5 BRAZILIAN

"LATIN MUSIC" is often used as a genric term, as if there were no distinctions between Afro-Cuban and Brazilian styles. But there are major distinctions, and it's important to understand them. By becoming familiar with the bass lines in this chapter and those in the Afro-Cuban chapter, a bassist will be able to recognize and play appropriate bass lines in almost any Latin style.

The roots of Brazilian go back over 400 years to when Brazil was a Portuguese colony. To manage the abundant slave population, the government supported the rule of slave kings and queens in each tribe. Their coronation ceremonies and celebrations were called "Maracatu." With the abolition of slavery in 1888 and with it slave royalty, Maracatu emerged as the musical ensemble and dance for street celebrations in the northeastern state of Pernambuco. The festivals evolved to include dancers and a "bateria" (percussion battery).

This legacy continues today, as Brazilian music is often performed in the tradition of the Maracutu (with a bateria comprised of instruments such as ago-go bells and surdo drums) far beyond the borders of Brazil. Large ensembles, rhythmic and percussion dominance, costumes, and dancers all create a celebratory atmosphere.

In contrast, in dance bands a single drum set player produces the different rhythms of the bateria, while the bass player augments the percussion, supporting it with a non-deviating steady pulse.

Prominent Brazilian bass players, and non-Brazilian bass players accomplished in the style, include Luizao Maia, Sizao Machado, Nico Assumpçao, Nilson Matta, Tommy Williams, and Ron Carter.

BRAZILIAN CHARACTERISTICS (ALL STYLES)

TONE: Bass +3 to +9 dB, Mids flat, Treble -3 to -6 dB. Emulates upright.

GEAR: Brazilian styles are well suited to upright bass, especially Samba with finger slaps between notes. Electric bass and fretless electric bass can also be used.

SAMBA

SAMBA IS THE MOST FAMOUS Brazilian musical style. The term is derived from the West African fertility dance "Semba," meaning "dance of the bellybutton." The styles presented in this section are derivatives of the Samba styles played in Carnaval.

What we now recognize as Samba developed in the working class areas in Bahia and Rio de Janiero during the early part of the 20th century. Stemming from the tradition of the Maracatu, Samba ensembles had large percussion sections. Samba became popular nationally in the 1930s via radio broadcasts. It gained worldwide recognition around 1940 when it became a featured musical style in Hollywood films, most notably those starring Portuguese singer/ musician Carmen Miranda. In the 1950s and 1960s, artists such as Stan Getz and Sergio Mendez introduced Samba to the Jazz genre.

The bass playing ideas presented here can be applied to Jazz performed in a Samba style or to authentic Brazilian music. The consistent and driving bass line pattern in Samba mimics the rhythm of the surdo drum, which matches the rhythm played in modern ensembles on the bass drum.

Samba Characteristics

Bass Grooves: 1) Play mainly roots and fifths; 2) Make use of repetitive patterns, both melodic and rhythmic—typically dotted quarter note with eighth note; 3) Play legato rather than staccato. Even though Samba is normally played and often notated in cut time (2/2), all examples here are presented in 4/4 for ease of learning. The important thing to remember is that *the pulse is two beats per measure*.

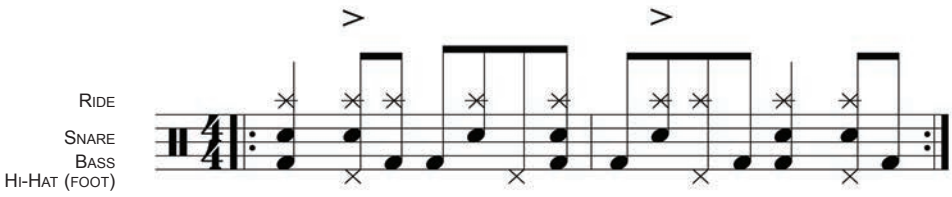
Technique: Finger style. There are numerous opportunities for soloing and standing out.

Chord Progressions: There are no common chord progressions in Samba. However, commonalities do exist: 1) Dominant 9th-type chords are common (as opposed to the major 7th chords characteristic of Bossa Nova); 2) Chord progressions are generally simpler and more repetitive than those of Bossa Nova (due in part to much faster tempos).

1) ii7 - iii7 - VI9 - VI9 - ii7 - iii7 - VI9 - VI9
2) V9 - I7 - V9 - I7 - I7 - I7 - IV9 - IV9 - II7 - II7 - V7 - V7
3) i9 - i9 - i9 - i9
4) Imaj**7 - vi7 - ii7 - V7 - I**maj**7 - vi7 - II7 - #II**dim**7 - iii7 - vi7 - vii7 - III7 - VI**maj**7 - VI**maj**7 - ii - V7**

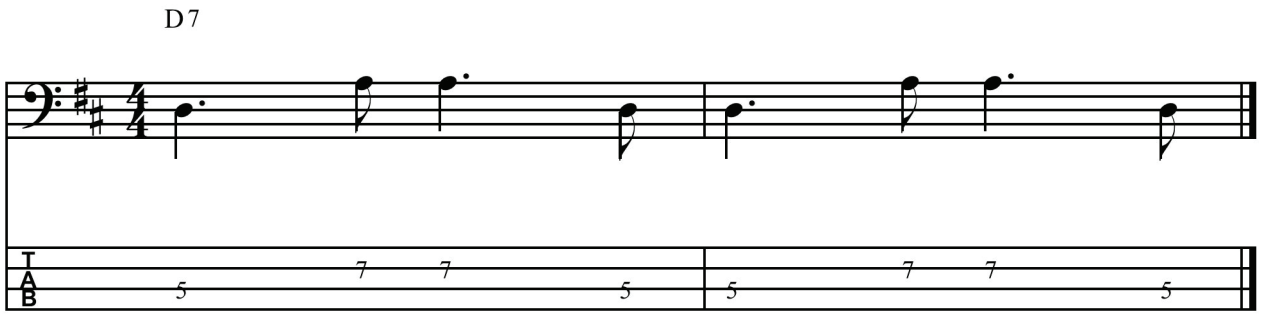
Quarter note = 170 – 260 bpm

Samba Drum Pattern

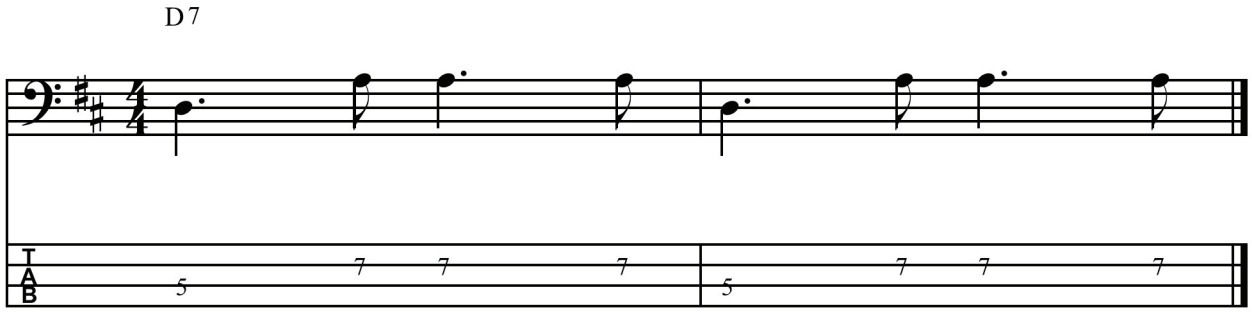


Samba Example 1 (CD 1 Track 48)

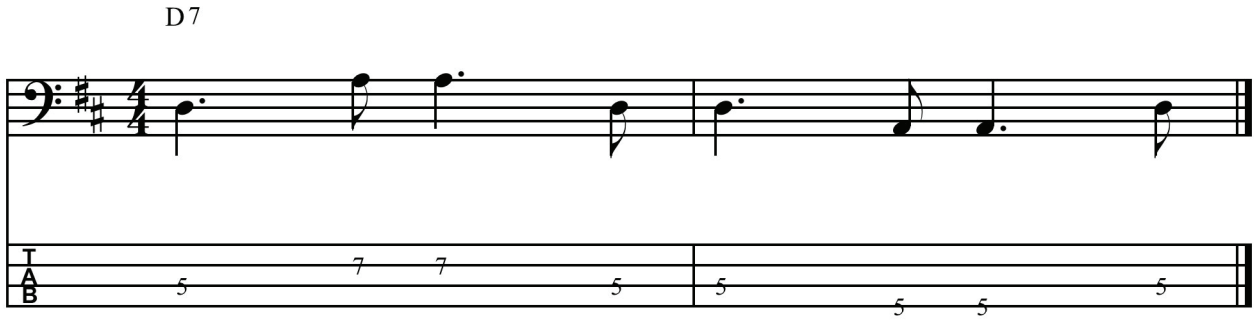
The following example and its two variations show the most common rhythmic figure in Samba bass lines.



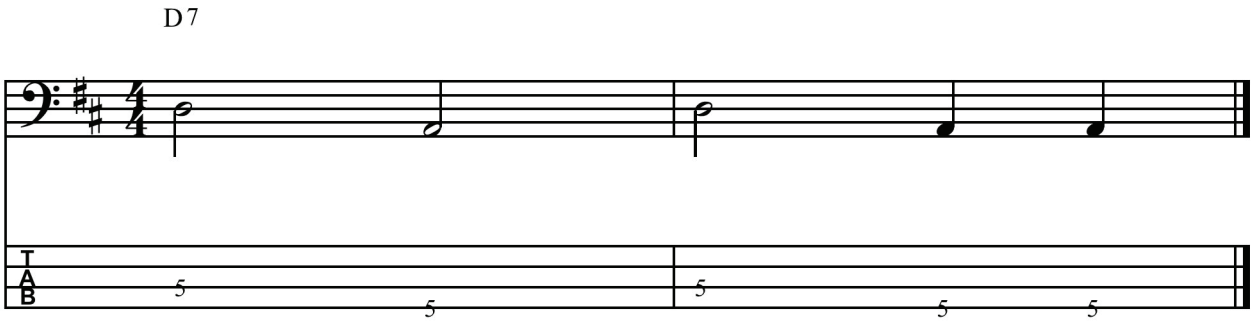
SAMBA EXAMPLE 1 VARIATION 1



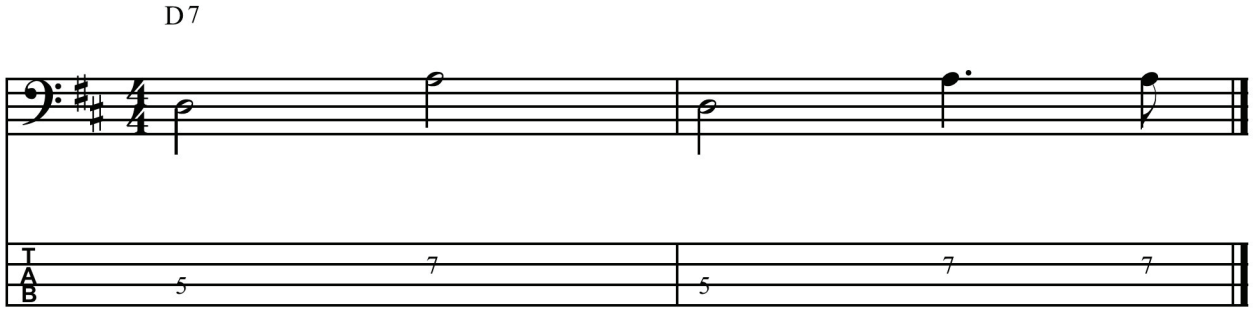
SAMBA EXAMPLE 1 VARIATION 2 (CD 1 TRACK 49, DVD TRACK 21)



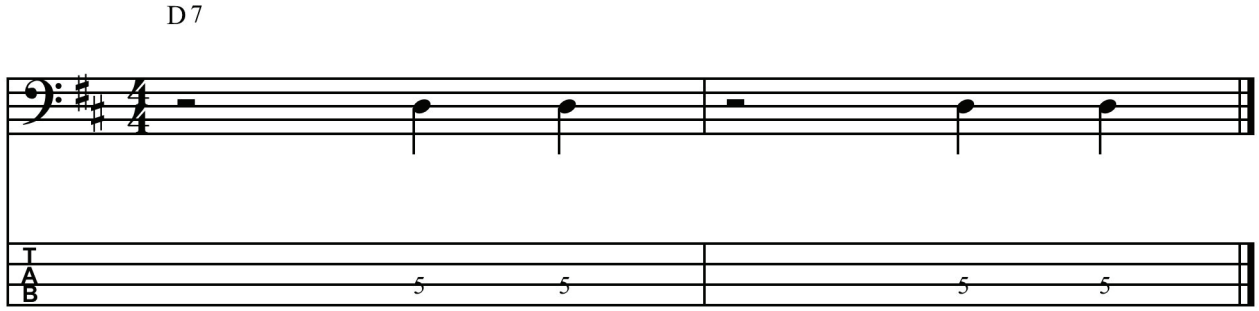
SAMBA EXAMPLE 2



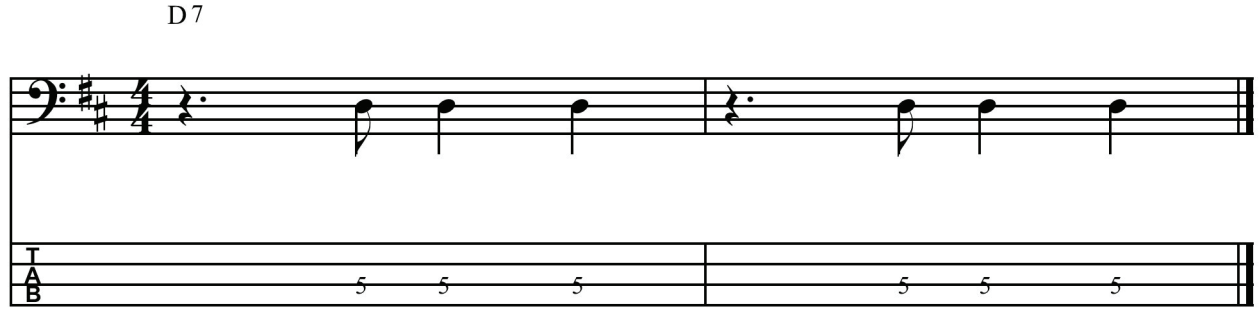
SAMBA EXAMPLE 2 VARIATION 1 (CD 1 TRACK 50)



SAMBA EXAMPLE 3



SAMBA EXAMPLE 3 VARIATION 1



BAIAO

THE ROOTS OF BAIAO (pronounced "by owe" or "by own") can be traced back to the northeastern Brazilian state of Paraiba. Though Baiao developed from the stylized dances of European settlers accompanied by Brazilian instruments, it allegedly originated with the dancing of Cangaceiros (Brazilian bandits). The primary percussion instrument was originally a zabumba (a large bass drum) played on both sides in a syncopated rhythm.

Baiao's development was greatly influenced by radio appearance in the 1930s and 1940s of musician Luis Gonzaga. Prior to this, Baiao was mainly an instru-

mental form, traditionally incorporating the zabumba, accordion, vocals, pandeiro (a tambourine without the jangles) and triangle. With air play, Baiao became popular throughout Brazil. At the same time, Baiao ensembles began to include the guitar. By the 1960s, Baiao rhythms made their way to the United States and into popular music in songs like Burt Bacharach's "Do You Know the Way to San Jose?" Baiao can now be found in American Jazz in compositions by artists such as Joe Henderson and Chick Corea.

Baiao Characteristics

Grooves: Even though Baiao is often played and notated in cut time (2/2), all examples here are presented in 4/4 for ease of learning. The important thing to remember is that the pulse is two beats per measure.

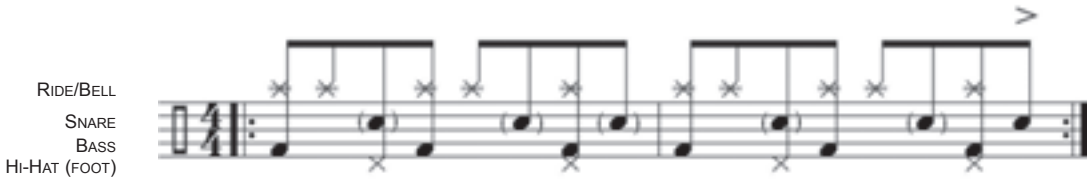
Because it's helpful to bassists to know the Baiao drum pattern, we've included it here. Notice the resemblance of Baiao bass lines and Baiao's bass drum pattern (**one** and two **and** three and **four** and) to those of some New Orleans and Afro-Cuban styles, and the absence of the characteristic Samba/Bossa Nova bass drum pattern (**one** and two **and three** and four **and one** and two **and three** and four **and one** . . .).

Chord Progressions: Baiao progressions are similar to those of Samba.

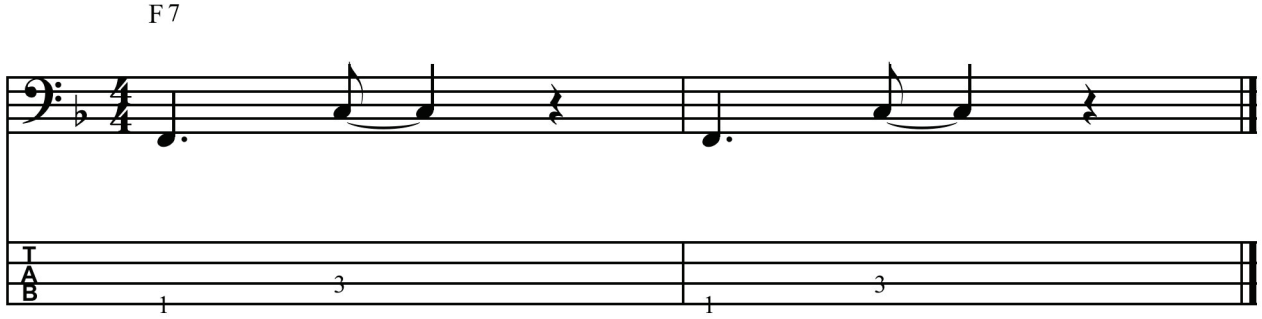
1) I9 - I9 - ii7 - V7 - iii9 - VI7 - ii7 - bII
2) I7 - I7 - I7 - I7 - IV7 - IV7 - I7 - I7 - V7 - IV7 - I7 - bIII7
3) I9 - I9 - I9 - I9 - bVI7 - V7 - IV7 - IV7 - III7 - bIII7 - bVI7 - bVI7 - v7 - v7 - I9 - I9

Quarter note = 170 – 240+ bpm

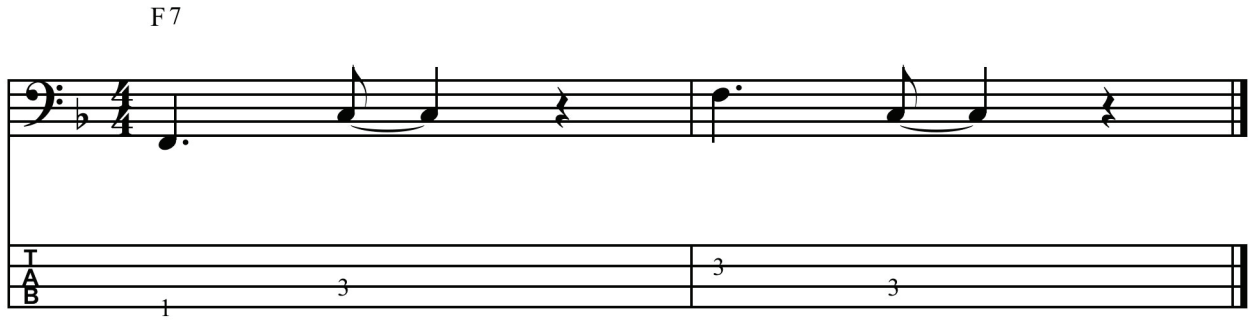
Baiao Drum Pattern



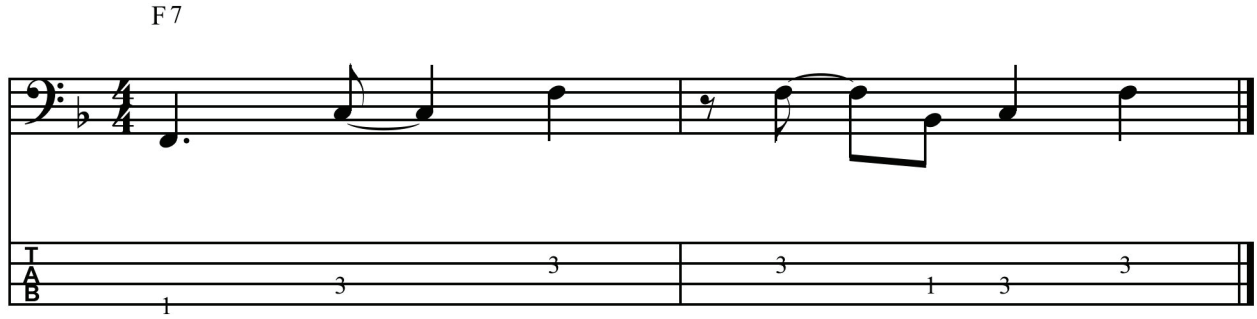
Baiao Example 1 (CD 1 Track 51)



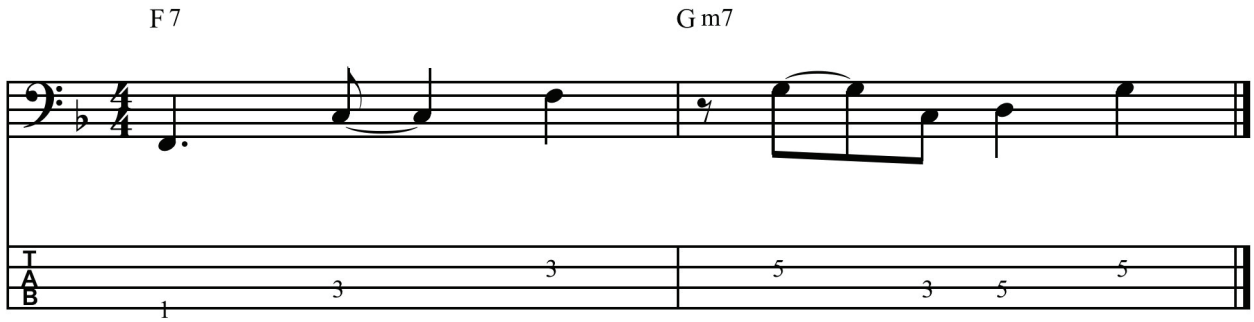
BAIAO EXAMPLE 1 VARIATION 1 (CD 1 TRACK 52, DVD TRACK 22)



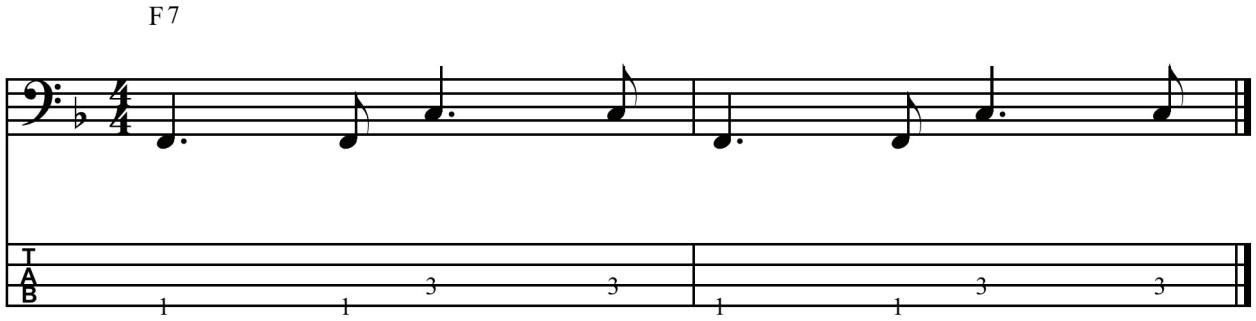
BAIAO EXAMPLE 1 VARIATION 2



BAIAO EXAMPLE 1 VARIATION 3



BAIAO EXAMPLE 2



BOSSA NOVA

WHILE SAMBA MUSIC traditionally dealt with the hardships of the Brazilian working class, Bossa Nova focused on the idyllic atmosphere of the prosperous neighborhoods along the beaches of Rio de Janeiro. Similarly, Bossa Nova composers and musicians tended to come from the middle and upper classes. To reflect its luxurious-lifestyle theme, Bossa Nova borrowed the rich chord structures found in American Jazz while retaining the drum rhythms of Samba, but at a slower and more relaxed tempo.

Bossa Nova was born in the 1950s (early examples being guitarist Joao Gilberto's song "Bim Bom" and, later, Antonio Carlos Jobim's "Chega de Saudade"), and very quickly became popular in Brazil. In 1963, "The Girl from Ipanema" ("Garota de Ipanema"), written by Vinicius de Moraes and Antonio Carlos Jobim, established the style worldwide. Since it was first recorded, over 300 recording artists have covered it.

By the mid-1960s, Bossa Nova had become accepted as a common style within American Jazz. As with Samba, American Jazz standards are often composed or played in Bossa Nova style (e.g., "Blue Bossa," by Kenny Dorham, with saxophonist Joe Henderson and bassist Butch Warren). In addition, variations on Bossa Nova can even be found in Rock music in songs such as "Break On Through" and "Light My Fire" by the Doors, and "Aja," by Steely Dan.

The Bossa Nova grooves which follow will work with both American Jazz standards and authentic Brazilian Bossa Nova. The constant bass pattern is identical to the one played in Samba, once again matching the rhythm of the bass drum in the first two examples. The drummer's ride hand commonly plays a consistent sequence of eighth notes, while the snare hand plays a rim click pattern often mislabeled as the "Brazilian Clave."

BOSSA NOVA CHARACTERISTICS

GROOVES: The grooves are written and felt in 4/4, unlike in Samba and Baiao.

CHORD PROGRESSIONS: There are no common chord progressions in Bossa Nova. However, commonalities do exist:

1) Major 7th chords are commonly used (often as the I chord).
2) Chord alterations (flatted fifths, sharp fifths, etc.) are common.
3) Step-wise and chromatic motion is common.
4) A chord progressing to another a tritone away is fairly common.
5) Cycle of fifths movement is very common.

Bossa Nova Characteristics (cont'd)

Chord Progressions (cont'd):

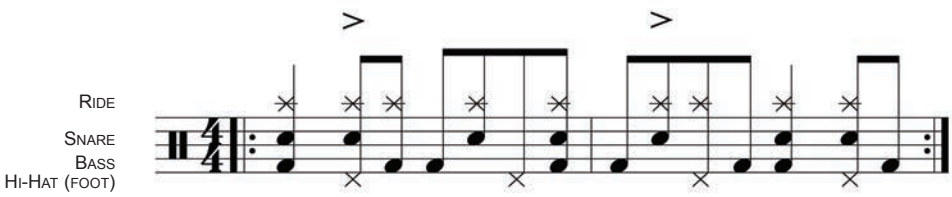
Since chord patterns vary a great deal, the most useful approach is to look at standard Bossa Novas, such as "Black Orpheus," "Desafinado," "Girl from Ipanema," "One Note Samba," etc. (See Listening Appendix.)

When b5 and #5 chords (e.g., 7b5 or 7#5, or 9b5 or 9#5) appear, as they will in Bossa Nova and standard Jazz, you need to take them into account. The easiest thing to do is to play the b5 or #5 where a normal fifth would appear in your bass line. In the case of b9 or #9 chords, you should ignore the alterations unless you're using them in the only way possible: as passing tones on weak beats or offbeats.

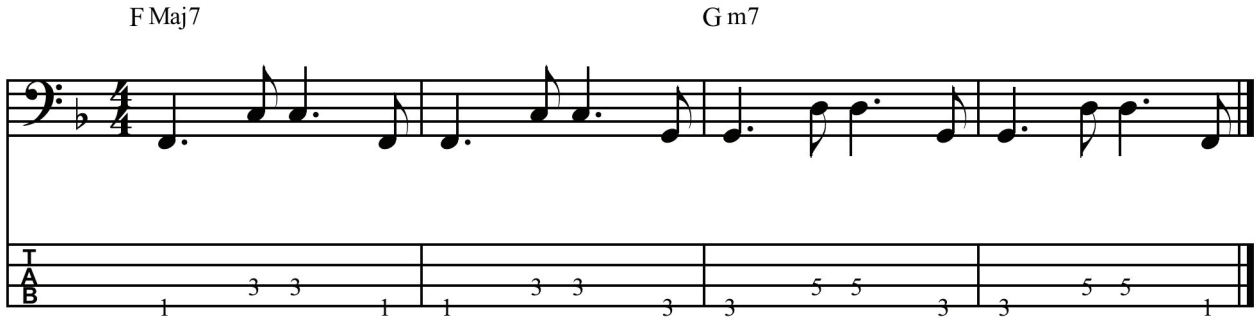
1) Imaj**7 - I**maj**7 - ii7 - VI7 - ii7 - ii7- iv7 - bVII7 - iii7 - biii7 - ii7 - V7**
2) I13 - I13 - bVIIsus**4 - VII7 - I13 - I13 - iii7 - VI7**
3) i7/IV13 - i7/IV13 - i7/IV13 - i7/IV13 - Imaj**7 - bvi**dim**7 - III13 - V9**
4) I - i7 - II7 - II7 - V7 - V7 - I - ii7b5/V9
5) Imaj**7 - I**maj**7 - II7 - II7 - ii7 - bII7b5 - I**maj**7 - bII7b5**
6) Imaj**7 - I**maj**7 - bII**maj**7 - bII**maj**7 - bV7 - bV7 - bii7 - bii7**

Quarter Note = 100 – 168 bpm

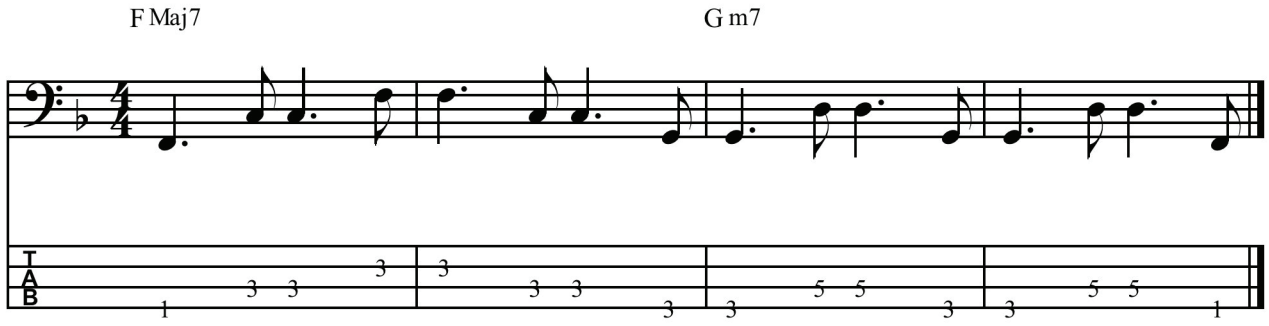
Bossa Nova Drum Pattern



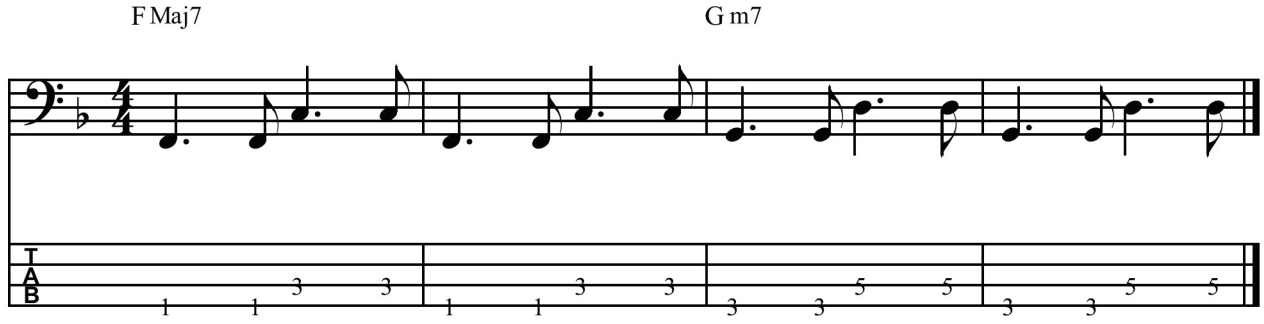
Bossa Nova Example 1 (CD 1 Track 53, DVD Track 23)



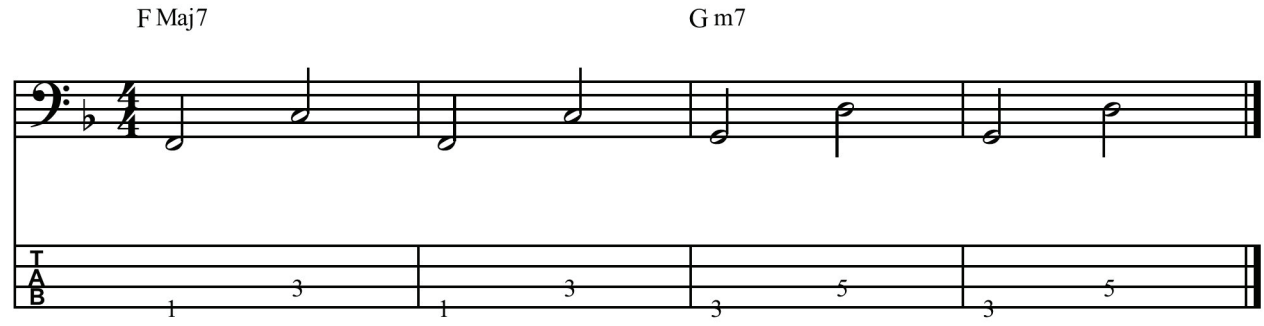
Bossa Nova Example 1 Variation 1



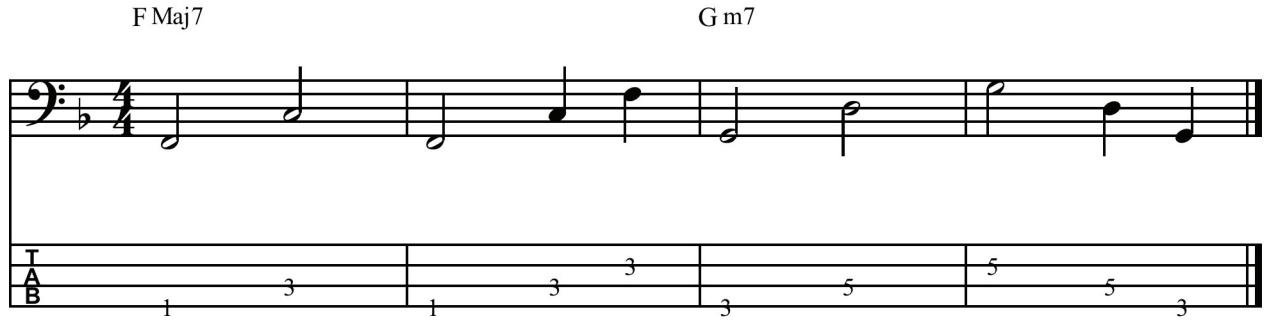
Boss Nova Example 1 Variation 2 (CD 1 Track 54, DVD Track 24)

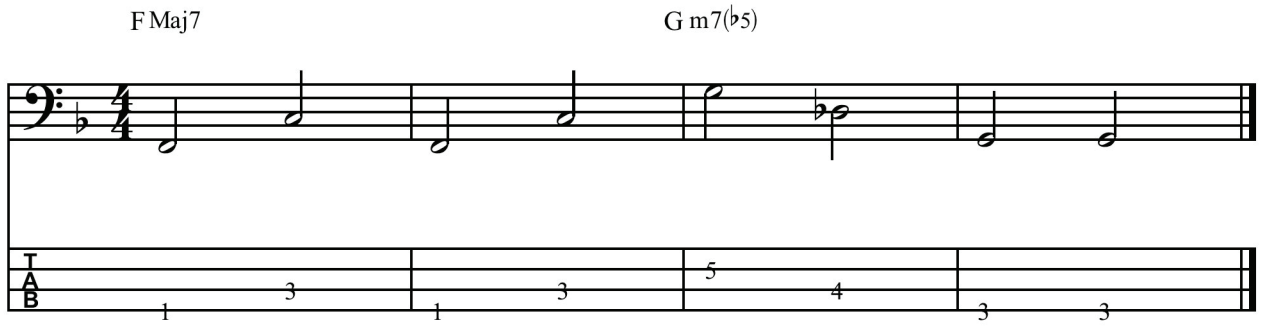


Bossa Nova Example 2



Bossa Nova Example 2 Variation 1



Bossa Nova Example 3

Notice the flatted fifth in the third measure. The only time you'd play a flatted fifth is when the chord contains one. Most typically this would be in a 7b5 chord, although you'll also find flatted fifths in other altered chords such as 7b5b9 and 9b5 chords.