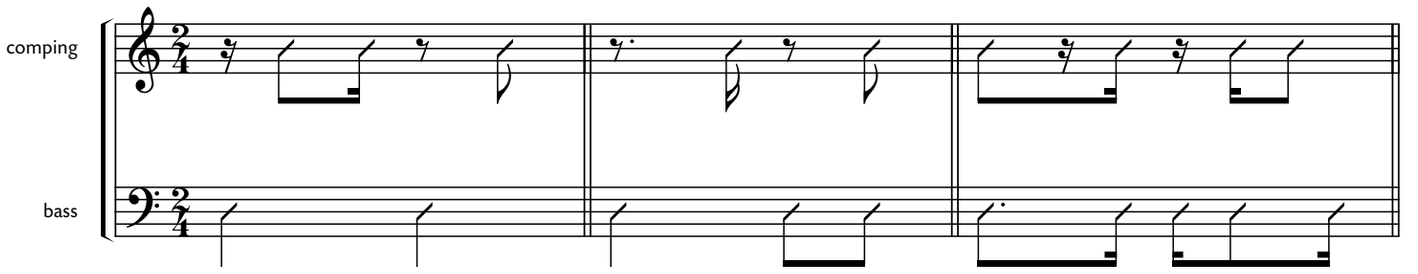
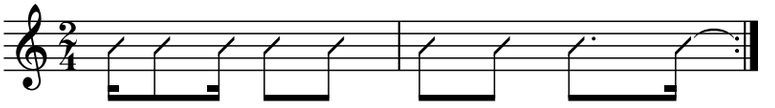
Basic patterns (Maxixe):

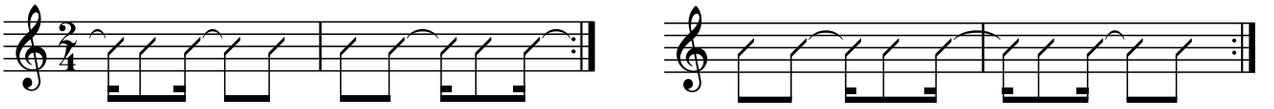


3. Samba

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:



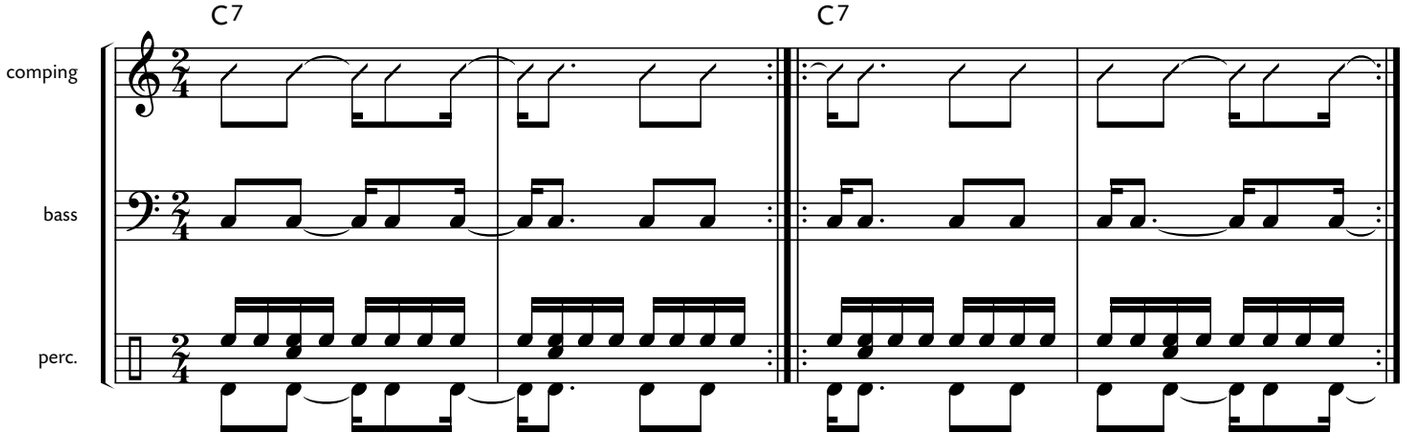
There are several patterns that can be used for samba. Most often samba is played with a two-bar pattern, one articulating the downbeat, the other with a 16th-note anticipation.



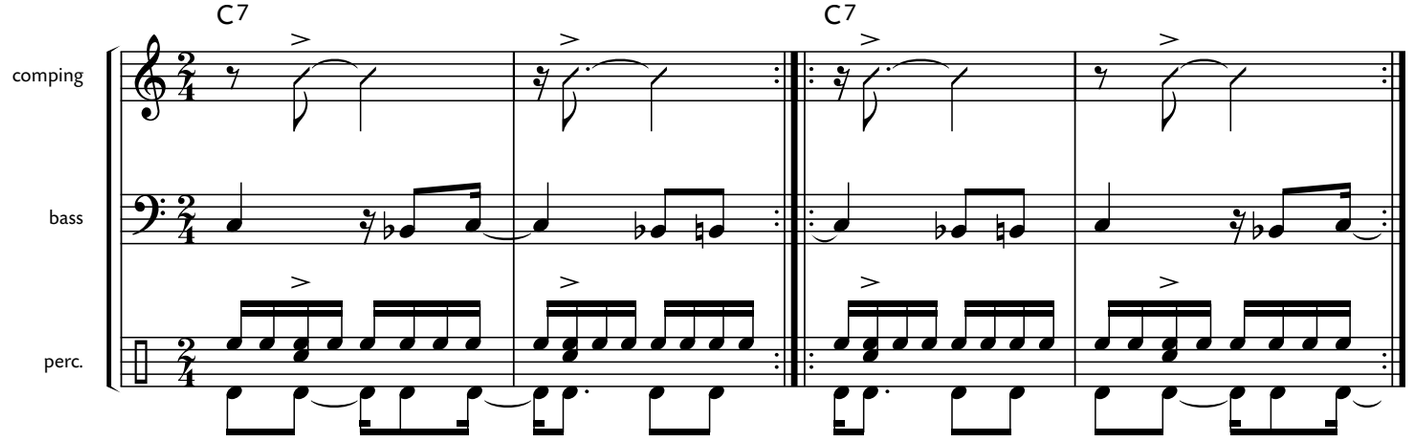
There are different types of samba that differ in instrumentation, patterns, function, vocal style, tempo, etc. The most well-known derivations are the samba-enredo, samba-choro, samba-canção, gafieira, samba-de-breque, samba-de-roda, pagode, partido alto, and samba-funk.

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:



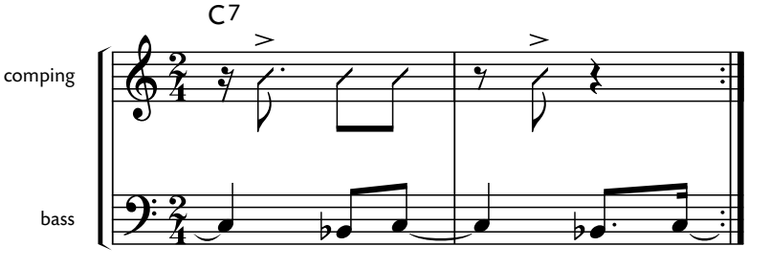
The partido alto pattern is often simplified, with rhythms split between bass and accompaniment that plays the accents:



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.

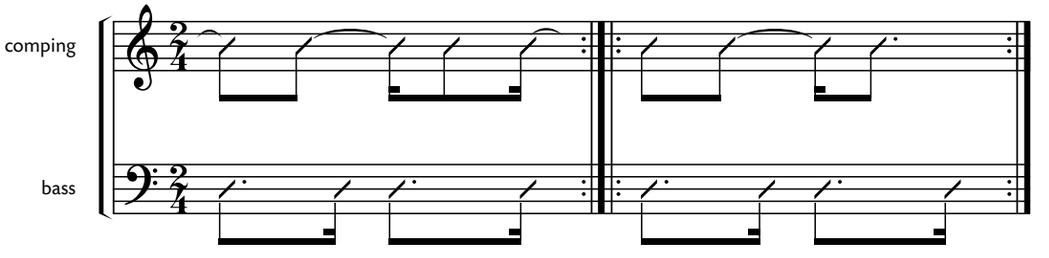
Example of variation:



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:

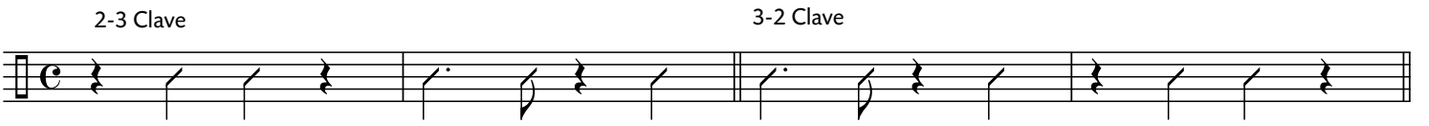


II. CUBAN

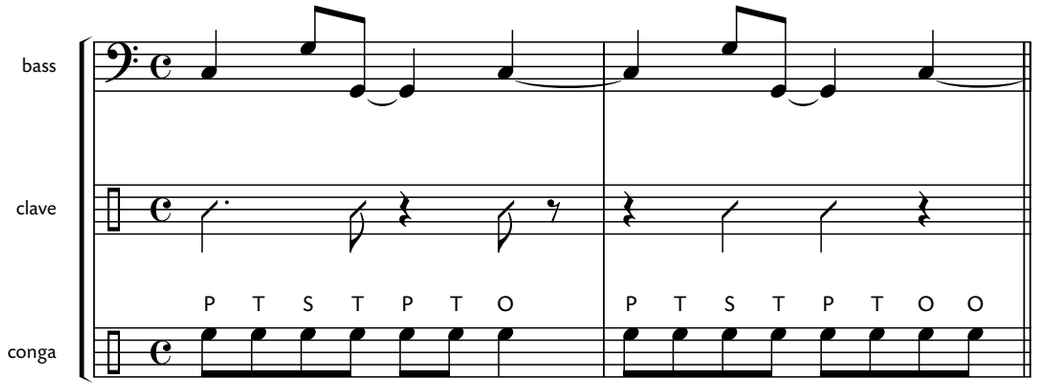
Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave.*

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:



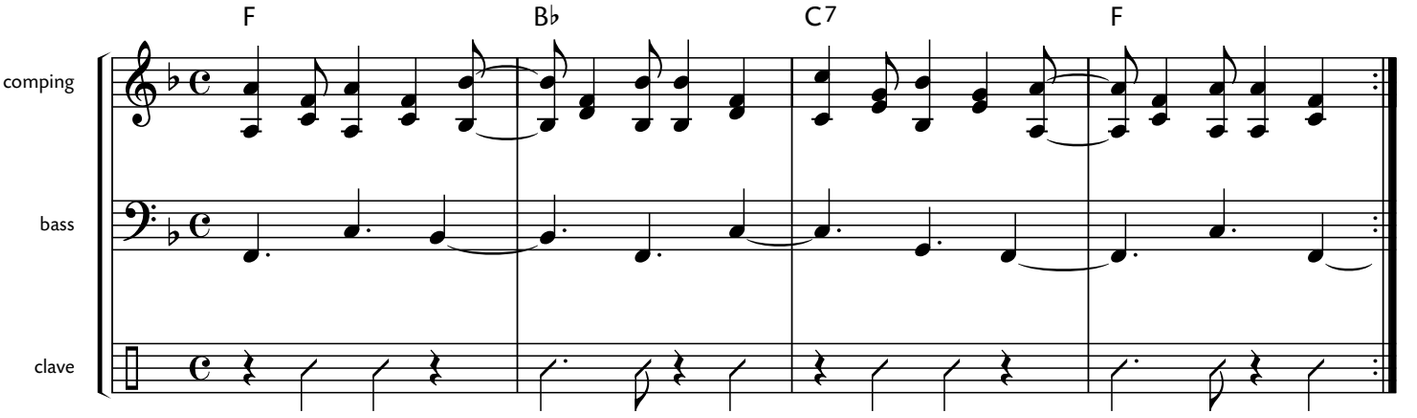
1. Son and Son-Montuno
Many Afro-Cuban music styles have their roots in the son. There are many types of son: afro-son, guajira-son, rumba-son, and others, including what we know today as Salsa. The son is characterized by the clave, and the tumbao, a typical bass line and conga pattern. Note that the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



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:

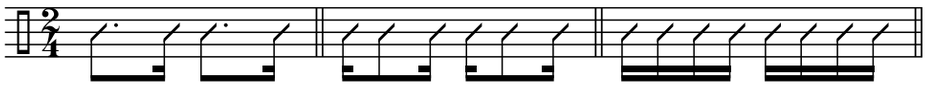


RHYTHMIC AND MELODIC INTERPRETATION

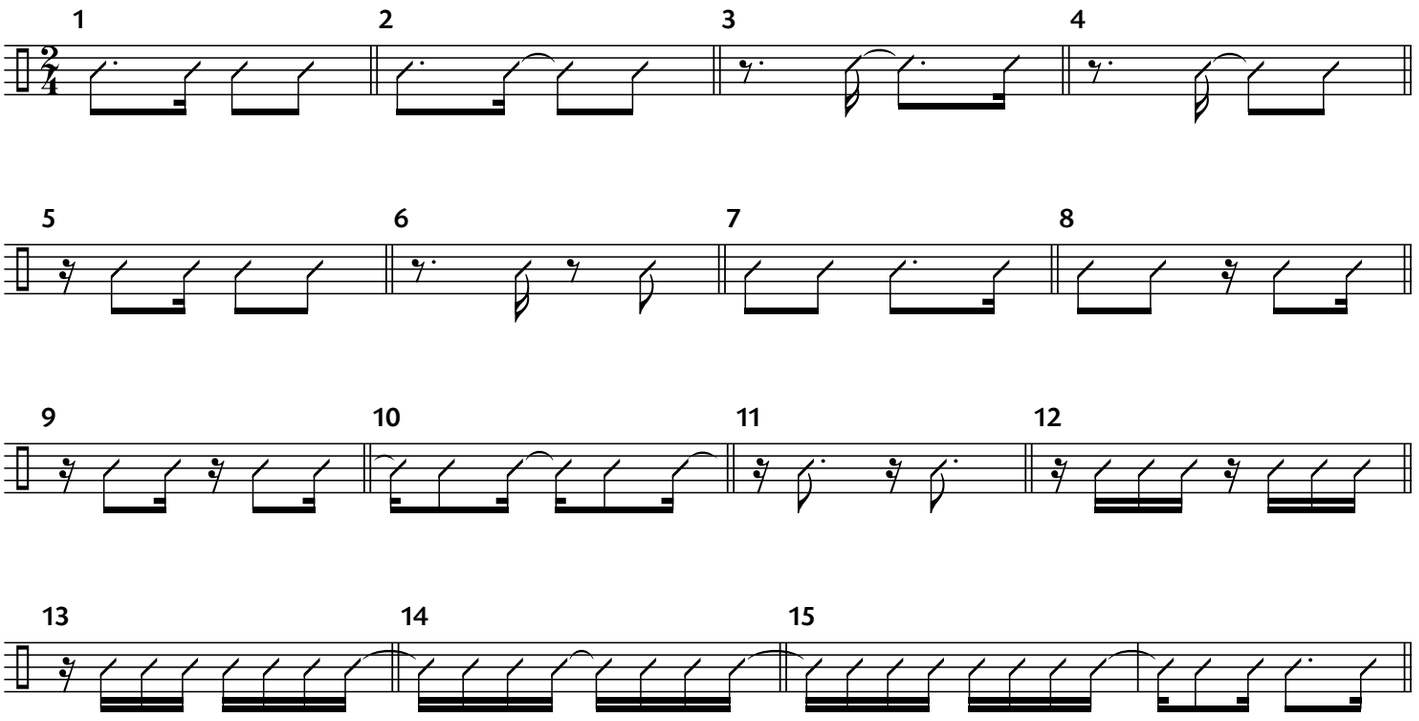
There are different ways one can interpret the rhythms of any given melody in the styles presented in this book. First you need to get familiar with some of the typical rhythms that are often seen in Brazilian and Afro-Cuban music.

Common rhythmic figures

Repeat each figure several times in a loop. Practice them first using one single note.



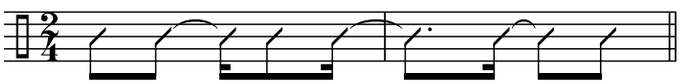
Now work on some of the rhythmic variations that are constructed either by using ties and rests or in combination with other rhythms:



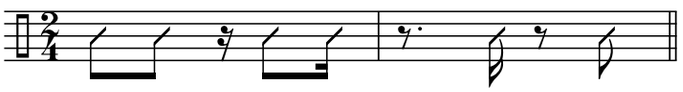
Length of syncopated notes

They can vary depending on tempo, style and personal interpretation. In faster tempos the tendency is to shorten syncopated notes:

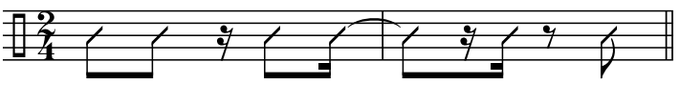
This written rhythm…



…could be played like this:



or this:



C

Tracks
05
20

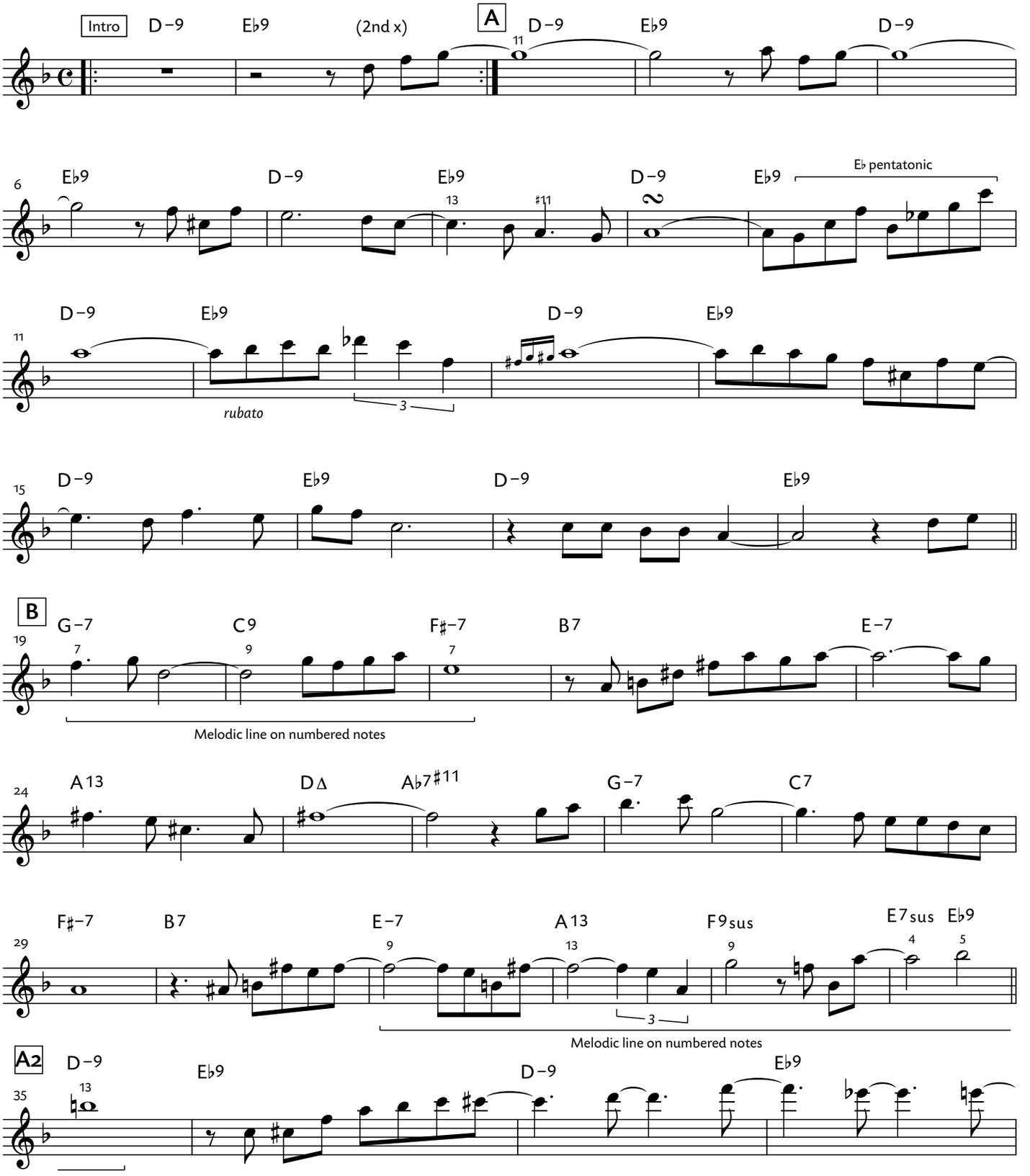
Lucas' Cha-Cha

to my son Lucas

Cha-cha-chá

Fernando Brandão

♩ = 120



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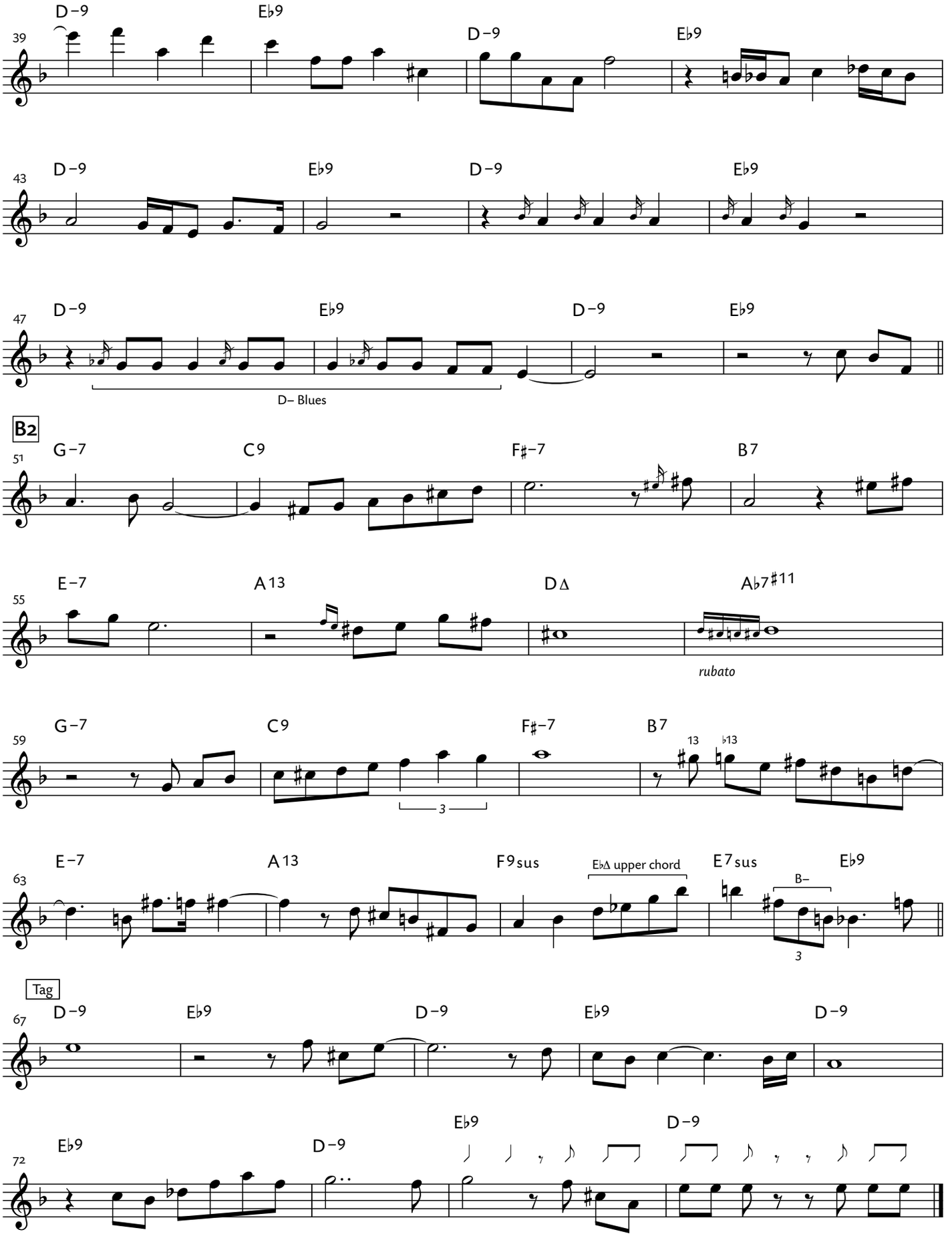

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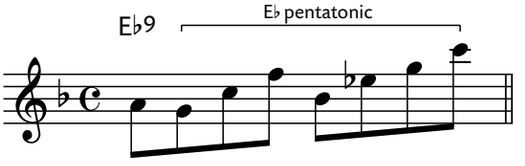
Exercises:

1. Write corresponding descending sequences for the above exercises.
2. Using the above sequences, transpose, write down and practice the following pentatonic scales:
   a. For both B♭Δ7 and E♭Δ7 use B♭, F pentatonic scales
   b. On Fsus4,7 use E♭ or B♭ pentatonic and on A♭sus4,7 use G♭ or D♭ pentatonic scales
   c. On A^{ø} try C–6 or A^{ø} pentatonic scales
   d. On D7♭9 try A diminished pentatonic scale
   e. Over C7♯11, try Lydian ♭7 or the pentatonic scales of D (♭6) or G♭ whole-tone.

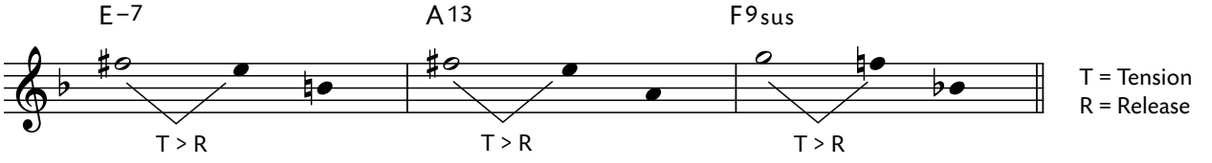
Lucas' Cha-Cha (p. 22)

Points of interest:

The phrase in m. 10 uses the E♭ pentatonic scale with a specific pattern: skip up, skip up, double-skip down. This non-linear pattern creates intervals of mostly 4ths and a more contemporary sound to the pentatonic scale.

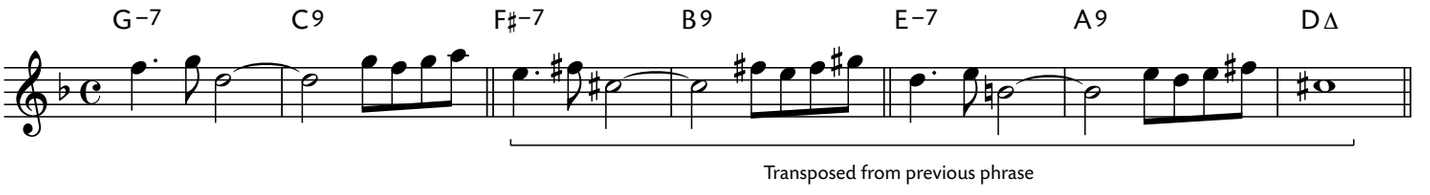


The ascending melodic line in mm. 30 through 35 is characterized by a tension on the downbeats followed by the resolution of the next note. Sometimes the same note creates different tensions on different chords:



Exercises:

1. Explore tensions on each chord of the **A** section (D–7,9 and E♭7,9), but watch for uncommon notes between them (D, E♭, E, B♭ and B).
2. Memorize the pentatonic pattern above and apply it to different chords in this piece.
   a. For D–: use D– and A– pentatonic scales
   b. For E♭7: use E♭ pentatonic scale. For extra challenge try B♭–6, G^{ø}, F(♭6) pentatonic scales (see exercises/comments on *Funky Samba*).
3. The **B** section provides a series of II-V progressions (G–7 - C7, F♯–7 - B7 and E–7 - A7). Transpose any of the existing lines to the different progressions in the piece. For example, transpose the phrase from mm. 19–20, G–7 - C7, to F♯–7 - B7 and E–7 - A7:



Transpose phrases from the following measures:
21–22; 23–25; 31–32; 51–52; 53–54; 56–57; 59–60; 61–62; 63–64;