

## 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

Basic Pulse  
Accent

Bass Line

The notation for Pattern #1 consists of two staves. The top staff, labeled 'Basic Pulse Accent', shows a series of four groups of notes, each group containing a quarter note followed by two eighth notes. Above each group is a bracket with an accent mark. The bottom staff, labeled 'Bass Line', shows a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are also some eighth notes and a sixteenth note in the bass line.

#### Pattern #2

Basic Pulse  
Accent

Bass Line

The notation for Pattern #2 consists of two staves. The top staff, labeled 'Basic Pulse Accent', shows a series of four groups of notes, each group containing a quarter note followed by two eighth notes. Above each group is a bracket with an accent mark. The bottom staff, labeled 'Bass Line', shows a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are also some eighth notes and a sixteenth note in the bass line.

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



### Drums

▶ Track 36

Hi-Hat  
Snare Drum  
Bass Drum

Musical notation for Drums (Track 36). The notation is on a single staff with a treble clef and a common time signature (C). It features a series of eighth notes with beams, some marked with an accent (>). There are also 'x' marks above the notes, indicating a specific drum sound. The piece ends with a double bar line and repeat dots.

### Percussion (shaker)

▶ Track 36

Musical notation for Percussion (shaker) (Track 36). The notation is on a single staff with a treble clef and a common time signature (C). It features a series of eighth notes with beams, some marked with an accent (>). The piece ends with a double bar line and repeat dots.

### Percussion (tamborim)

▶ Track 36

Musical notation for Percussion (tamborim) (Track 36). The notation is on a single staff with a treble clef and a common time signature (C). It features a series of eighth notes with beams, some marked with an accent (>). The piece ends with a double bar line and repeat dots.

### Percussion (surdo)

▶ Track 36

Musical notation for Percussion (surdo) (Track 36). The notation is on a single staff with a treble clef and a common time signature (C). It features a series of eighth notes with beams, some marked with an accent (>). Below the notes are dynamic markings: *p* (piano) and *f* (forte). The piece ends with a double bar line and repeat dots.

### Percussion (pandeiro)

▶ Track 36

Right Hand  
Left Hand

Musical notation for Percussion (pandeiro) (Track 36). The notation is on a single staff with a treble clef and a common time signature (C). It features a series of eighth notes with beams, some marked with an accent (>). Above the notes are letters: T, F, H, F, T, F, H, F, T, F, H, F. Below the notes are letters: M, O, M, O. The piece ends with a double bar line and repeat dots.

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

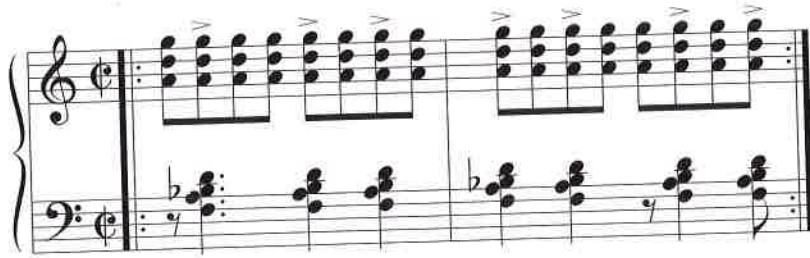
Let's see how pattern #1 should be interpreted by different instruments.

**Keyboard** (typical accents)

▶ **Track 38**

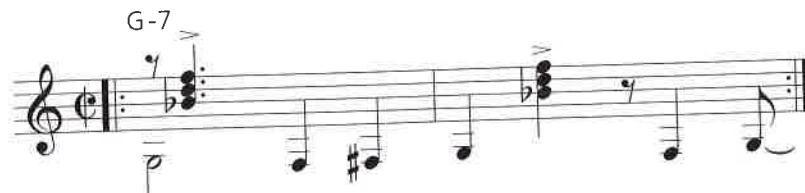
## Keyboard (accenting in Samba)

### ▶ Track 38



## Guitar

### ▶ Track 38



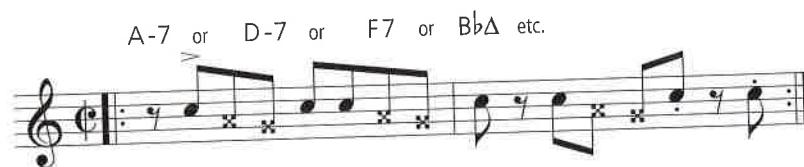
Another useful option for acoustic guitar.

### ▶ 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)

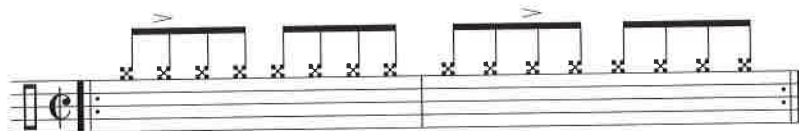
▶ Track 38

**Percussion** (surdo)

▶ Track 38

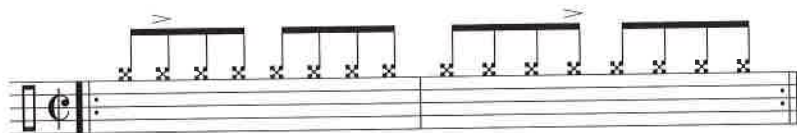
It is effective to emphasize the accents of the basic pulse...

▶ Track 39



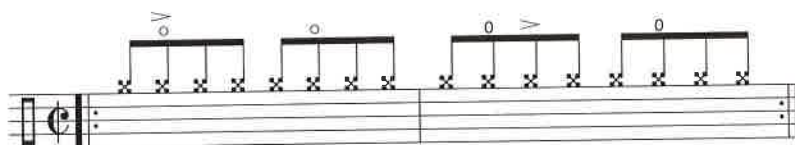
...or

▶ 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

The musical score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of ten staves of music, each starting with a measure number in a box. The notes are primarily eighth and sixteenth notes, with some rests. Chords are indicated by letters above the staff. A repeat sign is present at the beginning of the first staff.

Chords and measure numbers:

- Staff 1: Measure 1 (Repeat sign), 2 (D-7), 3 (G7), 4 (A7), 5 (D-7)
- Staff 2: Measure 6 (G7), 7 (Ab7), 8 (A7), 9 (D-7), 10 (G7)
- Staff 3: Measure 12 (A7), 13 (D-7), 14 (G7), 15 (Ab7), 16 (A7), 17 (D-7)
- Staff 4: Measure 18 (G7), 19 (A7), 20 (D-7), 21 (G7), 22 (Ab7)
- Staff 5: Measure 24 (A7), 25 (D-7), 26 (G7), 27 (A7), 28 (D-7)
- Staff 6: Measure 29 (D-7), 30 (G7), 31 (Ab7), 32 (A7), 33 (D-7), 34 (G7), 35 (Ab7)
- Staff 7: Measure 36 (A7), 37 (D-7), 38 (G7), 39 (A7), 40 (D-7)
- Staff 8: Measure 42 (G7), 43 (Ab7), 44 (A7), 45 (D-7), 46 (G7), 47 (Ab7)
- Staff 9: Measure 48 (A7), 49 (Ab7#11), 50 (G-7), 51 (A-7), 52 (G-7), 53 (A7)
- Staff 10: Measure 53 (D-7), 54 (Ab13), 55 (G-7), 56 (A-7)
- Staff 11: Measure 59 (G-7), 60 (A7), 61 (D-7), 62 (A7), 63 (D.S.)