

BASIC PATTERNS (MAXIXE):

Musical notation for basic patterns in comping and bass. The comping part is in treble clef, 2/4 time, and the bass part is in bass clef, 2/4 time. The comping part shows a sequence of chords and notes: a half note chord, a quarter note chord, a quarter note chord, and a quarter note chord. The bass part shows a sequence of notes: a half note, a quarter note, a quarter note, and a quarter note.

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 pattern in treble clef, 2/4 time. The pattern consists of a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

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.

Two musical notations for different samba patterns in treble clef, 2/4 time. The first pattern starts with a quarter rest followed by a quarter note, 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 the *Partido Alto* pattern. It includes comping (treble clef), bass (bass clef), and perc. (bass clef) parts. The comping part is in treble clef, 2/4 time, and the bass and perc. parts are in bass clef, 2/4 time. The comping part shows a sequence of chords and notes: a half note chord, a quarter note chord, a quarter note chord, and a quarter note chord. The bass part shows a sequence of notes: a half note, a quarter note, a quarter note, and a quarter note. The perc. part shows a sequence of notes: a half note, a quarter note, a quarter note, and a quarter note. The notation is divided into two sections, each starting with a C7 chord.

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

A musical score for a Partido Alto pattern in 2/4 time, featuring three staves: comping (treble clef), bass (bass clef), and perc. (percussion clef). The comping staff shows a C7 chord and a simplified melody with accents. The bass staff shows a walking bass line. The percussion staff shows a complex rhythmic pattern with 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:

A musical score for a Samba-Funk variation in 2/4 time, featuring two staves: comping (treble clef) and bass (bass clef). The comping staff shows a C7 chord and a simplified melody with accents. The bass staff shows a walking bass line.

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:

A musical score for Bossa-Nova one-bar patterns in 2/4 time, featuring two staves: comping (treble clef) and bass (bass clef). The comping staff shows a melody with accents. The bass staff shows a walking bass line.

II. CUBAN

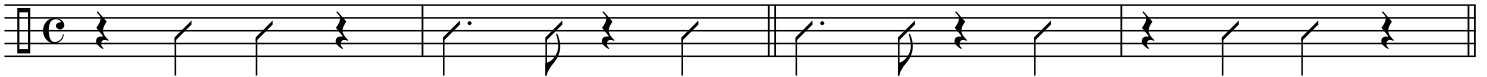
Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave*.

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

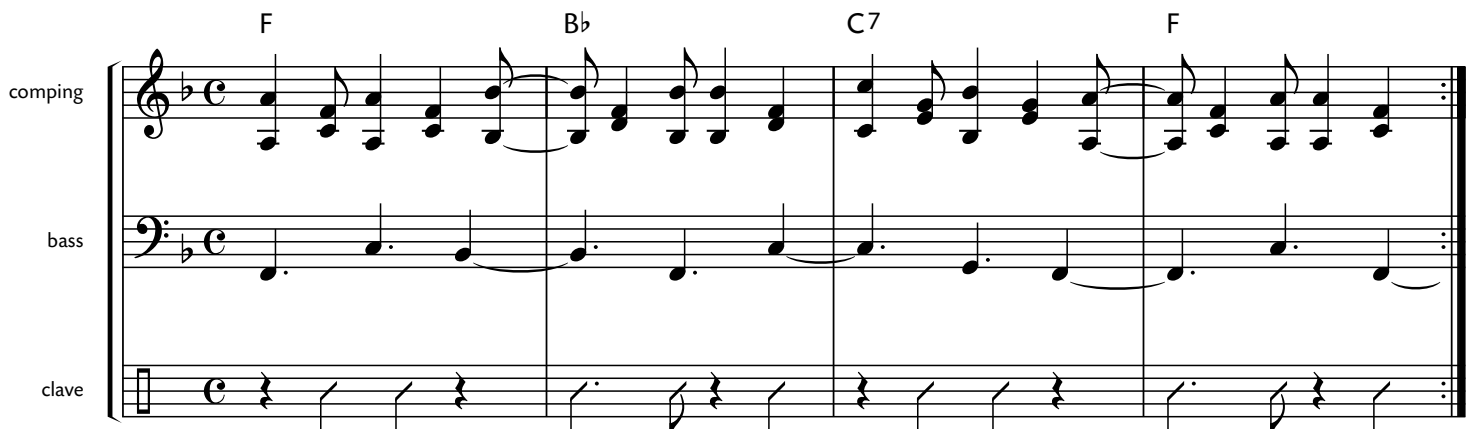
Many Afro-Cuban music styles have their roots in the son. There are many types of son: afro-son, guajira-son, rumba-son, and others, including what we know today as Salsa. The son is characterized by the clave, and the tumbao, a typical bass line and conga pattern. Note that the bass line always anticipates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



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:

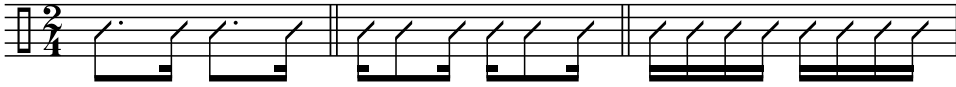


RHYTHMIC AND MELODIC INTERPRETATION

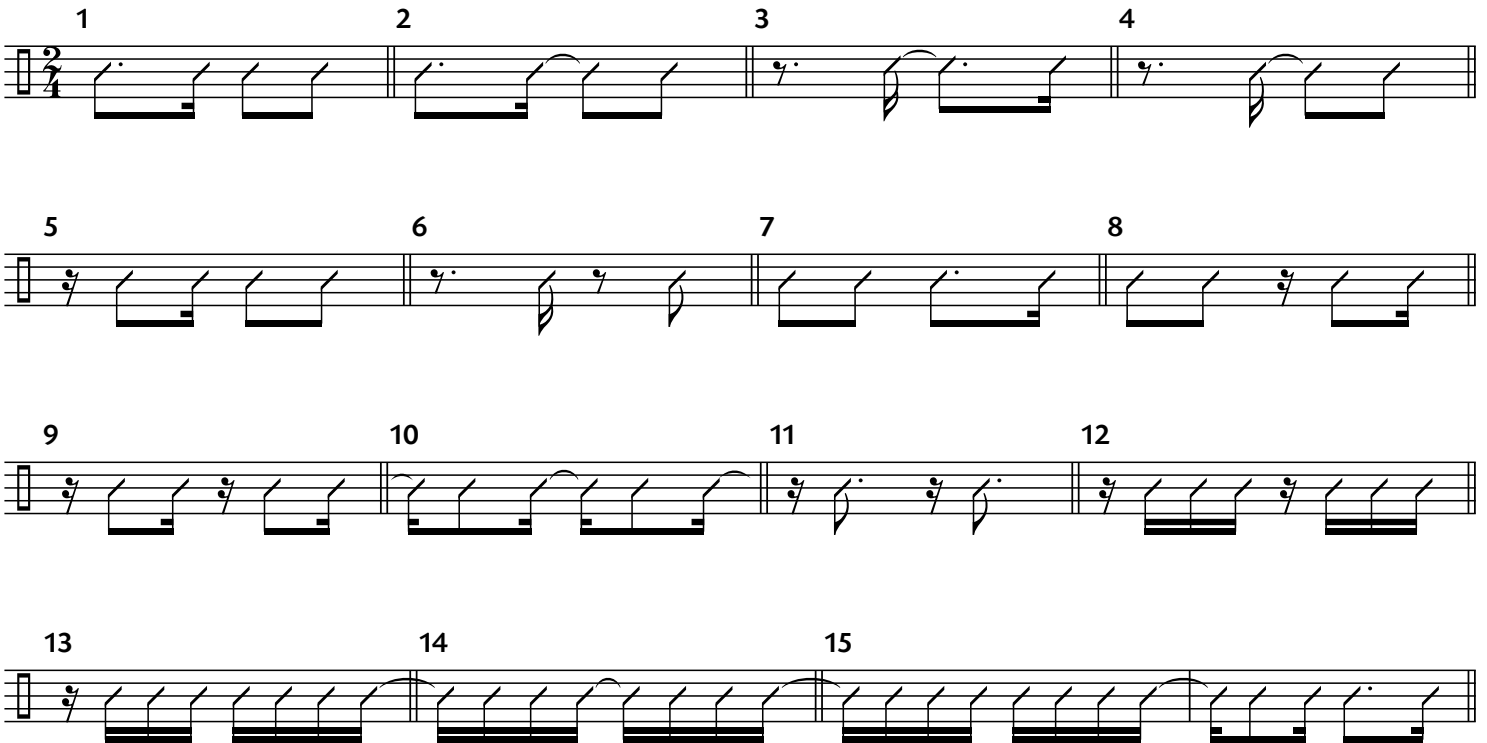
There are different ways one can interpret the rhythms of any given melody in the styles presented in this book. First you need to get familiar with some of the typical rhythms that are often seen in Brazilian and Afro-Cuban music.

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:

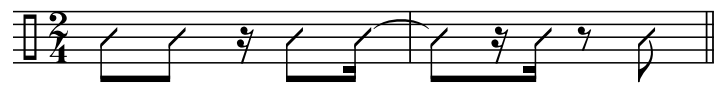
This written rhythm...



...could be played like this:



or this:



C

El Son Mayor

to all my Latin American friends

Fernando Brandão

TRACKS



2-3 SON MONTUNOS

♩ = 84

Intro

Musical staff 1: Intro, measures 1-5. Treble clef, key signature of one sharp (F#), common time. Features a series of eighth and quarter notes with rests.

Musical staff 2: Intro, measures 6-10. Treble clef, key signature of one sharp (F#), common time. Continues the melodic line from the previous staff.

Musical staff 3: Section A, measures 11-14. Treble clef, key signature of one sharp (F#), common time. Chords: G, C (A-triad), D7, G, C6, B7.

Musical staff 4: Section A, measures 15-18. Treble clef, key signature of one sharp (F#), common time. Chords: E-, F#°, B7, E-, A-7, D7.

Musical staff 5: Section A, measures 19-22. Treble clef, key signature of one sharp (F#), common time. Chords: G, C, D7, G, C6, B7.

Musical staff 6: Section A, measures 23-26. Treble clef, key signature of one sharp (F#), common time. Chords: E-, E-, A-7, D7.

Musical staff 7: Section A2, measures 27-30. Treble clef, key signature of one sharp (F#), common time. Chords: G, C, D7, G, C6, B7. Includes an A-triad annotation.

Musical staff 8: Section A2, measures 31-34. Treble clef, key signature of one sharp (F#), common time. Chords: E-, F#°, B7, E-, A-7, D7. Includes annotations for Motive, Displaced rhythm, and Displaced rhythm.

35 G C D7 G C6 B7

New motive

Rhythmic displacement

Musical staff 35-38 in G major. Measures 35-38. Chords: G, C, D7, G, C6, B7. A bracket labeled "New motive" spans measures 35-38. A bracket labeled "Rhythmic displacement" spans measures 36-38.

39 E- F#° B7 E- A-7 D7

Musical staff 39-42 in G major. Measures 39-42. Chords: E-, F#°, B7, E-, A-7, D7. Measure 39 has a fermata over the E- chord. Measure 40 has a 9th extension over B7. Measure 41 has a 9th extension over E-.

B 43 G Bb7

Musical staff 43-46 in G major. Measures 43-46. Chords: G, Bb7. Measure 43 has a 9th extension over G. Measure 44 has a 9th extension over Bb7.

47 EbΔ D7 A-triad

Musical staff 47-50 in G major. Measures 47-50. Chords: EbΔ, D7, A-triad. Measure 47 has a #11 extension over EbΔ. Measure 49 has an A-triad.

51 G Bb7

Groups of 3/8

Musical staff 51-54 in G major. Measures 51-54. Chords: G, Bb7. A bracket labeled "Groups of 3/8" spans measures 52-54.

55 EbΔ D7

Groups of 3/8

Musical staff 55-58 in G major. Measures 55-58. Chords: EbΔ, D7. A bracket labeled "Groups of 3/8" spans measures 56-58.

Tag 59 G C D7 G C D7

A-triad

Musical staff 59-62 in G major. Measures 59-62. Chords: G, C, D7, G, C, D7. Measure 61 has an A-triad.

63 G C D7 G

A-triad

unison

Musical staff 63-66 in G major. Measures 63-66. Chords: G, C, D7, G. Measure 63 has an A-triad. The staff ends with a unison note.

EL SON MAYOR (P. 30)

Points of interest:

- Traditional *son* with 2-3 clave and Afro-Cuban harmonic progression: I IV V I in a major key, followed by I II V I in a minor key.
- All C chords can be treated as C6, implying the A- triad.
- Many phrases often end with anticipation of an ♩ or a ♪ .
- Repeated notes in m. 23:

23 E-

- In mm. 32-34, displaced rhythms and mordents are used in different parts of the beat each time:

32 F#° B7 E- A-7 D7

- Displaced rhythms again in mm. 35-38:

35 G C D7 G C6 B7

- Section B brings a resting effect because of its slower harmonic progression (one chord every two measures).

- Groups of ♩ in mm. 53 and 57:

53 Bb7 D7 57 D7

Exercises:

1. Figure out the montuno lines and play them in unison with the piano.
2. Improvise with chord-tones only before using chord-scale.
3. Practice embellishing your lines when improvising. Use mordents, trills and turns.