

21st Century Samba-jazz Drum-set

Presented by Andy P. Smith

with Batuquê Trio

PASIC 16 Indianapolis, Nov. 11, 11:00 am



Brief Early History of Samba

A brief account of the historical origins of samba is essential to provide context for later and current trends. *Carioca samba* (urban samba from Rio) is the result of an Afro-Brazilian dance genre coming into contact with hybrid Euro-Brazilian instrumental and lyrical forms. Early samba developed from the 19th century Angolan *batuquê*. It migrated from Bahia to Rio de Janeiro around 1870 where it merged with European-derived dance styles the *maxixe* and *modinha*. European guitars, woodwinds, and percussion instruments were combined with Afro-Brazilian percussion and rhythmic sensibility. This blending took place notably in the homes of the *Tias Bahianas* (Bahian Aunts), matriarchal leaders and priestesses in Afro-Brazilian culture and religion. Their homes became meeting places for Afro-Brazilian culture in Rio. Samba split into several major branches in the early 20th century. The major types are *samba enredo* (carnival samba), *samba batucada* (instrumental percussion battery), *samba de roda*, and carioca samba styles including *samba de partido alto* (today called *pagode*), *samba de gafieira*, and samba-jazz.

Traditional Samba Percussion and Rhythm

Samba Enredo is the samba performed by *escolas de samba* (samba schools) at *Carnaval* in the annual samba parade competition in Rio de Janeiro. When the percussion battery performs by itself without the theme song or guitars, it is called *samba batucada*. These groups with long-standing traditions each have unique styles featuring a variety of instrumentation. *21st Century Samba-jazz Drum-set* will include a limited selection of percussion instruments from the samba school context in order to best exemplify key elements of traditional samba rhythm.

Performance *Faceira* by Ary Barroso performed by Batuquê Trio, Natalie Boeyink, bass, Jamaal Baptiste, piano

Acknowledgements

Percussive Arts Society

Sponsors: University of Texas at El Paso Dept. of Music, Pearl/Adams Musical Instruments, Innovative Percussion Inc., and Evans Drumheads

Avedis Zildjian Co. for providing cymbals

Teachers and musicians: Ed Uribe, Michael Spiro, Lalo Davila, Jorge Alabê, Celso Almeida, Edu Ribeiro, Ramon Montagner, Oscar Bolão, Robertinho Silva

Performers: Natalie Boeyink and Jamaal Baptiste

Clinic Goals/Mission

- Fundamental rhythms and conventions of samba as applied to contemporary music
- Consideration of “Drum-set Heritage” vs. Transference of Traditional Percussion to the Drum-set
- Phrasing and Form beyond mere one bar examples
- Afro-Brazilian rhythm concept in samba-jazz
- Approaches for drum-set
- Perspective on contemporary samba-jazz

Samba na Bateria (Samba on the Drums)

Luciano Perrone, Walfrido Silva, Benedito Pinto, and others began to transfer traditional samba percussion patterns to the drum-set in the 1920s. Drawing from *escolas de samba*, these musicians performed typical rhythm patterns of *surdo*, *caixa*, *tamborim*, *ganza*, and *agogô* primarily on the membranes of the kit. They transferred not only patterns, but musical conventions, form, and function from samba, choro, and other styles.

Ex. 1 *Samba Cruzado*

Ex. 2 *Samba Batucada* (hand to hand)

Ex. 3 “O Feitiço Virou” 1956, drums: Valfrido Silva.

Escola de Samba / Fundamental Rhythm in Afro-Brazilian Samba

Ex. 4 "Heartbeat" / Locomotion (*ganza, chocalho, caixa, repenique*)

EX. 5 Feel, swing, *ginga*

“Telecoteco”

Ex. 6 *Samba Batucada* Excerpt illustrating an "Afro-Brazilian time cycle" (*telecoteco*), in the inter-relationship of parts

Ex. 7 Drum-set samba beginning telecoteco in either direction

Samba nos Pratos (Samba on the Cymbals)

Edison Machado has been referred to as the father of modern Brazilian drum-set. He is credited with moving samba from the drums to the ride cymbal as Kenny Clarke did in American jazz. Other prominent drummers of the 1960s and the modern era include Milton Banana, and Wilson das Neves.

Ex. 8 "Tristeza Vai Embora" 1965, drums: Edison Machado

1:03 ♩ = 76 entrada telecoteco

Ex. 9 "Coisa No. 1" 1965, drums: Edison Machado

0:09 ♩ = 112 a a' b

In the 1960s, Bossa Nova had emerged in the late 50s pioneered by Antonio Carlos Jobim, Vinicius de Moraes, and the distinctly more flexible rhythm guitar of João Gilberto. Outside influences included American jazz. Piano trios performing bossa, samba, and jazz were popular. These were all in contrast to the traditional, more strictly Afro-Brazilian rhythm of the guitar in samba. Machado, Banana, das Neves, and others recorded sambas and bossas and cross-pollinated styles.

Ex. 9 "Palhaçada" 1968, drums: Wilson das Neves

1:25 entrada

Ex. 10 Ride Cymbal Approaches

Ride cymbal accenting telecoteco Ride cymbal accenting the downbeat

Ride cymbal accenting the upbeat Ride cymbal accenting the second subdivision

Performance *Sô Danço Samba* by Jobim

Form, Phrasing and Development: Entradas, cells, hemiola, “synco-pa,” displaced pulse

Ex.11 Entradas

Var.1 entrada telecoteco

Var.2 entrada telecoteco

Var.3 entrada telecoteco

Var.4 entrada (3rd surdo convention) telecoteco

Ex. 12 "Cells" convey locomotion and create a sense of anticipation and suspense

Ex. 13 Samba-jazz form

entrada telecoteco

hemiola cells

convention

Additional transcriptions can be found at my website andypsmith.squarespace.com

Contemporary Approaches to Samba-jazz Drum-set

As tempos have increased and flexibility and fluidity have increased, drummers such as Celso Almeida, Edu Ribeiro, and Rafael Barata have conceived the drum-set as one integrated instrument. A contemporary melodic approach may include breaking up the “melody” between between hands.

Ex. 14 Melodic Approach: "Lamento" from Trio Corrente Vol. 1, Edu Ribeiro, drums

Two staves of drum notation. The top staff features a melodic line of eighth notes with accents, alternating between the snare and tom-toms. The bottom staff provides a steady bass drum accompaniment with a consistent eighth-note pattern.

Unrestricted, fundamental samba rhythms (heartbeat, surdo-backbeat, telecoteco, agogô, etc.) can be voiced in various limbs and components of the drum-set in a **Modular Approach**.

Ex. 15 "Lamentos do Morro" from *Tokyo Session* by Yamandu Costa. Edu Ribeiro, drums $\text{♩} = 160$

Two staves of drum notation. The top staff has a melodic line of eighth notes with accents, primarily on the snare and tom-toms. The bottom staff features a bass drum pattern with accents. A 'cell' label is positioned above the second staff. A time signature of 0:21 is shown at the beginning.

Ex. 16 Left Hand "Heartbeat"

Two staves of drum notation. The top staff shows a melodic line of eighth notes with accents, alternating between the snare and tom-toms. The bottom staff features a bass drum pattern with accents, creating a heartbeat effect.

Ex. 17 Afro-Brazilian Wrist Twister

Three staves of drum notation. The top staff has a melodic line of eighth notes with accents, alternating between the snare and tom-toms. The middle and bottom staves feature complex bass drum patterns with accents, creating a 'wrist twister' effect.

Funky Sticking

Ex. 18 Funky Sticking Method

funky sticking

funky sticking samba

variation

Var.1

Var.2

Var.3

Var.4

Var.5

Var.6

Performance *Samba Litoral (Coastal Samba)* by Andy P. Smith

Listening - Contemporary Samba-jazz

Drummer	Artist	Album
Edu Ribeiro	Trio Corrente	Vols. 1-3
	Vento em Madeira	Vento em Madeira, Brasiliana
	Chico Pinheiro	Flor de Fogo
Ramon Montagner	Ramon Montagner	Sambasó
Marcio Bahia	Hamilton de Holanda Quinteto	Brasilianos Vols. 1-3
Celso Almeida	Celso de Almeida, Fábio Torres & Paulo Paulelli	Trio
	Debora Gurgel	Debora Gurgel
Rafael Barata	Rosa Passos	É Luxo Só
Cleber Almeida	Trio Curupira	All

Andy P. Smith is Director of Percussion Studies at the University of Texas at El Paso. A musician, composer, and teacher, Smith performs with Latin-jazz group, Batuquê Trio. Recent recordings include *Finally Here* with Angel Roman and Mambo Blue, and *Transparency* featuring Latin Jazz group, Batuquê Trio (batuquetrio.com). Studies at Berklee with the late Ed Uribe sparked a love affair with Brazilian and Afro-Cuban music for Smith. He has since embraced every opportunity to engage in these musics. In 2012, Andy was awarded a Tinker Foundation grant to study contemporary Brazilian drum-set in São Paulo and Rio de Janeiro, Brazil. Andy previously taught at Middle Tennessee State University with his mentor Lalo Davila, while working in Nashville venues and recording studios. Andy has performed with Davila, Mat Britain, Mambo Blue, Michael Spiro, Almir Cortes, The Canadian Brass, Symphony Orchestras, and Samba Baterias. Andy is the Percussion Instructor for the Tennessee Governor's School for the Arts and recently served as Assistant Director to Michael Spiro's Indiana University Brazilian Percussion Ensemble while earning his doctorate there. Andy is published by Row-Loff Publications and self-publishes at apsmith.squarespace.com. He endorses Pearl/Adams, Evans drumheads and Innovative Percussion.