



*Guitar Styles
from Around the Globe*

Brazil



Your passport to a new world of music

► Lessons on basic Brazilian rhythms and styles, including:

- Maxixe • Tango
- Choro • Baiao
- Samba • Bossa nova

► Examples in standard music notation and TAB

BILLY NEWMAN



Copyrighted material





*Guitar Styles
from Around the Globe*

Brazil



Your passport to a new world of music

BILLY NEWMAN

Alfred, the leader in educational publishing,
and the National Guitar Workshop,
one of America's finest guitar schools, have joined
forces to bring you the best, most progressive
educational tools possible. We hope you will enjoy
this book and encourage you to look for
other fine products from Alfred and the
National Guitar Workshop.

Copyright © MMII by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

ISBN 0-7390-2476-0 (Book & CD)

This book was acquired, edited and produced
by Workshop Arts, Inc., the publishing arm of
the National Guitar Workshop.

Nathaniel Gunod, acquisitions and editor

Michael Rodman, editor

Gary Tomassetti, music typesetting

Timothy Phelps, interior design

CD recorded by Michael Kiaer, New York, NY

Cover photo: Rio de Janeiro, Brazil

© Brand X Pictures



Copyrighted material

Contents

ABOUT THE AUTHOR	3
PRONUNCIATION GUIDE	3
INTRODUCTION	4
 CHAPTER 1—FUNDAMENTALS	5
The Families of Attacks	5
The Basic Principle of Rhythmic Variation: Three the Same, One Different	6
Right-Hand Development	7
The Basic Brazilian Guitar Rhythm: The Maxixe	9
<i>Maxixe Etude</i>	13
 CHAPTER 2—STYLES BASED ON ONE-BAR RHYTHMS	14
Afoxé and Pandeiro Samba	14
Tango Brasileiro	16
<i>Tango Brasileiro Etude</i>	17
Choro	18
<i>Choro—Tia Leonel</i>	20
<i>Etude of O Violão de Sete Cordas</i>	22
 CHAPTER 3—ARRANGING FOR BRAZILIAN GUITAR	23
Bring Out the Melody	24
<i>Remembering Baden</i>	26
 CHAPTER 4—BALÃO	28
<i>Viagem pra Recife</i>	30
 CHAPTER 5—SAMBA: THE TWO-BAR PATTERN	32
Samba Variations	36
Partido Alto	38
<i>Samba de Inverno</i>	42
 CHAPTER 6—BOSSA NOVA	44
<i>Nosso Encontro</i>	46



A compact disc is included with this book. This disc can make learning with the book easier and more enjoyable. The symbol shown at the left appears next to every example that is on the CD. Use the CD to help ensure that you're capturing the feel of the examples, interpreting the rhythms correctly, and so on. The track number below the symbol corresponds directly to the example you want to hear. Track 1 will help you tune your guitar to this CD.

About the Author



Billy Newman has been working as a professional guitarist in the New York area for over 15 years. Since 1987 he has been traveling to Brazil to research Brazilian music and play/mingle/dialogue with Brazilian musicians. He has performed in the cities of Rio de Janeiro, Recife, and Brasilia.

Billy performs with his groups Afinidades and the New York Choro Project. He has worked with dancers, composed soundtracks and recorded a CD of his original compositions. On staff for many years at the American Institute of Guitar, Billy teaches Brazilian and jazz guitar. His formal training includes classical guitar with Dennis Koster (author of *Guitar Atlas: Flamenco*), Brazilian percussion with Vanderlei Pereira, composition with Dennis Sandole, and jazz improvisation with Hal Galper. Billy can be reached at BillyN@att.net.

Acknowledgements

I want to extend my special thanks to my Brazilian friends on two continents, all great musicians and wonderful human beings: Rodrigo Lessa, Vanderlei Pereira, Rogerio Souza, Marco Cesar and Dionisio Santos. Thanks to my wife, Lilia, and to our "tio," Leonel Brum, for the help in tracking down photographs in Rio. Thanks to Michael Kiaer for the recording, and Nat Gunod, my editor, for helping me through the writing process.

Pronunciation Guide

Afoxé	= ah-foh-SHAY
Agogo	= ah-goh-GOH
Baião	= buy-YOWoh
Batucada	= BAH-too-ka-da
Bossa Nova	= BAH-sa NOH-vah
Brasileiro	= brah-zih-LAY-roh
Cavaquinho	= cah-vah-KEEN-yoh
Chega de Saudade	= SHAY-gah DAY Saw-DAH-jee
Chocalho	= shoh-CAHL-yoh
Choro	= SHAW-roh
Habanera	= ha-bah-NAY-rah
Jacob do Bandolim	= ZHAH-kohb DOH bahn-doh- LEEM
Jobim	= zhoh-BEEM
Maxixe	= mah-SHEE-shee
Pandeiro	= pahn-DAY-roh
Partido alto	= pahr-TEE-doh AHL-toh
Pixinguinha	= pi-sheen-GEEN-yah
Samba	= SAHM-bah
Sete Cordas	= SEHT-chee CAWR-dahs
Surdo	= SOOH-doh
Tamborim	= tahm-boh-REEM
Tango	= TAHN-goh
Violão	= vee-oh-LOWoh
Xaxado	= sha-SHAH-doh

This One



KT41-J9D-T469

material 3

Introduction

There is perhaps no country in the world where the guitar is more valued than Brazil. It is at the heart of the rhythm section and the first choice of an instrument to accompany song. Throughout this vast country, one encounters guitarists—amateurs to professionals—expressing pure joy in song, harmony, and rhythm. The music reflects a mixture of influences (African, European and indigenous) just as Brazilians are a mixture of races and ethnicities. All inclusive, and to this day still open to new influences, Brazilian music stands as a strong affirmation of humanity and of the human spirit.

Since this is universal music, true world music, there is a part of you within the Brazilian sound. But given that we “gringos” (foreigners to Brazil) are not initiated into Brazilian culture and everyday life, how are we going to learn the vocabulary of this music? How will we connect ourselves to what is so alluring to our ears? This book will try to lay down a path to follow.

This book assumes that you are at least an intermediate guitarist and that you can read either standard music notation or guitar tablature. You must be able to read and perform syncopated sixteenth-note rhythms, though some basic practice exercises are provided. Also, this is a fingerstyle guitar idiom, so it is best if you have at least tried some fingerstyle playing. Fingerstyle and classical guitarists are particularly well-suited to the study of Brazilian guitar music.

The guiding concept in these pages is that Brazilian guitar expression is largely an imitation of the vocabulary of *batucada*: the Brazilian percussion ensemble. Most of the material is concerned with learning many Brazilian rhythmic motives and how they are transformed through principles of variation. You can apply this knowledge to create your own personal sound.

Through the study of progressive exercises, you will develop a rich vocabulary of chord sequences used in Brazilian music and learn arrangement techniques for solo playing. The lessons incorporate both accompaniment and melody, and both follow the same principles of rhythmic organization. At the finish of each chapter is an original composition that demonstrates a particular style. These combine the techniques taught in the exercises and are the most challenging parts of the book. You can master these compositions for performance.

As the guitar in Brazil is considered part of the percussion section, much of the guitarist's training is similar to that of a drummer. The chapters, therefore, are ordered progressively to help you develop and broaden your feel for Brazilian rhythm. The first two pages present material to help you recognize $\frac{2}{4}$ phrases and master sixteenth-note syncopation.

Chapters 1, 2 and 4 introduce some swinging styles that you may have never heard before. *Tango*, *choro* and *maxixe* preceded *samba* as popular styles in Brazil. They are really the components and spice of *samba*. *Batido* is frequently used in Brazilian jazz and an important style of music today. *Bossa nova* and *samba*, largely based on two-measure patterns, are taught in the last chapters. Seeking out recordings of artists mentioned throughout this book will greatly broaden your experience and help in your study of Brazilian guitar.

Chapter 1 FUNDAMENTALS



The phrasing of Brazilian music is most often described in sixteenth-note divisions, so it is important to understand sixteenth-note rhythms. For the most part, the music in this book is in $\frac{2}{4}$. The exploration of rhythm should be a lot of fun; use your hands, feet and voice for the next pages and your body will become a powerful tool for grasping the "Afro-Brazilian time concept." If you have been afraid of rhythm and syncopation, now is the chance to do battle with your demons.

THE FAMILIES OF ATTACKS

First, let's identify our vocabulary. There are 16 different sixteenth-note variations that can occur within one beat (16 different sixteenth notes that can be played, omitted or accented), so the following examples are written in $\frac{1}{4}$. They are categorized by the number of attacks within a beat. For example, if there is just one note, it is in the "family of one attack." Variation will be your portal to individual expression, so it is crucial that you learn to feel each of the variations shown. The stronger the feeling of "one beat," the more relaxed guitar playing becomes. Now we can understand how Jobim's brilliant *One Note Samba* could have come to be realized: there is so much you can say with one-tone composing using the rhythm families we'll cover here. Let's look at the different families.

1

Family of Four Attacks

Family of No Attacks

Family of One Attack

A B C D

Notice that we are talking about where attacks are made within a beat. Duration is a different variable. Example 2 shows other ways to represent the "family of one." For the following families, the most common way to write the rhythmic phrases are used.

2

Family of One Attack—Different Durations

A B C

3

Family of Two Attacks

A B C D E F

4

Family of Three Attacks

A B C D

In Brazilian music, the guitarist and percussionist share the same domain. We must generate finely chiseled syncopated rhythms whether accompanying other instruments or ourselves. Here is a very percussion-like exercise for practice.

5
Track 2

Count: 1 e & ah 2 e & ah

Tap/Clap:

Foot:

Play 4x

Notice that example 5 is in $\frac{2}{4}$. Count aloud a steady stream of sixteenths as you perform the exercise, like this: 1-e-&-ah, 2-e-&-ah. This is the underlying sixteenth-note pulse that you should internalize to use forevermore. Then, go back to page 5 and clap and count each phrase of attacks from every family, tapping your foot on every "1," until you are comfortable with how each one feels. When a phrase gets easy, try it faster, then slower; try making one attack louder than the others and see how it changes your hearing of the phrase. This will be some of your most important work. You are essentially playing three rhythms at the same time: the counting, the tapping, and the clapping. This rhythmic counterpoint will be mirrored later in the separate jobs of the thumb and finger groups of the right hand.

THE BASIC PRINCIPLE OF RHYTHMIC VARIATION: THREE THE SAME, ONE DIFFERENT

After you have grown more comfortable with the families, try the combination rhythm shown below. The second beat is constant, meaning the same in each phrase. All variations are in the first beat. For variety, you can keep that constant rhythm in the first beat and put the variations in the second.

6
Track 5

1 e & ah 2 e & ah

Foot:

Play 4x

Now that you are becoming fluent in working with the 16 variations, let's try a two-bar phrase. Notice in example 7 that, in bar 2, only the first beat (highlighted) is changed. *Keeping most of the phrase the same* is an important artistic principle of variation. A listener can often be lost by continuous variation of all parts and a sense of development gets obscured without the anchor of sameness. Applying this principle of three parts same, one different will be a lot clearer to the listener and help you develop big rhythmic muscles!

7
Track 4

Foot:

Play 4x

Now, on to guitar playing. If you have properly practiced these pages, the Afro-Brazilian time concept has started taking shape for you. It involves *polyrhythm*, which is the coexistence of different rhythmic lines in the same space of time. Each line should support the other. The feeling of offbeats screaming to resolve into onbeats will dissipate with more experience, until offbeat rhythms happily float above onbeat based rhythms, creating a rhythmic harmony that gives Brazilian music its relaxed, soothing character.

RIGHT-HAND DEVELOPMENT

It is time to develop the right hand in order to integrate the new rhythm concepts and make music. The right hand is our rhythm maker, emulating the sounds of Brazilian percussion instruments such as the *chocalho*, *tamborim*, and *surdo*. The following exercises are for stamina and use of the thumb and fingers.



chocalho



tamborim



surdo

STAMINA

Exercise 8 is for stamina and separation of the thumb from the fingers. Here, the guitar here emulates the *chocalho* (shaker), a cylinder filled with sand or pebbles that gives the continuous “shushing” sound that, in musical lingo, is a continuous, sixteenth-note flow. In order to groove, you need the strength to relax into the rhythm pattern. You will need to repeat this pattern a lot, so try to secure a good image in your mind, maybe imagining yourself as a force of nature, like a waterfall or moving river. Any flowing image will do to guide you through.

Right-Hand Fingers

Thumb = *p*

Index = *i*

Middle = *m*

Ring = *a*

Play this pattern twice on each fret until you reach the 10th, then see if you have the energy to make your way back down. One thumb stroke for every four sixteenth notes will help you sense the rhythmic feel of the quarter note, which is essential for the studies to come. The notation below shows the first two positions to play.

8
Track 5

F 6
9
1 2 3 4
5 6 7 8
9 10 11 12

G^b 6
9
1 2 3 4
5 6 7 8
9 10 11 12

continue to 10th fret

THE THUMB

In Brazilian guitar playing, the sound of the thumb is of utmost importance. Whether you are playing alone or with others, it is the thumb that most often marks time and becomes your rhythmic anchor. Its basic role can be thought of as an imitation of the *surdo*, the large, low drum that is the heartbeat of a *batucada* (Brazilian drum ensemble). Resting on a string, the thumb also serves as a physical anchor to give the fingers the independence they need to do their work. For this reason, whenever possible, play the thumb with a *rest stroke* to provide a round, sweet sonority to the bass strings. In a rest stroke, the thumb moves slightly inward as it crosses the string, causing it to land on the next higher adjacent string.



The thumb resting on the 5th string after playing the 6th.

To help develop rest stroke technique, play example 9 below. This is an even glide up the strings starting from the 6th (low E) and ending with the 1st (high E), using a sweep of the thumb. After it plucks a string, the thumb comes to rest very briefly on the following string. Play slowly at first and use a metronome when you start to feel comfortable with the technique. Work in quarter notes first, then in eighths, then sixteenths.

The movement of the thumb can be guided by the wrist joint (the first big joint that separates it from the hand) or a loose twist of the hand in a pendulum arc. You should be able to see the other side of your hand as when looking at your watch. Never use the thumb middle joint or move your whole forearm from the elbow to do a thumb sweep!

Track 6

9

E A D G B E

6 5 4 3 2 1

etc.

In example 10, play the 1st string in *free stroke* with *i* (following through toward the palm instead of resting on the next string) between each rest stroke of the thumb. Try to feel this exercise as if *p* and *i* were alternating right and left drumsticks playing sixteenth notes. Try to flow slowly, thinking 1-e-&-ah, 2-e-&-ah. This is exactly like a beginning snare drum exercise.

Exercise 11 is a pattern you can use to play lush, six-note chords for introductions and solos. Since the notes are all on different strings, they ring through each other. Play each measure twice for the full "harp effect."

[illegible]

THE BASIC BRAZILIAN GUITAR RHYTHM: THE MAXIXE

The *Maxixe* (ma-SHI-shi) was a dance that scandalized the upper classes in late 19th-century Brazil because of how close the two dance partners would move together. The guitarist's maxixe *comp* (accompaniment) rhythm has persisted in Brazilian music, and is the source of an integral element: the persistent flow of sixteenth-note offbeats. This will comprise most of the rhythmic background you'll provide when accompanying others, and also within a solo guitar arrangement of samba or choro. There are two rhythm patterns to learn now: the traditional, and the modified.

12
Track 9

Traditional Modified

1 e & ah 2 e & ah 1 e & ah 2 e & ah

A B

etc. etc.

3 3

An excellent technical exercise using the modified maxixe shows how you can relax your fingers on the sixteenth-note rest between the two finger attacks. Your three fingers work as a hinge starting at the *knuckle joints* (the joints that connect the fingers to the hand). As in classical guitar technique, the *tip joints* (the joints closest to the end of the fingers) are extended and relaxed. The strings are pushed, not clawed by the fingers. The exercise follows this sequence:

The Four Parts of a Maxixe Beat

1. thumb (bass)
2. fingers (chord)
3. rest (relax and extend fingers)
4. fingers (chord)

This exercise makes your hand physically feel the four parts of the beat. The time spent literally opening the hand and relaxing on the sixteenth rest can help keep you from collapsing into a three-part "oom-pa-pa" rhythm. Don't worry, a sixteenth rest is plenty of time to relax the hand. Keep telling yourself that there is an eternity in each sixteenth-note portion of the beat. That is the Brazilian genius—to be able to elongate and manipulate the four parts of every beat.

Start slowly. Speed comes *after* learning this important right-hand technique. A rest stroke with the thumb will give your hand the stability it needs to develop the free, swinging-hinge mechanism of the knuckle joints.

13

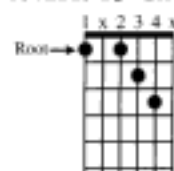
Open Fingers Open Fingers

1 e & ah 2 e & ah

3 3

Now that you've got the hang of the maxixe using an open CMaj7 chord, let's move the ever popular 13 chord (shown at right) around the neck. Unending dominant grooves can be created with it. As Rodrigo Lessa of the great instrumental group N6 em Pingo D'Água has said on repeated occasions, "*Quem sabe sentar, vai trabalhar!*" ("He who knows how to sit on one chord is going to work!") You don't have to worry about alternating the bass with this chord, and your thumb can rest comfortably on the 5th string while you're playing the offbeat attacks.

Movable 13 Chord



14
Track 10

A 13 C 13 B 13 B^b13

In example 14, the chords change every measure. In example 15, an important innovation is presented. The chord changes before the barline, creating a sensation of forward motion. Don't let this make you speed up! Check yourself with a metronome. The feeling of playing the fourth sixteenth note before the bass quarter note locks in with the most common rhythmic pattern in Brazilian bass playing as well as that of the bass drum.

15
Track 11

A 13 C 13 B 13 B^b13

Example 16 on page 11 is an eight-bar harmonic arrangement in the style of the intro to a great tune by Jacob do Bandolim. Try using the traditional maxixe pattern as an occasional variation, as shown in bar 2. Playing the whole tune with the other pattern is a lot of work, but is good practice.

Another good practice device for the following maxixe exercises is making the last sixteenth in each beat ring over the first sixteenth of the next beat. For more visual clarity, an indefinite tie is added to each of these sixteenth notes. This bleed over into the next beat creates forward motion.

16
Track 12

A13 D13 C13 B^b13

A13 G13 A13 G13

Now let's use four different chord voicings in one of the most common chord progressions: I-VI-ii-V. Don't lift your pinky when changing chords. In example 17, the harmony changes every measure, while in example 18, we change the chords every beat.

17
Track 13

CMaj7 A7^b5 Dmin9 G13

18
Track 14

CMaj7 A7^b5 Dmin9 G13

The two types of maxixe rhythm are mixed in example 19.

19
Track 15

Example 20 introduces a new concept for your ears. A measure where the top voices of the chord anticipate the bass note (the sixteenth preceding the C Maj7 in bar 3) is followed by a measure where the top voices of the chord appear after the bass (the G9sus4 in bar 4). This new pattern can be defined as *samba*. Maxixe is essentially a one-bar pattern while samba is two bars, one bar with an anticipation on beat 1, the other starting right on 1. These points are highlighted in example 20. In Chapter 5, we will fully explore the flavor of the samba rhythm. "Ta bom meu amigo. Você tá arreventado?" ("Good my friend, you're burning it up!")

20
Track 16



Marco Cesar of Recife, Pernambuco is a choro artist and specialist in northeast Brazilian music. He leads the group *Retratos Nordestinos* and is one of the most important music educators in the northeast of Brazil today.

Rodrigo Lessa is a composer/guitarist/mandolinist who lives in Rio de Janeiro. He is a member of both *No em Pinga d'Agua* and *Pagode Jazz Sardinia's Club*.





Track
17

17

A E7^{b9} E7 A6 Cdim Bmin7 E/G#

The musical score for the 'A' section of 'The Wind' is shown. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The bass line consists of whole and half notes. Below the staff, there are guitar fret numbers for the Treble (T), Alto (A), and Bass (B) positions. The 'A' section is marked with a capital 'A' at the beginning.

The musical score for 'The Wind' by The Beatles is presented in a standard notation format. The guitar part is written on a single staff with a key signature of two sharps (F# and C#). The bass part is written on a single staff with a key signature of one sharp (F#). The score includes a measure number '9' in a box. Above the guitar staff, there are four chord diagrams: E7, A, Bmin, and G#7. Each diagram shows the fretting pattern for the guitar. The guitar part consists of a series of eighth and sixteenth notes, while the bass part provides a steady accompaniment with eighth and sixteenth notes. The score is divided into measures by vertical bar lines.

Chapter 2

STYLES BASED ON ONE-BAR RHYTHMS

AFOXÉ AND PANDEIRO SAMBA

We have explored some of the basic variations of Brazilian accompaniment. Now let's learn some new rhythms that can deepen our groove. The feeling of "2" is very important in samba and other Brazilian styles. The *afoxé* (a-FO-she) and *pandeiro samba* do not have any attack on beat one. They are similar to the basic maxixe, except that the bass is no longer made of just quarter notes. Happy thumbing!



Pandeiro

21

Afoxé

Pandeiro Samba

Afoxé is a popular rhythm from Bahia, the Brazilian state with the largest population of Afro-Brazilians and where the African culture has the greatest influence. A *pandeiro* (shown above) is a tambourine-like instrument. Pandeiro samba is one of this instrument's variations for samba, translated to the guitar. The index finger (*i*) is introduced for the first time as a separate entity.

The *surdo* is a low-sounding Brazilian percussion instrument (pictured on page 7). The term also refers to a $\frac{2}{4}$ rhythm where the accent is on the second beat, the anchor for a lot of Brazilian music. This is the heartbeat of samba. You can think of the two measures like a slow *backbeat rhythm* (accents on 2 and 4) in pop music, or a slow 2 and 4 in jazz.

22

Track 18

AFOXÉ

C6

A7#5

Dmin9

G13

In examples 22 and 23, try to count aloud, tapping your foot on beats one and two. Don't lose sight of the three simultaneous rhythmic lines (thumb, fingers, your steady 1-e-&-ah, 2-e-&-ah). A metronome is recommended to guard against rushing or worse, dropping the beat.



Track 19

Diagram 19 shows the guitar part for Track 19, featuring four chord diagrams: G, E7, A min 7, and D/F#.

The G chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The E7 chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The A min 7 chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The D/F# chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The musical notation shows a melody line in treble clef and a bass line in bass clef, with various rhythmic values and accidentals.

Now the two one-bar rhythms will be combined to form the swinging *samba baião* pattern. You will be thumbing the bass pattern made popular by Luizão, the bass player with singer Elis Regina during one of her most creative periods. This pattern can also be heard on guitar in the recordings of Moraes Moreira, singer/guitarist from Bahia and founding member of Novos Baianos.

24

Samba Baião

Diagram 24 shows the guitar part for Samba Baião, featuring a melody line in treble clef and a bass line in bass clef, with various rhythmic values and accidentals.

Example 25 is a modern intro to the old samba *Brasil Pandeiro* that was revived by Novos Baianos in the 1970s. Here's another taste of the two-bar pattern.

25



Track 20

Diagram 25 shows the guitar part for Track 25, featuring two chord diagrams: G6 and C13.

The G6 chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The C13 chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The musical notation shows a melody line in treble clef and a bass line in bass clef, with various rhythmic values and accidentals.

Diagram 25 also includes four additional chord diagrams: B7, E9, E7, and D9.

The B7 chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The E9 chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The E7 chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The D9 chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky), and 5 (pinky).

The musical notation shows a melody line in treble clef and a bass line in bass clef, with various rhythmic values and accidentals.

TANGO BRASILEIRO

The *tango brasileiro* made its way from Cuba as a derivation of the *habanera* rhythm in the late 19th century. The great composers Chiquinha Gonzaga and Ernesto Nazareth composed much music in this style. The Brazilian innovation in this rhythm is the rest on beat 2 followed by an attack on the second sixteenth, played on guitar with *i* (highlighted). This single treble (rather than bass) string stands out as a separate texture. In the variation, we make an even hotter rhythm by attacking with *i* on the "&" of beat 1 (also highlighted).

26

Track 21

Basic Tango Brasileiro

Useful Variation

Now, using any progression from previous examples, you can practice all your sixteenth-note variations on the first beat. First, tap them out accompanied by voice and foot away from the guitar. You will discover many exciting sounds. Keep *i* fairly firm and separate from the *m-a* double stop. When *i* is in the hand, *m-a* are out, and vice versa. In this way, you will develop the separation to play this rhythm in a relaxed, clear manner.

27

1 e & ah 2 e & ah



Rogerio Souza is from Niteroi, Rio de Janeiro. He is one of the best choro samba guitarists in Brazil today. He is a member of *Nô em Pingo D'Agua* and a composer/arranger/studio musician.

João Pernambuco (1883–1947) was a great composer for guitar of *Maxixe*, *tango*, and *waltz*. He was born in Pernambuco but spent most of his life in Rio.



Track
22

Track
22

The first system of musical notation for 'The Sound of Silence' features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. Above the staff, the chords Dmin, Emin 7^{b5}, A 7^{b5}, and Dmin 9 are indicated. Below the staff, the guitar tablature is shown with fret numbers (0, 5, 7, 8, 9) and a '5' indicating a barre.

5 Dmin9 Amin7 E7b9 E7 A A7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a bass part with a bass clef. The guitar part features a series of chords: Dmin9, Amin7, E7b9, E7, A, and A7. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. Chord diagrams are provided for each chord, showing the fingerings for the guitar. The score is presented in a clear, black-and-white format, suitable for a music book or sheet music.

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, the chords Dmin, Emin 7b5, A7b5, Amin 7b5, and D7/A are indicated. The melody consists of eighth and sixteenth notes. Below the staff, the guitar tablature is provided, showing fret numbers for the strings. The system is marked with a '9' in a box, indicating the measure number.

13

Chords: Gmin7, C7, F6, B \flat 6/9, Emin7 \flat 5, A7, Dmin

Bass line (T, A, B):

Measure	T	A	B
13	2	2	3
14	2	2	2
15	2	2	2
16	2	2	2

CHORO

Choro is a predominantly instrumental style with a long, rich history. You can find *choro* in every region of Brazil. It is some of the most harmonically and technically complex music. The melodies are very linear, built on vertical chord structures like American jazz. An instrumental melody not meant for singing can carry the power of a hundred voices through its design. *Choro* can be very notey! In the basic pattern, the *i* finger will carry the modern maxixe patterns and *m-a* clearly can now stand out as an independent voice.

28 Basic Choro The *i* finger plays this inner pattern

Example 29 demonstrates this pattern applied to a characteristic harmonic progression.

29 Track 23

In example 30, the chord changes are anticipated by *i* one sixteenth before the downbeat (highlighted in the first measure). In conjunction with the thumb, this example will give you the basic samba-bass feeling. Concentrate on the sound of the "ah" of beat 2 releasing into beat 1 and the "ah" of 1 releasing into 2. This pattern could also be used for Latin fusion. It's funky!

30 Track 24

As with accompaniment patterns we have seen so far, choro melodies draw their designs from percussion. These melodies are often built from arpeggios and added notes following designs of the maxixe variations you have studied. Examine the following complex melodic fragment and notice how its rhythmic designs fit with the accompaniment. Every part in choro relates to the same basic rhythmic material. This is how a group hooks up and swings as a unit.

31
Track 25

Bdim C6 D+ G7 C7 FMaj7

Here is the underlying rhythm of example 31, with the anticipations highlighted.

32

33
Track 26

Bdim C6 D+ G7 C7 FMaj7

On pages 20 and 21 we have a complete choro. The melody will demonstrate the same types of phrasing we have been studying up to this point when playing chordal passages. It is mainly in the first position, but at points *cross-string fingering* (notes in the melodic lines played across different strings) have been employed for right-hand smoothness. Play with the attacks of maxixe in mind. Notice how the melody begins on a second sixteenth. Try to hear the melodic phrases beginning on the second and fourth sixteenth note anticipations, and with practice, the melody will float. Chord voicings are included so you can practice your comping using maxixe, tango, and choro patterns.



CHORO—TIO LEONEL

Track
27

Chord diagrams: F (1 3 4 2 1 1), Gmin7 (2 x 3 3 3 x), C7 (x 3 2 4 1 x), FMaj7#5 (1 x x 3 4 0).

Musical notation: Treble clef, 2/4 time. Melody line with slurs and accents. Bass line with fret numbers and dynamics (p).

Chord diagrams: A7 (x 0 2 0 3 0), Dmin (x x 0 2 3 1), G7 (3 2 0 0 0 1), C7 (x 3 2 4 1 x).

Musical notation: Treble clef, 2/4 time. Melody line with slurs and accents. Bass line with fret numbers and dynamics (p). Measure 5 is marked with a circled 5.

Chord diagrams: F7 (1 3 3 2 3 x), BbMaj7 (x 1 3 2 4 x), Bdim (x 2 3 1 4 x), C6 (x 4 2 3 1 x), D+7 (x 3 2 1 3 x), G7 (x 3 2 4 1 x).

Musical notation: Treble clef, 2/4 time. Melody line with slurs and accents. Bass line with fret numbers and dynamics (p). Measure 9 is marked with a circled 9.

Chord diagrams: C7 (x 1 3 3 4 x), C+7 (x 1 x 1 3 2), FMaj7 (1 x x 3 3 0), Bb6 (x 1 0 0 2 x), FMaj7 (x 3 3 3 0), C9 (1 x x 3 3 4 x).

Musical notation: Treble clef, 2/4 time. Melody line with slurs and accents. Bass line with fret numbers and dynamics (p). Measure 14 is marked with a circled 14. The piece ends with a 'Fine' marking.

19

F^bMaj7 1 3 3 5 7 2 0
Dmin 1 3 3 0 2 3 1
Gmin 1 3 4 1 1 1
A7^b9 1 3 3 1 4 3
Dmin 1 3 3 0 2 3 1

BIII BI BIII BI

3 3 1 a5 15 13 16 0 3 5 3 2 a1 P a0 3 6 6 5 3 6 2 P P P S

24

B^bMaj7 1 3 3 2 4 3
B^bmin6 1 3 3 0 2 3
F^bMaj7 1 3 3 5 7 2 0
G13 1 3 3 2 4 3
D^b9 1 3 3 2 4 3
C9 1 3 2 1 3 4 3

BIV BI

3 0 3 2 a1 a0 3 5 5 1 6 0 3 6 3 3 3 a3 2 0 1

28

F13 1 3 3 2 4 3
B^bMaj7 1 3 3 2 4 3
A^b13 1 3 3 2 4 3
D^bMaj7 1 3 3 2 4 3

BIV BI

3 3 2 a3 1 a3 3 1 a3 2 a3 2 0 6 6 5 6 6 4 6 5 6 a1 a1 3

32

Gmin 1 3 4 1 1 1
A+7 1 3 3 0 2 3 1
Dmin 1 3 3 0 2 3 1
Fdim 1 3 3 3 4 3
Emin7^b5 1 3 2 0 4 3
A7^b9 1 3 3 0 2 4 3
1. Dmin/F 1 3 3 2 4 3
2. Dmin

BIII BI BII

3 3 2 a3 1 6 6 5 4 6 3 4 3 P 3 5 2 2 3 2 a5 3 a5 3 0 1 2

D.S. al Fine

The "regional" is an ensemble usually composed of *violao* (six-string guitar), *violao de sete cordas* (seven-string guitar), cavaquinho, and pandeiro with usually a mandolin or flute acting as the lead melody instrument. This configuration of instruments is found in many regions of Brazil, hence the name. Violao de sete cordas plays the role of the bass, providing an often intricate counterpoint to the melody using chord tones to provide a bottom other than just the root. The technique of playing these contrapuntal lines is executed with thumb and frequently used by six-string guitarists. Volumes could be written about this fantastic tool of the Brazilian guitarist, which is often used in the best samba and in much progressive music. This etude is in the style of Rogerio Souza of the group *Nó em Pingo de Água*. It is based on simple chords and played in first position.



ETUDE OF O VIOLÃO DE SETE CORDAS

Track 28

Amin

B7 Emin E7

5

Emin B7

9

Emin E7 Amin

13

Amin D^{dim} D^{dim} Amin/C B7 Emin

Copyrighted material

Chapter 3

ARRANGING FOR BRAZILIAN GUITAR



Your rhythmic vocabulary is developing. You should be getting more comfortable phrasing chords off the second and fourth sixteenth notes. Your *i* finger is developing independence through the study of the choro and tango rhythms. "*Agora a gente vai quebrar tudo*" ("We're gonna break it all up now") by changing chords and notes through vertical shifting of the right-hand fingers to different string sets. By changing between high and low voices vertically on the strings, one can start to understand how a Brazilian guitarist can play melody while at the same time accompany himself with chords and bass. *Que maravilha!**

Notice in example 34 how the right-hand fingers move from the top three strings (3–2–1) to the next lower string set (4–3–2).

34
Track
29

The percussion instrument *agogó* is often constructed of two metal tubular bells of high and low pitch (a 4th apart) welded onto a wire frame that serves as a handle. Its round, mellifluous cry brings a clear suggestion of tonality to the batucada. The two-tone dance of the *agogó* will be imitated on guitar through the jumping of *i-m-a* between string sets 1–2–3 and 2–3–4. Often, five-note chords are needed but one-string or two-string groups can be used to represent the bells of the *agogó*. Example 34 gives four examples of low/high combinations based on two chords, most often anticipating the harmony. Apply these to as many progressions as possible. Notice that the variation principle of same–same–same–different (page 6), as demonstrated in example 34C, is extremely effective. Find your own variations. This device will greatly spice up your playing!



Agogó

* "It's wonderful!"

Example 35 is a three-against-four polyrhythm. Every three bars, the same pattern passes four times. This gives you a glimpse of the pattern weaving you can create with the agogó concept.

35
Track 30

Amin 9
x 0 2 3 0 0

In example 36, we apply the concept to a harmonic progression. You will clearly hear melodic movement in the top voice.

36
Track 31

Amin 7
x 0 1 1 1 1

E7^{b9}
0 x 1 1 4 2

A7
x 0 1 3 2 4

Dmin
x x 0 1 1 1

Bmin 7^{b5}
x 2 0 1 4 1

E7
0 x 0 1 0 0

F[#]min 7^{b5}
1 x 2 3 4 1 x

F13
1 x 2 3 4 x

B7
1 x 1 1 4 1

E/G[#]
1 x 3 1 2 1

BRING OUT THE MELODY

In the next few tunes, the melody will be shown with stems up to separate it from the accompaniment. Rest stroke can be used to make the melody stand out. The *a* finger might seem best positioned to play melody notes, but seize any opportunity to alternate fingers. Your sound and feel will be better. The melody must sing above the other parts. It is a fair amount of work to play three parts with one hand (excluding the potential of left-hand hammer-ons and pull-offs). This is why it is a good idea not to clutter your arrangements with too many voices. The four subdivisions of every beat allow the independent coexistence of each part—melody, bass and chords. Right now, arranging will mean rephrasing melodies off the beat.

The second half of the old spiritual *Go Down Moses* is “Brazilianized” in example 37. Try playing the melody without the bass and chords to observe how the melody was rephrased off the beat.

37
Track 32

Often, bass alone will suffice as accompaniment if the melody gets very busy.

38
Track 33

Pages 124 and 125 present an arranged composition. Many open strings have been employed in the bass to facilitate hand positions, thus allowing you to concentrate on the separation of bass, chords and melody. Use rest stroke for the melody wherever possible. Many students have a tendency to overplay the accompaniment, which must be light and in the background. Do not allow any exaggerated playing to interrupt the flow and balance of your performance.

Cycling two- and four-bar groups is a good way to practice. You will find a number of harmonic progressions that typify Brazilian music. Notice how the harmony is anticipated and how the melody and accompaniment often are played together on the “ah” of beat two. Sustain all long values in the melody. These notes must sing out over the percolating accompaniment. Use a decrescendo-crescendo in the accompaniment when a melody note gets held over the barline. Create drama! *Aproveita!*



REMEMBERING BADEN

Track
34

Chord diagrams for the first system:

- Dmin: 9 10 11 12 13
- A7: 1 2 3 4 5 6 7 8 9 10 11
- F#min 7-5: 7 8 9 10 11 12
- B7: 6 7 8 9 10
- Emin 7: 6 7 8 9 10

Staff 1: Treble clef, key signature of one flat (Bb), 3/4 time. The melody consists of eighth and quarter notes. The bass line is shown on a six-string guitar fretboard with fret numbers 10, 18, 18, 18, 10, 12, 9, 10, 8, 7, 7, 7, 7, 0.

Chord diagrams for the second system:

- A7b9: 4 5 6 7 8
- Dmin(Maj7): 4 5 6 7 8
- Dmin 7: 4 5 6 7 8
- Dmin 6: 3 4 5 6 7
- G7: 2 3 4 5 6

Staff 2: Treble clef, key signature of one flat (Bb), 3/4 time. The melody continues with eighth and quarter notes. The bass line shows fret numbers 6, 15, 15, 5, 6, 16, 5, 5, 5, 5, 4, 5, 4, 3, 3, 3, 3.

Chord diagrams for the third system:

- C#min 7-5: 3 4 5 6 7
- F#7: 8 9 10 11 12
- B7: 8 9 10 11 12

Staff 3: Treble clef, key signature of one flat (Bb), 3/4 time. The melody continues with eighth and quarter notes. The bass line shows fret numbers 15, 4, 4, 5, 9, 11, 11, 11, 10, 11, 10, 11, 11, 10, 9.

Chord diagrams for the fourth system:

- Emin 7: 6 7 8 9 10
- A7: 1 2 3 4 5 6 7 8 9 10 11
- Dmin 7: 4 5 6 7 8
- D7: 9 10 11 12 13

Staff 4: Treble clef, key signature of one flat (Bb), 3/4 time. The melody continues with eighth and quarter notes. The bass line shows fret numbers 7, 7, 6, 5, 15, 16, 5, 5, 5, 5, 5, 11, 10, 13, 12.

Chapter 4 BAIÃO



The northeast of Brazil (Nordeste) is a region famous for the arid landscape known as *O Sertão*. There are terrible shortages of water and agriculture is difficult. The people of this impoverished land, however, created an intensely rich popular culture. Poetry, dance and music emerged from a mixture of the Moorish influences of the Portuguese, the indigenous Indian groups, and the powerful cultural heritage of African slaves. *Baião* (BUY-ow) is one of the key musical styles from this region. Its distinctive syncopated bass part and melodies of even eighths and quarters are a stunning contrast to the choros, sambas and bossas of the Brazilian guitar repertoire. The baião is a one-bar rhythm that is sure to deepen a guitarist's feel for $\frac{2}{4}$, and further develop right-hand thumb/finger separation.

The *xaxado* (sha-SHA-do) has one attack more than baião. These two rhythms are played on a low drum called the *zabumba*. The agogó often plays eighth notes high and low in tone.

39

Baião Xaxado Agogó part in Baião

Example 40 is basic xaxado for guitar. It fills the whole space of the bar with *p* playing the identifying rhythm while *i* and *m* arpeggiate the chord. It can serve as an excellent exercise for *p* rest stroke (although in practical use, you don't need the rest stroke for baião).

40

Track 35

Emin 9 Emin 9^b6 Emin 9 Emin 9^b6

Example 41 is a harmonization in the style of *Asa Branca* by Luiz Gonzaga (1912–1989), perhaps the most famous baião ever written. Here, the rhythm of the agogó pattern is employed in the fingers.

41

Track 36

D D/C GMaj 9/B B^b6

Example 42 shows a musical score with four measures. Above the staff are four guitar chord diagrams: A7 (x0203x), A7/G (20111x), D/F# (1x212x), and A7 (x0203x). The musical notation includes eighth notes and ties, with some notes highlighted. The bass staff shows fingerings: 0, 2, 0, 2, 3, 3, (3), 2, 2, (2), 0, 0, (0).

Example 42 adds another detail to consider. Like the *afoxé* of Chapter 2, we have anticipation of the harmony by an eighth note, here being executed by the fingers (highlighted chords). The second chord in each measure is held over (note the use of indefinite ties), and thus longer than the first. The chords are also marked S for short and L for long.

S = Short
L = Long

Example 43 shows a musical score with four measures. Above the staff are three guitar chord diagrams: Dmin9 (x2134x), Emin7b5 (61332x), and A+7 (43334x). The musical notation includes eighth notes and ties, with some notes highlighted. The bass staff shows fingerings: 5, 5, (5), 5, 5, (5), 7, 6, (7), 5, 5, (5).

In example 43, *i* takes on a new role, landing an attack squarely on beat 2. Also try playing example 41 with eighth-note anticipations (highlighted) and/or with this new pattern.

Example 44 shows a musical score with four measures. Above the staff are two guitar chord diagrams: G6 (13x24) and D9 (212410). The musical notation includes eighth notes and ties, with some notes highlighted. The bass staff shows fingerings: 3, 5, (5), 3, 5, (5), 5, 4, (3), 5, 4, (3).

To close this short chapter, we have a composition titled *Viagem pra Recife*. Recife is the largest city of the northeast and the home of some of the greatest Brazilian musicians. Observe how the melody is composed entirely of eighths and quarters. There is much harmonic anticipation suggested by the melody, and the accompaniment chords follow the agogo pattern. The dominant chord-based motifs, most obviously seen ending part A and B, are very characteristic of this style. Baião music has been of great attraction to many musicians internationally because of its Arabic, bluesy flavor. It has, in fact, been called "Brazilian blues." The chord diagrams provided above the music are there for you to experiment with providing a chordal accompaniment to the piece. Try playing along with the CD.

The form of this piece is A-A-B-B-A.



VIAGEM PRA RECIFE

System 1 (Measures 1-4): Treble staff shows a melodic line with eighth and quarter notes. Bass staff shows a bass line with octaves and chords. Chord diagrams: A (measures 1-2), C#7 (measure 3), A (measure 4).

System 2 (Measures 5-8): Treble staff continues the melody. Bass staff includes a double bar line at measure 6. Chord diagrams: F#min (measure 5), E (measure 6), D (measure 7), E (measure 8).

System 3 (Measures 9-12): Treble staff continues the melody. Bass staff includes a double bar line at measure 10. Chord diagrams: A Maj9 (measure 9), C#7 (measure 10), F#min (measure 11), B7 (measure 12).

System 4 (Measures 13-16): Treble staff continues the melody. Bass staff includes a double bar line at measure 14. Chord diagrams: E9 (measure 13), D7 (measure 14), E Maj9 (measure 15), D7 (measure 16).

Chord diagrams: E7, D7, E7, D7.

17

Fine

Chord diagrams: C#min, F#7, B Maj7, G#min.

21

Chord diagrams: D#min, F7, Bbmin, E7, A Maj7.

25

Chord diagrams: A/G, D/F#, F Maj7#11, D7.

29

D.S. with repeat, then D.C. al Fine

Chapter 5

SAMBA: THE TWO-BAR PATTERN



Now we will embark on a full exploration of Brazil's most popular music, samba. It is a phenomenon that caught fire in the 20th century. Of Carioca origin (Rio De Janeiro), it has never stopped growing, becoming famous everywhere, even outside Brazil. Samba evolved from the forms we have already covered, and it has many sub-genres.

The first chapter gave you a little taste of the two-measure pattern, as did the "samba baião" in the second chapter. A longer pattern calls for the development of more rhythmic muscle and greater relaxation.

There are two ways to organize the two bars, dependent on the melodic design of the tune. A majority of sambas will be either upbeat/downbeat (up/down) or downbeat/upbeat (down/up). There are melodies that can be re-arranged to go either way and some that have a B section that can go either way.

44

Up/Down Down/Up

Musical notation for two samba patterns. The first pattern, labeled "Up/Down", consists of two measures in 2/4 time. The first measure has a quarter note on G4, a quarter note on A4, and a quarter rest. The second measure has a quarter note on B4, a quarter note on A4, and a quarter rest. The second pattern, labeled "Down/Up", also consists of two measures in 2/4 time. The first measure has a quarter note on G4, a quarter note on A4, and a quarter rest. The second measure has a quarter note on B4, a quarter note on A4, and a quarter rest.

Very often, one-bar patterns will be used to accompany ambiguous melodic passages or sections of melodies with many chord changes. There are no iron-clad rules that can be followed without an active, responsive ear to what is going on in the melody. The following examples will show you what to listen for and how to make the best possible decisions. If you are playing deaf to the flow of a melody, someone might yell, "S%#, você atravessou!!!" ("Hey, you turned the beat around!")

As we needed to get a feel for beat 2, we must get a clear idea what side we are on (up/down or down/up). Here is the strongest indication: the first attack in each measure.

45

First Attack in Each Measure

Up/Down Down/Up

Musical notation for two samba patterns. The first pattern, labeled "Up/Down", consists of two measures in 2/4 time. The first measure has a quarter note on G4, a quarter note on A4, and a quarter rest. The second measure has a quarter note on B4, a quarter note on A4, and a quarter rest. The second pattern, labeled "Down/Up", also consists of two measures in 2/4 time. The first measure has a quarter note on G4, a quarter note on A4, and a quarter rest. The second measure has a quarter note on B4, a quarter note on A4, and a quarter rest.

Baden Powell (1937–2000) was, perhaps, Brazil's greatest guitarist and a famed composer of samba and bossa. He was born in Rio and lived in Europe for many years.

Now let's try some changes with a steady quarter note bass. Master this feeling with some of the previous progressions in the book. This one is down/up. Try your hand at turning it around and making it up/down.

46
Track 40

E C#7b9 F#min7 B13

In example 47, an attack is added to the maxixe on beat 1 every two bars, creating a down/up pattern.

47
Track 41

C6 B7b9 Bb7 A7

A very famous song, *Aquarela do Brasil*, by the great composer Ary Barroso, employs this edited down/up phrase as its introduction and identifying signature. The attacks on beats 1, 2, and the "&"s are in clearly distinct groups from the more syncopated group of "e"s and "ah"s. This pattern is a great way to start understanding the two sides of samba.

48

Aquarela do Brasil Model

1 e & ah 1 e & ah 1 e & ah 1 e & ah

Example 49 is in the style of the motif of *Aquarela do Brasil*. Notice the moving voices within the chords. This is tricky to play, so work on it slowly at first.

49
Track 42

C6 Dmin6

Example 50 is the chordal accompaniment for both examples 51 and 52. It is phrased up/down. Play slowly. The attacks where you must anticipate the chords are highlighted. Try also using the same chords phrasing down/up.

50
Track 43

Example 51 is eight measures of melody phrased up/down with a quarter-note bass accompaniment. The accompaniment of example 50 and the attacks of example 51 can be played together. Tape one part and play the other, or play along with the CD. Use a metronome or a pandeiro-playing friend!

51
Track 44

The art of samba is in how you a "sculpt" a melody from the pattern. Example 52 is a more concise melody than the one in example 51. Learning the pattern is always the first step. The fun and art is in the variations and paring down of musical information.

52
Track 45

Example 53 is a downbeat melody with an accompanying bass line. You should be clearly feeling the difference between up/down and down/up by now.

53
Track
96

Example 54 is the chordal accompaniment for example 53. A sub-genre of choro called *samba-choro* often uses down/up. In popular Brazilian music, the arrangements are often up/down. Keep listening and try clapping the up/down and down/up models to recordings. This is excellent ear training.

54
Track
47

SAMBA VARIATIONS

Example 55 uses the tango brasileiro (page 16) as the first measure of the samba pattern. This is one of the most common variations and is the pattern the tamborim plays in the batucada. The tamborim is very different than our tambourine. It is the smallest skin drum and has a short, sharp attack. The breaking up of *i* and *m-a* gives more texture to the pattern and relief for the fingers of the right hand. The *i* finger imitates the "ghost notes" (the stick relaxes on the head of the skin, marking space and making a quieter tone) played on tamborim.

55

Example 56 applies the tamborim pattern to the harmony of a samba in the style of Baden Powell. Baden was one of Brazil's greatest guitarists and his music is a definite must for your CD collection.

56
Track 48

Amin 9
Dmin 7
G 9
CMaj7
C9sus4
C9
FMaj9
F 9

Let's try some other variations. Applying the "three the same/one different" concept (page 6) is perfect because we have four beats to work from in our two-bar pattern.

Example 57 varies the first beat of an up/down progression.

57
Track 49

Example 57 shows a two-bar pattern. The first bar has a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first beat is an up/down progression (E, G#7, A Maj7, A#dim7) and the second beat is a down/up progression (E, G#7, A Maj7, A#dim7). The bass line is a simple bass clef with a 4/4 time signature. The first bar has a 0-2-2-2-0 pattern and the second bar has a 4-4-5-5-6-6 pattern.

Example 58 varies the first beat of a down/up progression.

58
Track 50

Example 58 shows a two-bar pattern. The first bar has a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first beat is a down/up progression (Dmin, Amin, E7, Amin) and the second beat is an up/down progression (Dmin, Amin, E7, Amin). The bass line is a simple bass clef with a 4/4 time signature. The first bar has a 1-1-1-1-1-1 pattern and the second bar has a 0-2-3-3-3-3 pattern.

Example 59 is a variation based on what the *cavaquinho* plays. The *cavaquinho* is a small, four-string guitar that is very high in pitch, which allows its harmonies to be audible over a percussion section. It actually plays a percussive role, especially in the company of the guitar and the seven-string guitar in a "regional" (described top of page 22). This variation changes two beats of the samba model.

Cavaquinho Variation

59
Track 51

Example 59 shows a two-bar pattern. The first bar has a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first beat is an up/down progression (A Maj7, C#min7, Cmin7, Bmin7) and the second beat is a down/up progression (A Maj7, C#min7, Cmin7, Bmin7). The bass line is a simple bass clef with a 4/4 time signature. The first bar has a 2-2-2-2-2-2 pattern and the second bar has a 0-2-3-3-3-3 pattern.

PARTIDO ALTO

Now we will look at one of the most popular variations of samba. *Partido alto* is different enough to be considered a sub-genre. It is borrowed from an agogo (page 23) pattern and played with high and low voicings.

60

Up/Down H L L L H L L Down/Up

H = High
L = Low

A good practice idea is to separate the high and low parts and practice them against the quarter-note thumb part to feel the exact placement of each note in the two-bar space. You might begin to understand some band arrangements more clearly. It's also important to note that the low part (minus the attack on beat 1 in bar 2) is a common samba bass part.

61

Up/Down High part Low part

Example 62 demonstrates an inner voice moving upward from the 3rd to the 2nd string. The G in the first CMaj7 chord moves up to the G[#] in CMaj7^{#5}. This then moves up to the A in the C6, and then up again in bar 5, going to the C on the 2nd string in the G9sus4, to the C[#] in the G9^{#11} in bar 6 (the notes in this line are shown as gray notes in the example). Try playing this one-note line against the bass. Joao Bosco, the great samba singer/guitarist, plays a lot of partido alto. So does the guitarist Toninho Horta. Listen to his *Aquelas Coisas Todas* or *Aqui Oh*.

62

Track 52

CMaj7 0 3 2 0 0 0
G 3 2 0 0 0 0
A 2 1 0 0 0 0
B 1 0 0 0 0 0

CMaj7^{#5} 0 3 2 0 0 0
G 3 2 0 0 0 0
A 2 1 0 0 0 0
B 1 0 0 0 0 0

C6 0 3 2 0 0 0
G 3 2 0 0 0 0
A 2 1 0 0 0 0
B 1 0 0 0 0 0

G9sus4 1 4 4 2 1 0
G 3 2 0 0 0 0
A 2 1 0 0 0 0
B 1 0 0 0 0 0

G9^{#11} 1 4 4 2 1 0
G 3 2 0 0 0 0
A 2 1 0 0 0 0
B 1 0 0 0 0 0

G9sus4 1 4 4 2 1 0
G 3 2 0 0 0 0
A 2 1 0 0 0 0
B 1 0 0 0 0 0

G9 1 4 4 2 1 0
G 3 2 0 0 0 0
A 2 1 0 0 0 0
B 1 0 0 0 0 0

Notice that sixteenth-note anticipations only occur when there is no attack on beat 1.

Samba funk is often based on partido alto. The downbeat side's first attack is moved to a high voice and given a firm smack with the back of the fingers or a sweep of the thumb. This sound emulates the backbeat of the snare drum. Here, Brazilian music borrows from America.

63 Samba Funk

Up/Down

Exercise 64 is just a two-chord groove. The backbeat is the only high part.

64

Track 53

Dmin 7

Emin 7

Exercise 65 is a more elaborate partido alto variation, making further use of the agogo idea. The 2nd finger of the left hand also adds another chord voice to the mix (gray notes). Don't let your left hand get tense for too long while trying to master this difficult one! This is another spice a seasoned samba player might add.

65

Track 54

Dmin 7

When playing the more common up/down form of samba, it is important to establish where beat 1 is for your listener. For this purpose, there is a special measure used to start a samba that usually has four eighth notes to clearly establish the time signature.

66

Begin groove Down Up Down etc.

As with any other aspect of Brazilian rhythm, this first bar has variations that provide a more artful eighth-note stream. For example, it can coincide with melodic phrasing to break the flow of the two-measure patterns, give pause to the swing, or redirect the mood. So this substitute for the first bar is more than just a defining of beat 1—it is an arrangement device.

67

Four Variations on the Beginning Groove

Find a chart to *Chega de Saudade* by Jobim and observe how the melody has stops and starts—especially in the first part. Example 68 is in the style of the accompaniment to the first part of *Chega de Saudade*, using these special beginning groove measures.

68

Track 55

Example 69 is a musical score for guitar, showing two systems of music. Each system includes a treble clef staff, a bass clef staff, and a guitar staff with fret numbers. Above the treble staff, there are four chord diagrams for the first system and five for the second system.

First System:

- Chord diagrams: Dmin, E7/G#, Amin, F6.
- Measure 9: Treble staff shows a melodic line with eighth notes and quarter notes. Bass staff shows a bass line with octaves and single notes.

Second System:

- Chord diagrams: BbMaj7, G#dim, Gmin6, A7, A+7.
- Measure 13: Treble staff shows a melodic line with eighth notes and quarter notes. Bass staff shows a bass line with octaves and single notes.

Example 69 mixes many of the samba embellishments presented in this chapter. Take note of the use of arpeggios instead of chordal attacks and the anticipation used at the "&" of beat 2 in measure 7.

Example 69 continues with two more systems of music. Each system includes a treble clef staff, a bass clef staff, and a guitar staff with fret numbers. Above the treble staff, there are four chord diagrams for the first system and five for the second system.

Third System:

- Chord diagrams: Emin9, A13, Dmin9, G+7.
- Measure 17: Treble staff shows a melodic line with eighth notes and quarter notes. Bass staff shows a bass line with octaves and single notes.

Fourth System:

- Chord diagrams: CMaj9, EbMaj9, Ab13, G13, G+7.
- Measure 21: Treble staff shows a melodic line with eighth notes and quarter notes. Bass staff shows a bass line with octaves and single notes.



SAMBA DE INVERNO

57

Amín

Bmin7

E7

A7

Dmin7

G#dim7

CMaj7

F#Maj7

F#7

F#9

B7b9

E7b9

E9

The musical score is written for guitar and bass. The guitar staff is in treble clef, and the bass staff is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each starting with a measure number in a box (5, 9, 13, 17). Chord diagrams are provided for various chords: Amín, Bmin7, E7, A7, Dmin7, G#dim7, CMaj7, F#Maj7, F#7, F#9, B7b9, and E7b9. Fret numbers are indicated on the strings in the bass staff, and some are also indicated on the guitar staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Aadd9


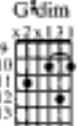

A7b9


Dmin 7

D7dim


17 

T: 19 0 6 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0
 A: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

CMaj7

G7dim

Amin 9


21 

T: 12 11 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0
 A: 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0
 B: 10 11 11 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0

Dmin 7

G7

B7

E7Maj 13


25 

T: 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0
 A: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 11 10 9 8 7 6 5 4 3 2 1 0
 B: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Dmin 7

E7

Amin 9

E7


29 

T: 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0
 A: 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0
 B: 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 11 10 9 8 7 6 5 4 3 2 1 0

Chapter 6

BOSSA NOVA



Bossa nova is the most internationally famous variation of samba. Usually a two-measure pattern, it features more emphasis on harmonic movement and takes a subtler rhythmic approach. In the most common bossa nova pattern, which was invented by João Gilberto, both measures contain the following rhythmic motif (shown here as "Basic Bossa").

70

Basic Bossa	Basic with downbeat	Baião
	1 e & ah 2 e & ah (1 2 1 2 3 1 2 3)	1 e & ah 2 e & ah (1 2 3 1 2 3 1 2)

With one note added to the downbeat of the motif, it is like backwards Baião, the spacing of the attacks being 1-2, 1-2-3, 1-2-3 contrasting the 1-2-3, 1-2-3, 1-2 that is Baião (technically known as xaxado, page 28). Joao Gilberto was originally from Bahia, which is in the Northeast. To learn the swing of bossa well, we need to practice, clap and sing this motif. Example 71 gives the motif with a chord sequence.

71

Track 58

Below is the most commonly used two-bar bossa nova pattern. Notice how the motif is combined with the up/down concept of samba.

72

Up/down	Down/up

73
Track
50

The musical score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each system includes a treble clef staff with a melody line, a bass staff with a bass line, and a guitar staff with chords and fretting. The guitar staff also includes a fretting diagram for each measure, showing the fingerings for the notes. The chords are: F Maj7 (measures 1-2), G13 (measures 3-4), G min7 (measures 5-6), G7b5 (measures 7-8), A min7 (measures 9-10), D7b9 (measures 11-12), D7 Maj9 (measures 13-14), and G7b5 (measures 15-16). The bass line consists of a series of eighth and sixteenth notes, with some measures featuring a double bar line and a repeat sign. The guitar staff includes a fretting diagram for each measure, showing the fingerings for the notes. The chords are: F Maj7 (measures 1-2), G13 (measures 3-4), G min7 (measures 5-6), G7b5 (measures 7-8), A min7 (measures 9-10), D7b9 (measures 11-12), D7 Maj9 (measures 13-14), and G7b5 (measures 15-16).

Example 74 shows a melodic fragment (up/down) arranged in bossa nova style. The harmony is fairly sophisticated, much like a modern jazz piece. One outstanding influence of bossa nova is the use of extended harmony in samba and pop. Harmonies such as 13th, altered and sus chords are common, as are the presence of melody notes outside the chord. Rhythmic flow is often less angular than samba, allowing more space for the development of intricate harmonic motion.

74
Track 60

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically a guitar and bass arrangement. The score is written in 4/4 time and includes a key signature of one flat (Bb). The guitar part is in the treble clef, and the bass part is in the bass clef. The score is divided into two systems, each with a key signature change indicated by a sharp sign (#) on the first measure of the second system.

System 1:

- Chord Diagrams:**
 - E^bmin 6:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
 - A^b7:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
 - D^bF:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
 - Amin 7:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
 - D9:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
- Tablature:**
 - Guitar: 8 7 7 6 11 10 8 8 0 (5) 4 4
 - Bass: 6 6 6 4 4 8 8 8 5 4 4

System 2:

- Chord Diagrams:**
 - GMaj7[#]11:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
 - F[#]7^b5:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
 - BMaj6:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
 - E7:** Fret 1, 3, 4 on strings 1, 2, 3; fret 5 on string 4; fret 6 on string 5; fret 7 on string 6.
- Tablature:**
 - Guitar: 3 0 5 1 2 2 2 2 0 0 0
 - Bass: 3 3 2 2 2 2 2 2 0 0

The following is a complete bossa nova composition. If you have studied the music and ideas in this book carefully, you are ready to make your entrance into the world of Brazilian music. Listen to all the artists mentioned and as many great guitarists and personalities of Brazilian music as you can.

Brazil holds a fantastic mixture of races and peoples of diverse ancestry, and the Brazilian Portuguese language is like music to the ears, filled with wonderful expressions and poetry. Your musical explorations can serve as your passport to experiencing and participating in the rich culture of this fantastic country.



NOSSO ENCONTRO

B min 7^b5
1 2 3 4 5
x 2 x 3 4 0

E7^b5^b9
0 x x 1 1 4
1 2 3 4 5

B7^b9
6 7 8 9 10
1 x x 2 3 3

A min 7

B7

E min 7
6 7 8 9 10
0 1 3 1 2 3

G min 7
2 3 4 5 6 7 8
1 x x 1 1 4

A
3 4 5 6 7 8
x 0 1 2 1 1

D min 7

To Coda ①

F min 7
7 8 9 10 11
x 1 4 1 2 1

B^b7
5 6 7 8 9
1 x x 2 1 1

A7
4 5 6 7 8
x 0 3 2 1 1

F min 7 **B^b7** **E min 7^b5**

D9

13

D.C. al Coda

F#min 7^b5

B/A

⌘ Coda

Dmin 7

17

EMaj 13

C#7#9

D9

Gadd13

G7

D7

C6

21

Cdim

CMaj7

26

Cdim

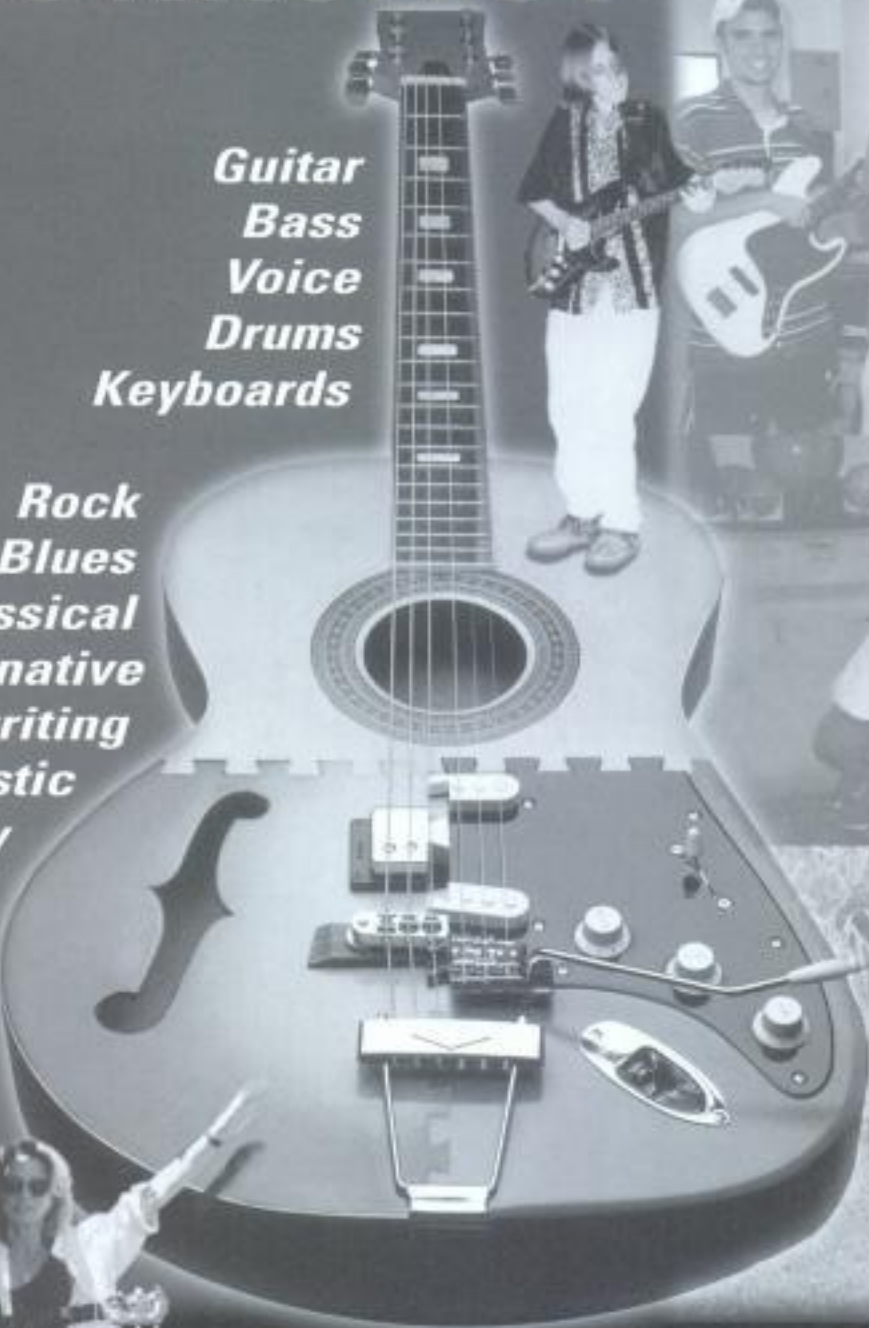
CMaj7

IF YOU ENJOYED THIS BOOK, YOU'LL LOVE OUR SCHOOL

NATIONAL GUITAR WORKSHOP

*Guitar
Bass
Voice
Drums
Keyboards*

*Rock
Blues
Classical
Alternative
Songwriting
Acoustic
Country
Fusion
Jazz
Funk*

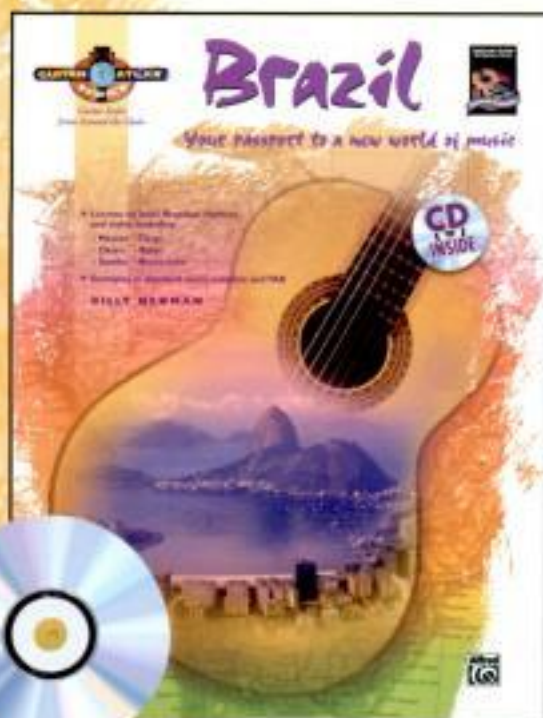


1-800-234-6479

NGW • BOX 222 • LAKESIDE, CT 06758

Call or write for a free brochure.

www.guitarworkshop.com



BILLY NEWMAN



*Guitar Styles
from Around the Globe*



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

GUITAR ATLAS Brazil

Venture out of the ordinary and expand your musical horizons with guitar styles from Brazil. This book introduces the musical elements that are at the heart of the Brazilian sound. In addition to rhythms such as tango, choro, samba, and bossa nova, a rich vocabulary of characteristic chord sequences is covered, with techniques for integrating Brazilian melodic and accompaniment styles.

The music notation, instantly familiar to experienced fingerstyle and classical guitarists, includes chord diagrams above both standard music notation and TAB to make learning trouble free for all players. Featuring a number of distinctively Brazilian solo compositions, this thorough yet concise introduction to the world of Brazilian guitar makes it fun and easy to play the fascinating styles of one of the world's richest musical traditions.

The CD demonstrates all the examples and compositions featured in the book.



Guitar Atlas: Africa
(Eyre) (20450)



Guitar Atlas: Brazil
(Newman) (20453)



Guitar Atlas: Celtic
(Eyre) (22708)



Guitar Atlas: Flamenco
(Rosen) (20456)



Guitar Atlas: India
(Mishra) (22851)



Guitar Atlas: Middle East
(Peters) (22711)

20453 Book & CD US \$14.95



Copyrighted material