



AFRO-BRAZILIAN PERCUSSION GUIDE

INTRODUCTION

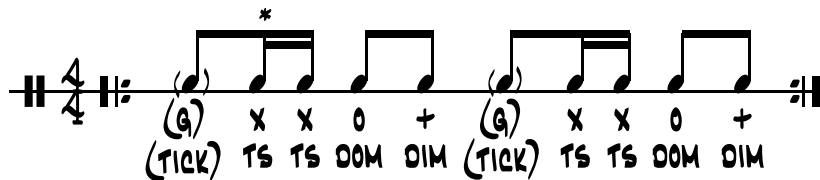
KIRK BRUNDAGE

Instruments and
Rhythms from
Salvador, Bahia, Brazil

CAPOEIRA ANGOLA - BERIMBAU RHYTHMS

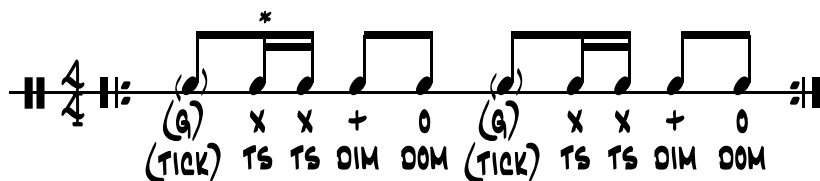
Many rhythms are played on the berimbau. As with the Candomblé section, however, I have included only the primary ones. The syllables underneath the symbols are vocal approximations of the sounds. Also, the asterisk (*) indicates where to begin playing each rhythm.

ANGOLA - Starting almost every game, this rhythm is played when the movements are slow and close to the ground.



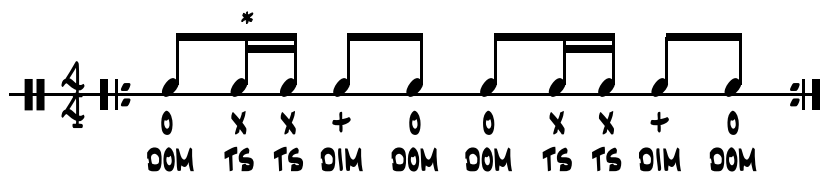
Musical notation for Angola rhythm in 4/4 time. The notation shows a sequence of notes on a staff with a treble clef and a 4/4 time signature. An asterisk (*) is placed above the first note. Below the staff, the symbols (G), X, X, 0, + are written, followed by (TICK), TS, TS, OOM, DIM. The sequence repeats.

SÃO BENTO PEQUENO - To slightly alter the sound of the ensemble, this rhythm is sometimes played by the middle berimbau while the other berimbaus play either Angola or São Bento Grande.



Musical notation for São Bento Pequeno rhythm in 4/4 time. The notation shows a sequence of notes on a staff with a treble clef and a 4/4 time signature. An asterisk (*) is placed above the first note. Below the staff, the symbols (G), X, X, +, 0 are written, followed by (TICK), TS, TS, DIM, OOM. The sequence repeats.

SÃO BENTO GRANDE - This rhythm is played when the game is fast, upright and intense.



Musical notation for São Bento Grande rhythm in 4/4 time. The notation shows a sequence of notes on a staff with a treble clef and a 4/4 time signature. An asterisk (*) is placed above the first note. Below the staff, the symbols 0, X, X, +, 0 are written, followed by OOM, TS, TS, DIM, OOM. The sequence repeats.

Musically, each branch of capoeira has a different arrangement for its “orchestra.” In other words, Capoeira Angola uses three berimbaus, agogô, pandeiro, reco-reco, atabaque, and palmas (clapping). Also, each berimbau has its own name: the smallest is called *viola*, the middle *médio*, and the largest *gunga*.

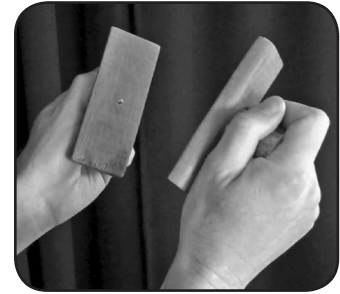
HOLDING AND PLAYING THE INSTRUMENTS



Ganzá



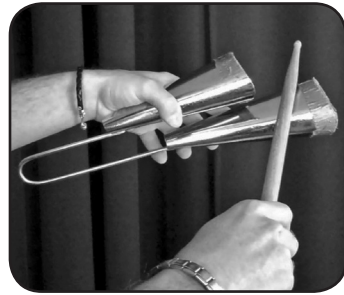
Palmas



Palminhas



Tamborim



Agogô



Surdo: O = Open



Surdo: + = Closed

SYMBOLS AND SOUNDS FOR THE PANDEIRO

O = Open Tone

F = Fingers

H = Heel

S = Slap

+ = Closed Tone

FH = Finger/Heel Turn with the left hand



O = Open Tone



F = Fingers



H = Heel



S = Slap



+ = Closed Tone



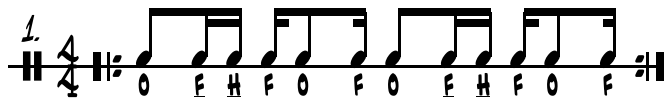
FH = Finger/Heel Turn

PANDEIRO

The following examples are based on the rhythms from the beginning of this book, as well as related styles.

CANDOMBLÉ

Congo - combines the drum parts:

1. 

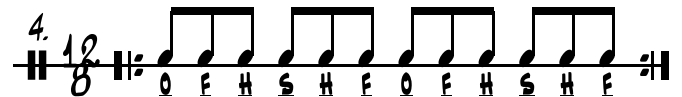
Bravum - from a hun phrase:

2. 

Ijexá - combines the agogô and drum parts:

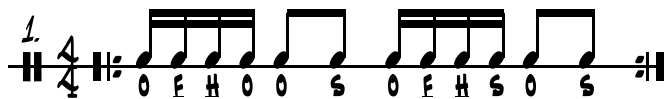
3. 

Barravento - combines the drum parts:

4. 

CAPOEIRA, SAMBA and CARNAVAL

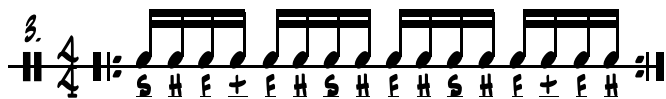
Capoeira - an alternate version:

1. 

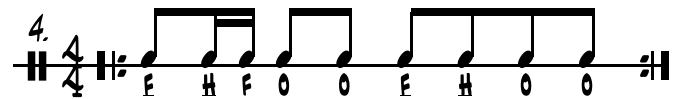
Samba - incorporates a surdo pattern:

2. 

Samba Reggae - from the repique part:

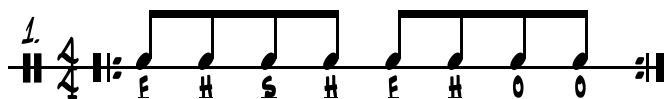
3. 

Frevo - combines the repique and surdo parts:

4. 

MISCELLANEOUS STYLES and RHYTHMS

Tumbao - the basic conga pattern of salsa:

1. 

Guaguanco - the conga parts from Cuban rumba:

2. 

Hip-Hop - from the drumset:

3. 

Odd Meter - samba in seven:

4. 