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PLAY-ALONG

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* Tracks 3–17 feature the soloist/rhythm section, tracks 18–32 are rhythm section only

ANNOTATIONS AND EXERCISES

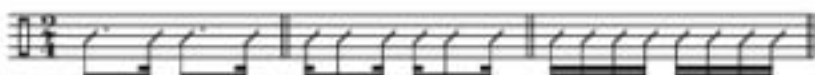
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RHYTHMIC AND MELODIC INTERPRETATION

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

COMMON RHYTHMIC FIGURES

Repeat each figure several times in a loop. Practice them first using one single note.



Now work on some of the rhythmic variations that are constructed either by using ties and rests or in combination with other rhythms:

LENGTH OF SYNCOPATED NOTES

They can vary depending on tempo, style and personal interpretation. In faster tempos the tendency is to shorten syncopated notes:

This written rhythm...



...could be played like this:



or this:



Exercises:

1. Write corresponding descending sequences for the above exercises.
2. Using the above sequences, transpose, write down and practice the following pentatonic scales:
 - a. For both B Δ 7 and E Δ 7 use B \flat , F pentatonic scales
 - b. On Fsus4,7 use E \flat or B \flat pentatonic and on A \flat -sus4,7 use G \flat or D \flat pentatonic scales
 - c. On A $^{\circ}$ try C \flat -6 or A $^{\circ}$ pentatonic scales
 - d. On D7 \flat 9 try A diminished pentatonic scale
 - e. Over C7 \flat 11, try Lydian \flat 7 or the pentatonic scales of D (\flat 6) or G \flat whole-tone.

LUCAS' CHA-CHA (p. 22)

Points of interest:

The phrase in m. 10 uses the E \flat pentatonic scale with a specific pattern: skip up, skip up, double-skip down. This non-linear pattern creates intervals of mostly 4 $^{\text{ths}}$ and a more contemporary sound to the pentatonic scale.



The ascending melodic line in mm. 30 through 35 is characterized by a tension on the downbeats followed by the resolution of the next note. Sometimes the same note creates different tensions on different chords:



Exercises:

1. Explore tensions on each chord of the A section (D-7,9 and E7,9), but watch for uncommon notes between them (D, E \flat , E, B \flat and B).
2. Memorize the pentatonic pattern above and apply it to different chords in this piece.
 - a. For D-: use D \flat - and A \flat - pentatonic scales
 - b. For E7: use E \flat pentatonic scale. For extra challenge try B \flat -6, G $^{\circ}$, F(\flat 6) pentatonic scales (see exercises/comments on *Funky Samba*).
3. The B section provides a series of II-V progressions (G-7 - C7, F \sharp -7 - B7 and E-7 - A7). Transpose any of the existing lines to the different progressions in the piece. For example, transpose the phrase from mm. 19-20, G-7 - C7, to F \sharp -7 - B7 and E-7 - A7.



Transpose phrases from the following measures:

- 21-22; 23-25; 31-32; 51-52; 53-54; 56-57; 59-60; 61-62; 63-64;