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About this Presentation

This material is a formal organization of musical styles that have survived and progressed from generation to generation through an oral tradition. It is not music that evolved from, or was taught through, formal education. This is the study of folklore. You are, in essence, learning a language—the language of Brazilian rhythms and songstyles. In learning any language, you study its components, the alphabet and its pronunciation, how to form words from those letters, how to make sentences and so on. The study of this material is the same. You will practice basic techniques and rhythms. These are the components. You'll then practice putting them together to play specific songstyles and to improvise in this idiom. In the serious study of a language, your goal is to speak, understand and be understood—to speak like a native. Your final goal in the study of a musical style should be the same. You should strive to play this music as if you had learned it in its purest, hand-me-down, oral tradition. Then you can truly feel you know how to play a style. The goal of this study is not to learn how to play a particular Samba or Baiaó beat, but to learn how to play Samba and Baiaó, along with the other styles presented. There is a big difference.

Part I deals exclusively with the percussion instruments. There is an individual section for each instrument that includes a description of the instrument and its traditional uses, the techniques of playing it and various rhythmic patterns for the more common styles. These include various styles of Samba, Baiaó, Choro, Frevo, Maracatu, Afoxé and others. Applications of these instruments and rhythms in styles such as jazz and funk are also included.

Part II addresses the drum set. Each rhythm is presented separately with some background information preceding the musical examples and exercises. Before the drum set examples of each style, there is a score of the basic percussion section and each instrument's respective rhythms. Before playing and as you practice the drum set parts, you should refer to these—and back to Part I—until you know at least the basic rhythms of each percussion part. Keep in mind that the drum set was not originally included in this music. To capture the essence of these styles in your set playing you must draw from what the percussion plays. The more you can do this, the more traditional you will sound.

There are short rhythm section examples included for you to see what the other instruments play in these styles. Notice how the rhythms of these instruments relate to the rhythms on the percussion and drum set. You can practice with these examples by playing them into a sequencer and cutting and pasting so you have a vamp of your liking to play along with. If you don't have a sequencer or piano chops you can ask a friend to record versions of these onto a tape machine and you can practice with the tape.

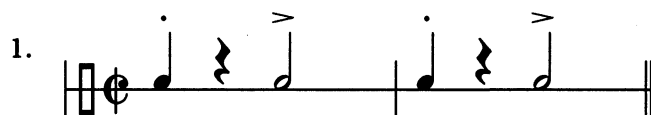
The audio recording includes examples from each section. Use it as your guide for how the rhythms should sound when you play them. The recording follows the order of the book.

The patterns included here are not merely exercises. The approach of this book is for you to learn the techniques of the percussion and drum set through learning the musical styles; thus really learning their role in this music. Therefore only material that can be, and actually is played in these styles is presented. While this compilation of material is by no means exhaustive, it is a reasonably thorough presentation of the role of these instruments in this genre. You should combine this material with listening to and studying as many recordings and live performances as possible. Even if you have no intention of actually performing this music, what you can gain by exposure to and assimilation of it is of tremendous value, especially to the drummer/percussionist.

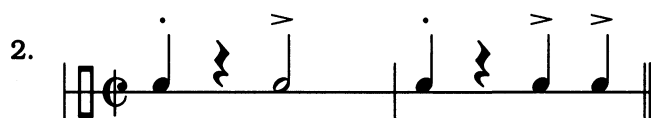
Before delving into the musical examples, here is a very brief history of the development of this music and my connection to it.

Samba Patterns for Surdo

The samba is always felt and played in two no matter what the tempo is. The foundation rhythm for the samba is basically the downbeats of the bar. In cut time, the one and the two. The foundation rhythm looks like this:



The first note, the one, is short and dead—muted. The second note, the two (see *figure 2* on previous page for hand position), is long and accented. The feeling is as if the downbeat were on the upbeat of the bar. This is not only the way the surdo rhythm is played, but the way the samba feels. You should learn to feel the style this way with your entire body so that you will project an authentic and strong feel. Following is the most common variation of the basic pattern.



A large Escola de Samba may have many surdos playing simultaneously. When this happens, the medium-size *Contra Surdos* (surdos resposta), play the downbeats—the ones, the small, high *Surdo Cortador* plays the syncopations and variations, and the low, *Surdos Marcaná* plays the upbeats—the twos. Remember that beat two is the strong, accented beat. Following is an example of the way two and three surdo sizes would play in ensemble.

Surdo Resposta	
Surdo Marcação	

The patterns of the surdo cortador in the following example would vary based on the specific song style and tempo and/or the improvisations of the player..

Surdo Resposta	
Surdo Cortador	
Surdo Marcaná	