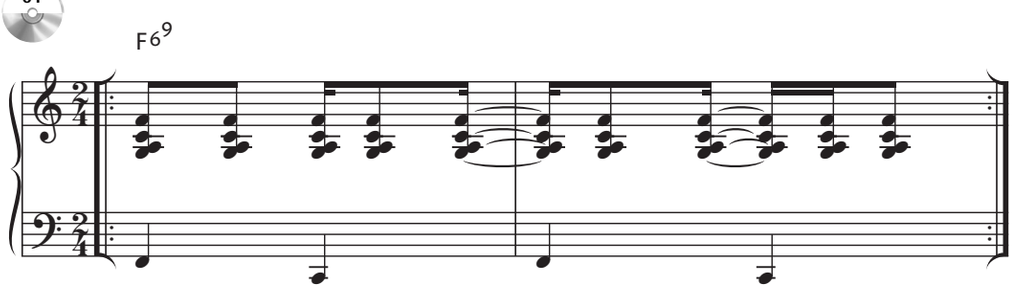
Tamborim pattern 1

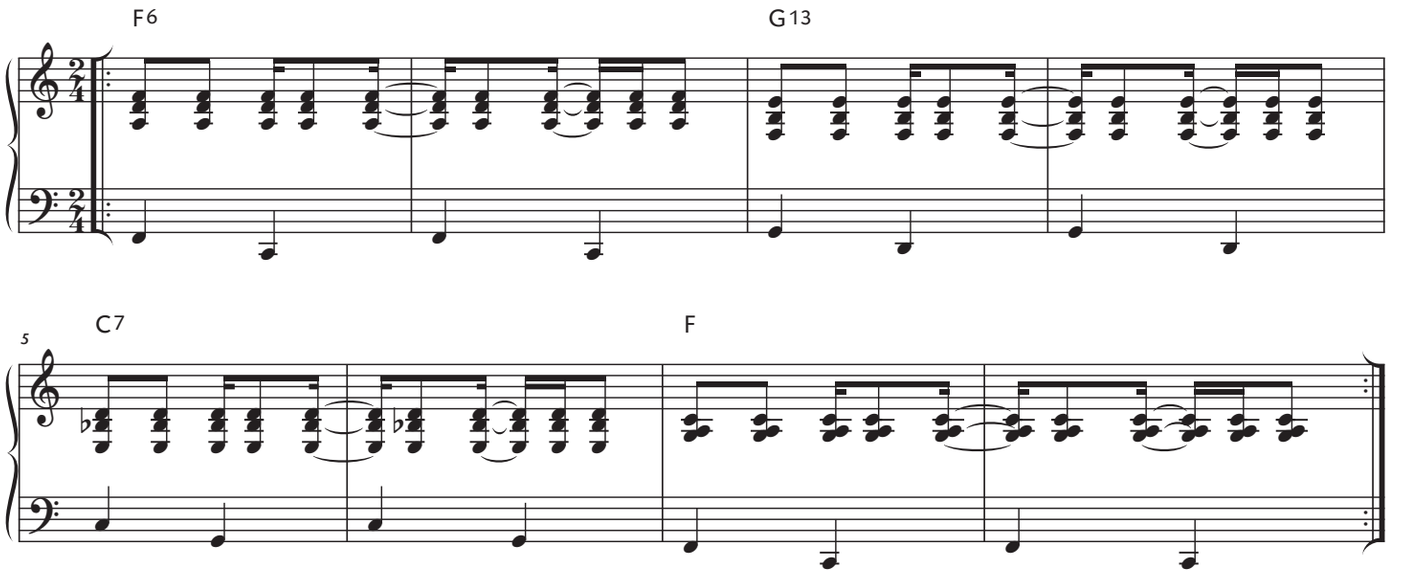
Example 1

01



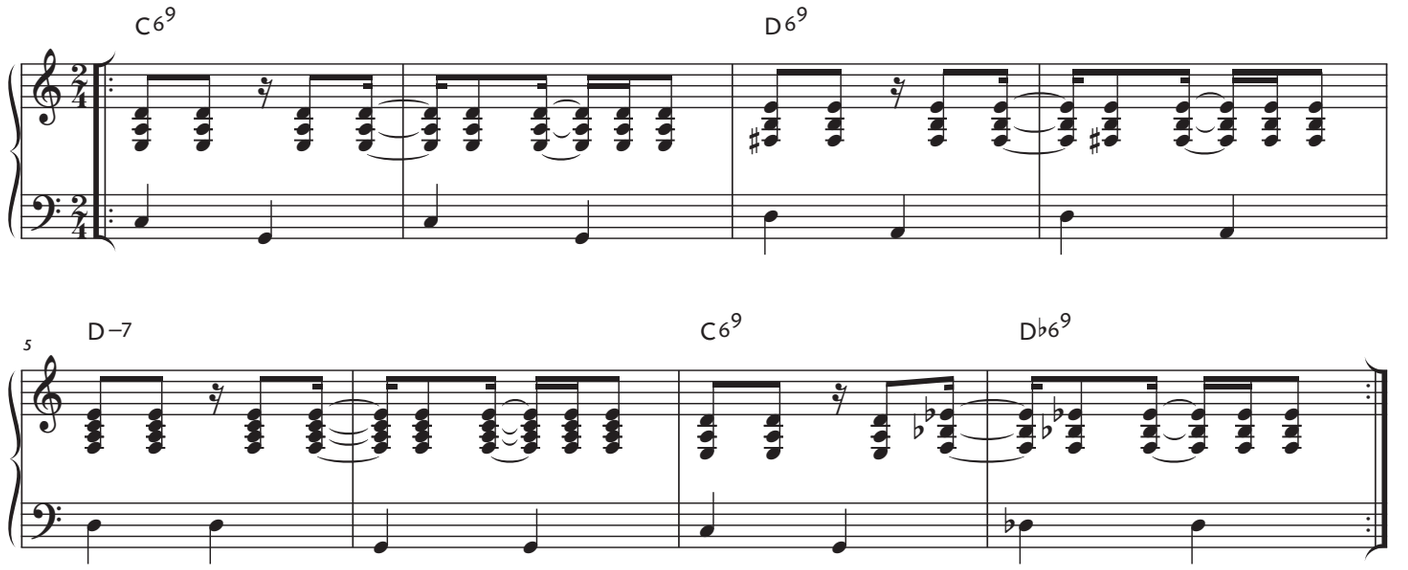
First steps

Example 2



Tamborim pattern with rest on beat 2

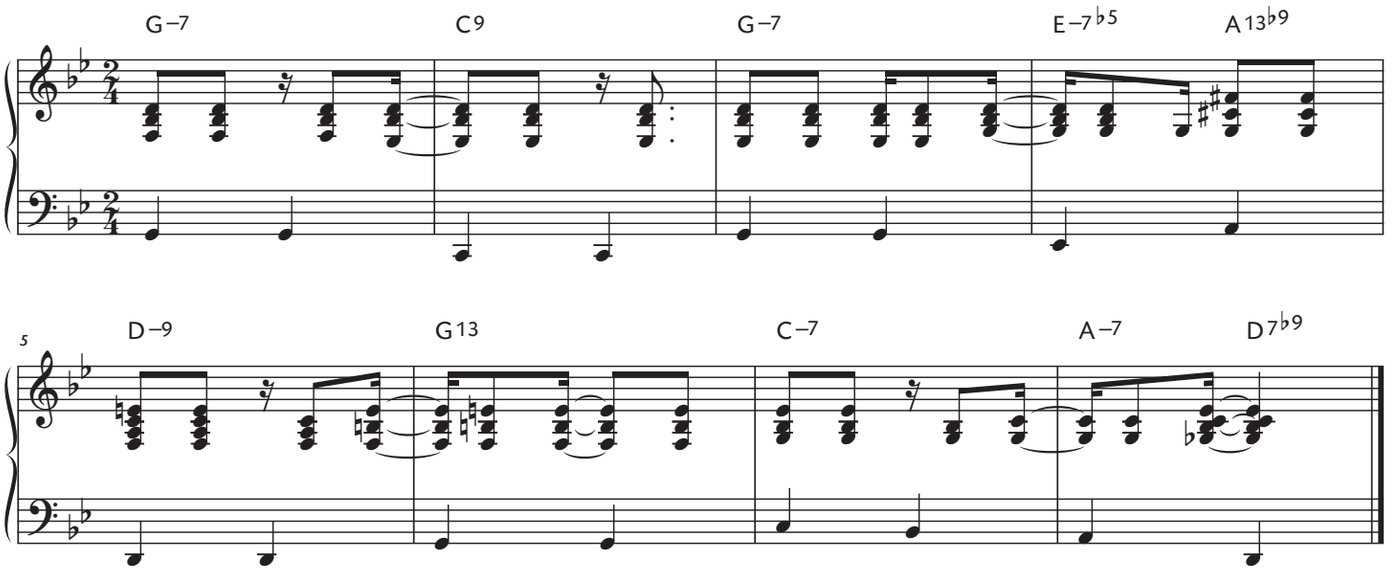
Example 3



"Second step on the beach"

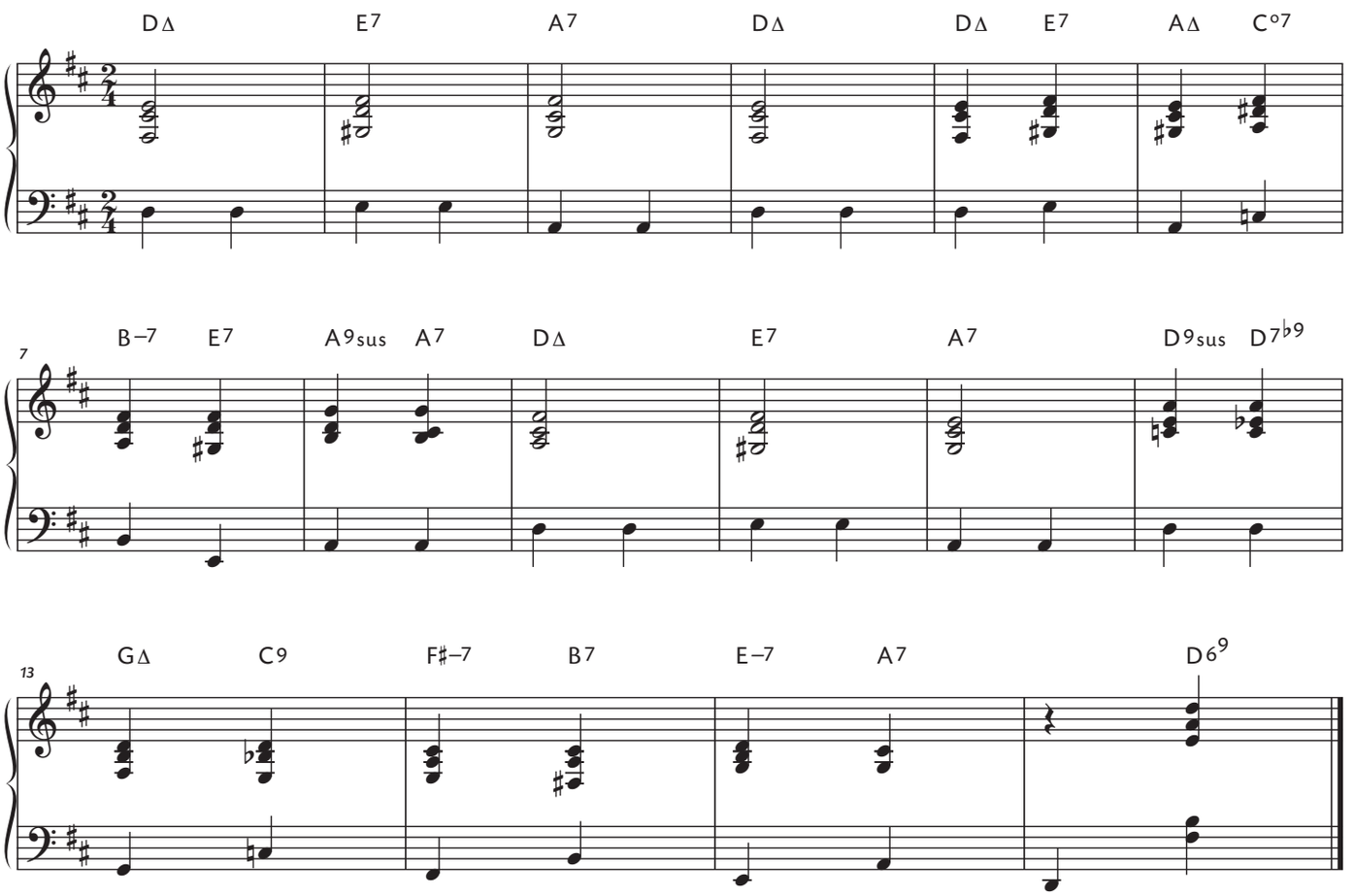
Mix the patterns and variations to create new grooves.

Example 4



Now mix the patterns to make your own groove experiment and have fun!

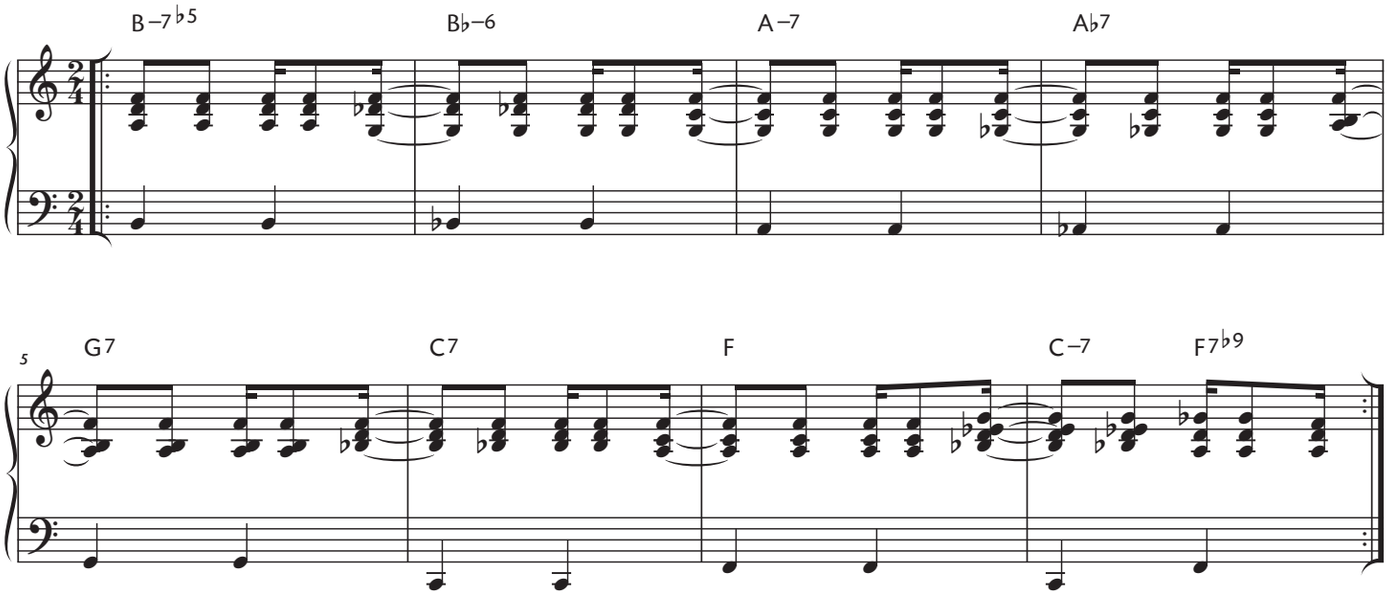
Example 5



1-bar tamborim pattern

Using only the first bar of tamborim pattern 1:

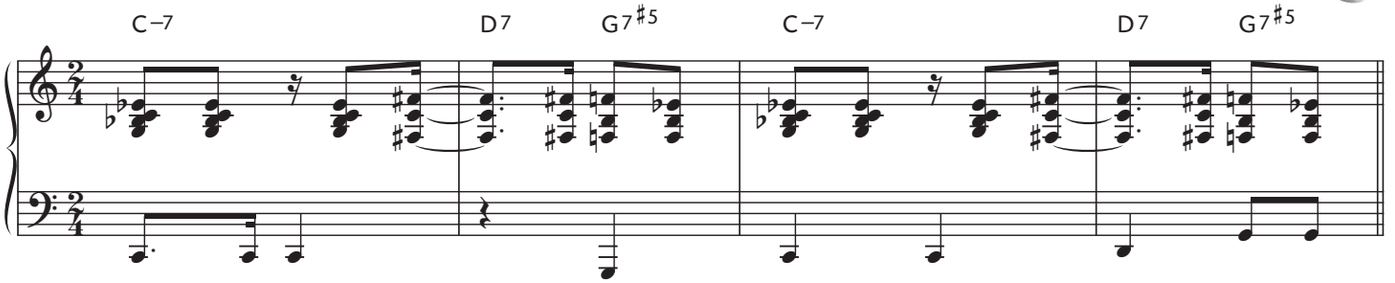
Example 7



Tamborim pattern variation

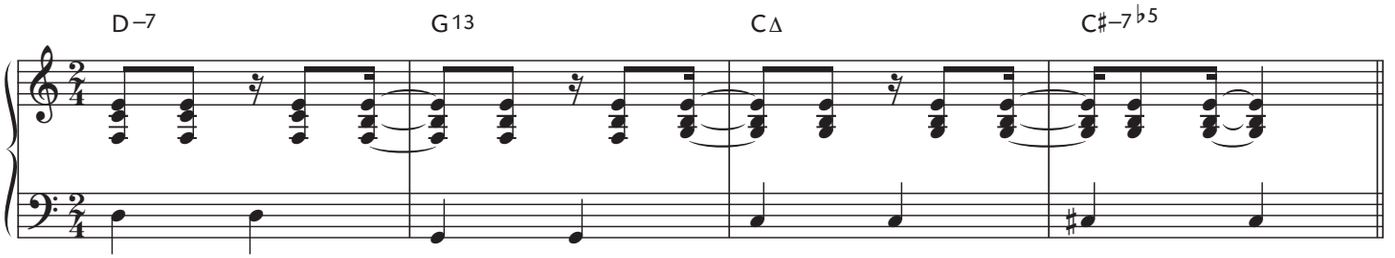
Example 8

02



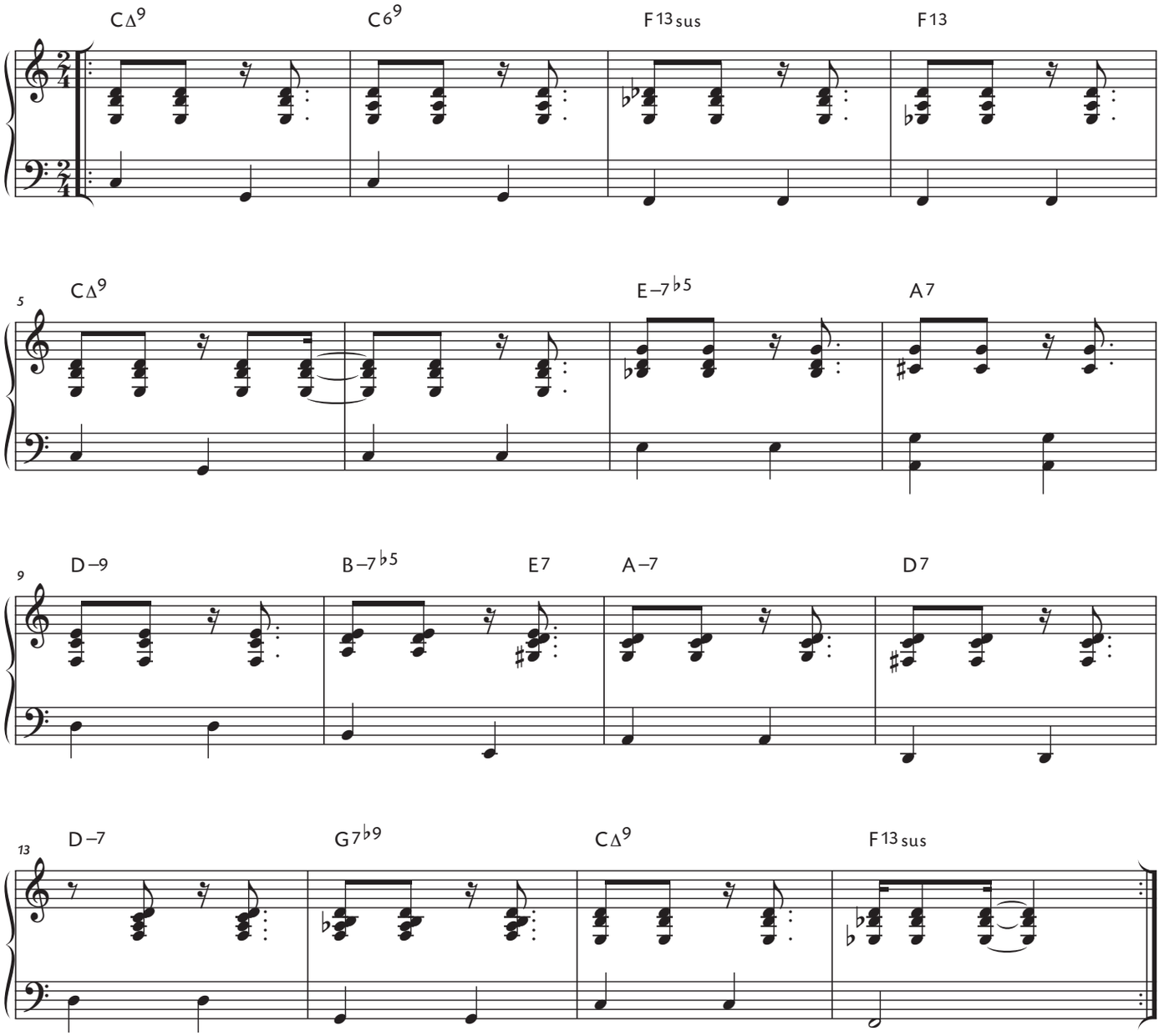
1-bar tamborim pattern variation with rest and tie

Example 9



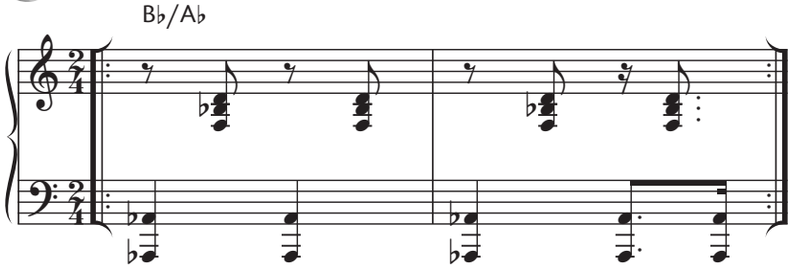
1-bar tamborim pattern with rest

Example 10

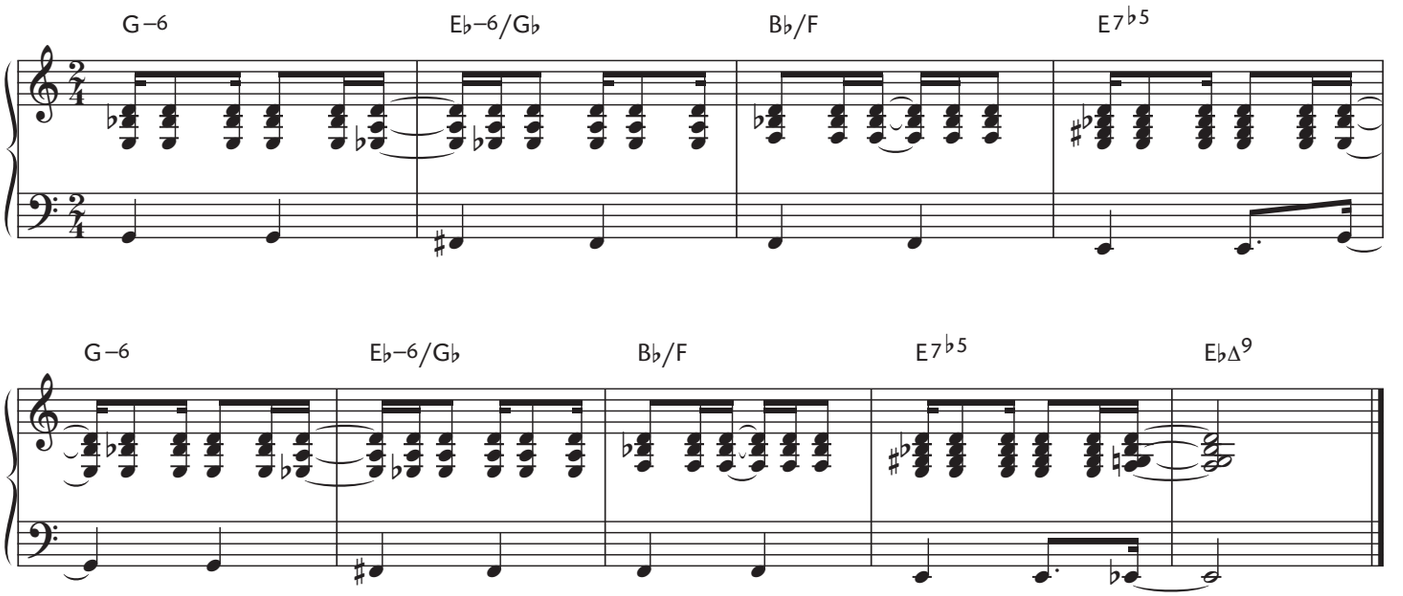


Using Bossa Nova patterns to create three grooves

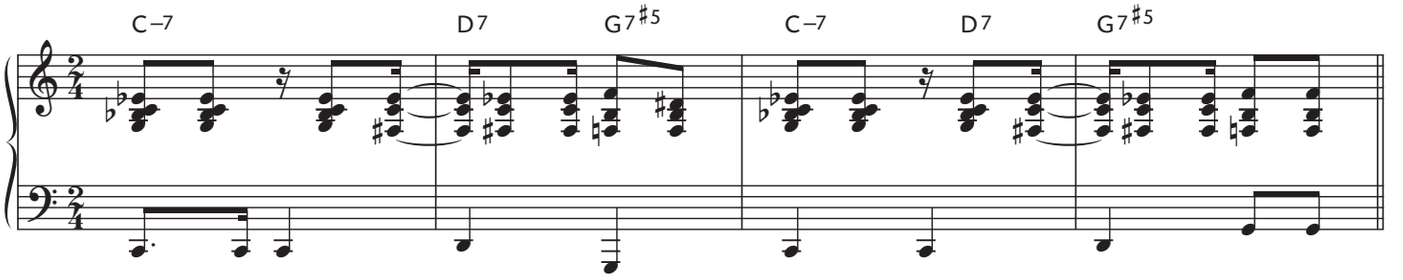
Example 11



Example 12

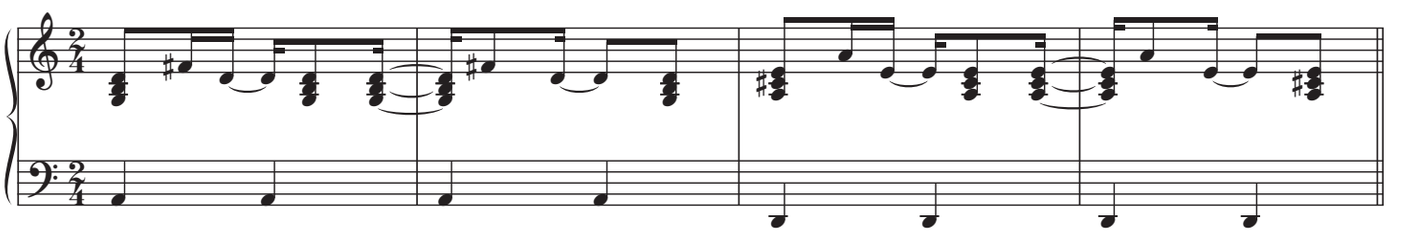


Example 13



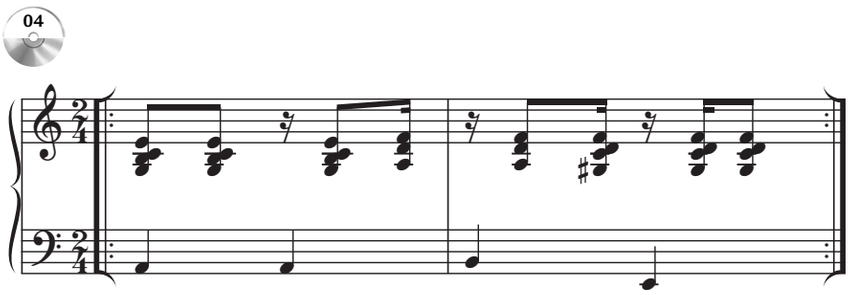
Bossa Nova groove 4 Ben Folds

Example 14

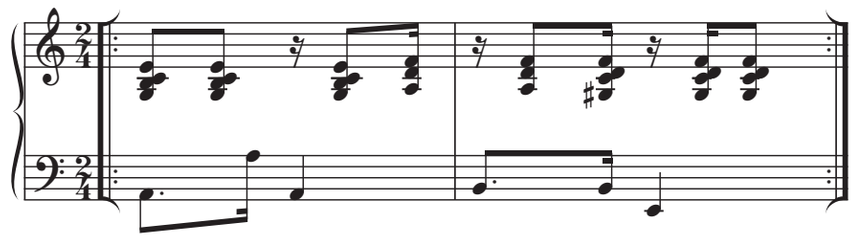


Tamborim pattern variations in A minor

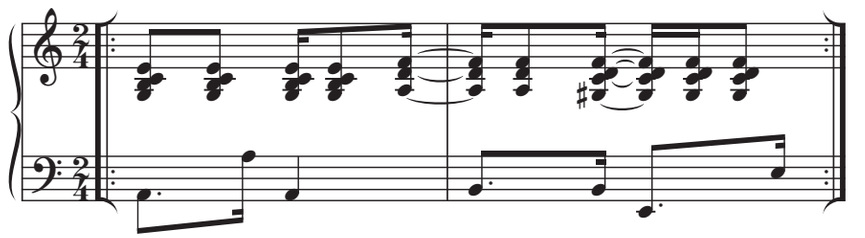
Example 15



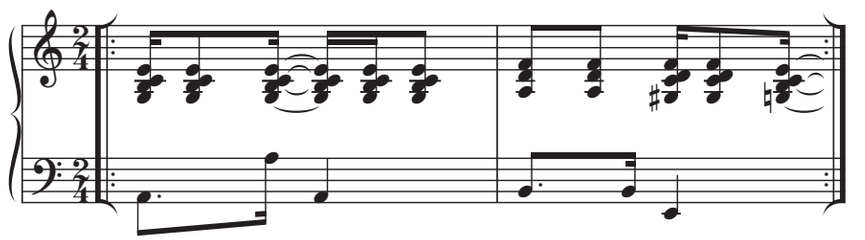
Example 16



Example 17

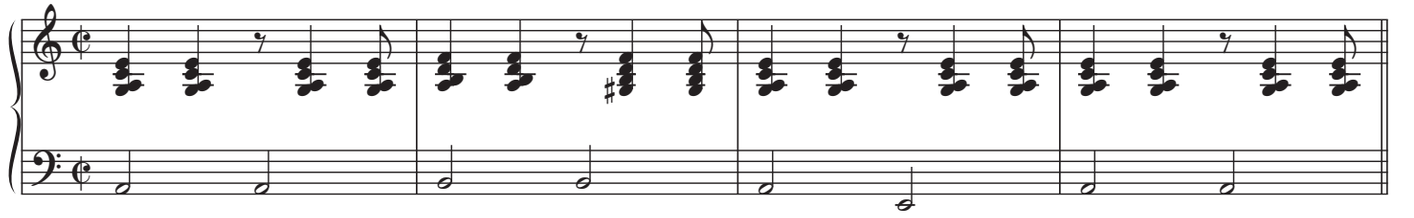


Example 18



Sometimes the Bossa Nova tunes are written in cut time:

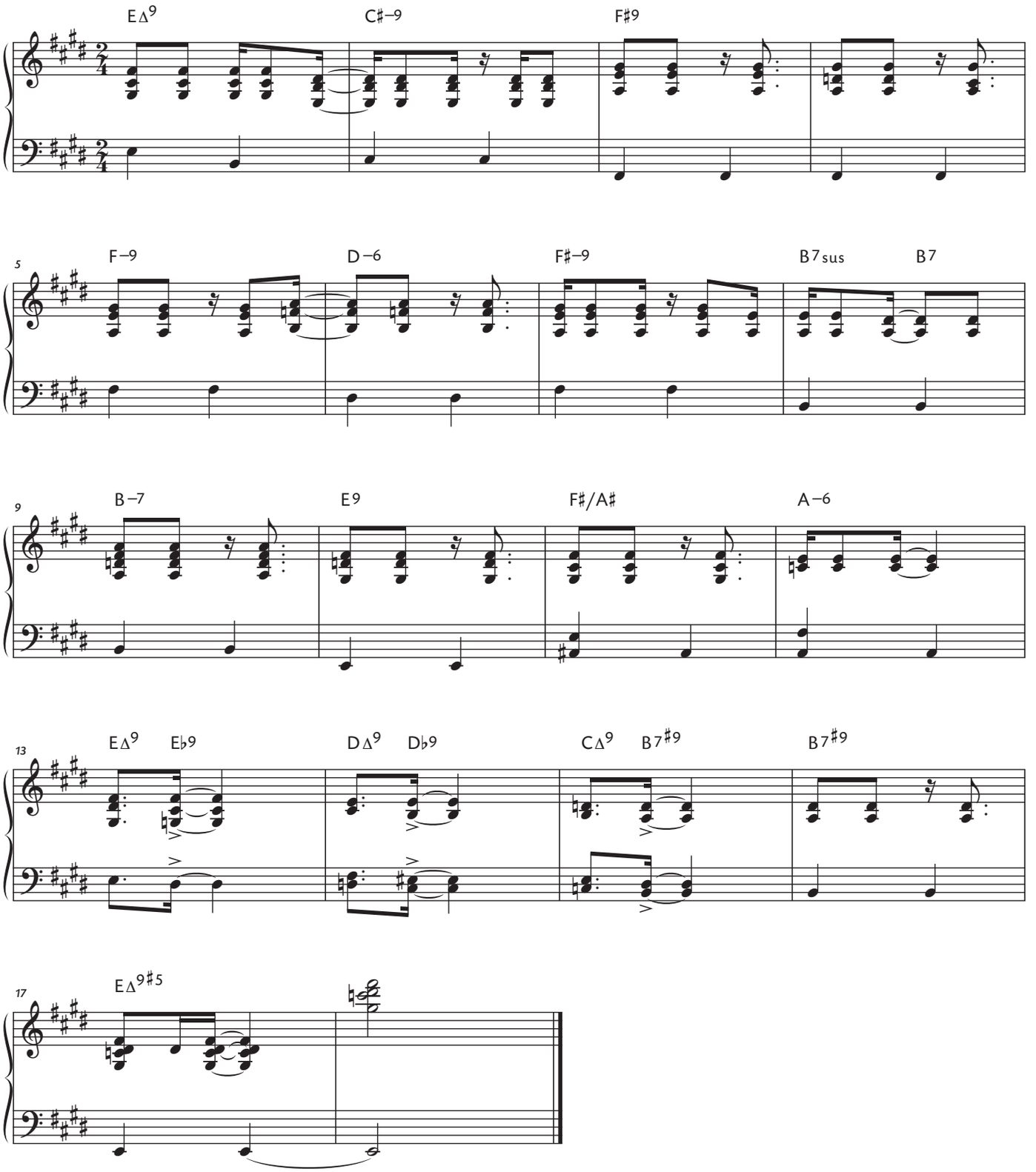
Example 19



Tamborim pattern and variations over changes

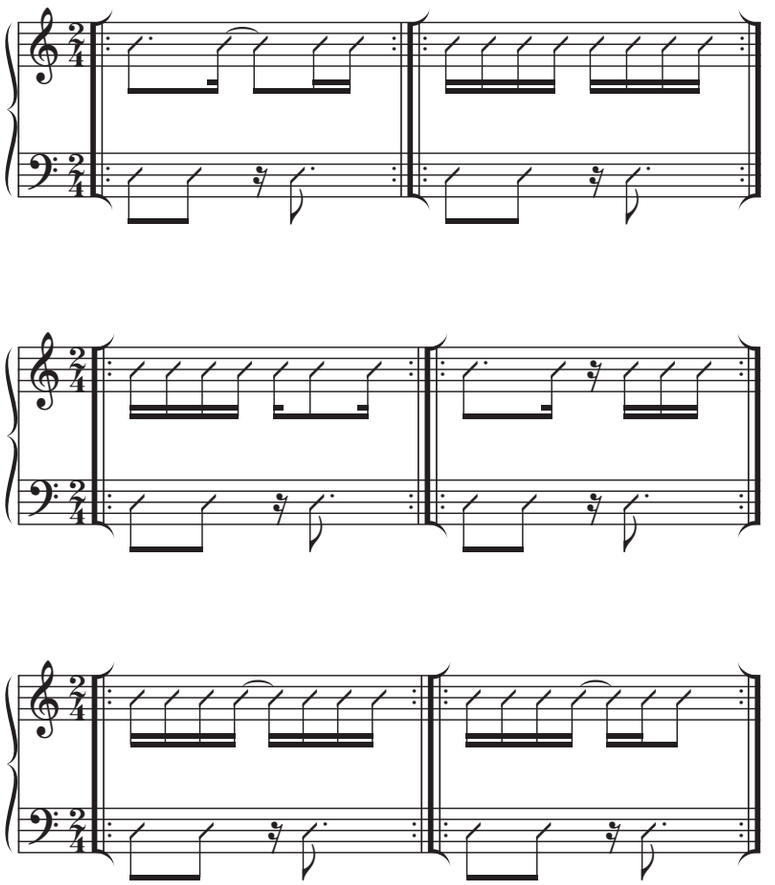
Keep a steady left hand pulse on beats 1 and 3.

Example 20



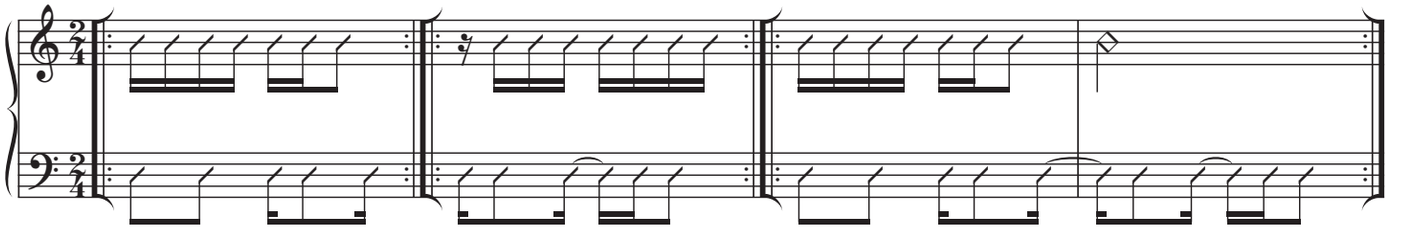
MARIAMA – rhythm workout

Example 21



NADA RESTOU rhythm

Example 22

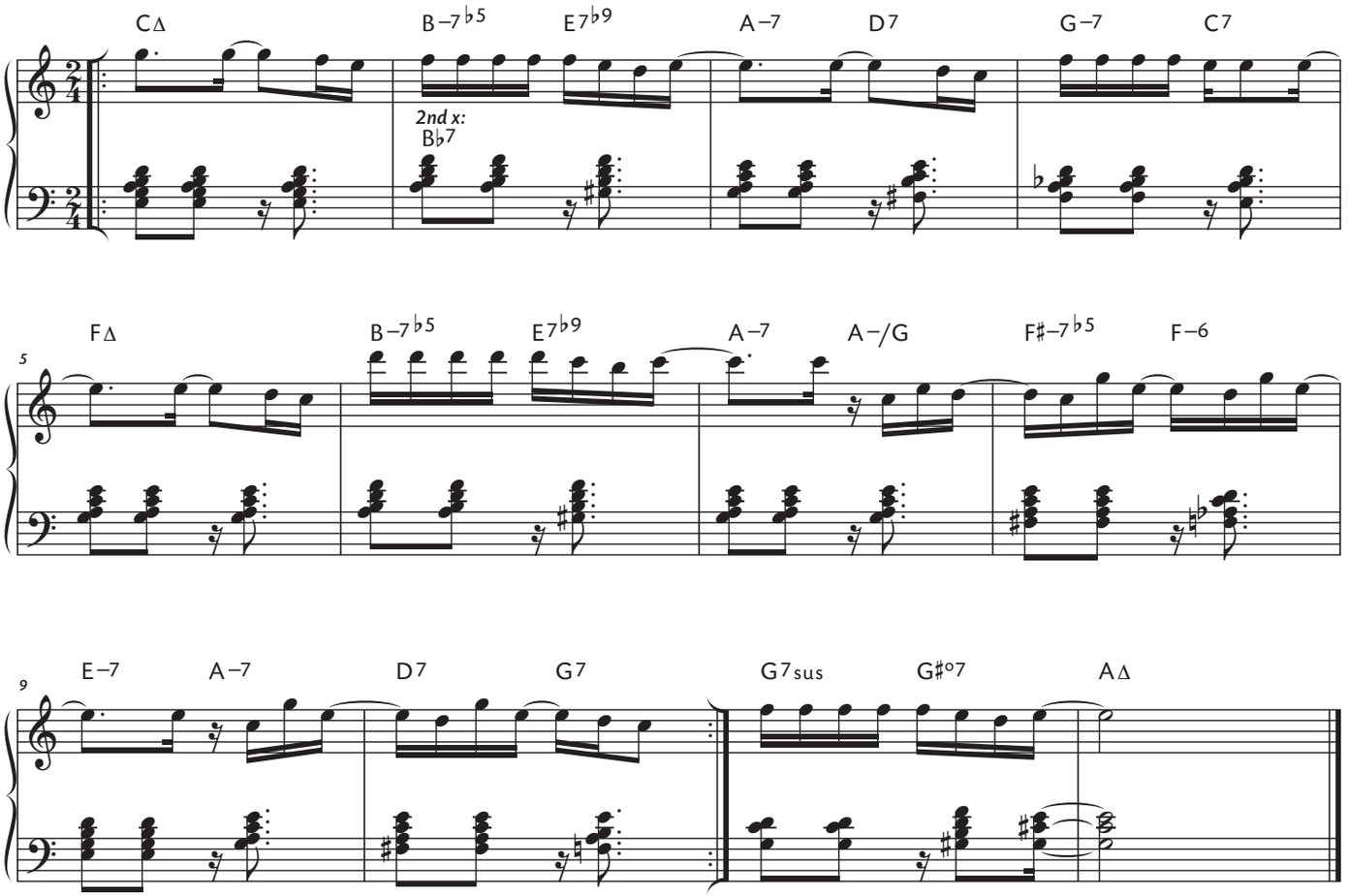


Example 23

05

MARIAMA

Cidinho Teixeira



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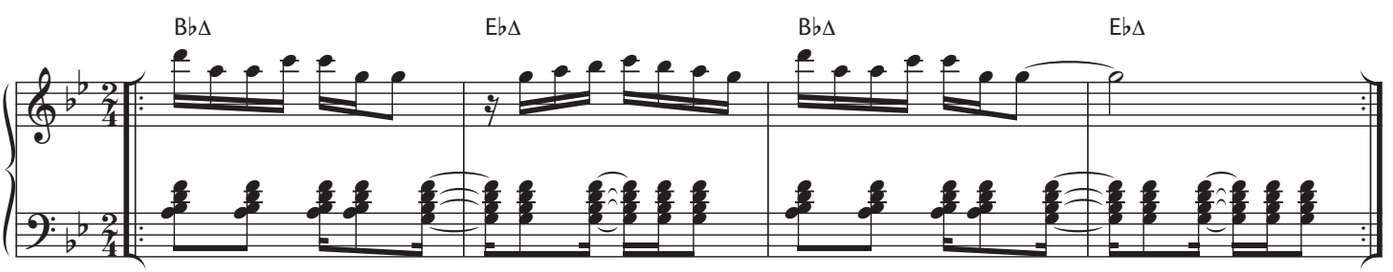
Example 24

06

NADA RESTOU - SOMEDAY

Cidinho Teixeira



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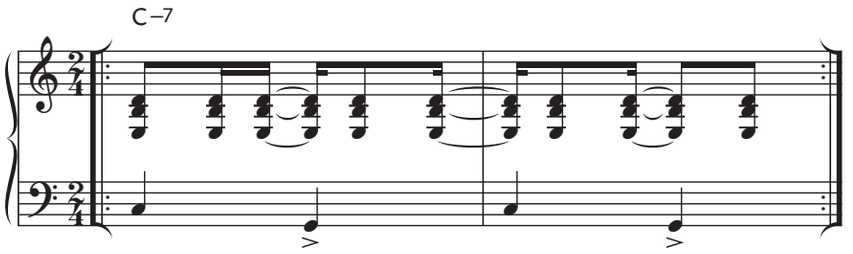
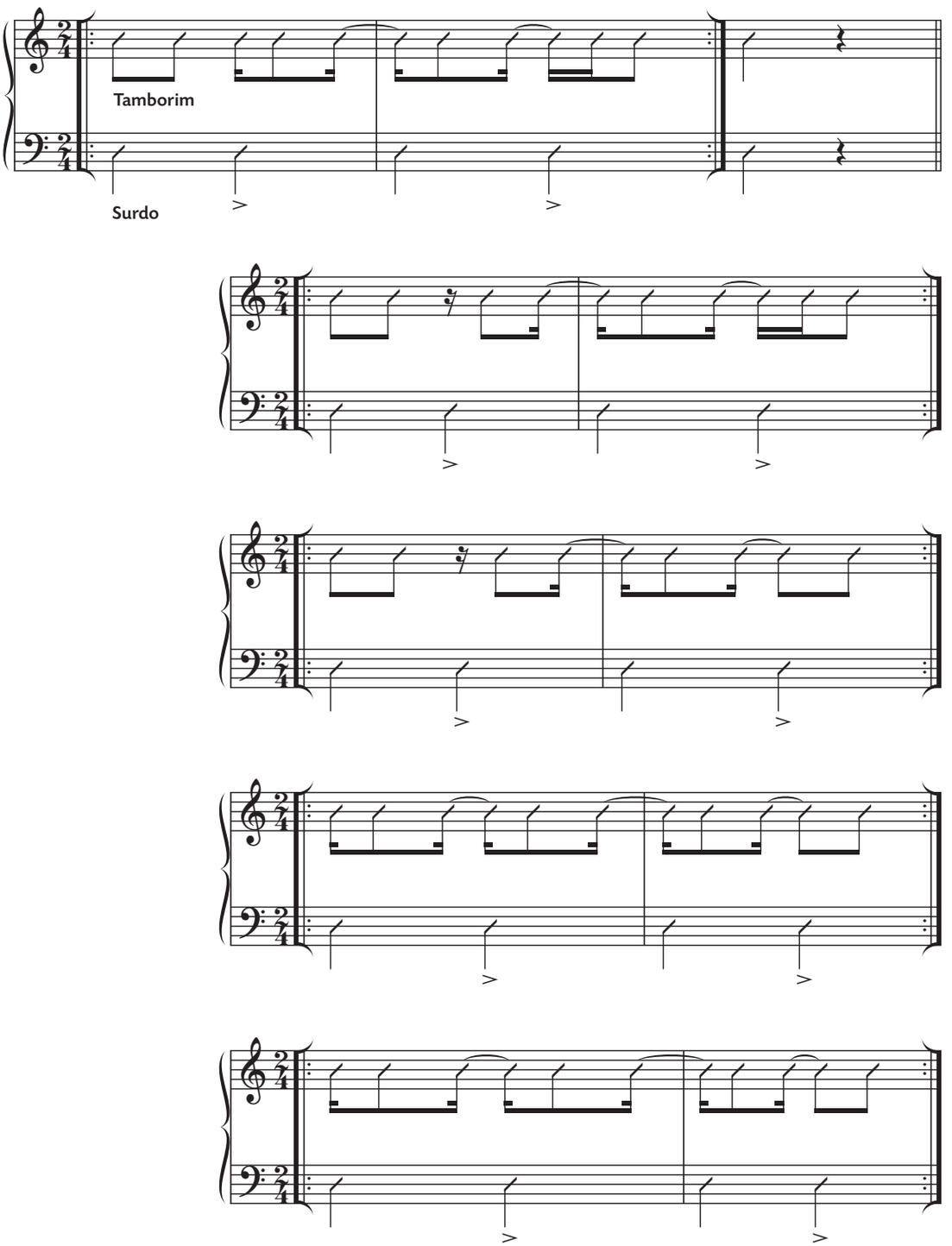
Example 30



Tamborim pattern rhythm notation

Example 31

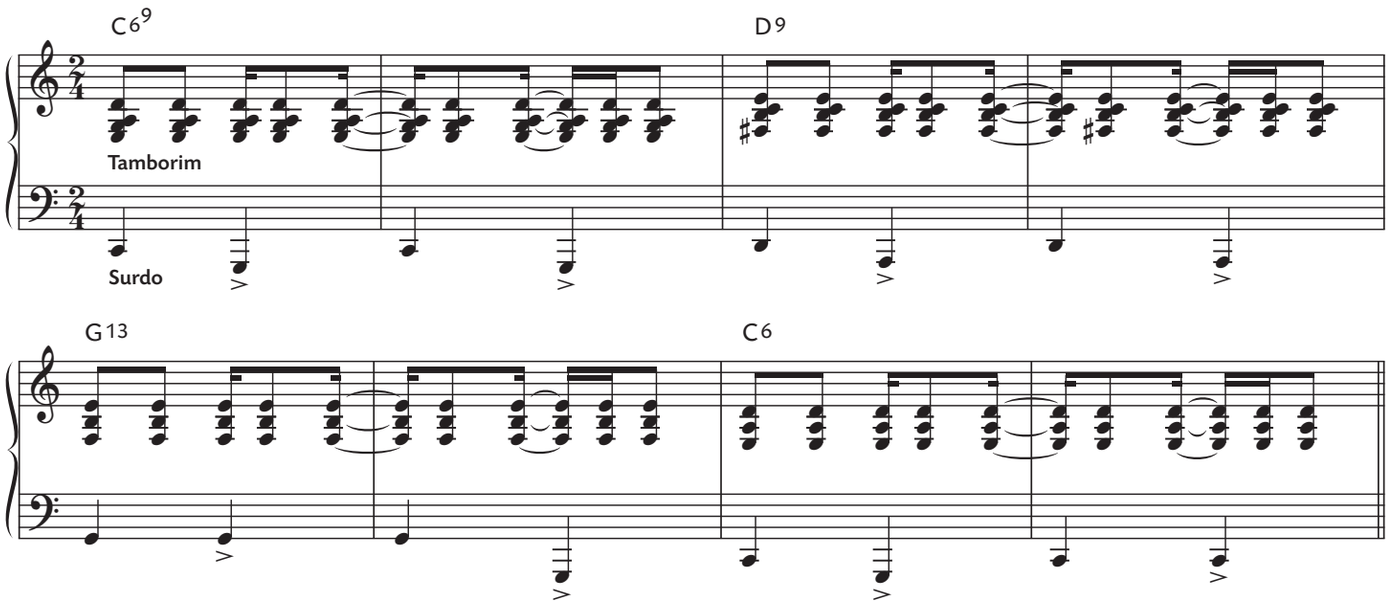


Tamborim patterns over changes I

The tamborim pattern is the key to the Samba rhythm.

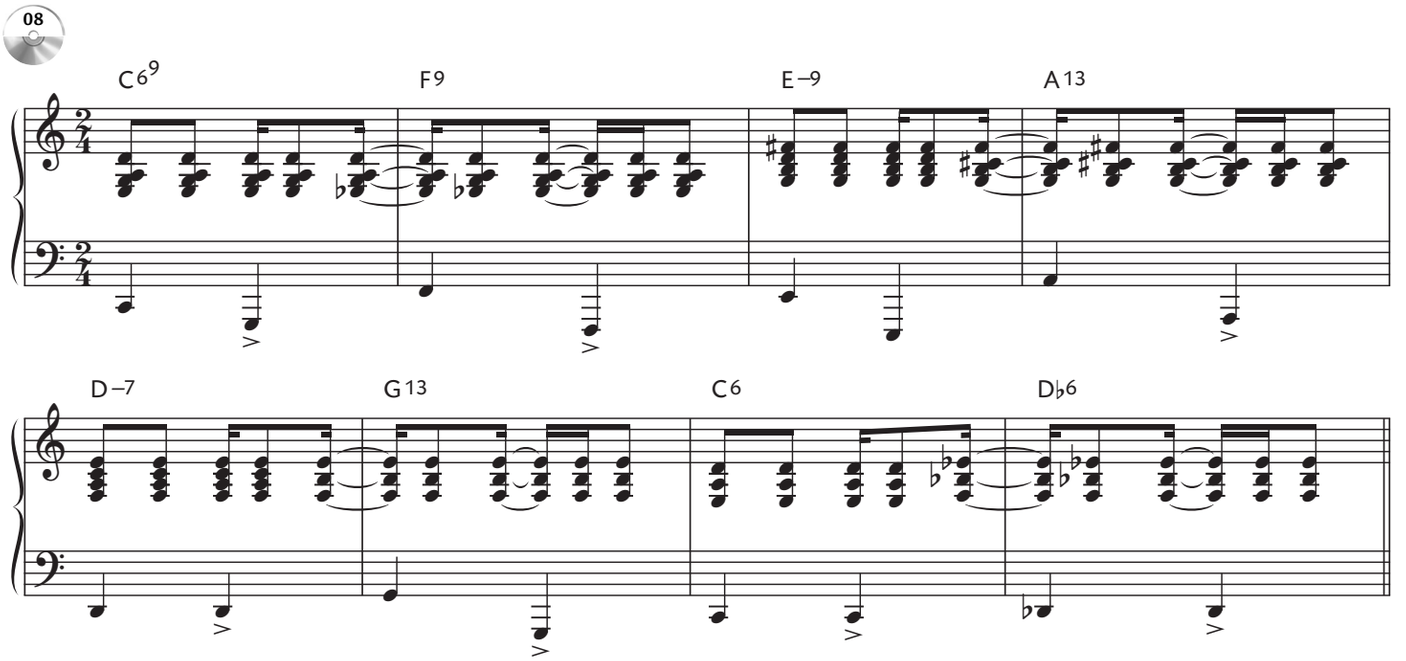
Using one chord over two bars:

Example 32



Using two chords over two bars:

Example 33

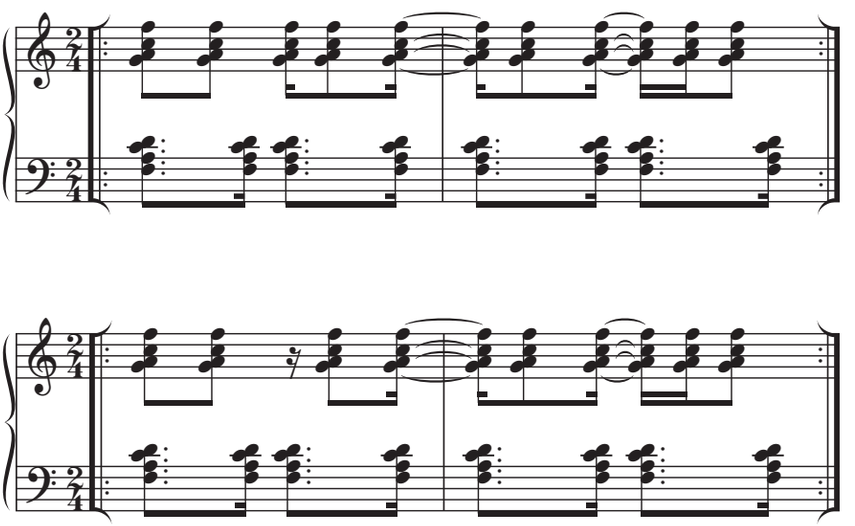


Samba 1 – tamborim pattern B

These patterns can be used when a bass player is present:

Example 34

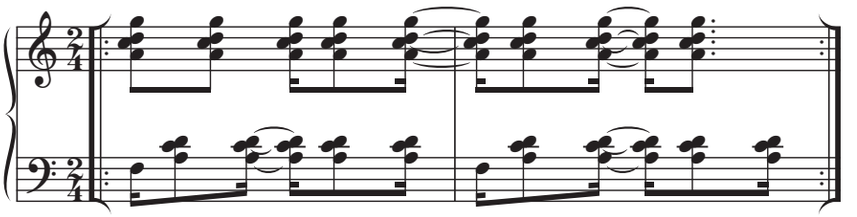
09



Combination grooves

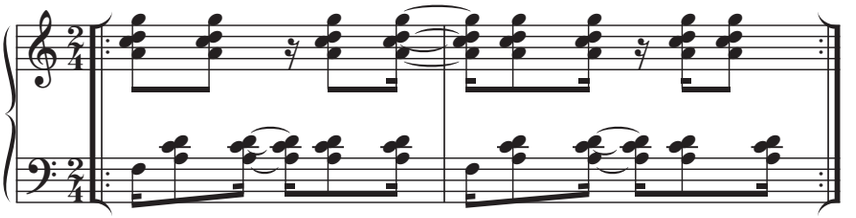
Tamborim pattern with R.H. over “golden groove” with L.H.:

Example 35



Tamborim pattern with R.H. rest on beat 2 over “golden groove” with L.H.:

Example 36

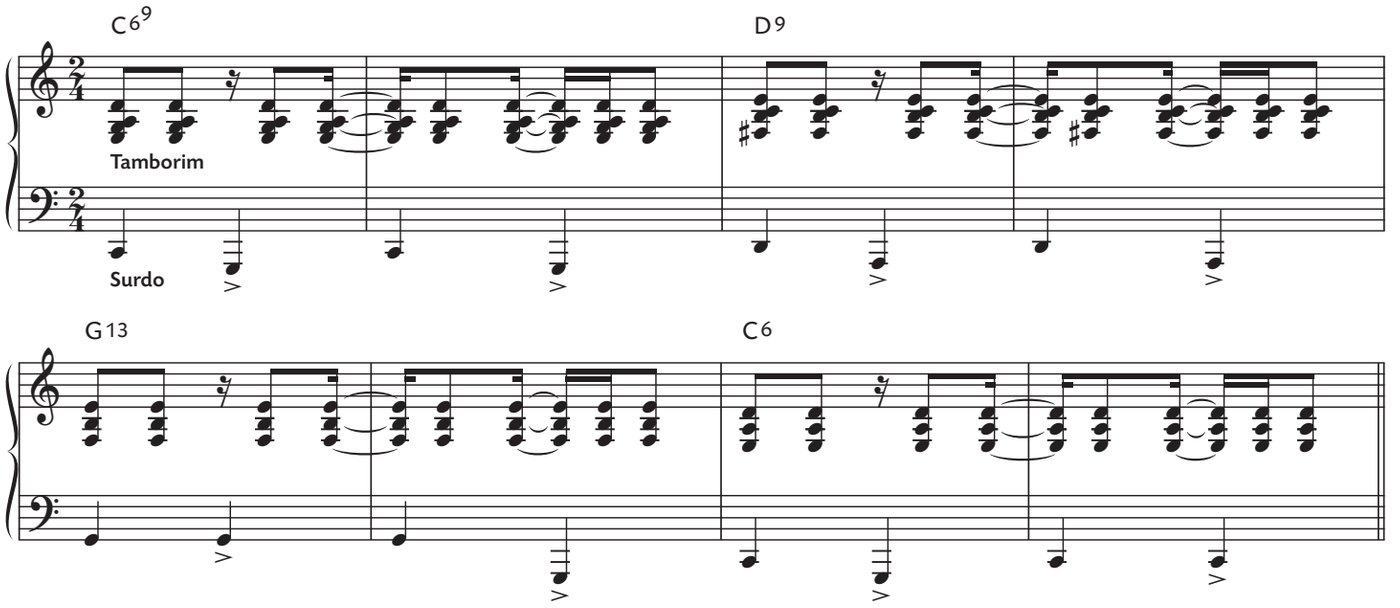


Tamborim patterns over changes II

Repeat each measure to become very familiar with this patterns.

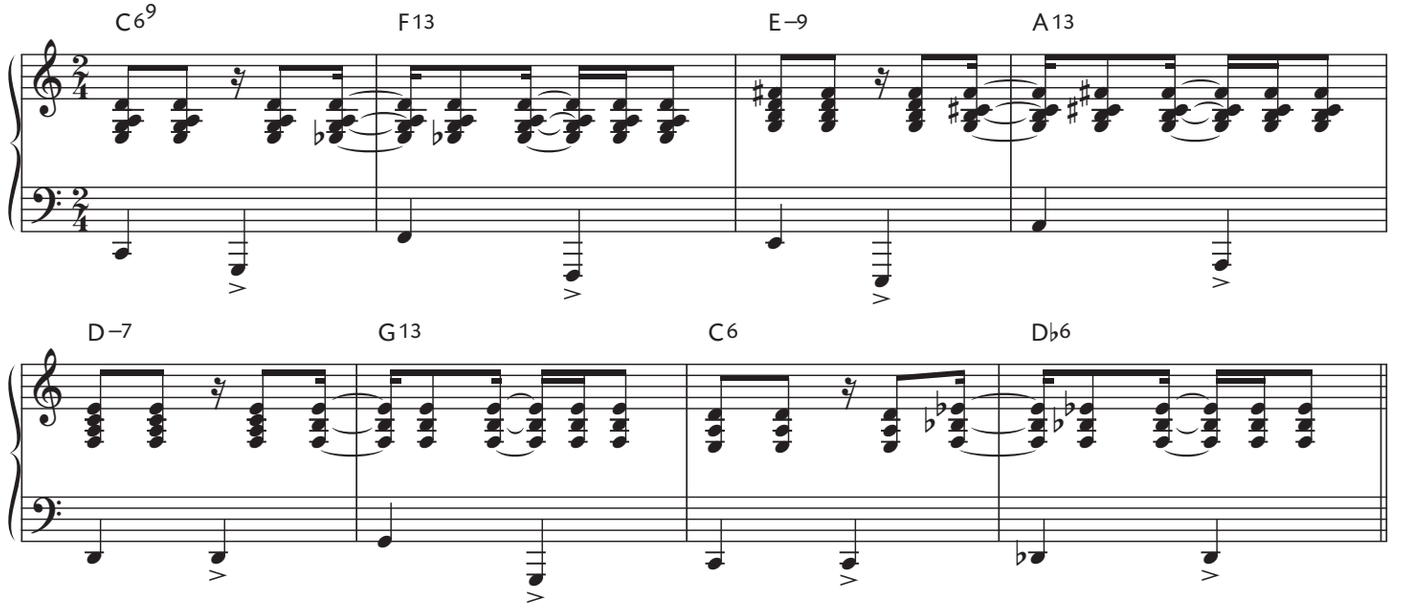
Using one chord over two bars:

Example 37



Using two chords over two bars:

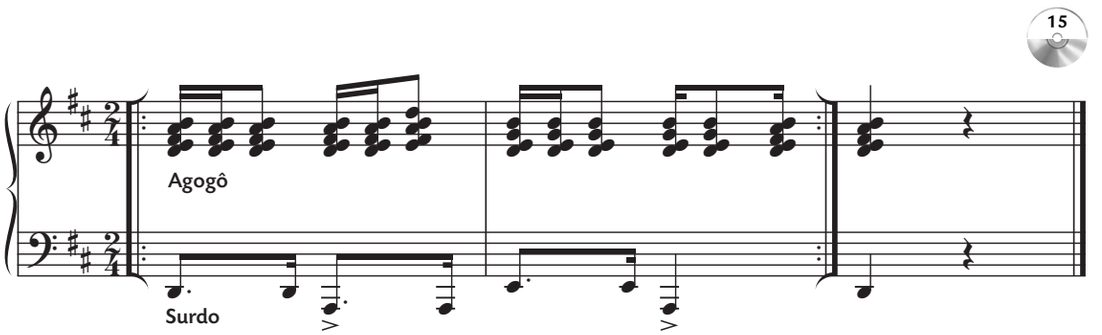
Example 38



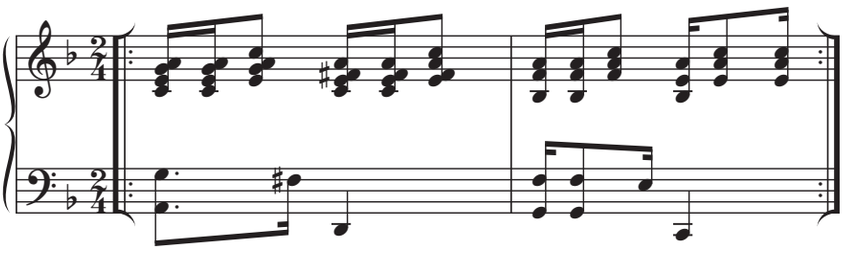
Samba 3 – agogô pattern

Listen to a recording of Luis Vagner and hear how he uses this type of pattern:

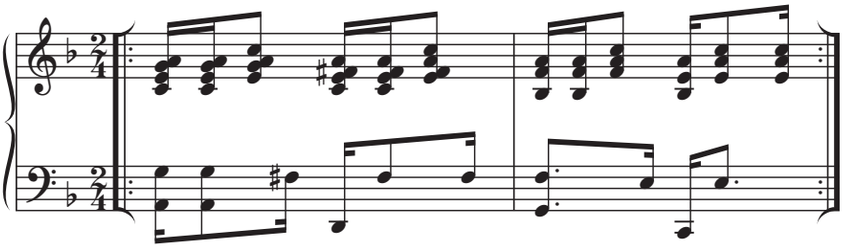
Example 49



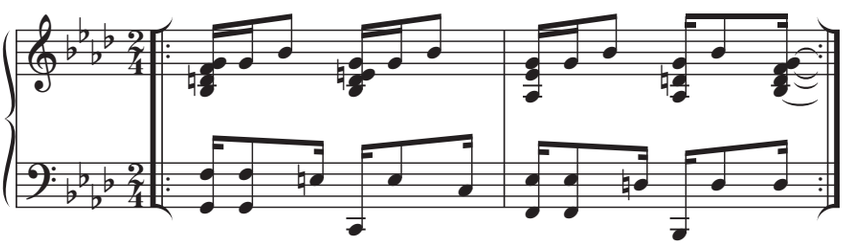
Example 50



Example 51



Example 52

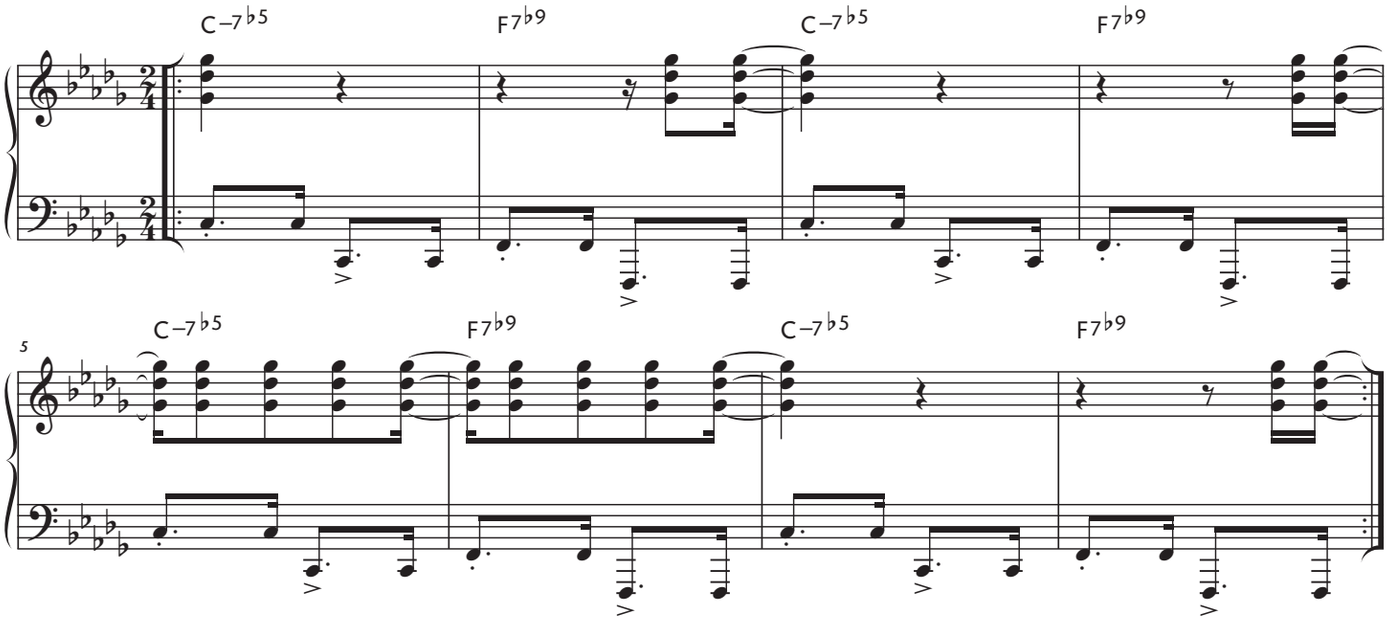


Apito groove

When you hear the apito or whistle, the Samba is at a high level of intensity!

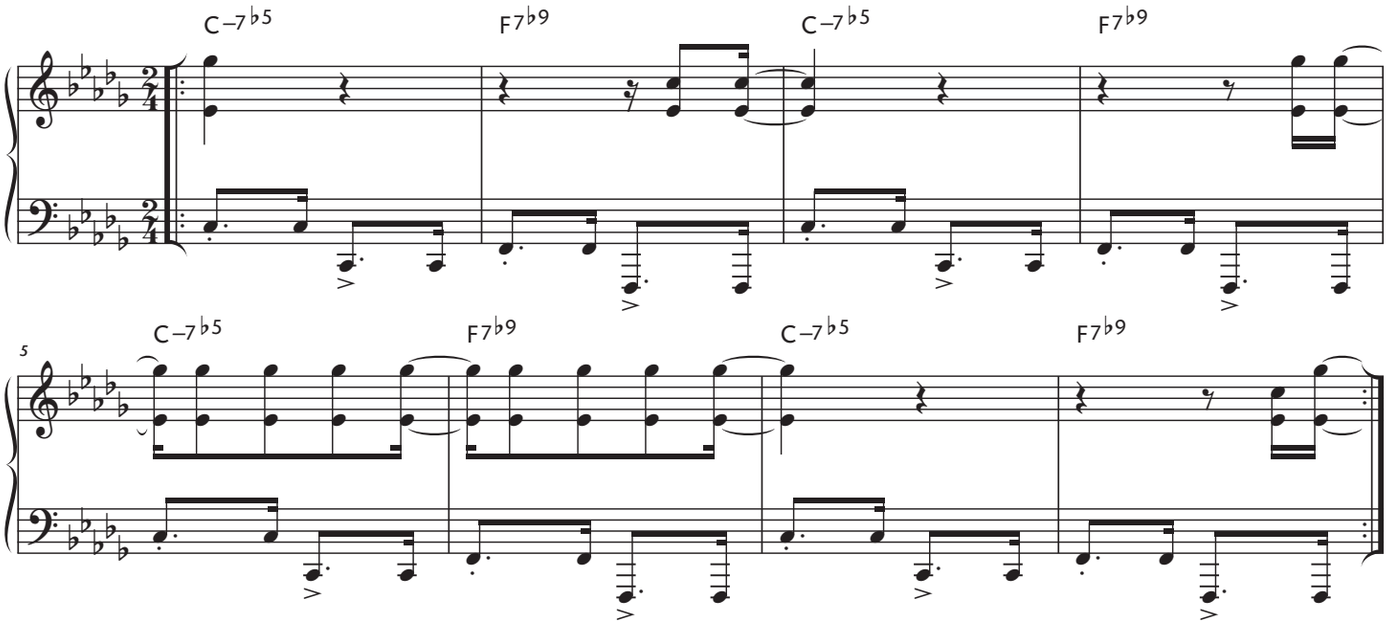
Using octaves:

Example 62



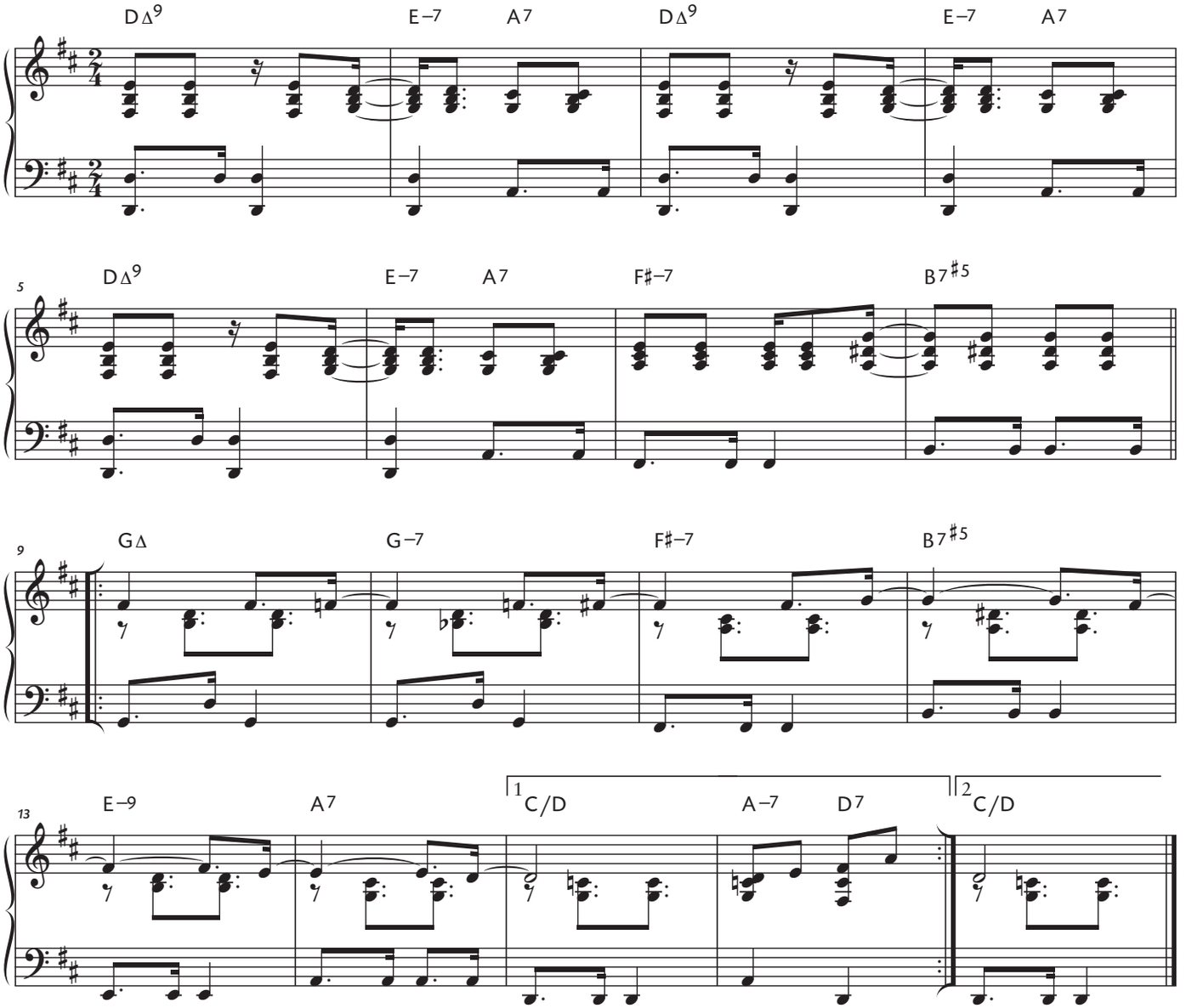
Using 10ths:

Example 63



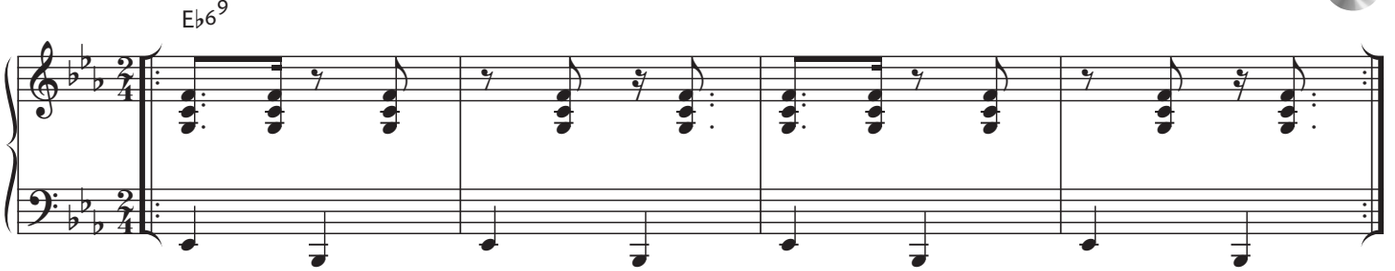
Drum patterns on the keyboard over changes

Example 76



Samba groove

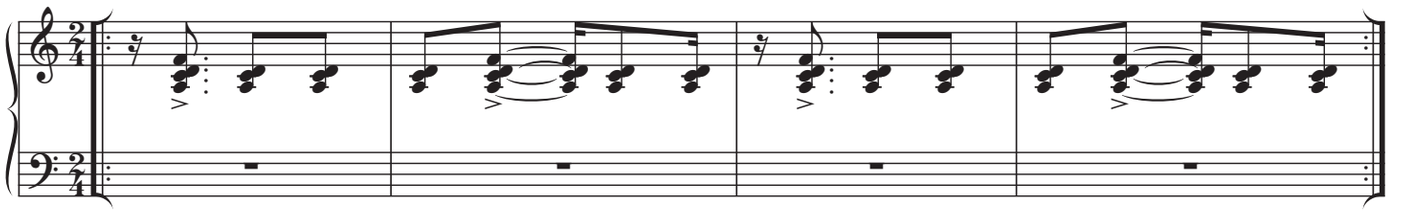
Example 77



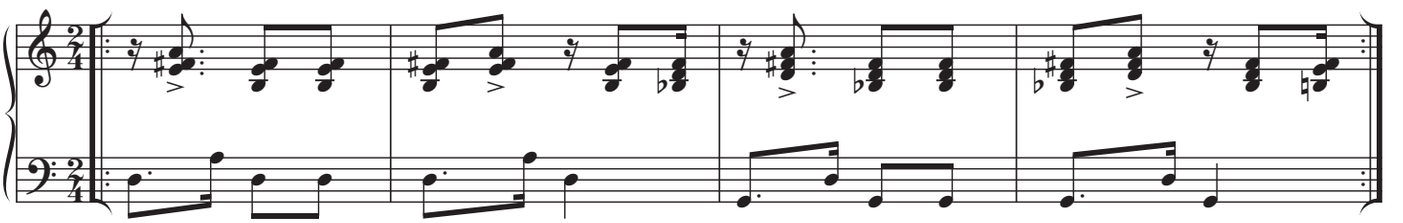
If Partido Alto is new for you, try these right hand patterns first:

Example 91

19

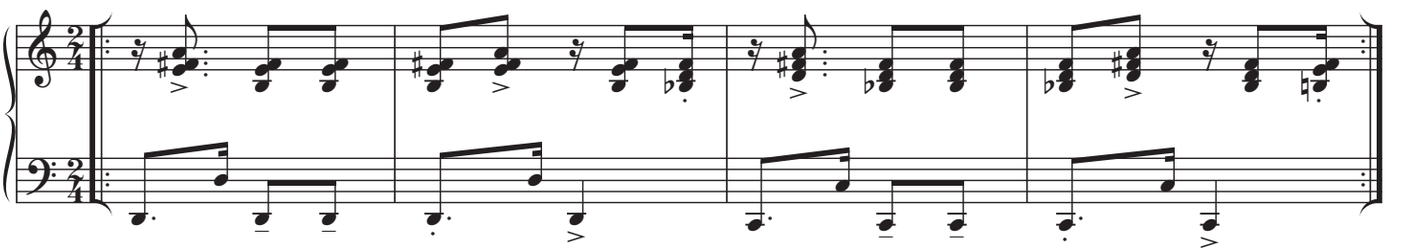


Example 92



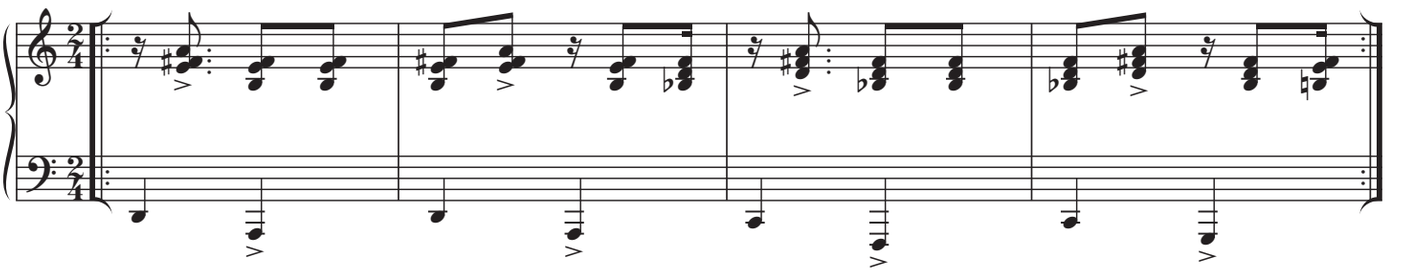
Example 93

20

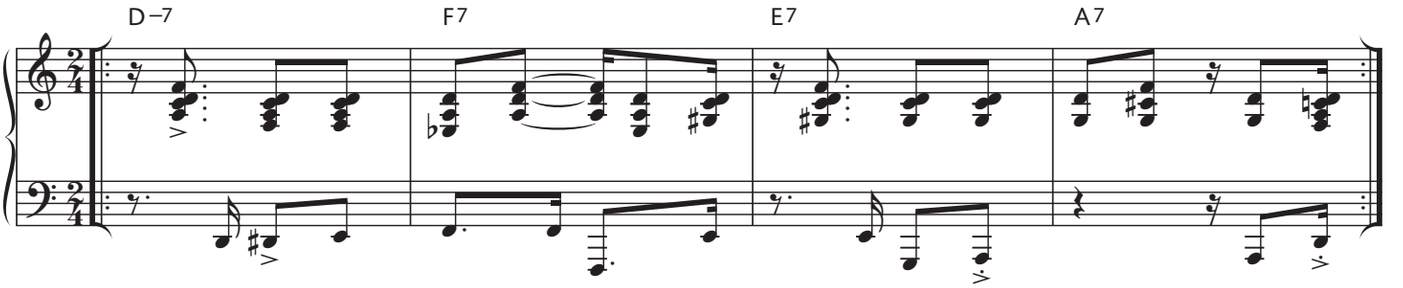


Example 94

21

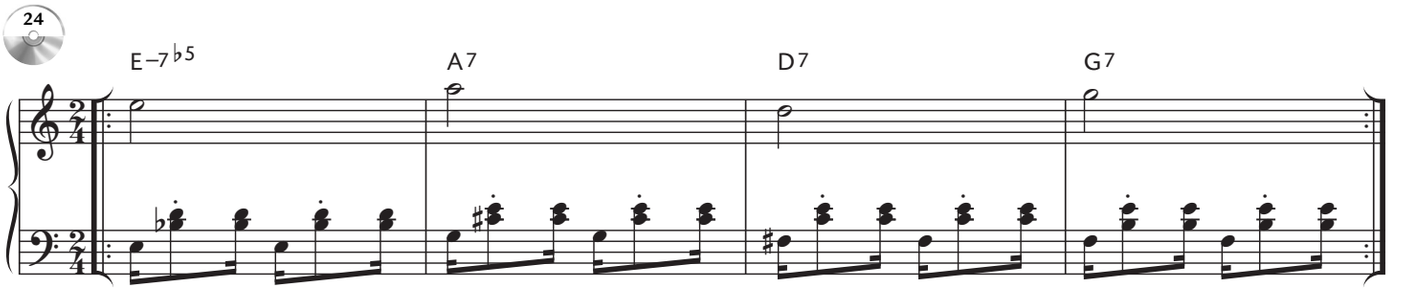


Example 95

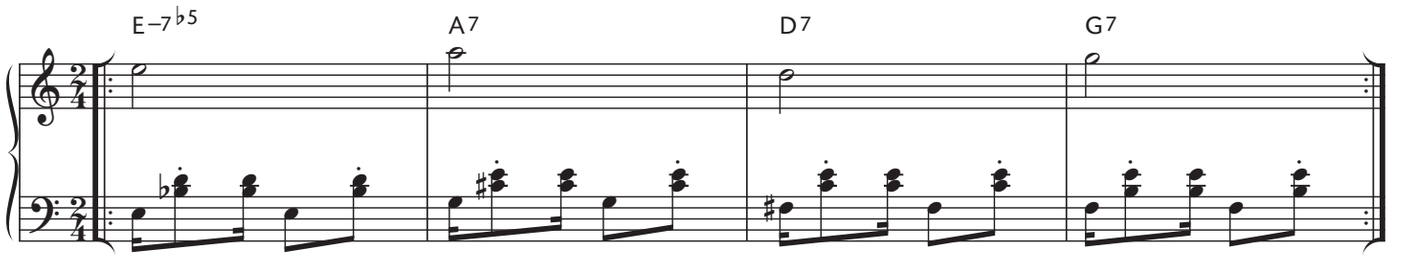


Comping patterns

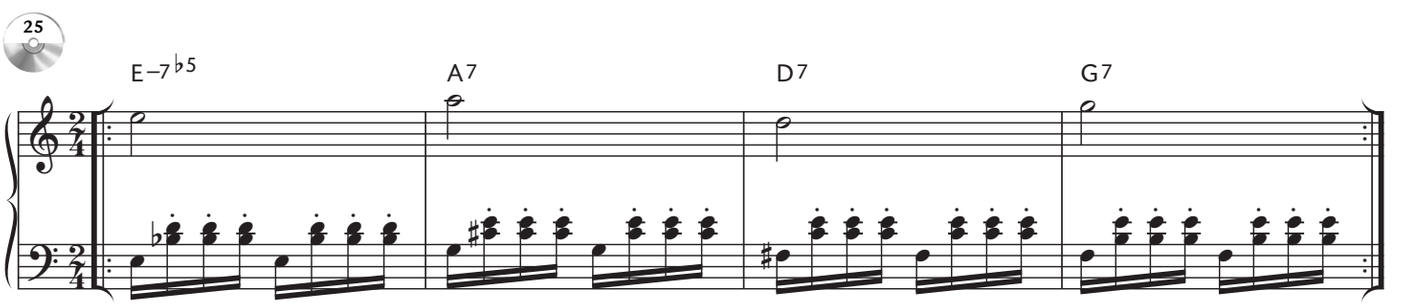
Example 101



Example 102

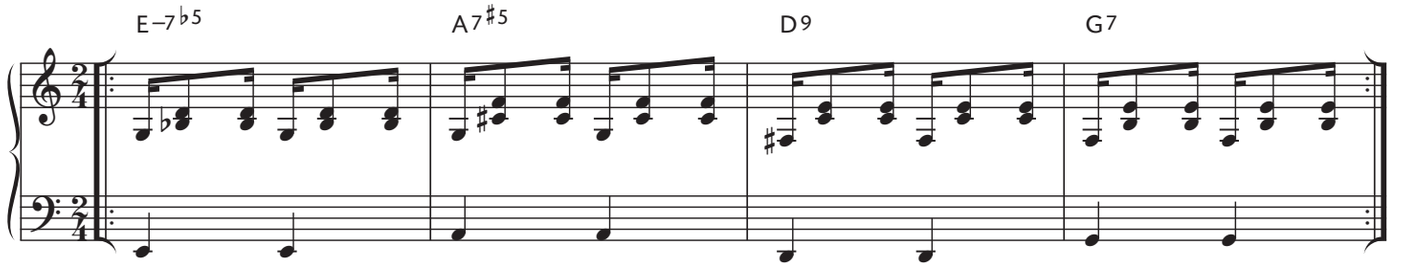


Example 103

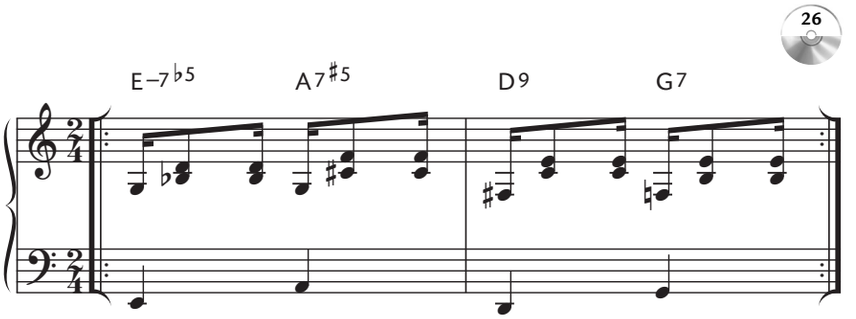


In this example the right hand gets a chance to groove:

Example 104

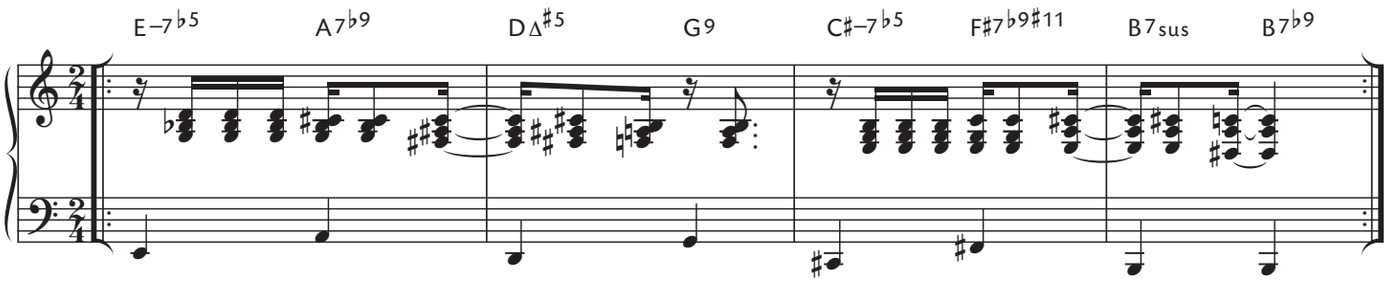


Example 105



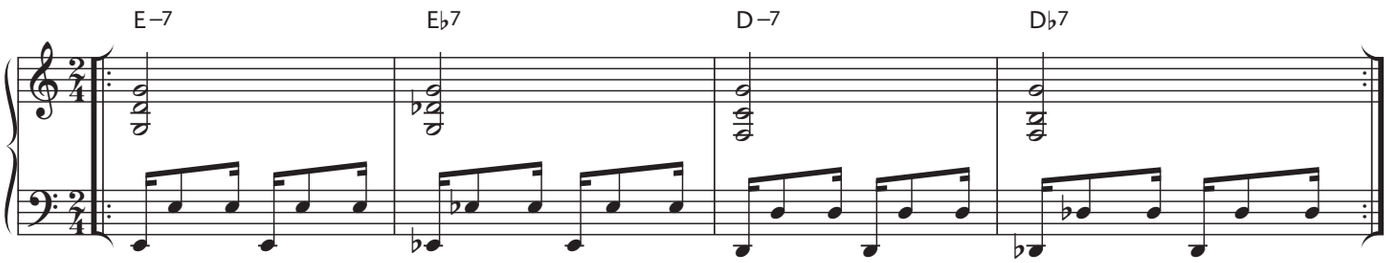
This groove combines Chôro patterns:

Example 106



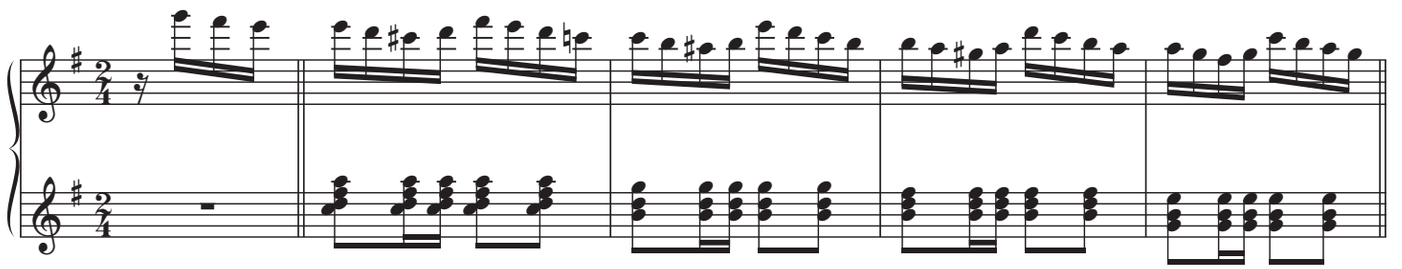
This groove uses L.H. octaves:

Example 107



This L.H. groove emulates the cavaquinho:

Example 108

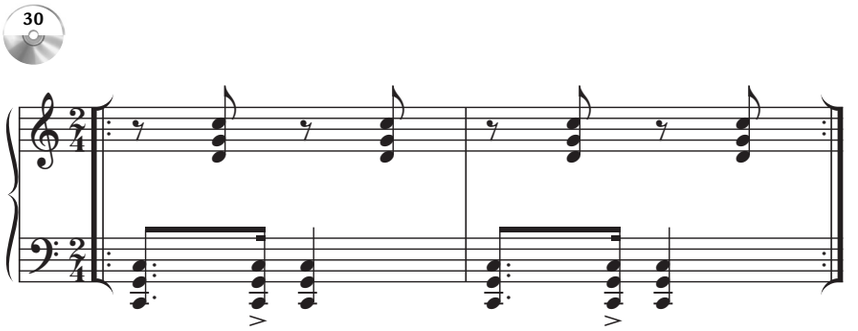


Play Toada as a slow Baião (see Chapter 7, p. 91).

Zabumba

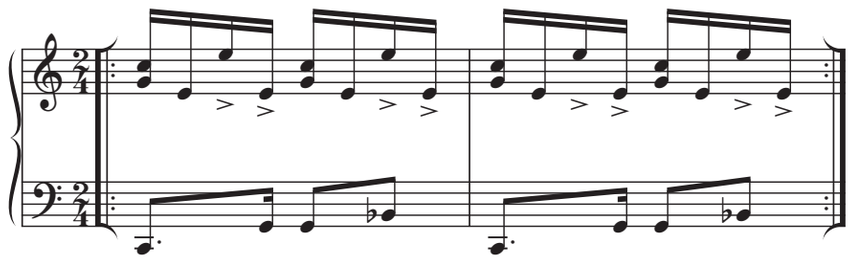
Notice that the L.H. ties can be removed.

Example 117



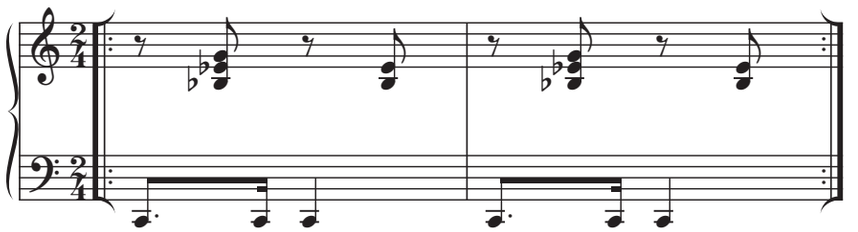
Triangulo

Example 118



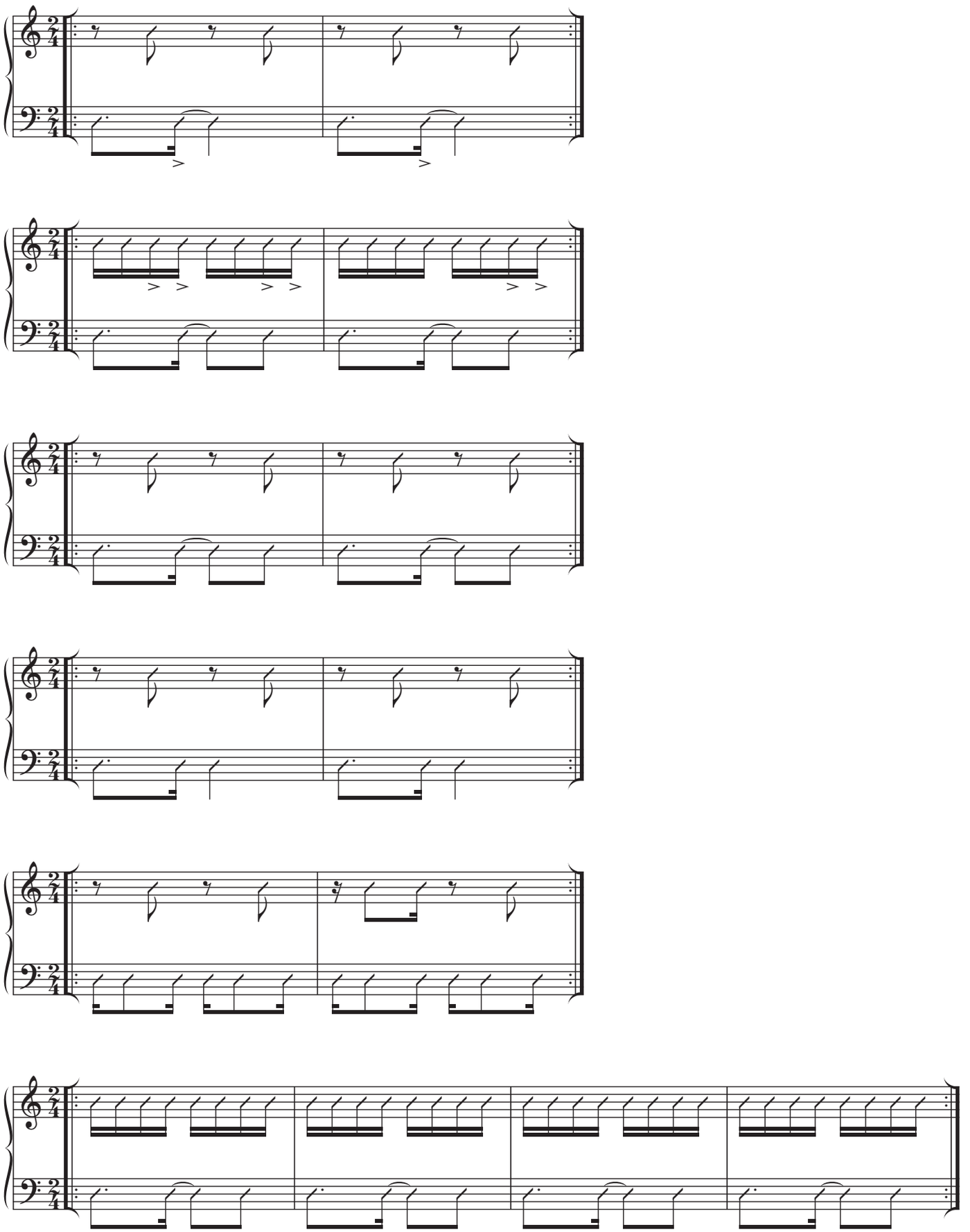
Agogô

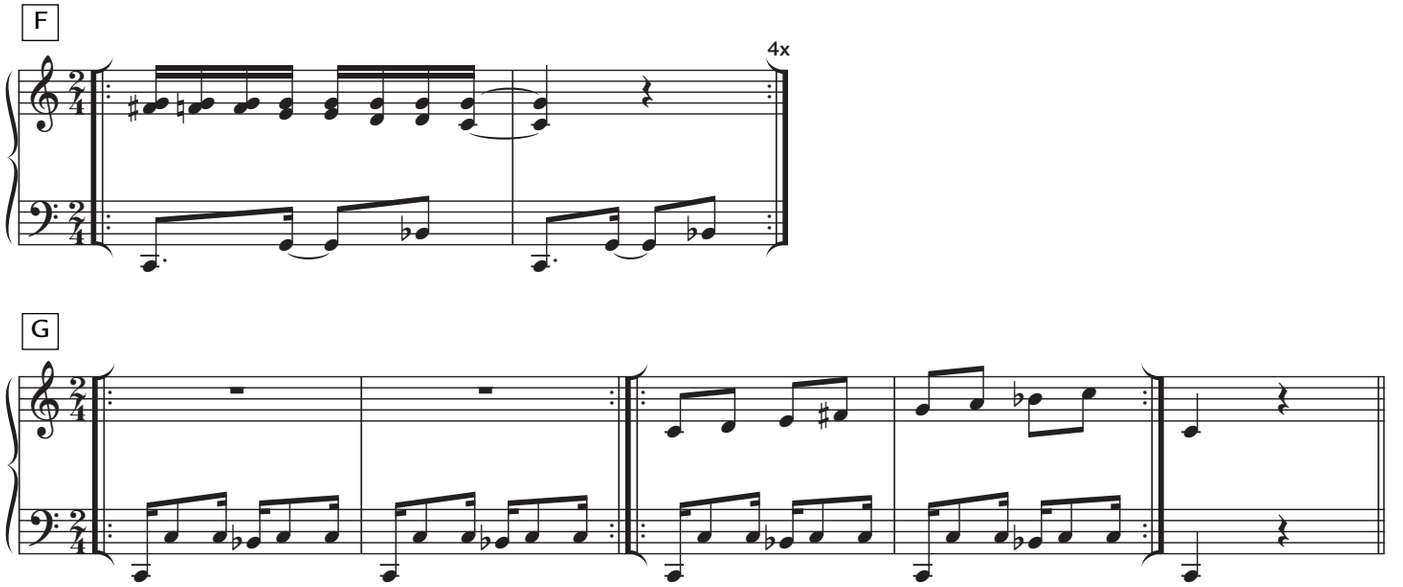
Example 119



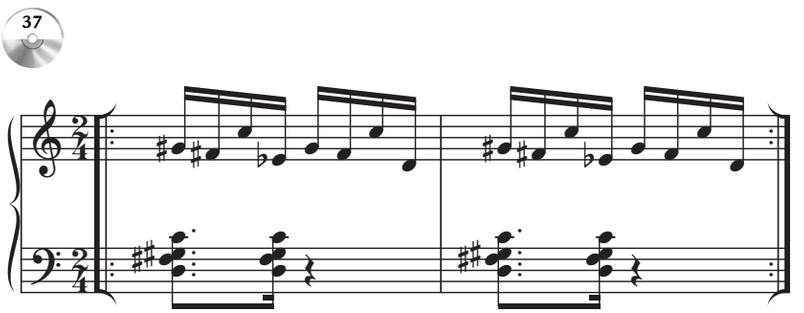
Baião – rhythm breakdown

Example 126





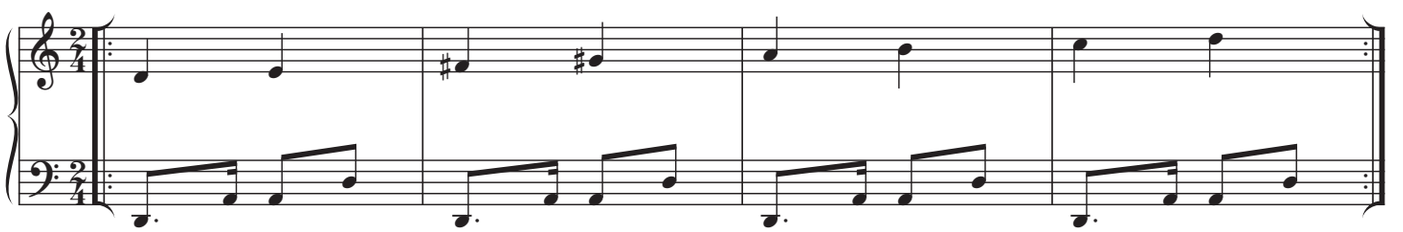
Example 138

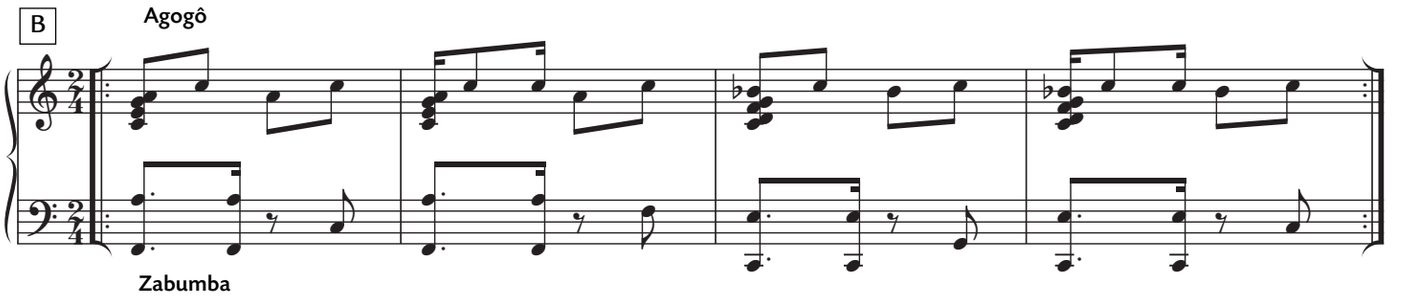


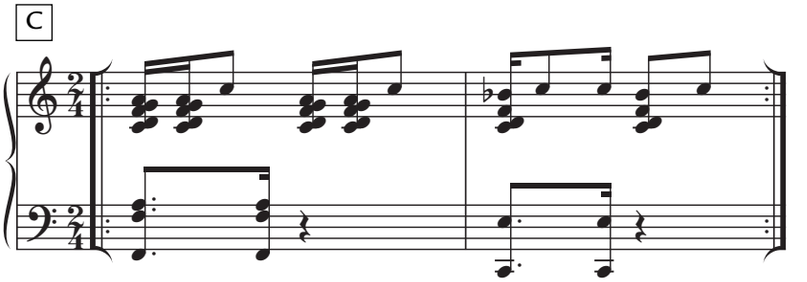
Improvising with Baião notes

The way "blue notes" help to define the Jazz sound, Baião notes characterize the Baião sound. Improvise using the lydian-dominant scale over the Baião groove.You can mix the left hand groove choices.

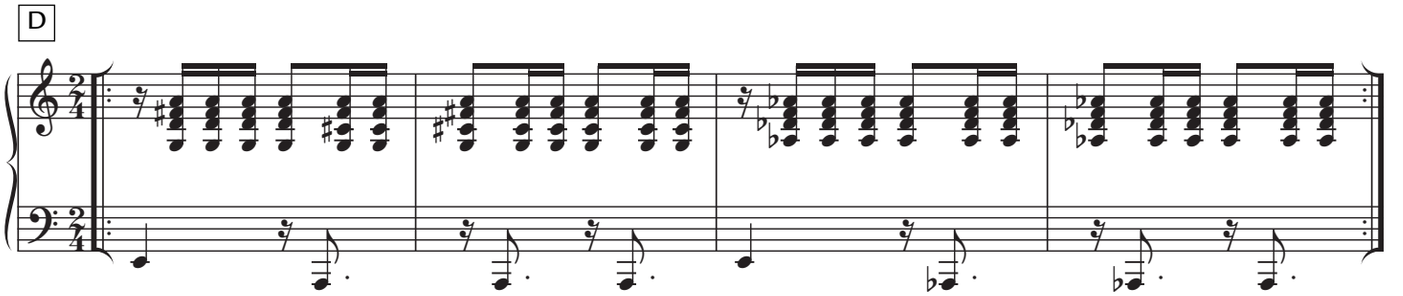
Example 139





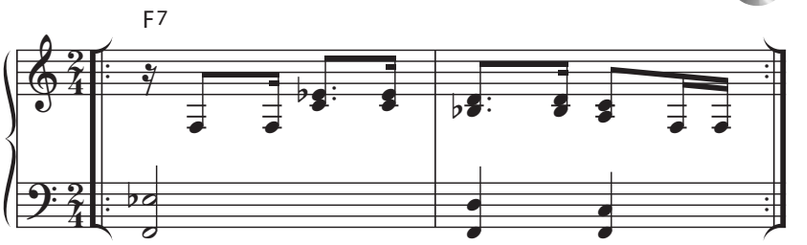


Using a Maracatu pattern over a II-V progression:

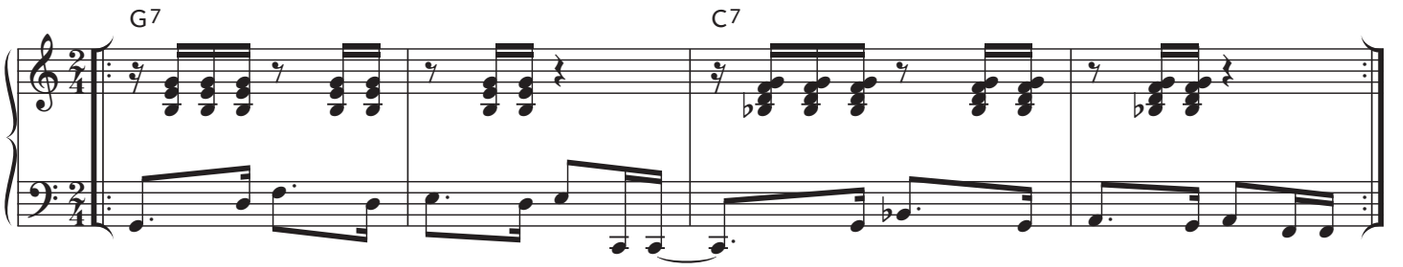


Example 153

41



Example 154



Marcha Rancho grooves

Example 180

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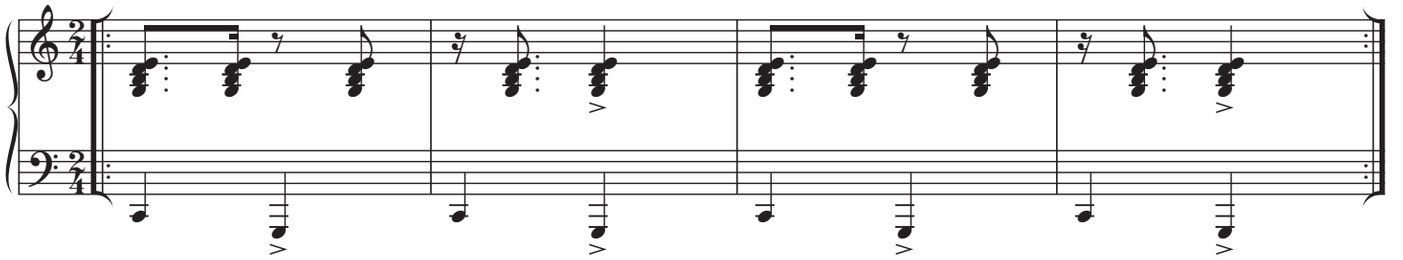
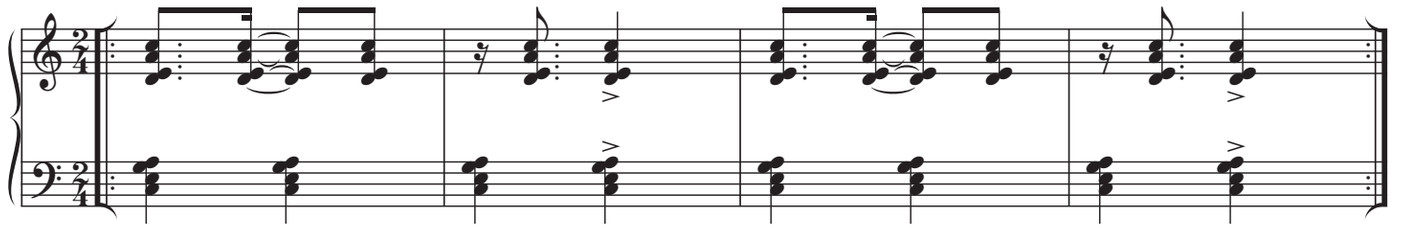
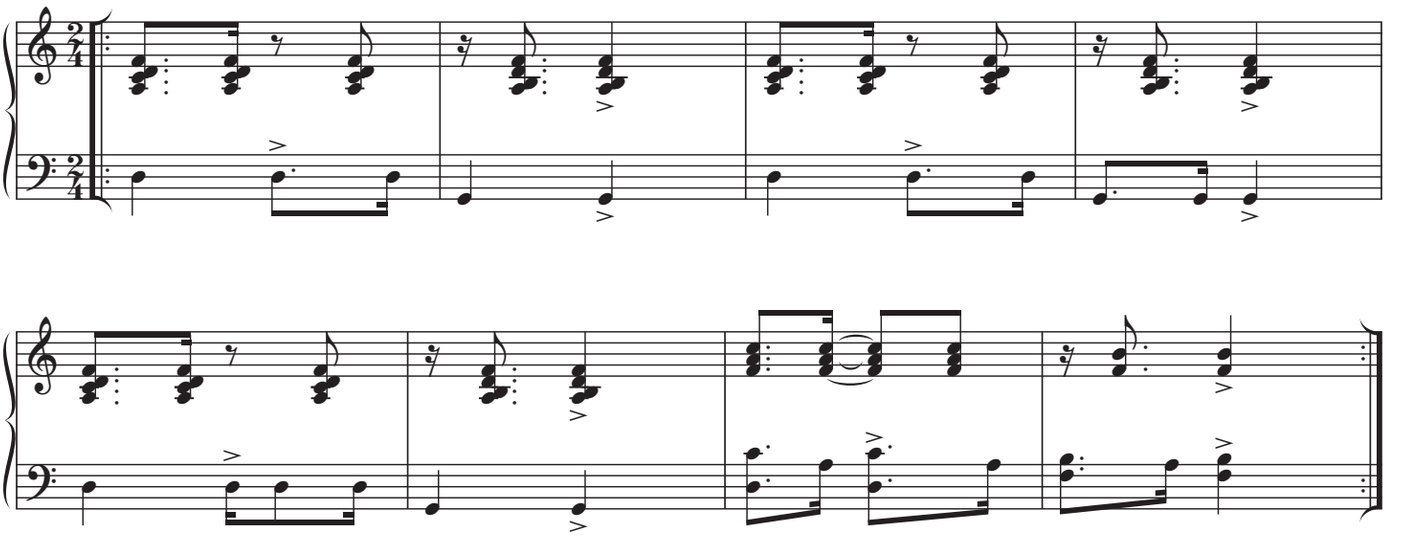


Example 181



Example 182