

(♩ = 126-132) ESCOLA DE SAMBA

4/4

Caixa ou Tarol

Pandeiro

Tamborim

Frigideira

Agogô

Reco-reco de mola

Ganzá

Chocalho

Cuica

Repique (C/ baqueta e mão)

Surdo cortador (centro)

Surdo resposta

Surdo marcação

MENapele

aro e pele

aro e pele

SAMBA RURAL

(♩ = 108) 2/4

Caixa

Tambor surdo

Pandeiro

Agogô abafado

Bombo

ab

MACULELÊ

(♩=120-126) 4/4

Atabaque (repique)

Atabaque (ajuda)

Atabaque grave (chama)

Agogô

Caxixi ou Ganza

Bastões de Madeiras

Detailed description: This musical score is for the Maculelê rhythm. It consists of six staves. The top staff is for the 'Atabaque (repique)', followed by 'Atabaque (ajuda)', 'Atabaque grave (chama)', 'Agogô', 'Caxixi ou Ganza', and 'Bastões de Madeiras'. The tempo is marked as ♩=120-126 in 4/4 time. The notation includes various rhythmic patterns with accents and rests, characteristic of Maculelê.

MACULELÊ

(outra toque)

(♩=120-126) 4/4

Atabaque

Atabaque

Atabaque grave

Agogô

Caxixi

Bastões

Detailed description: This musical score is for the Maculelê rhythm, labeled as '(outra toque)'. It consists of six staves for 'Atabaque', 'Atabaque', 'Atabaque grave', 'Agogô', 'Caxixi', and 'Bastões'. The tempo is marked as ♩=120-126 in 4/4 time. The notation shows rhythmic patterns with accents and rests, including a triplet in the 'Atabaque grave' staff.

TAMBOR DE CRIOULA

(♩=132-152) 4/4

Pererenga Atabaque pequeno

Tambor grande comprido (Atabaque grande)

Meião (Atabaque grav.) (fica no meio)

Matraca no fuste do socador

variação no Pererenga

Detailed description: This musical score is for the Tambor de Crioula rhythm. It consists of four staves: 'Pererenga Atabaque pequeno', 'Tambor grande comprido (Atabaque grande)', 'Meião (Atabaque grav.) (fica no meio)', and 'Metraca no fuste do socador'. The tempo is marked as ♩=132-152 in 4/4 time. The score is divided into two sections, with the second section labeled 'variação no Pererenga'. The notation includes rhythmic patterns with accents and rests, and some parts are marked 'etc...'.

FREVO

(♩ = 138) 4/4

Caixa (quatro opções)

Pandeiro

Surdo

Bombo

JONGO

(♩ = 120) 4/4

Atabaque (agudo) candombeiro

Atabaque (grave) Tambu

Angoia ou Guaiá

CAXAMBÚ

(Candombeiro)

Atabaque (médio a agudo)

(Caxambú) Atabaque (grave)

Angoma Puita (cuica-grave)

ZÉ PEREIRA

(♩ = 120) 4/4

Caixa (tres opções)

Bombo e Surdo

Pratos de Choque

BOSSA NOVA

(bom para andamentos lentos)

(♩ = 60-72) 4/4

Tamborim ou Caixaeta

Afoxê

Ganzá pequeno

Bombo ou Surdo (som abafado)

MARCHA RANCHO

(♩ = 84-88) 4/4

Caixa

Pandeiro

Agogô

Tamborim

Reco-reco

Ganzá

Tambor Surdo

MARCHA

(♩ = 126) 4/4

Caixa (duas opções) ou

Pandeiro

Agogô

Ganzá

Reco-reco

Surdo e Bombo

MARCHINHA

tipo bossa nova

(♩ = 84-88) 4/4

Caixa

Tamborim ou Caixaeta

Reco-reco

Afoxê

Ganzá

Tambor Surdo

BOSSA NOVA

(♩ = 60-72) 4/4
(bom para andamentos lentos)

Tamborim
ou
Caiçeta

Afoxê

Ganzá
pequeno

Bombo ou
Surdo
(som abafado)

MARCHA RANCHO

(♩ = 84-88) 4/4

Caixa

Pandeiro

Agogô

Tamborim

Reco-reco

Ganzá

Tambor
Surdo

MARCHA

(♩ = 126) 4/4

Caixa
(duas
opções)

Pandeiro

Agogô

Ganzá

Reco-reco

Surdo
e
Bombo

MARCHINHA

tipo bossa nova

(♩ = 84-88) 4/4

Caixa

Tamborim
ou
Caiçeta

Reco-reco

Afoxê

Ganzá

Tambor
Surdo

SAMBA PARTIDO ALTO

(♩=92) 4/4

Caixa

Pandeiro

Cuica

Surdo médio

Prato de louça ou Reco-reco

Ganzá

Surdo grave

CHORO (chorinho)

(♩=116) 4/4

Tamborim

ou

Caixeta

ou

Pandeiro

Ganzá ou Chocalho

Tambor surdo

SAMBA CANÇÃO

E

CHORO LENTO

e/ vassourinhas

(♩=56-60) 2/4

Caixa

Pandeiro

Ganzá

Bombo quasi abafado

BOSSA NOVA

(♩=76-100) 4/4

Tamborim

ou

Caixeta

Reco-reco

Afoxê

Ganzá pepuero

Bombo ou surdo (som abafado)

(♩=104)

4/4

CALANGO

DE DE E etc

E DE

Caixa

Pandeiro

Cabaça

Agogô

Surdo

Bombo

(♩=108)

4/4

COCO (a)

D D E D D E D E D D E D D E D E

Caixa

Pandeiro

Chocalho

Cuica

Zabumba

(♩=112)

4/4

COCO (b)

Caixa

Pandeiro

Ganzá

Agogô (abafado)

(Vareta) Zabumba (pele)

COCO (c)

(muito usado nos trios nordestinos) Nota: às vezes é usado o pandeiro

(♩=102)

2/4

Triângulo

Pandeiro

(Vareta) Zabumba (pele)

(♩=104-112)

XAXADO

Zabumba ou Surdo

Triângulo

(♩=76-80)

XOTE (OU CHOTE)

Triângulo

Agogô

Zabumba

CHIMARRITA BALAO

(♩ = 92) 2/2

Toca 4 vezes (8 comp.)

Toca 4 vezes (8 comp.)

Musical score for Chimarrita Balao, featuring three staves: Caixa, Surdo pequeno, and Bombo. The score is divided into two sections, each labeled 'Toca 4 vezes (8 comp.)'. The Caixa part consists of eighth notes, while the Surdo and Bombo parts feature quarter notes and rests.

BALAIIO

(♩ = 124) 4/4

Musical score for Balaiio, featuring three staves: Pandeiro, Tambor surdo, and Bombo. The Pandeiro part includes a rhythmic pattern of eighth notes with '+' and 'o' symbols above. The Tambor surdo and Bombo parts consist of quarter notes and rests.

(♩ = 132) AFRO-SAMBA

4/4

Musical score for Afro-Samba, featuring six staves: Caixa, Atabaque ou Tumbadora, Pandeiro, Agogo, Reco-reco, and Surdo. The Caixa part has a complex rhythmic pattern of eighth notes. The Atabaque part includes '+' and 'o' symbols. The Pandeiro part has a rhythmic pattern of eighth notes with '+' and 'o' symbols. The Agogo part consists of quarter notes. The Reco-reco part has a rhythmic pattern of eighth notes. The Surdo part consists of quarter notes and rests.

CHULA GAUCHA (SAPAI E ADUI)

(com adaptação de instrumentos de percussão)

4/4 $\text{♩} = 110$

Toca 4 vezes (8 compassos)

Toca 4 vezes (8 comp.)

Sapateado

Tambor surdo

Bombo

Estalo com os dedos (castanholas)

$\text{♩} = 138$

Toca 4 vezes (8 comp.)

Sapateado

Tambor surdo

Bombo

Estalo com os dedos (castanholas)

(♩ = 200) Toca 4 vezes (16 comp.)

The musical score is written on four staves. The first staff, labeled 'Sapatão', features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff, 'Tambor Surdo', uses a bass clef and a 3/4 time signature, with a melodic line of eighth notes. The third staff, 'Bombo', also uses a bass clef and a 3/4 time signature, with a rhythmic pattern of quarter notes and rests. The fourth staff, 'Estalo com os dedos (castanholas)', uses a bass clef and a 3/4 time signature, with a rhythmic pattern of quarter notes and rests. The score is divided into two systems by a vertical line.

Sapatão

Tambor
surdo

Bombo

Estalo com
os dedos
(castanholas)

(♩=108) Toca 3 vezes (6 comp.)

Sapateado
Tambor surdo
Bombo
Estalo com os dedos (castanholas)

(♩=138) Repete ad lib. até o fim

Sapateado
Tambor surdo
Bombo
Estalo com os dedos (castanholas)

Palmas

CATERETÊ (DANÇA)

(♩=96) (solo de viola caipira)

Palmeado (palmas)
Sapateado

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns. The lower staff is in bass clef and contains a series of eighth-note patterns with 'x' marks above some notes, indicating a specific rhythmic or articulation pattern. A double bar line with repeat dots is present in the middle of the system.

The second system continues the musical notation from the first system. It features the same two-staff structure with treble and bass clefs, maintaining the rhythmic patterns and 'x' marks in the bass staff.

The third system concludes the rhythmic sequence. It follows the same two-staff format, ending with a double bar line and repeat dots.

CATERETÊ (CANÇÃO TIPO RECITATIVO)

(♩ = 96)

The 'CATERETÊ' section is written in 3/4 time and consists of five staves of music. The first staff is the melody, while the following four staves provide harmonic accompaniment. The music is in a key with one flat (B-flat major or D minor) and features a mix of quarter and eighth notes.

Do final voltar ao início da dança

TOQUES MARCIAIS

Neste espaço, gostaríamos de encaixar alguns modelos de toques marciais que tanto servem à Banda Marcial quanto à Banda de Música.

É uma forma de colaborarmos com as bandas juvenis, que reputamos muito importantes.

São toques básicos e atendem a vários estilos de dobrados.

Algumas variações para o ritmo da caixa foram incluídas, para que o campo de recursos ficasse mais ampliado.

TOQUES MARCIAIS

4/4

Tarol

Caixa

Tambor surdo

Bombo

12/8

Tarol

Caixa

Tambor surdo

Bombo

4/4

Tarol

Caixa

Tambor surdo

Pratos

Bombo

4/4

Caixa

Tambor surdo

Pratos

Bombo

4/4

Caixa

Surdo

Bombo

Pratos

Variações para a Caixa

A

B

C

12
8

Caixa

Tambor surdo

Bombo

Pratos

ou

TOQUE MARCIAL (Juvenil)

4

Tarel

Caixa

Tambor surdo

Bombo

Pratos

CADÊNCIA MARCIAL

4
4

Tarel

Caixa

Surdo

Bombo

Pratos

DEDEDEDEDEDEDEDE

A BATERIA

Este capítulo é destinado à execução de ritmos na Bateria. Nele você encontrará as adaptações das partituras e alguns ritmos isolados.

Na Bateria, vá mecanizando cada ritmo aos poucos. Comece por coordenar as duas mãos. Observe que a leitura está bastante facilitada pela forma da escrita. Contudo, se houver alguma dificuldade, procure se apoiar nos momentos em que elas tocam juntas (servirão como pontos de referência). Faça a mesma coisa quando encaixar o(s) pé(s).

Outra coisa: não pense nos toques das mãos e dos pés como coisas separadas, e sim que estão se desenvolvendo numa ação só. Na realidade, os toques de uns vão se completando com os toques dos outros para formar o todo. Quer dizer: o ritmo completo.

Nota: Antes de começar a estudar os ritmos, observe bem as convenções específicas para a Bateria.

A BATERIA NO PENTAGRAMA

The diagram illustrates the notation for various drum parts on a five-line staff. The parts are arranged in two rows:

- Prato suspenso**: Represented by an 'x' on a vertical stem.
- 1º Tontom**: Represented by a solid black dot on a vertical stem.
- 2º Tontom**: Represented by a solid black dot on a vertical stem.
- Caixa**: Represented by a solid black dot on a vertical stem.
- Tambor surdo**: Represented by a solid black dot on a vertical stem.
- Contratempo fechado Tocado com o pé**: Represented by an 'x' and a solid black dot on a vertical stem.
- Contratempo aberto Tocado com o pé**: Represented by an open circle and a solid black dot on a vertical stem.
- Contratempo fechado Tocado com a mão**: Represented by 'CT-' and an 'x' on a vertical stem.
- Contratempo aberto Tocado com a mão**: Represented by 'CT-' and an open circle on a vertical stem.
- Bombo**: Represented by a solid black dot on a vertical stem.

Observação: O Sinal x: sem especificação, poderá ser opcional para Prato Suspenso (Prato) ou para Contratempo (CT) dependendo da melhor aplicação para o trecho da música.

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ESCOLA DE SAMBA
 (♩ = 126-132)
 DE DE DE DE DE DE DE DE

SAMBA TRADICIONAL
 (♩ = 112-126)
 DE DE DE DE DE DE DE DE

SAMBA CRUZADO
 Obs: a mão esquerda toca no tantom e no surdo
 (♩ = 126-138)

SAMBA DE RODA (CRUZADO)
 Obs: a mão esquerda fica sempre no surdo
 (♩ = 118)

PARTIDO ALTO (CRUZADO)
 (♩ = 92)

AFRO-SAMBA
 (♩ = 120-126)
 copa

SAMBA ROCK
 (♩ = 84-88)

SAMBA EM 7
 (♩ = 192-200)
 Caixa no aro

Caixa aro rápido

SAMBA EM 3

Havendo muita percussão no samba rápido
 DE DE etc...

C.T.

SAMBA CANÇÃO e Choro lento
 Vassourinhas
 (♩ = 56-60)
 MD
 ME

CHORO (CHORINHO)

(♩ = 116)

aro C.T.

Musical notation for Choro (Chorinho) in 4/4 time, tempo 116. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Obs: bom para andamentos lentos

(♩ = 60-72)

aro C.T.

B

Musical notation for Choro (Chorinho) in 4/4 time, tempo 60-72. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Mista com o Coco

aro C.T.

D)

Musical notation for Mista com o Coco in 4/4 time. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Mista com a Marcha

aro C.T.

F)

Musical notation for Mista com a Marcha in 4/4 time. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Obs: Idem

aro C.T.

H)

Musical notation for Mista com a Marcha in 4/4 time, identical to the previous block.

Para andamentos rápidos

rápido

aro J)

Musical notation for Para andamentos rápidos in 4/4 time. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

SÉRIE BOSSA NOVA

(♩ = 76-100) caixa no aro

A)

Musical notation for Série Bossa Nova in 4/4 time, tempo 76-100, with 'caixa no aro'. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Andamento normal

aro C.T.

C)

Musical notation for Série Bossa Nova in 4/4 time, 'Andamento normal'. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Mista com o samba tradicional

aro C.T.

E)

Musical notation for Mista com o samba tradicional in 4/4 time. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Obs: com a ponta mais grossa da baqueta no centro da caixa

G)

Musical notation for Série Bossa Nova in 4/4 time, with the observation 'com a ponta mais grossa da baqueta no centro da caixa'. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Bossa nova em 3
caixa no aro

(aro I)

Musical notation for Bossa nova em 3 in 3/4 time, 'caixa no aro'. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Ponta mais grossa da baqueta no centro da caixa

rápido

L)

Musical notation for Série Bossa Nova in 4/4 time, 'rápido'. The notation shows a snare drum pattern with 'x' marks on the top staff and a bass drum pattern on the bottom staff.

Ponta mais grossa da baqueta no cen-
tro da caixa

M) rápido

Musical notation for a drum set part. It features a 4/4 time signature and a tempo marking of 'rápido'. The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff). There are 'x' marks above the snare notes, indicating specific playing techniques.

Idem

(Aro) rápido
(N)

Musical notation for a drum set part, identical to the first one. It features a 4/4 time signature and a tempo marking of 'rápido'. The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff). There are 'x' marks above the snare notes, indicating specific playing techniques.

MARCHA

(♩=126)

Fingering diagram for the Marcha section, showing a sequence of notes on a single staff with numbers 1-4 indicating fingerings.

Musical notation for the Marcha section. It features a 4/4 time signature and a tempo marking of (♩=126). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff).

MARCHA RANCHO

(♩=84-88)

Fingering diagram for the Marcha Rancho section, showing a sequence of notes on a single staff with numbers 1-6 indicating fingerings.

Musical notation for the Marcha Rancho section. It features a 4/4 time signature and a tempo marking of (♩=84-88). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff).

MARCHINHA (TIPO BOSSA NOVA)

(♩=84-88)

CT aro

Musical notation for the Marchinha section. It features a 4/4 time signature and a tempo marking of (♩=84-88). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff). There are 'x' marks above the snare notes, indicating specific playing techniques.

FREVOS

(♩=138)

A)

Musical notation for the Frevos section, part A. It features a 4/4 time signature and a tempo marking of (♩=138). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff).

B)

Musical notation for the Frevos section, part B. It features a 4/4 time signature and a tempo marking of (♩=138). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff).

C)

Musical notation for the Frevos section, part C. It features a 4/4 time signature and a tempo marking of (♩=138). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff).

ZÉ PEREIRA

(♩=138)

Musical notation for the Zé Pereira section. It features a 4/4 time signature and a tempo marking of (♩=138). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff).

MACULELÊ

(♩=120-126)

A)

Musical notation for the Maculelê section, part A. It features a 4/4 time signature and a tempo marking of (♩=120-126). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff).

B)

Musical notation for the Maculelê section, part B. It features a 4/4 time signature and a tempo marking of (♩=120-126). The notation includes a series of eighth notes on the snare drum (top staff) and quarter notes on the bass drum (bottom staff).

(♩=112) **CARIMBÓ**

(♩=100-104) **MAXIXE**
 DEDD DEDE DEDD DEDE

(♩=98) **FOLIA DE REIS**

(♩=120) **BUMBA MEU BOI**
 (Tema do cavalo marinho)

(♩=76) **BOI DE MATRACA (MARANHÃO) 'SOTAQUE DO PINDARÉ'**

Caixa (Aro) →
 Caixa (Normal) →

(♩=96-100) **MARACATÚ - DE BAQUE VIRADO**
 DEDE DEDEDEDEE

(♩=144) **MARACATÚ - RURAL**

(♩=100) **MARACATÚ - ESTILIZADO**
 Caixa no aro

(♩=104-108) **BAIÃO**
 Caixa no aro

(♩=104) **CAPOEIRA**

Copa

(♩=104) **CALANGO**
 REDE EDE

