

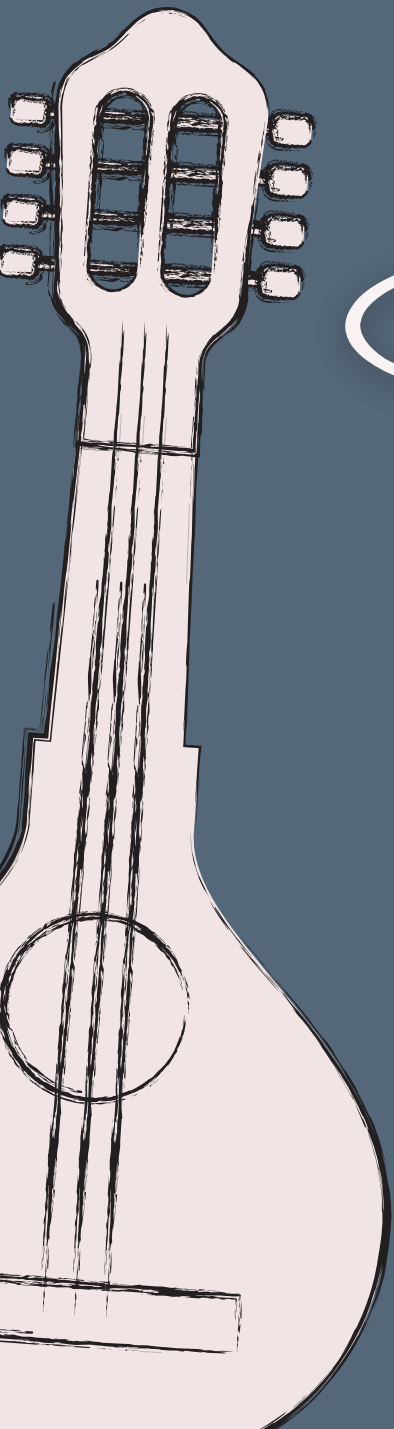
Doze ritmos brasileiros no

Mandolim

Guia prático de levadas

**TWELVE BRAZILIAN RHYTHMS
ON THE MANDOLIN:
*A Practical Guide to Grooves***

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To God for allowing me to complete this work, to my family for their support and to the advisor Paulo Sá who helped in all stages of the research and production of the practical guide.

Dedicatória/Dedication:

Dedico este método de levadas brasileiras no bandolim a todos os músicos que buscam ampliar seus horizontes musicais e valorizar a rica tradição da música brasileira. Que este material inspire novas criações e interpretações.

I dedicate this method of Brazilian grooves on the mandolin to all musicians who seek to broaden their musical horizons and appreciate the rich tradition of Brazilian music. May this material inspire new creations and interpretations.

O Brasil é um país de riqueza rítmica inigualável, e o bandolim, com sua sonoridade expressiva e cristalina, sempre encontrou seu espaço dentro dessa diversidade musical. Este guia prático foi desenvolvido para músicos de todos os níveis que desejam aprofundar seus conhecimentos no bandolim, explorando doze ritmos fundamentais da música brasileira.

Do choro ao baião, do samba ao frevo, passando pelo maracatu, maxixe, polca, ijexá, jongo entre outros, cada capítulo apresenta exercícios práticos e peças musicais que exemplificam seu uso no bandolim. Para complementar o aprendizado, o guia conta com exemplos em vídeo, ajudando o instrumentista a visualizar e assimilar cada ritmo com mais precisão.

.Seja você um iniciante que deseja explorar a riqueza da música brasileira ou um músico experiente buscando novas possibilidades interpretativas, este guia é um convite para mergulhar na essência dos ritmos nacionais através do bandolim.

Glossário:

A sílaba “Tá” representa a palhetada para baixo

A sílaba “Ti” representa a palheta para cima.

Brazil is a country of unparalleled rhythmic richness, and the mandolin, with its expressive and crystalline sound, has always found its place within this diverse musical landscape. This practical guide has been designed for musicians of all levels who wish to deepen their knowledge of the mandolin by exploring twelve fundamental rhythms of Brazilian music.

From choro to baião, from samba to frevo, passing through maracatu, maxixe, polka, ijexá, jongo, and others, each chapter presents practical exercises and musical pieces that exemplify their use on the mandolin. To complement the learning experience, the guide includes video examples, helping musicians visualize and assimilate each rhythm more accurately.

Whether you are a beginner looking to explore the richness of Brazilian music or an experienced musician seeking new interpretative possibilities, this guide invites you to immerse yourself in the essence of Brazilian rhythms through the mandolin.

Glossary:

The syllable “Tá” represents a downward pick stroke.

The syllable “Ti” represents an upward pick stroke.

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Seleção de 2 pares de cordas
Selection of string 2 pairs



Play
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1

2

3

4

5

6

7

8

Seleção de 3 pares de cordas

Selection of string 3 pairs



Play

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The image displays eight numbered musical exercises for string pairs, arranged vertically. Each exercise is written on a single staff in 4/4 time. Exercises 1 through 4 feature a sequence of eighth-note chords, with some chords accented (marked with a 'V') and some grouped as triplets (marked with a '3'). Exercises 5 through 8 consist of continuous eighth-note patterns, with some chords accented. Each exercise concludes with a double bar line and repeat dots.

Nota pedal e seleção de 2 pares

Pedal note and selection of 2 pairs



Play

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Nota pedal e seleção de 3 pares

Pedal note and selection of 3 pairs



Play
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The musical score consists of eight staves, each representing a different exercise. Each staff begins with a treble clef and a 4/4 time signature. The exercises are numbered 1 through 8. Exercises 1, 2, 5, and 6 feature a constant bass pedal note (G2) and a melody of eighth notes in the treble. Exercises 3, 4, 7, and 8 feature a constant bass pedal note (G2) and a melody of eighth notes in the treble, with some exercises including triplets. Exercises 1, 2, 5, and 6 have yellow highlights above the first few notes of the melody. Exercises 3, 4, 7, and 8 have yellow highlights above the first few notes of the melody. The score is written in a standard musical notation style with a treble clef and a 4/4 time signature.

Progressão de acordes com movimentação do baixo

Chord progression with bass movement

direção da palheta livre

Free picking direction



Play

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1

2

3

4

5

6

7

8

Frases melódicas de ligação

Connecting Melodic Phrases

Movimento melódico entre os acordes , iniciando na nota mais grave do acorde de partida, e terminando na nota grave do acorde de chegada. A frase tem como objetivo substituir o acorde, ou substituir parte do acorde no compasso. Aqui será apresentada três formatos de frases: arpejo, cromatismo, escala do acorde.

É importante ressaltar que as frases propostas aqui no bandolim não tem obrigação de começar na nota fundamental do acorde.

Melodic movement between chords, starting from the lowest note of the starting chord and ending at the lowest note of the destination chord. The phrase aims to replace the chord or substitute part of the chord in the measure. Three formats of phrases will be presented here: arpeggio, chromaticism, and chord scale. It is important to note that the proposed phrases here for the mandolin are not required to start on the root note of the chord.

Frases melódicas de ligação

Connecting Melodic Phrases



Play

Arpejo (Arpeggio)

C A7 Dm G7

C A7 Dm G7 C

The first exercise, titled 'Arpejo (Arpeggio)', is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of arpeggiated chords: C (quarter), A7 (quarter), Dm (quarter), G7 (quarter), and C (quarter). The second staff continues the sequence with A7 (quarter), Dm (quarter), G7 (quarter), and C (quarter). The notes are played in a rhythmic pattern of quarter notes.

Cromatismo (chromaticism)

C E7 Am/C C7 F G7 C

C E7 Am/C C7 F G7 C

The second exercise, titled 'Cromatismo (chromaticism)', is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords: C (quarter), E7 (quarter), Am/C (quarter), C7 (quarter), F (quarter), G7 (quarter), and C (quarter). The second staff continues the sequence with E7 (quarter), Am/C (quarter), C7 (quarter), F (quarter), G7 (quarter), and C (quarter). The notes are played in a rhythmic pattern of quarter notes.

Escala do acorde (chord scale)

C E7 Am Dm G7 C

C E7 Am Dm G7 C

The third exercise, titled 'Escala do acorde (chord scale)', is written in 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords: C (quarter), E7 (quarter), Am (quarter), Dm (quarter), G7 (quarter), and C (quarter). The second staff continues the sequence with E7 (quarter), Am (quarter), Dm (quarter), G7 (quarter), and C (quarter). The notes are played in a rhythmic pattern of quarter notes, with triplets indicated by a '3' over the notes.



Play

Choro

2/4

tá tá ti tá tá tá ti tá

Variação n.1

Variation #1

2/4

tá ti tá tá ti tá

Variação n.2

Variation #2

2/4

tá tá tá tá



Play

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Bento o chorão

The musical score is written in 2/4 time and consists of four systems of music. Each system has a melody line on a treble clef staff and a guitar accompaniment line on a bass clef staff. The guitar part features a consistent rhythmic pattern of eighth notes with various chords. The melody line includes various note values and rests, with some measures containing accidentals. The key signature has one sharp (F#).

Chords indicated above the staff:

- System 1: C, Dm, G7, C
- System 2: E7, Am, D7, G7, C
- System 3: Dm, G7, C, C7, F, Fm
- System 4: C, Dm, G7, C, G7, C

Measure numbers 5, 10, and 15 are indicated at the start of their respective systems.



Polca

Play

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tá tá tá tá tá

Variação n.1

Variation #1

tá tá ti tá ti

Variação n.2

Variation #2

tá tá tá tá tá tá ti tá tá



Play

Coralina

Albertino Pimentel (Carramona)
(1874-1929)

Dm A7 Dm Dm D7 Gm

Gm A7 A7 Dm

Dm A7 Dm Dm D7 Gm

Em7b5 Dm Gm A7 Dm



Play

Lídia

Anacleto de Medeiros

C C Dm

5 Dm G7 C

9 C C C7 F

13 F F#° C A7 Dm G7 C