

Samba Call and Response Rhythms

The main one can be taught like this (*call*, response, **unison**) :

*How are you, I'm fine, How are you, I'm fine. Hi, Hi, Hi, Hi, **How are you doing I'm fine.***

The rhythm for this is:

How are you I'm fine How are you I'm fine Hi Hi Hi Hi How are you do-ing I'm fine

And another one is:

*Do you like the Samba, yes. Do you like the Samba, yes. Samba, Samba, Samba, Samba. **Do you like the Samba.***

Do you like the Sam - ba, Yes Do you like the Sam - ba, Yes
Sam - ba, Sam - ba, Sam - ba, Sam - ba Do you like the Sam - ba

You can make rhythms up:

*Can you swim a mile, swim a mile. Can you swim a mile, swim a mile. Swim a mile, swim a mile, swim a mile, swim a mile. **I can swim a mile, can you?***

And the rhythm is:

Can you swim a mile swim a mile Can you swim a mile swim a mile
Perc. swim a mile swim a mile swim a mile swim a mile I can swim a mile can you?

Samba

Features

1. Call and Response
2. Cross Rhythms
3. Syncopation
4. Carnival / March-like pace
5. Differing textures / combination of sounds

Instruments

1. **3 Surdos** (18", 16" and 14") and (fluffy beaters). Small and medium surdos can be used alternately on beat 1 and 2 (3 &4). Largest surdo doesn't have to be used but can be used to accent first beat / play every beat.
2. **Repenique** (straight stick). Used by leader to signify call; keep players in time; provide more syncopated rhythm; play along with specific rhythms.
3. **Snare drum** (thick drum sticks). Not always used but if so usually grouped with surdos to provide the heartbeat of the pulse. Normally will have a different (mainly simple) rhythm.
4. **Tambours** (plastic prongs). Versatile drum usually given complex syncopated rhythms incorporating 'skin' and 'rim' sounds.
5. **Agogo Bells** (thin drum sticks / beaters). Can be given complex or simple syncopated rhythms using the 'two tones'. Cuts through the texture and is very important (and distinct) within the Samba sound.
6. **Ganzas** (metal shakers). Very important and deceptively hard (for pupils) to play. Make a noise back and forth so it is important to gain a good wrist technique. Mostly plays a semi-quaver pattern, but this can be differentiated to quavers or even crotchets.
7. **Samba Whistle**. This signifies that a **call** is about to be given. Three pitches are available. Two usually used.

Samba Rhythms

These are only suggested rhythms – you can be as creative or as simple as you like. Within your Samba there is the opportunity to do 'rhythmic breaks' and get the pupils improvising a rhythm.

Possible rhythms for the **agogos** include:

Three musical staves in 4/4 time showing suggested rhythms for the agogos. Each staff begins with a double bar line and a 4/4 time signature. The first staff has a quarter note on the first beat, a quarter rest on the second, a half note on the third, and a quarter note on the fourth. The second staff has a quarter note on the first, a quarter rest on the second, a half note on the third, and a quarter note on the fourth. The third staff has a quarter note on the first, a quarter rest on the second, a half note on the third, and a quarter note on the fourth.

Possible rhythms for the **tambours** include:

Three musical staves in 4/4 time showing suggested rhythms for the tambours. Each staff begins with a double bar line and a 4/4 time signature. The first staff has a quarter note on the first, a quarter note on the second, a quarter rest on the third, and a quarter note on the fourth. The second staff has a quarter note on the first, a quarter note on the second, a quarter rest on the third, and a quarter note on the fourth. The third staff has a quarter note on the first, a quarter note on the second, a quarter rest on the third, and a quarter note on the fourth.

The snare drum can do a very simple syncopated rhythm or a normal on the beat rhythm – depending on who you have playing.