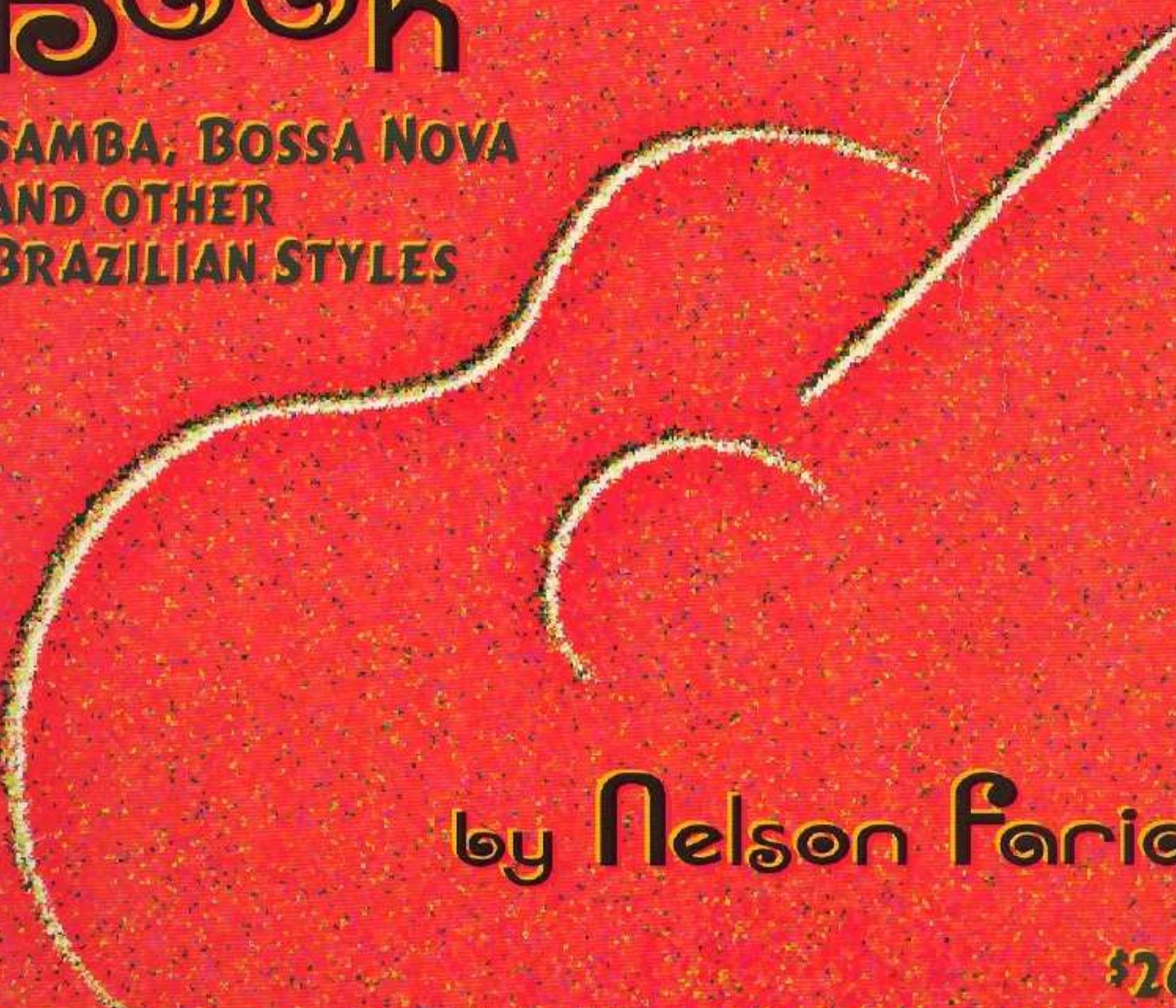


# **The Brazilian Guitar Book**

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AND OTHER  
BRAZILIAN STYLES**



**by Nelson Faria**

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# The Brazilian Guitar Book

by Nelson Faria

PUBLISHER & EDITOR: *Chuck Sher*  
COVER ART: *Attila Nagy*

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## ***Endorsements***

"Nelson Faria was the right person to write this book, which contains examples and transcriptions of Brazil's greatest guitarists. This talented musician and dedicated music professor has a deep knowledge of Brazilian music and its rhythmic, melodic and harmonic subtleties."

**Toninho Horta**

"Nelson Faria's book is a welcome addition to the guitar literature. I'm sure those who work with this volume will benefit greatly."

**Joe Diorio**

"When I think about Brasil, I think about "Violão" (that's what we call the nylon string guitar in our country). The art of playing "Violão" looks simple, but it isn't and this book shows how to assimilate and how to understand this art. This makes me feel happy. With talent and clear information, Nelson will help guitar players all around the world to enjoy all the pleasures of this wonderful instrument. — Make good use of this excellent musical book!"

**Leny Andrade**

"Wow, is this guy plugged in! This is a sensibly laid out, user-friendly primer to the major Brazilian styles. With an accompanying CD of Faria fluently rendering every example and clear explanations of the various syncopated rhythms that make Brazilian music so exciting, Faria's book is something of a breakthrough, not to mention a bargain."

**Guitar Player Magazine**



## **ABOUT THE AUTHOR**

Guitarist, arranger and composer, Nelson Faria was born in Belo Horizonte, MG (1963), and when he was a child he moved to Brasília, DF, where he began his guitar lessons.

In 1983, he moved to L.A. to attend G.I.T (Guitar Institute of Technology), where he studied with Joe Diorio, Joe Pass, Ron Eschete, Howard Roberts, Scott Henderson, Frank Gambale, and many others. While in L.A., he also attended private lessons with the chord melody master Ted Greene.

Back in Brazil, Nelson Faria became one of the most important names on call lists for guitar workshops, clinics and seminars all over the country. He released a book on improvisation – “A arte da improvisação” (Lumiar Editora), an instructional guitar video – “Toques de Mestre” (Giannini S/A), and a solo CD – “Ioiô” (Perfil musical).

He also performed on the instructional video “Secrets of Brazilian Music” and on the book “Brazilian Music Workshop” by Antonio Adolfo.

Presently Nelson teaches guitar and improvisation at the ESTACIO DE SÁ UNIVERSITY, in Rio de Janeiro, Brazil, and has been performing and recording with many fine Brazilian artists, such as: – Milton Nascimento, Edu Lobo, Toninho Horta, Antonio Adolfo, João Bosco, Wagner Tiso, Nivaldo Ornelas, Nico Assumpção, Baby Consuelo, Cássia Eller, Luiz Melodia, Carlos Lyra, Emílio Santiago, Tim Maia, among others.

Nelson Faria also leads his own group.

---

Nelson's CD "Ioiô" (containing complete versions of his original compositions found in this book) is available from Sher Music Co., P.O. Box 445, Petaluma, CA 94953. The price is \$16 including surface mail costs. In USA, add \$3 for speedier UPS delivery. Overseas, please add \$10 if you want it sent via airmail.

## **MY SPECIAL THANKS TO:**

Bill Gable, Nico Assumpção, Marco Lobo, Ayrton Fatorelli, Rodrigo Garcia, Zim and Verônica, Chuck Sher and all the staff at Sher Music Co., Vimukta, Washburn guitars, Carlos Cesar (Musikelly), Ermê (Show Point), Patrícia Faria, Jean Michel Huré, Ray Scott, Guto Dufrayer, Daniel Cheese, Gamela, Joe Diorio, Kirk Smart and the GIT staff, my mother Nathália, my father Jairo (In memoriam), my step father Rodrigues, Ismael and Rita, my sisters and brothers, my wife Andréa and my kids Nelsinho, João Felipe and Juliana.

---

*(If your CD player has "track time," you may need to push it to see tracks higher than #20.)*

All songs and musical examples are composed, arranged and played by Nelson Faria, except the mentioned transcriptions and the songs "Tristeza" (Haroldo Lobo), "Triste" (Tom Jobim) and "Marceneiro Paulo" (Helio Delmiro). The percussion is played by Marco Lobo.

**Marco Lobo** – Born in Salvador (Bahia), Marco Lobo is one of the best percussionists from the new generation. He has been working with some of the most important Brazilian artists such as Ivan Lins, Marisa Monte, Djavan, Gilberto Gil, Daniela Mercury and others.

## **NOTE FROM THE AUTHOR**

I believe that the experience of learning a new musical style is like learning a new language. You can't learn everything from a book!! You must hear "what it sounds like" and get the right "accent."

With this book you'll find a CD, with all the examples, patterns and variations recorded, so you can get more out of this learning experience. I strongly recommend that you listen to all of the examples on the CD as you read through the book.

Also it's a good idea to listen to some artists in each style to get a closer view of what we are talking about.

Here are some suggestions of artists (just to name a few) who you should check out:

### ***Samba:***

Adoniram Barbosa, Alcebiades Barcellos, Ary Barroso, Assis Valente, Ataúlfo Alves, Beth Carvalho, Carmen Miranda, Cartola, Clara Nunes, Clementina de Jesus, Dorival Caymmi, Geraldo Pereira, Haroldo Barbosa, Jamelão, João Nogueira, Lupcíneo Rodrigues, Martinho da Vila, Mestre Marçal, Moacyr Santos, Monsueto, Nelson Cavaquinho, Noel Rosa, Paulinho da Viola, Vadico, Zé Keti.

### ***Bossa Nova:***

Antonio Adolfo, Baden Powell, Billy Blanco, Carlos Lyra, Dolores Duran, Durval Ferreira, Edú Lobo, Elis Regina, Eumir Deodato, Garôto, João Donato, João Gilberto, Jonny Alf, Laurindo de Almeida, Leny Andrade, Luiz Bonfá, Luiz Eça, Manfredo Fest, Marcos Valle, Mauricio Einhorn, Milton Banana Trio, BPB-E, Nara Leão, Newton Mendonça, Os Cariocas, Oscar Castro Neves, Os Gatos, Paulinho Nogueira, Querteto em Cy, Regina Werneck, Roberto Menescal, Rosinha de Valença, Sérgio Mendes, Sérgio Ricardo, Silvia Telles, Tamba Trio, Tião Neto, Tom Jobim, Vinicius de Moraes, Zimbo Trio.

### ***Choro:***

Ademilde Fonseca, Altamiro Carrilho, Chiquinha Gonzaga, Ernesto Nazareth, Garôto, Jacob do Bandolim, Joaquim Antonio Callado, João Pernambuco, K-Ximbimho, Orlando Silveira, Pixinguinha, Radamés Gnatalli, Severino Araújo, Waldir Azevêdo, Zequinha de Abreu.

***Frevo:***

Armandinho, Capiba, Dodô e Osmar, Mathias da Rocha, Moraes Moreira, Nelson Ferreira, Sargento Araújo.

***Baião:***

Dominguinhos, Jackson do Pandeiro, Luiz Gonzaga, Oswaldinho do Acordeon.

***Brazilian Contemporary Popular Music:***

Airto Moreira, Alaide Costa, Alceu Valença, Alcione, Armandinho, Adriano Giffoni, Aquarela Carioca, Astrud Gilberto, Azimuth, Beto Guedes, Beth Carvalho, Boca Livre, Baby Consuelo, Caetano Veloso, Carlos Malta, Henrique Cazes, Célia Vaz, Clara Nunes, Chico Buarque de Hollanda, Daniela Mercury, Djavan, Dori Caymmi, Danilo Caymmi, Dilermão Reis, Egberto Gismonti, Emílio Santiago, Elis Regina, Eliane Elias, Fátima Guedes, Flora Purim, Francis Hime, Gal Costa, Geraldo Vespar, Geraldo Azevedo, Gilberto Gil, Guinga, Helio Delmiro, Heraldo Do Monte, Hermeto Paschoal, Ivan Lins, Jair Rodrigues, Jards Macalé, Jamelão, João do Vale, João de Aquino, João Noqueira, João Bosco, João Carlos Assis Brasil, Jorge Benjor, Joyce, Leila Pinheiro, Leny Andrade, Luis Melodia, Luis Melodia, Luiz Gonzaga Jr., Luizão Maia, Lô Borges, Marcio Montarroyos, Marco Pereira, Mão de Vaca, Maria Bethânia, Marisa Monte, Martinho da Vila, Mauro Senise, Milton Nascimento, Miucha, Nana Caymmi, Nelson Ayres, Ney Matogrosso, Nico Assumpção, Nivaldo Ornelas, Novos Baianos, Paulinho da Viola, Paulo Bellinati, Paulo Moura, Raphael Rabello, Raul de Souza, Ricardo Silveira, Romero Lubambo, Rosa Passos, Sebastião Tapajós, Sivuca, Suely Costa, Tânia Maria, Tovinho Horta, Tim Maia, Toquinho, Toninho Horta, Victor Assis Brasil, Victor Biglione, Wanda Sá, Wagner Tiso, Yuri Popoff and many others....

In the above list you'll find some artists and groups in their authentic styles, and some others from the Brazilian contemporary popular music that are very influenced by all these musical styles, if you want to get a closer view, please refer to the discography at the end of the book. – Good luck!!

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Gilberto Gil

*Photo © by Ricardo Serpa*



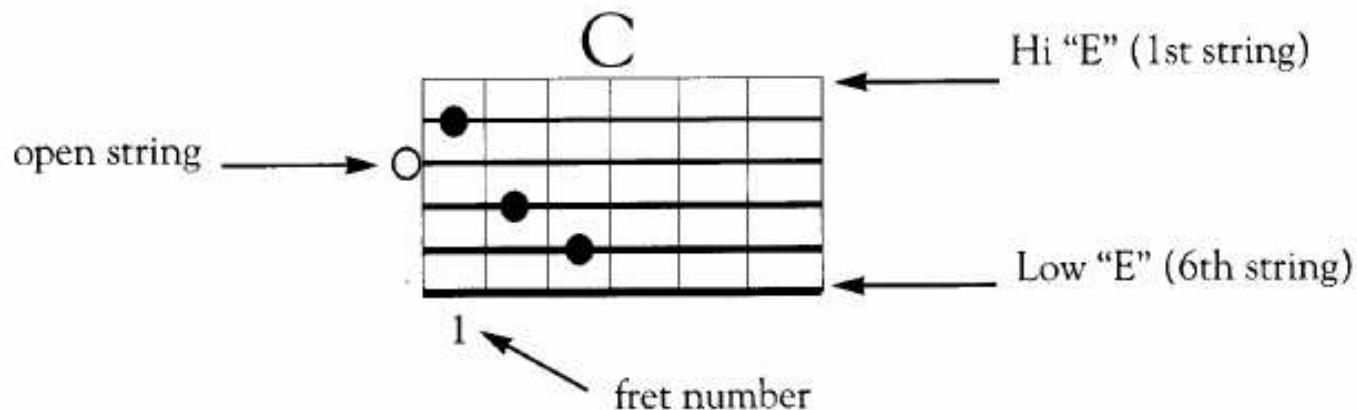
*A man playing reco-reco on the street*

*Photo © by Márcio RM*

## **UNDERSTANDING THE CHORD SYMBOL SYSTEM**

Reading chords on the staff for guitar players (because of the many fingering possibilities) can be more difficult than actually playing them. So for those guitarists that feel more comfortable with guitar fingerboard stamps, here is an explanation of the chord symbol system I use in this book.

Guitar fingerboard stamp:



## ***Reading the Examples***

Sometimes it is a lot easier to PLAY than to READ musical examples.  
So I recommend two things before you go through this book:

1. Listen to the CD as you read the book in order to get the right accent;
2. Understand and be able to comfortably play the rhythmic pattern or variation before you apply it to the musical examples. Once you get the right feel for it, enjoy the music.

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*Carnaval*

*Photo © by Robert Feinburg*



Djavan

Photo © by André Arruda



A man playing at surdo carnaval

Photo © by Márcio RM

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*A man playing cuica in carnival parade*

*Photo © by Márcio RM*



*Chico Buarque and Mestre Marçal*

*Photo © by Márcio RM*

# ***Samba***

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- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE
- CHORD MELODY EXAMPLE

## **GENERAL OUTLINE:**

Basically dance oriented, the samba emerged at the beginning of the century in Rio de Janeiro, São Paulo and Bahia. Its precursors were Francisco Alves, Henrique Volenger, Araci Cortes and Donga (composer of “Pelo telefone” the first samba recorded – 1917).

Mostly in binary meter, samba melodies and accompaniment are highly syncopated. The samba “feel” comes from the counterpoint between a straight pulse on the beat against many syncopated polyrhythmic parts.

Some instruments are very important: – the “*surdo*” (a low tom played with heavy sticks) playing on the beat (with the accent on the 2nd beat), and the “*tamborins*”, “*pandeiros*”, “*cuicas*” and “*agogôs*” playing the syncopation.

### **SUBDIVISIONS**

Samba enredo: – Samba with descriptive lyrics, created by composers associated with the samba schools, to be played at the annual “*carnaval*” parade

Samba canção: – Samba played in a slow tempo, with sentimental lyrics.

Samba de breque: – Type of samba where the band stops the accompaniment, and lets the singer improvise spoken words during a certain number of measures.

Partido alto: – A urban type of samba, usually played with the accompaniment of guitar, “*cavaquinho*”, and a small rhythmic section (“*pandeiros*” and claps).

Batucada: – Cultivated by people at the “*favelas*” (hill side slums) in Rio de Janeiro, it's basically a group of people playing samba on the streets, mainly with percussion instruments.

Samba-funk: – The fusion between samba and funk, usually played by “pop” oriented groups.

### **MUSICAL CHARACTERISTICS**

Usually, samba has a simple melody and harmony, with much use of syncopation. It's time signature is 2/4 but sometimes we find it written in 2/2 or even 4/4. There are also some variations on contemporary samba style, like 3/4 and 7/8 time signatures.

The accent comes on the second beat (2/4) and commonly uses a large and strong rhythm section.

*In samba melodies you'll find a syncopation for almost every beat.*

This figure...



becomes this...



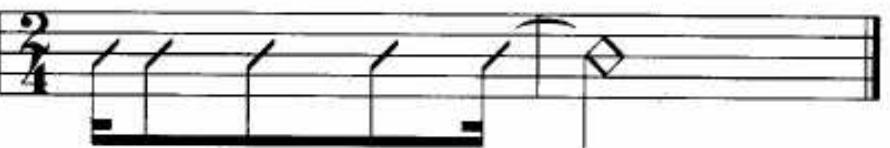
then this...



then this...



and finally this:



The last figure (syncopating every beat of the measure), is a rhythmic "cliché" that you'll find in almost every samba melody. So I suggest that you practice this pattern until it gets familiar and intuitive to you.

## Samba

*Musical example:* These are good examples of the frequent use of syncopation, and the use of the rhythmic cliché syncopating every beat of the measure in samba and bossa nova melodies.

*"Na cadencia do samba"* (Ataulfo Alves)



*"Desafinado"* (A. C. Jobim/Newton Mendonça)



*"Cravo e canela"* (Milton Nascimento)

(this song is also a good example of a 3/4 samba)



*"Coisa no. 10"* (Moacyr Santos/Mário Telles)



*"Tempo Feliz"* (Baden Powell)



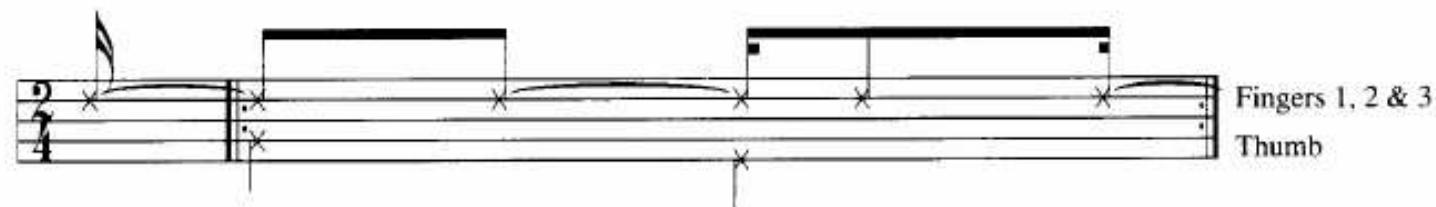
*"Coisa feita"* (João Bosco)



# BASIC PATTERN AND VARIATIONS FOR RHYTHM GUITAR

## 1. Basic Pattern:

On the guitar, the right hand patterns are basically simulations of a samba ensemble rhythmic section. Notice that the syncopation is usually done with the right hand fingers 1, 2 and 3 (playing the top voices of the chord), while the bass note (played with the right hand thumb), comes on the beat.



The bass line keeps switching between the root and the fifth of the chord, and it's a better choice to play the fifth below the root. If the bass note is already placed on the 6th string, you may keep the same note for the whole measure.

You can practice these patterns and variations muting the strings with your left hand. Try using “ ${}^69$ ” and “m9” chords, II – V progressions or turnarounds.

It's also a good idea to practice away from the guitar, clapping hands on the high voices and tapping the low voices with your foot.

### Musical example:

This example applies the basic samba pattern to a typical samba progression.

**TRACK 02**

G(add9)	G( ${}^{\#}5$ add9)	G( ${}^6$ add9)	G( ${}^{\#}5$ add9)
2	1	2	1

## 2. Variations:

In this section, following each variation you'll find one or more musical examples showing the pattern applied to standard progressions of the Brazilian repertoire.

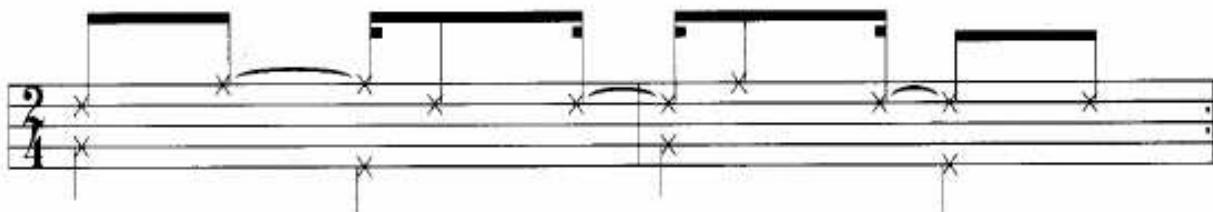
Each variation can be played through an entire song or you can switch between the variations to create a new pattern. It's also common to use a different pattern at the end of a section or a "cadenza."

I suggest that you practice along with the tape until it feels comfortable before you go on.

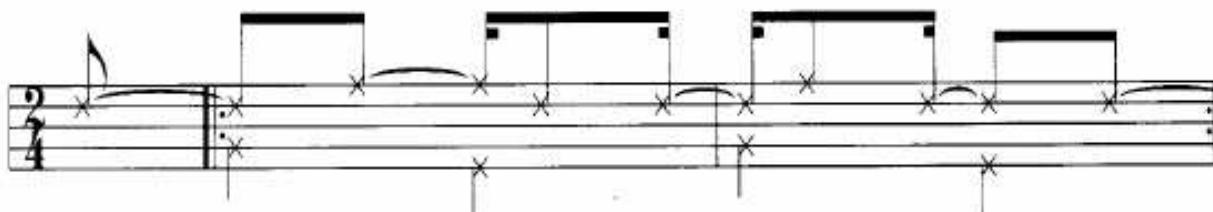
### VARIATION #1

We now have an example of an extended pattern (2 measures long). In this variation, to simulate the "agogô" (a percussion instrument made of two cowbells – hi and low pitches – held together) you can play the chord changes, switching from low to high voices, as suggested.

Notice that "variation #1" is the basic pattern in the first measure and its mirror image in the second measure.



You can also syncopate the first beat by an 8th note.



**Musical example:**

In this I-VI-II-V turnaround with a pedal note, I used the pattern with and without the first beat syncopation.

**Track 03**

The image contains two identical staves of musical notation for a right-hand pattern. Each staff begins with a bass drum (pedal note). Above the staff, four chords are indicated: D<sup>69/A</sup>, A°, A<sup>74(9)</sup>, and A9. Below each chord, a number (4, 4, 3, 2) indicates the specific right-hand pattern to be played. The notation uses a treble clef and a 2/4 time signature. Syncopation is shown with eighth-note patterns on the first beat of each measure.

**VARIATION #2**

Here we have a pattern in the style of João Bosco. João Bosco is a very important name in the Brazilian musical scene. He became famous by his special “ginga” (jin-gah) on right hand patterns. Notice again the use of hi and low voices in the chord changes.

A single staff of musical notation for Variation #2. It consists of a series of eighth-note patterns (marked with 'x') on a treble clef staff. The staff is numbered 2 and 4 at the beginning, indicating a 2/4 time signature. The pattern involves alternating between higher and lower voices across the chord changes.

You can also play “variation #2” with an 8th note syncopation on the first beat.

A single staff of musical notation for Variation #2 with an 8th note syncopation on the first beat. It consists of a series of eighth-note patterns (marked with 'x') on a treble clef staff. The staff is numbered 2 and 4 at the beginning, indicating a 2/4 time signature. The pattern includes an eighth-note syncopation on the first beat of the first measure.

## Samba

### Musical example:

In this example, you can practice the pattern with and without the first beat syncopation.

#### TRACK 04

The musical score consists of two staves of music. The top staff is in 2/4 time with a treble clef. It features four measures of music. Above the staff, there are four chord boxes: Amaj9, Am<sup>6</sup>9, Amaj9, and Am<sup>6</sup>9. Below the staff, there is a bass line with eighth-note patterns. The bottom staff is also in 2/4 time with a treble clef. It features four measures of music. Above the staff, there are four chord boxes: Amaj9, Am<sup>6</sup>9, Amaj9, and Am<sup>6</sup>9. Below the staff, there is a bass line with eighth-note patterns.

### VARIATION #3

Here we use basically the same rhythmic pattern as "variation #2" playing the 2nd measure syncopation in the bass part.

The bass line notation shows a 2/4 time signature. It consists of two measures. In the first measure, there are two eighth notes followed by a sixteenth note. In the second measure, there is a sixteenth note followed by an eighth note, which is the syncopated note mentioned in the text. The bass line is played on the fourth string of a guitar.

You can also play the variation with an 8th note syncopation on the 1st beat.

The bass line notation shows a 2/4 time signature. It consists of two measures. In the first measure, there is an eighth note followed by a sixteenth note. In the second measure, there is a sixteenth note followed by an eighth note. The bass line is played on the fourth string of a guitar.

Musical examples:

**Example 1**

**Track 05**

The musical example consists of four measures of music. Each measure begins with a vertical bass note. Above each bass note is a horizontal bar with four dots, representing the notes 6, 5, 4, and 3 from bottom to top. Following this is a 16th-note pattern: a eighth note, a sixteenth note, another eighth note, and a sixteenth note. This pattern repeats for each of the four chords.

**Example 2**

You can also syncopate the first note of each new chord by an 8th note.

**Track 06**

This example is identical to Example 1, but with syncopation. The first note of each new chord is an eighth note, followed by a sixteenth note, another eighth note, and a sixteenth note. This creates a rhythmic pattern where the first note of each chord is emphasized.

## Samba

### Example 3

This example is a transcription of the rhythm guitar part played by **Toninho Horta** on the introduction of the song “Aqueles Coisas Todas” (Toninho Horta) as recorded on the album “Terra dos Pássaros com Toninho Horta e Orquestra Fantasma” – Terra dos Pássaros 1979.

It's based on “variation #3,” with a syncopated bass line.

To keep the samba feel and play the bass line at the same time, you must play the bass line with the thumb when it occurs as an independent line and with the first “finger” (index) when it occurs in a “block style” situation.

#### TRACK 07

Bm7

E9/B

Em9/B

E9

“T” = Right hand thumb

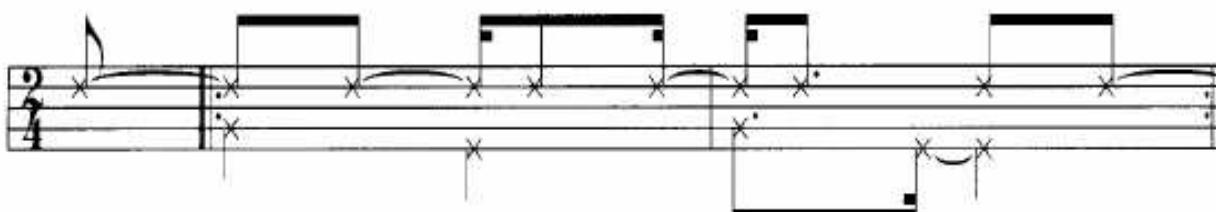
The chords must be fingered (left hand fingers) from top to bottom 3-1-4-2.

**VARIATION #4**

Again we have the syncopation of the bass line. This simulates the “*repique*” or just “*repique*” (a small “*surdo*” used in “*batucadas*”), playing the off-beat.



You can also syncopate the 1st beat by an 8th note:

**Musical examples:****Example 1**

This example is a transcription of the rhythm guitar part played by **Ivan Lins** on the song “*Desesperar, jamais*” (Ivan Lins / Victor Martins), as recorded on the album “*Ivan Lins, A noite*” – EMI, 1979.

Notice the use of open strings chord voicing and the shifting between low and high voices.

**TRACK 08**

Aadd9                    Amaj9                    A<sup>6</sup>9                    Amaj9

## Samba

### Example 2

This example uses “variation #4” on the last two bars. The chord progression is very typical in samba style and you can find it in many tunes.

#### Track 09

The musical score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves have a treble clef and a bass clef. The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). The score includes six pairs of chords, each pair consisting of a major 9th chord and its relative minor 9th chord. The first pair is C69 and Dm9. The second pair is D9 and Db9. The third pair is C69 and Db9. The fourth pair is Dm9 and Db9. The fifth pair is D9 and C69. The sixth pair is Db9 and C69. The score also includes some rhythmic patterns, such as eighth-note pairs and sixteenth-note pairs, with various rests and note heads.

### VARIATION #5

This pattern imitates a typical “tamborim” cliché.



### Musical example:

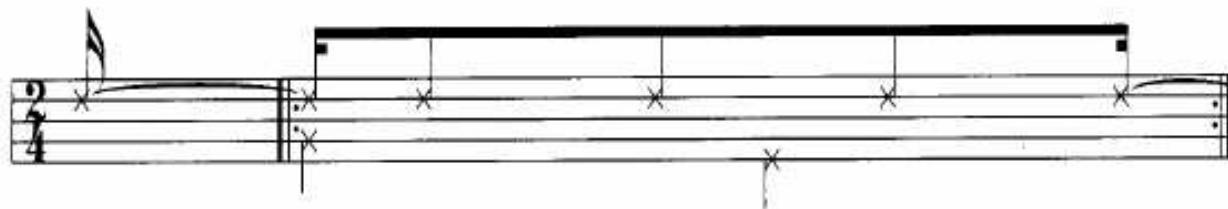
Here we have the pattern “variation #5” applied to a dominant cycle.

#### Track 10

The musical score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves have a treble clef and a bass clef. The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one sharp (F#). The score includes four pairs of chords, each pair consisting of a major 7th chord and its relative minor 7th chord. The first pair is C#7 and F#7. The second pair is B7 and E7. The third pair is C#7 and F#7. The fourth pair is B7 and E7. The score also includes some rhythmic patterns, such as eighth-note pairs and sixteenth-note pairs, with various rests and note heads.

**VARIATION #6**

This pattern is the result of syncopating every beat in a measure. This makes a strong counterpoint between the bass line (on the beat) and the chord changes.

**Musical example:**

In this example “variation #6” is applied to a dominant cycle with flat five substitutions, which are very common in samba and bossa nova tunes.

**Track 11**

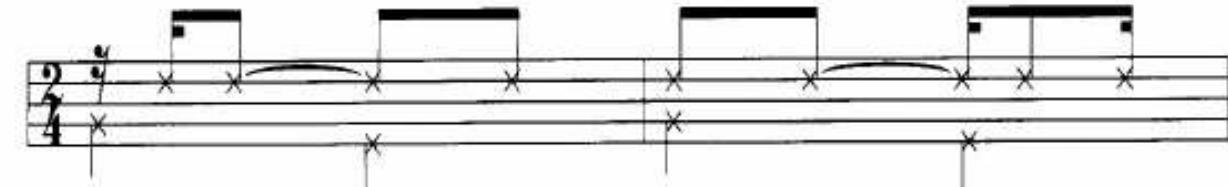
Chord progression: C#7, G7, F#7, C7, B7, F7, E7, D7

**VARIATION #7**

This pattern outlines a samba variation known as “*Partido alto*.”



You can also syncopate the second beat of the first measure by an eighth note:



## Samba

### Musical examples:

#### Example 1

Notice that the harmony changes on the last 16th note of the measure, followed by a 16th note rest on the first beat.

**Track 12**

The musical example consists of two parts. The top part is a guitar tablature showing four chords: Am9 (5th string), Am<sup>69</sup> (4th string), Am9(b6) (3rd string), and Am<sup>69</sup> (4th string). The bottom part is a musical score in 2/4 time with a treble clef, featuring eighth-note patterns and a bass line.

#### Example 2

You can also switch from low to high voices simulating an “agogo” pattern:

**Track 13**

The musical example consists of two parts. The top part is a guitar tablature showing four chords: Am9 (5th string), Am<sup>69</sup> (4th string), Am9(b6) (3rd string), and Am<sup>69</sup> (4th string). The bottom part is a musical score in 2/4 time with a treble clef, featuring eighth-note patterns and a bass line, demonstrating a "agogô" pattern.

This example is a transcription of the guitar part played by João Bosco on the song “Incompatibilidade de Genios” (João Bosco / Aldir Blanc), as recorded on the album “João Bosco - Galos de Briga” – R.C.A. 1976.

**Track 14**

The musical example consists of two parts. The top part is a guitar tablature showing an Am9 chord (1st string). The bottom part is a musical score in 2/4 time with a treble clef, featuring eighth-note patterns and a bass line.

**Example 4**

This example is a transcription of the first 22 measures of the guitar part played by **João Bosco** on the song “Coisa Feita” (João Bosco / Aldir Blanc / Paulo Emílio), as recorded on the album “João Bosco - Comissão de Frente” – Ariola Discos, 1982.

**Track 17**

C(add9)



3

C(add9)



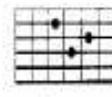
3

C(add9)



3

D7



3

D7



3

D9



4

G13



3

*continued on next page*

*Samba*

G13 (b9)      G13      Bb9

The musical notation consists of two staves. The top staff shows three chords: G13 (b9), G13, and Bb9, each with a corresponding fingering (3, 3, 1) below it. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes, starting with a bass note followed by a eighth-note triplet, then a sixteenth-note pair, and so on.

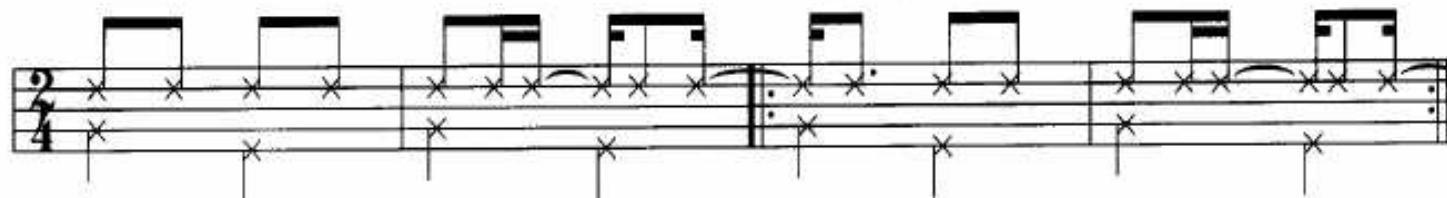
E13 (b9)

A chord diagram for E13 (b9) is shown above a staff of music. The staff contains a series of eighth and sixteenth notes, with a bass note at the beginning of each measure.



João Bosco

Photo © by Márcio RM

**VARIATION #8**

You can also syncopate the bass line:

**Musical examples:****Example 1**

This example is a transcription of the guitar part played by Joyce on the song "Feminina" (Joyce), as recorded on the album "Feminina" - EMI 1980.

**Track 16**

The score consists of two identical measures. Each measure starts with a bass drum (B) followed by a snare drum (S). The first measure contains four chords: Amaj9 (6th string open), E7/A (6th string open), Amaj9 (6th string open), and E7/A (6th string open). The second measure contains the same sequence of chords. The notation uses vertical stems with 'x' marks to indicate notes to be played.

## Samba



Joyce

Photo © by Ari Gomes

### Example 2

To add more interest to this example, you'll find rests on the beat and a new pattern in the last two bars. This example is also embellished by open strings chord voicing.

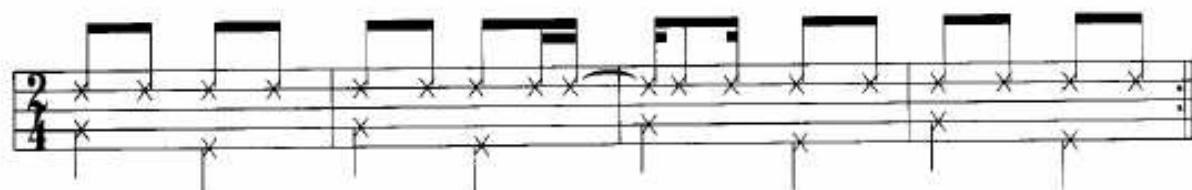
#### TRACK 17

Chord diagrams for the top staff:

- Cmaj6: 3rd string (B) is muted (x), 2nd string (D) is muted (x), 1st string (G) is muted (x).
- D13: 5th string (E) is muted (x), 4th string (A) is muted (x), 3rd string (D) is muted (x), 2nd string (G) is muted (x), 1st string (C) is muted (x).
- Dm13: 5th string (E) is muted (x), 4th string (A) is muted (x), 3rd string (D) is muted (x), 2nd string (G) is muted (x), 1st string (C) is muted (x).
- G9: 5th string (E) is muted (x), 4th string (A) is muted (x), 3rd string (D) is muted (x), 2nd string (G) is muted (x), 1st string (C) is muted (x).
- Cmaj6: 3rd string (B) is muted (x), 2nd string (D) is muted (x), 1st string (G) is muted (x).
- G74(9): 5th string (E) is muted (x), 4th string (A) is muted (x), 3rd string (D) is muted (x), 2nd string (G) is muted (x), 1st string (C) is muted (x).
- G9: 5th string (E) is muted (x), 4th string (A) is muted (x), 3rd string (D) is muted (x), 2nd string (G) is muted (x), 1st string (C) is muted (x).

**VARIATION #9**

Now we have an extended pattern (4 measures long). This pattern mixes syncopated and non-syncopated rhythms, generating a "batucada" style pattern.

**Musical example:**

This example is a transcription of the guitar part played by **Luiz Bonfá** on the song "Batukada" (Luiz Bonfá) as recorded on the album "The Bonfá Magic" – Cajú Music 1991.

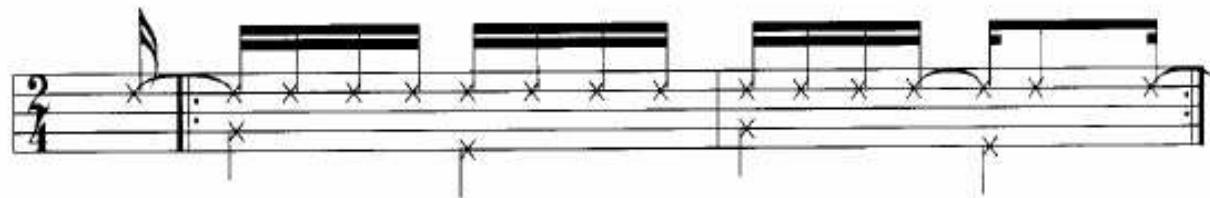
**Track 18**

The musical score consists of two staves. The top staff is a harmonic staff showing chords: Am, Am7, Am, Am7, Am, Am7, Am9, Am. Below each chord, a number indicates the root note: 5, 3, 5, 3, 5, 3, 5, 5. The bottom staff is a guitar staff in 2/4 time. It features a bass line with quarter notes and a treble line with chords. The chords are indicated by vertical stems with dots or dashes. The strumming pattern follows the chords: Am (down, down), Am7 (down, up), Am (down, down), Am7 (down, up), Am (down, down), Am7 (down, up), Am9 (down, up), Am (down, down).

## Samba

## VARIATION #10

This variation is the pattern played by the snare drums in a samba ensemble.



### Musical example:

This example applies the pattern “Variation #10” to a typical turnaround progression.

Track 19

Dm9

G13

C69

A7(b13)

2

5

3

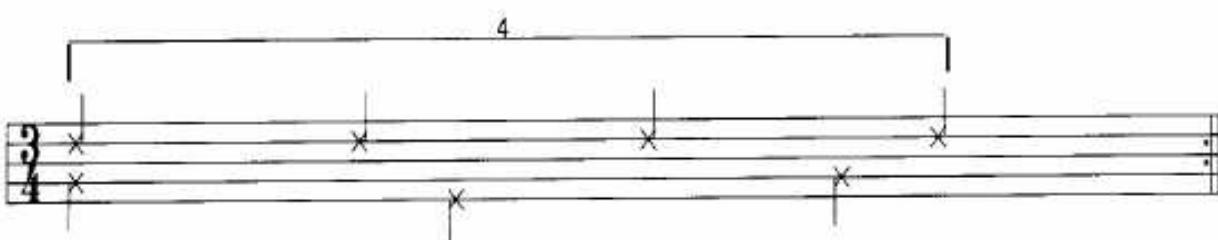
3

**VARIATION #11**

Here we have samba in odd meter (3/4). This type of time signature is not so common but you will find it on some more contemporary tunes.



...or feel as:

**Musical example:**

This example applies the pattern to a V - I progression with a bass pedal.

**TRACK 20**

G<sup>7</sup><sub>4(9)</sub>

Cmaj9/G

3/4

## Samba

### VARIATION #12



...you can also play the syncopation on the bass:



#### Musical example:

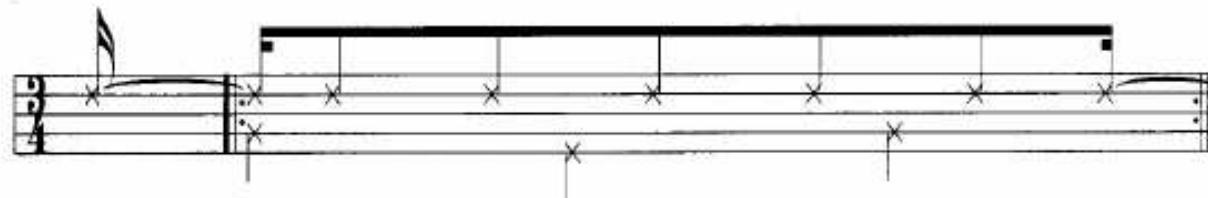
This example is the transcription of the guitar part played by Milton Nascimento on the song "Cravo e Canela" (Milton Nascimento) as recorded on the album "Clube da Esquina" EMI 1972.

#### TRACK 21

A musical score for Track 21. The top half shows a guitar part with a sixteenth-note pattern and fingerings (1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2). The bottom half shows a piano/bass part with chords and bass notes. The piano part consists of eighth-note chords in a 3/4 time signature. The bass part consists of eighth-note patterns. The two parts are synchronized to create a samba rhythm.

**VARIATION #13**

This example shows a 3/4 samba pattern syncopating every beat of the measure.



Musical example:

**Track 22**

The musical example consists of two staves of music in 3/4 time. The top staff shows four chords: C7(#9) (2nd measure), F13 (1st measure), D7(#9) (3rd measure), and G13 (2nd measure). The bottom staff shows a continuous bass line consisting of eighth notes. The chords are shown with vertical stems and dots indicating pitch. The bass line consists of eighth notes.

## VARIATION #14

Here we have an example of a pattern in odd meter (7/8). This type of time signature is not so common, but we find it used by contemporary Brazilian composers.

### Musical example:

**Track 23**

Musical score showing two measures. The first measure is labeled G74 and the second is labeled Cmaj9/G. The score consists of two staves. The top staff uses a treble clef and has a 7/4 time signature. The bottom staff uses a bass clef and has a 4/4 time signature. The music features eighth-note chords and sixteenth-note patterns.

## VARIATION #15

Use this pattern to fill in spaces at the singer's pause or at the end of a section.

...you can also syncopate the first beat of the pattern by a 16th note:

**Musical example:**

This example shows the pattern applied to a typical progression in Baden Powell style.

**Ex. 24**

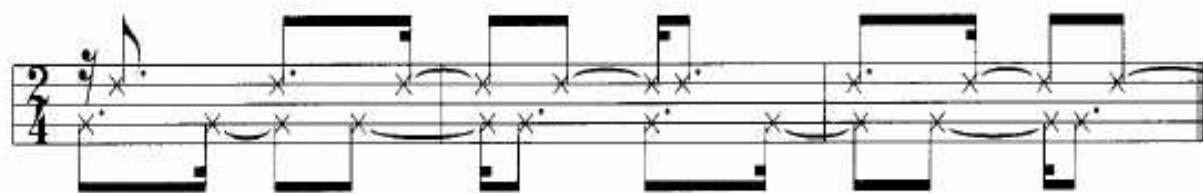
The musical example consists of two staves. The top staff shows a progression of chords: D<sup>69</sup>, Db<sup>69</sup>, C<sup>69</sup>, D<sup>69</sup>, Db<sup>69</sup>, and C<sup>69</sup>. The bottom staff shows corresponding piano patterns. The first pattern is a simple eighth-note chordal outline for D<sup>69</sup>. The second pattern is more complex, featuring eighth-note chords and grace notes over Db<sup>69</sup> and C<sup>69</sup>. The third pattern is a similar eighth-note chordal outline for D<sup>69</sup>. The fourth pattern is a more complex eighth-note chordal outline for Db<sup>69</sup> and C<sup>69</sup>. The fifth pattern is a simple eighth-note chordal outline for D<sup>69</sup>. The sixth pattern is a more complex eighth-note chordal outline for Db<sup>69</sup> and C<sup>69</sup>.

D<sup>69</sup>      Db<sup>69</sup>      C<sup>69</sup>      D<sup>69</sup>      Db<sup>69</sup>      C<sup>69</sup>

D<sup>69</sup>      Db<sup>69</sup>      C<sup>69</sup>      C6/G C#6/G# D6/A

## Samba

### VARIATION #16



#### Musical example:

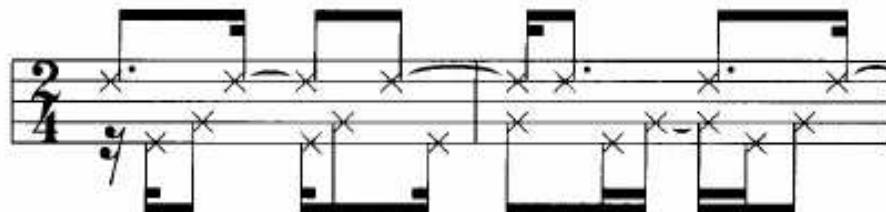
This example is a transcription of the guitar part played by Toninho Horta on the song "From the Lonely Afternoons" (Milton Nascimento/Fernando Brant), as recorded on the album "Toninho Horta – Diamond Land" – Polygram/Verve 1988.

#### TRACK 25

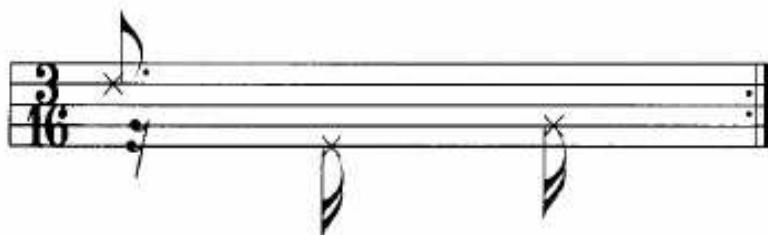
The musical score for Track 25 consists of three staves. The top staff is in  $C\#m^7/4$  (measure 4) and shows a series of chords:  $C\#m^7$ ,  $D^7$ ,  $E^7$ ,  $F^7$ ,  $G^7$ ,  $A^7$ ,  $B^7$ . The middle staff is in  $G\#maj7(\#5)$  (measure 3) and shows chords:  $G\#m$ ,  $G\#m^7$ ,  $G\#m^7$ ,  $G\#m^7$ ,  $G\#m^7$ ,  $G\#m^7$ . The bottom staff is in  $Bm11$  (measure 2) and shows chords:  $Bm$ ,  $Bm^7$ ,  $Bm^7$ ,  $Bm^7$ ,  $Bm^7$ ,  $Bm^7$ .

**VARIATION #17**

This pattern is very useful to “fill in” spaces at the singer’s pause or at the end of a “cadenza.”



...you can also feel it as 5 bars of a 3/16 time signature:

**Musical example:**

This example shows the pattern applied to the end of a section, after 2 bars of a basic samba pattern.

To play the bass line on the chord “Db<sup>69</sup>” you must hold the notes Ab and Db at the same time. Either use the “thumb over” technique or the left hand fingering 4-1-1-3-2 (from top to bottom) or play the Ab and Db notes by pressing your second finger (left hand) in between the 5th and 6th strings.

**TRACK 26**

*Samba*

# Só te esperando

**Track 27**

*by Nelson Faria*

B<sup>7</sup>4(9)      B9      Emaj9      E<sup>6</sup>9

Bb<sup>7</sup>4(9)      Bb9      Ebmaj9      Eb<sup>6</sup>9

C<sup>7</sup>4(9)      C9      Fmaj9      F<sup>6</sup>9

Bm7      E7(b9)      Ammaj7      Am7      Am6

Gm11      C9      Fmaj7(#5)      F6

Fm9      Bb13      Ebmaj9      Eb<sup>6</sup>9

B<sup>7</sup>4(9)      B9      Em9      Emmaj9

**Song Example**

The musical score consists of six staves of music, each with a treble clef and four horizontal lines. Chords are labeled above the staves:

- Staff 1: A7(#11), G#m9, F#m7, B7
- Staff 2: Emaj9, Fm9, Bb13
- Staff 3: Ebmaj9, B74(9), B9
- Staff 4: Bb74(9), Bb9, Ebmaj9
- Staff 5: B74(9), B9, ♫ B74(9), B9, to § for solos and ♫
- Staff 6: ♫ B74(9), B13 (b9), B74(9), B13 (b9)

A text annotation "...solo fade out" is located at the end of Staff 6.

This song was recorded on my CD "Ioiô" – Perfil Musical, 1993.

The musicians that performed on this track are:

Nelson Faria - Guitars  
 Nico Assumpção - Electric Bass  
 Paulo Braga - Drums

## Samba

### Accompaniment example of the Samba style.

The following example is a transcription of a suggested accompaniment that I recorded for the song “Só Te Esperando.” I transcribed the 1st chorus and left the 2nd chorus for you. Try to transcribe it yourself. The 1st and 2nd choruses are pretty much the same and will be good practice for you.

#### Track 28

The musical score consists of three staves, each representing a different section of the samba accompaniment. Each staff includes a chord diagram above the staff and a fingering number below it. The first staff starts with  $B^7_4(9)$  at finger 5, followed by  $B13$  at finger 4, and  $Emaj9$  at finger 6. The second staff starts with  $Bb^7_4(9)$  at finger 4, followed by  $Bb7(9)$  at finger 3, and  $Ebmaj9$  at finger 5. The third staff starts with  $C^7_4(9)$  at finger 6, followed by  $C13$  at finger 5, and  $Fmaj9$  at finger 7. The music is in 2/4 time with a key signature of one sharp (F#).

*Accompaniment Example*

The musical score consists of five staves, each featuring a chord diagram above a piano-style accompaniment below. The chords are labeled with their names and numbers:

- Bm7**: Chord diagram shows notes on the 3rd, 4th, and 5th strings. Number 7 is below it.
- E7(b9)**: Chord diagram shows notes on the 2nd, 3rd, and 4th strings. Number 6 is below it.
- Am<sup>maj9</sup>**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 5 is below it.
- Am9**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 5 is below it.
- Am<sup>69</sup>**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 4 is below it.
- Gm11**: Chord diagram shows notes on the 2nd, 3rd, and 4th strings. Number 1 is below it.
- C7(b9)**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 2 is below it.
- Fmaj7(#5)**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 1 is below it.
- F6**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 1 is below it.
- Fm9**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 6 is below it.
- Bb13**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 6 is below it.
- Ebmaj9**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 5 is below it.
- B<sup>7</sup><sub>4</sub>(9)**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 5 is below it.
- B13**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 4 is below it.
- Em9**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 2 is below it.
- Em<sup>maj9</sup>**: Chord diagram shows notes on the 1st, 2nd, 3rd, and 4th strings. Number 2 is below it.

*continued on next page*

Samba

**A7(#11)**

4

**G#m9**

3

**F#m7 B7(b9)**

2 1

**Emaj9**

1

**Fm9**

6

**Bb13**

6

**Ebmaj9**

5

**B7<sub>4</sub>(9)**

5

**B13**

4

**Bb7<sub>4</sub>(9)**

4

**Bb13**

3

**Ebmaj9**

5

### **Accompaniment Example**

B<sup>7</sup><sub>4</sub>(9)      B13      B<sup>7</sup><sub>4</sub>(9)

5      4      5

2nd chorus...



*Toninho Horta*

Artist courtesy

Samba

# Tristeza

Music by Haroldo Lobo/Niltinho  
Chord melody arrangement by Nelson Faria

**Track 29**

The sheet music consists of three horizontal staves. Above each staff is a chord diagram for a six-string guitar. The first staff starts with a D6/F# chord. The second staff starts with a Dmaj7/F# chord. The third staff starts with an Em9 chord. The music is in common time (indicated by '2') and uses a treble clef.

**Chords:**

- D6/F# (above Staff 1)
- Dmaj7/F# (above Staff 2)
- Em9 (above Staff 3)
- Em9(#5) (above Staff 1)
- Em<sup>6</sup>9 (above Staff 2)
- Em9 (above Staff 3)
- A9 (above Staff 2)
- A<sup>7</sup>4(9) (above Staff 3)
- A9(#11) (above Staff 1)

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*Chord Melody Example*

A<sup>7</sup><sub>4(9)</sub> A<sub>13(b9)</sub> Dmaj7 (#5)      Dmaj13      Am7

Am<sup>6</sup><sub>9</sub> D9 G(add9) G(#5) G(add9) G(#5) C7/G C13/G

C13 F#13/E F#7(b13)/E F#m7/E A7/E

B7(b13) E9 E7 E9 E7 A<sup>7</sup><sub>4(9)</sub> A<sup>7</sup><sub>4(9)</sub> A<sub>13</sub>

*continued on next page*

*Samba*

The sheet music consists of four staves of musical notation. Above each staff is a chord name and its fingering. The chords and their fingerings are:

- Measure 1: A7 (2)
- Measure 2: Am11 (3)
- Measure 3: Ab7(#11) (3)
- Measure 4: Gmaj7/F# (3)
- Measure 5: G6/E (2)
- Measure 6: Gm7 (3)
- Measure 7: C13/Bb (8)
- Measure 8: F#13(b9) (2)
- Measure 9: F#7(b13) (2)
- Measure 10: B74(9) (2)
- Measure 11: B7(alt)/D# (6)
- Measure 12: E9 (6)
- Measure 13: E7 (5)
- Measure 14: E9 (6)
- Measure 15: E7 (5)
- Measure 16: A74(9)A74(9) (3 3)
- Measure 17: A13 (2)
- Measure 18: A7 (2)
- Measure 19: D6/A (3)

Chord Melody Example

Eb<sup>6</sup>9(#11)      D6/A      Eb<sup>6</sup>9(#11)      D6/A

Eb<sup>6</sup>9(#11)      D<sup>6</sup>9(#11)



A man playing tamborim

Photo © by Márcio RM

# **Bossa Nova**

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- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE
- CHORD MELODY EXAMPLE



Tom Jobim

*Photo © by Márcio RM*



João Gilberto

*Photo © by Zeca Feitosa*

## **GENERAL OUTLINE:**

Very influenced by jazz melodies and harmonies, the bossa nova is played like a “soft” samba, with a simplified rhythmic section, and more elaborated harmonies.

From the south east of Brazil, more specifically Rio de Janeiro, the bossa nova reached its apogee in the late fifties and is more well known internationally than most forms of Brazilian music.

Antonio Carlos Jobim (as a composer) and João Gilberto (primarily as a singer and guitarist) are the most important artists in bossa nova. Their first important recording was “Chega de Saudade” (March 1959).

### **Musical Characteristics:**

Certain harmonic progressions have almost became “clichés” since the advent of the bossa-nova, such as the shifting of major and minor modes in a tonic-dominant relationship (e.g. Gm7 to Cmaj7) and harmonic substitutions for the classic II - V - I, using minor 6 and diminished chords.

### **Example:**

–Diatonic harmonization:

Dm7                    G7                    Cmaj7

–“Bossa nova” style reharmonizations:

*ex #1*

Dm9                    Db9                    C<sup>6</sup>9

ex #2

Dm9              Abm6              Cmaj9/G

ex #3

D9              Db7(#9)              C<sup>6</sup>9

ex #4

Am6              Ab°(b13)              C<sup>6</sup>9/G

In the rhythmic section we will usually find small groups with soft percussion instruments (claves, match box, tambourine, ganzá).

#### Bossa Nova clave:

The “clave” is a rhythmic “cell” that’s the root of most rhythmic patterns. This “cell” is usually played all the way through a song by a percussion instrument known as “claves” (two round polished sticks which are struck together), or any other instrument. On the drum set, it can be imitated by the rim shot.

The “clave” can be played as shown above or inverted, but once the pattern begins, it doesn’t revert.

## Basic Pattern and Variations for Rhythm Guitar

### 1. Basic Pattern:

The “bossa nova” right hand patterns are based on the “clave” figure. The example below is the first measure of the inverted clave.

Notice that on the guitar, the syncopation is played on the top voices of the chord (using the right hand fingers 1, 2 and 3), while the bass note (played with the right hand thumb), comes on the beat.



Like samba patterns, the bass line usually keeps switching between the root and the fifth of the chord, and it's a better choice to play the fifth below the root. If the bass note is already placed on the 6th string, you may keep the same note for the whole measure.

You can practice these patterns and variations muting the strings with your left hand. Try using “69” and “m9” chords, II – V progressions and their substitutions.

It's also a good idea to practice away from the guitar, clapping hands on the high voices and tapping the low voices with your foot.

**Musical example:**

This example is a transcription of the rhythm guitar part played by **João Gilberto** as the introduction for the song “Insensatez” (Tom Jobim), as recorded on the album “João Gilberto” EMI-ODEON, 1961

**TRACK 30**

The musical score consists of two staves of music. The top staff starts with a chord labeled Am6 (with a 4th position fingering diagram) followed by a 16th-note pattern. This is followed by a chord labeled G#m6 (with a 3rd position fingering diagram) and another 16th-note pattern. The bottom staff starts with a chord labeled G6 (with a 2nd position fingering diagram) followed by a 16th-note pattern. This is followed by a chord labeled Bm7 (with a 2nd position fingering diagram) and another 16th-note pattern.

**2. Variations:**

In this section, following each variation, you'll find one or more musical examples showing the pattern applied to standard progressions of the Brazilian repertoire.

**VARIATION #1**

This variation is the basic pattern with a 16th note syncopation on the 1st beat, which ends up being the basic samba pattern. Actually, samba and bossa nova patterns are pretty much interchangeable.

A single staff of music showing a 16th-note syncopated pattern. The pattern begins with a note on the 1st beat, followed by a rest, then a note on the 3rd beat, and so on, creating a samba-like feel.

## Bossa Nova

### Musical example:

This example applies the pattern “variation #1” to a typical bossa nova reharmonized turnaround (I – VI – II – V).

#### Track 31

The musical example shows a 2/4 time signature. Above the staff, four chords are labeled: Cmaj9/G (2), Bbm6 (5), Am6 (4), and Ab°(b13) (3). Below the labels are four sets of vertical fretboard diagrams corresponding to the chords. The staff itself contains eighth-note patterns for each chord, with a bass note on the downbeat.

### VARIATION #2

We now have an example of an extended pattern (2 measures long). You can use it throughout the song or at the end of a section.



### Musical examples:

#### Example 1

Here we have another I – VI – II – V turnaround reharmonized in bossa nova fashion.

#### Track 32

The musical example shows a 2/4 time signature. Above the staff, four chords are labeled: D6/F# (2), F° (1), Em9 (4), and A9 (2). Below the labels are four sets of vertical fretboard diagrams corresponding to the chords. The staff contains eighth-note patterns for each chord, with a bass note on the downbeat.

**Example 2**

This example uses the same chord progression as ex. 1, but the pattern “variation #2” comes only at the end of the section (last two bars).

**TRACK 33**

The image shows a guitar tablature with four horizontal strings. Above the strings, four chords are labeled: D6/F# (2), F° (1), Em9 (4), and A9 (2). Below the strings, the tablature shows a sequence of notes and rests. The first four bars correspond to the chords above them. The fifth bar starts with a note, followed by a rest, then a note, and so on. The sixth bar continues this pattern. The seventh bar starts with a note, followed by a rest, then a note, and so on. The eighth bar ends with a note.

**VARIATION #3**

In this variation, the first bar remains the same as “variation #2,” while in the second bar we have a new syncopation.

The image shows a drum tablature with two horizontal lines. The top line represents the snare drum and the bottom line represents the bass drum. The tablature shows a sequence of strokes and rests. The first bar has two strokes on the top line. The second bar has a stroke on the top line followed by a rest, then a stroke on the bottom line followed by a rest. This pattern repeats for the remaining bars.

You can also syncopate the first beat of the pattern by a 16th note.

The image shows a drum tablature with two horizontal lines. The top line represents the snare drum and the bottom line represents the bass drum. The tablature shows a sequence of strokes and rests. The first bar has a stroke on the top line followed by a rest. The second bar has a stroke on the top line followed by a rest, then a stroke on the bottom line followed by a rest. This pattern repeats for the remaining bars.

## Bossa Nova

### Musical examples:

#### Example 1

To play the five-note chords in this example, you must use right hand fingers 1, 2, 3 and 4 for the upper voices of the chord, and the right hand thumb for the bass notes.

#### TRACK 34

The musical score consists of two staves of music. The top staff shows a sequence of chords: C<sup>6</sup><sub>9</sub>, Db<sup>6</sup><sub>9(#11)</sub>, Dm11, and G7(alt). The bottom staff shows a sequence of chords: C<sup>6</sup><sub>9</sub>, Db<sup>6</sup><sub>9(#11)</sub>, Dm11, and G7(alt). Above each chord, its name is written in a small box. Below each chord, a set of vertical lines represents the strings of a guitar, with specific fingers numbered (1, 2, 3, 4) indicating which string to play. The music is in 2/4 time.

#### Example 2

This example uses very typical bossa nova “open strings” chord voicing.

#### TRACK 35

The musical score consists of four staves of music. The top row shows chords Abm9, G9, F#m11, and F7(#11). The bottom row shows chords Abm9, G9, F#m11, and F7(#11). Above each chord, its name is written in a small box. Below each chord, a set of vertical lines represents the strings of a guitar, with specific fingers numbered (1, 2, 3) indicating which string to play. The music is in 2/4 time.

**Example 3**

This example is a transcription of the guitar part played by Oscar Castro Neves on the song “Brigas Nunca Mais” (Tom Jobim/Vinicius de Moraes), as recorded on the album “Elis e Tom” – Philips, 1974.

It's basically the “variation #3”, but using short notes, and playing only the upper notes of the chord.

**TRACK 36**

The tablature consists of six horizontal lines representing the six strings of a guitar. Above each line, the chord name and its inversion are indicated. Fingerings (1, 2, 3, 4) are shown below the strings to indicate which fret to press. The time signature is 2/4 throughout.

- Line 1:** Bb<sup>69</sup> (12), Ebm<sup>69</sup> (10), Bb<sup>69</sup> (12), Ebm<sup>69</sup> (10)
- Line 2:** Bb<sup>69</sup> (12), Eb<sup>69</sup> (10), Dm7(<sup>b5</sup>) (5), G7(b9) (3)
- Line 3:** Cm11 (1), G7(#9) (3), Cm11 (1), F13 (1)

## Bossa Nova

### VARIATION #4

This pattern is very useful at the singer's pause or at the end of a cadenza, although you can play it through the whole song.



You can also syncopate by a 16th note.



Carlos Lyra and Nara Leão

Photo © by Márcio RM

**Musical examples:****Example 1**

This example is based on a samba pattern, with an 8th note syncopation, and uses “variation #4” in the last 2 measures. Again the chord changes are pretty common in bossa nova songs and you can use them in many different tunes of the Brazilian musical repertoire.

**Track 37**

The musical score consists of two staves of music. The top staff starts with a C<sup>69</sup> chord (root position) indicated by a 2 above the staff. It then moves to a D<sup>9</sup> chord (root position) indicated by a 4 above the staff. The bottom staff starts with a Dm<sup>9</sup> chord (root position) indicated by a 3 above the staff, followed by a Db<sup>9</sup> chord (root position) indicated by a 3 above the staff, then a C<sup>69</sup> chord (root position) indicated by a 2 above the staff, and finally a Db<sup>9</sup> chord (root position) indicated by a 3 above the staff.

**Example 2**

Here we have another example of a reharmonized I-VI-II-V turnaround. Its rhythmic pattern is based on “variation #4” with a 16th note syncopation between the 2nd and 3rd measures. Notice that the harmony changes a 16th note before the syncopated note.

**Track 38**

The musical score consists of four staves of music. The first staff starts with a Cmaj9/G chord (root position) indicated by a 2 above the staff. The second staff starts with a Bbm6 chord (root position) indicated by a 5 above the staff. The third staff starts with an Am6 chord (root position) indicated by a 4 above the staff. The fourth staff starts with an Ab°(b13) chord (root position) indicated by a 3 above the staff.

## Bossa Nova

### Example 3

This example applies the pattern “variation #4” to the last 16 bars of “Samba de uma nota só” (“One Note Samba”) by Antonio Carlos Jobim and Newton Mendonça, using rests on the first beat of the measures and on the bass line. Notice that the chord changes in the last beat of the measure.

#### Track 39

The musical score consists of four staves of music. The top staff shows a bass line with rests and notes, and a treble clef staff with chords. The second staff continues the bass line and chords. The third staff begins with a treble clef staff showing chords, followed by a bass line. The fourth staff continues the bass line and concludes with a treble clef staff showing chords. Chord diagrams are provided above each staff for reference.

Chord diagrams (top row):

- Abm9 (3)
- G9 (2)
- F#m11 (2)
- F7(#11) (1)

Chord diagrams (second row):

- Abm9 (3)
- G9 (2)
- F#m11 (2)
- F7(#11) (1)

Chord diagrams (third row):

- Bm11 (5)
- Bb7(#11) (5)
- Amaj7 (5)
- Am6 (4)

Chord diagrams (fourth row):

- E(add9)/G# (4)
- G13 (3)
- F#7 (2)
- Fmaj<sup>6</sup>9 E(add9) (1)
- E(add9) (4)
- E(add9) (11)

**Example 4**

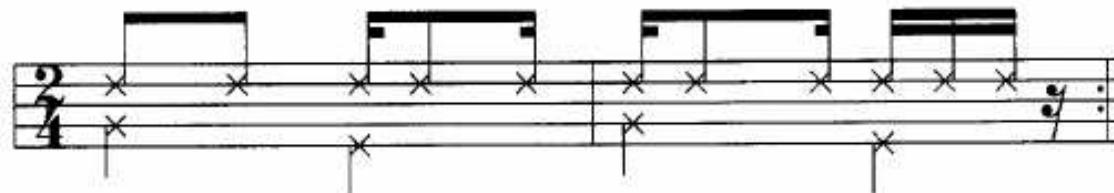
This example is a transcription of the rhythm guitar part played by João Gilberto on the introduction of the song “*Esse seu olhar*” (Tom Jobim), as recorded on the album “*João Gilberto*” EMI–Odeon, 1961. It uses the bossa nova pattern “variation #4” in the last two bars.

**Track 40**

The musical score consists of two rows of musical notation. The top row shows four chords with their fingerings: Fmaj7 (1), Ab° (3), Cm7/G (1), and Gb°(b13) (1). Below these are four measures of a rhythm guitar part in 2/4 time, featuring eighth-note patterns and grace notes. The bottom row shows six chords with their fingerings: G13/F (3), G7(b13)/F (3), Gm7/F (3), C7(b9)/E (2), Fmaj7 (1), and Gb7(#9) (2). Below these are six measures of a similar rhythm guitar part, continuing the pattern established in the first row.

## Bossa Nova

### VARIATION #5



#### Musical example:

This example is a transcription of the rhythm guitar part played by **Helio Delmiro** on the song “É com esse que eu vou” (Pedro Caetano), as recorded on the album “Elis Regina – Elis” Philips, 1973.

### Track 41

### VARIATION #6



#### Musical example:

This example is a transcription of the rhythm guitar part played by **Roberto Menescal** on the song “Aquarela do Brasil” (Ary Barroso), as recorded on the album “Elis Regina – Como e porque” Philips, 1969.

### Track 42



*Luiz Eça*

*Photo © by Márcio RM*



*Roberto Menescal and Leila Pinheiro*

*Photo © by Márcio RM*

# Antes Tarde

**TRACK 43**

by Nelson Faria

The sheet music consists of six staves of musical notation for a single instrument, likely a guitar or piano. Each staff begins with a key signature of one sharp (F#) and a common time signature (indicated by a '4'). The first staff starts with a Bb<sup>69</sup> chord, followed by D7(#9), Gm11, and Db<sup>69</sup>. The second staff starts with Cm7, followed by Dm7, Ebm9, D7(#9), G<sup>74(9)</sup>, and G7(b9). The third staff starts with Cmaj7(#5), followed by C6, F# 7 ( $\frac{b9}{13}$ ), and F#/E. The fourth staff starts with Dmaj7(#5), followed by D6, G<sup>74(9)</sup>, and G/F. The fifth staff starts with C(9)/E, followed by B(9)/D#, Dm9, and A/G. The sixth staff starts with D(9)/F# and G(9)/B, followed by F(9)/A, Eb(9)/G, Em9, and ends with a final chord.

Bb<sup>69</sup>      D7(#9)      Gm11      Db<sup>69</sup>

Cm7      Dm7      Ebm9      D7(#9)      G<sup>74(9)</sup>      G7(b9)

Cmaj7(#5)      C6      F# 7 ( $\frac{b9}{13}$ )      F#/E

Dmaj7(#5)      D6      G<sup>74(9)</sup>      G/F

C(9)/E      B(9)/D#      Dm9      A/G

D(9)/F#      G(9)/B      F(9)/A      Eb(9)/G      Em9

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat. The chords labeled are:

- Staff 1: Eb9
- Staff 2: Em9
- Staff 3: Eb9
- Staff 4: Dm9
- Staff 5: Db9
- Staff 6: Dm9
- Staff 7: Db9
- Staff 8: Cm7    Dm7    Ebmaj9    F<sup>7</sup><sub>4(9)</sub>
- Staff 9: B<sup>6</sup><sub>9</sub>

This song was recorded on my CD "Ioiô" – Perfil Musical, 1993.

The musicians that performed on this track are:

Nelson Faria - Guitars  
 Adriano Giffoni - Acoustic Bass  
 Rodolfo Cardoso - Drums  
 Lena Horta - G Flute  
 Hamleto Stamato - Keyboards

## Bossa Nova

### Accompaniment example of the Bossa Nova style.

The following example is a accompaniment suggestion for the song "Antes Tarde."

#### TRACK 44

The musical score consists of three staves of chords, each with a fingering below it. The first staff shows four chords: Bb<sup>6</sup>9 (fingering 5), D7(#9) (fingering 4), Gm11 (fingering 1), and Db<sup>6</sup>9(#11) (fingering 3). The second staff shows six chords: Cm9 (fingering 1), Dm9 (fingering 3), Ebm9 (fingering 4), D7(#9) (fingering 4), G74(13) (fingering 1), and G7(b9) (fingering 2). The third staff shows four chords: Cmaj7(#5) (fingering 1), Cmaj13 (fingering 2), F#13 (fingering 2), and F#/E (fingering 2). The music is in 2/4 time with a key signature of one flat.

*Accompaniment Example*

Dmaj7(#5)      Dmaj13      G74 (13)      G/F

C(9)/E      B(9)/D#      Dm9      A/G

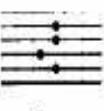
D(9)/F#      G(9)/B      F(9)/A      Eb(9)/G      Em9

Musical score for guitar showing chords and strumming patterns. The score consists of three staves. The first staff starts with a Dmaj7(#5) chord (fret 2) followed by a Dmaj13 chord (fret 2). The second staff starts with a G74 (13) chord (fret 1) followed by a G/F chord (fret 1). The third staff starts with a C(9)/E chord (fret 7) followed by a B(9)/D# chord (fret 6). The fourth staff starts with a Dm9 chord (fret 3) followed by an A/G chord (fret 2). The fifth staff starts with a D(9)/F# chord (fret 2) followed by a G(9)/B chord (fret 2). The sixth staff starts with an F(9)/A chord (fret 5) followed by an Eb(9)/G chord (fret 3). The seventh staff starts with an Em9 chord (fret 2). Strumming patterns are indicated by vertical lines with arrows pointing down, and wavy lines indicate eighth-note patterns.

*continued on next page*

## Bossa Nova

Eb9



5

Em9



5

Eb9



Dm9



5

Eb9



Db9



3

Dm9



3

Eb9



*Accompaniment Example*

Db9                    Cm9                    Dm9                    Ebmaj9                    F74 (9)

3                        1                        3                        5                        8

B69

6

p

# Triste

by Antonio Carlos Jobim  
Chord melody arrangement by Nelson Faria

**Track 45**

The sheet music for 'Triste' consists of three staves of musical notation for a six-string guitar. Above each staff are chord diagrams and numbers indicating specific fingerings or positions on the fretboard.

**Staff 1:**

- Chord: Amaj9 (Diagram: 3 dots on strings 1, 3, 5; Number: 2)
- Chord: Am9 (Diagram: 3 dots on strings 1, 3, 5; Number: 5)
- Chord: Am<sup>6</sup>9 (Diagram: 3 dots on strings 1, 3, 5; Number: 4)

**Staff 2:**

- Chord: Amaj9 (Diagram: 3 dots on strings 1, 3, 5; Number: 6)
- Chord: Amaj9 (Diagram: 3 dots on strings 1, 3, 5; Number: 2)
- Chord: C#m7(b5) (Diagram: 3 dots on strings 1, 3, 5; Number: 4)
- Chord: F#7 (Diagram: 3 dots on strings 1, 3, 5; Number: 2)

**Staff 3:**

- Chord: Bm7 (Diagram: 3 dots on strings 1, 3, 5; Number: 2)
- Chord: G#°(b13) (Diagram: 3 dots on strings 1, 3, 5; Number: 3)
- Chord: G7(#11) (Diagram: 3 dots on strings 1, 3, 5; Number: 2)
- Chord: F#m11 (Diagram: 3 dots on strings 1, 3, 5; Number: 2)
- Chord: G#7(alt) (Diagram: 3 dots on strings 1, 3, 5; Number: 4)

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*Chord Melody Example*

**C#maj9/F    A#m7    D#m11    A°(b13)    Emaj7/G#    G°    Bm7    E7(alt)**
  
  
**Amaj9    Amaj9    Dm9/A    Dm69/A**
  
  
**Amaj9    Amaj9    Em9    A13    A7(b13)**

*continued on next page*

*Bossa Nova*

D6      Dmaj7      G13      C#m7      F#<sup>7</sup>4

Bm7      E7      E<sup>7</sup>4      Aadd9      Bb9

Amaj9



*Paulinho da Viola*

*Photo © by Márcio RM*



*Pixinguinha*

*Photo © by Rubéns*



*Zé da Valha and his Choro Group*

*Photo © by Márcio RM*

# **Choro**

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- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE
- CHORD MELODY EXAMPLE

## **General Outline:**

Basically from Rio de Janeiro, the choro emerged by the end of the last century (1870) as a Brazilian way to play European music (waltz and polkas).

The term “choro” was generically used to describe a small group (flute, cavaquinho and seven stringed guitar), often with one group member as a soloist (improvisor). Actually it is also played with other instrumentation (clarinet, trombone and a few percussion instruments – particularly “pandeiro” and “surdo”).

### **Musical characteristics:**

Choro and samba as musical styles are closely connected. They have the same kind of syncopation in their melodies and rhythmic patterns, although the tempo and instrumentation are distinguishing features. The originality of the choro of the 1930's and 1940's for example, lies in the typical virtuoso instrumental improvisations, always at very fast tempos.

Most choro melodies are based on 16th notes with frequent use of melody embellishments. It's usually written in 2/4, but you will also find it in 3/4 (choro waltz).

In the harmony the use of triads, seventh and diminished chords are common, usually in an inverted position. The bass line is also very important.

The choro form is frequently divided in 3 parts – A, B and C – with a modulation to the V or IV chord key center in the part C.

This figure –  – is particularly characteristic in the beginning of the phrases.

### **Musical examples:**

“Tico-Tico no Fubá” (Zequinha de Abreu)



"*Meu caro amigo*" (Francis Hime / Chico Buarque)



"*Chorinho prá ele*" (Hermeto Paschoal)



"*A flor amorosa*" (Joaquim Antonio Callado)



"*Brasileirinho*" (Waldir Azevêdo)



"*Chorei*" (Pixinguinha)



"*Apanhei-te cavaquinho*" (Ernesto Nazareth)



## Basic Pattern and Variations for Rhythm Guitar

### 1. Basic Pattern:

Like other Brazilian styles, the patterns that we use on the guitar for the *choro* are simulations of the rhythm section. This basic pattern is a typical "pandeiro" pattern applied to the guitar.



You can practice these patterns and variations muting the strings with your left hand. It's also a good idea to practice away from the guitar, clapping hands in the high voices and tapping the low voices with your foot.

#### Musical example:

This examples shows the use of inversions and diminished chords:

#### Track 46

The musical example for Track 46 includes four chord diagrams and a corresponding rhythm guitar part. At the top left is a C6/E chord with a 5 below it. To its right is an Eb° chord with a 5 below it. Below these are two more chords: a Dm7 chord with a 5 below it on the left, and a G7 chord with a 5 below it on the right. Each chord is followed by a short line of rhythm guitar notation. The rhythm guitar part consists of two staves. The top staff is in 2/4 time and the bottom staff is in 4/4 time. The notation includes vertical strokes (x) and horizontal bars above them, indicating specific strumming or picking patterns.

## 2. Variations:

Following each variation in this section, you'll find one or more musical examples showing the pattern applied to standard progressions of the Brazilian repertoire.

Each variation can be played through the entire song or you can switch between the variations to create a new pattern. It's also common to use a different pattern or add bass line movements at the end of a section or a "cadenza."

### VARIATION #1



#### Musical example:

This example shows the use of inversions and a “walking” bass line.

**TRACK 47**

Dm/F 6	A7/E 6	Dm 5	Dm7/C 5
-----------	-----------	---------	------------

Bbmaj7 6	A7 5	Dm 5
-------------	---------	---------

**Choro**

**VARIATION #2**



**Musical example:**

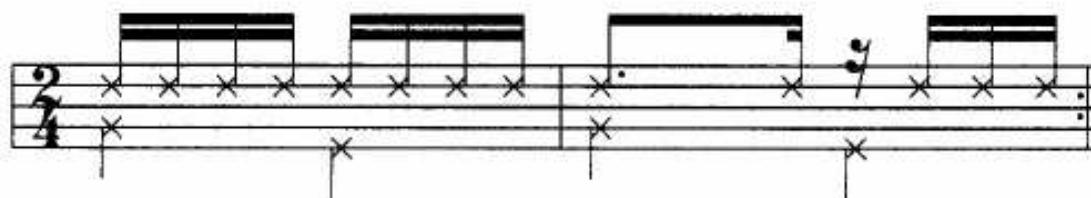
This example is the first 4 bars of the tune "Choros no. 1" (Heitor Villa Lobos).

**TRACK 48**

F#                    B(#5)                    Em9                    Em                    C/G

B7/F#                    Em9                    Em

## VARIATION #3



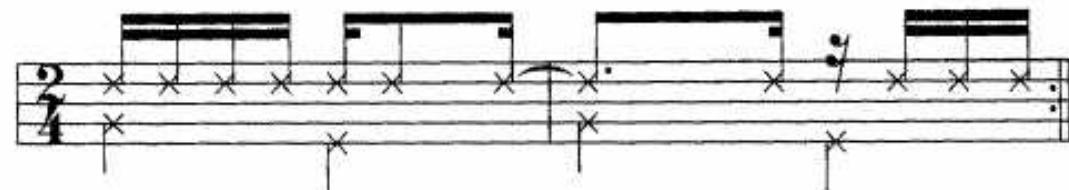
## Musical example:

This example shows a typical “choro” type of chord progression, using triads, seventh and diminished chords.

**TRACK 49**

## Choro

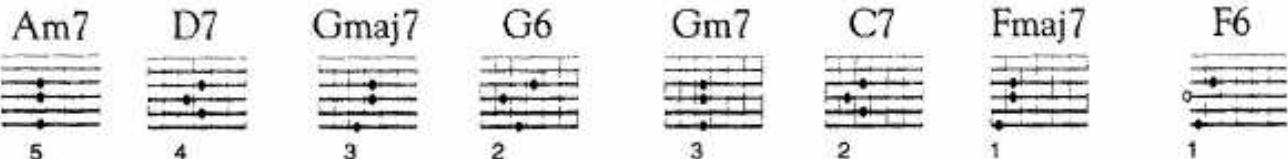
### VARIATION #4



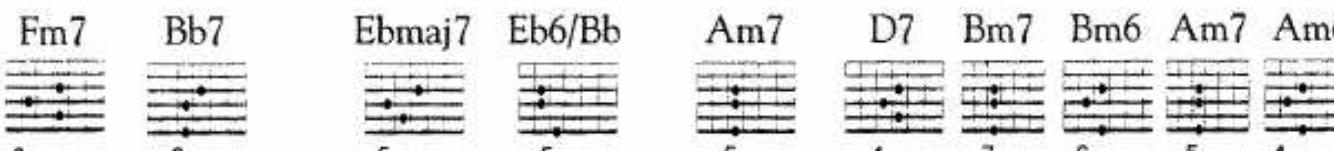
### Musical example:

This example shows the pattern applied to II – V7 – I progressions.

**Track 50**

Am7      D7      Gmaj7      G6      Gm7      C7      Fmaj7      F6  

  
 5      4      3      2      3      2      1      1

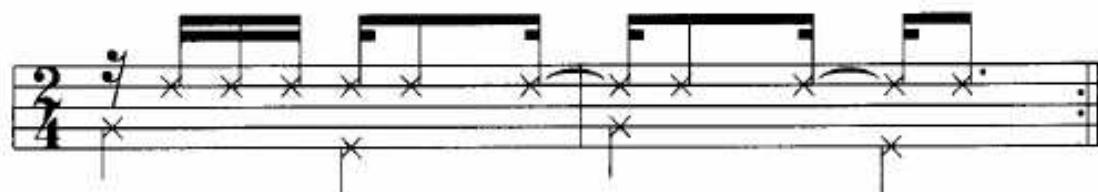


Fm7      Bb7      Ebmaj7      Eb6/Bb      Am7      D7      Bm7      Bm6      Am7      Am6  

  
 6      6      5      5      5      4      7      6      5      4



**VARIATION #5**

You can use this pattern through the entire song or at the end of a section.

**Musical example:**

This example is based on “variation #1” and uses “variation #5” in the last two measures.

**TRACK 51**

Em11      Em7      A13      A7      Dmaj7      D6      B7(b9)      B7

Em9      A9      Dmaj7      D6

*Choro*

# Influenciado

Music by Nelson Faria  
Lyrics by Zélia Christina

**Track 52**

The musical score consists of six staves of sheet music, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4 throughout.

**Staff 1:** Labeled B7(#5) above the staff. The music features a continuous eighth-note pattern.

**Staff 2:** Labeled Bb7(#5) above the staff. The music features a continuous eighth-note pattern.

**Staff 3:** Labeled A7(#5) above the staff. The music features a continuous eighth-note pattern.

**Staff 4:** Labeled Em7, A7, and D7 above the staff. The music consists of three measures of eighth-note patterns followed by a measure of quarter notes.

**Staff 5:** Labeled G6, Eb7, E7/G#, Am7, D7, and G6 above the staff. The music consists of six measures of eighth-note patterns followed by a measure of quarter notes.

**Staff 6:** Labeled A#°, B6, F9, E7, A7, and D6 above the staff. The music consists of six measures of eighth-note patterns followed by a measure of quarter notes.

**Staff 7:** Labeled G6, Eb7, E7/G#, Am7, D7, and G6 above the staff. The music consists of six measures of eighth-note patterns followed by a measure of quarter notes.

The musical score consists of three staves of music in G major (one sharp). Chords are labeled above each staff.

- Staff 1:** Labeled A#°, B6, C#7, F#7, B6. The music features eighth-note patterns.
- Staff 2:** Labeled Dm7, G7, G#m7, D7, C#m7, F#7, C6. The music features eighth-note patterns.
- Staff 3:** Labeled D7(b9), Gmaj7(#5), C#7, F#7, B6, B7( $\frac{b9}{\#11}$ ). The music features eighth-note patterns, with a measure number 6 indicated above the staff.

This song was recorded on my CD "Ioiô" - Perfil Musical, 1993.

The musicians that performed on this track are:

Nelson Faria - Guitar  
 Adriano Giffoni - Acoustic Bass  
 Rodolfo Cardoso - Drums  
 Marco Lobo - Percussion  
 Zélia Christina - Vocal  
 José Namen - Keyboards

Estácio de Sá Flute Quartet - Lena Horta, P.C. Castilho,  
 Luciana Pergorer, Gisele Rodrigues

*Choro*

**Accompaniment example of the Choro style:**

**Track 53**

The following example is an accompaniment suggestion for the song "Influenciado."

The sheet music displays six staves of musical notation, each representing a different chord or progression. The first staff shows a B7(#11) chord with a bass line below it. The second staff shows a Bb7(#11) chord with a bass line below it. The third staff shows an A7(#11) chord with a bass line below it. The fourth staff shows a sequence of E7, A7, and D69 chords with a bass line below it. The fifth staff shows a sequence of G 69, Eb9, E/G#, Am7, D7, Gmaj7, and G6 chords with a bass line below it. The sixth staff shows a sequence of A#°, B69, F9, E7, A7, and D69 chords with a bass line below it.

*Accompaniment Example*

**G6<sup>⁹</sup>**  
2

**Eb9**  
5

**E/G#**  
2

**Am7**  
5

**D7**  
4

**Gmaj7**  
3

**G6**  
2

**A#°**  
5

**B6<sup>⁹</sup>**  
6

**C#7**  
3

**F#7**  
2

**B6<sup>⁹</sup>**  
1

**Dm7**  
3

**G7**  
3

**G#m7**  
4

**D7**  
4

**C#m7**  
2

**F#7**  
2

**Cmaj7**  
2

**C6/G**  
2

**D7(b9)**  
4

**Gmaj7(#5)**  
3

**C#7**  
3

**F#7**  
2

**B6<sup>⁹</sup>**  
1

**B7(⁹#₁₁)**  
4

*Choro*

# Marceneiro Paulo

**TRACK 54**

Music by Helio Delmiro

This example is a solo guitar composed by Helio Delmiro. The original recording is on his album "Emotiva" – EMI-ODEON, 1980. The chord changes above the melodic counterpoints are harmonic suggestions.

The musical score consists of three staves of music for solo guitar. Above the first staff, harmonic suggestions are listed: Gm11/A, Dm9, Bb<sup>7</sup>4(13), and Ebmaj7. Above the second staff, harmonic suggestions are listed: Em11, A7, Dm9, Am, G#°, and A/G. Above the third staff, harmonic suggestions are listed: 1 Gm9, Dm9, 2 Gm, A7, Dm7, and 5. The music is in 2/4 time, with various chords indicated by Roman numerals and degrees. The notation includes sixteenth-note patterns and rests.

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Chord Melody Example

Chord Melody Example

Music notation showing a melodic line over chord progressions. The chords are:

- C#° (3)
- F7/C (6)
- B7(#11) (6)
- Bb6 (6)
- A7 (6)
- Bm6 (7)
- Fm/Ab (4)
- Bbm9 (6)
- C#° (6)
- Gm7/A (6)
- Dm (6)
- Dm6(9) (9)

The notation includes a treble clef, a key signature of one sharp, and a time signature of common time.



Helio Delmiro

Photo © by Márcio RM



*João Bosco*

*Photo © by Márcio RM*

# **Frevo**

---

- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE

## **General Outline:**

Music from the north east of Brazil, more specifically from Recife (Pernambuco), Frevo emerged at the end of the last century from the interaction between music and folkloric dances.

The first frevo groups were derived from military bands, using primarily martial band instruments (saxophones, piccolo flute, trombone, tuba, clarinet, snare drum and a handy cymbal).

Primarily dance oriented, the frevo is basically a march, with syncopated figures in the melody and in the rhythmic patterns, usually up tempo.

### **Subdivisions:**

Marcha-rancho: Slow to medium tempo, usually in minor keys and sometimes using 3/4 time signature.

Frevo-ventania: A frevo played at a very fast tempo.

### **Musical characteristics:**

Frevo is usually written in 2/4 although you can find the use of 3/4 or 4/4. The examples in this book are written in 4/4. The melodic accent comes on the up beat and the melodies are pretty much syncopated.

The guitar has been used in frevo more recently. Usually the melody is played on a piccolo flute with a large use of melodic embellishments and counterpoint. The bass part is much like a jazz “walking bass”, playing even quarter notes, and the harmonies are quite simple, usually turnarounds.

**Musical examples:**

*"Ninho de vespa"* (Dori Caymmi)



*"Máscara Negra"* (Zé Keti)



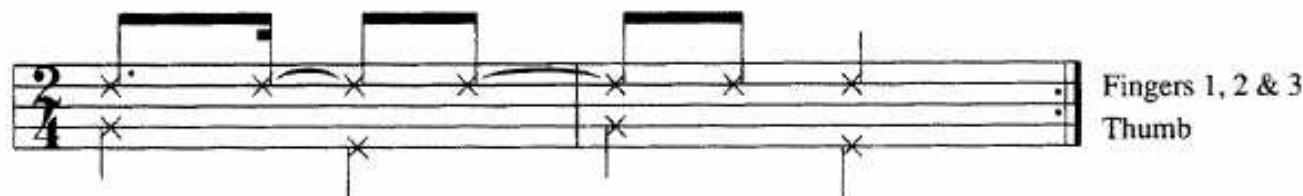
*"Karatê"* (Egberto Gismonti)



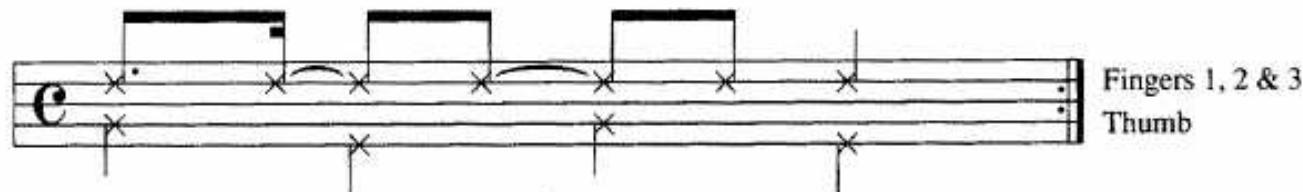
## Basic Pattern and Variations for Rhythm Guitar

### 1. Basic Pattern:

Basically what we find in the right hand guitar patterns are simulations of a frevo ensemble rhythm section. Keep in your mind that the syncopations are played on the top voices of the chord, while the bass note comes on the beat.



You can also feel it in 4/4 time signature.



As in other Brazilian styles, the bass line keeps switching between the root and the fifth of the chord, and it's a better choice to play the fifth below the root. If the bass note is already placed on the 6th string, you may keep the same note for the whole measure.

#### Musical example:

This example applies the basic pattern on a typical frevo turnaround.

#### Track 55

Chords: Cmaj9/G, G°, G<sup>7</sup>/<sub>4</sub>, G9

## 2. Variations:

In this section, following each variation you'll find one or more musical examples showing the pattern applied to standard progressions in the Brazilian repertoire.

Each variation can be played through the entire song or you can switch between the variations to create a new pattern. It's also common to use a different pattern at the end of a section or a "cadenza".

### VARIATION #1

In this variation you'll find a new syncopation in the 3rd beat.



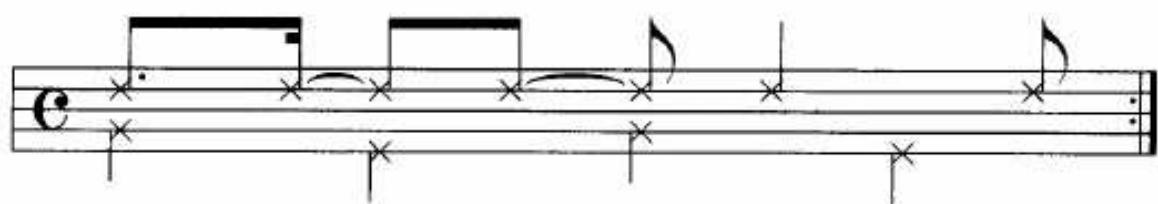
Musical example:

#### TRACK 56

C<sup>69</sup>      A7(alt)    A7(b13)    Dm11      G7(alt)G7(b9)

Frevo

## VARIATION #2



### Musical example:

**Track 57**

Dm7/A

3

Ab°

3

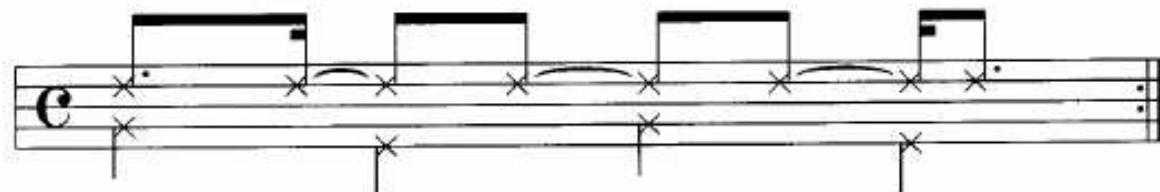
Cm7/G

1

Gb°

1

## VARIATION #3



Musical example:

**Track 58**

**Am7**

**Am/G**

**B7/F#**

**Bm7(b5)/F**

**E7**

Musical example: A musical score in common time (indicated by 'C') featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note chords. The first section starts with Am7, followed by a transition to Am/G. The second section begins with B7/F#, followed by Bm7(b5)/F, and concludes with E7.

## *Frevo*

### VARIATION #4

This is a good example of a variation playing only the up beats of the measure.



### Musical examples:

#### Example 1

You can play this example using straight 8th notes, muting the down beats with your left hand.

#### Track 59

The musical score for Track 59 includes two staves. The top staff starts with a C69 chord at measure 2, followed by an A7(alt) chord at measure 5. The bottom staff starts with a Dm11 chord at measure 3, followed by a G7(alt) chord at measure 3. Both staves are in common time and treble clef. The music is composed of eighth-note chords.

**Example 2**

In this example I use the pattern “variation #4” only in the last bar.

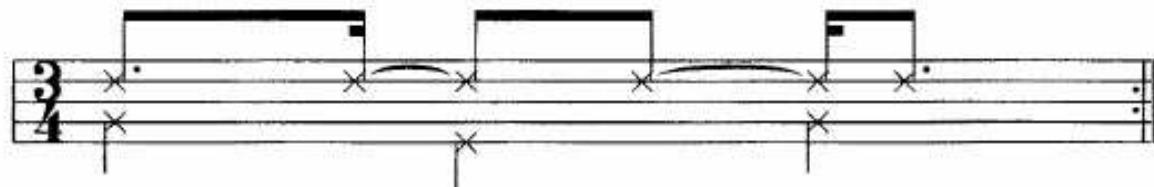
**Track 60**

The musical score consists of two staves. The top staff shows a treble clef, common time, and a bass line in C major 9/G. Above the staff, it says "Cmaj9/G" with a "2" below it. The bottom staff shows a treble clef, common time, and a bass line in G°. Above the staff, it says "G°" with a "2" below it. The middle section of both staves features a repeating eighth-note chord pattern. The bass line consists of quarter notes. The first section ends with a half note, and the second section ends with a quarter note. The bass line has a fermata over the last note of each section.

## **Frevo**

### **VARIATION #5**

This variation is an example of a “*marcha rancho*” in 3/4 meter.



**Musical example:**

**TRACK 61**

Am9

Am9(#5)

Am<sup>b</sup>9

Am9(b6)



*Lenny Andrade and Romero Lubambo*

*Frevo*

# Ioio

by Nelson Faria

**Track 62**

The musical score consists of six staves of music, each with a treble clef and a common time signature. The chords are indicated above the staff.

- Staff 1:** C<sup>6</sup><sub>9</sub>, Dm9, G13, C<sup>6</sup><sub>9</sub>
- Staff 2:** A7(b13), D9, G13, C<sup>6</sup><sub>9</sub>
- Staff 3:** Eb°, Em7, A7, Dm9, G13, C<sup>6</sup><sub>9</sub>, G<sup>7</sup><sub>4</sub> (measures 1-2)
- Staff 4:** C<sup>6</sup><sub>9</sub>, Bb<sup>7</sup><sub>4(9)</sub>, Ab<sup>7</sup><sub>4(9)</sub>, G<sup>7</sup><sub>4(9)</sub>
- Staff 5:** F<sup>7</sup><sub>4(9)</sub>, E<sup>7</sup><sub>4(9)</sub>, E9, Em9
- Staff 6:** E9, D<sup>7</sup><sub>4(9)</sub>, D9, B<sup>7</sup><sub>4(9)</sub>

Ioiô (page 2)

B<sup>7</sup><sub>4</sub>(9) A<sup>7</sup><sub>4</sub>(9) Ab<sup>7</sup><sub>4</sub>(9)      Ab9      Db/Ab

Ab°      Ab<sup>7</sup><sub>4</sub>(9)      Ab9      G13

G13      C<sup>6</sup><sub>9</sub>      Dm9      G13

C<sup>6</sup><sub>9</sub>      A7(b13)      D9      G13

C<sup>6</sup><sub>9</sub>      Eb°      Em7      A7      Dm9      G13      C<sup>6</sup><sub>9</sub>      C<sup>6</sup><sub>9</sub>

This song was recorded on my CD "Ioiô" – Perfil Musical, 1993.

The musicians who performed on this track are:

Nelson Faria - Guitars  
 Adriano Giffoni - Acoustic Bass  
 Rodolfo Cardoso - Drums  
 Carlos Malta - Saxophones and Flutes  
 Marco Lobo - Percussion  
 Hamleto Stamato - Keyboards

## **Frevo**

### **Accompaniment example of the Frevo style.**

The following example is a accompaniment suggestion for the song “Ioiô”.

**Track 63**

Musical score for Frevo accompaniment, featuring three staves of chords and corresponding fingerings:

- Top Staff:** C<sup>69</sup>, Dm9, G13, C<sup>69</sup>. Fingerings: 2, 3, 3, 2.
- Middle Staff:** A7(b13), D9, Dm9, G13, C<sup>69</sup>. Fingerings: 5, 4, 3, 3, 2.
- Bottom Staff:** D<sup>#</sup><sup>o</sup>, Em7, Bb7, A7, Eb7, Dm7, Ab7, G7, Db7, C<sup>69</sup>, G<sup>74</sup>. Fingerings: 5, 5, 6, 5, 5, 3, 4, 3, 3, 2, 1.

*Accompaniment Example*

Chord Fingerings:

- C69 2
- Dm9 3
- G13 3
- C69 2
- A7(b13) 5
- Eb9 5
- D9 4
- Dm9 3
- G13 3
- C69 2
- D#° 5
- Em7 5
- Bb7 6
- A7 5
- Eb7 5
- Dm7 3
- Ab7 4
- G7 3
- Db7 3
- C69 2
- Bb<sup>7</sup>4(9) 4
- Ab<sup>7</sup>4(9) 2
- G<sup>7</sup>4(9) 1
- F<sup>7</sup>4(13) 1

*Continued on next page*

*Frevo*

E<sup>7</sup>4(9)



7

E9



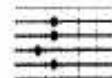
6

Em9



5

E9



6

D<sup>7</sup>4(9)



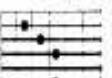
5

D9



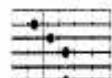
4

B<sup>7</sup>4(9)



5

B<sup>7</sup>4(9)



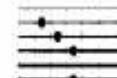
5

A<sup>7</sup>4(9)



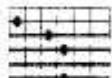
3

Ab<sup>7</sup>4(9)



2

Ab9



1

Dbmaj9/Ab



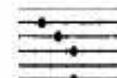
3

Ab°



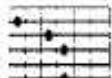
3

Ab<sup>7</sup>4(9)



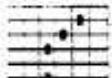
2

Ab9



1

G13

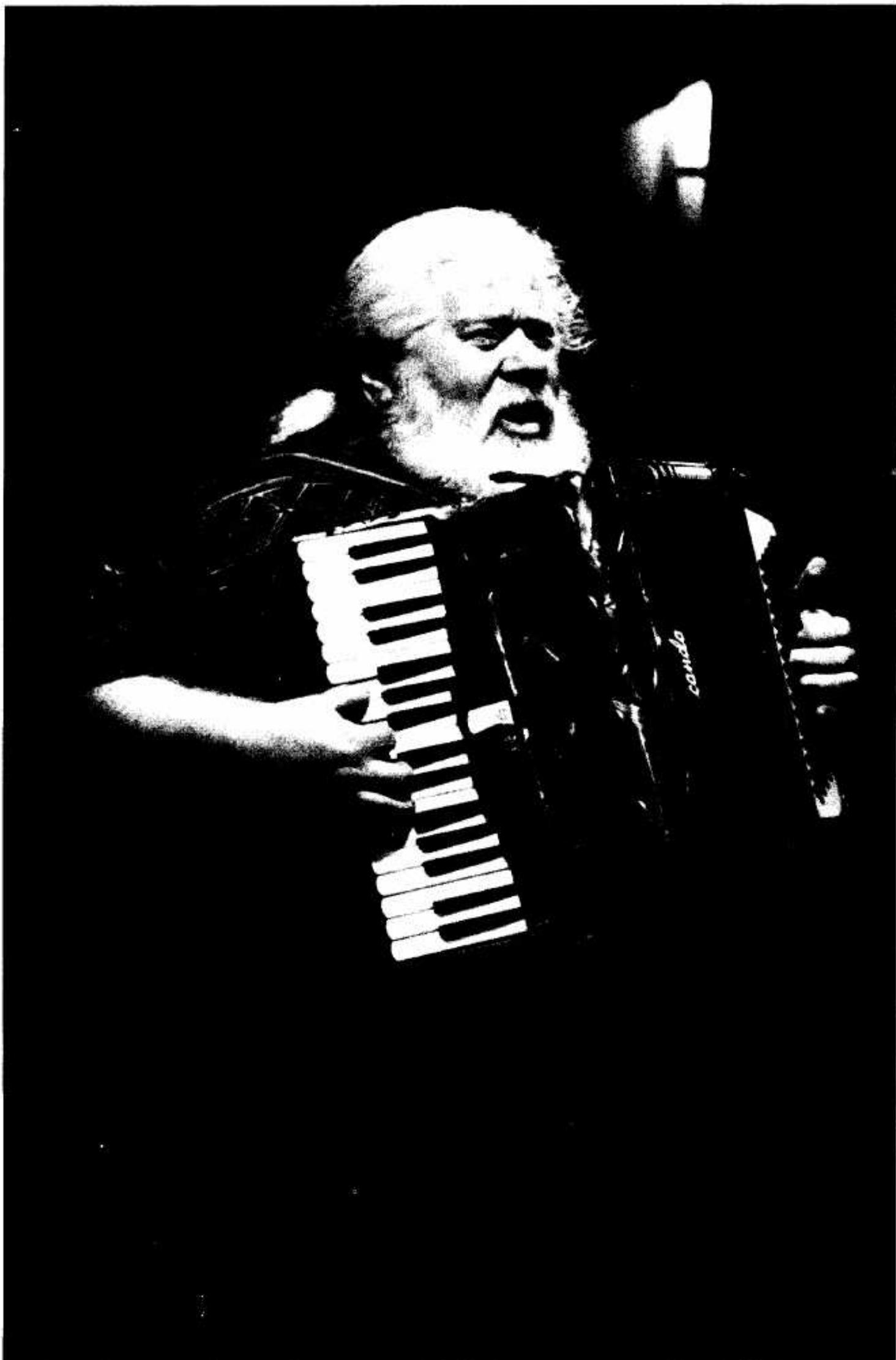


3

**Accompaniment Example**

Chord diagrams and counts:

- Staff 1: C<sup>69</sup> (2), Dm9 (3), G13 (3), C<sup>69</sup> (2)
- Staff 2: A7(b13) (5), D9 (4), Dm9 (3), G13 (3), C<sup>69</sup> (2)
- Staff 3: D#° (5), Em7 (5), Bb7 (6), A7 (5), Eb7 (5), Dm7 (3), Ab7 (4), G7 (3), Db7 (3), C<sup>69</sup> (2), C<sup>69</sup> (2)



Hermeto Paschoal

Photo © by Márcio RM

# **Baião**

---

- GENERAL OUTLINE
- BASIC PATTERN & VARIATIONS
- SONG EXAMPLE
- ACCOMPANIMENT EXAMPLE

## General Outline:

Music from the north east of Brazil, more specifically from Ceará, Maranhão and Bahia, Baião is derived from a folk dance (bumba-meу-boi) and emerged as a musical style in the 40's.

The first well known song written in baião style was "Baião" by Luiz Gonzaga and Humberto Teixeira.

### Musical characteristics:

The baião melodies are usually in the mixolydian or lydian b7 modes. It's written in 4/4 but you can find also the use of binary meters (2/4 or 2/2).

The harmonies are quite simple with much use of pedal tones in the bass.

The instrumentation is based on "Sanfonia", piccolo flute and guitar. In the rhythm section we find the use of "zabumba" (a low tom played with a sharp stick) and a triangle.

### Musical examples:

"Baião" (Luiz Gonzaga / Humberto Teixeira)



"Pro Zeca" (Victor Assis Brasil)



"O ovo" (Hermeto Pascoal)



# Basic Pattern and Variations for Rhythm Guitar

## 1. Basic Pattern:

Fingers 1, 2 & 3  
Thumb

... or with an up beat on the bass line:

Fingers 1, 2 & 3  
Thumb

You can practice these patterns and variations using a static seventh chord (mixolydian mode).

It's also a good idea to practice away from the guitar, clapping the high voices and tapping the low voices with your foot.

## Musical example:

### TRACK 64

Am7

1

Em9/A

3

*(The musical example shows a 12-bar blues progression in common time. It starts with an Am7 chord (measures 1-2), followed by a 12th position Em9/A chord (measures 3-4). The pattern then repeats three times: Am7 (measures 5-6), Em9/A (measures 7-8), Am7 (measures 9-10), and Em9/A (measures 11-12). The bass line consists of eighth-note pulses, and the high voices provide harmonic support with eighth-note chords.)*

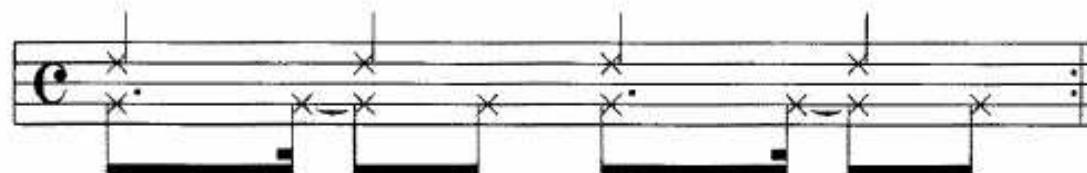
## 2. Variations:

In this section, following each variation you'll find one or more musical examples showing the pattern applied to standard progressions in the Brazilian repertoire.

Each variation can be played through the entire song or you can switch between the variations to create new patterns.

### VARIATION #1

In this variation the upper side of the chord simulates a cowbell pattern playing straight quarter notes, while the bass part plays a syncopated counterpoint.



#### Musical examples:

##### Example 1

This example applies the pattern on a typical lydian b7 mode progression.

#### Track 69

**Example 2**

This example is the interlude of the song "Vera Cruz" (Milton Nascimento), played by **Milton Nascimento**, on the album "Courage".

Notice the use of a syncopated pedal tone against the upper voices of the chord, played on the beat.

**TRACK 66**

The musical score consists of two staves of music. The top staff is labeled "G<sup>7</sup>/4" and "C/G". It features a bass line with eighth-note patterns and upper voices with sixteenth-note patterns. The number "6" is written above the first measure. The bottom staff is labeled "Cm/G" and "C/G". It also features a bass line with eighth-note patterns and upper voices with sixteenth-note patterns. The number "4" is written above the first measure. Both staves are in common time (indicated by a "C").



Milton Nascimento

Photo © by Nilton Claudino

## Baião

### VARIATION #2



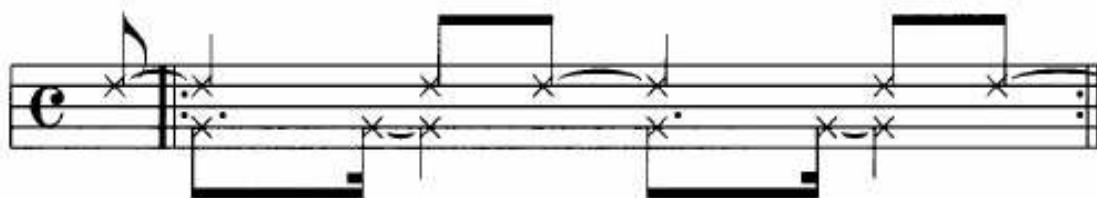
#### Musical example:

This is a typical baião cliché on the lydian b7 mode, using a G open string simulating a “berimbau” pattern.

#### TRACK 67

G      C      G7(#11)      C      G      C      G7(#11)      C  
3            5            6            5            3            5            6            5

### VARIATION #3



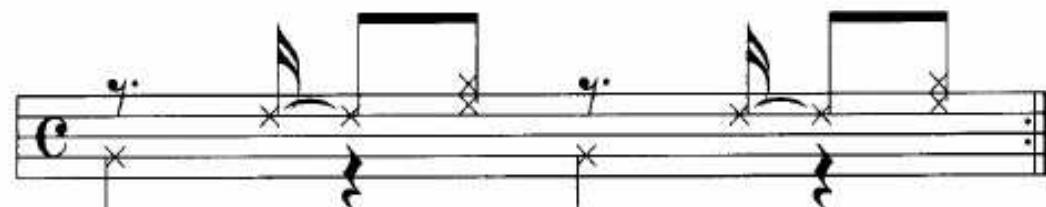
#### Musical example:

#### TRACK 68

A      D/A      A7      D/A  
2            2            2            2

**VARIATION #4**

This pattern is specifically used in the “broken chords” style.

**Musical example:**

This example shows the use of “broken chords” in a typical baião progression.

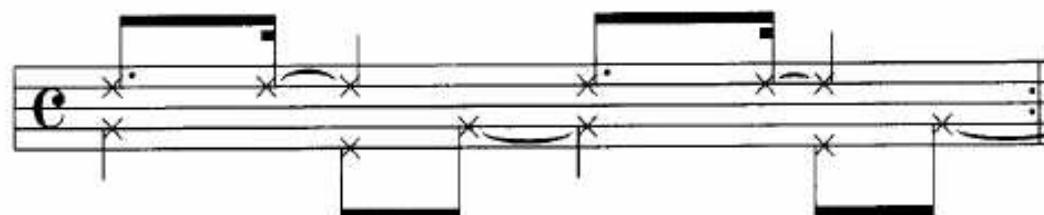
**TRACK 69**

Musical example for Track 69. The example shows two chords: D13 and G9. The first measure is labeled 'D13' and the second measure is labeled 'G9'. Both measures are in common time (indicated by '4') and are in the key of G major (indicated by a treble clef and two sharps). The chords are played in a broken manner, with individual notes separated by rests. The strings are indicated by vertical lines on the left of the staff.

*Baião*

VARIATION #5

Notice the syncopation of the bass line. It gives a "salsa" flavor on baião patterns.



Musical example:

**Track 70**

D13



4



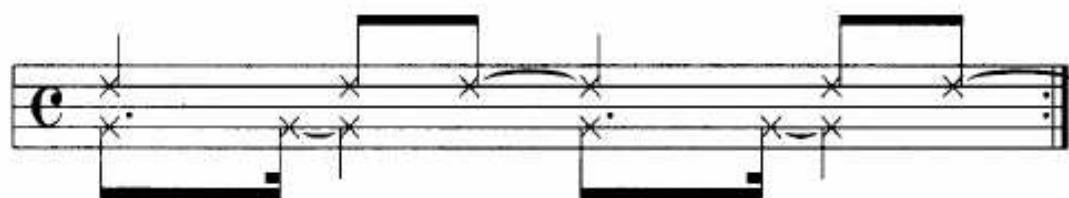
G9



2



**VARIATION #6**



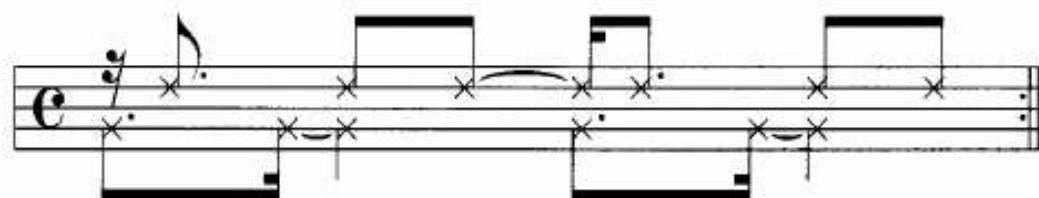
Musical example:

**TRACK 71**

The musical example consists of two parts. The top part shows four pairs of vertical fretboard diagrams. Each pair has a label above it: 'A' and 'G/A'. Below each pair is a number: '5' under the first pair and '3' under the second, third, and fourth pairs. The bottom part is a musical score in C major (indicated by a treble clef and a 'C') with a common time signature. It features a repeating pattern of eighth-note chords and bass notes. The chords are represented by vertical stacks of dots on the staff, and the bass notes are shown below the staff.

Baião

## VARIATION #7



### Musical example:

Track 72

**Em9**

4

**Em<sup>69</sup>**

2

**Em<sup>b69</sup>**

1

**Em<sup>69</sup>**

2



*Oswaldinho do Acordeon*

*Photo © by Márcio RM*

# Baião por acaso

Track 73

by N. Faria/H. Stamato/R. Cardoso

*Intro (ad libitum)*

The musical score consists of five staves of music:

- Staff 1:** Shows a bass line. Chords: Em9, Gm9.
- Staff 2:** Shows a bass line. Chords: Em9, F#7(alt).
- Staff 3:** Shows a bass line. Chords: F<sup>7</sup>4(13), D<sup>7</sup>4(9).
- Staff 4:** Shows a bass line. Chords: F<sup>7</sup>4(9), D9. Includes the instruction *a tempo*.
- Staff 5:** Shows a bass line. Chords: Gm/D, D9.

The musical score consists of four staves of music, each with a treble clef and four horizontal lines. Chords are labeled above the staves:

- Staff 1: D<sup>7</sup>4(9), I E/D, II D9, E/G#
- Staff 2: G6, D9, Ab7(#5), G6
- Staff 3: A<sup>7</sup>4(9), F<sup>7</sup>4(9)
- Staff 4: F9, G

The music includes various note heads, stems, and rests, with some notes having horizontal lines extending from them.

This song was recorded on my CD "Ioiô" – Perfil Musical, 1993.

The musicians that performed on this track are:

Nelson Faria - Guitar  
 Adriano Giffoni - Electric Bass  
 Rodolfo Cardoso - Drums  
 Sérgio Galvão - Soprano Sax  
 Hamleto Stamato - Keyboards  
 Marco Lobo - Percussion

### Accompaniment example of the Baião style.

The following example is a accompaniment suggestion for the song “Baião por Acaso”.

**TRACK 74**

The musical score consists of three staves of music, each with a corresponding chord diagram above it. The first staff starts with Em11 (2) and continues with Gm11 (1). The second staff starts with Em9 (2) and continues with F#7(#5) (2). The third staff starts with F74(13) (1) and continues with D74(9) (5). The music is in common time (C) and includes various rests and note patterns.

**Chord Diagrams:**

- Em11 (2):** A six-string guitar chord diagram with dots at the 1st, 3rd, and 6th strings on the 2nd fret.
- Gm11 (1):** A six-string guitar chord diagram with dots at the 1st, 3rd, and 6th strings on the 1st fret.
- Em9 (2):** A six-string guitar chord diagram with dots at the 1st, 3rd, and 6th strings on the 2nd fret.
- F#7(#5) (2):** A six-string guitar chord diagram with dots at the 1st, 3rd, and 6th strings on the 1st fret, and the 2nd string open.
- F74(13) (1):** A six-string guitar chord diagram with dots at the 1st, 3rd, and 6th strings on the 1st fret, and the 2nd string open.
- D74(9) (5):** A six-string guitar chord diagram with dots at the 1st, 3rd, and 6th strings on the 1st fret, and the 2nd string open.

**F<sup>7</sup>4(9)**

8

**D13**

4

**Gm11/D**

5

**D13**

4

**D<sup>7</sup>4 (13)**

5

**D13(#11)**

5

**D13**

4

**Gm11/D**

5

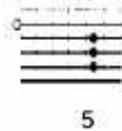
**D13**

4

*continued on next page*

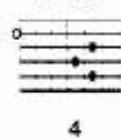
*Baião*

D<sup>7</sup>4(13)



5

D13



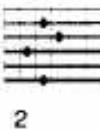
4

E/G#



2

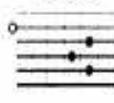
G6



2



D13



4

G#7(#11)



3

Gmaj7



3

A<sup>7</sup>4(9)



3



F<sup>7</sup>4(9)



8

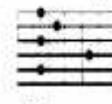


D13



4

Gm11/D



5



The musical score consists of four staves of chords and their fingerings:

- Staff 1:** D13 (4), D<sup>7</sup><sub>4</sub>(13) (5), D13(#11) (5)
- Staff 2:** D13 (4), Gm11/D (5)
- Staff 3:** D13 (4), D<sup>7</sup><sub>4</sub>(13) (5), D13 (4)
- Staff 4:** E/G# (2), G6 (2), D13 (4), G#7(#11) (3)

Below the staves are corresponding guitar chord diagrams.

*continued on next page*

*Baião*

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features six chords: Gmaj7 (three dots on the top three strings), A<sup>7</sup>4(9) (three dots on the top three strings), F<sup>7</sup>4(9) (three dots on the top three strings), F<sup>7</sup>4(9) (three dots on the top three strings), F9 (three dots on the top three strings), and G (three open circles on the top three strings). The bottom staff continues the sequence with F<sup>7</sup>4(9) (three dots on the top three strings), F9 (three dots on the top three strings), and G (three open circles on the top three strings). The music concludes with a bass drum stroke indicated by a bass clef and a circled 'G'.

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## **Glossary**

**Carnaval:** A parade in the streets with people playing and dancing samba. It happens once a year.

**Cavaquinho:** A small guitar, four-stringed, usually tuned D-B-G-D.

**Cuíca:** A medium size drum, with a thin stick inside attached to drum skin, producing a squeaking noise.

**Ganzá:** Shaker.

**Ginga (Jin-gah):** Brazilian swing.

**Pandeiro:** Similar to tambourine, but with jingles inserted.

**Reco-reco:** A notched instrument that is scraped with a stick.

**Repinique or repique:** A medium size drum playing the syncopation in samba rhythm sections.

**Sanfona:** Accordion.

**Surdo:** Low tom played with a heavy stick topped by velvet-covered wooden head

**Tamborim:** A small hi pitched drum that plays the syncopations in a samba rhythm section.

**Violão:** Acoustic guitar with nylon strings.

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