

**BASIC PATTERNS (MAXIXE):**

Musical notation for basic patterns (maxixe) in 2/4 time. The top staff is labeled 'comping' and the bottom staff is labeled 'bass'. The comping part features a rhythmic pattern of eighth notes and quarter notes, while the bass part features a simple eighth-note bass line.

**3. Samba**

Samba evolved from *maxixe* around the 1920s. Two elements were crucial for the definition of its style: the patterns created by new and old percussion instruments that would later form the *bateria* (percussion ensemble), and the development of a two-bar pattern played by the guitar, differentiating it from the one-bar pattern of the maxixe:

Musical notation for a two-bar samba guitar pattern in 2/4 time, showing a sequence of eighth notes across two bars.

There are several patterns that can be used for samba. Most often samba is played with a two-bar pattern, one articulating the downbeat, the other with a 16<sup>th</sup>-note anticipation.

Two musical notations for different two-bar samba guitar patterns in 2/4 time. The first pattern starts on the downbeat, and the second pattern starts with a 16th-note anticipation.

There are different types of samba that differ in instrumentation, patterns, function, vocal style, tempo, etc. The most well-known derivations are the samba-enredo, samba-choro, samba-canção, gafieira, samba-de-breque, samba-de-roda, pagode, partido alto, and samba-funk.

**4. Partido Alto**

Originally, the term *partido alto* refers to an old style of samba with a fixed refrain and improvised choruses. This samba style has most recently had a comeback. During the 70s though, the term partido alto began to be associated with its particular rhythmic pattern in non-vocal music as well, and to be performed in particular by instrumental ensembles with drumset and bass. It is often used in, but not limited to, a pop or funk context. The partido alto pattern can start in either measure of its two-bar pattern. The melody determines which one should be used:

Musical notation for Partido Alto in 2/4 time. The top staff is labeled 'comping', the middle staff is labeled 'bass', and the bottom staff is labeled 'perc.'. The comping part features a rhythmic pattern of eighth notes and quarter notes, while the bass part features a simple eighth-note bass line. The percussion part features a complex rhythmic pattern. The notation includes two measures of C7 chords.

The partido alto pattern is often simplified, with rhythms split between bass and accompaniment that plays the accents:

The musical notation shows a four-measure phrase in 2/4 time, marked with a C7 chord. The top staff, labeled 'comping', shows a simplified partido alto pattern: a quarter rest followed by a quarter note with an accent (>) in the first measure, and a quarter note with an accent (>) in the second measure. This pattern repeats in the fourth measure. The middle staff, labeled 'bass', shows a walking bass line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter) in the first measure, and G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter) in the second measure. This pattern repeats in the fourth measure. The bottom staff, labeled 'perc.', shows a regular funk groove with eighth notes and rests, with accents (>) on the first and third eighth notes of each measure.

*5. Samba-Funk*

Samba-funk often uses the partido alto pattern (see above) with a funk feel. Variations of the partido alto pattern are also used with or without funk or pop feel. You can also create a samba-funk feel by using a regular funk groove and adding samba percussion instruments and patterns on top.

**EXAMPLE OF VARIATION:**

The musical notation shows a two-measure phrase in 2/4 time, marked with a C7 chord. The top staff, labeled 'comping', shows a variation of the partido alto pattern: a quarter rest followed by a quarter note with an accent (>) in the first measure, and a quarter note with an accent (>) in the second measure. The bottom staff, labeled 'bass', shows a walking bass line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter) in the first measure, and G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter) in the second measure.

*6. Bossa-Nova*

Bossa-Nova evolved around the late 50s by middle/high class musicians that used samba patterns with jazz harmonic progressions and chord tensions. It uses two and one-bar pattern, and has a concept of integration where all instruments and vocals are balanced in function and dynamics. The rhythmic accompaniment (and vocal style) created by João Gilberto mixed transparent and clear patterns where the harmonic voicings of progressions were as important as the melody.

**EXAMPLES OF ONE-BAR PATTERNS:**

The musical notation shows two one-bar patterns in 2/4 time. The top staff, labeled 'comping', shows a pattern of quarter notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter) in the first measure, and G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter) in the second measure. The bottom staff, labeled 'bass', shows a pattern of quarter notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter) in the first measure, and G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter) in the second measure.

## II. CUBAN

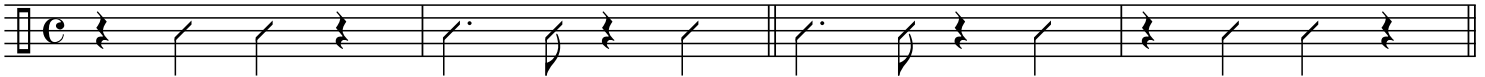
Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave*.

The clave is a rhythmic cell that is organized in either 2-3 or 3-2 patterns. They are the basis of complex polyrhythmic structures in Cuban music, into which the other rhythmic and melodic elements should fit. The pattern of the clave is played on a pair of round wood sticks, also named claves.

### SON CLAVES:

2-3 Clave

3-2 Clave



### 1. Son and Son-Montuno

Many Afro-Cuban music styles have their roots in the son. There are many types of son: afro-son, guajira-son, rumba-son, and others, including what we know today as Salsa. The son is characterized by the clave, and the tumbao, a typical bass line and conga pattern. Note that the bass line always anticipates the bar line by one quarter-note.

The image shows a musical score for three instruments: bass, clave, and conga. The bass line is in the bass clef and consists of quarter notes that anticipate the bar line by one quarter note. The clave part is in the treble clef and shows the 2-3 Clave pattern. The conga part is in the bass clef and shows a pattern of notes labeled with P (Palm), T (Finger tips), S (Slap), and O (Open tone). The conga pattern is: P T S T P T O in the first measure and P T S T P T O O in the second measure.

O = Open tone      P = Palm      T = Finger tips      S = Slap

If the piano plays a pattern called montuno, then the style is referred to as son-montuno.

### EXAMPLE OF 2-3 SON MONTUNOS:

The image shows a musical score for three instruments: comping, bass, and clave. The comping part is in the treble clef and shows a pattern of chords labeled F, Bb, C7, and F. The bass line is in the bass clef and consists of quarter notes that anticipate the bar line by one quarter note. The clave part is in the treble clef and shows the 2-3 Clave pattern.

B $\flat$

# Samba Dance

to João Gilberto

Fernando Brandão

TRACKS



SAMBA

$\text{♩} = 80$

Chorus 1

**A**

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Measure 1: D6<sup>9</sup>. Measure 2: E7<sub>9</sub>. The melody consists of eighth and quarter notes.

Musical staff 2: Measure 5: E-7. Measure 6: A7. Measure 7: D6<sup>9</sup>. The melody continues with eighth and quarter notes.

Musical staff 3: Measure 9: D6<sup>9</sup>. Measure 10: E7. The melody continues with eighth and quarter notes.

Musical staff 4: Measure 13: E-7. Measure 14: B-triad. Measure 15: A7. Measure 16: D6<sup>9</sup>. The melody continues with eighth and quarter notes.

**B**

Musical staff 5: Measure 17: A-7. Measure 18: D7. Measure 19: G $\Delta$ . Measure 20: G6. The melody includes a chromatic line from G6 to F#6. Measure numbers 4 and 3(7) are written above the staff.

Musical staff 6: Measure 21: F#-9. Measure 22: C#-triad. Measure 23: B7<sup>b</sup>13. Measure 24: E-7. Measure 25: A13. The melody includes chromatic lines from C#-triad to B7<sup>b</sup>13 and from A13 to G13.

Musical staff 7: Measure 25: D6<sup>9</sup>. Measure 26: E9 (Quote from Duke Ellington tune). Measure 27: E9 with #11. The melody includes a chromatic line from E9 to D9.

Musical staff 8: Measure 29: E-7. Measure 30: A13. Measure 31: D6<sup>9</sup>. The melody continues with eighth and quarter notes.

A2 Chorus 2

33 D6<sup>9</sup> E7

37 E-7 A7 F#-7 B7 E-7 A7

41 D6<sup>9</sup> E7

45 E-7 A7 B-Blues D6<sup>9</sup>

B2

49 A-7 D7 GΔ G6

D pentatonic

53 F#-9 B7b13 E-7 A13

Eb triad

57 D6<sup>9</sup> E9

B-Blues

61 E-7 A13 D6<sup>9</sup> Eb6<sup>9</sup> D6<sup>9</sup>

66 Eb6<sup>9</sup> D6<sup>9</sup> Eb6<sup>9</sup> D6<sup>9</sup> Eb6<sup>9</sup>

repeat and fade

## ANNOTATIONS AND EXERCISES

*Reminder:* Please look at the general exercises first (page 7).

### SAMBA DANCE (P. 18)

*Points of interest:*

- An E7 chord can be treated as Mixolydian or Lydian  $\flat 7$ . You can also look at it as B-6 and improvise around the B- triad.

The musical notation shows a melodic line in 2/4 time, starting with an E7 chord. The line features chromatic movement and is annotated with 'Enclosure', 'Passing notes', and 'B- triad'.

- Quote from a famous Duke Ellington composition in mm. 26–28 (E7 chord).
- Development of a chromatic motive in m. 20 through augmentation and use of insertion notes in mm. 21–22 and m. 24.
- Use of shorter 2-measure phrases in the 2<sup>nd</sup> chorus (m. 33) gives more movement and development to the piece.
- Use of blues scale in mm. 45–46 and 59–62.
- E $\flat$  substitute triad in m. 56:

The musical notation shows a melodic line in 2/4 time, starting with an E7 chord, illustrating the E $\flat$  substitute triad.

- Guide tones as melodic line on fade-out section.
- Borrowed tension from minor (D-) mode in m. 40 ( $\flat 9$  of A7 chord).

*Exercises:*

1. Try using the blues scale and blues licks on the E-7 - A7 - D progression.

**EXAMPLE:**

The musical notation shows an exercise in 2/4 time, starting with an A7 chord and ending with a D chord.

2. Transpose the phrase from mm. 16–17 to the following keys:  
F $\sharp$ -7 - B7, E-7 - A7, B-7 - E7
3. Create phrases using altered notes of the half-whole symmetrical scale on A7.
4. Create an ascending guide tone melody for the end of the piece and play it in harmony with recording.