

Bahia Street Beat

(Samba-Reggae from Salvador da Bahia, Brazil)

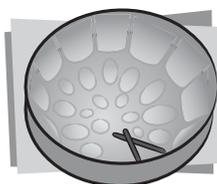
Julie Hill

Performance Notes

Bahia Street Beat is in the Brazilian *samba-reggae* (pronounced "heggae") style from the northeast state of Bahia. It has an inherent swing feel that should not be too obvious or forced. Teach your students a step-touch dance pattern so they can really feel the rhythm in their feet. Instrument substitutions may be made for steel pans with C percussion instruments. Additional membrane instruments may be added to those indicated in the score. The power of the *samba-reggae* style comes from the number of drummers playing, so don't be afraid to add more instruments. Just make sure the drummers don't overpower the melodic parts on the verse. *Surdo* parts may be doubled with floor toms, concert toms, or other low drums. Performers playing the high *surdo* part should use two mallets so they can alternate hands on the four eighth-note patterns. The drumset part may be embellished as long as the style remains consistent. All steel drum parts are in treble clef. This was a conscious choice based on my experience in teaching beginning steel drummers. *Bahia Street Beat* was written after my first trip to Salvador da Bahia in 2000. I heard the infectious sounds of the *samba-reggae* style on the streets of the Pelourinho, and was forever changed.

Instrumentation (Number of Players: 7-8)

- 1 Conductor Score
- 2 Lead
- 1 Seconds (Double Tenors)
- 1 Cello (Guitar)
- 1 Bass Pans (Bass Guitar)
- 1 High Surdo (Optional High Tom)
- 1 Low Surdo (Optional Low Tom)
- 1 Drumset



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Bahia Street Beat

(Samba Reggae from Salvador da Bahia, Brazil)

CONDUCTOR SCORE

Duration - 2:30

Julie Hill

♩ = 160

Lead

Seconds (Double Tenor)

Cello (Guitar)

Bass Pans (Bass Guitar)

High Surdo (Opt. High Tom)

Low Surdo (Opt. Low Tom)

Drumset

1 2 3 4

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

5 6 7 8

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

9 10 11 12

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

13 14 15 16

17

Lead

Seconds
(D. Tenor)

Cello
(Guitar)

B. Pans
(B. Guitar)

H. Surdo
(Opt. Tom)

L. Surdo
(Opt. Tom)

Drumset

18

19

20

Lead

Seconds
(D. Tenor)

Cello
(Guitar)

B. Pans
(B. Guitar)

H. Surdo
(Opt. Tom)

L. Surdo
(Opt. Tom)

Drumset

21

22

23

24

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

25 26 27 28

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

29 30 31 32

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fill ----- 1

33

Lead

Seconds
(D. Tenor)

Cello
(Guitar)

B. Pans
(B. Guitar)

H. Surdo
(Opt. Tom)

L. Surdo
(Opt. Tom)

Drumset

34

35

36

Lead

Seconds
(D. Tenor)

Cello
(Guitar)

B. Pans
(B. Guitar)

H. Surdo
(Opt. Tom)

L. Surdo
(Opt. Tom)

Drumset

fp

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

cresc.

37

38

39

fp

cresc.

40

41

Lead *ff*

Seconds (D. Tenor) *ff*

Cello (Guitar) *ff*

B. Pans (B. Guitar) *ff*

H. Surdo (Opt. Tom) *ff*

L. Surdo (Opt. Tom) *ff*

Drumset *ff*

42 43 44

Lead *f*

Seconds (D. Tenor) *f*

Cello (Guitar) *f*

B. Pans (B. Guitar) *f*

H. Surdo (Opt. Tom) *f*

L. Surdo (Opt. Tom) *f*

Drumset *f*

45 46 47 48

49 Open improvised solo section - When not playing a solo, play written part.
Repeat and switch between players as desired.
On last time of last solo, crescendo into next section.

Lead *mp*

Seconds (D. Tenor) *mp*

Cello (Guitar) *mp*

B. Pans (B. Guitar) *mp*

H. Surdo (Opt. Tom) *mp*

L. Surdo (Opt. Tom) *mp*

Drumset *mp*

50 51 52

53

Lead *ff*

Seconds (D. Tenor) *ff*

Cello (Guitar) *ff*

B. Pans (B. Guitar) *ff*

H. Surdo (Opt. Tom) *ff*

L. Surdo (Opt. Tom) *ff*

Drumset *ff*

54 55 56

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

57 58 59 60

Fill

61

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

62 63 64

Lead

Seconds
(D. Tenor)

Cello
(Guitar)

B. Pans
(B. Guitar)

H. Surdo
(Opt. Tom)

L. Surdo
(Opt. Tom)

Drumset

65 66 67 68 69

Detailed description: This block contains the musical notation for measures 65 through 69. It features seven staves: Lead (treble clef), Seconds (D. Tenor, treble clef), Cello (Guitar, treble clef), B. Pans (B. Guitar, treble clef), H. Surdo (Opt. Tom, percussion clef), L. Surdo (Opt. Tom, percussion clef), and Drumset (percussion clef). The notation includes various rhythmic patterns, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Lead

Seconds
(D. Tenor)

Cello
(Guitar)

B. Pans
(B. Guitar)

H. Surdo
(Opt. Tom)

L. Surdo
(Opt. Tom)

Drumset

70 71 72 73 74

Detailed description: This block contains the musical notation for measures 70 through 74. It features seven staves: Lead (treble clef), Seconds (D. Tenor, treble clef), Cello (Guitar, treble clef), B. Pans (B. Guitar, treble clef), H. Surdo (Opt. Tom, percussion clef), L. Surdo (Opt. Tom, percussion clef), and Drumset (percussion clef). The notation includes various rhythmic patterns, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

77

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

75 *cresc.* 76 *ff* 78

Lead

Seconds (D. Tenor)

Cello (Guitar)

B. Pans (B. Guitar)

H. Surdo (Opt. Tom)

L. Surdo (Opt. Tom)

Drumset

fff

fff

fff

fff

fff

fff

79 80 81 82 *fff* 83

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