

IMPORTANT CONCEPTS

QUATERNARY GROUPINGS

Because Brazilian rhythms are built on even divisions, so common to binary meters, the first step to assimilate them is to get used to all possible quaternary groupings. Using the quarter note (so called for being equivalent to the fourth part of a whole note) as the tempo unit, we have:

1 2 3 4

The left column contains seven musical staves, each starting with a square box. The first staff has four quarter notes grouped by a bracket above, with numbers 1, 2, 3, and 4 above each note. The second staff has a quarter note. The third staff has a quarter rest followed by a quarter note. The fourth staff has a quarter rest followed by a quarter note with a dot. The fifth staff has a quarter rest followed by a quarter note with a flag. The sixth staff has a quarter note followed by a quarter note. The seventh staff has a quarter rest followed by a quarter note and a quarter note.

CONCEPTOS IMPORTANTES

GRUPOS CUATERNARIOS

Como los ritmos brasileños se fundan en divisiones pares – una característica típica de los compases binarios –, el primer paso para asimiliarlos es familiarizarse con todos los grupos cuaternarios posibles. Usando la nota negra (que equivale la cuarta parte de una nota blanca) como unidad de tiempo, tenemos:

1 2 3 4

The right column contains ten musical staves, each starting with a square box. The first staff has a quarter note followed by a quarter note, with a quarter rest in the third position and a quarter note in the fourth, with numbers 1, 2, 3, and 4 above each. The second staff has a quarter rest followed by a quarter note and a quarter note. The third staff has a quarter rest followed by a quarter note and a quarter note. The fourth staff has a quarter note followed by a quarter note. The fifth staff has a quarter note followed by a quarter note. The sixth staff has a quarter note followed by a quarter note. The seventh staff has a quarter note followed by a quarter note. The eighth staff has a quarter note followed by a quarter note. The ninth staff has a quarter note followed by a quarter note. The tenth staff has a quarter rest followed by a quarter note and a quarter note.

RIDE PATTERN SYSTEMS

Next, based on some of these motives and patterns which became standard vocabulary of Brazilian drumming, you can find the systems to be applied to the Series, then to the Phrases, and later on to the Reading exercises. Let's make it clear that the bass drum in Samba is supposed to be played softly, with a "smooth" and precise pronunciation, as says the great drummer Tutty Moreno.

Systems 1 and 2 must be practiced with ♩ = 60, increasing gradually up to ♩ = 120.

The ride patterns of systems 3 and 4 imitate the *repinique* of the *batucada*, and must be interpreted as such. These systems are appropriate for faster tempos, from ♩ = 100, to extreme tempos, ♩ = 140.

SISTEMAS DE PATRONES RIDE

Siguen los sistemas – fundados en algunos de los motivos y patrones musicales que forman parte del vocabulario estándar de la batería brasileña – que serán aplicados primero a las Series, después a las Frases y finalmente a los Ejercicios de Lectura. Es muy importante que el bombo sea tocado suavemente en la Samba con una pronunciación precisa y "redonda", como lo explicó el gran baterista Tutty Moreno.

Los sistemas 1 y 2 deben ser practicados a ♩ = 60, gradualmente aumentando el tempo a ♩ = 120.

Los patrones de ride de los sistemas 3 y 4 imitan el repinique de la batucada y, por eso, deberán ser interpretados de tal manera. Se usan estos sistemas para tempos más rápidos – de ♩ = 100 a tempos rapidísimos de ♩ = 140.

The *tamborim* figure is more used as a variation of the snare figure than a ride pattern. However, as a ride pattern it gives a special flavor to some grooves. Systems 5 and 6 work well for medium to fast tempos: ♩ = 95 to 125.

Se emplea la figura del *tamborim* más como variación de la figura de caja que como patrón de ride. Sin embargo, usado como patrón de ride da un "sabor" especial a ciertos ritmos. Los sistemas 5 y 6 son muy aptos para ser ejecutados a un tempo medio hasta un tempo rápido: ♩ = de 95 a 125.

SYSTEM 5
SISTEMA 5

SYSTEM 6
SISTEMA 6

Less common, but also interesting, the ride pattern proposed in systems 7 and 8 should have an accent on the upbeat so that it does not sound like a latinized samba.

Menos usado pero también bastante interesante es el patrón de ride propuesto en los sistemas 7 y 8 con un acento en el contratiempo para que no suene como una samba latina. Tempo recomendado: ♩ = 100 o más rápido.

Suggested tempos: ♩ = 100 or faster.

SYSTEM 7
SISTEMA 7

SYSTEM 8
SISTEMA 8

The open hi-hat figure is used either to give an extra weight to beat 2, imitating the surdo figure, or freely as an ornament. System 10 might be interesting to create a different feel for the hi-hat on the upbeat when the right hand plays the ride cymbal.

Se usa el Hi-hat abierto o para poner más énfasis en el tiempo 2 imitando la figura de surdo o, libremente, como un ornamento. El sistema 10 puede ser de interés para crear otro sentido de ritmo tocando el hi-hat abierto en el contratiempo y el ride con la mano derecha.

Tempos for system 9: ♩ = 70 to 105 bpm; for system 10, ♩ = 60 to 120 bpm.

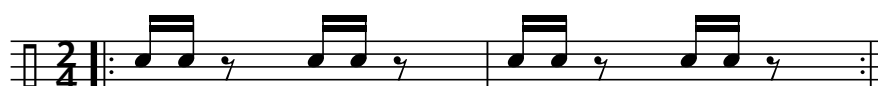
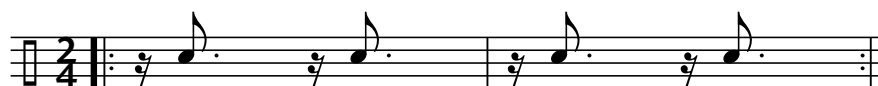
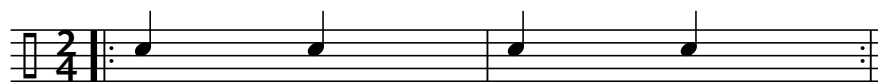
Tempo recomendado para el sistema 9: ♩ = 70 a 105; para el sistema 10 ♩ = 60 a 120.

SYSTEM 9
SISTEMA 9

SYSTEM 10
SISTEMA 10

THE SERIES

LAS SERIES



For a better comprehension, I suggest listening to the 2nd system applied to the series played on the snare rim. One should also practice playing on the snare head, always with low dynamics.

Para su mejor entendimiento, recomiendo que escuche la grabación del 2º sistema aplicado a las Series y tocado en el aro de la caja. También debería practicarlo en la caja (el parche) pero siempre suavemente.



The image displays eight systems of musical notation for a snare drum exercise in 2/4 time. Each system consists of two staves: the top staff shows rhythmic patterns with asterisks indicating specific strokes, and the bottom staff shows the corresponding drum notation with 'x' marks for rim shots and solid dots for snare head strokes. The patterns are repeated across four measures in each system, with a double bar line after the second measure. The exercise focuses on applying a specific rhythmic series to the snare rim.

PHRASES

Next, twelve important phrases of Samba.

- 1) STANDARD BOSSA NOVA PHRASE
FRASE BOSSA NOVA ESTÁNDAR



- 2) BOSSA NOVA VARIATION
VARIACIÓN DE BOSSA NOVA



- 3) SAMBA BOSSA
SAMBA BOSSA



- 4) SAMBA VARIATION I
VARIACIÓN DE SAMBA I



- 5) SAMBA VARIATION II (INVERTED)
VARIACIÓN DE SAMBA II (INVERTIDA)



- 6) SAMBA TELECOTECO
SAMBA TELECOTECO



- 7) INVERSION OF TELECOTECO
TELECOTECO INVERTIDO



- 8) SAMBA VARIATION III
VARIACIÓN DE SAMBA III



- 9) SAMBA VARIATION IV
VARIACIÓN DE SAMBA IV



- 10) PARTIDO ALTO
PARTIDO ALTO



- 11) PARTIDO ALTO INVERTED
PARTIDO ALTO INVERTIDO



- 12) MANGUEIRA'S "VELHA GUARDA"
"VELHA GUARDA" DE MANGUEIRA



LAS FRASES

A continuación se presentan doce frases de Samba importantes.

To practice the phrases, think of systems in 4/4, because they describe quaternary cycles, even though Samba is usually written in 2/4. Play each phrase looking for the most adequate dynamics: soft bass drum, precise and crispy hi-hat, and the snare swinging like a *tamborim*.

Para practicar las frases hay que pensar en sistemas de 4/4 porque ellos describen ciclos cuaternarios aunque la samba esté escrita en 2/4. Practique cada frase intentando tocarla a un nivel dinámico adecuado: con el bombo suave, el hi-hat preciso y "crujiente" y la caja añadiendo un vaivén como lo produce un *tamborim*.

1) 2) 3) 4) 5) 6) 7) 8) 9) 10)

READING EXERCISE 1

EJERCICIO DE LECTURA 1

The image displays a musical score for a reading exercise in 2/4 time, consisting of 13 staves. The notation is primarily rhythmic, featuring eighth and sixteenth notes, rests, and accents. The first staff begins with a treble clef and a 2/4 time signature. The exercise progresses through various rhythmic patterns, including eighth-note runs, sixteenth-note groups, and rests, designed to improve the reader's ability to identify and transcribe rhythmic figures.

MORE SAMBA GROOVES!

SAMBA PARTIDO ALTO

According to Oscar Bolão in his book *BATUQUE É UM PRIVILÉGIO* (*Batuque is a privilege*, published in Brazil by Ed. Lumiar), the Partido alto is a variation played in Samba circles, with its participants clapping the rhythm while singing, usually alternating improvised and preconceived lyrics.

The main rhythmic cell is:



Original form of the *agogô* phrase in the Partido alto:

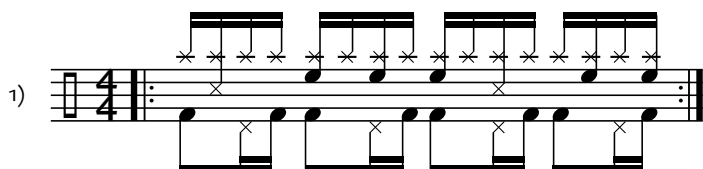


Inverted form of the *agogô* phrase in the Partido alto:



Next, a few suggestions of Partido alto applications on the drumset, which is usually played at medium tempos.

Suggested tempo: ♩ = 94



¡MÁS SAMBA!

SAMBA PARTIDO ALTO

Según Oscar Bolão en su libro *BATUQUE É UM PRIVILÉGIO* (“Batuque es un privilegio”, publicado en Brasil por Ed. Lumiar), el Partido Alto es una variación ejecutada en las rondas de samba durante las cuales los participantes tocan las palmas de sus manos al ritmo y cantan alternando versos improvisados con estribillos fijos.

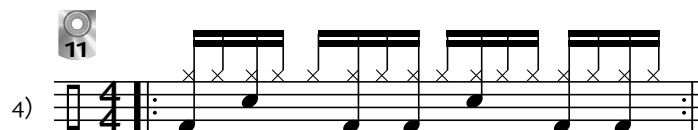
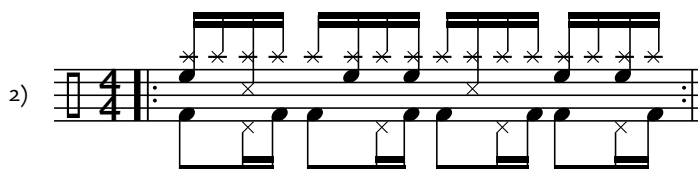
La frase básica es:

La forma original de la frase de *agogô* en el Partido Alto:

La forma invertida de la frase de *agogô* en el Partido Alto:

Siguen algunas propuestas para la ejecución del Partido Alto en la batería, generalmente tocado a un tempo medio.

Tempo recomendado: ♩ = 94



BATUCADAS

THE SNARE DRUM PATTERN

The snare drum, the bass drum and the hi-hat, if well played, can fully represent a *batucada*, which could also be enhanced by using different drums and percussion instruments such as the *agogô* or the *tamborim* as part of the set. The initial purpose of this section is to develop independence between hand patterns 1 and 2 performed over six different feet ostinatos. Hand pattern 1 has the right and left hand playing alternate singles with accents. Hand pattern 2 has the right hand playing the *telecoteco* figure with the left hand filling in the missing sixteenth notes – as the finger of the left hand would do beneath the *tamborim* head.

Suggested tempo: ♩ = 110 or faster.

BATUCADAS

EL PATRÓN DE CAJA

La caja, el bombo y el hi-hat son suficientes para representar una *batucada* si son ejecutados bien; este conjunto podría ser ensanchado en varios tambores e instrumentos de percusión como el *agogô* o el *tamborim*. El objetivo principal de esta sección es el desarrollo de la independencia entre dos patrones individuales ejecutados por las manos y seis ostinatos diferentes tocados por los pies. En el primer patrón, las dos manos realizan golpes sencillos alternantes (singles) con acentos; en el segundo, la mano derecha sola ejecuta el “telecoteco” mientras la mano izquierda llena las semi-corcheas que faltan, como lo hace el dedo bajo el parche del *tamborim*.

Tempo recomendado: ♩ = 110 o más rápido.

21

HAND PATTERN 1
PATRÓN DE LAS MANOS 1

R L R L R L R L R L R L R L R L

22

HAND PATTERN 2
PATRÓN DE LAS MANOS 2

R L R L R R L R L R L R L R R L

FEET OSTINATO 1
OSTINATO DE LOS PIES 1

FEET OSTINATO 2
OSTINATO DE LOS PIES 2

FEET OSTINATO 3
OSTINATO DE LOS PIES 3

+ O + O

FEET OSTINATO 4
OSTINATO DE LOS PIES 4

+ O + O

FEET OSTINATO 5
OSTINATO DE LOS PIES 5

FEET OSTINATO 6
OSTINATO DE LOS PIES 6

+ O + O



HAND PATTERN #1 WITH ALL SIX FEET OSTINATOS

EL PATRÓN DE LAS MANOS 1 CON TODOS LOS SEIS OSTINATOS DE LOS PIES.



1)

R L R L R L R L R L R L R L

2)

simile

3)

4)

5)

6)

APPLYING PARADIDDLES

An example of the use of snare drum rudiments applied to Samba. Practice also with the other five feet ostinatos.

USANDO PARADIDDLES

Este es un ejemplo del uso de rudimentos de caja aplicados a la samba. Práctíquelos también con los demás cinco ostinatos de los pies.

1)

L R R L R L L R L R R L R L L R

2)

L R R L R L L R L R R L R L L R

CYMBAL APPLICATIONS

A good alternative to achieve a *batucada* effect without abandoning the ride cymbal pattern. It may be used when the goal is to add a more percussive sound to the usual Samba drumset groove.

USANDO EL RIDE

Es una buena alternativa para obtener el efecto "batucada" sin tener que abandonar el patrón de ride. Se puede usarla para añadirle un carácter más percusivo al son de la batería de samba.

31

R L R L R L R L R L R L R L

2)

R L R L R L R L R L R L R L

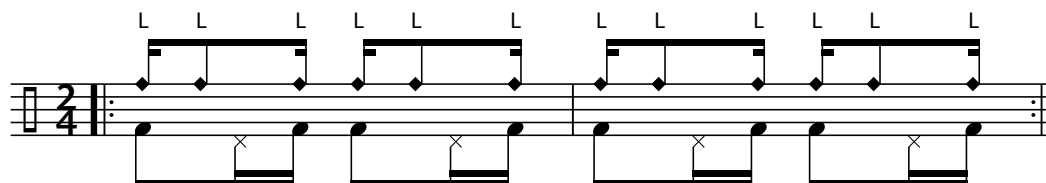
32

R.H./M.D.

L.H./M.I.

LEFT HAND ON THE TAMBORIM AND RIGHT HAND ON THE AGOGÔ

If you look at my drumset description on page 11, you may notice that I keep a *tamborim* on my left side and an *agogô* on my right side. By applying the system below, with the left hand keeping ride patterns on the *tamborim*, the purpose of this section is to play phrases on the *agogô* with the right hand.



LA MANO IZQUIERDA EN EL TAMBORIM Y LA MANO DERECHA EN EL AGOGÔ

Observando la composición de mi batería en la página 11, se puede ver que yo tengo un *tamborim* montado a la izquierda y un *agogô* colocado a la derecha. La meta de esta sección es adquirir la capacidad de mantener el patrón de ride con la mano izquierda en el *tamborim* y de tocar frases en el *agogô* con la mano derecha.

AGOGÔ PHRASES



FRASES DE AGOGÔ



BAIÃO

RIDE AND HI-HAT PATTERN SYSTEMS

As already explained in the Samba section, the systems must be applied to the Series, the Phrases and the Reading Exercises. The difference is that the systems are classified as Baião or Xaxado, through bass drum and hi-hat variations. The Côco will be practiced in the Variations section.

The first system has the eighth note as the ride pattern, always with an accent in the upbeat, as the usual triangle figure. In medium to fast tempos the eighth notes are played on the hi-hat.

♩ = 100 to 132

SYSTEM 1
SISTEMA 1

Detailed description: This musical system is in 2/4 time. The bass drum part consists of a steady eighth-note pattern. The hi-hat part features a triangle figure with accents (>) on the eighth notes of the upbeats.

The sixteenth notes play all triangle notes in Systems 2 and 3, resolving in the upbeat but not necessarily with an accent. Slow to medium tempos.

♩ = 70 to 105

SYSTEM 2
SISTEMA 2

SYSTEM 3
SISTEMA 3

Detailed description: System 2 shows a bass drum pattern with sixteenth notes and accents (>) on the upbeats. System 3 shows a similar bass drum pattern but with a different hi-hat pattern, featuring sixteenth notes and accents (>) on the upbeats.

Systems 4, 5, 6 and 7 are great for tempos which vary from medium to fast or very fast, as in ♩ = 90 to 132.

BAIÃO

SISTEMAS DE PATRONES DE RIDE Y DE HI-HAT

Como ya expuesto en la sección sobre la Samba, se deben aplicar los sistemas a las Series, las Frases y los Ejercicios de Lectura. La diferencia es que aquí los sistemas están divididos en dos grupos – el Baião y el Xaxado – en cuanto al uso del bombo y del hi-hat. El Côco se practicará en la sección “Variaciones”.

El primer sistema tiene como patrón de ride la corchea, siempre con el acento en el contratiempo característico de la figura del triángulo. Se ejecutan las corcheas en el hi-hat a un tempo medio a rápido.

♩ = 100 a 132

En los sistemas 2 y 3, las semi-corcheas representan la parte del triángulo, cadenciando hacia el contratiempo, pero no necesariamente acentuado. Se usa para tempos despacios a medios.

♩ = 70 a 105

Los sistemas 4, 5, 6 y 7 son muy aptos para tempos que varían entre medio y rápido o muy rápido, ♩ = 90 a 132.

SYSTEM 4
SISTEMA 4

SYSTEM 5
SISTEMA 5

Detailed description: System 4 shows a bass drum pattern with eighth notes and accents (>) on the upbeats. System 5 shows a similar bass drum pattern but with a different hi-hat pattern, featuring eighth notes and accents (>) on the upbeats.

PHRASES

These are Phrases extracted from the *bacalhau* of the zabumba, and divided into Baião and Xaxado. They must be played with soft dynamics and subtle accents. All systems may be practiced with both groups of phrases, because the combinations are, in a general manner, compatible.

FRASES

Las Frases extraídas del *bacalhau* de la zabumba y divididas en "Baião" y "Xaxado" deben ejecutarse en dinámicas bajas y con acentos sutiles. Se pueden practicar todos los sistemas con los dos grupos de Frases pues que, generalmente, las combinaciones son compatibles.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

11)

XAXADO

RIDE AND HI-HAT PATTERN SYSTEMS

♩ = 108

SYSTEM 1
SISTEMA 1

SYSTEM 2
SISTEMA 2

SYSTEM 3
SISTEMA 3

SYSTEM 3 (ALT.)
SISTEMA 3 (ALT.)

SYSTEM 4
SISTEMA 4

SYSTEM 5
SISTEMA 5

SYSTEM 5 (ALT.)
SISTEMA 5 (ALT.)

SYSTEM 6
SISTEMA 6

XAXADO

SISTEMAS DE PATRÓN DE RIDE Y DE HI-HAT

♩ = 108

READING EXERCISES

EJERCICIOS DE LECTURA

READING EXERCISE 1

EJERCICIO DE LECTURA 1

The image displays a musical score for a reading exercise in 2/4 time, titled "Baião". The score is presented in two columns: "READING EXERCISES" on the left and "EJERCICIOS DE LECTURA" on the right. Below these titles are the specific exercise names: "READING EXERCISE 1" and "EJERCICIO DE LECTURA 1". The score itself consists of 12 horizontal staves of music. Each staff begins with a treble clef and a 2/4 time signature. The notation is rhythmic, featuring various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and beams. The exercise is designed to be read and played as a continuous piece of music.

MORE BAIÃO!

APPLYING BOTH HANDS ON THE HI-HAT

Both hands are used to play the hi-hat in order to achieve an effect closer to the triangle sound (example 1), or to get a more rocky or funky flavour (example 3).

¡MÁS BAIÃO!

USANDO AMBAS MANOS EN EL HI-HAT

Se usan las dos manos para tocar el hi-hat para lograr un efecto más cerca al sonido del triángulo (ejemplo 1) o para tener un sabor más rock o funk (ejemplo 3).

(◊ = Bell of the hi-hat)

42 R L R L R L R L R L R L R L

1) 2/4

2) 2/4

43

3) 2/4

44

4) 2/4

5) 2/4

6) 2/4

7) 2/4

8) 2/4

AMBIDEXTERITY

For this section, systems have been selected which may be useful for the Baião ride pattern and for the development of coordination. Practice the Series carefully, and gradually move to the Phrases and Reading Exercises.

AMBIDEXTRISMO

Los sistemas seleccionados para esta sección pueden ser muy útiles para el patrón de ride del Baião y para desarrollar la coordinación. Practique las Series escrupulosamente y siga, gradualmente, con las Frases y los Ejercicios de Lectura.

WHEN PLAYING ON THE HI-HAT

PATRÓN EJECUTADO EN EL HI-HAT

WHEN PLAYING ON THE CYMBAL

PATRÓN EJECUTADO EN EL RIDE

THE BAQUES

LOS BAQUES

BAQUE DE ARRASTO

BAQUE DE ARRASTO

Musical score for 'BAQUE DE ARRASTO' in 4/4 time. The score consists of four staves: SNARE CAJA, ALFAIA, GONGUÊ, and ABÊ. The SNARE CAJA staff shows a rhythmic pattern of eighth notes with accents (>) on the first, third, and fifth notes of each measure. The ALFAIA staff shows a pattern of quarter notes with accents (>) on the first and third notes of each measure. The GONGUÊ staff shows a pattern of eighth notes with accents (>) on the first and third notes of each measure. The ABÊ staff shows a pattern of eighth notes with accents (>) on the first and third notes of each measure. The rhythm is: R L R R L R R R L R R R L R.

BAQUE DE MARCAÇÃO

BAQUE DE MARCAÇÃO

Musical score for 'BAQUE DE MARCAÇÃO' in 4/4 time. The score consists of four staves: SNARE CAJA, ALFAIA, GONGUÊ, and ABÊ. The SNARE CAJA staff shows a rhythmic pattern of eighth notes with accents (>) on the first, third, and fifth notes of each measure. The ALFAIA staff shows a pattern of quarter notes with accents (>) on the first and third notes of each measure. The GONGUÊ staff shows a pattern of eighth notes with accents (>) on the first and third notes of each measure. The ABÊ staff shows a pattern of eighth notes with accents (>) on the first and third notes of each measure. The rhythm is: R L R L R L R R L R R R L R.

MARACATU APPLIED TO THE DRUMSET

PREPARATORY EXERCISES

The hi-hat is written playing either the downbeats or the upbeats, because both options are used on the drumset.

EL MARACATU EJECUTADO EN LA BATERÍA

EJERCICIOS PREPARATIVOS

El hi-hat está escrito tocando o los tiempos fuertes (downbeat) o los tiempos débiles (upbeat), pues que se usan las dos posibilidades en la batería.

1) $\text{R L R L R L R L R L R L R L}$

2) $\text{R L R L R L R L R L R L R L}$

3) $\text{R L R L R L R L R L R L R L}$

4) $\text{R L R L R L R L R L R L R L}$

5) $\text{R L R L R L R L R L R L R L}$

6) $\text{R L R L R L R L R L R L R L}$

SNARE AND GONGUÊ COMBINED WITH BASS DRUM AND HI-HAT

The hi-hat is written on the upbeat, but should also be practiced on the downbeat.

CAJA Y GONGUÊ COMBINADOS CON EL BOMBO Y EL HI-HAT

El hi-hat está escrito tocando los tiempos fuertes (downbeat) pero también debe ser practicado tocando los tiempos débiles (upbeat).

TRACK
59

R.H./M.D.

1) L.H./M.I.

2)

TRACK
60

3)

PERCUSSION SCORE

PARTITURA RÍTMICA

The *agogô* is very important in the Ijexá, and its patterns may vary the first and second part of the phrase (similar to what happens to the Latin claves), or invert the high and low campana notes.

El *agogô* tiene un papel muy importante en el Ijexá, y sus patrones pueden variar alternando la primera y la segunda parte de la frase (parecido a las claves latinas) o también invirtiendo los tonos agudos y graves de las campanas.



IJEXÁ APPLIED TO THE DRUMSET

Next we have a series of Ijexá grooves, with ride figures on the *agogô*, hi-hat or ride cymbal. Either the second or fourth figures may be taken as a main pattern to practice the entire series and gain independence.

EL IJEXÁ APLICADO A LA BATERÍA

A continuación, se presentará una Serie de ritmos de Ijexá con patrones tocados en el *agogô*, el hi-hat y el ride. Se puede usar la segunda o la cuarta figura como patrón principal para practicar la Serie entera y conseguir más independencia.

TRACK
62

1)

TRACK
63

2)

3)

4)

TRACK
64

5)

PERCUSSION SCORE

PARTITURA RÍTMICA

TRIANGLE
TRIÁNGULO

ZABUMBA

AGOGÔ

(muffled w/ stick / tono presionado, baqueta)

(open / tono abierto)

(bacalhau)

TRIANGLE
TRIÁNGULO

ZABUMBA

AGOGÔ

TRIANGLE
TRIÁNGULO

ZABUMBA

AGOGÔ

XOTE APPLIED TO THE DRUMSET

Now, several Xote grooves, with different ride figures for ride cymbal and hi-hat, also with variations for snare drum and snare rim. The Xote is a slow and cadenced rhythm, and is called Arrasta-Pé if played in a fast tempo.

Suggested tempo: ♩ = 75 to 90.

XOTE APLICADO A LA BATERÍA

Ahora se presentan diversos ritmos del Xote con varios patrones de ride y de hi-hat; además hay variaciones para la caja y el aro de la caja. El Xote es un ritmo lento y cadencioso; se llama Arrasta-Pé en caso de ser ejecutado a un tempo rápido.

Tempo recomendado: ♩ = 75 a 90.

1)

2)

3)

4)

5)

6)

7)

8)



FREVO APPLIED TO THE DRUMSET

FREVO APLICADO A LA BATERÍA

Suggested tempo: ♩ = 120 to 156.

Tempo recomendado: ♩ = 120 a 156.



1)

R L R L etc.

2)

R L R L etc.

3)

R L R L etc.

4)

R L R L etc.

XAXADO "CLAVE"

Used to get a Maxixe feel, for solos or *batucadas*.

LA "CLAVE" XAXADO

Se usa para darles un sabor Maxixe a solos y a *batucadas*.



Musical notation for the first staff of Xaxado "Clave" in 4/4 time, featuring a sequence of quarter notes and rests.

Musical notation for the second staff of Xaxado "Clave" in 4/4 time, featuring eighth notes with accents (>).

Musical notation for the third staff of Xaxado "Clave" in 4/4 time, featuring eighth notes with accents (>).

Musical notation for the fourth staff of Xaxado "Clave" in 4/4 time, featuring a continuous eighth-note pattern.

Musical notation for the fifth staff of Xaxado "Clave" in 4/4 time, featuring a complex rhythmic pattern with eighth notes and rests.

1) Musical notation for the first variation of La "Clave" Xaxado in 4/4 time, featuring a complex rhythmic pattern with eighth notes and rests.



2) Musical notation for the second variation of La "Clave" Xaxado in 4/4 time, featuring a complex rhythmic pattern with eighth notes and rests.



3) Musical notation for the third variation of La "Clave" Xaxado in 4/4 time, featuring a complex rhythmic pattern with eighth notes and rests.



BOSSA NOVA "CLAVE"

Certainly this is the phrase which gets as close as possible to the concept of clave, allowing more freedom for snare and tom phrasing. Although it is the classical figure of Bossa Nova, it works fine with Samba and batucada patterns.

LA "CLAVE" BOSSA NOVA

Ésta es sin duda la frase que más se aproxima al concepto de la clave, posibilitando más libertad para el fraseo en la caja y los toms. A pesar de ser una figura clásica de Bossa Nova, esta frase encaja bien con los patrones de Samba y de Batucada.

TRACK
82

TRACK
83

1)

TRACK
84

2)

TRACK
85

3)

GROOVES WITH GONGUÊ

RITMOS CON GONGUÊ



1)

Musical notation for exercise 1, consisting of three staves in 4/4 time. The top staff features a rhythmic pattern of eighth notes with accents (>) above each group of four notes. The middle staff shows a bass drum pattern with eighth notes and rests. The bottom staff shows a snare drum pattern with eighth notes and rests. Below the top staff, the rhythm is transcribed as: R L R L R L R L R L R L R L.



2)

Musical notation for exercise 2, consisting of three staves in 4/4 time. The top staff features a rhythmic pattern of eighth notes with accents (>) above each group of four notes. The middle staff shows a bass drum pattern with eighth notes and rests. The bottom staff shows a snare drum pattern with eighth notes and rests. Below the top staff, the rhythm is transcribed as: R L R L R L R L R L R L R L.



3)

Musical notation for exercise 3, consisting of three staves in 4/4 time. The top staff features a rhythmic pattern of eighth notes with accents (>) above each group of four notes. The middle staff shows a bass drum pattern with eighth notes and rests. The bottom staff shows a snare drum pattern with eighth notes and rests. Below the top staff, the rhythm is transcribed as: R L R L R R L R R R L R R R L R.



Dança do Maracatu

Sergio Gomes

♩ = 98

A

C-7 C-7 Ab6 Ab6

5 C-7 C-7 AbΔ G7#5 GbΔ

B

9 FΔ C-7 BbΔ Bb6 Bb-7 A7 DΔ Dø G7b9

A

13 C-7 C-7 Ab6 Ab6

17 C-7 C-7 AbΔ G7#5 GbΔ G7#5

Fill

Solos

21 C-7 C-7 AbΔ AbΔ

25 C-7 C-7 AbΔ G7#5

29 $A\flat\Delta$ $G7\#5$ $F-7$ $G7\#5$ $F-7$ $G7\#5$

32 Fill Fill

Fine

The third track (first with drumset) of the CD is a Maracatu written in 4/4, with 20 measures. The form is **ABA**, with each **A** section being 8 bars long and the **B** section being 4 bars long. There are 2 bars with a metronome before the song starts, and the solo section is an 8-bar harmonic cycle similar to the **A** section, with few adjustments to allow some extra possibilities for the improvisers.

ARRANGING FORM

4 choruses (cycles) distributed like this:

Theme: ABA

Solos: 1st chorus – sax
 2nd chorus – drumset
 3rd chorus – piano
 4th chorus – drumset again, bringing back to the head

Theme: ABA

Coda (final section)

♩ = 98

ABOUT THE SOLOS

- 1 – Try to use motives and phrases which are part of the Maracatu vocabulary, like those suggested in the Maracatu section as snare drum, gonguê, or bass drum variations, and work them around the set;
- 2 – Stay aware of the 8-bar cycle in 4/4 during each solo and of the 2 solos to bring the head back;
- 3 – Use the melody as a reference, trying to sing it internally, or even in a loud voice;
- 4 – Play ideas which you can “sing” on the drumset, even if they look too simple, at this stage of study.

La 3^a pista (la 1^a pista con batería) del CD es un Maracatu de 20 compases escrito en 4/4. La forma es **ABA**, con 8 compases en cada sección **A** y 4 compases en la sección **B**. Antes de que comience la pieza, se oye un metrónomo contando dos compases. La sección de solos es un ciclo armónico comprendiendo 8 compases (semejante a la sección **A**) adaptado para permitir mejor la ejecución de improvisaciones.

LA ESTRUCTURA DEL ARREGLO

4 chorus (ciclos) distribuidos como sigue:

Tema: ABA

Solos: 1^{er} chorus – sax;
 2^o chorus – batería,
 3^{er} chorus – piano,
 4^o chorus – batería preparando la vuelta al tema

Tema: ABA

Coda (sección final)

♩ = 98

SOBRE LOS SOLOS

- 1 – Procure usar motivos y frases que forman parte del vocabulario del Maracatu como aquéllos propuestos como variaciones de la caja, del gonguê o del bombo en la sección sobre el Maracatu y distribúyalos por la batería;
- 2 – Fíjese en el ciclo de 8 compases en 4/4 durante cada solo y en los dos solos usados como preparación para la vuelta al tema;
- 3 – Use la melodía como referencia cantándola mentalmente o en voz alta;
- 4 – Toque ideas que pueda “cantar” en la batería – aunque quizás parezcan muy sencillas – en esta fase del estudio.

MAIN PATTERN OF THE A SECTION

PATRÓN PRINCIPAL DE LA SECCIÓN A

R L R L R L R L R R L R R R L R

MAIN PATTERN OF THE B SECTION AND SOLOS

PATRÓN PRINCIPAL DE LA SECCIÓN B Y LOS SOLOS

TRANSCRIPTION OF THE DRUMSET SOLOS ON THE RECORDING

TRANSCRIPCIÓN DE LOS SOLOS DE BATERÍA PRESENTADOS EN EL CD

1ST SOLO

1ER SOLO

(1)

(3)

(5)

(7)

2ND SOLO

2O SOLO

(1)

(3)

(5)

(7)