

The Brazilian Guitar Book

by Nelson Faria

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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.

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

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 Delmitro). 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:

Dominginhos, 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, Toquingo, 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

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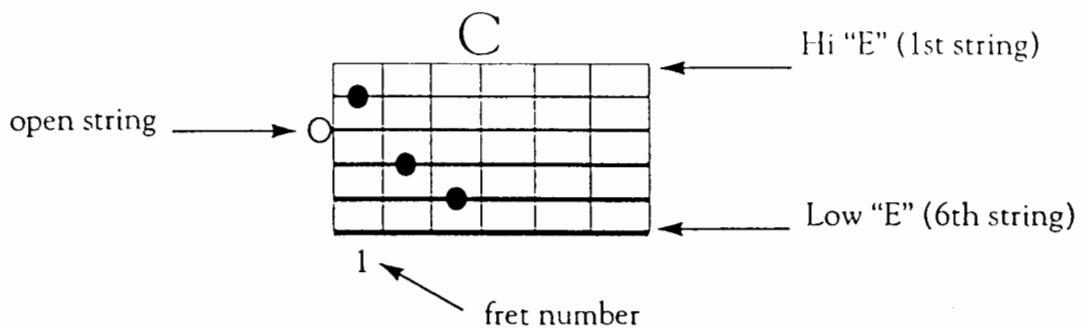
A man playing reco-reco at the street

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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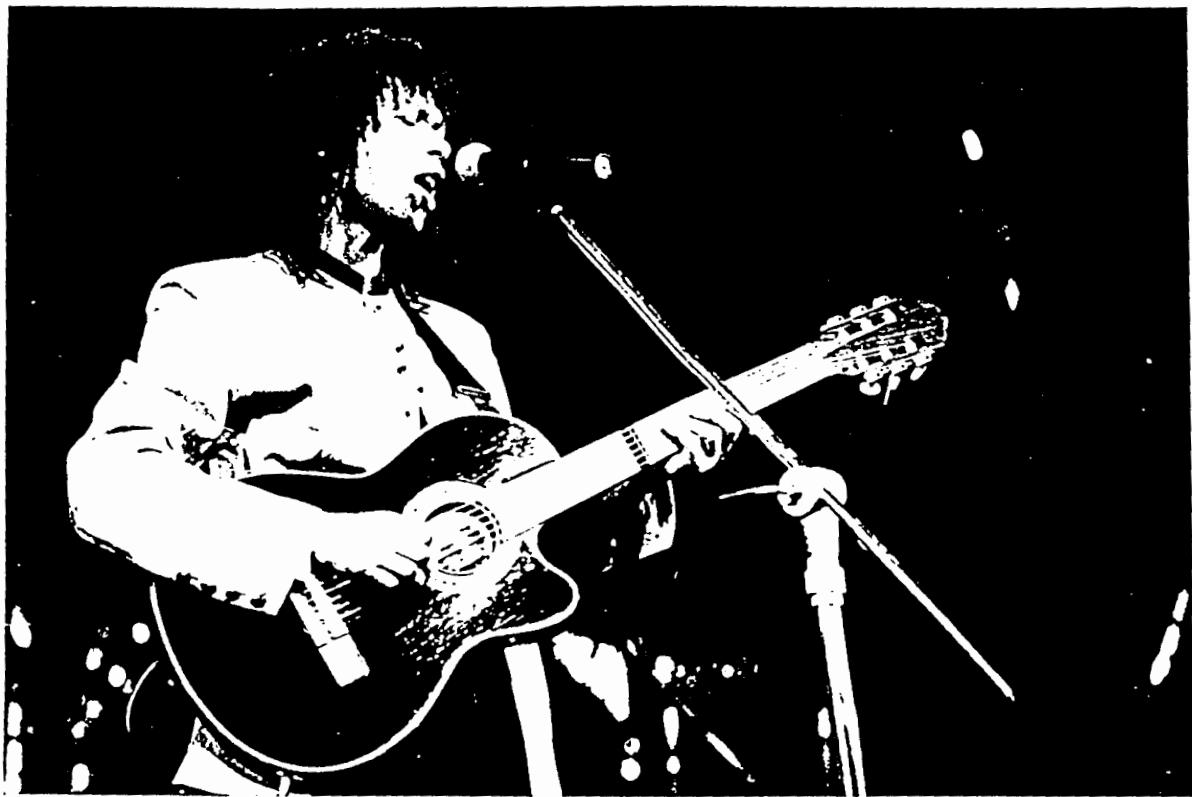
Bibliography

Glossary



Caraval

Photo © by Robert Feinburg



Djavan

Photo © by André Arruda



A man playing surdo carnaval parade

Photo © by Márcio RM

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A man playing cuica in carnaval parade

Photo © by Márcio RM



Chico Buarque and Mestre Marçal

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Samba

- 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. Its 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.

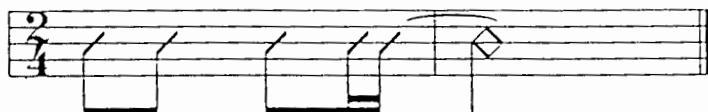
The accent comes on the second beat (2/4) and commonly uses a large and strong rhythm section.

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

This figure...



becomes this...



then this...



then this...



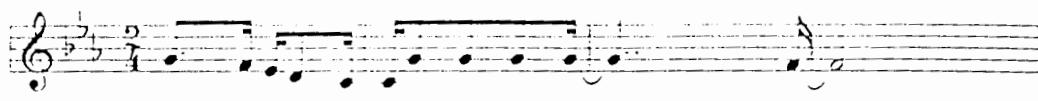
and finally this:



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.

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)

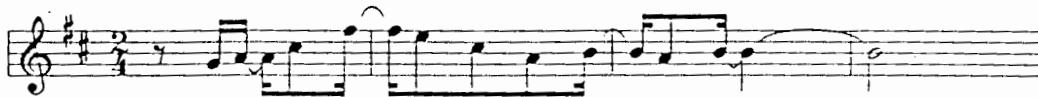
(this song is also a good example of a 3/4 samba)



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



"*Tempo Feliz*" (Baden Powell)



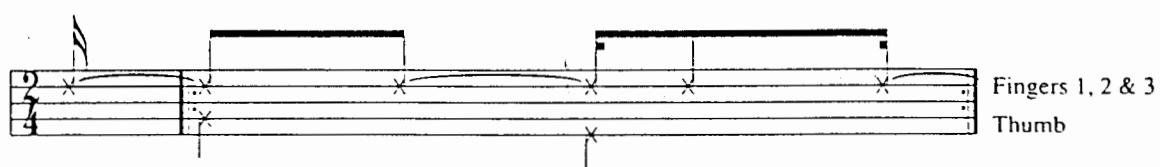
"*Coisa feita*" (João Bosco)



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.

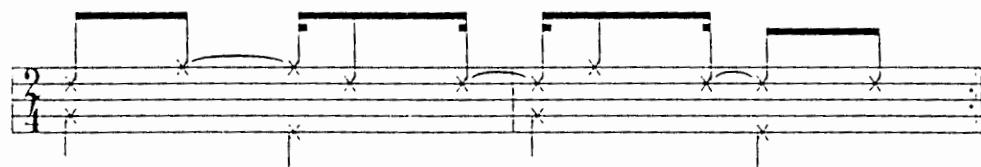
Each variation can be played through an entire song or you can switch between the variations to create a new pattern. It's also common to use a different pattern at the end of a section or a "cadenza."

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.



example:

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

The image displays two identical sets of musical notation for a VI-II-V turnaround. Each set consists of four chords: D^{69/A}, A°, A⁷₄(9), and A9. Above each chord are two staves representing hand patterns. The top set of staves shows the pattern without syncopation, while the bottom set shows it with syncopation on the first beat. The patterns involve various hand positions and movements, indicated by arrows and dots on the staves.

VARIATION #2

We have a pattern in the style of João Bosco. João Bosco is a very important

in the Brazilian musical scene. He became famous by his special "ginga"

(ah) on right hand patterns. Notice again the use of hi and low voices in the changes.

A single staff of musical notation showing a hand pattern in the style of João Bosco. The pattern consists of eighth-note strokes on the first beat of each measure, followed by a series of sixteenth-note strokes on the second beat. The first beat of each measure features eighth-note syncopation, creating a distinct "ginga" (sway) effect.

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

A single staff of musical notation showing a hand pattern in the style of João Bosco. This variation includes eighth-note syncopation on the first beat of each measure, similar to the previous example, but with a different stroke pattern on the second beat.

Musical example:

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

TRACK 04

The musical example consists of two staves. The top staff shows four measures of chords: Amaj9, Am⁶⁹, Amaj9, and Am⁶⁹. The bottom staff shows corresponding bass patterns. Measure 1 has a bass note at the start. Measures 2, 3, and 4 have bass notes on the second beat. Measures 5 and 6 have bass notes on the third beat. Measures 7 and 8 have bass notes on the fourth beat. Measures 9 and 10 have bass notes on the fifth beat. Measures 11 and 12 have bass notes on the sixth beat. Measures 13 and 14 have bass notes on the seventh beat. Measures 15 and 16 have bass notes on the eighth beat.

VARIATION #3

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

A single staff showing a bass line. The pattern starts with a bass note on the first beat, followed by an eighth note rest, then eighth note strokes on the second, third, and fourth beats. This pattern repeats throughout the measures.

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

A single staff showing a bass line. The pattern starts with an eighth note stroke on the first beat, followed by an eighth note rest, then eighth note strokes on the second, third, and fourth beats. This pattern repeats throughout the measures.

Musical examples:

Example 1

TRACK 05

E⁶⁹
6

Eb7(=9)
5

D⁶⁹
4

Db7(=9)
3



Example 2

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

TRACK 06

E⁶⁹
6

Eb7(≠9)
5

D⁶⁹
4

Db7(≠9)
3



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

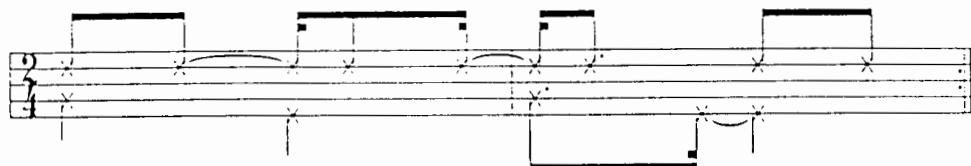
The musical score consists of two staves. The top staff shows chords Bm7, E9/B, Em9/B, and E9. The bottom staff shows a continuous bass line. Fingerings are indicated above the chords: '2' for Bm7, '1' for E9/B, '2' for Em9/B, and '1' for E9. Below each chord, a 'T' indicates a right-hand thumb stroke. The bass line is marked with 'P' (picks) and 'T' (thumb strokes). The score is in common time, with a key signature of one sharp (F#).

"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 "repinique" 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 A⁶9 Amaj9

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'). The top staff starts with a treble clef and the bottom staff starts with a bass clef. The score includes six measures of chords: C⁶9 (with a '2' below it), D⁹ (with a '4' below it), Dm⁹ (with a '3' below it), Db⁹ (with a '3' below it), C⁶9 (with a '2' below it), and Db⁹ (with a '3' below it). The bottom staff continues the sequence of chords.

VARIATION #5

This pattern imitates a typical “tamborim” cliché.

**Musical example:**

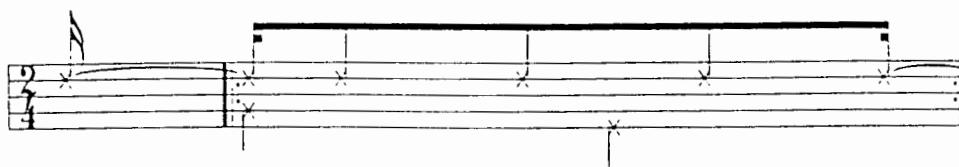
Here we have the pattern “variation #5” applied to a dominant cycle.

TRACK 10

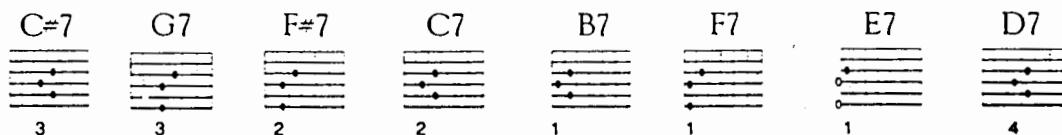
The musical score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The top staff starts with a treble clef and the bottom staff starts with a bass clef. The score includes four measures of chords: C[#]7 (with a '3' below it), F[#]7 (with a '2' below it), B7 (with a '1' below it), and E7 (with a '1' below it). The bottom staff continues the sequence of chords.

VARIATION #6

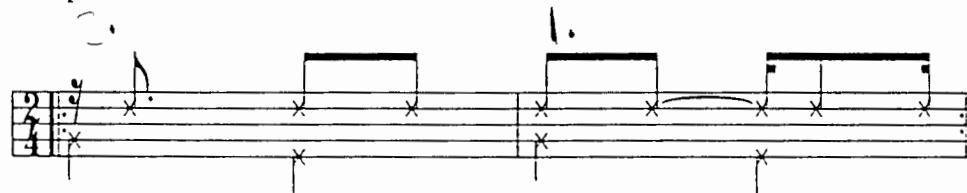
This pattern is the result of syncopating every beat in a measure. This makes a strong counterpoint between the bass line (on the beat) and the chord changes.

**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.

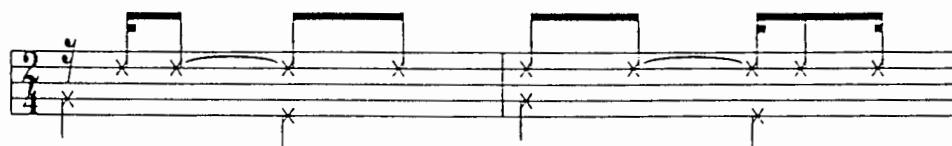
TRACK 11**VARIATION #7**

This pattern outlines a samba variation known as "Partido alto."



Reverse Partido

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



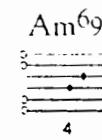
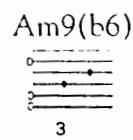
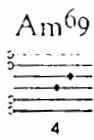
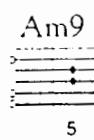
Samba

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.

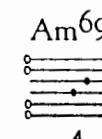
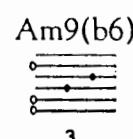
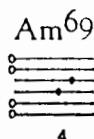
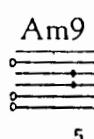
TRACK 12



Example 2

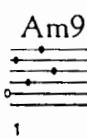
You can also switch from low to high voices simulating an "agogo" pattern:

TRACK 13



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



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 15

C(add9)



3

C(add9)



3

C(add9)



3

D7



3

D7



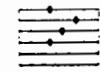
3

D9



4

G13



3

continued on next page

G13 (b9)



G13



Bb9



Musical score for G13 (b9) in treble clef. The score consists of two measures. Measure 1 starts with a G13 (b9) chord followed by a rest. Measure 2 starts with a G13 chord followed by a rest. The score includes various rests and dynamic markings.

E13 (b9)



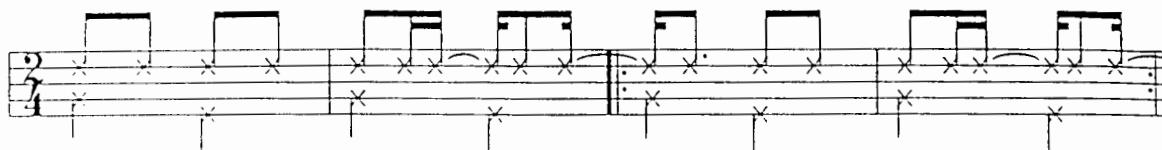
Musical score for E13 (b9) in treble clef. The score consists of two measures. Measure 1 starts with an E13 (b9) chord followed by a rest. Measure 2 starts with an E13 chord followed by a rest. The score includes various rests and dynamic markings.



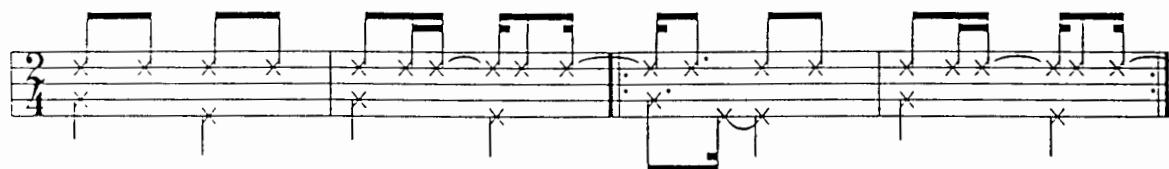
João Bosco

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 page contains two sets of musical examples for Track 16. Each set includes a chord diagram, a guitar tab, and a musical staff.

Chord Diagrams:

- Amaj9: Shows the 6th position of the A major 9 chord on a six-string guitar.
- E⁷4/A: Shows the 7th position of the E dominant 7th chord with an A bass note on a six-string guitar.
- Amaj9: Shows the 6th position of the A major 9 chord on a six-string guitar.
- E⁷4/A: Shows the 7th position of the E dominant 7th chord with an A bass note on a six-string guitar.
- Amaj9: Shows the 6th position of the A major 9 chord on a six-string guitar.
- E⁷4/A: Shows the 7th position of the E dominant 7th chord with an A bass note on a six-string guitar.

Guitar Tabs:

Below each chord diagram is a guitar tab showing the fingerings for the chords. The tabs are arranged in pairs corresponding to the chord diagrams above them.

Musical Staff:

Below the tabs are two staves of musical notation for guitar. The top staff is in common time (2/4) and the bottom staff is in 3/4 time. The notation shows various strumming patterns and rhythmic values.



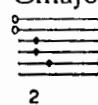
Joyce

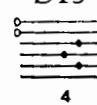
Photo © by Ari Gomes

Example 2

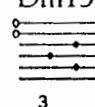
To add more interest to this example, you'll find rests on the beat and a new pattern in the last two bars. This example is also embellished by open strings chord voicing.

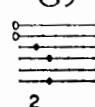
TRACK 17

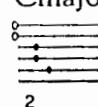
Cmaj6


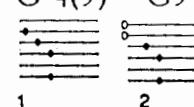
D13




Dm13


G9


Cmaj6


G7(9) G9




VARIATION #9

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



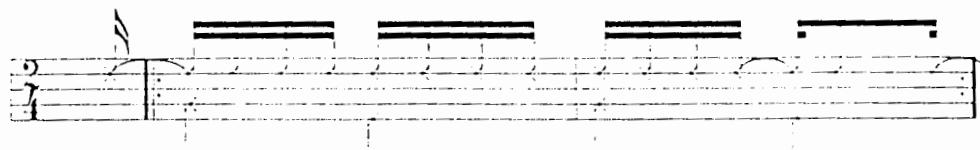
Musical example:

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

VARIATION #10

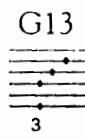
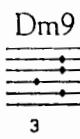
This variation is the pattern played by the snare drums in a samba ensemble.



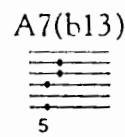
Musical example:

This example applies the pattern "Variation =10" to a typical turnaround progression.

TRACK 19



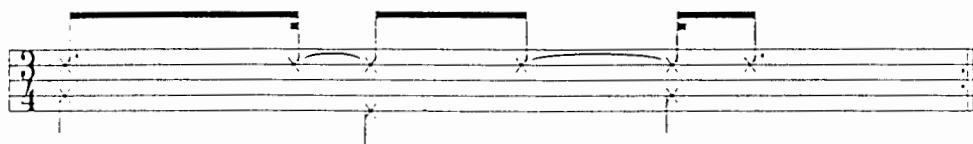
A musical staff in 2/4 time. It starts with a Dm9 chord (3-chord voicing) followed by a G13 chord (3-chord voicing). The bass line consists of eighth-note pulses on the 1st, 3rd, 5th, and 7th strings. The melody consists of eighth-note chords played on the 3rd, 5th, and 7th strings.



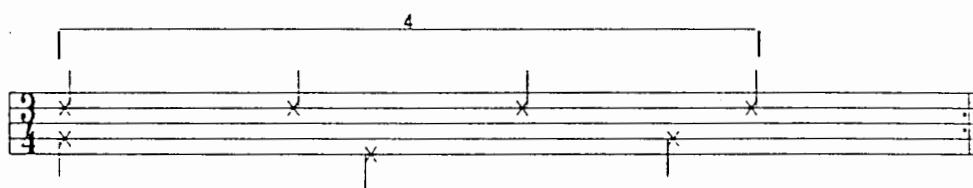
A musical staff in 2/4 time. It starts with a C69 chord (2-chord voicing) followed by an A7(b13) chord (5-chord voicing). The bass line consists of eighth-note pulses on the 1st, 3rd, 5th, and 7th strings. The melody consists of eighth-note chords played on the 3rd, 4th, 5th, and 7th strings.

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

G⁷4(9)

Cmaj9/G

1

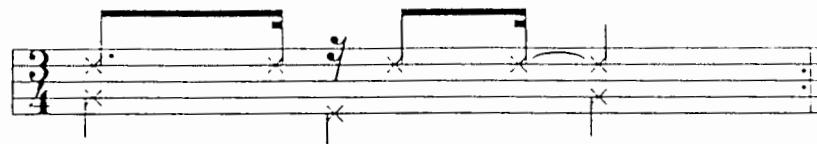
2

13

3/4

Samba

VARIATION #12



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



Musical example:

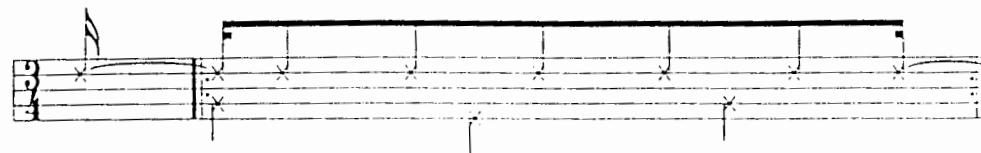
This example is the transcription of the guitar part played by Milton Nascimento on the song "Cravo e Canela" (Milton Nascimento) as recorded on the album "Clube da Esquina" EMI 1972.

TRACK 21

The musical example consists of two parts. The top part is a guitar tablature with six horizontal lines representing the strings. Fingerings (1, 3, 2, 1, 3, 2) and chord labels (C, G, D, C, G, D) are placed above the strings. The bottom part is a musical score in 3/4 time with a treble clef, featuring a bass line and a series of chords (C, G, D, C, G, D) with corresponding bass notes and syncopation patterns.

VARIATION #13

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



Musical example:

TRACK 22

C7(#9)
2

F13
1



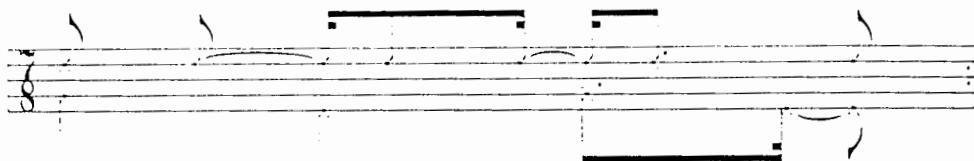
D7(#9)
4

G13
3



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.



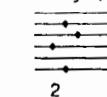
Musical example:

TRACK 23

G⁷⁴



Cmaj9/G



A musical example for Variation #14. It features a 7/8 time signature. The top staff shows two chords: G74 (labeled '1') and Cmaj9/G (labeled '2'). The bottom staff shows a continuous samba pattern consisting of eighth notes and sixteenth notes. The pattern starts with an eighth note, followed by a sixteenth note, an eighth note, a sixteenth note, an eighth note, a sixteenth note, and an eighth note. This pattern repeats throughout the measure.

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.

TRACK 24

The musical example consists of two staves. The top staff shows a progression of chords: D⁶⁹, Db⁶⁹, C⁶⁹, D⁶⁹, Db⁶⁹, C⁶⁹, D⁶⁹, Db⁶⁹, C^{6/G}, C=6/G=, and D^{6/A}. The bottom staff shows the corresponding bass line, indicated by a continuous line of dots below the staff. The music is in common time (indicated by '2' over '4') and has a key signature of one sharp (F#). The melody is played on a single staff with a treble clef.

VARIATION #16

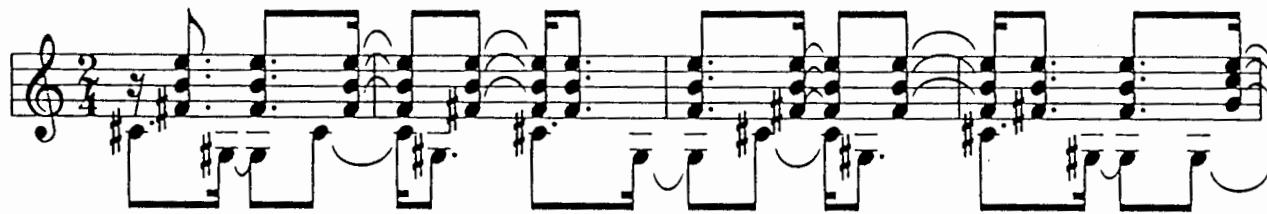


Musical example:

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.

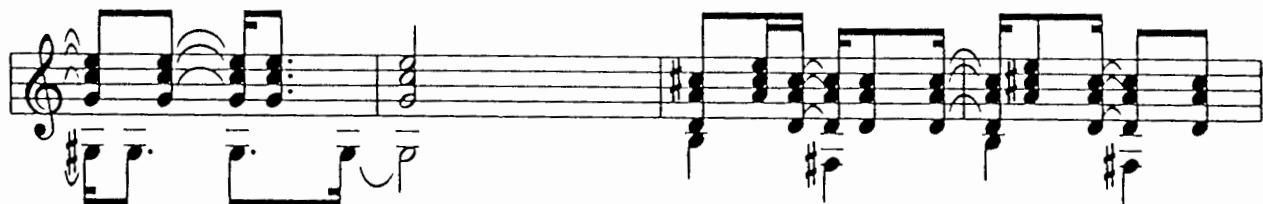
Track 25

C#m⁷₄



G#maj7(#5)

Bm11

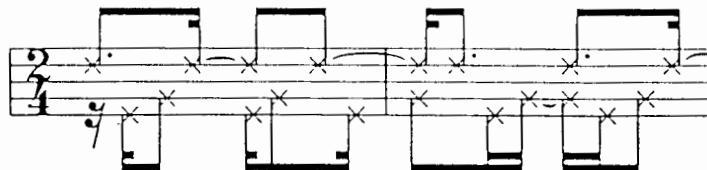


Bm11



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 "Db⁶⁹" 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

Só te esperando

TRACK 27

by Nelson Faria

B⁷₄(9)

B9

Emaj9

E⁶₉Bb⁷₄(9)

Bb9

Ebmaj9

Eb⁶₉C⁷₄(9)

C9

Fmaj9

F⁶₉

Bm7

E7(b9)

Ammaj7

Am7 Am6



Gm11

C9

Fmaj7(#5)

F6



Fm9

Bb13

Ebmaj9

Eb⁶₉B⁷₄(9)

B9

Em9

Emmaj9



A7(#11) G#m9 F#m7 B7

Emaj9 Fm9 Bb13

Ebmaj9 B⁷4(9) B9

Bb⁷4(9) Bb9 Ebmaj9

B⁷4(9) B9 ♦ B⁷4(9) B9 to ♫ for solos and ♦

♦ B⁷4(9) B13 (b9) B⁷4(9) B13 (b9)

...solo fade out

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

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-style accompaniment. Each staff begins with a six-string chord diagram above a treble clef staff. Below the staff, a number indicates the finger used for the bass string (the 6th string). The chords are:

- Staff 1:** B⁷/4 (9) (finger 5), B13 (finger 4), Emaj9 (finger 6)
- Staff 2:** Bb⁷/4 (9) (finger 4), Bb7 (9) (finger 3), Ebmaj9 (finger 5)
- Staff 3:** C⁷/4 (9) (finger 6), C13 (finger 5), Fmaj9 (finger 7)

Below each staff is a six-string guitar diagram with dots indicating which strings to play. The staff itself shows a series of eighth-note chords and rests, with some notes having small wavy lines or slurs. The music is in common time.

Bm7 E7(b9) Am^{maj9} Am9 Am⁶⁹

Gm11 C7(b9) Fmaj7(#5) F6

Fm9 Bb13 Ebmaj9

B⁷₄ (9) B13 Em9 Em^{maj9}

continued on next page

Samba

A7(#11)



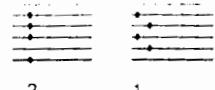
4

G#m9



3

F#m7 B7(b9)



2

1

Melody line over harmonic progression: A7(#11), G#m9, F#m7, B7(b9).

Emaj9



1

Fm9



6

Bb13



6

Melody line over harmonic progression: Emaj9, Fm9, Bb13, Ebmaj9.

Ebmaj9



5

B74(9)



5

B13



4

Melody line over harmonic progression: Ebmaj9, B74(9), B13.

Bb74(9)



4

Bb13



3

Ebmaj9



5

Melody line over harmonic progression: Bb74(9), Bb13, Ebmaj9.

B⁷4 (9) B13 B⁷4 (9)

5 4 5

2nd chorus...

(h)



Toninho Horta

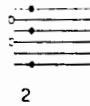
Artist courtesy

Tristeza

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

TRACK 29

D6/F#



2

Dmaj7/F#



2

Em9



4

Em9(#5)



1

Em⁶9



2

Em9



2

A9



2

A⁷4(9)



3

A9(#11)



4

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A⁷₄₍₉₎ A13(b9) Dmaj7(#5) Dmaj13 Am7

Am⁶₉ 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 A⁷₄₍₉₎ A⁷₄₍₉₎ A13

continued on next page

A7 Am11 Ab7(#11) Gmaj7/F#

2 3 3 3

G6/E Gm7 C13/Bb F#13(b9)

2 3 8 2

F#7(b13) B74(9) B7(alt)/D# E9 E7

2 2 6 6 5

E9 E7 A74(9)A74(9) A13 A7 D6/A

6 5 3 3 2 2 3

Eb⁶9(#11) D6/A Eb⁶9(#11) D6/A

The musical score consists of two staves. The top staff shows a sequence of chords: Eb⁶9(#11), D6/A, Eb⁶9(#11), and D6/A. Above each chord are diagrams of the tamborim's head with dots indicating finger placement. Below the diagrams are the numbers 5, 3, 5, and 3 respectively. The bottom staff shows a continuation of the chords Eb⁶9(#11) and D6⁹(#11). The tamborim head diagrams and fingerings 5 and 4 are shown above these chords.



A man playing tamborim

Photo © by Márcio RM



Tom Jobim

Photo © by Márcio RM



João Gilberto

Photo © by Zeca Feitosa

Bossa Nova

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

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 become "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:

A musical score in 3/4 time with a treble clef. It shows three chords: Dm7, G7, and Cmaj7. The Dm7 chord consists of a bass note and three upper notes. The G7 chord has a bass note, three upper notes, and a seventh note. The Cmaj7 chord has a bass note, three upper notes, and a seventh note. The chords are separated by vertical bar lines.

-“Bossa nova” style reharmonizations:

ex #1

A musical score in 3/4 time with a treble clef. It shows three chords: Dm9, Db9, and C69. The Dm9 chord has a bass note and four upper notes. The Db9 chord has a bass note and four upper notes. The C69 chord has a bass note, three upper notes, and a sixth note. The chords are separated by vertical bar lines.

ex #2

Dm9 Abm6 Cmaj9/G

ex #3

D9 Db7(=9) C⁶9

ex #4

Am6 Ab°(b13) C⁶9/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.

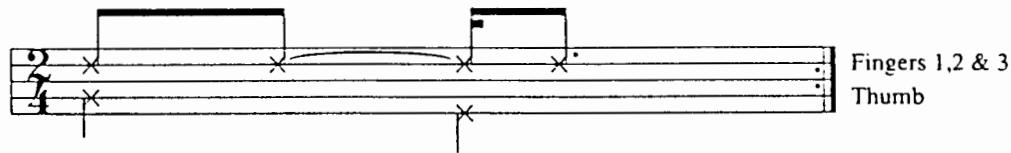


Basic Pattern and Variations for Rhythm Guitar

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

Am6
4

G[#]m6
3

G6
2

Bm7
2

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.

Musical example:

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

TRACK 31

Chord diagrams for Track 31:

- Cmaj9/G (2)
- Bbm6 (5)
- Am6 (4)
- Ab°(b13) (3)

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

Chord diagrams for Track 32:

- D6/F# (2)
- F° (1)
- Em9 (4)
- A9 (2)

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

D6/F# F[°] Em9 A9
2 1 4 2

VARIATION #3

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

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

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 examples for Example 1 consist of four pairs of chords, each with a standard notation above a tablature below. The first pair is C⁶9, with a 2 over the second string in the tablature. The second pair is D_b69(=11), with a 3 over the third string in the tablature. The third pair is Dm11, with a 3 over the third string in the tablature. The fourth pair is G7(alt), with a 3 over the third string in the tablature. Each pair is followed by a two-measure guitar tablature showing a repeating pattern of chords and bass notes.

Example 2

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

TRACK 35

The musical examples for Example 2 consist of four pairs of chords, each with a standard notation above a tablature below. The first pair is Abm9, with a 3 over the third string in the tablature. The second pair is G9, with a 2 over the second string in the tablature. The third pair is F=m11, with a 2 over the second string in the tablature. The fourth pair is F7(=11), with a 1 over the first string in the tablature. Each pair is followed by a two-measure guitar tablature showing a repeating pattern of chords and bass notes.

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

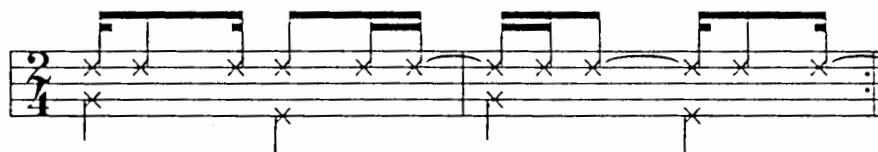
The musical score consists of three staves of music. The top staff shows four chords: Bb⁶⁹, Ebm⁶⁹, Bb⁶⁹, and Ebm⁶⁹. The middle staff shows four chords: Bb⁶⁹, Eb⁶⁹, Dm7(^{b5}₉), and G7(^{b9}). The bottom staff shows four chords: Cm11, G7(#9), Cm11, and F13. Each chord is preceded by its name and a fingering number (e.g., 12, 10, 5, 3). The music is in 2/4 time with a treble clef.

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

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

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, each containing a set of chords and a corresponding bass line. The chords are indicated above the staves, and the bass lines are shown below them. The chords and their positions are:

- Top Staff:**
 - Measure 1: Abm9 (3)
 - Measure 2: G9 (2)
 - Measure 3: F#m11 (2)
 - Measure 4: F7(=11) (1)
- Second Staff:**
 - Measure 1: Abm9 (3)
 - Measure 2: G9 (2)
 - Measure 3: F#m11 (2)
 - Measure 4: F7(=11) (1)
- Third Staff:**
 - Measure 1: Bm11 (5)
 - Measure 2: Bb7(#11) (5)
 - Measure 3: Amaj7 (5)
 - Measure 4: Am6 (4)
- Bottom Staff:**
 - Measure 1: E(add9)/G# (4)
 - Measure 2: G13 (3)
 - Measure 3: F#7 (2)
 - Measure 4: Fmaj69 (1)
 - Measure 5: E(add9) (4)
 - Measure 6: E(add9) (11)

The bass lines are represented by vertical stems with dots indicating note heads. Rests are placed on the first beat of each measure, except for the last measure where the bass line continues. The music is in 2/4 time, and the key signature changes throughout the piece.

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

Fmaj7 Ab° Cm7/G Gb°(b13)

G13/F G7(b13)/F Gm7/F C7(b9)/E Fmaj7 Gb7(#9)

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

Dmaj9 C9 Dmaj9 C13
4 2 4 3

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

D⁶⁹/F#
4



Photo © by Márcio RM

Luiz Eça



Roberto Menescal and Leila Pinheiro

Photo © by Márcio RM

Antes Tarde

TRACK 43

by Nelson Faria

Bb⁶₉ D7(#9) Gm11 Db⁶₉

Cm7 Dm7 Ebm9 D7(#9) G⁷₄(9) G7(b9)

Cmaj7(#5) C6 F# 7(13)^{b9} F#/E

Dmaj7(#5) D6 G⁷₄(9) 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:

- Eb9 (Staff 1)
- Em9 (Staff 2)
- Eb9 (Staff 3)
- Dm9 (Staff 4)
- Db9 (Staff 5)
- Dm7, Ebmaj9, F⁷4(9) (Staff 6)
- B⁶9 (Staff 7)

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

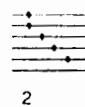
Accompaniment example of the Bossa Nova style.

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

TRACK 44

The musical score consists of three staves of music for a six-string guitar. Above each staff, a series of chords are listed with their corresponding fingerings. The first staff begins with Bb⁶9 at the 5th fret, followed by D7(#9) at the 4th fret, Gm11 at the 1st fret, and Db⁶9(#11) at the 3rd fret. The second staff begins with Cm9 at the 1st fret, Dm9 at the 3rd fret, Ebm9 at the 4th fret, D7(#9) at the 4th fret, G74(13) at the 1st fret, and G7(b9) at the 2nd fret. The third staff begins with Cmaj7(#5) at the 1st fret, Cmaj13 at the 2nd fret, F#13 at the 2nd fret, and F#/E at the 2nd fret. The music features a repeating pattern of eighth-note chords with various rhythmic patterns and rests.

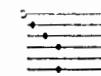
Dmaj7(#5)



Dmaj13



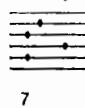
G74(13)



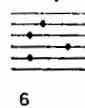
G/F



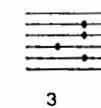
C(9)/E



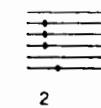
B(9)/D#



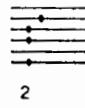
Dm9



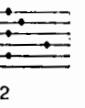
A/G



D(9)/F#



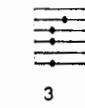
G(9)/B



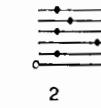
F(9)/A



Eb(9)/G



Em9



continued on next page

Bossa Nova

Eb9



5

Musical staff for Eb9 chord, featuring a treble clef, a key signature of one flat, and a bass line consisting of eighth notes on the 5th string. The melody consists of eighth-note pairs with grace notes.

Em9



5

Musical staff for Em9 chord, featuring a treble clef, a key signature of one flat, and a bass line consisting of eighth notes on the 5th string. The melody consists of eighth-note pairs with grace notes.

D_b9



3

Dm9



3

Musical staff for D_b9 chord, featuring a treble clef, a key signature of one flat, and a bass line consisting of eighth notes on the 5th string. The melody consists of eighth-note pairs with grace notes.

Db9 Cm9 Dm9 Ebmaj9 F⁷₄ (9)

The musical score consists of two staves. The top staff shows a harmonic progression: Db9 (measures 3-4), Cm9 (measure 5), Dm9 (measure 6), Ebmaj9 (measure 7), and F⁷₄ (9) (measure 8). Each chord is shown with its root position and a vertical line indicating inversion. The bottom staff shows a piano accompaniment with a treble clef, a key signature of one flat, and a tempo marking of $\frac{4}{4}$ time. The piano part includes eighth-note patterns, sixteenth-note chords, and dynamic markings like p (piano) and f (forte). Measure 6 features a sustained note with a grace note above it, and measure 8 includes a bracketed section with a dynamic change from p to f .

Triste

by Antonio Carlos Jobim
Chord melody arrangement by Nelson Faria

TRACK 45

The sheet music consists of three staves of musical notation for a six-string guitar. Above each staff are chord diagrams and a number indicating the measure number. The chords and measures are:

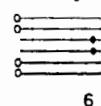
- Measure 2: Amaj9 (diagram shows dots at 3rd, 4th, and 5th strings)
- Measure 5: Am9 (diagram shows dots at 2nd, 3rd, and 4th strings)
- Measure 4: Am⁶9 (diagram shows dots at 1st, 3rd, and 5th strings)
- Measure 6: Amaj9 (diagram shows dots at 2nd, 3rd, and 5th strings)
- Measure 2: Amaj9 (diagram shows dots at 2nd, 3rd, and 5th strings)
- Measure 4: C#m7(b5) (diagram shows dots at 2nd, 3rd, and 4th strings)
- Measure 2: F#7 (diagram shows dots at 1st, 3rd, and 5th strings)
- Measure 2: Bm7 (diagram shows dots at 2nd, 3rd, and 5th strings)
- Measure 3: G#°(b13) (diagram shows dots at 2nd, 3rd, and 5th strings)
- Measure 2: G7(#11) (diagram shows dots at 2nd, 3rd, and 5th strings)
- Measure 2: F#m11 (diagram shows dots at 2nd, 3rd, and 5th strings)
- Measure 4: G#7(alt) (diagram shows dots at 1st, 3rd, and 5th strings)

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C#maj9/F A#m7 D#m11 A°(b13) Emaj7/G# G° Bm7 E7(alt)

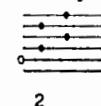


Amaj9



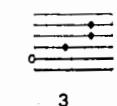
6

Amaj9



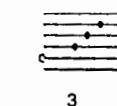
2

Dm9/A



3

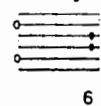
Dm69/A



3

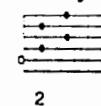


Amaj9



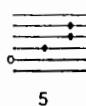
6

Amaj9



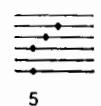
2

Em9



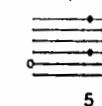
5

A13



5

A7(b13)



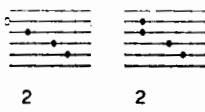
5



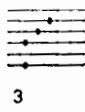
continued on next page

Bossa Nova

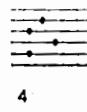
D6 Dmaj7



G13



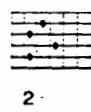
C#m7



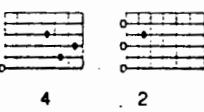
F#74



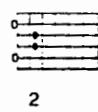
Bm7



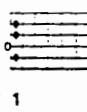
E7 E74



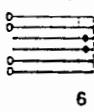
Aadd9



Bb9



Amaj9



Reviewed
from beginning to here
on Oct 14, 97.
82



Paulinho da Viola

Photo © by Márcio RM



Pixinguinha

Photo © by Rubénis



Zé da Valha and his Choro Group

Photo © by Márcio RM

Choro

- 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").

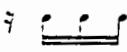
Musical characteristics:

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.

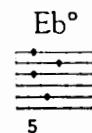
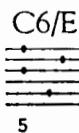
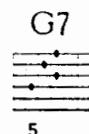
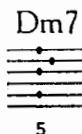


You can practice these patterns and variations muting the strings with your left hand. It's also a good idea to practice away from the guitar, clapping hands in the high voices and tapping the low voices with your foot.

Musical example:

This examples shows the use of inversions and diminished chords:

Track 46

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

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

Chord diagrams and musical examples for Track 49.

Chord Diagrams:

- C: Three dots on the 3rd string.
- C $\#^0$: Three dots on the 3rd string.
- Dm7: Five dots on the 5th string.
- G7: Five dots on the 5th string.

Musical Examples:

The first example shows a 2/4 time signature. It starts with a C chord (three dots on the 3rd string), followed by a C $\#^0$ chord (three dots on the 3rd string), then a Dm7 chord (five dots on the 5th string), and finally a G7 chord (five dots on the 5th string). The second example shows a 3/4 time signature. It starts with a C chord (three dots on the 3rd string), followed by a C $\#^0$ chord (three dots on the 3rd string), then a Dm7 chord (five dots on the 5th string), and finally a G7 chord (three dots on the 3rd string).

VARIATION #4



Musical example:

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

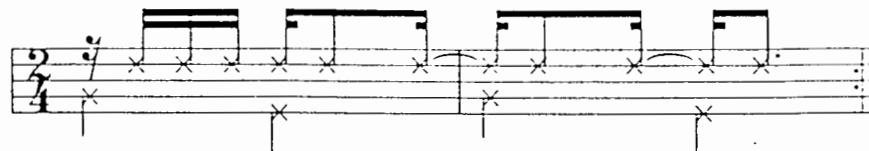
TRACK 50

Am7 D7 Gmaj7 G6 Gm7 C7 Fmaj7 F6

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

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

7 7 5 5 4 4 1 1

Em9 A9 Dmaj7 D6

3 2 2 2

Influenciado

Music by Nelson Faria
Lyrics by Zélia Christina

TRACK 52

B7(#5)

Bb7(#5)



A7(#5)

Em7

A7

D7



G6

Eb7

E7/G#

Am7

D7

G6



A#°

B6

F9

E7

A7

D6



G6

Eb7

E7/G#

Am7

D7

G6



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

- Staff 1: A#°, B6, C#7, F#7, B6
- Staff 2: Dm7, G7, G#m7, D7, C#m7, F#7, C6
- Staff 3: D7(b9), Gmaj7(#5), C#7, F#7, B6, B7 ($\frac{b9}{\#11}$)

A measure number '6' is placed above the third 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 Nament - Keyboards

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

Accompaniment example of the Choro style:

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

TRACK 53

B7(#11)



6

Bb7(#11)



5

Musical staff showing a repeating eighth-note pattern for B7 and Bb7 chords. The pattern consists of two eighth-note pairs per measure, with a slight variation in the bass line between measures.

A7(#11)



4

E7



6

A7



5

D69



4

Musical staff showing a repeating eighth-note pattern for A7, E7, and D69 chords. The pattern consists of two eighth-note pairs per measure, with a slight variation in the bass line between measures.

G 69



3

Eb9



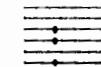
5

E/G#



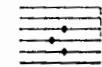
2

Am7



5

D7



4

Gmaj7



3

G6



2

Musical staff showing a repeating eighth-note pattern for G 69, Eb9, E/G#, Am7, D7, Gmaj7, and G6 chords. The pattern consists of two eighth-note pairs per measure, with a slight variation in the bass line between measures.

A#°



5

B69



6

F9



7

E7



6

A7



5

D69



4

Musical staff showing a repeating eighth-note pattern for A#°, B69, F9, E7, A7, and D69 chords. The pattern consists of two eighth-note pairs per measure, with a slight variation in the bass line between measures.

G6⁹ Eb9 E/G# Am7 D7 Gmaj7 G6

A#° B6⁹ C#7 F#7 B6⁹

Dm7 G7 G#m7 D7 C#m7 F#7 Cmaj7 C6/G

D7(b9) Gmaj7(#5) C#7 F#7 B6⁹ B7 (b9/11)

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 sheet music consists of three staves of musical notation for solo guitar. Above each staff, there are harmonic suggestions indicated by chord names and chord diagrams. The first staff starts with Gm11/A, followed by Dm9, Bb⁷4(13), and Ebmaj7. The second staff starts with Em11, followed by A7, Dm9, Am, G#°, and A/G. The third staff starts with 1 Gm9, followed by Dm9, 2 Gm, A7, Dm7, and ends with a final section of chords. Measure numbers 1, 5, 3, 6, and 3 are also indicated above the staves.

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Sheet music for a chord melody example. The top section shows a treble clef staff with various chords and their fingerings:

- C#°**: Finger 3
- F7/C**
- B7(#11)**: Finger 6
- Bb6**: Fingers (4) 3 2 1
- A7(1)**: Fingers 7 3 4 1 2 4
- Bm6**: Finger 7
- Fm/Ab**: Finger 4

The bottom section shows a treble clef staff with more chords and fingerings:

- Bbm9**: Finger 6
- C#°**
- Gm7/A**
- Dm**
- Dm6(9)**: Finger 9

Both sections include fingerings and dynamic markings like p .



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 Ketí)



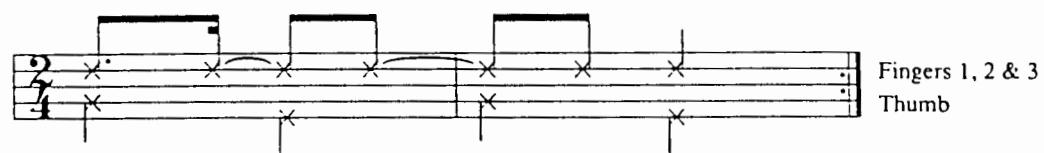
"Karatê" (Egberto Gismonti)



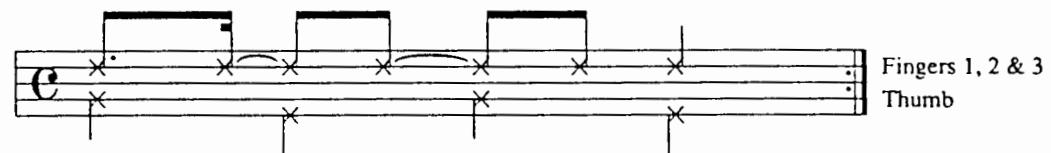
Basic Pattern and Variations for Rhythm Guitar

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 shown above the staff:

- Cmaj9/G
- G°
- G⁷/₄
- G9

The musical example consists of a treble clef staff with a common time signature (C). It shows a sequence of chords and their corresponding rhythm patterns. The bass line follows the turnaround pattern described earlier, switching between the root and the fifth of each chord.

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.



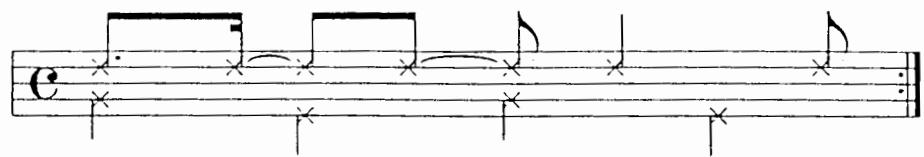
Musical example:

Track 56

C⁶⁹ A7(alt) A7(b13) Dm11 G7(alt)G7(b9)

Fret

VARIATION #2



Musical example:

TRACK 57

Dm7/A



Ab°



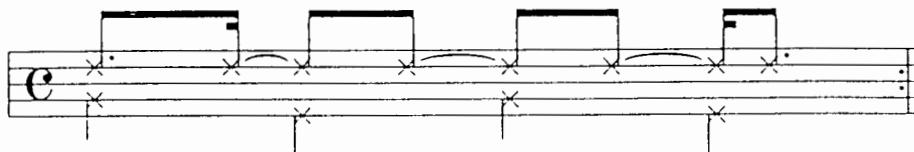
Cm7/G



Gb°



VARIATION #3



Musical example:

TRACK 58

A musical example for Track 58. It includes:

- A 6th string chord diagram for Am7.
- A 6th string chord diagram for Am/G.
- A 6th string chord diagram for B7/F#.
- A 6th string chord diagram for Bm7(b5)/F.
- A 6th string chord diagram for E7.

Below these diagrams are two sets of musical staves. The top staff uses a treble clef and has a bass line with quarter notes and eighth-note patterns. The bottom staff also has a bass line with similar patterns. The music consists of 12 measures of alternating chords and bass lines.

VARIATION #4

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



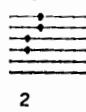
Musical examples:

Example 1

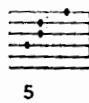
You can play this example using straight 8th notes, muting the down beats with your left hand.

TRACK 59

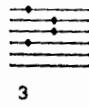
C⁶⁹



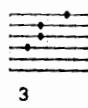
A7(alt)



Dm11



G7(alt)

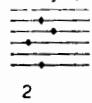


Example 2

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

TRACK 60

Cmaj9/G



2

G°



2

G74(9)



1

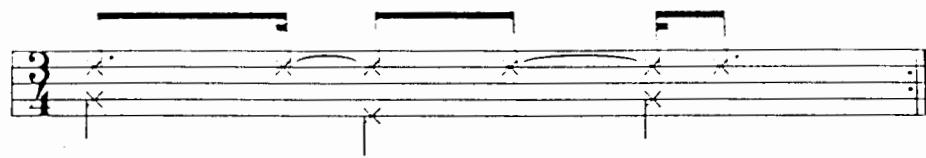
G9



1

VARIATION #5

This variation is an example of a "marcha rancho" in 3/4 meter.



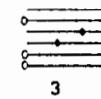
Musical example:

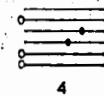
TRACK 61

Am9



Am9(#5)



Am⁶9

Am9(b6)





Lenny Andrade and Romero Lubambo

Loiô

by Nelson Faria

TRACK 62

C⁶₉ Dm9 G13 C⁶₉

A7(b13) D9 G13 C⁶₉

Eb° Em7 A7 Dm9 G13 C⁶₉ 1 G⁷₄

² C⁶₉ Bb⁷₄(9) Ab⁷₄(9) G⁷₄(9)

F⁷₄(9) E⁷₄(9) E9 Em9

E9 D⁷₄(9) D9 B⁷₄(9)

Ioiô (page 2)

B⁷₄(9) A⁷₄(9) Ab⁷₄(9) Ab9 Db/Ab

Ab° Ab⁷₄(9) Ab9 G13

G13 C⁶₉ Dm9 G13

C⁶₉ A7(b13) D9 G13

C⁶₉ Eb° Em7 A7 Dm9 G13 C⁶₉ C⁶₉

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

Accompaniment example of the Frevo style.

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

TRACK 63

C⁶⁹
2 Dm9
3 G13
3 C⁶⁹
2

A7(b13)
5 D9
4 Dm9 G13
3 3 C⁶⁹
2

D#°
5 Em7 Bb7 A7 Eb7 Dm7 Ab7 G7 Db7 C⁶⁹ G⁷⁴
5 6 5 5 3 4 3 3 2 1

C⁶9

2

Dm9

3

G13

3

C⁶9

2

A7(b13)

5

Eb9

5

D9

4

Dm9

3

G13

3

C⁶9

2

D#°

5

Em7 Bb7 A7 Eb7

5 6 5 5

Dm7 Ab7 G7 Db7 C⁶9

3 4 3 3 2

C⁶9

2

Bb⁷4(9)

4

Ab⁷4(9)

2

G⁷4(9)

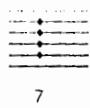
1

F⁷4(13)

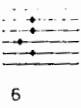
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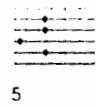
E⁷₄₍₉₎



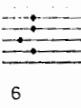
E9



Em9



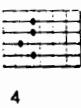
E9



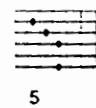
D⁷₄₍₉₎



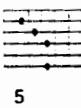
D9



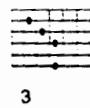
B⁷₄₍₉₎



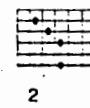
B⁷₄₍₉₎



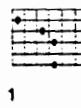
A⁷₄₍₉₎



Ab⁷₄₍₉₎



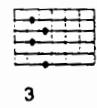
Ab9



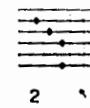
Dbmaj9/Ab



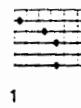
Ab°



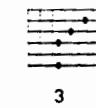
Ab⁷₄₍₉₎



Ab9



G13



C⁶₉

Dm9

G13

C⁶₉

A7(b13)

D9

Dm9

G13

C⁶₉

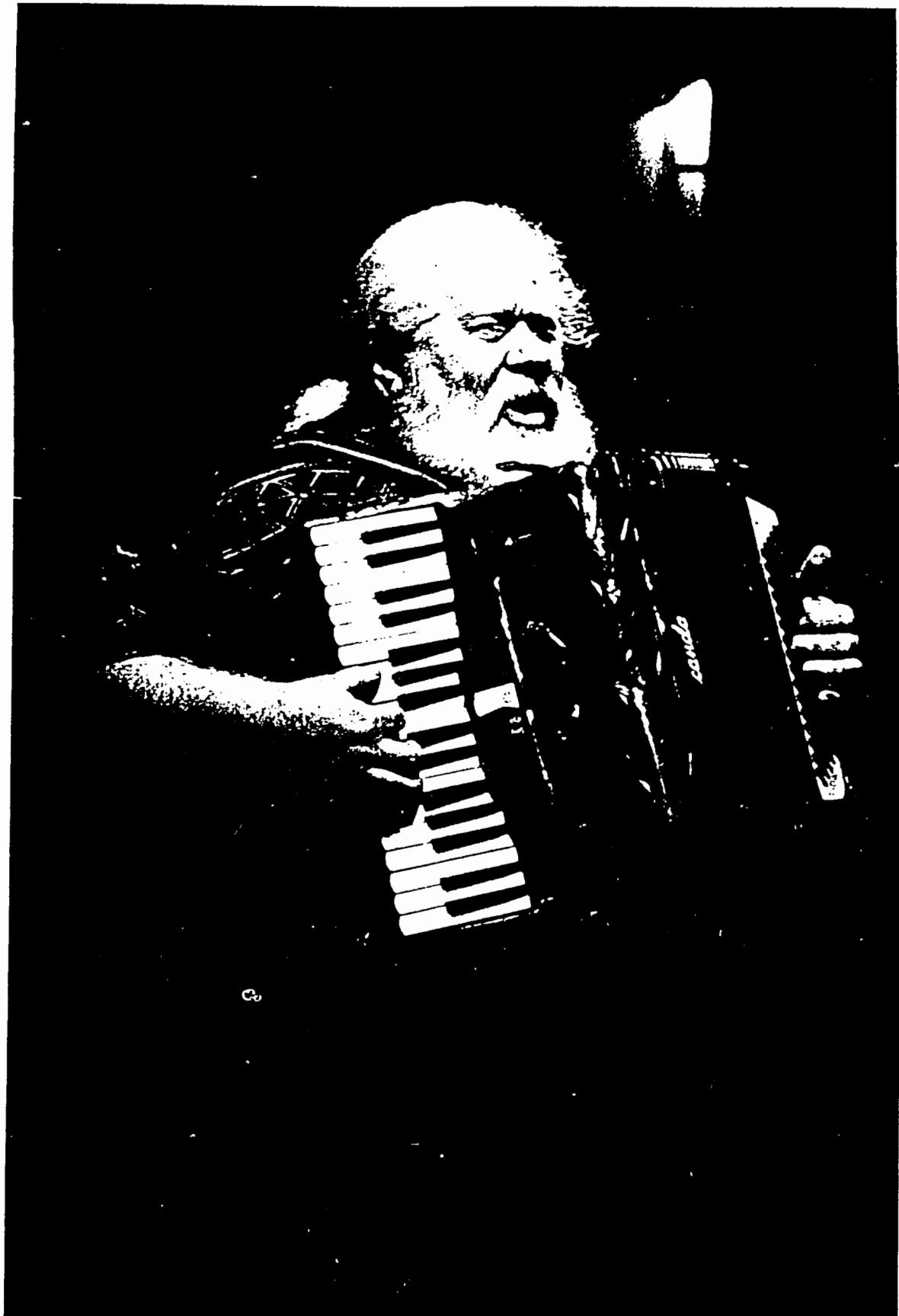
D[#]_°

Em7 Bb7 A7 Eb7 Dm7 Ab7 G7 Db7 C⁶₉

C⁶₉

5 6 5 5 3 4 3 3 2 2

5 5 5 5 3 4 3 3 2 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:

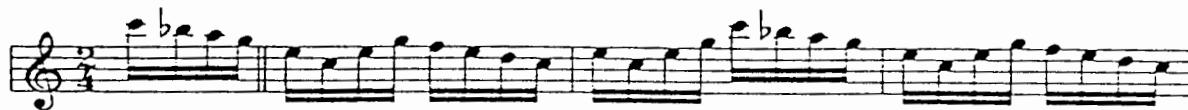
"Baião" (Luiz Gonzaga / Humberto Teixeira)



"Pro Zeca" (Victor Assis Brasil)

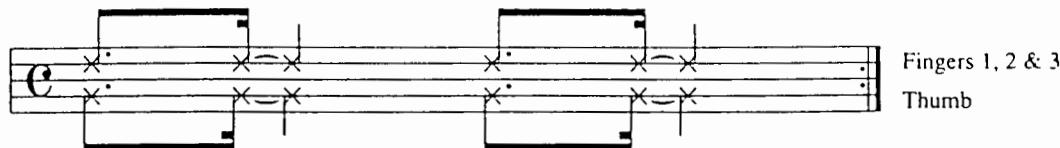


"O ovo" (Hermeto Pascoal)

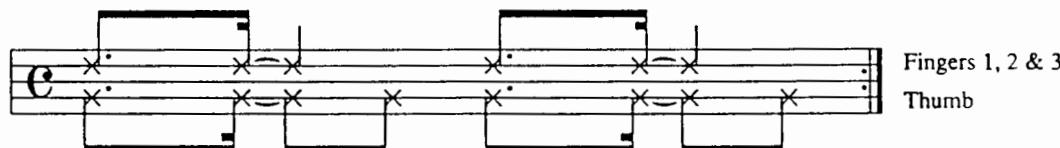


Basic Pattern and Variations for Rhythm Guitar

1. Basic Pattern:



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



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:

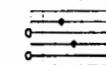
Track 64

Am7



1

Em9/A



3

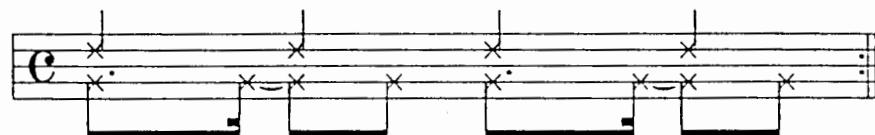
2. Variations:

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 65

The diagrams above the chords show the following note patterns:
 - Chord A: Two vertical bars with dots at the top.
 - Chord B/A: Two vertical bars with dots at the top.
 - Chord A7: Three vertical bars with dots at the top.
 - Chord B/A: Two vertical bars with dots at the top.
 Below the staff, the musical notation shows a bass line with eighth-note patterns and a harmonic line consisting of chords A, B/A, A7, and B/A.

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

G⁷₄

C/G

6

5

Cm/G

C/G

4

5



Milton Nascimento

Photo © by Nilton Claudino

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

VARIATION #3



Musical example:

TRACK 68

VARIATION #4

This pattern is specifically used in the "broken chords" style.

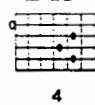


Musical example:

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

TRACK 69

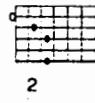
D13



4

A musical score in G major (two sharps) featuring a treble clef. It shows a sequence of notes and rests corresponding to the D13 chord pattern. The notes are grouped by vertical brackets under each string, illustrating the "broken chord" technique.

G9

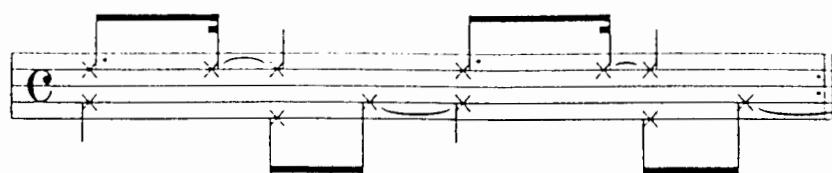


2

A musical score in G major (two sharps) featuring a treble clef. It shows a sequence of notes and rests corresponding to the G9 chord pattern. The notes are grouped by vertical brackets under each string, illustrating the "broken chord" technique.

VARIATION #5

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



Musical example:

TRACK 70

D13



4



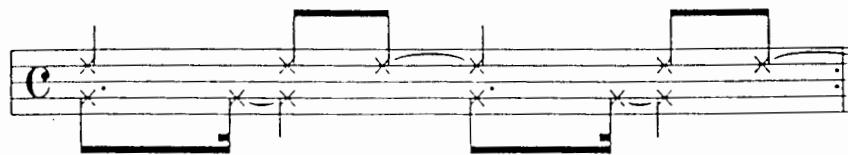
G9



2



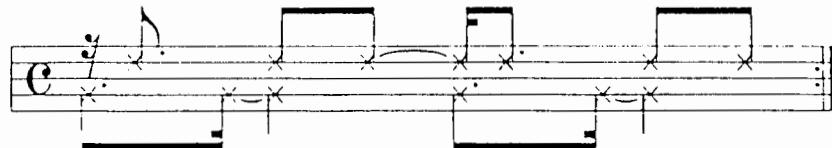
VARIATION #6



Musical example:

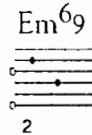
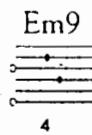
Track 71

VARIATION #7

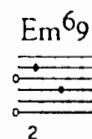
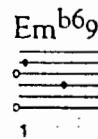


Musical example:

TRACK 72



A musical staff in common time (indicated by 'C') with a key signature of one sharp (indicated by 'F#'). The melody consists of eighth and sixteenth notes, with stems pointing up and down, and some notes having diagonal strokes. It corresponds to the Em9 chord diagram above.



A musical staff in common time (indicated by 'C') with a key signature of one sharp (indicated by 'F#'). The melody consists of eighth and sixteenth notes, with stems pointing up and down, and some notes having diagonal strokes. It corresponds to the Em b69 chord diagram above.



Oswaldinho do Acordeon

Photo © by Márcio RM

Baião por acaso

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

TRACK 73

(Intro, *casual style*)

The musical score consists of six staves of music:

- Staff 1:** Starts with Em9, followed by a measure with a fermata over the first note, then Gm9.
- Staff 2:** Starts with Em9, followed by F#7(alt).
- Staff 3:** Starts with F74(13), followed by D74(9).
- Staff 4:** Starts with F74(9), followed by D9, with the instruction *a tempo*.
- Staff 5:** Starts with Gm/D, followed by D9.
- Staff 6:** Continues the pattern from Staff 5.

Performance instructions include dynamics like *p*, *f*, and *b2.*, and a fermata. The key signature changes between staves, and the time signature is indicated as 4/4.

The musical score consists of four staves of guitar tablature. The first staff starts with D7₄(9) and includes a measure for E/D. The second staff begins with II D9 and ends with E/G#. The third staff starts with G6, followed by D9, Ab7(#5), and G6. The fourth staff starts with A7₄(9) and F7₄(9). The fifth staff starts with F9 and ends with G.

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

The musicians that performed on this track are:

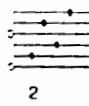
Nelson Faria - Guitar
 Adriano Giffoni - Electric Bass
 Rodolfo Cardoso - Drums
 Sérgio Galvão - Soprano Sax
 Hamleto Stamato - Keyboards
 Marco Lobo - Percussion

Accompaniment example of the Baião style.

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

TRACK 74

Em11



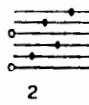
2

Gm11



1

Em9



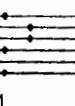
2

F#7(#5)



2

F⁷4(13)



1

D⁷4(9)



5

Accompaniment Example

 $F^7_4(9)$ 

8

 $D13$ 

4

 $Gm11/D$ 

5

 $D13$ 

4

 $D^7_4(13)$ 

5

 $D13(\#11)$ 

5

 $D13$ 

4

 $Gm11/D$ 

5

 $D13$ 

4

continued on next page

D⁷₄(13) D13 E/G# G6

D13 G#7(#11) Gmaj7 A⁷₄(9)

F⁷₄(9)

D13 Gm11/D

Sheet music for Baiao, featuring six staves of music with corresponding chord diagrams above them.

D13 D⁷₄(13) D13(#11)

D13 Gm11/D

E/G# G6 D13 G#7(#11)

continued on next page

Baião

Gmaj7



3

A⁷4(9)



3

F⁷4(9)



8

Musical staff showing chords Gmaj7, A⁷4(9), and F⁷4(9) in common time. The first two chords have a 16th-note bass line. The third chord has a 16th-note bass line followed by a sustained note.

F⁷4(9)



8

F9



7

G



3

Musical staff showing chords F⁷4(9), F9, and G in common time. The first two chords have a 16th-note bass line. The third chord has a 16th-note bass line followed by a sustained note.

Selected Discography

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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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