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PLAY-ALONG

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* Tracks 3–17 feature the soloist/rhythm section, tracks 18–32 are rhythm section only

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E \flat

Santa Cruz

to Milton Nascimento

Fernando Brandão

TRACKS
11
26

Baião

♩ = 116

Intro

Chords: C \sharp , C \sharp -A, C \sharp -7, C \sharp -A

Chords: C \sharp , C \sharp -A, C \sharp -7, C \sharp -A

Chords: C \sharp -9, C \sharp -A, (E \sharp 13)

Chords: A Δ , G \sharp -7, F \sharp -7

Chords: F-7, E7, A Δ , G \sharp -7

Chords: C \sharp -7

Chords: C \sharp -9, C \sharp -A

Chords: A Δ , G \sharp -7, F \sharp -7

Sequence in 3/4

Chords: F-7, E7

Sequence in 3/4

Chords: A Δ , G \sharp -7

- Sequences and phrases that go across the barline:
 - mm. 19–21
 - m. 25 contains rhythmic displacements
 - m. 26 contains rhythmic displacements
 - mm. 37–38

- mm. 39–43
 - mm. 47–48
- Different upper structures can create more than one possibility for scales in $A1^{\circ}$:
 - m. 16: $EA7^{\circ}15$, Superlocrian (Note: $C1$ is a passing note to this upper structure chord!)
 - m. 30: $G17$, Superlocrian
 - mm. 47–48: The scale is $G1$ harmonic major!
 - Other possibilities are $A1$ Locrian and $G1$ harmonic minor

Exercises

- Listen to the 7/4 groove and play in unison with the accompaniment.
- Improvise using pentatonic scales of root and 5^{th} (e.g., for the B- chord use B- and/or $F\sharp$ - pentatonic scales).
- Write down, play and improvise on the possible different scales for $A1^{\circ}$ that are mentioned above.
- Create another sequence in 2/4 with across-the-barline phrasing and play over changes.
- Try the following rhythmic motives when improvising:

After getting familiar with these rhythms, try modifying them. You can create simple variations like changing two 8^{th} -notes into a quarter note, or vice-versa.