Samba-Funk and Partido Alto

We can say that Samba-Funk and Partido Alto are two different ways of accenting Samba. These styles are found in the big eastern Brazilian cities like Rio and São Paulo. Both Samba-Funk and Partido Alto represent contemporary ways of playing Samba fused with pop-oriented types of music, using repetitive patterns combined with different Samba accents. The sound is sometimes kind of heavy, and normally played by jazz and pop-oriented musicians. Electric bass and a heavy snare sound, as well as funky guitar, can be found in both styles.

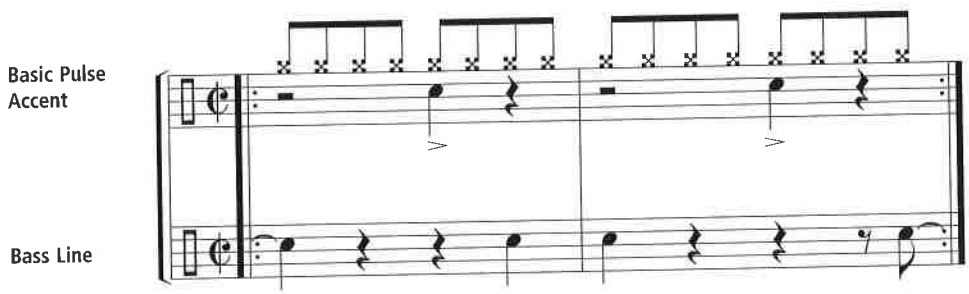
Orchestration and Hints for Samba-Funk and Partido Alto

The most common group is comprised of keyboard, guitar, electric bass, drums and percussion. Horns are welcome mostly in Samba-Funk. *Pandeiro* is the percussion instrument that plays the most important role in Partido Alto. It can be called „the soul of Partido Alto". Think about Funk music in order to play these styles, but don't forget the typical syncopation inherent in Samba.

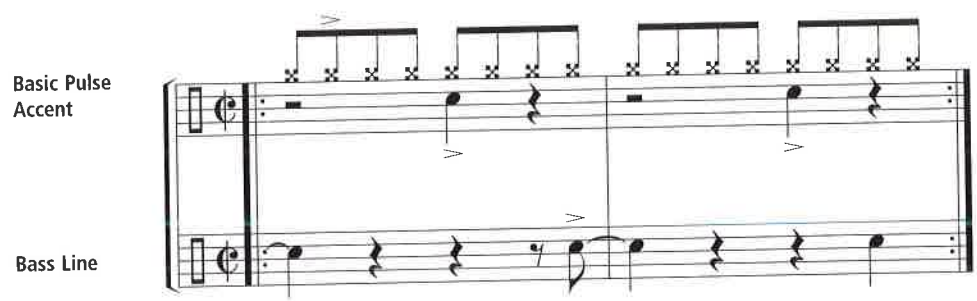
Keyboard and guitar can choose between playing typical accents or playing straight Samba. The use of a pick (muted lines) for guitar can be very useful. Electric bass uses slap technique. The drummer should play with a heavy sound on the snare for the typical accents, but should also use a basic Samba pulse on hi-hats. Percussion can include shakers, *clave, agogo, congas,* and *pandeiro* (this last one is essential in Partido Alto) and any other instrument used for Samba. As we have just mentioned, horns can also be added (mostly in Samba-Funk).

Patterns for Samba-Funk

Pattern #1



Pattern #2

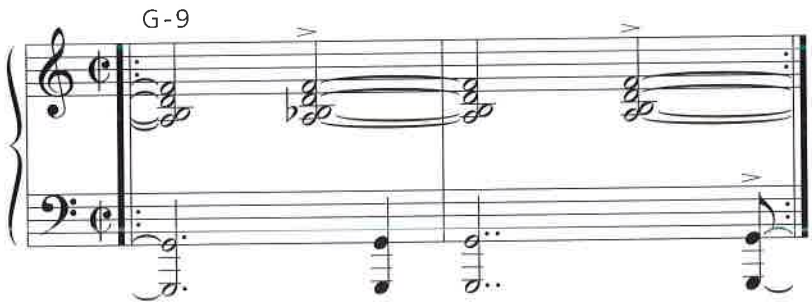


[Note: Pattern # 2 is recorded as a drum variation (track 37) but should also be interpreted by different instruments.]

Let's see how Pattern #1 should be interpreted by different instruments.

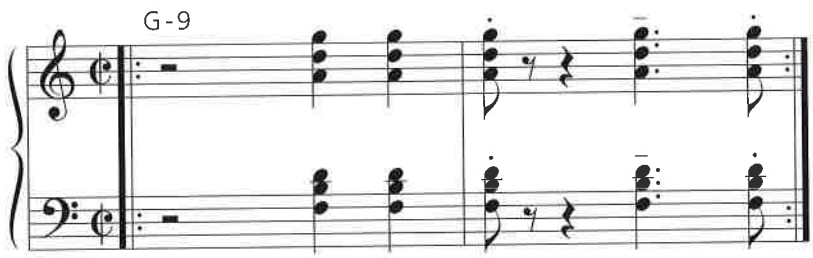
Keyboard (playing typical Samba-Funk accents)

Track 36



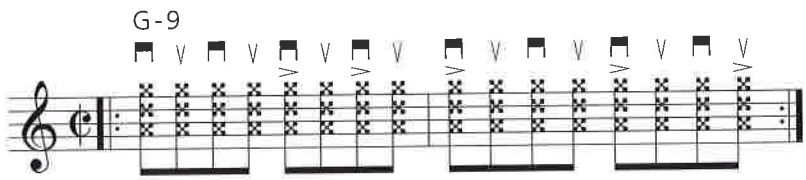
Variation for keyboard playing with Samba accents.

Track 36



Guitar (strumming)

Track 36

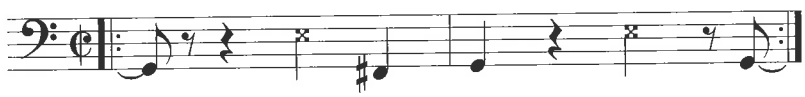


Guitar (muted lines)

Track 36

Bass (slap)

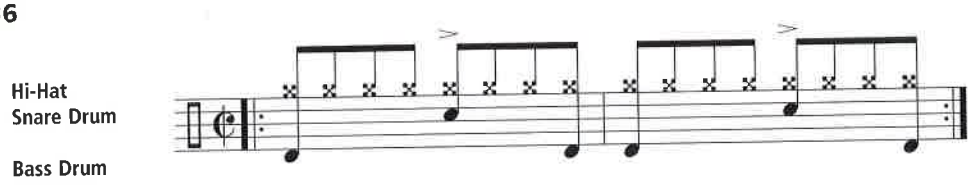
Track 36



Here are some more possibilities for bass:

Drums

Track 36

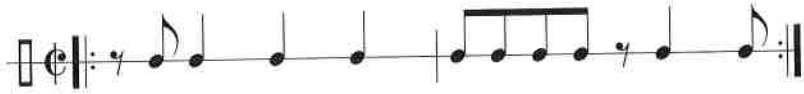


Percussion (shaker)

Track 36

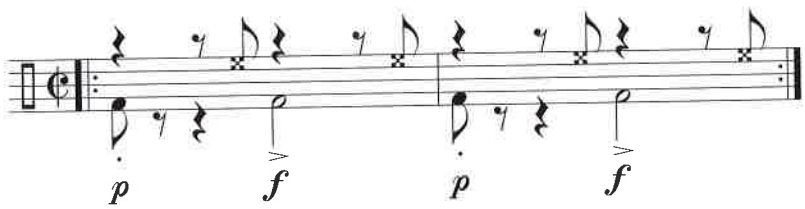
Percussion (tamborim)

Track 36



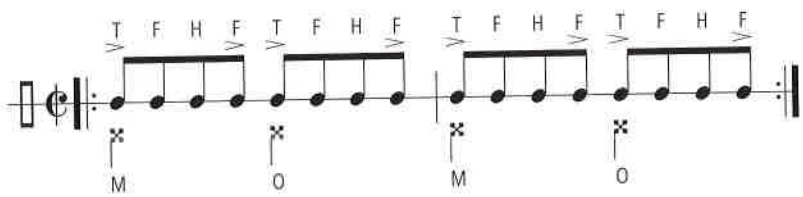
Percussion (surdo)

Track 36



Percussion (pandeiro)

Track 36



Right Hand: T = Thumb, F = Fingers, H = Heel; Left Hand: M = Muted, O = Open

Track 37

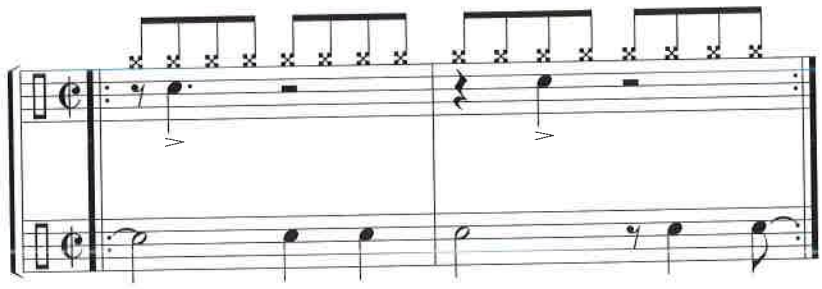
Variation of Pattern #2, interpreted by the drumset.

Patterns for Partido Alto

Pattern #1

Basic Pulse
Accent

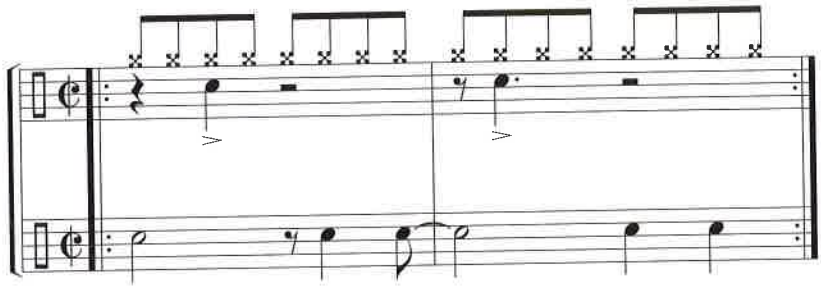
Bass Line



Pattern #2 (Inverted)

Basic Pulse
Accent

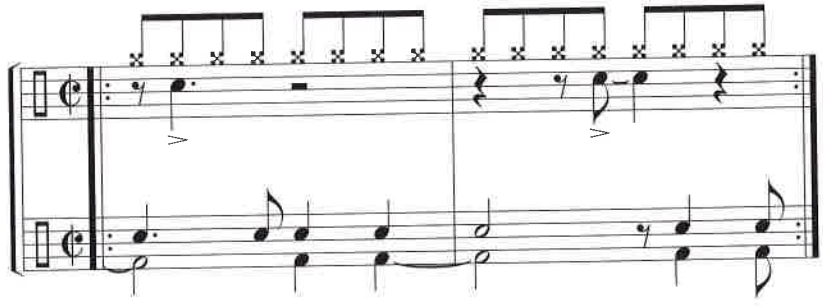
Bass Line



Pattern #3

Basic Pulse
Accent

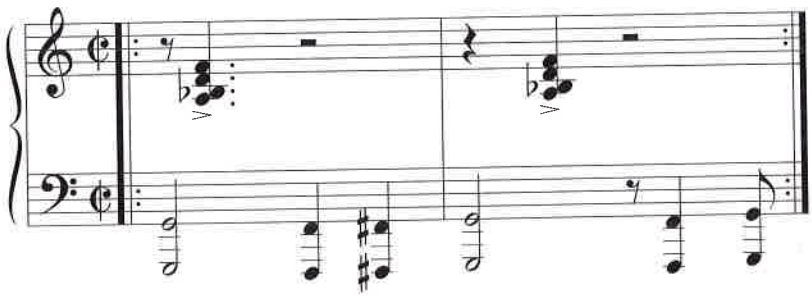
Bass Line
Simplified Bass Line



Let's see how pattern #1 should be interpreted by different instruments.

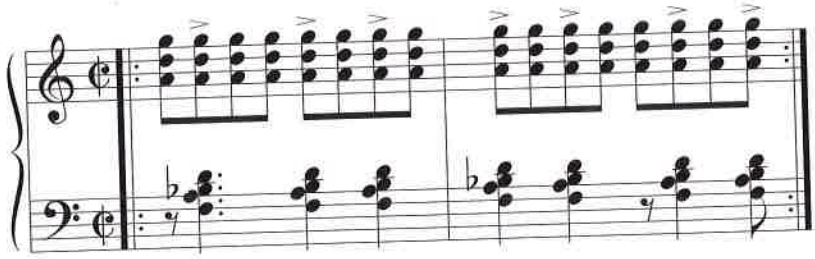
Keyboard (typical accents)

Track 38



Keyboard (accenting in Samba)

Track 38

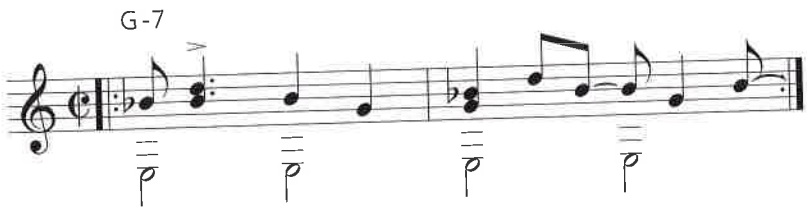


Guitar

Track 38

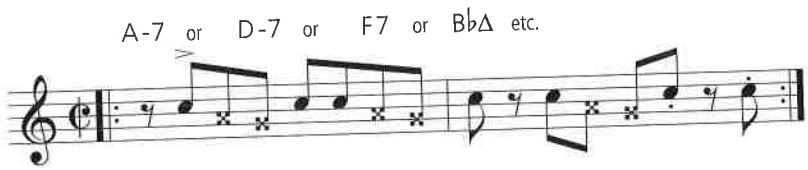
Another useful option for acoustic guitar.

Track 38



It is useful for piano and guitar to play riffs with short duration notes using ghost notes.

Track 38



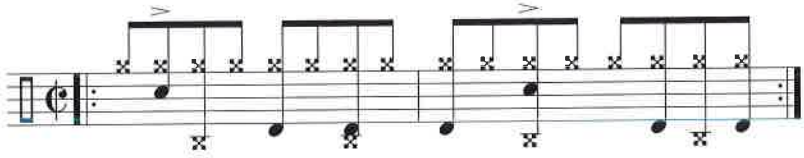
Bass

Track 38

The bass player with a well-developed technique can also play the accents by pulling the strings with the remaining fingers.

Drums

Track 38

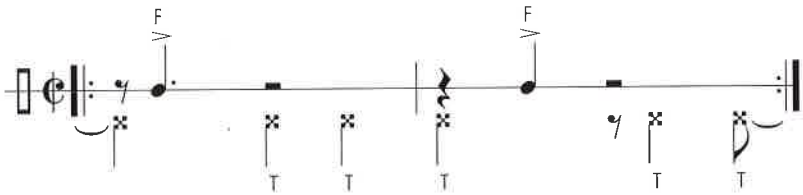


Here is a bass drum variation for the Partido Alto.

Track 38

Percussion (pandeiro)

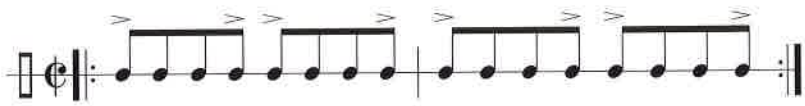
Track 38



F = Fingers, T = Thumb

Percussion (shaker)

Track 38



Percussion (tamborim)

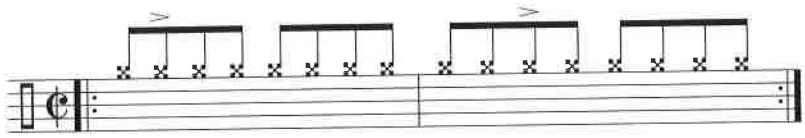
Track 38

Percussion (surdo)

Track 38

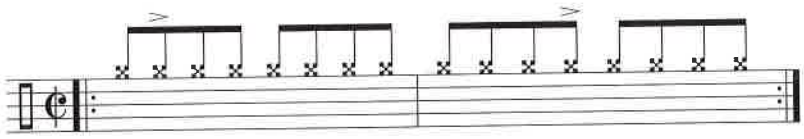
It is effective to emphasize the accents of the basic pulse...

Track 39



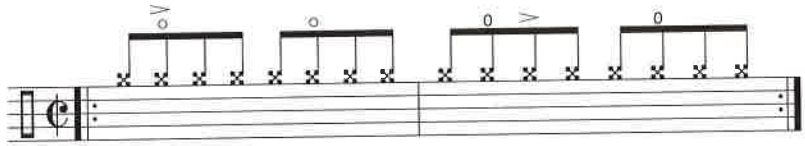
...or

Track 39



Sometimes open hi-hats can be combined with accents.

Track 39



Who Plays What in Samba-Funk and Partido Alto

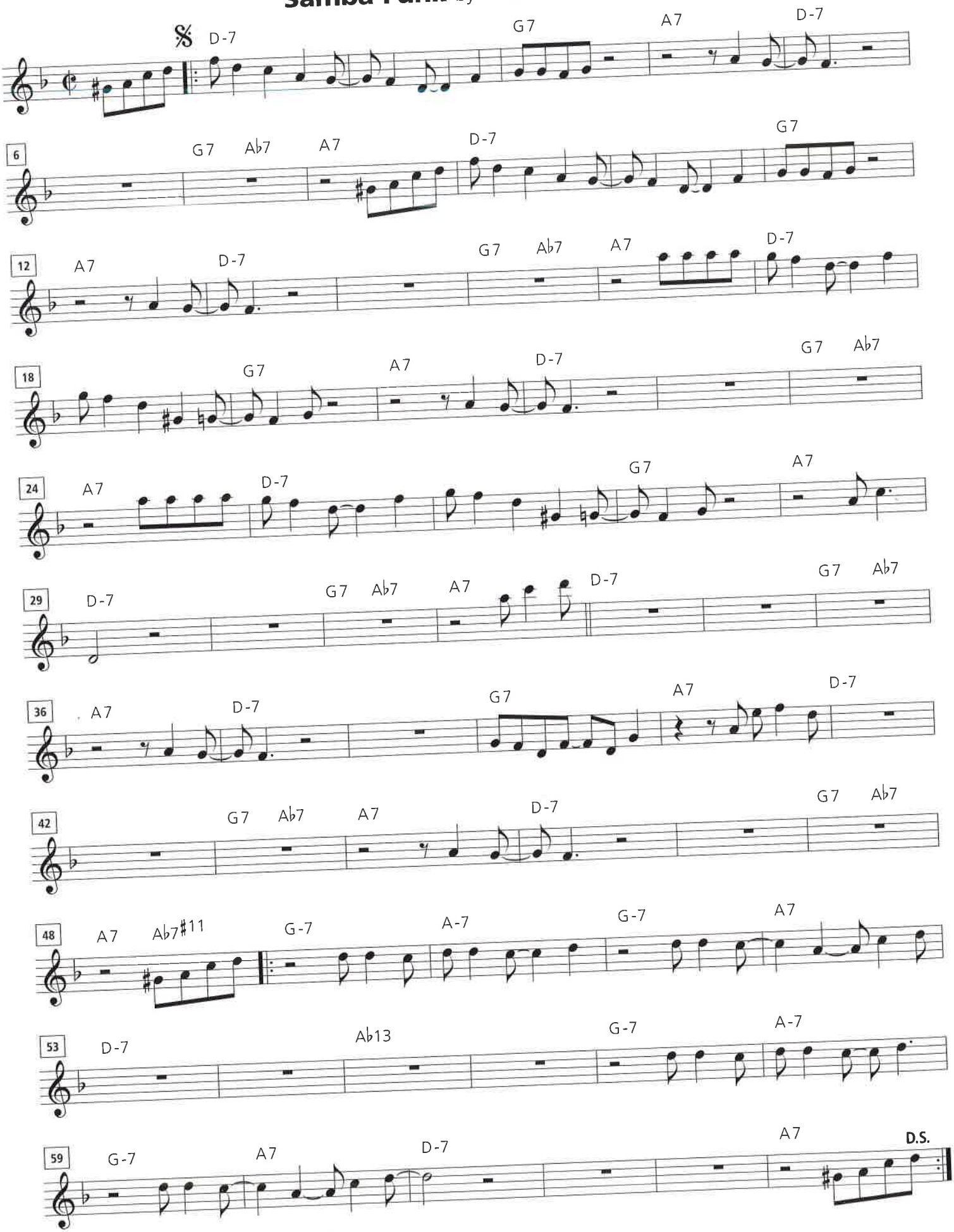
The eighth note pulse should be played by shakers, *pandeiro,* hi-hats, and any other pulse percussion instrument used for Samba. [Note: Cymbals are not recommended.]
Accents should be played by keyboardist's right hand or both hands when playing block chords with guitar and accent percussion instruments. Do not forget the *pandeiro.* The bass line is played by the bass, the keyboardist's left hand (when playing typical accents), the *surdo* and the organist's foot pedal. [Note: The bass can play both accents and the bass line.]

Suggested Exercises

1. Describe Samba-Funk and Partido Alto.
2. Write and play at least two patterns for each style.
3. Describe how keyboard and guitar should play in these styles.
4. What is the most important percussion instrument for Partido Alto?
5. Who plays what in Samba-Funk and in Partido Alto?
6. How should these styles be interpreted by pulse percussion instruments?

Track 40

Samba-Funk by Antonio Adolfo



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