

Chart Analysis

MR. BANANA

“Mr. Banana”, is a fusion between 2/4 Samba , African tribal 4/4, and Afro-Cuban 6/8 grooves—but with a 2/4 feel.

This tune is dedicated to Milton Banana, one of the greatest Brazilian drummers of all time, and one of the pioneers of the Bossa Nova.

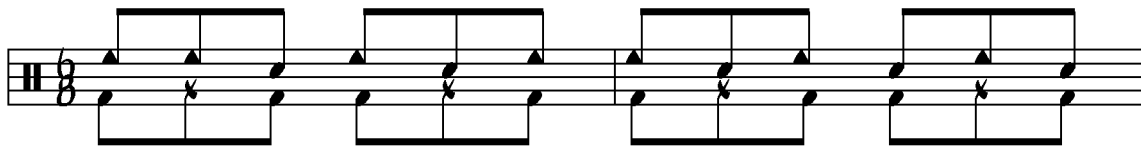


In Atibaia City - São Paulo

The “Intro” section of this tune starts with a 6/8 bass line:



On the “A” section of the tune, bars 9-14, I play this 6/8 two-bar Afro-Cuban groove. It has a 2-bar feel, and is played on a cowbell.



On the “Bridge” section of the tune, I play this two-measure African tribal groove in 4/4:



At bar 20, I play an 8-bar drum solo.

At bar 28, the tune comes back to the “Bridge” section where I play the previous two-bar African/tribal groove. At bar 30 I play an embellished version of the African groove:



On the “B” section of the tune, which lasts from bar 34 until bar 41, I start playing a 2/4 samba groove with the right hand on a **Tamborim** and the left on the main snare drum:



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On the second “Bridge” section of the tune, which lasts from bar 44 until bar 49, I play some kicks and fills around a rock groove as a preparation to set up the tune’s next section:



From bars 50-53 I play a four-bar 2/4 samba drum solo.

On the “C” section of the tune, which lasts from bar 54 until the bar 69, I play another 2/4 groove interacting with the melody, with the right hand on a **Tamborim** and the left on the main snare drum. Here are the unison phrases I play with my hands from bar 54-59:



Here are bars 60-66; note the shift to 2/4 in bar 65:



This is the pattern at bar 67, where the song goes into 3/4:



The solo section, bars 70-117, goes into 2/4. I play a 2/4 samba groove on the snare drum rim and ride cymbal, interacting with the soloist’s phrases. At bar 118, the first part of the “C” section starts with two bars of 2/4, then switches to 3/4 until bar 122. I play on the snare drum and tamborim. This section plays a transitional role between one solo and another. The piano solos on the first, and the flute on the second passage of this section.

At bar 123, the “C” section returns (bars 123-131), and at bar 132, the tune modulates.

At bar 137, the tune switches into 4/4, where I play a more complex two-bar Afro/tribal groove until bar 141, where the tune ends with the kicks below:





Mr. Banana (to Milton Banana)

♩ = 128
8 Clicks Up Front

Vera Figueiredo

Intro (Bass Only) **Bass Only**

Drum Set

A 4X 1st. 2nd. 3rd. 4th **4X** 1st. 2nd. 3rd.

Bdg. 4X Huh!

A 1st. 2nd. 3rd. 4th **Solo** (2)

(3) (4) (5) (6) (7)

Bdg. 4X Huh! **3X** Voice

B

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2 *1st* *END* *Fill*

40 42 44

45 46 47 48 49

Solo **C** Snare/Tamborim accent pattern *Fill*

50 54 56

1st *END*

57 60

1st *END*

62 65 67

Solos 1st X Piano
2nd X Flute

68 70 71 72 73

FILL

74 75 76 77 78 79 80 81 82 83 84 85

FILL *FILL*

86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101

FILL *FILL*

102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117

C 3

118 119 120 121 122 123 124

125 126 127 128 129 130 131

132 133 134 135

136 137

138 139 140 141

2X

Fill

Modulation

Huh!

