

Eu So Quero Um Xodo

by Anastasio Dominginhos
arrangement by Tim Sparks

♩ = 200

1

TAB 4/4

CII

Detailed description: This system contains the first four measures of the piece. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a guitar tablature with a 4/4 time signature. Measure 1 has a whole rest on the treble staff and a bass line starting on the 2nd fret. Measure 2 has a repeat sign. Measure 3 continues the bass line. Measure 4 features a double bar line and a 'CII' marking above the staff, indicating a capo on the second fret. The bass line continues with notes on the 2nd, 2nd, and 2nd frets.

5

Detailed description: This system contains measures 5 through 8. The treble staff continues with a melodic line. The bass line includes a double bar line at the start of measure 6, followed by notes on the 2nd, 0th, 3rd, 2nd, and 0th frets. Measure 7 has notes on the 0th, 3rd, 2nd, and 0th frets. Measure 8 has notes on the 0th, 3rd, 2nd, and 0th frets, ending with a double bar line.

9

Detailed description: This system contains measures 9 through 12. Measure 9 has a first ending bracket over measures 9 and 10. Measure 10 has a second ending bracket over measures 11 and 12. The bass line in measure 9 has notes on the 2nd, 0th, 0th, and 0th frets. Measure 10 has notes on the 0th, 3rd, 3rd, 2nd, and 5th frets. Measure 11 has notes on the 5th, 0th, 7th, and 3rd frets. Measure 12 has notes on the 3rd, 2nd, 2nd, and 5th frets.

13

Detailed description: This system contains measures 13 through 16. The treble staff continues with a melodic line. The bass line in measure 13 has notes on the 0th, 0th, 0th, and 0th frets. Measure 14 has notes on the 0th, 3rd, 2nd, and 5th frets. Measure 15 has notes on the 5th, 0th, 7th, and 3rd frets. Measure 16 has notes on the 3rd, 2nd, 2nd, and 0th frets.

17

Detailed description: This system contains measures 17 through 20. The treble staff continues with a melodic line. The bass line in measure 17 has notes on the 0th, 0th, and 0th frets. Measure 18 has notes on the 2nd, 1st, 0th, and 3rd frets. Measure 19 has notes on the 2nd, 0th, 3rd, and 0th frets. Measure 20 has notes on the 0th, 1st, 0th, and 3rd frets.

21

Musical notation for measures 21-24. Treble clef, key signature of one sharp (F#). Measure 21 starts with a double bar line and a repeat sign. The guitar part includes fingerings such as 2, 3, 2, 2, 0, 0, 1, 0, 3, 3, 0, 3, 5, 5, 3, 2.

25

Musical notation for measures 25-28. Treble clef, key signature of one sharp (F#). Measure 25 starts with a double bar line and a repeat sign. The guitar part includes fingerings such as 3, 0, 7, 7, 10, 8, 7, 10, 8, 10, 7, 0, 0, 5, 5, 5, 5, 7, 5.

29

Musical notation for measures 29-32. Treble clef, key signature of one sharp (F#). Measure 29 starts with a double bar line and a repeat sign. The guitar part includes fingerings such as 0, 0, 7, 7, 10, 8, 7, 10, 8, 10, 7, 0, 0, 5, 5, 5, 5, 3, 0.

Last Time to Coda \oplus

33

Musical notation for measures 33-36. Treble clef, key signature of one sharp (F#). Measure 33 starts with a double bar line and a repeat sign. The guitar part includes fingerings such as 0, 0, 7, 7, 10, 3, 2, 0, 0, 0, 0, 5, 7, 7, 9, 8, 10, 8, 10, 8, 10, 8.

37

Musical notation for measures 37-40. Treble clef, key signature of one sharp (F#). The guitar part includes fingerings such as 8, 8, 7, 5, 8, 8, 7, 7, 5, 5, 7, 8, 8, 8, 8, 10, 10, 9, 7, 10, 10, 9, 9, 7, 0, 7, 9, 10, 10, 10, 10.

41

45

49

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 baião, forró, 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 Sertão (<http://adams.patriot.net/~eastInd2/rj/pl/ser/sertao.htm>), home to cattle and leather-clad cowboys. The most famous of them all was Lampião (<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 Nordeste Subcomandante Marcos with a bit of John Dillinger thrown in.)

This song is played in a style popular in the Sertão. It was written by the renowned composer, singer and accordionist known simply as Dominginhos (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 Nordeste music.

The rhythm of my arrangement of "Xodo" is called baião, 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 acquaint 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.

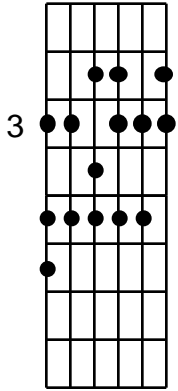
There is also a melodic scale which gives this NE Brazilian song a special flavor. It is a mixolydian mode with a raised 4th. If you start on the 4th degree of A melodic minor you will have this scale in the key of D.

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.

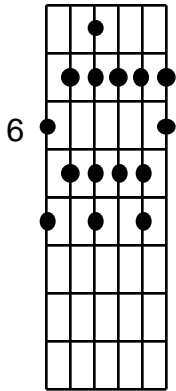
You can hear my version of Xodo on *One String Leads To Another* (Acoustic Music Records, 1999, Best. Nr. 319.1177.242). This version is a duet with Dean Magraw, who also did a rendition with Steve Tibbets, featured on Broken Silence. Dominginhos, Gilberto Gil and Caetano Veloso have all recorded beautiful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

| A |

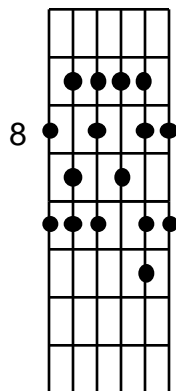
G melodic minor and modes



Bb lydian dominant

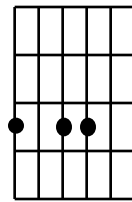


C 5th mode

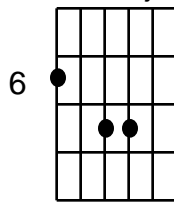


| B |

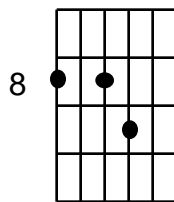
Gmin7



BbMaj7



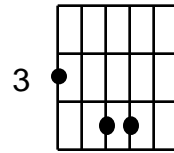
Cdom7



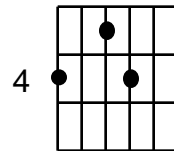
| C |

"Freddie Green" chord voicings
Turnaround patterns

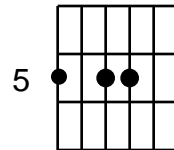
Gmaj7



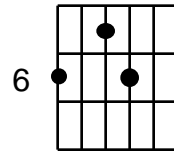
G#dim



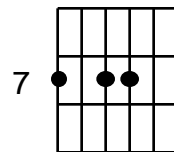
Amin7



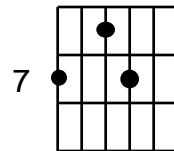
A#dim



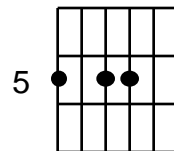
Bm7



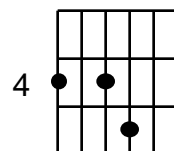
E7/B



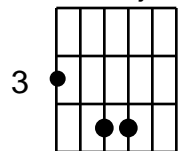
Amin7



Ab7



Gmaj7



| D |
 "Major" Pentatonic

"Minor" Pentatonic

| E |
 "Biao" pattern from NE Brazil

| F |
 More turnarounds

3		3		3		3			
3		5		5		4		3	
1		4		3		3		3	

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.