

Mel Bay Presents

BRAZILIAN RHYTHMS FOR SOLO GUITAR



BY
FLÁVIO HENRIQUE
MEDEIROS
&
CARLOS ALMADA



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ABOUT THE AUTHORS

Carlos Almada was born in 1958, in Paraíba do Sul (Brazil). He graduated as an engineer in 1980, and began his musical studies five years later, specializing in the area of composition. These days, he works as an arranger and a teacher of arranging, form, counterpoint, orchestration, and harmony at various music schools in Rio de Janeiro.

He is also an award-winning composer in the classical vein, having participated in many national and international competitions and festivals. He has also written a text on the subject of arranging.

Flavio Henrique Medeiros was born in Rio de Janeiro in 1964 and began playing the guitar at the age of 9. At 20, he abandoned a collegiate math program, determined to establish a career in music. He became a professional acoustic and electric guitarist, performing with several top Brazilian artists. He also studied arranging, harmony, and counterpoint and now works as a teacher, arranger, and composer.



FLAVIO HENRIQUE MEDEIROS (left)

CARLOS ALMADA (right)

INTRODUCTION

Brazilian music is widely known for its immense variety of rhythmic styles. These rhythms are like strong contrasting colors that perfectly portray the essence of Brazil, its land, and its people. Each region of the country—North, South, Northeast, Southeast and Middlewest—has its own cultural identity, and music is doubtlessly its strongest expression.

Through guitar studies especially composed for this purpose, this book presents some of the most influential and best-known rhythms found in Brazilian popular music. Each of these studies is accompanied by a brief technical analysis regarding the main rhythmic motives, form and harmony typical of the style, as well as additional information about its historical and geographical origins, typical instrumental combinations, and principal proponents.

It is important to remark that music in Brazil—as well as the cultured and genetic makeup of its people—is the result of two main ethnic influences: the Africans and the Europeans. The uncountable rhythms brought by the black slaves, through their work song, ritual and feast dances, and their several percussion instruments* mingled with the folk and classical music of Portugal. The piano and the guitar—traditionally ‘white’ instruments—ended up being part of the same process of the mixture of races, becoming *mulatos*, in other words, authentically Brazilian—in such an intense way that within three centuries all of these elements gave birth to an impressive variety of musical styles of great rhythmic complexity.

It is well known that Brazilians possess strong innate musical capabilities surely inherited from their African ancestors. This propensity enables them to absorb the most varied influences, adapting them and thus creating, with their own elements, an innovative and stimulating kind of music.

This book begins with a discussion of the urban music of the city of Rio de Janeiro, doubtlessly the most important and fertile cultural center of Brazil. In chronological order, we’ll examine the *maxixe*, the *choro*, the *samba* and the *bossa-nova*. We’ll then move on to the music of the Northeast region (another truly rich cultural source); we’ll address the *frevo*, the *baião*, the *xote* and the *afoxé*. The book ends with a discussion of the *guarânia*, a style typical of Brazil’s Middlewest, and another very famous rhythm which originated in the Amazon, the *lambada*.

* At the end of this book, the reader will find a glossary with descriptions of the typical Brazilian percussion, string and wind instruments mentioned throughout the text.



MAXIXE

(“mah-SHEE-shee”)*

The *maxixe* appeared in the second half of the 19th century, initially as a kind of dance derived from yet another dance, the *lundu*, which was itself based on popular European dances of the day—the *polca*, the *mazurka* and the *schottisch*. Due to its movements, at that time considered too suggestive, the *maxixe* was severely condemned by society and performed only by the lower classes in the poor wards of the city.

Despite all the furor, in a short time the dance was adapted by composers to create a genuine musical style which became a favorite in the musical theaters of Rio de Janeiro and Brazil, and later enjoyed great success in Europe.

The *maxixe* has sometimes been called the Brazilian *tango*, perhaps due to editorial demands. Among high and middle classes—the people who really bought the scores—there was still a great resistance to this ‘obscene’ and forbidden rhythm.

The main composer of *maxixes* (Brazilian tangos, if you wish) was Ernesto Nazareth, a pianist of great talent and author of masterpieces like ‘*Odeon*’, ‘*Brejeiro*’, ‘*Apanhei-te, Cavaquinho*’, etc., although it is impossible not to mention also the woman composer Chiquinha Gonzaga. It is good to remark that Nazareth was as important to *maxixe* as the American composer Scott Joplin was to ragtime, styles with many similarities: they are both contemporaries, have strong black elements, are quite syncopated, and have contributed to the appearance of other styles. The *maxixe* developed into the *choro*, and ragtime became an ingredient of jazz. As Nazareth was the most significant name in this musical style, the piano became the instrument most associated with it, although the *maxixe* may obviously be played by other instruments or ensembles like the guitar, brass band or *regional de choro* (see the next study).

* Portuguese pronunciation.

MAXIXE

♩ = 85

0 5 0 1 0 2 1 0 4 0 0 3 1 2

0 3 2 0 5 0 3 1 0 0 2 2 0 3 2 0

0 0 0 0 1 0 0 0 0 0 0 0 0 0

1.

2 0 3 6 5 1 8 7 5 4 5 6 7 4 1 0

1 0 4 4 0 2 3 8 4 4 5 0 2 0

1 0 4 4 0 2 3 7 6 4 4 2 2 0

2.

3 1 0 3 0 1 0 0 1 0 2 1 0 2 1 0 2 1 0 5

3 2 0 0 3 2 2 2 2 2 1 4 2 1 2 1 2 2 3 0

3 2 0 0 3 2 2 2 2 2 2 4 2 1 2 4 2 3 0

Fine

13

2 0 2 1 3 2 0 3 1 2 2

0 2 4 4 0 1 0 4 2 2 1 4 2 1 2 2 2

0 4 2 0 4 2 0 0 4 2 4 0 4 2 4 3

17

T 5 4 0 9 7 6 5 4 5 6 7 0 10 10 10 10 12 0 4 0 0

A 2 4 7 7 5 6 7 0 3 2 1 9 9 3 0 0 1 2

B 0 4 7 0 0 0 7 9 9 9 0 0 1 2

(same fingerings of bars 13-15)

21

T 2 0 2 1 3 2 1 2 0

A 2 2 2 1 4 4 1 3 3 3 0

B 0 2 4 4 0 0 4 2 2 2 2 4 0 2 4 4 2

25

T 7 7 7 7 4 2 2 2 2 2 3 2 2 0 2 0 1 2

A 9 9 9 2 2 2 2 4 1 2 0 4 2 0 2 6

B 0 0 4 1 2 0 4 5

29

T 5 5

A 2 6

B 4 5

D.C. al Fine

T 5 5

A 2 6

B 4 5

Analysis

Like most Brazilian rhythms, the *maxixe* is written in a 2/4 time signature.

Form: The *maxixe* inherited the *rondo* form from the aforementioned European dances. It appears in two (A-B-A) or three parts (A-B-A-C-A), that usually have close inter-related tonalities. In our study, we are going to focus on the simpler two-part *rondo*. We'll be dealing with the other rondo form when we discuss the *choro*. As to the keys, the first section is in A minor and the second one, in its parallel range—A major.

Harmony: The harmony of the *maxixe* is usually very simple, employing diatonic triads, secondary seventh dominant chords, and diminished seventh chords.

Melody: With a quite intense and syncopated rhythm (see next heading), the melodies are mainly formed by arpeggios and scales. Melodic inflections including diatonic and chromatic passing tones, auxiliaries, *échapées* and *appoggiature* are often used between the chord tones, giving the style its particular colors (see bars 3, 6, 7, 8, 17, 18, 20 and 24).

Rhythmic motives: Both the *maxixe* and the *choro* have many things in common; including form, harmony and melodic structure. As to the rhythmic aspect, for the most part the typically syncopated motives (which will be studied in detail when we deal with the *choro*) are shared by the two styles. What makes them different, in fact, is a special rhythmic figuration that when used within the principal melody and/or in the accompaniment, clearly indicates that the style in question is the *maxixe*. This motive (shown below) may be found in nearly every measure of our study.

Ex. 1:



CHORO

(“SHO-ro”)

An essentially instrumental style, the *choro* appeared in the last decades of the 19th century. According to some musicologists the *choro* (“to weep,” in Portuguese) was not born as a style, but as a way in which the musicians of the time—better known as *chorões* (“weepers”)—played the *maxixes*, the *lundus* and the *polcas*, that is, more freely with accents and syncopations different from the usual ones. Traditionally great *virtuosi* who performed more syncopatedly, with sudden changes of dynamics and character and improvisations on the principal melody and counterpoint, the *chorões* were responsible, little by little, for the innovations that made the *choro* a style in itself.

Instrumentation was also an important factor. Initially performed by horn bands (as in the case of the *maxixe*), the *choro* soon reached the nightclubs of early 20th century Rio de Janeiro. This transition required more appropriate portable instruments that could be comfortably played around tables. These circumstances gave rise to the most typical *choro* ensemble—the *regional*. Although there are many variants, the *regional* basically consists of a seven-string guitar, a conventional guitar, a *cavaquinho*, a mandolin (the latter functions both harmonically and melodically, alternating with the soloist) and a flute responsible for the themes. Percussion is usually provided by a *pandeiro*, but in larger groups, a shaker, a *reco-reco* and a *surdo* are also used. Another wind instrument (clarinet, sax or trombone, for instance) may also join the band, offering counterpoint—almost always improvised—to the flute. It is evident that other instrumental combinations have been tried successfully: a piano or a solo guitar (as shown in the next study), saxophone quartets, wind or brass quintets, and even electric guitar, bass and drumset groups.

The history of the *choro* is filled with great composers: Pixinguinha is, doubtlessly the greatest of all. A very talented flutist and saxophonist, he is the author of true masterpieces like ‘*Segura ele*’, ‘*Proezas de Solon*’, ‘*Ingênuo*’, ‘*Lamentos*’, etc. Other important names are: Patápio Silva, Joaquim Callado, Jacob do Bandolim, Waldir Azevedo (who composed perhaps the most worldwide famous *choro*, ‘*Brasileirinho*’), Zequinha de Abreu (‘*Tico-tico no fubá*’), K-Ximbinho, Luís Americano, etc. Even Heitor Villa-Lobos, who is considered one of the greatest classical composers of the American continent, was in his youth a *chorão* and used to play his guitar in the night *choro* sessions around the city. This experience was so essential to his musical formation that, even when already famous, he composed the ‘*Choros*’ series of 14 pieces using the most varied instrumentation from solo guitar—in the first one to symphonic orchestra—in the 11th.

CHORO

♩ = 75

T 3 3 1 0 0 0 3 | 5 3 0 3 0 0 | 3 3 1 0 0 0 3 | 3 1 0 3 0 0

A 3 3 4 4 | 5 0 3 2 | 3 3 4 4 | 5 0 3 3

B 3 3 4 4 | 5 0 3 2 | 3 3 4 4 | 5 0 3 3

T 1 1 0 3 1 0 | 0 0 0 0 | 2 2 1 1 1 3 | 2 3 3 3 3 3

A 2 2 2 2 1 | 0 2 2 2 | 0 0 0 1 3 | 2 3 3 3 3 3

B 2 2 2 2 1 | 0 2 2 2 | 0 0 0 1 3 | 2 3 3 3 3 3

T 8 5 6 6 5 3 | 2 1 2 5 7 | 5 5 3 0

A 7 8 7 0 6 6 | 0 0 3 4 0 | 1 2 1 2 8 | 5 5

B 7 8 7 0 | 0 0 3 4 0 | 1 2 1 2 | 3 2 1

T 2 3 1 2 | 3 3 2 3 5 | 0 0 3 0 | 1 8

A 2 2 2 | 0 0 3 0 | 1 2 3 | 3 0 2

B 0 0 0 0 | 0 1 2 3 | 3 3 | 3 0 2

To Coda 1. $\frac{1}{2}$ C. VIII

Fine

2.

17

T
A
B

1/2 C.V. 1/2 C.V. C.VII

21

T
A
B

C.VII 1/2 C.XII

(same fingerings of bars 18-20)

25

T
A
B

1/2 C.II 1/2 C.I I. C.V

29

T
A
B

33

2. C.III

Coda

D.C. al Coda

T 5 3 0 2 3 0 1 1 0 3 2 0 0 3 2 0 0

A 5 3 0 2 3 0 1 1 0 3 2 0 0 3 2 0 0

B 5 3 0 2 3 0 1 1 0 3 2 0 0 3 2 0 0

37

C.I

T 0 1 0 1 0 3 2 0 1 0 6 5 0 3 1 3 1 0

A 0 0 1 0 1 2 1 2 0 3 2 0 1 0 3 1 0 2

B 3 3 3 3 1 3 3 3 2 0 4 0 3 4 0 2

41

1/2 C.I

1/2 C.X

C.I

C.III

T 4 2 1 10 13 11 10 11 3 2 3 3 1 1 3 1 5 0 3 2 1 0

A 3 10 10 3 3 2 3 3 3 1 3 1 3 2 1 0 4

B 3 1 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

45

C.III

1.

2. C.I

D.C. al Fine

T 3 3 1 2 3 2 0 3 3 3 2 1 2 0 1 1 0

A 3 3 6 3 3 2 0 4 3 3 2 1 2 0 1 1 0

B 3 3 6 3 3 2 0 4 3 3 2 1 2 0 1 1 0

Analysis

Form: The *choro* is in the three-part *rondo* (A-B-A-C-A) form. The tonalities of the three sections are as follows: C major, A minor and F major.

Harmony: The same class of chords used in the *maxixe*—diatonic triads and secondary dominants—is applied to the harmony of the *choro*. However, some chords borrowed from related tonalities (like $\sharp\text{IVm}7(\flat 5)$ or $\text{IVm}7$, for instance) may also occasionally appear.

Melody: Besides what was said regarding the *maxixe*, a contrapuntal treatment of the bass line against the principal melody is also a part of the *choro* idiom. That becomes more evident in a *regional de choro*, where the flute theme ‘talks’ to the *baixarias* (that is, the typical bass line) of the seven-string guitar. Since our study has been composed for solo guitar, there is obviously less counterpoint than usual, but even so, it is present in many parts of the piece (see, for example, bars 6, 10, 16, 19, 27, 30, 36, etc.).

Rhythmic motives: There are several rhythmic figurations (not to mention the numerous variations possible) that well characterize the *choro*. These are found throughout the study (Ex. 2).

Ex. 2:

The image shows eight rhythmic motives, labeled (a) through (h), arranged in two rows of four. Each motive is written on a single staff with a treble clef. Motives (a) through (d) are on the first line, and (e) through (h) are on the second line. Motive (e) includes a triplet of eighth notes. Motives (b), (g), and (h) feature accents (>) over certain notes. Motive (h) also includes a fermata over a final note. The notation uses 'x' marks to indicate specific rhythmic patterns, such as eighth notes, quarter notes, and rests.

(etc.)

SAMBA

(“SAHM-bah”)

Perhaps the best known Brazilian rhythm in the world, the *samba carioca* (that is, “born in Rio de Janeiro”) appeared at the beginning of the 20th century and was derived from the *maxixe*. There is an enormous variety of kinds of *samba* including:

- *Samba-de-roda*, a more Afro kind of samba, usually only sung, accompanied by rhythmic claps.
- *Samba-enredo*, performed in the parades of the so-called samba schools during Carnival. Although *cavaquinhos* and guitars may be present, the accompaniment of a *samba* school is essentially provided by its *bateria*, a huge ensemble of percussion instruments, divided in several sections—*surdos*, *repiques*, snare drums, *pandeiros*, *cuícas*, shakers, *agogôs*, and *tamborins*—resulting in a sound mass of impressive power.
- *Partido-alto* is characterized by the way in which the *pandeiro* is played—with strong strokes of the open right hand on its skin, and by its form. Only the refrain, which is sung by everyone in the group is unchangeable, as every verse is improvised by one of the musicians.
- *Samba-canção*, more melodious, with usually romantic themes.
- *Samba-de-breque*, similar to a sung *choro*, having its accompaniment often interrupted by the so-called *breques* or breaks during which the singer improvises in a half sung, half spoken manner, making humorous comments on the lyrics.
- *Samba-de-gafieira*, instrumental and appropriately danced in balls. This type of *samba* is performed by orchestras similar to big bands.
- *Samba-reggae*, born not in Rio, but in Salvador and made popular by the group *Olodum*. This *samba* is much less syncopated than the others. Its Afro-Jamaican character is intense, resulting from its instrumentation consisting only of different kinds of drums, without any harmony.
- *Bossa-nova* itself (see next study) may be considered as a variation of the *samba*. Due to its importance and universalization, it achieved the status of an independent style.

Each of these *samba* types has its own defining characteristics at times quite different from one another. Besides the way they are played, one must also consider their form, origin, lyrical characteristics, and instrumentation.

The present study does not fit any of the categories mentioned above: it is simply a traditional *samba* as in fact, that is the most common kind.

As to *samba* composers, due to their large number, we will mention only some of the most important in a semblance of chronological order: Donga, Sinhô, Noel Rosa, Geraldo Pereira, Wilson Batista, João de Barro, Assis Valente, Ari Barroso, Ismael Silva, Custódio Mesquita, Ataulfo Alves, Adoniran Barbosa, Lamartine Babo, Nelson Cavaquinho, Cartola, Nelson Sargento, Noca da Portela, Zé Kéti, Candeia, Martinho da Vila, Nei Lopes, Paulinho da Viola, etc.

SAMBA

♩ = 120

1/2 C.V.

T 5 5 5 5 5 5 5 5

A 6 6 6 6 6 6 6 6

B 0 0 0 0 0 0 0 0

5

1/2 G.V.

C.II

T 5 5 5 5 5 5 7 7 5 5 5 5 5 5 2 5 0

A 6 6 6 6 6 6 6 6 6 6 6 6 6 6 3 3 5 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0

9

C.II

C.VII

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 7

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

13

T 7 7 7 7 7 7 7 7 7 7 7 7 7 9 10 7 6 7

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 6 7

B 7 9 7 9 7 7 9 7 7 7 7 7 7 7 7 7 7 7 7

17 1/2 C.IV.....

T 10 9 10 7 7 7 7 7 7 7 7 10 9 4 4 0

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 5 5 0

21 1/2 C.II.....

T 2 0 5 3 0 0 3 3 3 3 3

A 0 0 0 0 0 0 2 2 2 2 2

B 0 2 0 2 3 4 0 0 0 0 0

25

T 3 3 3 5 2 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

29

T 2 2 3 2 1 3 3 3 3 3 3 3 3 3 3

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3 2 0

33

1/2 C.X — 1/2 C.IX

C.V C.IV C.III C.II

T 5 7 10 13 9 4 3 2 2 2 4

A 7 10 9 4 3 2 2 2 2

B 5 4 3 2 2 2 4

37

T 2 3 4 2 0 2 3 3 3 3 3

A 2 2 2 3 4 4 4 2 0 2

B 2 2 2 2 4 4 2 0 2

41

1. 1/2 C.V > 1/2 C.XII

2.

T 4 2 0 0 5 11 12 0 4 2 0 0 5 0 0 0

A 5 6 1 6 5 6 5 6 5 6 5 6 5 6 5 6

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Analysis

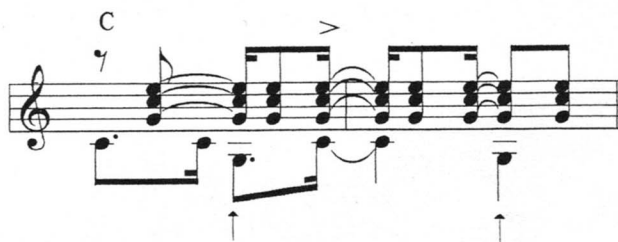
Form: All the kinds of *sambas* usually adhere to very simple forms, almost always A-B (with *ritornello*, like the one adopted in the study above) or A-B-A. It is not uncommon, though, that the borderline between the parts does not appear very clearly, as it happens in our case. In such situations, the beginning of the second section is often marked by the entry of the subdominant (IV), or by the cadence towards it (II-V/IV). In the study, that may be observed from bar 22 onward.

Harmony: The harmony employed in the *samba* is basically the same as the *maxixe* and the *choro*. In more modern compositions, however, four-part chords and even harmonic tensions (9th, 11th, etc.) have been gradually introduced. Modulations are rare, except in *sambas* of extended duration like, for instance, the *sambas-enredo*. Descending chromatic sequences of dominant chords, going towards V/II (like the one that appears in bars 35-36) are also typical.

Melody: Perhaps because of the fact that the *samba* is a singing style (rather than an instrumental one), its melodies are rhythmically quite less intense than the ones of the *choro*. They are, in the most simple cases, strongly based on chord notes (seldom on tensions) and are also more often built in the shape of scales than arpeggios, as may be noted in our study.

Rhythmic motives: The rhythmic accompaniment of the guitar itself characterizes the style. The chords are basically played with the figurations shown below, in Ex. 3. The bass notes alternate between the root and the fifth of the chord, stressing the second beat of the measure (one of the *samba* 'fingerprints') like a *surdo* (see appendix). Of course, variations of this kind of accompaniment—both anticipating or delaying the chords' entries—often occur and are always welcome because they add more swing to the rhythm as a whole.

Ex. 3:



BOSSA-NOVA

(“BO-ssah-NO-vah”)

The *bossa-nova* appeared in the late fifties, the result of a different (and much more syncopated) way of playing and singing the *samba*. João Gilberto was the musician who most influenced this new way of performing, with his famous guitar *batida* (right-hand rhythm pattern, alternating chords and bass notes) and his innovative style of singing in unprecedented rhythm patterns. The themes of the songs also changed in that they began to portray the life of the middle class people of Rio de Janeiro in a sunny landscape of beautiful women and beaches. This contrasted with previous themes, which dealt with the daily life in the *favelas* (slums) of the city.

Soon the *bossa*, enriched by typical jazz elements (instrumentation—piano, bass, electric guitar, drums and saxophone,—jazz, harmony and the use of improvisation), became a great success. Composers like Antonio Carlos, Tom Jobim (author of ‘*Águas de Março*’, ‘*Triste*’, ‘*Corcovado*’, ‘*Garota de Ipanema*’, ‘*Dindi*’, ‘*Desafinado*’, among many other famous songs), Roberto Menescal, Luis Bonfá and Carlos Lyra, have made it a sophisticated style—one of the favorites of musicians around the world. Their most famous compositions have been recorded time and again by a wide variety of artists including Frank Sinatra, Stan Getz and Ella Fitzgerald.

BOSSA-NOVA

$\text{♩} = 80$

C.III

C.II

T 1 0

A $\frac{1}{3} \frac{1}{3} \frac{1}{3} \frac{1}{3} \frac{1}{3} \frac{1}{3}$

B 0 0 3 3 3 3 5 3 2

5

T $\frac{3}{4} \frac{3}{4} \frac{3}{4} \frac{3}{4} \frac{3}{4}$

A $\frac{4}{2} \frac{4}{2} \frac{4}{2} \frac{4}{2} \frac{4}{2}$

B $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$

To Coda

9

C.III

A

C.III

T 5 5 5 5 5

A $\frac{5}{3} \frac{5}{3} \frac{5}{3} \frac{5}{3} \frac{5}{3}$

B 5 5 3 3 3 4 4 4 4 4 4 0 3

13

1/2 C.II

C.I

T $\frac{3}{3} \frac{3}{3} \frac{3}{3}$

A $\frac{1}{3} \frac{1}{3} \frac{1}{3}$

B 3 3 3 4 4 4 4 2 1 1 1

17

C.I.

T 3 1 3 3 4 3 3 1 1 6 6 6 6 6 6 6 6 7 3

A 1 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 4 1

B 1 1 6 6 6 6 6 6 6 6 6 6 6 6 1

21

C.II.

T 3 1 3 3 1 1 3 4 4 2 2 2 1 0

A 1 1 1 1 1 1 1 2 2 2 2 2 2 0

B 1 1 1 2 4 2 2 2 2 2 2 2 2 0

25

D.S. al Coda

T 5 5 5 2 2 2 2 3 3 2 1 3 3 3 1 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

⊕ Coda

29

T 4 0 3

A 4 0 3

B 3 3 3

Analysis

Form: Overall, due to the strong family likeness that links them, the form used in the *bossa* is the same as the one used in the *samba*, that is A-B or A-B-A.

Harmony: One of the features of the *bossa* is the employment of a more sophisticated kind of harmony. Seventh chords (triads are rare) are used, with one or more tensions in them. Regarding harmonic functions, all sorts of borrowed and diminished chords (almost always with 9th or 13th added), altered dominants, and *subV*'s are common. Modulations in the same part, or from one to another, often occur. In our study, you may observe a modal interchange where the tonality of the piece, at times, oscillates between C major and C minor.

Melody: The most remarkable factor of the melodic lines of the *bossa* is the way in which they often stress the harmonic tensions (see bars 1, 3, 5, 7, 9, 13, etc.), a quality highly uncharacteristic of the *samba*.

Rhythmic motives: In this instance, the rhythmic motives originate from the guitar accompaniment itself—the aforementioned *batida*, created by João Gilberto. Rhythmic figurations of the *bossa* melody are usually much more syncopated than in the case of the *samba*. In fact, the rhythmic motives are essentially the same, only differing in being more often anticipated through ties. This causes an impression of the absence of 'ground' (bass foundation to a chord) that is exactly the secret of the *bossa*'s special swing. This characteristic may be easily noted in our study.

FREVO

(“*FREH-voh*”)

The *frevo* is an urban style, one of the few that did not originate in Rio, but rather in the city of Recife, capital of the state of Pernambuco. Appearing at the beginning of the 20th century, it derived from a dance with the same name with lively arm and leg movements. One of its most unusual and picturesque features is the dancers' choreography, featuring colored umbrellas held in their hands. Both the music style and the dance are traditionally associated with the Pernambucanian Carnival.

The *frevo* has a joyful mood and it is always performed in a fast tempo, that demands a commensurate level of virtuosity from the musicians. A typical *frevo* band is composed of a good number of wind instruments (in general, piccolos, trumpets, trombones, and saxes) accompanied by snare drums and *surdo*. In the forties, the composers Dodô and Osmar invented a new way of playing the *frevo*—the so-called *trio elétrico*, which is a large group composed of singers, horns, electric guitars and bass, *guitarra-baiana*, and several percussionists. During Carnival, they play on the back of a big truck, which drives slowly along the city streets—stopping here and there.

Besides Dodô and Osmar, whether sung or played the *frevo* has also among its principal composers: Zuzinha, Capiba, Nelson Ferreira, Raul and João Valença. Nowadays, names like Hermeto Pascoal, Egberto Gismonti, Sivuca, Alceu Valença, and Moraes Moreira help to keep this exciting rhythm alive.

FREVO

$\text{♩} = 150$

T 0 2 0 2 | 3 2 5 0 | 2 | 2

A 2 | 2 | 2 | 2

B 5 | 5 | 2 | 2

5

T 2 0 2 0 | 2 0 3 2 | 3 | 2

A 0 | 2 | 2 | 2

B 0 | 2 | 2 | 2

9

T 4 2 4 2 4 | 2 4 2 7 4 | 0 12 | 12 9

A 4 2 4 2 4 | 4 2 4 2 4 | 0 12 | 12 10

B 2 2 2 2 2 | 2 2 2 2 2 | 0 0 | 0 0

To Coda

13

T 0 2 3 2 3 | 5 3 2 0 | 3 2 3 | 0 2 0 2

A 0 | 0 | 0 | 0

B 5 | 5 | 5 | 5

17

2. 1/2 C.X

C.VII

T 3 0 2 0 2

A 2

B 7 7 7 7 7 10

21

C.VII

1/2 C.V

T 10 8 8 7 7 0 0 3 2

A 0 3 2

B 0 7 7 0 0 0 0 8

25

T 8 7 7 0 0 3 2 3 2 1 3

A 0 0 4 2 3 2

B 0 0 2 3

29

T 0 3 3 0 3 3 3 2 3 5 0 7 0

A 0 3 3 3 2 3 4

B 4 0 2

33

C.VII

C.V

1.

T 8 7 0 7 6 7 5 7 7 7 10

A 9 0 0 6 7 6 7 8 8 8

B 7 0 5 0 7

37

2.

D.S. al Coda

T 10 0 2 0 2 3 0 2 0 2

A 7 7 2 2

B 0

⊕ Coda

40

T 10

A 11

B

Analysis

Form: Almost always A-B-A (as it is in the case of our study).

Harmony: Triadic, with occasional secondary dominants.

Melody: The melodies of the *frevo* are basically built on arpeggios, although passing and auxiliary tones are also used in order to create rhythmic figurations in fast sixteenth notes, as you can note in bars 1 and 4.

Rhythmic motives: There are several typical rhythmic motives of the *frevo*, all of them derived from cells in eighteenth and sixteenth notes. Example 4 illustrates some of them. Another point that should be remarked upon is the treatment of the bass line of the *frevo*: in general, it is written in quarter notes, as a typical jazz walkin' bass (see beginning of part B), however it is not uncommon that sometimes it stresses the upbeats of the measures. This usually occurs in the cadences, where the bass notes are struck at the same time as the chords (see bars 33-34). The passage from bar 28 to 30 illustrates another very characteristic element of the *frevo*.

Ex. 4:

Example 4 illustrates six rhythmic motives (a-f) on a single staff. Motives (a) through (f) are shown as rhythmic patterns on a single staff, with 'x' marks indicating note positions. Motives (a) through (c) are grouped together, and motives (d) through (f) are grouped together. Motive (f) includes a slur and an accent (>) over the final note. The notation is as follows:

- (a) Four eighth notes, each with an 'x' above it.
- (b) Eight sixteenth notes, each with an 'x' above it.
- (c) Four eighth notes, each with an 'x' above it, followed by a quarter note with an 'x' above it.
- (d) Four eighth notes, each with an 'x' above it.
- (e) Eight sixteenth notes, each with an 'x' above it.
- (f) Four eighth notes, each with an 'x' above it, followed by a quarter note with an 'x' above it, a slur over the last two notes, and an accent (>) over the final note.

(etc.)

BAIÃO

(“bi-AWN”)

The *baião* is one of the most interesting Brazilian rhythms. Unlike the other ones already studied, its origin is not in the African traditions of the slaves, but in the folk music brought to the Northeast of Brazil by the Portuguese colonists. This music contains plenty of Arabic elements (particularly the way of singing and the melodic scales used in it), acquired during the long Arabic occupation of the Iberian Peninsula in the Middle Ages.

Based on the *baião*, a countless number of other non-urban rhythms were gradually being created, differing one from the other only by slight variants in their rhythmic cells, by regional singularities (a kind of musical ‘accent’) or by their typical instrumentation. Some of those ‘substyles’ include: the *xaxado*, the *embolada*, the *coco*, and the *calango*.

Around 1940, the *baião* was very popular in the South of the country and in a few other parts of the world. That popularity is mainly due to Luiz Gonzaga, and Humberto Teixeira—authors of the famous ‘*Asa Branca*’, among many other compositions, as well as Jackson do Pandeiro. In more recent years, the rhythm has been widely used in Brazilian instrumental music, with Hermeto Pascoal being the principal and most masterful proponent.

The typical instrumentation of the *baião* consists of *pifaros*, accordion, *viola*, and fiddle, with percussive accompaniment added by triangle and *zabumba*.

BAIÃO

(6th = D)

♩ = 95

0 12 2 0 0 12 0 1 0 0 0 0

T 3 3 2 1
A 4 3 2 2
B 0 0

5

0 0 0 3 3 2 1 1 1 1 1 1

T 0 3 3 2 1 1 1 1 1 1 1 1
A 0 2 0 0 4 3 2 1 0 2 2 2 3 0 0 0 2
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

9

0 2 2 2 1 0 0 2 0 0 0 0 2 8 7 4 2 2 2 2

T 1 1 1 2 3 3 1 1 2 8 7 4 2 2 2 2
A 0 2 2 2 1 0 0 2 0 0 0 0 2 8 7 4 2 2 2 2
B 0 2 2 2 1 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0

14

0 7 7 0 1 3 3 1 2 0 0 2 0 2 0 0

T 0 7 7 0 1 3 3 1 2 0 0 2 0 2 0 0
A 0 7 7 0 0 3 3 1 2 0 0 2 0 2 0 0
B 9 9 7 6 0 0 4 3 3 5 5 3 1 0 0

18

(2nd time)

C.III

T 1 0 3 4 3 3 8 8 6 5 7 5 8 5 8 0 0 3 7

A 8 8 7 7 6 8 0 0 0 3 7

B 0 0 0 0 3 5 0

(same fingerings of bars 18-19)

22

T 1 0 3 4 3 3 8 8 12 10 10 8 5 7 7 0 0 2 3

A 8 8 7 7 6 8 0 0 7 0 0 2 2

B 0 0 0 0 2 2 1 0 0

1/2 C.VII

26

T 7 9 7 7 7 9 7 10 11 10 8 10 7 0 0 0 0

A 7 9 7 7 9 7 7 7 7 7 7 7 10 7 8 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3

1/2 C.X

31

T 1 1 1 0 0 0 10 10 10

A 2 2 2 0 0 0 10 10 10

B 0 0 4 6 8 0 11 11 11

Analysis

Form: Varies from piece to piece, although, in general, it is simple. The form of our study is: A-B-A'. The recapitulation of the first part is done in a varied and reduced manner (see below).

Harmony: Perhaps the most interesting aspect of the traditional *baião* (and of other related styles) is the fact that its harmony is modal and not tonal. Resulting from the already mentioned Arabic heritage, the *baião* is almost always written in the mixolydian mode (sometimes the $\flat 7$ -lydian is also used). It is also possible to find cases of modal interchange, that is, changes of modes and/or modal centers in order to add different 'colors' to the piece. In our study there is only one center, D. Parts A and A', based on the $\flat 7$ -lydian scale, and the central section, on the dorian scale are, however, often enriched by other modal 'spices' including the phrygian (compare bars 1 and 2 for instance — the alternance E-E \flat is present throughout the piece), the aeolian (bars 6, 15, 17, 20, etc.) and the mixolydian (bars 29-31).

Another characteristic of the harmony of the *baião* is the use of the pedal point. In our case, D (sixth string has been lowered a whole tone), during parts A and A', and a double pedal, A-D, in the contrasting section B.

Melody: The melodies of the *baião* usually employ many more arpeggios than scale-like segments, perhaps in order to stress the mode. For the same reason, chromatic inflections are rare as the use of such inflections is a more tonal procedure than a modal one. It is clear that in the cases where there is modal interchange — as in our study — the differential notes are generally emphasized.

The melodic variation of the principal theme, in A' (bars 26-35) is also worthy of mention. It is an often-used element in *baião*: one note (D, in this case) is repeated, alternating with others, which resemble the original melodic contour, in steady rhythmic figuration, almost always in sixteenth notes.

Rhythmic motives: The main rhythmic cell of the *baião* is shown in example 5. This rhythm and its variations may be easily found throughout our study.

Ex. 5:



XOTE

(“SHO-teeh”)

The etymological origin of the word ‘*xote*’ is interesting: it is derived from the German term ‘*schottisch*’, a Scottish dance, introduced in Rio in the 19th century. Influenced by the unique performance style of Brazilian pianists, the *xótis* (as it was called in the beginning) soon incorporated the syncopated ‘language’ of black rhythms, becoming quite similar to the *lundu* and the *polca*. The *xote* is distinguished in being slower and having a sorrowful, melancholic nature.

The kind of *xote* which is played in the Northeast of Brazil (as in the case of our study) is, in fact, a completely different style from the one mentioned above. It became popular due to the boom of the *baião* that occurred in the middle of the 20th century. It displays, however, two essential differences from the latter: a) *xote*’s themes are almost always light, romantic and at times comic. The *baião*, on the other hand, deals with the problems of disadvantaged people of the region; b) the *xote* is played with a singular style of swing (see analysis).

The traditional instrumentation of the *xote* is usually the same as the *baião*, although nowadays both are more and more frequently played with modern instruments as well — such as electric guitar and bass, keyboards, and drums.

The principal *xote* composers are — as in the case of the *baião* — Luiz Gonzaga and Humberto Teixeira. Due to the similarities between both rhythms, that is not too surprising. Recently, during the eighties, composers Alceu Valença and Geraldo Azevedo have enhanced the *xote* using rhythmic and harmonic elements from other styles including rock.

XOTE



♩ = 66

1/2 C.II

T 2 4 2 | 2 2 0 2 1 0 2 3 3 4 0 2 0 2 0 0 2 3
A 2 2 1 2 1 2 4 4 1 2 2 0 4
B 0 2 0 0 0 0 2 0

1. 1/2 C.II 1/2 C.II 1/2 C.II

5 3 0 5 3 2 0 2 3 2 3 2 4 5 5 7 7 7 5 5 3 2 3 0 3
A 2 2 2 2 2 0 2 2 2 2 2 0 2 2 6 7 0
B 0 0 0 0 0 6 7 0

2. 1/2 C.II 1/2 C.V

9 3 0 5 3 2 2 2 0 0 3 3 2 2 0 0 2 5 7 7 5
A 2 2 2 2 2 0 2 2 2 2 2 0 2 2 6
B 0 4 0 0 2 0 0

1/2 C.II 1/2 C.II

13 5 3 2 2 0 2 3 3 7 7 5 5 3 3 2 2 0 0 2 3 3 2 5 9 7
A 2 2 2 2 2 0 2 2 2 2 2 3 2 3 0 2 3
B 0 0 0 0 0 0

17

C.VII

C.II

1/2 C.XII

T 7 7 10 9 7 7 9 0 0 2 2 4 4 4 2 2 0 12

A 8 8 8 7 9 0 0 2 2 4 4 4 4 4 4 0 13

B 7 7 7 7 7 2 2 0 2 4 2

21

(same fingerings of bars 1-4 and 9-12)

T 2 2 0 2 1 1 0 2 3 3 4 0 2 0 2 0 0 2 3

A 2 2 1 2 1 1 2 4 4 2 2 0 1 0 2 2 0 4

B 0 2 0 0 0 0 0 2 2 0 0 0 4

25

1/2 C.V

T 3 2 0 5 3 2 3 3 3 3 2 2 0 0 3 3 2 2 0 0 2 2 5

A 2 2 2 2 2 0 3 3 2 2 0 0 2 2 6

B 0 4 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Analysis

Form: Song form: A-B-A.

Harmony: Diatonic and triadic, with secondary dominants. The use of borrowed chords is very rare.

Melody: The melodic construction, like most other Brazilian styles, is mainly based on arpeggios and scale-like segments. Repeated notes are idiomatic (see bars 10-11, 14-15, 18-19 and 26-27).

Rhythmic motives: The most remarkable feature of the *xote* is its swing (a shuffle-like one, very similar to reggae's); sixteenth notes must be played like triplets (see the example below).

Ex. 6:

The rhythm:

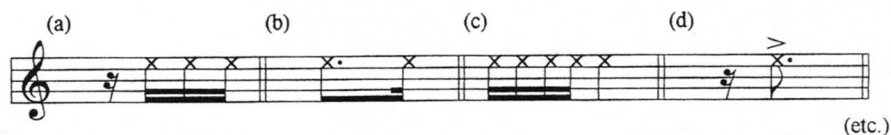
Must be played in the following manner:



The accompaniment of the *xote* — another similarity to the Jamaican rhythm — often appears at the upbeats of the measures (see bars 1, 3, 5, 7, 11, 13, etc.).

More characteristic rhythmic motives:

Ex. 7:



AFOXÉ

(“ah-fo-SHEH”)

It is in the city of Salvador, capital of the state of Bahia, that we find the most strongly preserved Afro-Brazilian cultural and religious roots. The rhythm of the *afoxé*, for instance, was born of a ritual dance of the *candomblé*, a cult brought to Brazil by the slaves during the 17th century. In the beginning, it was accompanied only by singing, drums and hand claps. Much later, in the 20th century, the *afoxé* became more of a musical style in itself like the *samba* or the *frevo*, for example — practically inseparable from the sensual and gracious movements of the original ritual dance.

After all this time, the *afoxé* has largely retained its original identity and several groups like the famous ‘*Filhos de Gandhi*’ (who parade during the Baianian Carnival) contribute to the continuity of this stylistic tradition. It remains one of the most compelling and swinging Brazilian rhythms, perfectly adapted to the language of modern popular music. It has further assimilated modern instruments (electric guitar, bass, and drums), acquiring new harmonies and themes and other elements in response to modern influences. The compositions of Gilberto Gil and Caetano Veloso are good examples of this tendency.

AFOXÉ #1

♩ = 96 1/2 C.V. -----

T
A
B

5

T
A
B

AFOXÉ #2

♩ = 94

The first system of musical notation for Afoxé #2 consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody in 2/4 time with a key signature of two sharps (F# and C#). The melody includes eighth and quarter notes, rests, and slurs. The guitar tablature staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings. The first measure has frets 0, 2, 2, 0 on the T, A, and B strings respectively. The second measure has frets 2, 2, 2. The third measure has frets 9, 10, 9. The fourth measure has frets 2, 2, 0. The fifth measure has frets 0, 0, 4, 2. The sixth measure has frets 0, 0, 0, 4, 2.

The second system of musical notation for Afoxé #2 continues the melody from the first system. It starts with a measure number '5' in a box. The treble staff continues with the same melodic line, including a circled '5' below a note in the third measure. The guitar tablature staff continues with fret numbers: 0, 2, 2, 2, 9, 9, 10, 10, 2, 0, 0, 0, 4, 2, 0, 4, 0.

AFOXÉ #3

$\text{♩} = 60$ 1/2 C.X 1/2 C.X

C.VII >

Da Capo and fade out

Analysis

Rather than presenting a complete study in the *afoxé* style with characteristic form and melody as it was done concerning the other styles in this book, we have chosen to present rhythmic-harmonic grooves without melody. Unlike the previous styles, which display remarkable individualistic features, the identity of the *afoxé* cannot be so easily determined. That identity depends on many variables, especially the rhythmic relationship that must exist between bass line and harmony, a sort of dialogue, resulting in a polyrhythmic texture that corresponds — in the primitive *afoxé* — to the juxtaposition of the different rhythmic cells played by the ritual drums. This characteristic may be easily observed in the three grooves: although they differ from one another in several aspects, all of them are clearly typical examples of *afoxés*.

More precise conclusions may be drawn from a careful hearing and comparison of three studies.

GUARÂNIA

(“*gwah-RAHN-nyah*”)

Strongly influenced by folk music of Paraguay, one of Brazil’s neighbouring countries, the *guarânia* is the typical style of music of the cowboys of Pantanal, located in midwestern Brazil. The origin of its name is related to the Guarani Indian nation which inhabits both countries and constitutes the ethnic base of the Paraguayan people.

The *guarânia* is traditionally sung in two voices, almost always in thirds, accompanied by guitar, accordion and several kinds of *violas* — so-called ‘*caipiras*’ — with varied tunings and numbers of strings.

Among its principal composers, one must mention the names of Almir Satter and Renato Teixeira.

GUARÂNIA

♩ = 130

Musical staff 1, measures 1-4. Includes guitar chord diagrams and fingering numbers (1, 2, 3, 4).

Musical staff 2, measures 5-8. Includes guitar chord diagrams and fingering numbers (3).

Musical staff 3, measures 9-12. Includes guitar chord diagrams and fingering numbers (1, 2, 3).

Musical staff 4, measures 13-16. Includes guitar chord diagrams and fingering numbers (1, 0, 3).

Musical staff 5, measures 17-20. Includes guitar chord diagrams, fingering numbers (1, 2, 3), and first/second endings (1., 2.).

Musical staff 6, measures 21-24. Includes guitar chord diagrams, fingering numbers (1, 3), and performance markings (C.III, *rall*, C.VIII).

Analysis

The *guarânia* is one of the few Brazilian rhythms written in 3/4 time.

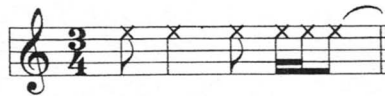
Form: A-B.

Harmony: Due to its country of origin, the *guarânia*'s harmony is almost always more simple than in the other styles, seldom employing chords that are not of degrees I, II, IV and V.

Melody: The melodic lines are basically formed by chord notes. Inflections such as passing tones and auxiliaries appear only occasionally. Besides that, *guarânia* melodies make frequent, idiomatic use of repeated notes.

Rhythmic motives: The repeated notes mentioned above demand commensurate rhythmic steadiness. Therefore the principal motive of our study (see ex. 8) illustrates one of the *guarânia*'s most characteristic features. The relationship between melody and harmony (almost always on upbeats) with the bass line (on downbeats) should also be noted, especially at ends of phrases (see bars 4-5, 9-10 and 14-15).

Ex. 8:



LAMBADA

(“*lam-BAH-dah*”)

A dance originating in the northern region of Brazil, more precisely, in the city of Belém, the *lambada* is closely linked to several Caribbean rhythms due to its proximity to Venezuela. In fact, at least in the case of music — great distances have made the Amazonian region more closely identified with the cultural traditions of Venezuela rather than with the creative centers of northeastern or southern Brazil. For many years the *lambada* had been restricted to that region, until being ‘discovered’ as an ‘exotic’ and sensual dance in Bahia’s Carnival in the late 80s. As in the case of the *maxixe* at the beginning of the century, it then became an overnight sensation, a trendy fashion that conquered France and later several other parts of the world. Inevitably, as is the norm in these cases, the *lambada* rhythm began to deviate from the original, incorporating sometimes irreconcilable elements that contributed to a rapid decharacterization of the style.

Regarding instrumentation, the *lambada* is usually played with drums, bass, electric and acoustic guitar, keyboards, accordion and a section of horns.

LAMBADA

♩ = 102

Musical notation for measures 1-4. The top staff is a treble clef with a 2/4 time signature. The bottom staff shows guitar fretboard positions for Treble (T), Alto (A), and Bass (B) strings. Measure 1 starts with a double bar line and a repeat sign. Measure 2 contains a 7-measure rest. Measure 3 has a 4-measure rest. Measure 4 has a 3-measure rest.

Musical notation for measures 5-8. Measure 5 is marked with a box containing the number 5. Measure 6 contains a 2-measure rest. Measure 7 contains a 3-measure rest. Measure 8 contains a 4-measure rest. Chord diagrams are shown above the staff: 1/2 C.II above measure 6, 1/2 C.III above measure 7, and 1/2 C.II above measure 8. A circled 2 is above measure 7. A circled 1 is above measure 8.

Musical notation for measures 9-12. Measure 9 is marked with a box containing the number 9. Measure 10 contains a 2-measure rest. Measure 11 contains a 3-measure rest. Measure 12 contains a 4-measure rest. Accents (>) are placed over the notes in measures 10, 11, and 12.

Musical notation for measures 13-16. Measure 13 is marked with a box containing the number 13. Measure 14 contains a 3-measure rest. Measure 15 contains a 4-measure rest. Measure 16 contains a 5-measure rest. Accents (>) are placed over the notes in measures 14 and 15.

(same fingerings of bars 1-8)

17

T
A
B

21

T
A
B

C.V

25

T
A
B

Analysis

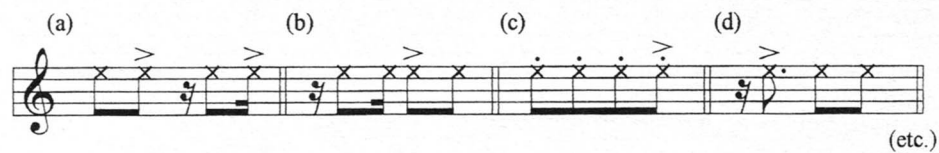
Form: A-B or A-B-A

Harmony: Triadic and diatonic, in most cases.

Melody: Although the *lambada* melodies are essentially built upon chord notes, inflections are often used. *Appoggiaturas*, like the ones that may be seen in the second part of the study (on the second beats of bars 12 and 14) are also very common.

Rhythmic motives: Due to its origin, the *lambada* employs rhythmic figurations similar to the *salsa*'s. There is, for example, occasional practice of anticipating the bass notes of the chords (see bars 2-3) and using successive upbeats (bar 10). Brazilian 'spice', however, is strong enough and is present in the syncopated cells (ex. 9) that, as we have seen in several parts of this book, are common to several of the other rhythms*.

Ex. 9:



* It is important to note that, even using quite similar (if not identical) rhythmic motives — and its variations — it is in the particular disposition of the accents that the essence of each style resides.

APPENDIX

Glossary of the Brazilian instruments mentioned in the text

PERCUSSION INSTRUMENTS

- AGOGÔ (“*ah-go-GO*”) — Consists of two small metal bells, one a bit bigger than the other (therefore lower-pitched), linked to each other by a U-shaped metal strip, where the instrument is held. It is played with a metal or wooden stick, alternating strokes between both bells.
- CUÍCA (“*coo-EE-cah*”) — A metal cylinder with a skin stretched at one end with a small wooden stick attached to its center, within the drum. The characteristic spicy sound of the *cuíca* is achieved through rubbing the stick with the right hand with the help of a piece of wet cloth, while the left hand besides holding the instrument, presses the skin on its outside, in order to obtain higher-pitched sounds.
- PANDEIRO (“*pan-DA-ro*”) — Consists of a leather or nylon skin stretched on a narrow wooden rim that has within its circumference, about eight symmetrical longitudinal cuts, to which four or five small, thin metal disks are attached. It is played by the right hand, with alternating movements of the wrist, thumb and fingertips on the skin. The left hand simultaneously holds the instrument while the wrist makes soft circular movements that cause the disks to sound in unison with the strokes. This is the principal Brazilian percussion instrument.
- RECO-RECO (“*HEH-co-HEH-co*”) — A long cylinder with a small diameter, made of wood or metal, with several ridges carved transverse to its body. In the metal *reco-reco* a spring takes place of the ridges. While the left hand holds the instrument, the right hand scrapes a thin stick back and forth over the ridges (a process similar to the one employed to play the washboard), producing a very piercing sound. The function of the *reco-reco* in a *samba* is usually to create a steady rhythmic pattern in eighth notes (accentuating one or the other).
- REPIQUE (“*heh-PEE-ke*”) — This drum has the shape as a small *surdo* and is held and played in the same way. Being a higher drum, in a *samba* school, it has the rhythmic function of providing an ‘answer’ to the low sounds of the *surdo*.
- SURDO (“*SOOR-do*”) — A long cylindrical drum (very similar to the lowest tomtom of a drum set) with a skin attached to each end and held by a belt hung on the player’s shoulder. The *surdo* (a typical *samba* instrument) is played in the following way: a mallet held by the right hand, strokes the skin on the weak beat (that is, the second one) of the measure, while the left hand is used to muffle the sound vibration on the strong beat.
- TAMBORIM (“*tam-boh-REEM*”) — Similar to a *pandeiro* but of a smaller diameter, the *tamborim* is played with a wooden stick. The player holds the instrument with the left hand, muffling the skin vibration with the forefinger tip, inside the rim. This is the highest-pitched *samba* drum and the one responsible for the most daringly syncopated rhythmic figurations.
- ZABUMBA (“*zah-BOOM-bah*”) — A short cylindrical drum, with an even larger diameter than the *surdo* with skins on both ends. Hung by a belt, it is played with a mallet held by the right hand producing a low sound, in answer to high-pitched strokes produced with a little stick (left hand) on the bottom skin of the instrument.

WIND

PÍFARO (“*PEE-fah-ro*”) — A small rustic, high-pitched transverse flute made of wood with a register similar to the piccolo. Typically used in performance of northeastern Brazil.

STRINGS

CAVAQUINHO (“*cah-vah-KEEN-ño*”) — A small four-stringed instrument (tuned DGAD) and quite similar to the ukulele. Although it assists the guitar in the harmonization of *choros* and *sambas*, the *cavaquinho* has an essentially rhythmic nature, resulting from syncopated movements of a plectrum.

GUITARRA-BAIANA (“*guee-TAH-hah-bi-Ã-nah*”) — This four-string electric instrument might be considered a kind of soprano electric guitar tuned in fifths (GDAE). It is used essentially as a solo instrument and capable of great virtuosity.

VIOLAS CAIPIRAS (“*vee-OH-lahs-cah-ee-PEE-rahs*”) — Depending on the geographical region, there are many kinds of *violas*, with different sizes, tunings and numbers of strings. The most common one has five steel strings, tuned ACGBE.

VIOLÃO DE SETE CORDAS (“*vee-oh-LÃW-deh-SEH-teh-COR-das*”) — A guitar with an extra lower string — C — (besides the six conventional ones). This instrument is mainly responsible for one of the ‘footprints’ or defining characteristics of the *choro*, the *baixarias*. These low virtuosic melodies dialogue with the main theme simultaneously providing the root of the chord.