

Contents

	Page	CD Track
INTRODUCTION.	4	
Chord Symbol Notation	5	
 SECTION 1: SAMBA, BOSSA NOVA AND CHORO.	6	
 CHAPTER 1: RHYTHM.	6	
Example 1	6	
Example 2	8	2
Rhythmic Independence Exercises	18	
Example 3	18	3
Part 1: Examples 4–5	19	4–5
Part 2: Examples 6–7	20	6–7
Part 3: Examples 8–9	21	8–9
Part 4: All Combinations.	22	
Playing the Groove Components on the Guitar	26	
Examples 10–11	26	10–11
Syncopating the Chord Changes	27	
Examples 12–13	27	12–13
Rhythmic Independence Exercises - Application.	28	
Examples 14–15	28	14–15
Syncopating the Bass Line	29	
Example 16	29	16
 CHAPTER 2: HARMONY.	30	
Characteristic Chord Progressions of Samba, Bossa Nova, and Choro.	30	
Inverted Chords	31	
Four-Voice Chords with Extensions and Alterations.	33	
Open Chords.	39	
Characteristic Chord Progressions	40	
Major and Minor Vamps with Line Clichés	44	
IV – iv Turnaround to I	45	
 CHAPTER 3: PRACTICAL APPLICATION OF RHYTHMIC PATTERNS.	46	
Examples 17–28: Samba Patterns 1–12.	46	17–28
Variations of the Samba Style.	53	
Example 29: Samba Canção	53	29
Examples 30–31: Partido Alto Patterns 1–2	54	30–31
Examples 32–33: Samba-Rock/Funk Patterns 1–2.	55	32–33
Example 34: Samba-Reggae	56	34
Example 35: Samba Exercise 1	57	35
Example 36: Samba Exercise 2	58	36

Bossa Nova	59
Examples 37–44: Bossa Nova Patterns 1–8	59 . . . 37–44
Examples 45–46: Bossa Nova Exercises 1–2	65 . . . 45–46
Chord Melody	67
Example 47: Chord Melody/“Gentle Rain”	67 . . . 47
Choro	70
Basic Choro Pattern	70
Choro Variations 1–5	70
Examples 48–52: Choro Patterns 1–5	72 . . . 48–52
Example 53: Choro Exercise	76 . . . 53
Final Considerations for Section I	77
SECTION 2: RHYTHMS FROM THE NORTHEAST OF BRAZIL	78
CHAPTER 4: BAIÃO	79
Basic Rhythm Patterns	80
Exercises 1–10	81
Application on the Guitar	82
Example 54: Baião Pattern	82 . . . 54
Baião Variations: Toada, Xote and Afoxé	83
Example 55: Baião Pattern 1	84 . . . 55
Example 56: Baião Pattern 2	85 . . . 56
Example 57: Xote Pattern 2	85 . . . 57
Example 58: Afoxé Pattern	85 . . . 58
CHAPTER 5: FREVO	86
Basic Rhythmic Patterns	87
Exercises 1–7	87
Application on the Guitar	88
Example 59: Frevo Exercise	88 . . . 59
Example 60: Frevo Pattern	89 . . . 60
Example 61: Marcha Rancho Pattern 1	90 . . . 61
Example 62: Marcha Rancho Pattern 2	91 . . . 62
APPENDIX: Additional Style Considerations	92
Samba	92
Bossa Nova	93
Choro	94
Baião	95
Frevo	95
Discography	96
Bibliography	96

CD Track Note: The “practical applications” demonstrations are recorded two times each, first with drums, and then immediately followed by a version featuring authentic Brazilian percussion instruments.

Rhythmic Independence Exercises - Application

Now we will play a G.C.M. combined exercise using two chords, both with their root on the 5th string. We will use the C₉⁶ and the D9 from Example 12, with the chord change in the second bar.



Example 14

Here is the G.C.M. Combined Exercise 9 (page 23):

No. 9 $\frac{2}{4}$



Example 15

Now the G.C.M. Combined Exercise 22 (page 24):

No. 22 $\frac{2}{4}$

Suggested Exercise

Apply Examples 14 and 15 to all the G.C.M. combined exercises and with the two-measure variations using the combinations from the section "Rhythm Figures" from earlier in this chapter.