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BRAZILIAN

THE ROOTS OF BRAZILIAN MUSIC can be traced back over 400 years to when Brazil was a Portuguese colony. To manage the abundant slave population, the government supported the rule of slave kings and queens in each tribe. Their coronation ceremonies and celebrations became known as the “Maracatu.” With the abolition of slavery in 1888 and the termination of slave kings and queens, Maracatu emerged as the musical ensemble and dance for ordinary street celebrations in the northeastern Brazilian state of Pernambuco. The festivals evolved to include dancers and a “bateria” (percussion battery).

This legacy continues today, as Brazilian music is often performed in the tradition of the Maracatu (with

a bateria comprised of instruments such as ago-go bells and surdo drums) far beyond the borders of Brazil. Large ensembles, rhythmic and percussion dominance, costumes, and dancers all create a celebratory atmosphere.

In contrast, in dance bands a single drum set player produces the different rhythms of the bateria, while the bass player augments the percussion, supporting it with a non-deviating steady pulse. Prominent Brazilian bass players, or non-Brazilian bass players accomplished in the style, include Luizao Maia, Sizao Machado, Nico Assumpcao, Nilson Matta, Tommy Williams, and Ron Carter.

BRAZILIAN CHARACTERISTICS (ALL STYLES)

TONE: Bass +3 to +9 dB, Mids flat, Treble -3 to -6 dB. Emulates upright.

GEAR: Brazilian styles are well suited to upright bass, especially Samba with finger slaps between notes. Electric bass and fretless electric bass can also be used.

SAMBA

SAMBA IS THE MOST FAMOUS Brazilian musical form. The term is derived from the West African fertility dance “Semba,” meaning “dance of the bellybutton.” The styles presented in this section are derivatives of the Samba styles played in Carnaval.

What we now recognize as Samba developed in the working class areas in Bahia and Rio de Janeiro during the early part of the 20th century. Stemming from the tradition of the Maracatu, Samba ensembles had large percussion sections. Samba attained national popularity via Brazilian radio broadcasts in the 1930s. It attained worldwide recognition around 1940 when it

became a featured musical style in several Hollywood films, most notably those starring Portuguese singer/musician Carmen Miranda. In the 1950s and 1960s, Samba was introduced to the Jazz genre by artists such as Stan Getz and Sergio Mendez.

The bass playing ideas presented here can be applied to Jazz performed in a Samba style or to authentic Brazilian music. The consistent and driving bass line pattern in Samba mimics the rhythm of the surdo drum, which matches the rhythm played in modern ensembles on the bass drum.

SAMBA CHARACTERISTICS

BASS GROOVES: 1) Play mainly roots and fifths; 2) Make use of repetitive patterns, both melodic and rhythmic—typically dotted quarter note with eighth note; 3) Play legato rather than staccato. Even though Samba is normally played and often notated in cut time (2/2), all examples here are presented in 4/4 for ease of learning. The important thing to remember is that the pulse is two beats per measure.

TECHNIQUE: Finger style. There are numerous opportunities for soloing and standing out.

CHORD PROGRESSIONS: There are no common chord progressions in Samba. However, commonalities do exist: 1) Dominant 9th chords are common (as opposed to the major 7th chords characteristic of Bossa Nova); 2) Chord progressions are generally simpler and more repetitive than those of Bossa Nova (due to much faster tempos).

1) ii7 - iii7 - VI9 - VI9 - ii7 - iii7 - VI9 - VI9

2) V97 - I7 - V97 - I7 - I7 - I7 - IV97 - IV97 - II7 - II7 - V7 - V7

3) i9 - i9 - i9 - i9

4) Imaj7 - vi7 - ii7 - V7 - Imaj7 - vi7 - II7 - #IIdim7 - iii7 - vi7 - vii7 - III7 - VIImaj7 - VIImaj7 - ii - V7

QUARTER NOTE = 170 – 260 BPM

SAMBA EXAMPLE 1 (CD 1, TRACK 48)

The following example and the first variation show the most common rhythmic figure in Samba bass lines.

D7



SAMBA EXAMPLE 1 VARIATION 1

D7



BAIAO

THE ROOTS OF BAIAO (pronounced as “by owe” or “by-own”) can be traced back to the northeastern Brazilian state of Paraiba. Though Baiao developed from the stylized dances of European settlers accompanied by Brazilian instruments, it allegedly originated with the dancing of Cangaceiros (Brazilian bandits). The primary percussion instrument was originally a zabumba (a large bass drum) played on both sides in a syncopated rhythm.

Baiao’s development was greatly influenced by radio in the 1930s and 1940s through musician Luis

Gonzaga. Prior to radio exposure, Baiao was mainly an instrumental form traditionally consisting of the zabumba, accordion, vocals, pandeiro (a tambourine without the jangles) and triangle. With air play, it achieved popularity throughout Brazil and began to include the guitar. By the 1960s, Baiao rhythms made their way to the United States and into popular music in songs like Burt Bacharach’s “Do You Know the Way to San Jose?” Baiao can now be found in American Jazz in compositions by artists such as Joe Henderson and Chick Corea.

BAIAO CHARACTERISTICS

GROOVES: Even though Baiao is often played and notated in cut time (2/2), all examples here are presented in 4/4 for ease of learning. The important thing to remember is that the pulse is two beats per measure.

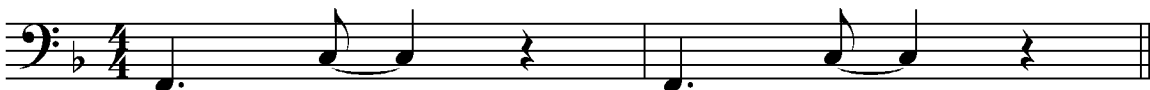
CHORD PROGRESSIONS: Baiao progressions are similar to those of Samba.

- 1) I9 - I9 - ii7 - V7 - iii9 - VI7 - ii7 - bII
- 2) I7 - I7 - I7 - I7 - IV7 - IV7 - I7 - I7 - V7 - IV7 - I7 - bIII7
- 3) I9 - I9 - I9 - I9 - bVI7 - V7 - IV7 - IV7 - III7 - bIII7 - bVI7 - bVI7 - v7 - v7 - I9 - I9

QUARTER NOTE = 170 – 240+ BPM

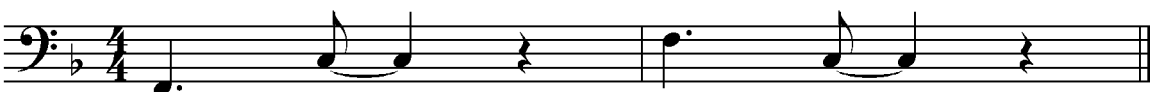
BAIAO EXAMPLE 1 (CD 1, TRACK 51)

F7



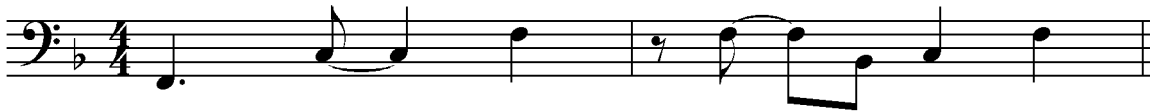
BAIAO EXAMPLE 1 VARIATION 1 (CD 1, TRACK 52)

F7



BAIAO EXAMPLE 1 VARIATION 2

F7



BAIAO EXAMPLE 1 VARIATION 3

F7

Gm7



BAIAO EXAMPLE 2

F7



BOSSA NOVA

WHILE SAMBA MUSIC traditionally dealt with the hardships of the Brazilian working class, Bossa Nova focused on the idyllic atmosphere of the prosperous neighborhoods along the beaches of Rio de Janeiro. Similarly, Bossa Nova composers and musicians tended to come from the middle and upper classes. To reflect its luxurious-lifestyle theme, Bossa Nova borrowed the rich chord structures found in American Jazz while retaining the drum rhythms of Samba, but at a slower and more relaxed tempo.

Bossa Nova was born in the 1950s (through guitarist Joao Gilberto's song "Bim Bom" and, later, Antonion Carlos Jobim's "Chega de Saudade"), and very quickly became popular in Brazil. In 1963, one song firmly established the style worldwide: "The Girl from Ipanema" ("Garota de Ipanema"), written by Vinicius de Moraes and Antonio Carlos Jobim. The song imme-

diately became popular, and since it was first recorded has been covered by over 300 recording artists. By the mid-1960s, Bossa Nova had become accepted as a common genre within American Jazz. As with Samba, American Jazz standards are often composed or played in Bossa Nova style (e.g., "Blue Bossa," by Kenny Dorham, with saxophonist Joe Henderson and bassist Butch Warren). In addition, variations on Bossa Nova can even be found in Rock music in songs such as "Break On Through" and "Light My Fire" by the Doors, and "Aja," by Steely Dan.

The Bossa Nova grooves which follow can be applied to American Jazz standards or authentic Brazilian Bossa Nova. The constant bass pattern is identical to the one played in Samba, once again matching the rhythm of the bass drum in the first two examples.

BOSSA NOVA EXAMPLE 1 VARIATION 2 (CD1, TRACK 54)

Fmaj7 Gm7



A single staff of music in bass clef, 4/4 time, with a key signature of one flat (B-flat). The first two measures are under the chord Fmaj7 and contain eighth notes: B-flat, D, F, A-flat, B-flat, D, F, A-flat. The last two measures are under the chord Gm7 and contain eighth notes: G, B-flat, D, F, G, B-flat, D, F.

BOSSA NOVA EXAMPLE 2

Fmaj7 Gm7



A single staff of music in bass clef, 4/4 time, with a key signature of one flat (B-flat). The first two measures are under the chord Fmaj7 and contain quarter notes: B-flat, D, F, A-flat. The last two measures are under the chord Gm7 and contain quarter notes: G, B-flat, D, F.

BOSSA NOVA EXAMPLE 2 VARIATION 1

Fmaj7 Gm7



A single staff of music in bass clef, 4/4 time, with a key signature of one flat (B-flat). The first two measures are under the chord Fmaj7 and contain quarter notes: B-flat, D, F, A-flat. The last two measures are under the chord Gm7 and contain quarter notes: G, B-flat, D, F.

BOSSA NOVA EXAMPLE 3

Notice the flatted fifth in the third measure. The only time you'd play a flatted fifth is when the chord contains one. Most typically this would be in a 7b5 chord, although you'll also find flatted fifths in other altered chords such as 7b5b9 and 9b5 chords.

Fmaj7 Gm7b5



A single staff of music in bass clef, 4/4 time, with a key signature of one flat (B-flat). The first two measures are under the chord Fmaj7 and contain quarter notes: B-flat, D, F, A-flat. The last two measures are under the chord Gm7b5 and contain quarter notes: G, B-flat, D, F.