

Now try each of these rhythms using the thumb-and-fingers unison technique. Start with just one or two chords in repetition. Eventually, you'll want to apply these rhythms to complete progressions.

29

1 Ami7

2

3

4

5

6

7

Use one of the above patterns for all eight measures of the next example. Eventually, try all seven patterns. When they really feel good, then start to mix and match them with the basic one- and two-bar patterns that you first learned. Sing the pattern as well! You must hear it and feel it against the 4/4 pulse.

2113

2134

Ami7

Bb13

play 4 times

play 4 times

### Pick Your Pattern

Notice the underlying pattern in the previous examples? It's a new one for us, but a common percussion figure in Brazilian music:

Any pattern can be played using the constant eighth-note style. Play the following two-bar patterns in the constant eighth-note style, even though only the attacks are written out. You decide which sound that you want:

- accented (loud/soft)
- muted (attack/mute)

#### 38 Bossa nova clave pattern Ami7

#### Reverse bossa nova clave pattern

#### Samba clave pattern

play 4 times

#### Reverse samba clave pattern

#### Variation

audio: [handwritten notation]

audio has 2 bars between each

## More Patterns

Here are the two-bar "thumb-and fingers" patterns discussed previously in relation to the bossa nova feel. Now the difference is to play them in the samba "2" feel with the new constant eighth-note style. Use both approaches: accented (loud/soft) and muted (attack/mute).

40 1 C6/9

2

3

4

5

6

7

8

9

These patterns and styles take some time to master, so stay with each pattern and pick up a new one every week or so. Play lots of progressions with every pattern that you learn. There are many here, and they should each be practiced many times to get comfortable with them. (When you have the above patterns under your fingers, try them on the progressions on Track 39.)

Eventually, you can mix your approaches. You can even mix this style with the bass-note-and-chord approach—maybe you want a different chordal texture for a different part of a song, say the "B" section or the bridge/chorus. This offers a contrast in your accompaniment. Ultimately, you can improvise all these patterns in various combinations and textures; however, it is important to make sure you can play all the individual rhythm patterns with ease and authority before trying to improvise combinations of them.