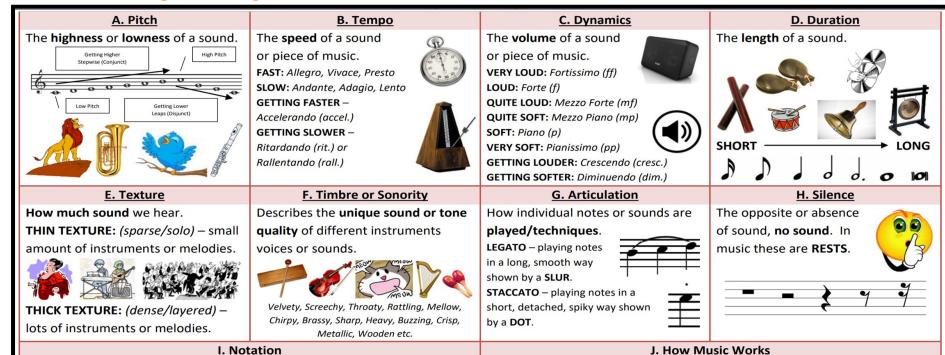
Knowledge Organizer: Samba Muzical Starter Kit



I. Notation	

Note Name	Note Symbol	Note Value		
Semibreve	O	4 beats		
Minim		2 beats		
Crotchet		1 beat		
Quaver)	½ of a beat		
Pair of Quavers	J	2 x ½ beats = 1		

PULSE – A regular **BEAT** that is felt throughout much music. Certain beats of the pulse can be emphasised to establish regular pulse patterns e.g.

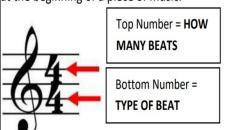
1 2 3 4, **1** 2 3 4 = a 4-beat pulse

1 2 3, 1 2 3 = a 3-beat pulse (often called a WALTZ)

1 2, 1 2, 1 2 = a 2-beat pulse (often called a MARCH)

RHYTHM - A series of sounds or notes of different lengths that create a pattern. A rhythm usually fits with a regular pulse.

A TIME SIGNATURE tells us how many beats (and what type of beats) there are in each **BAR** of music and is made up of two numbers at the beginning of a piece of music.



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Samba is a musical genre and dance style with its roots in Africa via the West African slave trade and African religious traditions. Samba is an expression of Brazilian cultural expression and is a symbol of carnival. Samba schools formed and compete bringing people together.



A. Key Words and Terms in Samba Music

CALL AND RESPONSE – one person plays or sings a musical phrase, then another person/group responds with a different phrase or copies the first one.

CYCLIC RHYTHM – a rhythm that is repeated over and over again.

IMPROVISATION – making up music as you go along, without preparation.

OSTINATO – a repeated pattern. Can be rhythmic or melodic; usually short.

PERCUSSION – Instruments that are mostly hit, scraped or shaken to produce sound. Samba uses many percussion instruments which together are called a BATERIA.

POLYRHYTHM – the use of several rhythms performed simultaneously, often overlapping each other to create a thick texture.

PULSE – a regular beat that is felt throughout music

RHYTHM – a series of notes of different lengths that create a pattern. Usually fits with a regular beat or pulse.

SYNCOPATION – accenting or emphasising the weaker beats of the bar (often a half beat (quaver) followed by a full beat (crotchet)) giving the rhythm an OFFBEAT feel.

SAMBISTA – the leader of a Samba band or ensemble, often signalling cues to the rest of the band of when to change sections within the music with an APITO (Samba whistle)

B. Form and Structure of Samba

Samba music often starts with an **INTRODUCTION** often featuring **CALL AND RESPONSE RHYTHMS** between the Samba Leader and ensemble. The main Ostinato rhythm of Samba is called the **GROOVE** when all the instruments of the Samba Band play their respective rhythms over and over again **(CYCLIC RHYTHMS)** forming the main body of the piece. The **GROOVE** is broken up by **BREAKS** - 4 or 8 beat rhythms providing contrast and **MID SECTIONS** – one or two instruments change the rhythm of their ostinato and the others stay the same or stop. Sometimes **BREAKS** and **MID SECTIONS** feature a **SOLOIST** who "shows off" their rhythms. The **SAMBISTA** must signal to the group when to change to a different section which is normally done with an **APITO** (Samba Whistle – loud!). A piece of Samba can end (this section is called the **CODA**) with either a **CALL AND RESPONSE** pattern or a pre-rehearsed ending phrase of rhythm. The **FORM AND STRUCTURE** of a piece of Samba may look like the following:

Const. Book Const.											
Intro Groove Break Groove I				Mid-Section	Groove	Mid-Section	Groove	Break	Groove	Coda	
C. Texture of Samba Music					D. Dynamics of Samba Music				E. Tempo of Samba Music		
Texture varies in Samba music, often MONOPHONIC where a single				The dynamics of Samba music are normally VERY LOUD – it is				Samba music is generally FAST at around 104			
rhythm is heard as in CALL AND RESPONSE sections, sometimes				music design	music designed to be performed outdoors at carnivals and is				bpm and keeps a constant tempo to assist the		
POLYPHONIC where sections of the Samba band play different				played by large numbers of instrumentalists and to accompany				dancers or processional nature of the music.			
rhythms (OSTINATOS) creating CROSS-RHYTHMS (when two rhythmic				dancers and	dancers and processions with large audiences watching and				Sometimes the SAMBISTA (Samba leader) uses		
patterns that "conflict" with each other occur simultaneously)				listening. So	listening. Sometimes, a CRESCENDO is used at the end of a piece				(TEMPO) RUBATO – tiny fluctuations in tempo		
creating a thick texture of interweaving and interlocking rhythms – a			of Samba music for dramatic effect.				for expressive effect.				
POLYRHYHM or a POLYRHYTHMIC TEXTURE.											
F. Instruments, Timbres and Sonorities of Samba											
SURDO	BORIM	CHOCOLO	RECC	-RECO	APITO	AGOGO BEL	LS (CAIXA DE GUERRO			















AIXA DE GUERRO

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