

## TABLE OF CONTENTS

|   |     |
|---|-----|
| The Band . . . . .                            | .4  |
| Introduction . . . . .                        | .7  |
| Styles and Grooves                            |     |
| I. Brazilian . . . . .                        | .8  |
| II. Cuban . . . . .                           | .13 |
| Rhythmic and Melodic Interpretation . . . . . | .15 |
| About Articulation . . . . .                  | .16 |

### PLAY-ALONG

| TRACK*  | TITLE                      | PAGE |
|---------|----------------------------|------|
| 1       | Tuning note (A)            |      |
| 2       | Tuning note (B)            |      |
| 3 (18)  | Samba Dance . . . . .      | .18  |
| 4 (19)  | Funky Samba . . . . .      | .20  |
| 5 (20)  | Lucas' Cha-Cha . . . . .   | .22  |
| 6 (21)  | Afoxé Urbano . . . . .     | .24  |
| 7 (22)  | Latin Tower . . . . .      | .26  |
| 8 (23)  | Sanfona . . . . .          | .28  |
| 9 (24)  | El Son Mayor . . . . .     | .30  |
| 10 (25) | Snobby . . . . .           | .32  |
| 11 (26) | Santa Cruz . . . . .       | .34  |
| 12 (27) | Bangu . . . . .            | .36  |
| 13 (28) | The Island . . . . .       | .38  |
| 14 (29) | Frog Samba . . . . .       | .40  |
| 15 (30) | Bolero for Lucia . . . . . | .42  |
| 16 (31) | Rodrigo no Frevo . . . . . | .44  |
| 17 (32) | Sad Solitude . . . . .     | .46  |

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

### ANNOTATIONS AND EXERCISES

|  |     |
|--|-----|
| Samba Dance . . . . .                    | .48 |
| Funky Samba . . . . .                    | .49 |
| Lucas' Cha-Cha . . . . .                 | .50 |
| Afoxé Urbano . . . . .                   | .51 |
| Latin Tower . . . . .                    | .52 |
| Sanfona . . . . .                        | .53 |
| El Son Mayor . . . . .                   | .54 |
| Snobby . . . . .                         | .55 |
| Santa Cruz . . . . .                     | .56 |
| Bangu . . . . .                          | .56 |
| The Island . . . . .                     | .58 |
| Frog Samba . . . . .                     | .59 |
| Bolero for Lucia . . . . .               | .60 |
| Rodrigo no Frevo . . . . .               | .61 |
| Sad Solitude . . . . .                   | .62 |
| About the Author and Musicians . . . . . | .63 |

**BASIC PATTERNS (MAXIXE):**

comping      bass

**3. Samba**

Samba evolved from *maxixe* around the 1920s. Two elements were crucial for the definition of its style: the patterns created by new and old percussion instruments that would later form the *bateria* (percussion ensemble), and the development of a two-bar pattern played by the guitar, differentiating it from the one-bar pattern of the maxixe:



There are several patterns that can be used for samba. Most often samba is played with a two-bar pattern, one articulating the downbeat, the other with a 16<sup>th</sup>-note anticipation.

There are different types of samba that differ in instrumentation, patterns, function, vocal style, tempo, etc. The most well-known derivations are the samba-enredo, samba-choro, samba-canção, gafieira, samba-de-breve, samba-de-rodá, pagode, partido alto, and samba-funk.

**4. Partido Alto**

Originally, the term *partido alto* refers to an old style of samba with a fixed refrain and improvised choruses. This samba style has most recently had a comeback. During the 70s though, the term *partido alto* began to be associated with its particular rhythmic pattern in non-vocal music as well, and to be performed in particular by instrumental ensembles with drumset and bass. It is often used in, but not limited to, a pop or funk context. The *partido alto* pattern can start in either measure of its two-bar pattern. The melody determines which one should be used:

C7      C7

comping      bass      perc.