

Tamborim pattern 1

Example 1



F6⁹

First steps

Example 2

F6

G13

C7

F

Tamborim pattern with rest on beat 2

Example 3

C6⁹

D6⁹

D-7

C6⁹

D6⁹

“Second step on the beach”

Mix the patterns and variations to create new grooves.

Example 4

Example 4 shows two systems of piano accompaniment in 2/4 time with a key signature of two flats. The first system contains measures 1-4 with chords G-7, C9, G-7, E-7^{b5}, and A13^{b9}. The second system contains measures 5-8 with chords D-9, G13, C-7, A-7, and D7^{b9}.

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

Example 5

Example 5 shows three systems of piano accompaniment in 2/4 time with a key signature of two sharps. The first system contains measures 1-6 with chords D Δ , E7, A7, D Δ , D Δ , E7, A Δ , and C $^{\circ}$ 7. The second system contains measures 7-12 with chords B-7, E7, A9^{sus}, A7, D Δ , E7, A7, D9^{sus}, and D7^{b9}. The third system contains measures 13-16 with chords G Δ , C9, F#-7, B7, E-7, A7, and D6⁹.

1-bar tamborim pattern

Using only the first bar of tamborim pattern 1:

Example 7

B-7^{b5} B^b-6 A-7 A^b7
 5 G7 C7 F C-7 F7^{b9}

Tamborim pattern variation

Example 8

C-7 D7 G7^{#5} C-7 D7 G7^{#5}

1-bar tamborim pattern variation with rest and tie

Example 9

D-7 G13 C Δ C[#]-7^{b5}

1-bar tamborim pattern with rest

Example 10

Musical score for Example 10, showing a 1-bar tamborim pattern with rest across four systems of piano accompaniment. The score is in 2/4 time and consists of 16 measures.

System 1 (Measures 1-4):
 Chords: C Δ ⁹, C6⁹, F13_{sus}, F13

System 2 (Measures 5-8):
 Chords: C Δ ⁹, E-7^{b5}, A7

System 3 (Measures 9-12):
 Chords: D-9, B-7^{b5}, E7, A-7, D7

System 4 (Measures 13-16):
 Chords: D-7, G7^{b9}, C Δ ⁹, F13_{sus}

Using Bossa Nova patterns to create three grooves

Example 11

Musical score for Example 11, showing a Bossa Nova pattern in piano accompaniment. The score is in 2/4 time and consists of 4 measures.

Chord: B \flat /A \flat

Example 12

G-6 Eb-6/Gb Bb/F E7^{b5}

G-6 Eb-6/Gb Bb/F E7^{b5} Eb^Δ9

Example 13

C-7 D7 G7^{#5} C-7 D7 G7^{#5}

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

E Δ ⁹ C \sharp -⁹ F \sharp ⁹

5 F-⁹ D-⁶ F \sharp -⁹ B7^{sus} B7

9 B-⁷ E⁹ F \sharp /A \sharp A-⁶

13 E Δ ⁹ E \flat ⁹ D Δ ⁹ D \flat ⁹ C Δ ⁹ B7 \sharp ⁹ B7 \sharp ⁹

17 E Δ ⁹ \sharp ⁵

MARIAMA – rhythm workout

Example 21

First system of musical notation for Example 21. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The piece is divided into two measures by a double bar line. In the first measure, the treble staff has a half note G4, followed by eighth notes A4, B4, and C5. The bass staff has a half note G3. In the second measure, the treble staff has eighth notes D5, E5, F5, and G5. The bass staff has a half note G3.

Second system of musical notation for Example 21. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The piece is divided into two measures by a double bar line. In the first measure, the treble staff has eighth notes G4, A4, B4, and C5. The bass staff has a half note G3. In the second measure, the treble staff has eighth notes D5, E5, F5, and G5. The bass staff has a half note G3.

Third system of musical notation for Example 21. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The piece is divided into two measures by a double bar line. In the first measure, the treble staff has eighth notes G4, A4, B4, and C5. The bass staff has a half note G3. In the second measure, the treble staff has eighth notes D5, E5, F5, and G5. The bass staff has a half note G3.

NADA RESTOU rhythm

Example 22

Musical notation for Example 22. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The piece is divided into four measures by double bar lines. In the first measure, the treble staff has eighth notes G4, A4, B4, and C5. The bass staff has a half note G3. In the second measure, the treble staff has eighth notes D5, E5, F5, and G5. The bass staff has a half note G3. In the third measure, the treble staff has eighth notes G4, A4, B4, and C5. The bass staff has a half note G3. In the fourth measure, the treble staff has a whole note G4. The bass staff has a half note G3.

Example 23



MARIAMA

Cidinho Teixeira

C Δ B-7 \flat 5 E7 \flat 9 A-7 D7 G-7 C7

2nd x:
 B \flat 7

5 F Δ B-7 \flat 5 E7 \flat 9 A-7 A-/G F \sharp -7 \flat 5 F-6

9 E-7 A-7 D7 G7 G7sus G \sharp °7 A Δ

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Example 24



NADA RESTOU - SOMEDAY

Cidinho Teixeira

B \flat Δ E \flat Δ B \flat Δ E \flat Δ

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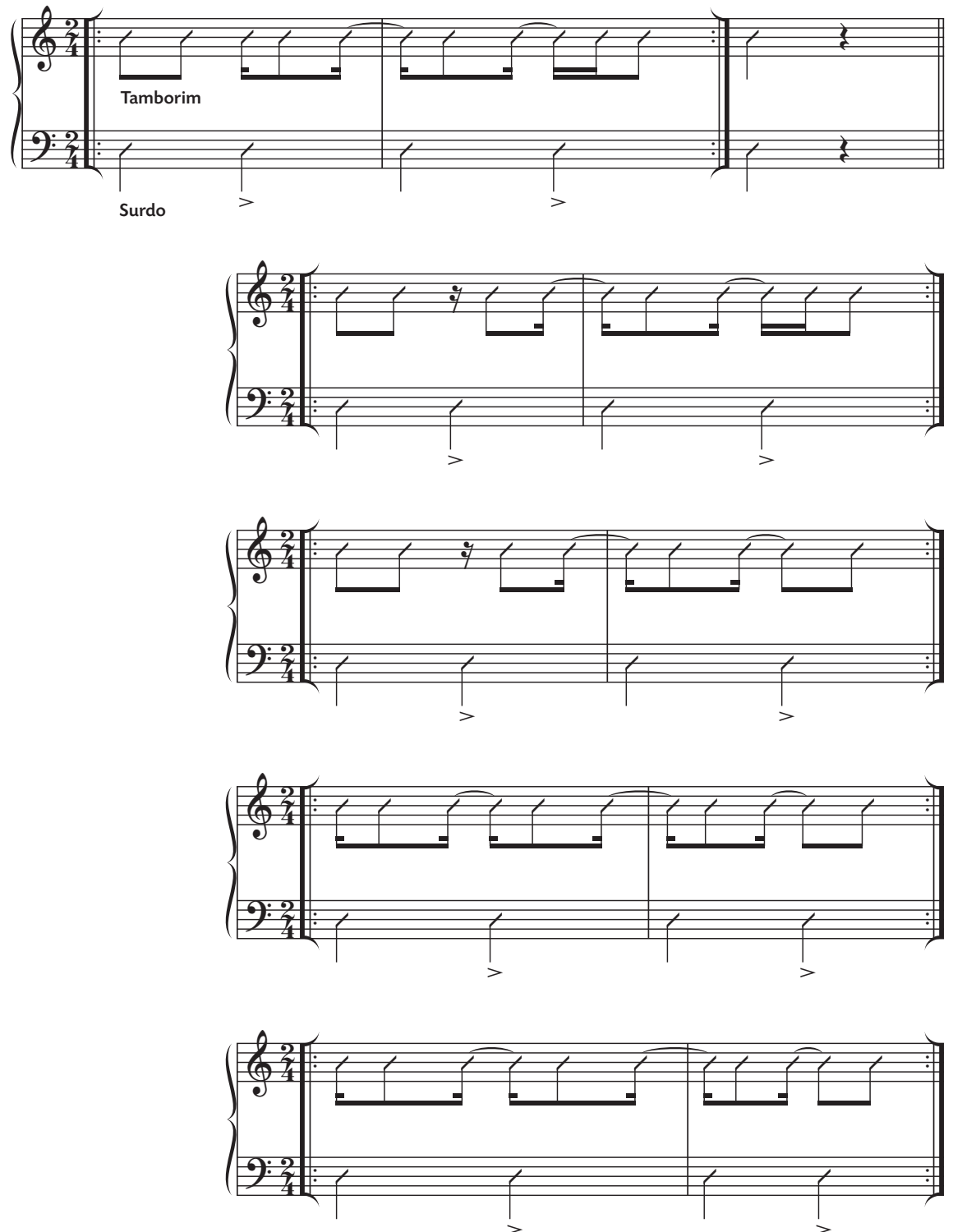
Example 30

C-7



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

Example 32 is a musical score in 2/4 time, divided into two systems. The top system features a treble clef staff with a 'Tamborim' pattern and a bass clef staff with a 'Surdo' pattern. The first two bars are under the chord C6⁹, and the next two bars are under D9. The bottom system also has two systems of staves. The first two bars are under G13, and the next two bars are under C6. The Surdo part consists of a simple bass line with notes on the first and third beats of each measure, often with a 'V' symbol below the notes.

Using two chords over two bars:

Example 33



Example 33 is a musical score in 2/4 time, divided into two systems. The top system features a treble clef staff with a 'Tamborim' pattern and a bass clef staff with a 'Surdo' pattern. The first two bars are under C6⁹, the next two bars under F9, the next two bars under E-9, and the final two bars under A13. The bottom system also has two systems of staves. The first two bars are under D-7, the next two bars under G13, the next two bars under C6, and the final two bars under D^b6. The Surdo part consists of a simple bass line with notes on the first and third beats of each measure, often with a 'V' symbol below the notes.

Samba 1 – tamborim pattern B

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

Example 34



Musical notation for Example 34, first system. It consists of two staves in 2/4 time. The right hand (treble clef) plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand (bass clef) plays a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

Musical notation for Example 34, second system. It consists of two staves in 2/4 time. The right hand (treble clef) plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand (bass clef) plays a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

Combination grooves

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

Example 35

Musical notation for Example 35. It consists of two staves in 2/4 time. The right hand (treble clef) plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand (bass clef) plays a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

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

Example 36

Musical notation for Example 36. It consists of two staves in 2/4 time. The right hand (treble clef) plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand (bass clef) plays a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

Tamborim patterns over changes II

Repeat each measure to become very familiar with this patterns.

Using one chord over two bars:

Example 37

Example 37 musical notation showing two systems of piano accompaniment for a 2/4 time signature. The first system covers two measures: the first measure is C6⁹ and the second is D9. The second system covers two measures: the first is G13 and the second is C6. The right hand (treble clef) features a complex rhythmic pattern of chords and single notes, while the left hand (bass clef) plays a simple bass line with 'v' marks indicating accents. The word 'Tamborim' is written in the first measure of the first system, and 'Surdo' is written in the first measure of the second system.

Using two chords over two bars:

Example 38

Example 38 musical notation showing two systems of piano accompaniment for a 2/4 time signature. The first system covers four measures with chords C6⁹, F13, E-9, and A13. The second system covers four measures with chords D-7, G13, C6, and Db6. The right hand (treble clef) features a complex rhythmic pattern of chords and single notes, while the left hand (bass clef) plays a simple bass line with 'v' marks indicating accents.

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

Example 62 musical score showing piano accompaniment for the Apito groove using octaves. The score is in 2/4 time and C minor. It consists of two systems of piano accompaniment. The first system has four measures with chords C-7^{b5}, F7^{b9}, C-7^{b5}, and F7^{b9}. The second system starts at measure 5 and continues with the same chord sequence. The bass line features a rhythmic pattern of eighth and sixteenth notes. The treble clef part uses octaves to play the chords.

Using 10ths:

Example 63

Example 63 musical score showing piano accompaniment for the Apito groove using 10ths. The score is in 2/4 time and C minor. It consists of two systems of piano accompaniment. The first system has four measures with chords C-7^{b5}, F7^{b9}, C-7^{b5}, and F7^{b9}. The second system starts at measure 5 and continues with the same chord sequence. The bass line features a rhythmic pattern of eighth and sixteenth notes. The treble clef part uses 10ths to play the chords.

Drum patterns on the keyboard over changes

Example 76

$D\Delta^9$ $E-7$ $A7$ $D\Delta^9$ $E-7$ $A7$

$D\Delta^9$ $E-7$ $A7$ $F\#-7$ $B7\#5$

$G\Delta$ $G-7$ $F\#-7$ $B7\#5$

$E-9$ $A7$ C/D $A-7$ $D7$ C/D

Samba groove

Example 77

$Eb6^9$



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

Example 91



Example 92

Example 93



Example 94



Example 95

Comping patterns

Example 101



Example 101 musical notation. It features a 2/4 time signature and four measures of piano accompaniment. The chords are E-7^b5, A7, D7, and G7. The right hand plays a steady quarter-note accompaniment, while the left hand plays a walking bass line with eighth notes.

Example 102

Example 102 musical notation. It features a 2/4 time signature and four measures of piano accompaniment. The chords are E-7^b5, A7, D7, and G7. The right hand plays a steady quarter-note accompaniment, while the left hand plays a walking bass line with eighth notes.

Example 103



Example 103 musical notation. It features a 2/4 time signature and four measures of piano accompaniment. The chords are E-7^b5, A7, D7, and G7. The right hand plays a steady quarter-note accompaniment, while the left hand plays a walking bass line with eighth notes.

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

Example 104

Example 104 musical notation. It features a 2/4 time signature and four measures of piano accompaniment. The chords are E-7^b5, A7[#]5, D9, and G7. The right hand plays a rhythmic groove of eighth notes, while the left hand plays a walking bass line with quarter notes.

Example 105



E-7^b5 A7[#]5 D9 G7

This groove combines Chôro patterns:

Example 106

E-7^b5 A7^b9 DΔ[#]5 G9 C[#]-7^b5 F[#]7^b9[#]11 B7^{sus} B7^b9

This groove uses L.H. octaves:

Example 107

E-7 E^b7 D-7 D^b7

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

The first system of musical notation for Example 126 consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The lower staff is in bass clef with a 2/4 time signature, containing a sequence of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Both staves have repeat signs at the end of the two-measure phrase.

The second system of musical notation for Example 126 consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing a sequence of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. The lower staff is in bass clef with a 2/4 time signature, containing a sequence of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Both staves have repeat signs at the end of the two-measure phrase.

The third system of musical notation for Example 126 consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The lower staff is in bass clef with a 2/4 time signature, containing a sequence of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Both staves have repeat signs at the end of the two-measure phrase.

The fourth system of musical notation for Example 126 consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The lower staff is in bass clef with a 2/4 time signature, containing a sequence of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Both staves have repeat signs at the end of the two-measure phrase.

The fifth system of musical notation for Example 126 consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The lower staff is in bass clef with a 2/4 time signature, containing a sequence of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Both staves have repeat signs at the end of the two-measure phrase.

The sixth system of musical notation for Example 126 consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing a sequence of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. The lower staff is in bass clef with a 2/4 time signature, containing a sequence of eighth notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Both staves have repeat signs at the end of the four-measure phrase.

F

G

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

B Agogô

Zabumba

C

Using a Maracatu pattern over a II-V progression:

D

Example 153



F7

Example 154

G7 **C7**

Marcha Rancho grooves

Example 180



Example 181

Example 182