

Transcriptions of musical examples

Egberto Gismonti - "Nó Caipira"



[First theme of "Nó Caipira"]

A two-staff musical score. The top staff is labeled 'Lead' and contains a melody with eighth and sixteenth notes. The bottom staff is labeled 'Choir' and contains a supporting melody with similar rhythmic values. Both staves have a key signature of one sharp (F#) and a common time signature.

[“Marinheiro Só” as performed by Clementina de Jesus]

Maracatu gonguê pattern on artificial harmonics in the upper register, with accompanying bass line in the lower register.

A two-staff musical score. The top staff features a dense, rapid sequence of notes, likely representing artificial harmonics. The bottom staff features a bass line with a mix of eighth and sixteenth notes, including triplet markings (indicated by a '3' over a bracket) in the final measures.

[Gonguê pattern in "Nó Caipira"]

Egberto Gismonti - “Maracatu”

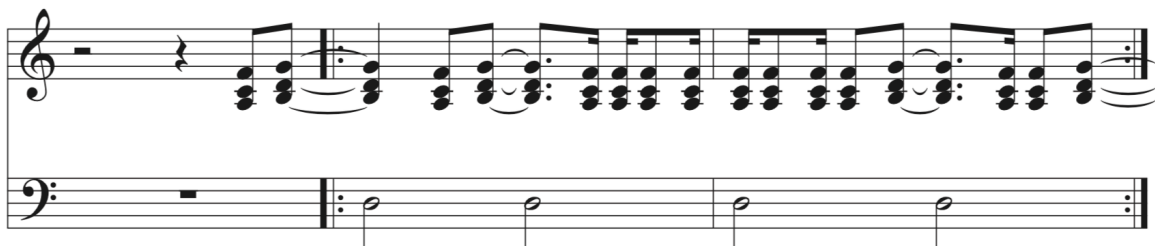
Use of ‘arrasto’ (‘drag’), a specific alfaia variation performed by maracatu ensembles, as well as a pattern of repeated eighth notes on the right hand that imitates part of the ostinato played by the gonguê.



[Maracatu pattern as performed by Gismonti]

Nara Leão - "Berimbau"

Riff based on a specific berimbau *toque* (pattern) known as *Angola*. The guitar imitates the *Angola* pattern of the berimbau, with the typical major 2nd interval of the pattern harmonized as part of a two-chord progression of F Major and G Major (bIII and IV in the original key of D minor).



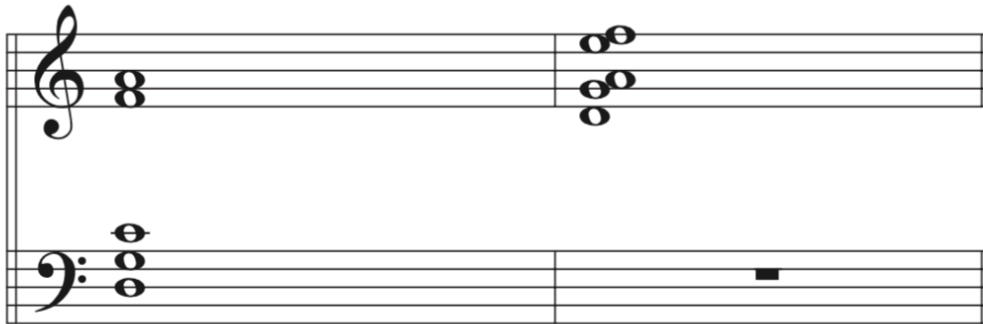
[Main riff of “Berimbau”]

João Bosco - “O Ronco da Cuíca”

Bosco's signature guitar groove based on the *partido alto* pattern. The bass line of the groove is played with lower, accented notes on beats 2 and 4, imitating the pattern of the surdo. While the thumb alternates between bass notes, the fingers perform the syncopated pattern typically carried by the pandeiro and by the tamborim.



["O Ronco da Cuíca" guitar comping pattern]



['SoWhat chord' as played by Bill Evans
on Miles Davis' "So What."]

[Dm11 (9, no 7) chord as played by João
Bosco on "O Ronco da Cuíca."]

Marcelo D2 - “Re-Batucada”

Use of traditional samba school repique intro, followed by a combination of samba and hip-hop grooves that include caixa, ganzá, triangle, cuíca, and a bass performing a pattern that emulates the pattern played by the surdo in samba. In the outro, the guitar switches to a congo pattern typically played by tamborins in a samba context or by the agôgô bell in a candomblé setting.

Caixa

Drum set

[Intro to “Re-Batucada” with caixa (snare) and drum set]

[Bass and kick drum pattern in “Re-Batucada”]

Ami

Guitar

Bass

[Outro groove on “Re-Batucada”]