

DON'T GET ME WRONG

The second choro, "Don't Get Me Wrong," is in ABACA form. Like all good three-part choros, the theme of the A section alternates with contrasting themes, like in a classical *rondo*. The song also follows the traditional harmonic scheme: the first A section establishes the tonic key (C major), ending in measure 16. The B section modulates to the relative minor (Am), moving back at the end to the tonic (C major) in measure 34. The A section returns in bar 36 ending with a modulation to the sub-dominant (F major). The C section is the most active harmonically, progressing quickly through a number of chords, and sound the F major chord for only two beats before getting to the final cadence. The return to the final statement of the A theme in C major is prepared in measure 67.

The right hand provides a lot of energy throughout, with syncopation and sixteenth-note-triplet turns characteristic of the style. This, combined with the arrangement with pandeiro accompaniment, takes a load off the left hand, which as a result is sparser and less regular than in "First Choro." You can play quarter notes much of the time in the bass, and when you want to get more active, replace one with a dotted eighth note followed by a sixteenth. You will hear Alfredo Cardim adding some of these on **Track 22**.

The next example gives you the chance to practice this figure in every bar.

Ex. 25



Track 19



The first note of both turns in Example 26 is accented.

Ex. 26



Track 20



Improvisation is an important part of the choro tradition. While jazz players improvise new melodies over fixed chord progressions, chorões stay closer to thematic material. After learning a song "as written," you can come up with your own embellishments to the melody. Here are three variations of the first phrase to get you started.

Ex. 27



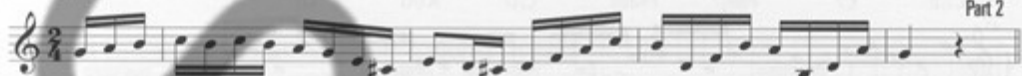
Track 21
Part 1



Ex. 28



Track 21
Part 2



Ex. 29



Track 21
Part 3

