

BRAZILIAN RHYTHMS

FOR DRUMSET

BY DUDUKA DA FONSECA AND BOB WEINER
TRANSCRIPTIONS BY JOHN RILEY



Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Copyright © 1991 by Manhattan Music, Inc.
All rights assigned to and controlled by Alfred Music
All rights reserved

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7692-0987-4
ISBN-13: 978-0-7692-0987-6

ACKNOWLEDGMENTS

The authors would like to thank Dan Thress for his valuable and heartfelt contributions; John Riley for his meticulous transcriptions and musical advice; Emily Moorefield for her photographs and introduction; Jack Waltrip for his artistic contributions and help with bringing this project together; Bob Sherwin for his engraving expertise and patience; Paul Siegel and Rob Wallis for funding this project; Edilberto Mendes for his gracious help with the pho-

tographs; Maucha Adnet for her Brazilian insight and helpfulness; Dom Salvador for his inspiration and knowledge; Arnaldo De Souteiro for his research and help with the pictures; Paul Socolow for his help with the discography; the staff and faculty of Drummers Collective for their support and encouragement; and finally, the musicians who participated on the recording: Café, Maucha, Jay, Romero and Nilson.

In Brazil we have many different rhythms, and in this book we show some of these rhythms. It should be noted that these are my personal interpretations of these particular rhythms based on my musical experiences in Brazil and New York. When you become familiar with the roots of these rhythms, I encourage you to develop your own personal approach to playing Brazilian music. But remember, always respect the *foundations* of the rhythms.

This book is dedicated to my wife Maucha and daughter Alana.



I would like to give special thanks to my teachers Joel Rothman, Sonny Igoe, Keith Copeland, Frank Malabe and Neil Clark, as well as a very special thanks to my parents Hyman and Shirley Weiner.



MUSICIANS

Batucada

Edison Da Silva (Café)	Pandeiro, Repique, Whistle, Tamborim
Duduka Da Fonseca	Surdos, Cuica, Ago-go, Caixa (snare)
Maucha Adnet	Ganza, Tamborim
Jay Ashby	Trombone

Baião and Maracatu

Duduka Da Fonseca	Zabumba, Pandeiro, Snare, Triangle, Ago-go Bells, Caxixi
-------------------	---

"Live" Music Trio Da Paz:

Romero Lubambo	Guitar and Guitar Synthesizer
Nilson Matta	Acoustic Bass
Duduka Da Fonseca	Drums

Drum Examples:

All drum examples are played by Duduka Da Fonseca, except those notated (*) after the audio cue, which were played by Bob Weiner. The pandeiro pattern on page 28 was played by Café.

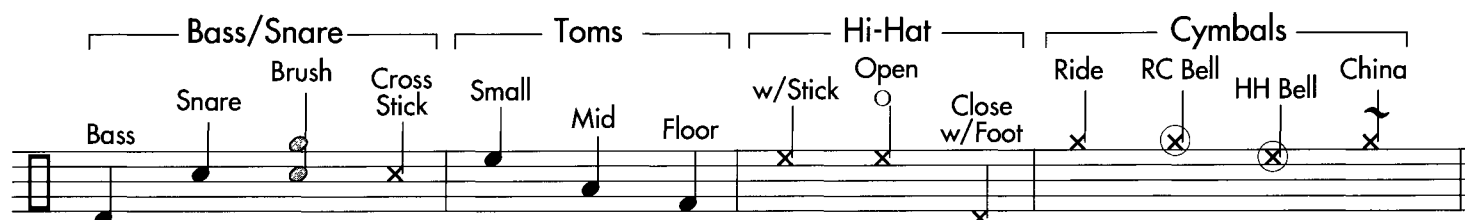
Duduka uses Sonor drums, Zildjian cymbals, and Vic Firth drum sticks.

ACKNOWLEDGMENTS	3	CD TRACKING INFORMATION
INTRODUCTION	5	CD #1
SECTION ONE SAMBA	10	1 BATUCADA (DRUMS)
BATUCADA	10	2 BATUCADA (W/TROMBONE)
SAMBA RHYTHMS ON DRUMSET	12	SECTION ONE SAMBA
SAMBA CRUZADO	24	3 SNARE DRUM/DRUMSET
SAMBA WITH HI-HAT AND RIDE CYMBAL PATTERNS	28	4 SURDO/DRUMSET
SAMBA WITH BRUSHES	32	5 BASS DRUM & HI-HAT
SAMBA WITH A FUNK FEEL	34	6 MORE SNARE DRUM PATTERNS FOR SAMBA
SAMBA DO PARTIDO ALTO	36	7 MORE SNARE DRUM PATTERNS FOR SNARE DRUM & TOMS
SECTION TWO BOSSA NOVA	44	8 SAMBA CRUZADO
BOSSA NOVA PATTERNS	44	9 SAMBA WITH HI-HAT PATTERNS
BOSSA NOVA WITH BRUSHES	47	10 SAMBA WITH RIDE CYMBAL PATTERNS
SECTION THREE BAIÃO	49	11 SAMBA WITH BRUSHES
TRADITIONAL FEEL	49	12 SAMBA WITH FUNK FEEL
BAIÃO PATTERNS ON DRUMSET	50	13 PARTITO ALTO
PARADIDDLE COMBINATIONS AROUND THE DRUMS	53	CD #2
BAIÃO—RIDE CYMBAL PATTERNS	59	SECTION TWO BOSSA NOVA
BAIÃO WITH A FUNK FEEL	62	1 BOSSA NOVA PATTERNS
AFOXE	65	2 BOSSA NOVA WITH BRUSHES
CATERETE	66	SECTION THREE BAIÃO
SECTION FOUR MARACATU	67	3 BAIÃO/TRADITIONAL FEEL
FOLKLORIC FEEL	67	4 BAIÃO PATTERNS ON DRUMSET
MARACATU ON DRUMSET	68	5 HI-HAT PATTERNS
SECTION FIVE MARCHA AND FREVO	69	6 PARADIDDLE COMBINATIONS AROUND THE DRUMS
MARCHA AND FREVO BASIC PATTERNS	69	7 BASS DRUM VARIATIONS
SECTION SIX PATTERNS IN ODD METERS	70	8 BAIÃO—RIDE CYMBAL PATTERNS
SAMBA IN 3/4	70	9 BAIÃO WITH A FUNK FEEL
SAMBA IN 7/8	71	10 AFOXE
PARTIDO ALTO IN 7/8	71	11 CATERETE
SECTION SEVEN "LIVE" MUSIC	72	SECTION FOUR MARACATU
MEDIUM TEMPO SAMBA	72	12 FOLKLORIC FEEL
UPTEMPO SAMBA	72	13 MARACATU ON DRUMSET
GLOSSARY	74	SECTION FIVE MARCHA AND FREVO
DISCOGRAPHY	76	14 MARCHA AND FREVO BASIC PATTERNS
BIBLIOGRAPHY	78	SECTION SIX PATTERNS IN ODD METERS
		15 PATTERNS IN ODD METERS
		SECTION SEVEN "LIVE" MUSIC
		16 MEDIUM TEMPO SAMBA
		17 UPTEMPO SAMBA
		18 FONSECA/WEINER FAREWELL BATUCADA REPRISE

KEY

Audio cues (text in grey boxes) have been indicated for the convenience of synchronizing written exercises to the CDs

() = optional notes.



SECTION ONE SAMBA



The spirit of Carnaval

Photo courtesy of Edilberto Mendes

We would like to dedicate the samba section to the late Edison Machado, one of the most important and influential Brazilian drummers. 1934 – 1990

BATUCADA BASIC PATTERNS

Low Surdo



High Surdo



Ganza



Snare (Caixa)



Tamborim



Ago-go Bells



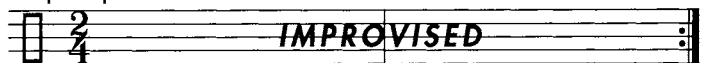
Cuica



Pandeiro



Repinique



BATUCADA

Batucada is samba played with percussion instruments only. The rhythm originated with the African dance batuque from Angola and the Congo. When playing batucada, the percussion instruments are usually as follows:



REPINIQUE (São Paulo) or REPIQUE (Rio de Janeiro)

The repinique is a double-headed drum carried over the shoulder and played with one or two sticks. Its high-pitched sound, similar to the high timbale played in Afro-Caribbean music, is used in small ensembles such as the batucada that was recorded for this tape, to signal cues for beginnings, breaks, endings, etc. In larger samba schools the cues are given with a whistle or with hand signals.

SURDO

Surdo drums are double-headed drums (wood or metal) that range comparatively in size from a floor tom to a bass drum. Surdos are held with a neck strap that positions the drum in front of your body, allowing you to perform in street parades. The drum is played with a soft mallet in the right hand to produce an open tone, and a muffled tone by placing your other hand on the calf or plastic drum head while the mallet strikes the drum.

LOW SURDO

Surdo drums are made in different sizes to create different pitches. The largest surdo produces the lowest tone. Samba is played with a 2/4 feel and pulse—the low surdo plays a muffled or muted note on beat 1 and an open note on beat 2. This pattern could be thought of as, "one—two, one—two," or, "short—long, short—long."

HIGH SURDO

The high surdo is a smaller drum with a higher pitch. The high surdo rhythm features an open tone on beat 1, and a muffled tone on beat 2— "One—two, One—two," or "Long—short, Long—short." This pattern is the opposite of the low surdo part and when played together they create the pulse or heartbeat of samba.

TAMBORIM

The tamborim is a single-headed drum, smaller than a tambourine (about 6" in diameter), and without jingles. Tamborim shells can be made of wood, metal or even fiberglass. Due to its small size, the tamborim can easily be held with one hand and struck with a thin wooden, bamboo or fiberglass stick (or two sticks taped together) in the other hand.

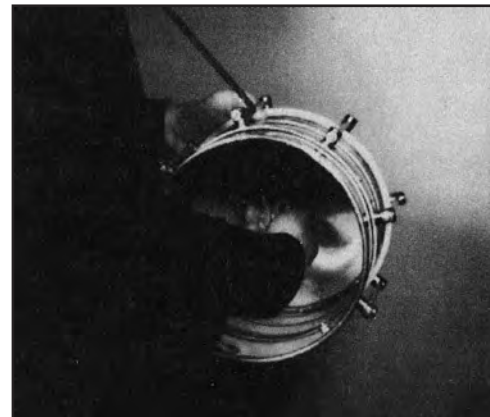
The rhythmic patterns that are played on the tamborim are similar to the accents and phrasing of the snare drum pattern. There are many popular tamborim rhythms, some of which we will play on the snare drum in following sections.



CUICA

The cuica is a single-headed drum with a rod connected to the underside of the drum head. The rod is pulled with a wet cloth, producing friction and creating the sound of the instrument. Pressing down on the top of the head near where the rod is attached will produce higher pitches—releasing the pressure from the head will produce lower tones.

On our tape, the cuica is used to improvise parts or "melodies," rather than playing a specific rhythm.



PANDEIRO

The pandeiro, a tambourine with jingles, is very popular in many different types of Brazilian music. The playing of the pandeiro requires a great deal of skill and technique.



Musical instrument photos by Emily Moorefield

SAMBA RHYTHMS ON DRUMSET

SNARE DRUM/DRUMSET

We will begin with one of the basic rhythms played by the snare drum section in samba schools. One of the keys to understanding Brazilian music is feeling the pull towards a "triplet pulse" against the 2/4 feel of samba. The examples on the tape will help with the phrasing.

Exercise 1 Snare drum pattern #1

R L R L R L R L

The following snare drum pattern is typically played on the tamborim. The right hand plays all the accents and the left hand "fills in" the other sixteenth-notes.

Exercise 2 Snare drum patterns #2—Tamborim pattern

R R R R R R R R

You can also emphasize the accents in this pattern with rimshots.

Exercise 2a Snare drum patterns #2—Played on the rim

(R) L (R) L (R) (R) L (R) L (R) L (R) (R) L

Here is another common tamborim pattern. Notice the slight variation of the accented notes and the new sticking.

Exercise 2b Variation on snare drum patterns #2—Tamborim pattern

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

SURDO/DRUMSET

On drumset we can use the toms to imitate the sound of the surdos. The left hand muffles the head on the last sixteenth-note of beats 1 and 2, and releases on beat 2 (open tone). The sound of the palm (pickups into the downbeats), are in effect "ghost notes" and are often felt rather than heard. We will start by playing a basic surdo pattern on the floor tom.

Exercise 1 Low surdo part—Basic