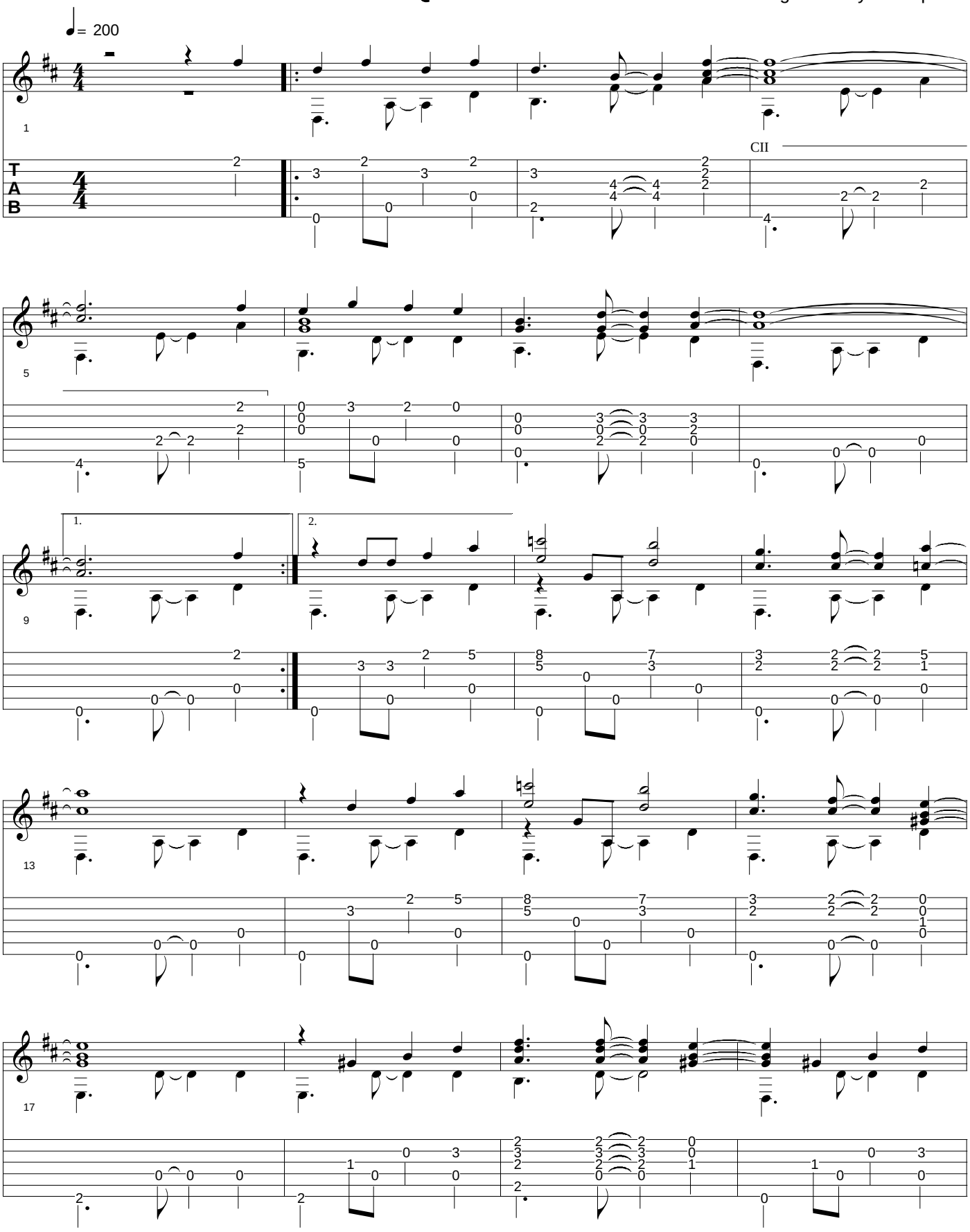
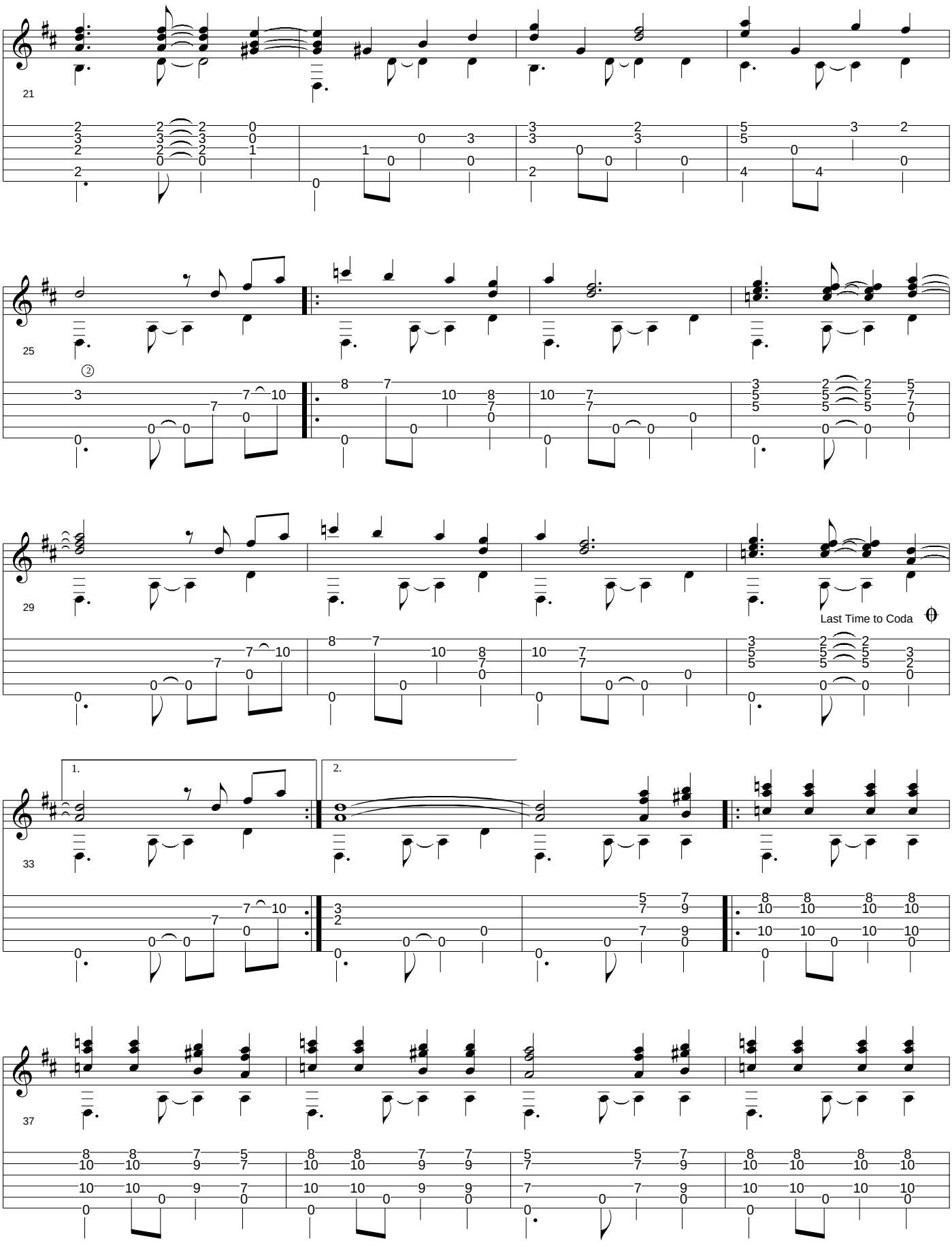
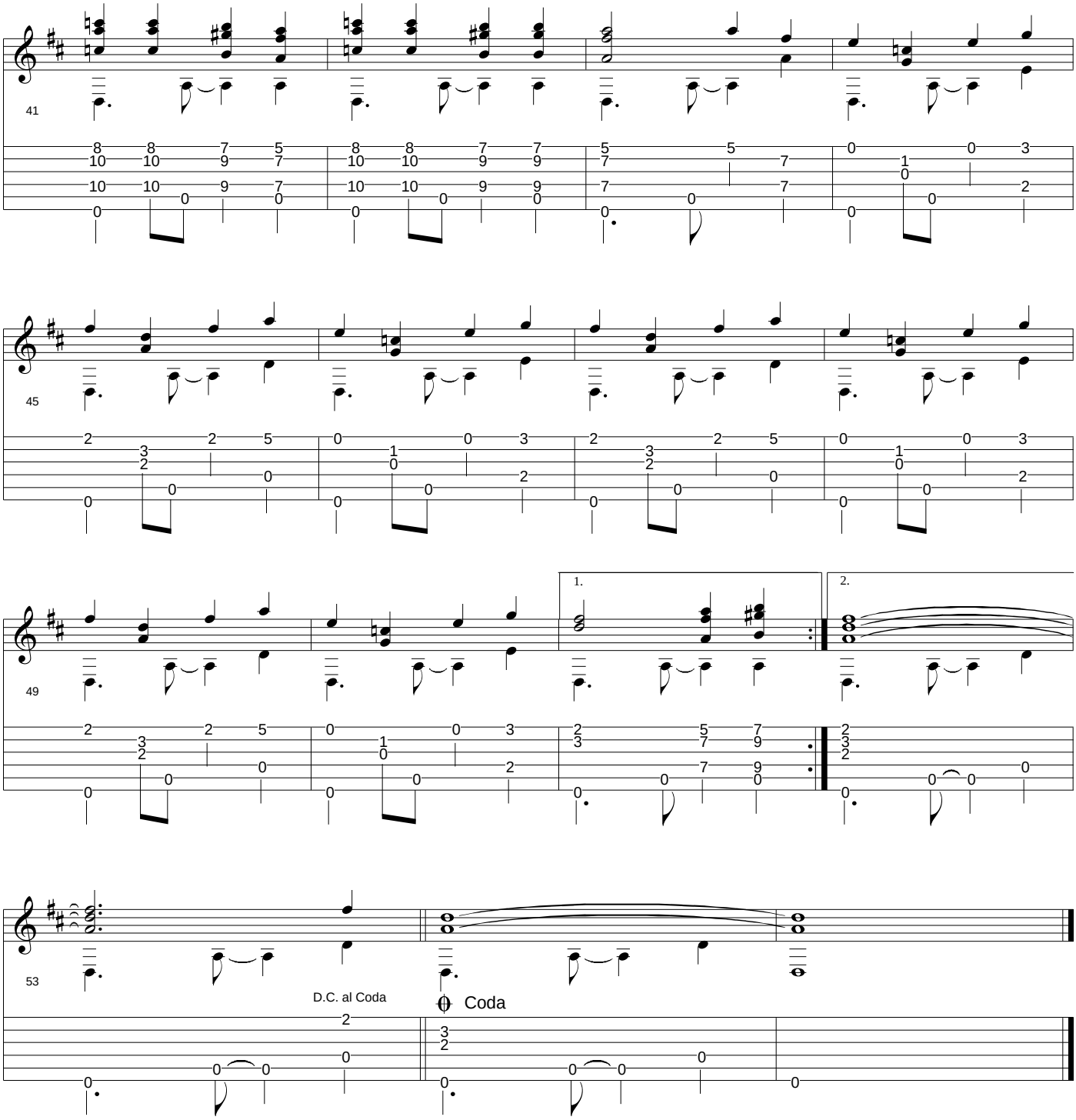
DADGBE

Eu So Quero Um Xodo

by Anastasio Dominguinhos
arrangement by Tim Sparks




21
25
29
Last Time to Coda
1.
2.
33
37


41
45
49
1.
2.
53
D.C. al Coda
Coda

Eu So Quero Um Xodo

Eu So Quero Um Xodo is a Brazilian "cowboy" song. In Portuguese the title means, "I'm Looking for a Sweetheart."

When you think of Brazil, maybe the jungles of the Amazon come to mind. Perhaps you hear a samba from the Carnival in Rio or have a vision of the Girl from Ipanema in a lush, tropical clime.

But this song comes from Northeastern Brazil. It's typical of a musical genre called "Nordestino" centered in the NE State of Pernambuco. The capital of Pernambuco is Recife, home to several unique rhythms, such as baiao, forro, and maracatu (http://www.drumdojo.com/world/brasil/maracatu.htm), which are different from samba and bossa nova

There's a vast dry brushland in the north called the Sertao (http://adams.patriot.net/ ~eastlnd2/rj/pl/ser/sertao.htm), home to cattle and leather-clad cowboys. The most famous of them all was Lampiao (http://www.brazilbrazil.com/lampiao.html) , a Robin Hood figure who led a popular band of outlaws called cangaceiros (http://www.brazzil.com/p32sep02.htm) in the 1920's and 30's . (Maybe a little like a Brazilian Pancho Villa? or perhaps a Nordestino Subcomandante Marcos with a bit of John Dillinger thrown in.)

This song is played in a style popular in the Sertao. It was written by the renowned composer, singer and accordionist known simply as Dominguinhos (http://www.allbrazilianmusic.com/en/Artists/Artists.asp?Status=ARTISTA&Nu_Artista=182). I was introduced to this song by a great guitarist from Recife, Nilton Rangel. We both worked together in Mandala, in the late 1980's, a band led by Mary Ann O'Dougherty, an intrepid Irishwoman who ran a famous nightspot in Recife for many years.

Nilton was also a member of the Cuerdas Dedilhadas de Pernambuco, a Mandolin/Guitar orchestra which specializes in arrangements of traditional Nordestino music.

The rhythm of my arrangement of "Xodo" is called baiao, pronounced Bi-yow, (http://www.allbrazilianmusic.com / en/styles/styles.asp?Status=MATERIA&Nu_Materia=888) which has a staggered bass line, a crucial difference from samba and bossa where the thumb stays on the beat and the fingers syncopate.

It may help to first aquaint yourself with this thumb pattern. You can play the first two measures of the song in repetition. You can also play through the chord changes until you get comfortable with the rhythm.

There is also a melodic scale which gives this NE Brazilian song a special flavor. It is a mixolydian mode with a raised 4th. If you start on the 4th degree of A melodic minor you will have this scale in the key of D.

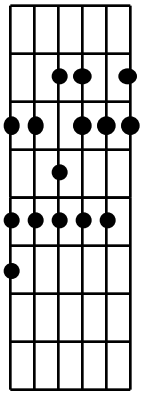
This tab has two parts. After the melody and bridge, there is a third section which I adapted from one of Nilton Rangel's arrangements for the mandolin orchestra.

You can hear my version of Xodo on *One String Leads To Another* (Aoustic Music Records, 1999, Best. Nr. 319.1177.242). This version is a duet with Dean Magraw, who also did a rendition with Steve Tibbets, featured on Broken Silence. Dominguinhos, Gilberto Gil and Caetano Veloso have all recorded beautiful renditions. The Brazilian anthology Beliza Tropical, organized by David Byrne, features Veloso's version and is easy to find.

| A |

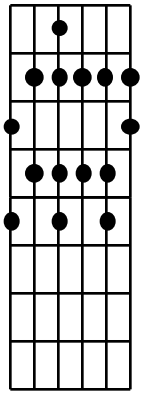
G melodic minor and modes

3



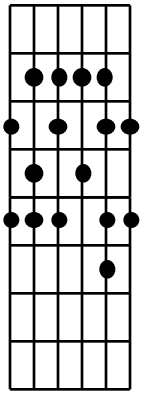
Bb lydian dominan

6



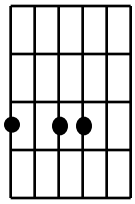
C 5th mode

8



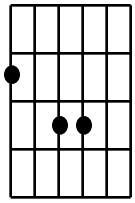
| B |

Gmin7



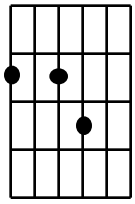
BbMaj7

6



Cdom7

8



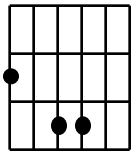
| C |

“Freddie Green” chord voicings

Turnaround patterns

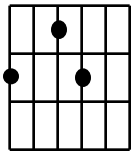
Gmaj7

3



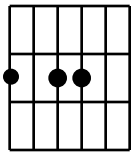
G#dim

4



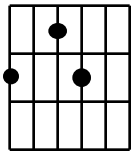
Amin7

5



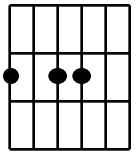
A#dim

6



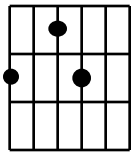
Bm7

7



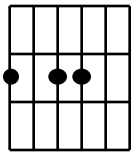
E7/B

7



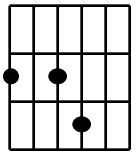
Amin7

5



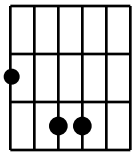
Ab7

4

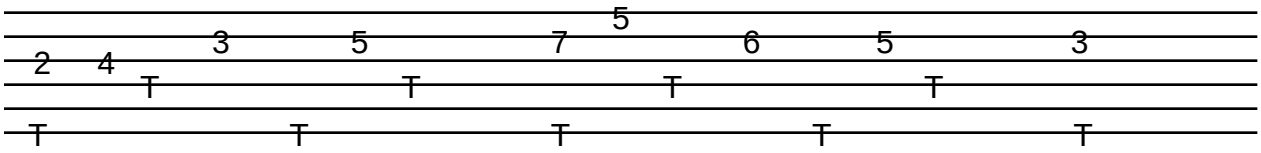


Gmaj7

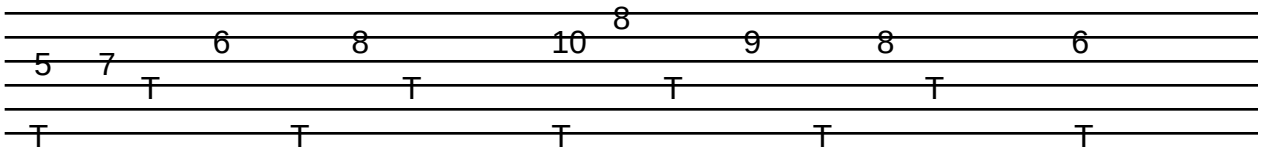
3



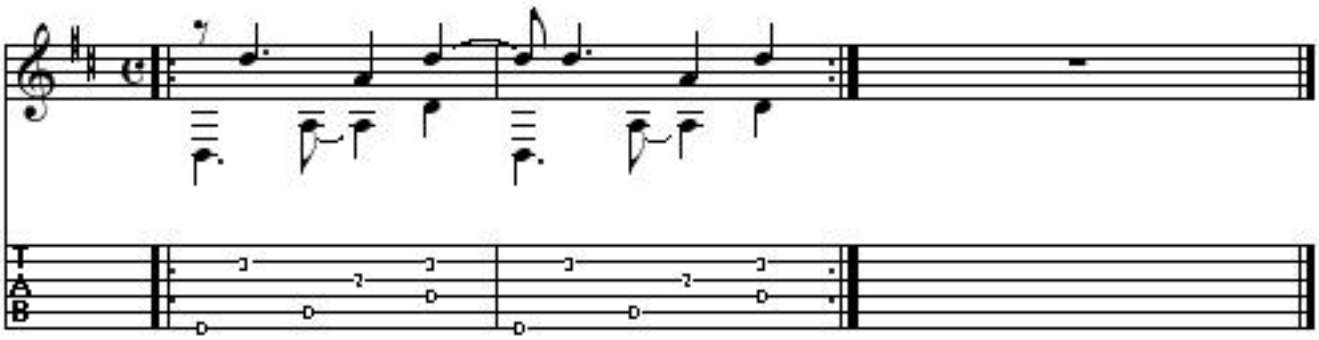
| D |
“Major” Pentatonic



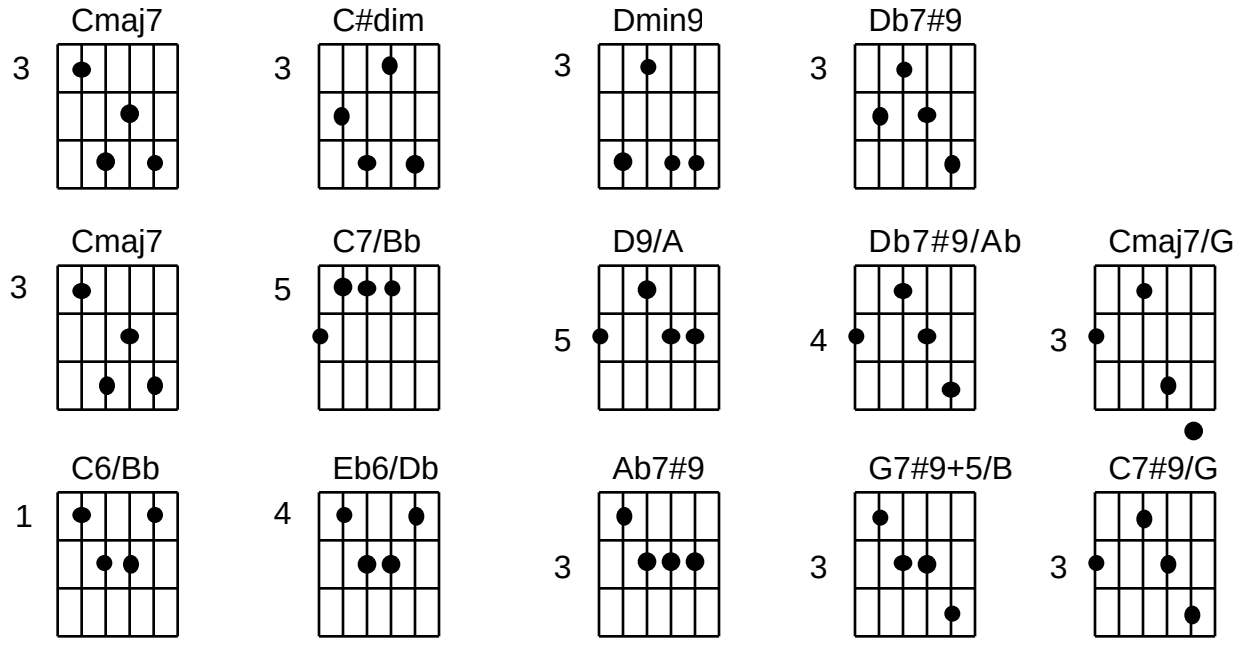
“Minor” Pentatonic



| E |
“Biao” pattern from NE Brazil



| F |
More turnarounds



These scales and chords come from jazz but they can enhance your playing in whatever style you enjoy.

Example A are fingerings of a very "hip" scale. You hear it in the solos of Wes Montgomery, Kenny Burrell, the songs of Horace Silver and many, many more. It has an ambiguous major-minor flavor that is an essence of be-bop and post-bop modern jazz.

This example begins at the top with a fingering of the G melodic minor scale.

Moving down the column the next scale is called B Lydian Dominant. It uses the notes of G melodic minor but starts on the 3rd degree of the scale, B flat.

The last scale at the bottom of the column is called the 5th Mode and again is a mode spun off of G Melodic minor by starting on C, the 4th degree of the G melodic minor scale. You can find a great explanation of this scale and much more at Marc Sabatella's website, www.theoutsidehore.com where you can click on the Jazz Improvisation Primer.

The fingerings in column A match the chords in example/column B. It was Joe Pass who said there are really 3 basic chord types in music, major 7, minor 7 and dominant 7. So with examples A and B you have fingerings for the hip jazz scale and the matching chord form from the 3 main food groups.

These chord forms are in the style of Freddie Green, rhythm guitarist for the great Count Basie Orchestra. Notice they are streamlined, just the essence of the chord, allowing a clear voicing which won't conflict with the piano or any horn lines, and it can be played with great punch and swing.

Example C is a series of "turnarounds" using Freddie Green style chord forms. Start at the top and follow the progression down. This will introduce you to chords we will use to play songs like, Summertime, Georgia on My Mind, and also Bossa Nova tunes like Manana de Carnival.

Example D is a simple study of a major pentatonic scale played over a "double thumb" alternating bass line pattern and a minor pentatonic likewise. The 6th string is tuned down to D for this example. This study shows how the same scale can be transposed up the neck, with the same fingering, just a different starting place to get a very different color/tone/mood. It's kind of like the scale is yellow, if you play it here against the bass in position one, it sounds orange, up a few frets and it sounds green.

Example E is the Baiao bass line/picking pattern we use to play Xodo.

Example F are some more turnarounds. These use inversions, putting the 3rd, 5th, or 7th in the bass of the chord, which gives a very different sound and motion than when using root based chords. The important thing to note here is what tones are common to two or more chords as you go through the progression. Try to keep a finger on those notes and minimize the number of times you lift your hand off the fretboard.