

CHAPTER 2: SAMBA, CHORO, AND BOSSA NOVA

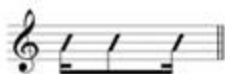
I present these three styles together because they were all born and developed in Rio de Janeiro, and they are all closely related. In fact, you'll often hear of two common sub-genres: the *choro-samba* and the *samba-bossa nova*.

The *carioca* rhythms (*carioca* is the term used to refer to Rio de Janeiro and its inhabitants) are those that represent Brazil throughout the world, and the reason is clear; for many years, Rio de Janeiro was the capital of Brazil, and though that's changed, it continues to be the cultural and artistic capital of the country. This applies not only in terms of music, but in all expressions of art. For this reason, we will begin by studying these genres because they are the ones that will allow us to study and understand the rhythms of other regions of Brazil.

To begin, we will analyze *choro* and *samba*. Although the moment at which both of these rhythms originated is not entirely clear, it is safe to say that both were born in Rio de Janeiro because of the recordings that survive to this day and the artists that made them famous. Thus samba and choro are two related rhythms born at approximately the turn of the 20th century.

RHYTHM PATTERNS

It's essential to bear in mind that both of these rhythms share a rhythmic cell of a half bar (all the carioca music is written in 2/4); Brazilians refer to this as *brasileirinho*.



If we repeat this cell, we have the full bar:



For certain variations of the samba and choro, or slow tempo tunes, it is often written as follows:



But since, as you can imagine, marking the two downbeats would not produce enough swing, we must add the syncopation. In the following case, the syncopation is clearly marked, as we will connect the last sixteenth note of each *brasileirinho* with the first sixteenth note of the following one, resulting in this marvelous pattern:



If the chords were to change, the first sixteenth note of the new chord would be replaced with a rest, and the pattern would look like this:



Now we will see another choro example on a faster tempo. In this song, "Noites Cariocas," we can again appreciate the great baixarias played by Dino 7 Cordas.



TRACK 12

NOITES CARIOCAS

G G^{o7}

TAB 0 0 3 3 | 0 0 0 2 0 0 | 3 1 4 2 0 3 2

G5 E7

(2) 5 4 2 0 | 3 3 3 1 | 0 4 0 4

Am Am(maj7)/G#

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

Am7/G Am7 D7 D7/C

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

In the following bossa nova classic, "O Barquinho" (or "Little Boat") by Roberto Menescal, we'll see how this new pattern is used.



TRACK 22

O BARQUINHO

Fmaj7 **Bm9**

Di - a de luz Fes - ta de sol... E um bar - qui - nho a des - li - zar. No ma-

TAB

E7#5 **Ebmaj7** **Am7**

cio a - zul do mar. Tu - do é ve - rão e o a - mor se faz. Num bar - qui - nho pe - lo mar que des-

TAB

D9 **Db9** **Gm7**

li - za sem pa - rar. Sem in - ten - ção, nos - sa can - ção. Vai sa - in - do des - se mar. E o

TAB

Original Lyric by Ronaldo Boscoli
 English Lyric by Buddy Kaye
 Music by Roberto Menescal
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CHAPTER 3: RHYTHMS FROM NORTHEAST BRAZIL

Northeast Brazil has a long list of rhythms of its own. Its most well-known genres include *baião*, *xote*, *frevo*, *afoxé*, and *marcha rancho*. We'll analyze each of the rhythms as we've done with the others.

BAIÃO

This rhythm was developed by Luiz Gonzaga, a composer and *sanfona* player (the *sanfona* is similar to the accordion). Its typical instrumentation and their functions are as such:

- Sanfona: harmony
- *Zabumba*: bass percussive sounds
- Triangle: subdivision, sixteenth-note patterns

The main rhythmic feature of *baião* is that the bass notes follow this pattern:



The variations are created by replacing some of the figures of the patterns with rests. Here are a few examples.

