

Component 1: WAGOLL
(What a good one looks like)
and how to structure your
paragraphs.

Structuring your paragraphs properly

Background & History

Samba is the music of Brazil in South America.

The origins of Samba, like many other types of music come from Africa. Specifically, the rhythms of African drumming. The style uses polyrhythms, syncopation and call and response which are three main features of African music.

These rhythms were brought over to Brazil during the years of the African slave trade, which happened between approximately 1540 to 1860.

Samba style developed greatly in the 1950s, in favelas which are Brazilian slums. This is what we recognise as Samba today.

In Rio De Janeiro they hold a massive carnival every year, which is a huge celebration of Samba music and dance.

The **RED** sentences in this example are the bare minimum you should be writing. The **YELLOW** is what you would need to add to get a pass. The **GREEN** are what you would need to add to receive a merit or higher.

Structuring your paragraphs properly

The origins of Samba
come from Africa.



Whenever you make a point (the
red sentence), you need to
explain it (the yellow sentence)

Specifically, the rhythms of
African drumming.



The style uses polyrhythms,
syncopation and call and
response which are three main
features of African music



To gain the higher marks, you can
add examples or give more detail
on the things you have already
said (the green sentence)

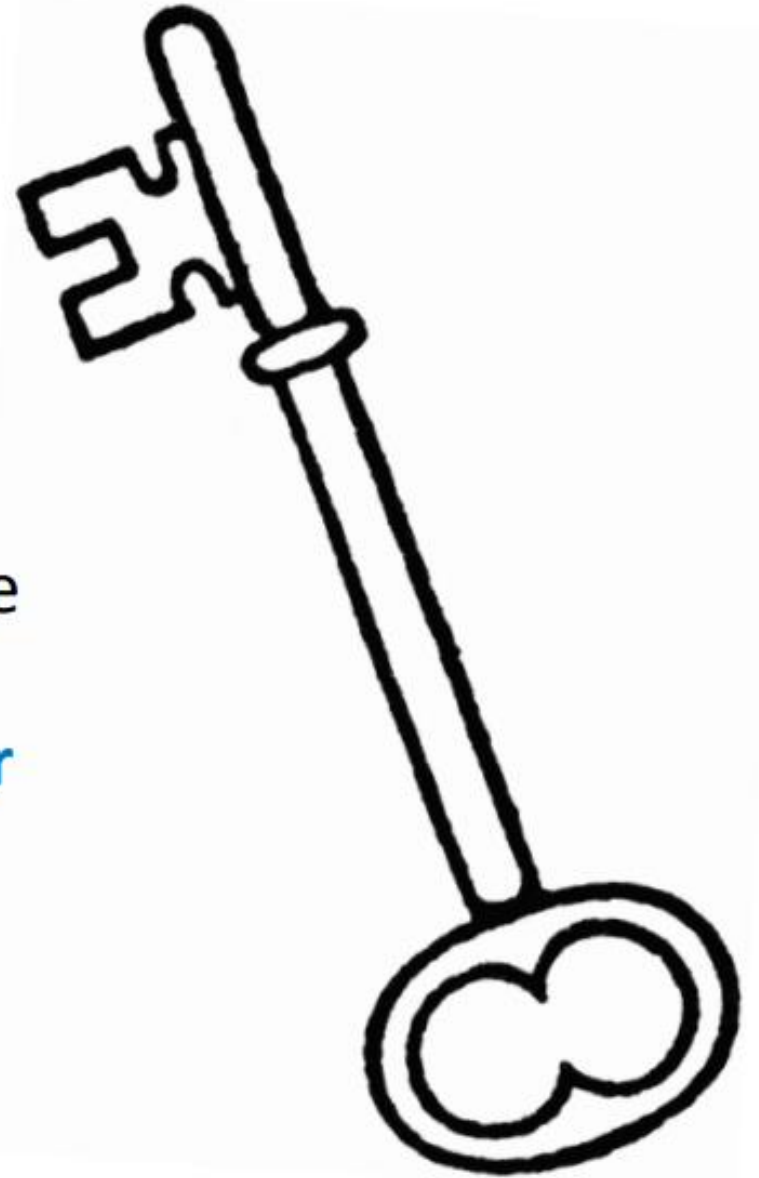
Style 4: Samba

The following slides are examples of how your work should look and be written. This would be a Merit/Distinction level piece of work.

YOU CANNOT UNDER ANY CIRCUMSTANCES COPY THIS EXAMPLE

Key Things to Remember!

- Make sure you have all the required slides.
- **DO NOT** copy and paste from the internet or others work. Your writing must be in your own words otherwise it is plagiarism.
- Write in as much **detail** as you can – but make sure it is relevant.
- Check your **spellings** and make sure your **grammar** is correct. Do not leave sentences unfinished or without capital letters at the start.
- **READ IT** once you have written it to make sure it makes sense!



Style 4: Samba

Chosen from:

group 4: world music and fusion, e.g. samba, bhangra, African drumming, gamelan.

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Instrumentation



Surdo

The Surdo is the largest and deepest pitched drum in the Samba band. Large mallets are used to play it and it usually plays the beat to keep the group in time. Surdo sizes normally vary between 40 cm and 65 cm in diameter. Surdo skins can be made of goat skin or plastic and the shells are made from either wood, galvanised steel or aluminium.



Repinique

The repinique is similar to the surdo but much smaller. Wooden sticks or one wooden stick and a hand are used to play it. It usually plays a variation on a standard 1-2-3-4 beat to help keep the group in time. Repinique drums are smaller in diameter with a skin made of nylon or goat skin and the shell made of wood or metal.

Instrumentation



Caixa

The Caixa is a smaller drum in a Samba band, it is the Brazilian snare drum. It has curled wires attached to the bottom head to produce the sharp 'snare' sound. Wooden drumsticks are used to play it. The Caixa is usually 30 or 36 cm in diameter and 20 cm. Made originally from goat skin, gut wires and wood, it is now usually made from mylar plastic and metal with metal wires.



Timbal

The Timbal is a long conical drum which is played with both hands. The timbal is made to play loud, fast phrases and solos with powerful slaps. The Timbal can come in many lengths, the longer they are, the deeper the bass sound. They are usually made of lacquered wood or metal for the shell with a tuneable nylon head.

Instrumentation



Tambourim

The Tambourim is a small hand-held drum that is high in pitch and is played with a pronged plastic beater. It has only one head and is held with the weaker hand to allow the dominant hand to play the rhythms. The Tambourim is about 30cm in diameter and 7cm deep. It is made from metal, wood or plastic with a tuneable nylon head, similar to the Timbal. You can use your fingers to change the tension and sound from the underside of the drum. A common playing technique called **virado** is often used. To do this, you flip the drum upside-down in the middle of the rhythm, which produces one note that is slightly delayed.



Pandeiro

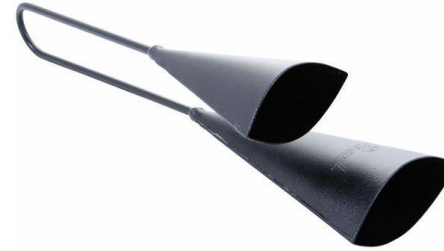
The Pandeiro is essentially the Brazilian version of a tambourine. It is a handheld drum with a row of jingles around the edge, it also has a tuneable head similarly to the Tambourim. Usually, Pandeiro rhythms are played by changing between the thumb, fingertips, heel, and palm of the hand. The difference between the tambourine and pandeiro is the way the jingles (platinelas) are placed. On a Pandeiro, the platinelas are cupped which gives a more muted tone.

Instrumentation



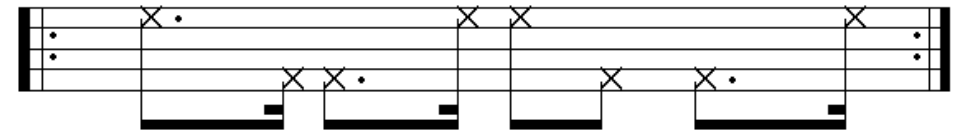
Chocolho

Chocolho means 'shaker' in Portuguese. It is a metal frame with several rows of jingles (platinelas). It is held with two hands and shaken up and down. This movement is known as 'Rocar'. They are used to support the sound of the Caixa and sustain the rhythm. The frame can be made of either wood or metal and the platinelas are made from metal. This instrument is classed as an idiophone, as it produces sound through vibration of the instrument itself.



Agogô

Agogô is the Portuguese word for 'bell'. This instrument is two metal cones that you hit with a wooden stick. One of the bells is larger than the other and therefore makes a deeper sound. There are many rhythm patterns played on the agogo, but the most common one used in Samba is a syncopated pattern like the one below:



Instrumentation



Ganzá

The Ganzá is a cylindrical metal shaker that is filled with beads. They are usually used to play a basic rhythm under the rest of the group. Some ganzás are made from hand woven basket and others are metal, the metal ones are much louder. This instrument is classed as an indirectly struck idiophone, as sound is produced from the vibration of the beads on the casing.



Apito

Apito is the Portuguese word for 'whistle'. It is a loud three toned whistle that is played by the band leader. The apito is used to guide the performance and let players know when and what sections of the music to play. You can change the tone of the whistle by covering one or both of the side holes. In addition to directing the group, the apito plays rhythms of its own, the high pitch tone can cut through the noise of the other instruments.

Structure

Samba music usually starts with an introduction that has call and response rhythms in it. The call and response rhythms are played between the band leader and the ensemble. The main 'chorus' of the piece is called the groove and is made up of polyrhythms that are repeated in a cyclical motion. The groove is usually broken up by breaks that are made up of unison playing or call and response.

The band leader who has the apito, must signal the group to change section.

The end section is usually a call and response pattern like the intro.

An example structure of a samba piece may look like this:

