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INTRODUCTION

Grooves do Brasil was created for drummers who want to know a little about the rich Brazilian popular culture. The native percussion instruments like zabumba, surdo, tamborim, pandeiro, repinique, atabaques, and others inspired me to play the drumset. I tried to preserve the characteristic of each style without losing the essence: the fundamental swing element in the dance that each rhythm generates. In the country of drums, everything is dance — the manifestation of the people and their regional culture. We must understand this union to play Brazilian music.

Grooves do Brasil is not a book of techniques, but a great resource for the organic study of Brazilian music. It focuses on the 'feel' and not on the techniques. It will assume that you have already developed a working level of hand and foot coordination, independence, and technique. I will give you some ideas and rhythmic possibilities relating to how to play this type of music. I recommend that you use your own creativity for the fills, paying special attention to the rhythmic accents of each style. This will help prioritize the practical side of the music and contribute to the development of your performance.

All the styles presented in this book begin with a brief synopsis of their respective origins and transcriptions of their native percussion parts. You should familiarize yourself with each of the native voices before attempting the entire drumset interpretation. This will greatly enhance your understanding of the Brazilian conception of the music. Attempt to simulate the native percussion instruments through the hi-hat, bass drum, snarre drum, cymbals, and any other elements of your drum setup. Most students do not own their own native Brazilian percussion instruments, but it is amazing how well they can be 'copied' by the various parts of a drumset. Try it! It is my hope that you can build upon some of the ideas presented here and come up with patterns and grooves of your own.

Grooves do Brasil gives you the rhythms of Bossa Nova, Samba-Rock, Samba-Reggae, Ijexá, Baião, Frevo, Arrasta Pé (Galope), Batucada, Xote, Samba-Funk, and Traditional Samba. Most of these are presented with more than one example.

The accompanying CD provides lengthy audio examples of each style with a foundation of acoustic guitars, bass, drums, and percussion. Melodic lines are played by acoustic guitar. Most of the examples are presented with and without the drummer. The tracks WITH a drummer begin with a four-bar drum introduction. The tracks labeled "Okay, now YOU'RE the drummer!" begin with a percussion or click track introduction.

A section for further study is provided on page 50. This section contains a listing of books I recommend on the subject of Brazilian music as well as recordings by some of the top artists in each musical style covered throughout this book. Please augment your studies by listening to these incredible recordings.

Good Study! ~Duda Moura

BOSSA NOVA

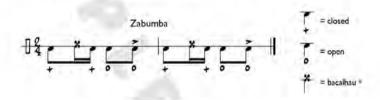
(Boss-uh No-vuh)

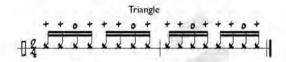
The Bossa Nova appeared toward the end of the 1950's in the south zone of Rio de Janeiro. Intellectual composers, instrumentalists, singers, and lovers of American jazz and classical music all effectively participated in the birth of this musical genre. The bossa nova combined the happiness of Brazilian rhythms with the sophisticated harmonies of American jazz. João Gilberto surprised everyone with his guitar playing, and Edson Machado did the same with his new style of drumming. In turn, Tom Jobim globalized the rhythm through his classic song "Girl From Ipanema."

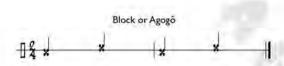
Surdo Afoxé Tamborim (Main Rhythm)



Xote is a very popular genre of music from popular Northeastern Brazilian dance parties. It is typically played with accordion, triangle, and zabumba. A zabumba is a typical Brazilian drum from the northeast of Brazil that looks like a marching bass drum, only with a narrower body. The Xote rhythm is of German origin and appeared in aristocratic clubs at the end of the 19th century. Known originally by the name of Schottisch, it was popular during the period known as the Second Reich, and was later incorporated in popular urban functions. When it began appearing more and more in urban areas, it came to be known as Chótis, and then Xote, with some variations, depending on locale.







^{*} A "Bacalhau" is a very thin stick of bamboo that plays the back of the zabumba. A drumset player can use the floor tom as the zabumba and play the bacalhau voice with the cross-stick.

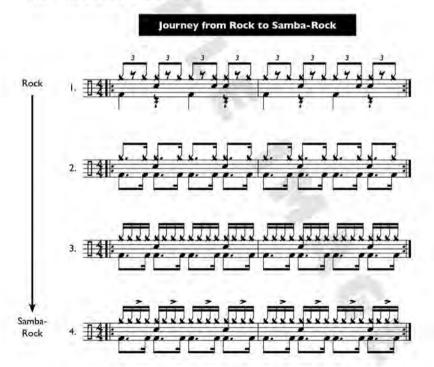
SAMBA-ROCK

(Sahm-buh Rock)

The urban beat suingue was created by the artist Jorge Ben Jor in the 70's, and then developed into what is known as Samba-Rock. The samba was traditionally played in 2/4 but under the influence of rock and soul music it moved to 4/4 time. The samba rhythms joined the electric instruments of Jovem Guarda's rock movement in Brazil.

The samba-rock beat influenced such artists from the 80's and 90's as Tim Maia, Bebeto, Franco, Bedeu, Luis Vagner, Carlos Dafé, Trio Mocotó, Sandra de Sá, and Branca de Neve. In the new millennium, artists such as Art Popular and Max de Castro used the feel in songs like "Agamamou" and "Os Óculos Escuros de Cartola," respectively.

Below you will see a progression of drum beats that represents my concept of the journey from 'old school' Rock 'n' Roll all the way to Samba-Rock.



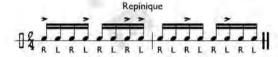
SAMBA-REGGAE

(Sahm-buh Heh-geh)

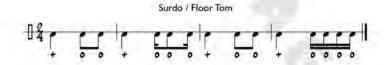
Samba-Reggae appeared at the beginning of the 70's decade in Salvador through the afro-bloco Ilê Ayê. A bloco is a carnival group but smaller in number than that of a samba school, or escola de samba. An afro-bloco is a group that manifests more of the African heritage and culture.

In addition to the IIê, Samba-Reggae was diffused by Muzenza and others in the carnival of Bahia. This mixture of reggae from Jamaica and samba de roda baiano invaded the Brazilian popular music scene in the 90's through the voices of Margareth Menezes and Daniela Mercury. Samba de roda baiano is a type of rural samba played with atabaque, claps, pandeiro, and plate. It is often used as part of capoeira, a Brazilian dance style that incorporates martial arts.

Later, Paul Simon and the drums of Olodum diffused the samba-reggae style for the whole world with the recording "Rhythm of the Saints."

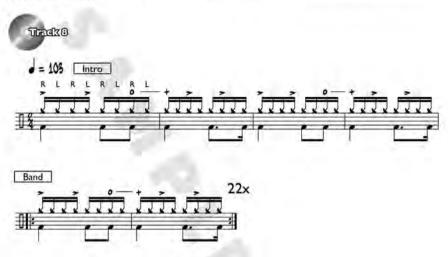








In this first example of samba-reggae, the hi-hat plays the repinique voice and the bass drum plays the surdo/floor tom voice.



In the second example, the hi-hat plays the ganzá/shaker part, the snare drum cross-stick plays the repinique melody, and the bass drum again plays the surdo/floor tom voice.





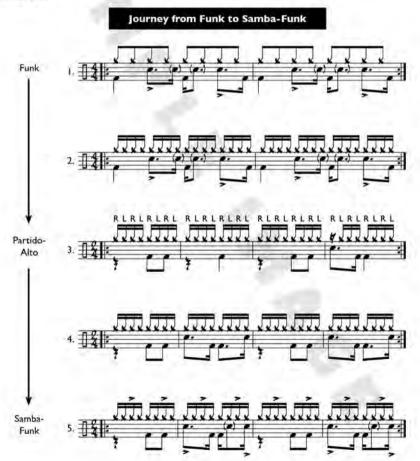


SAMBA-FUNK

(Sahm-buh Funk)

Samba-Funk is an urban style adopted by artists like Banda Black Rio, Djavan, Fernanda Abreu, Paula Lima, and Jorge Benjor. It is often mistaken as a simple tamborim samba pattern played over the traditional base of funk. In this case we are creating a union of samba and funk on the drumset – the hi-hat combining pandeiro or ganzá rhythms while the bass drum and snare mix funk with partido-alto (another older samba style whereby singers improvise verses on the spot). This concept is applied to all the following examples.

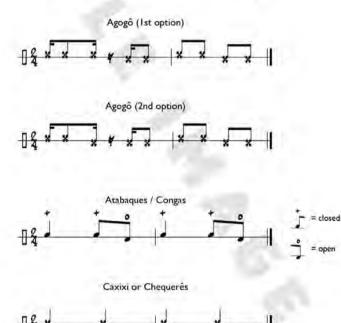
Below you will see a progression of drum beats that represents my concept of the journey from Funk to Samba-Funk.





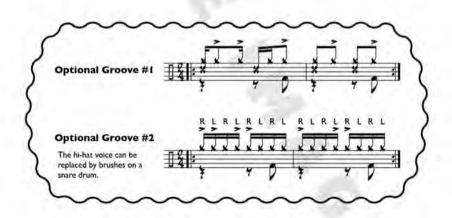
ljexá is a rhythm of African origin. It is also a manifestation of Afoxé, which is played in the Terreiro de Candomblé (ceremonial gatherings of candomblé, a local religion) in Bahia. The native percussion voices that are typically present in this style are atabaques, agogôs, and xequerês. The songs of ljexá are sung in African dialects in greeting and praise to the divinities of various African religions.

Among several afoxés, the most popular and traditional in Bahia is the "Filhos de Gandhy," founded in 1949 by a group from the seaport city of Salvador. Singers such as Gilberto Gil, Gerônimo, and Clara Nunes used this rhythm in their urban songs, thereby popularizing them both in and out of Brazil.



Grooves...





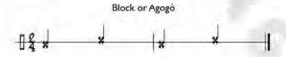
BAIÃO

As some suggest, the word Baião comes from balano (meaning born in Bahia, Brazil). In his Brazilian Musical Dictionary, Mário de Andrade declares that Baiano and Baião are one and the same.

Coming from the Angolan rhythm Lundu, the baião was danced in a circle. One of the dancers summons another to dance through umbigadas (navel to navel) and the beat of castanets. The baião is a rhythm in 2/4 accompanied by aching melodies. It was stylized and softened to the urban taste in the 1940's by an accordion player from Pernambuco named Luiz Gonzaga when he moved to Rio de Janeiro. Before that, the musical scenery was dominated by samba, choro, marcha, and other musical products from the cultural center of Brazil.

The baião is traditionally played with accordion (sanfona), triangle, and zabumba.

Native Percussion Voices Zabumba = closed = open Triangle + + 0 + 0 + + 0 +



^{*}A "Bacalhau" is a very thin stick of bamboo that plays the back of the zabumba. A drumset player can use the floor tom as the zabumba and play the bacalhau voice with the cross-stick.

ARRASTA PÉ / GALOPE

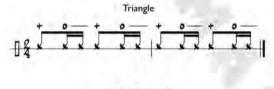
(A-ha-sta Pey / Gah-lo-peh)

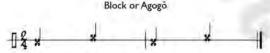
Arrasta Pé started in Europe around 1825. Known in some areas of Brazil as Galope, it won popularity over the years in the rural zones of Northeast Brazil. Like the Xote and Baião, the Arrasta Pé is a very "dance-able" rhythm at the Forró (dance party). The rhythm is similar to the polka and the Quadrilha (a rural dance from Normandy and England).

With the explosion of Axé music in Bahia at the end of the 1980's, this musical genre, like Samba-Reggae, was made possible by the popular urban band Chiclete com Banana. Other artists from the MPB (Música Popular Brasileira, or Brazilian popular music) also contributed to this genre, namely Luiz gonzaga, Alceu Valença, Zé Ramalho, Dominguinhos, Amelinha, and Gilberto Gil.

*The word "forro" also denotes a style of music that includes the rhythms of baião, xote, arrasta pé, xaxado, and coco. The word itself comes from the British phrase "For All."







TRADITIONAL SAMBA

"Sahm-buh"

Traditional Samba is the global cultural symbol of Brazil made most famous by the carnivals of Rio de Janeiro and other areas. It is easily the most popular rhythm of Brazil with many African melodic and rhythmic derivations, such as Lundu and Batuque. Samba is played in 2/4 time with lots of syncopations.

Samba was spread by the Afro-Brazilian people who migrated from Bahia to Rio de Janeiro and settled there in the Saúde and Gamboa neighborhoods in the second half of the 19th century. The style began its urban development during the first decades of the 20th century.









BATUCADA

(Bah-too-caw-dah)

Batucada is also a type of traditional samba. The word Batucada means "many drums playing together," It comes from the African rhythm batuque. "Let's Batucar." is like saying, "Let's play the drums." It's a verb meaning "play drums" in Brazil.

Usually the batucada is played by samba schools, or escolas de samba. Samba schools are like sports teams to the people of Rio, São Paulo, and other areas of Brazil. During carnival season, everyone cheers for their favorite samba school in the parade!

Native Percussion Voices



This is the largest drum — the main beat or base for all the other instruments.



This represents the answer to the first surdo part — a counterpoint.



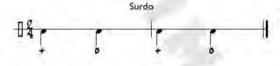
The snare part varies from school to school. As such, you can hear each samba school's identity in the snare voice.

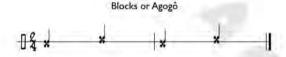
FREVO

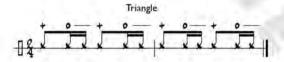
Frevo is a very fast march in 2/4 from the streets of Recife/Pernambuco (northeastern part of Brazil). The original rhythm comes from the repertoire of the military bands in the second half of the 19th century but has been mixed with the rhythms of maxixe, modinha, polka, tango, quadrilha, and pastoril. It is thought that the frevo had the support of brass bands from the old traditions of the people of Pernambuco. It became popular in the 70's through the electric trio of Dodô and Osmar and later in Caetano Veloso voices, Alceu Valença, Elba Ramalho, and Morais Moreira.



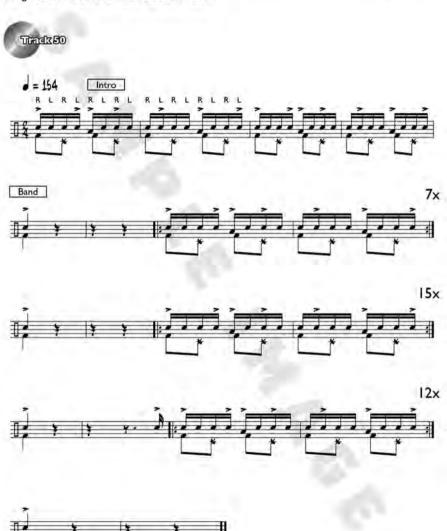








The bass drum plays the surdo voice, the floor tom plays the surdo open tones, and the hi-hat plays the triangle voice. The snare maintains the native voice.





ABOUT THE AUTHOR

Born in São Paulo in the southeast of Brazil, Duda Moura began playing the drums at the age of 17. He studied music at Fundação das Artes and Escola Livre de Musica Novo Tempo. Living in Florida from 1988 to 1991, he gained different influences to his playing by attending clinics with David Garibaldi, Rod Morgenstein, Joe Franco, Billy Cobham, Gerry Brown, Sonny Emory, Joe Morello, and classes with Hector Neciosup "Pocho" in Miami.

In late 1991 he joined a Brazilian group to work at Tokyo Disneyland. Later in the summer of 1992 he toured the French Coast with the Paris group El Batukàda.

Back in Brazil where he currently resides, Duda has appeared in a variety of studio and live settings with artists such as Maria Creuza, Vania Abreu, Paulinho Boca de Cantor, Daniela Mercury, Carlinhos Brown, Monica Salmaso and Toquinho. He has appeared on Globo Television with Ivete Sangalo, Bezerra da Silva, Fagner, Elba Ramalho, and many others.

Pure Brazilian Beats is the title of his sampling CD of Brazilian rhythms, released in 2002 by Zero-G for worldwide distribution. He is also the author of two other drum books, "Bateria Ouvir & Tocar," Volumes 1 and 2.

Currently Duda leads a contemporary Brazilian jazz quartet called "Double Duo" along with saxophonist Amilcar Lobosco and teaches drumming in a social project for youths called Projeto Guri, in addition to Brazilian drumming clinics and workshops in and around the city of São Paulo.



Courtesy of Lucas Blanco Dias



Grooves do Brasil

Play-along CD Track List

The enclosed play-along CD contains multiple tracks corresponding to each style covered in the book. *Play-along* tracks contain no drumset accompaniment so you can be the drummer!

	Tempo	Length		Tempo	Length
Bossa Nova		-	Baião		
Track I	58	0:58	Track 26	120	0:59
Track 2 (play-along)	58	1:38	Track 27	120	1:39
			Track 28	103	1:04
Xote			Track 29	103	1:12
Track 3	63.5	0:56	Track 30	103	1:07
Track 4	63.5	0:53	Track 31 (play-along)	103	2:07
Track 5 (play-along)	63.5	1:37			
men a (bud mone)	00.5	1,0,1	Arrasta Pé / Galope		
Samba-Rock					0:58
Track 6	103	0:54	Track 33	158	0:53
Track 7 (play-along)	103	1:31	Track 34	158	0:38
irack / (play-along)	103	1:51	Track 35 (play-along)	158	1:45
Samba-Reggae					
Track 8	103	1:00	Traditional Samba		
Track 9	103	0:59	Track 36	103	1:02
Track 10	103	1:00	Track 37	103	1:02
Track 11	103	0:59	Track 38 (play-along)	103	1:50
Track 12	103	0:59	Track 39	113	1:01
Track 13 (play-along)	103	1:46	Track 40	113	1:03
			Track 41 (play-along)	113	1:54
Samba-Funk			Track 42	103	1:08
Track 14	103	0:51	Track 43 (play-along)	103	2:02
Track 15	103	0:57			
Track 16	103	0:55	Batucada		
Track 17	103	0:57	Track 44	137	1:12
Track 18 (play-along)	103	1:41	Track 45 (play-along)	137	2:17
	103	1.71	Track 46	137	1:20
ljexá			Track 47 (play-along)	137	1:20
Track 19	93	1:13			
Track 20 (play-along)	93	2:11	Frevo		
Track 21	103	0:53	Track 48	154	1:01
Track 22	103	0:53	Track 49 (play-along)	154	1:48
Track 23 (play-along)	103	0:53	Track 50	154	1:03
Track 24	113	1:07	Track 51 (play-along)	154	1:03
Track 25 (play-along)	113	1:48	Track 52	154	1:00
	6.5	75.00	Track 53 (play-along)	154	0:58
52			The state of the s		