



Inside The Brazilian Rhythm Section

for Guitar, Piano, Bass and Drums

by Nelson Faria & Cliff Korman

Guest musicians:

David Finck (Acoustic Bass)
Itaiguara Brandão (Electric Bass)
Paulo Braga (Drums)
Café (Percussion)

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GLOSSARY

Purpose of the book

1. To provide insight into various Brazilian rhythms.
2. To provide a dynamic working tool intended to facilitate hands-on practice for rhythm section players.

The idea of this play-along CD / book is to provide you a “real playing” situation where you can interact with the other players in the band as an accompanist and as a soloist. You will have the chance to react to the band in eight different rhythms of Brazilian music (samba, bossa nova, partido-alto, choro, baião, frevo, marcha-rancho and afoxé) with “real song” examples.

Philosophy and methodology

We offer our view and approach to creating a coherent rhythm section sound based on the Brazilian genre presented in this book. There are other ways to go about it! We recommend that you seek out both recorded and live performances, and choose what works for you.

It is crucially important to learn and become comfortable with each of the elements of these rhythms since it is the way one combines them that creates their particular feel and swing. You can then freely apply them to your instrument. Remember that as a musician you are always in relationship with the underlying pulse, the music itself, and with your band mates.

We have included these eight rhythms because we consider them fundamental and common to the universe of Brazilian music. However, Brazil is a country of many rhythm groups, and in any particular one of them exist variations of tempo, accentuation, syncopation and instrumentation. As you enter this world by listening, researching, playing, and perhaps traveling to the different areas of the country, you will encounter them and hopefully make them part of your musical language. It is our intention and hope to get you started. Where you take it is up to you. We are confident that if you spend some time with the music in this book, you will gain enough familiarity with the Brazilian music tradition to recognize and understand the sounds you hear.

Our principal objectives

1. To demonstrate specific parts and roles for each instrument of the Brazilian rhythm section.
2. To provide an interactive recording which demonstrates how a group of players creates and maintains the grooves.

Since there is literature available which introduce many of the rhythms found here, we sought a different approach to our workbook. We thought it

important to provide tracks which contained not just short examples of rhythms, or a cyclic harmonic progression meant for improvisation training, but complete arrangements including introduction, multi-part melody, solo section, and a written ending. In this way we show how each member of the rhythm section deals with the many roles he is faced with in a real performing or recording situation.

Notes about the CDs

The discussion arose as we created the book as to whether we should provide tracks with a panning option, or multiple versions of the same track which subtract one of the instruments. We opted for the latter for two reasons: 1. The hard-pan option implies a loss of stereo, and we opted for the superior sound quality of the more common mix which balances the instruments throughout the sound spectrum. 2. We imagined many of our readers in the practice room, studying with a portable CD unit. The pan function does not exist on any unit with which we are familiar.

Each song in the CD was mixed down in 5 different configurations: on both CDs you will find a full version to show you what is intended to be the final result of the performance. On the guitar/piano CD you will find two additional mixes of the same tune: one track without the piano, and one track without the guitar; on the Bass/Drums CD you will find one track without the bass and the other without the drums. This way you can learn the tune and become familiar with all the parts as you play along with us. We do not provide count offs for the full versions.

We include characteristic percussion parts played by Edson da Silva (Café) that remain as a constant time reference on all example tracks. The rhythmic motives and patterns can serve as primary sources of melodic and comping ideas, and they certainly swing harder than a click!

Notes about the chapter format

Each chapter is constructed in the following way:

1. **GENERAL INFORMATION.** Contains some historical and geographical information along with mention of some of the important personalities whose work is associated with the genre.

2. **UNDERLYING RHYTHMIC REFERENCE.** Provides the essential rhythmic figures to have in mind while creating your parts. Each line of the diagrams represents a figure fundamental to the rhythm. When felt or sounded together, they create the basis of the groove.

3. **SAMPLE PARTS.** Suggested figures for each instrument that you can use to play along with the tracks. The short phrases are taken from the harmony of the song and based on the underlying rhythmic reference.

4. **FORM.** A description of how the performance of each song is constructed.

5. **MUSIC.** Written parts include a lead sheet for piano and guitar, a bass part and a drum part.

6. **PERFORMANCE NOTES AND EXTRACTED EXAMPLES.** A selection of examples from the recorded tracks that we think will add to your understanding of how we as rhythm section players construct our parts. Timings are based on the “full version.”

7. **ITALICIZED WORDS AND TERMS.** Definitions appear in the glossary at back.

General guidelines and information

1. Each member of the rhythm section is responsible for creating a supportive and coherent part appropriate both to their instrument, to the style, and to the particular performance in which they are involved. Awareness and sensitivity to underlying pulse and rhythmic motives, phrasing, harmonic motion, orchestration, counterpoint, and structure is required of each musician before the interaction can result in a cohesive group sound. In order to play well together, each member of the rhythm section must feel the underlying rhythm pattern which creates the groove, and express it in a way characteristic to his instrument. The groove is a result of the individual parts joining together.

As you become comfortable and begin to create your own parts, remain aware of what your band mates are doing. The object is to work together to create a good supportive rhythm section. The rhythm section in these CDs demonstrates the use of clear and concise phrases in the presentation of melody, improvised solos, and supportive parts. This facilitates communication, comprehension, and the creation of a dynamic performance.

2. The lead sheets and parts for bass and drums are representative of what you might encounter on a gig. They are not transcriptions! Part of the work of a rhythm section player is to interpret a basic chart and translate it into a live performance.

3. We believe that guitar-like rhythmic comping should be used sparingly on the piano. Though exciting and effective at times, it can sound “choppy” and too percussive if used to excess. When not responsible for the melody, Cliff prefers to add counter lines, inner voices and legato pads, implying rather than literally stating rhythm motives and syncopation patterns. The basic figures for piano which we include in each chapter are suggested patterns that can be used when there is no guitar in the band.

4. It is important in Brazilian music not to use the basic rhythmic motives without variation. Learn the parts, become fluent and assimilate them, and really “play” with them. The music comes alive through flow and flexibility rather than with a pre-defined and static rhythmic matrix.

5. We include below the names of musicians who have made important contributions to the development of the Brazilian rhythm section.

Pianists: Antonio Adolfo, Amilton Godoy, Cesar Camargo Mariano, Egberto Gismonti, Eumir Deodato, Ernesto Nazareth, Gilson Peranzeta, Hermeto Pascoal, Jovino Santos, João Donato, Laércio de Freitas, Luiz Eça, Radamés Gnattali, Sérgio Mendes, Tenório Jr., Tom Jobim, Vadico, Wagner Tiso.

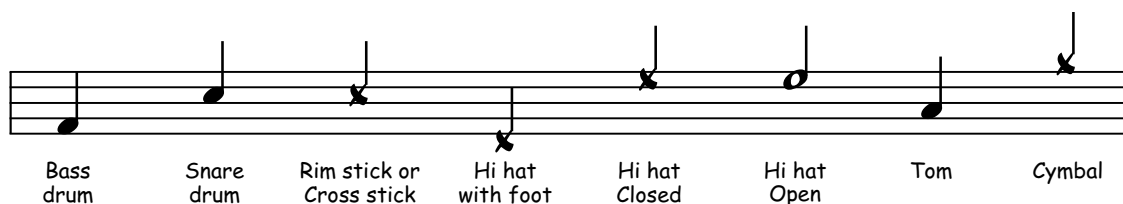
Guitarists: Baden Powell, Dilermando Reis, Dino 7 Cordas, Egberto Gismonti, Garôto, Helio Delmiro, Herald Do Monte, João Bosco, João Gilberto, Laurindo de Almeida, Luiz Bonfá, Paulinho Nogueira, Rafael Rabello, Toninho Horta, Zé Menezes.

Bassists: Arthur Maia, Arismar do Espirito Santo, Itiberê, Luizão Maia, Luis Alves, Nico Assumpção, Tião Neto.

Drummers: Luciano Perrone, Edson Machado, Paulo Braga, Robertinho Silva, Pascoal Mereilles, Teo Lima, Tutty Moreno, Milton Banana, Airo Moreira, Márcio Bahia, Wilson das Neves.

Composers: Antonio Carlos Jobim, Ary Barroso, Ataulfo Aves, Braguinha, Capiba, Carlos Lyra, Cartola, Chiquinha Gonzaga, Djavan, Dori Caymmi, Dorival Caymmi, Egberto Gismonti, Ernesto Nazareth, Francis Hime, Garôto, Gilberto Gil, Guinga, Gonzaguinha, Hermeto Pascoal, Ivan Lins, Jackson do Pandeiro, Jacob do Bandolim, João Bosco, João Donato, João Pernambuco, Johnny Alf, Joyce, K-Ximbinho, Luiz Gonzaga, Mauricio Einhorn, Milton Nascimento, Moacir Santos, Nelson Cavaquinho, Newton Mendonça, Noel Rosa, Paulinho da Viola, Pixinguinha, Radamés Gnattali, Roberto Menescal, Sivuca, Severino Araújo, Toninho Horta, Wagner Tiso, Waldir Azevedo, Yuri Popoff, Zé Keti.

Drum notation



**GENERAL
INFORMATION**

Samba, which first emerged in Rio de Janeiro at the beginning of the 20th century, has taken many forms and remains one of the most recognizable Brazilian rhythms. It is a predominantly vocal genre consisting of both fixed and improvised verses in call and response format. Its urban *carioca* form was at its inception a fusion of many of the elements of Rio's rich popular culture: *lundu*, *maxixe*, Afro-Brazilian circle dances and rhythms with origins in the northeast of Brazil, and harmonic and melodic influences of choro. In fact, some of the first composers of samba were 'chorões' like Donga, Pixinguinha, and Sinhô. By the 1920's, as *carnaval* replaced the Portuguese-rooted *entrudo*, samba became associated with the celebration. Since the appearance of the samba schools in the 1930's, sambas intended for *carnaval* have been referred to as samba-enredo. The lyrics of these songs usually treat a biographical, historical, literary, or folkloric theme chosen for that year's celebration. The best of these often enter the commercial recording market. A number of sub-genre have appeared including sambalanço, samba de breque, samba-enredo, samba-canção, samba-choro, samba exaltação, samba de gafieira and partido-alto.

Some of the more prominent samba composers are: Noel Rosa, Wilson Batista, Sinhô, Cartola, Beth Carvalho, Jamelão, Zé Keti, Paulinho da Viola, Moreira da Silva, Ary Barroso, Dorival Caymmi, Nelson Cavaquinho, Moacyr Santos, Clara Nunes, Martinho da Vila and João Nogueira.

Brasilified is a medium fast samba in C major. It is based on two different underlying rhythmic patterns in 2/4 and one in 6/8

**UNDERLYING
RHYTHMIC
REFERENCE**

(A) section

(B) section

6/8 section

SAMPLE PARTS

A section

Chords: E μ i7, A7

The score for section A is in 2/4 time. The guitar part starts with a quarter note chord of E μ i7, followed by eighth notes. The piano part has a melody in the right hand and chords in the left hand. The bass part plays a simple quarter-note line. The drums play a consistent pattern of eighth notes with accents.

B section

Chords: C μ i7, F7

The score for section B is in 2/4 time. The guitar part starts with a quarter note chord of C μ i7, followed by eighth notes. The piano part has a melody in the right hand and chords in the left hand. The bass part plays a simple quarter-note line. The drums play a consistent pattern of eighth notes with accents.

FORM

Melody on Piano **A A B C**
 Drum solo **D** / Guitar solo **A A** / Piano solo **B C**
 Melody on Piano **B C** and fine