

# Sampa Samba Jazz Solos

Rhayn Jooste

swing

♩=96 Cm<sup>7</sup>

Gm<sup>7</sup>add4

Fm<sup>7</sup>

G7<sup>#5</sup>

Eb bebop scale      Gm chord 3      Ab chord 3      G aug chord

T 8 7 10 9 8 11 7 8 10 11 10 8 8 9 8 8 0

Cm<sup>7</sup>      Gm<sup>7</sup>add4      Fm<sup>7</sup>      G7<sup>#5</sup>

5

"Groovin for diz" quote Eb7 chord      Gmin chord tones +4      F min chord 3      G7#5 chord tones

T 6 8 5 8 7 5 3 1 4 1 1 3 4 4 5 6

Cm<sup>7</sup>      Gm<sup>7</sup>add4      Fm<sup>7</sup>      G7<sup>#5</sup>

9

passing notes @ root      Gmin chord tones +4      hotline #9 altered to fit chord tones-----

T 6 3 4 5 5 5 3 4 5 5 4 5 4 3 4 6 4 5 4 3

Cm<sup>7</sup>      Gm<sup>7</sup>add4      Fm<sup>7</sup>      G7<sup>#5</sup>

13

D min9 chord tones      Db maj7

T 3 2 2 3 5 2 4 3 0 1 2 1 4 4 3 2 1 4

Dm<sup>9</sup>      Dbmaj7

17

hotline #25 ii      V7      i      G phrygian      Rhythmic fragment      G whole tone

T 12 13 10 11 10 11 12 10 12 11 10 11 13 13 11 13 13 12 11 13 10

Cm<sup>7</sup>      Gm<sup>7</sup>add4      Fm<sup>7</sup>      G7<sup>#5</sup>

21

C aeolian      G phrygian 5      step down to chord tone      G whole tone in pattern down string 3

T 8 10 11 8 10 11 9 10 12 13 11 10 9 8 10 8 6 8 6 4 5

Cm<sup>7</sup>      Gm<sup>7</sup>add4      Fm<sup>7</sup>      G7<sup>#5</sup>

25 Cm7 Gm7add4 Fm7 G7#5

hotline #9 altered to fit chord tones-----

3 3

T 5 8 7 5 8 8 11 9 10 7 10 9 11 9 12 10

A 5 5 8 7 5 8 8 11 9 10 7 10 9 11 9 12 10

B

29 Dm9 Dbmaj7

hotline #3 altered to fit chord tones and backward

hotline #3 altered to fit chord tones-----

3

T 8 9 10 7 10 8 10 9 10 10 10 7 3 6 6 6 5 6 4 6 3 4 5 6

A 12 10 11 8 9 10 7 10 8 10 9 10 10 10 7 3 6 6 6 5 6 4 6 3 4 5 6

B

Aims

The goal is to track and play the chord changes.

The 1st time through the 16 bar solo section is based on arpeggios that target the upper notes of each chord. With passing notes and other devices used to move in and out of the chord tones.

The 2nd time through the 16 bar solo section is based on scales. Here each chord is treated with an accompanying scale as outlined below. These are by no means exhaustive as other scales are available and acceptable.

- Min 7 - dorian mode
- min 7+11 - phrygian mode
- min 9 - Aolian mode
- 7#5 - alt & whole tone scales

The hotlines are lifted from Joe Diorio's book of the series and moulded to fit the chords.

Rhythm is key here as stylistically you should still reference a samba: Brazillian carnival music. (although to be fair this piece is more of a samba funk than a strict samba)

The accents are on 1 and 4 of every four quaver beats.