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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

ANNOTATIONS AND EXERCISES

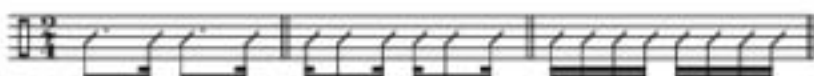
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RHYTHMIC AND MELODIC INTERPRETATION

There are different ways one can interpret the rhythms of any given melody in the styles presented in this book. First you need to get familiar with some of the typical rhythms that are often seen in Brazilian and Afro-Cuban music.

COMMON RHYTHMIC FIGURES

Repeat each figure several times in a loop. Practice them first using one single note.



Now work on some of the rhythmic variations that are constructed either by using ties and rests or in combination with other rhythms:

LENGTH OF SYNCOPATED NOTES

They can vary depending on tempo, style and personal interpretation. In faster tempos the tendency is to shorten syncopated notes:

This written rhythm...



...could be played like this:



or this:



SANFONA (p. 28)*Points of interest:*

- Typical modal *Baião* on the **A** section with Mixolydian and Lydian $\natural 7$ scales on D7 chord. All phrases in this section and tag are very typical of the style except for the chromatic line on mm. 72 through 75.
- The **B** section features a moving harmonic progression through a series of II V I .
- The repeated notes in the phrase in mm. 64 through 72 are also characteristic.

Exercises:

1. Explore the typical rhythmic and melodic motives below in your improvisation. Use Mixolydian and Lydian $\natural 7$ scales;

The exercises are as follows:

- Exercise 1:** Labeled '1 D7'. It consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.
- Exercise 2:** Consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.
- Exercise 3:** Consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.
- Exercise 4:** Consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.
- Exercise 5:** Consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.
- Exercise 6:** Consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.
- Exercise 7:** Consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.
- Exercise 8:** Consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.
- Exercise 9:** Consists of two measures. The first measure contains a quarter rest followed by an eighth note G4, a quarter note A4, and an eighth note B4. The second measure contains a quarter rest followed by an eighth note A4, a quarter note G4, and an eighth note F#4.