




Indian Classical Music

A **RAGA** performance is not worked out beforehand and relies on a **RAGA** (scale) and **TALA** (rhythm) to which considerable **IMPROVISATION** and **ORNAMENTATION** are added by the performers. Some performances are very long and can last all night!



<p><u>Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato</u></p> <p>Based on TALAS (cyclic/repeating rhythm patterns) played by the TABLA. One single TALA used for a piece. Each TALA has a certain number of beats (regular and irregular TALAS are used). The most popular TALA is called TINTAL – 16 beats per cycle. Over 300 TALAS. HAND CLAPS and WAVES are used to mark certain beats.</p>	<p><u>Pitch & Melody and Harmony & Tonality</u></p> <p>Melodies based on RAGAS (scale/mode) – patterns of notes with strict rules about usage. RAGAS (scales) associated with a particular time of day or night or season and have different MOODS. Some RAGAS (scales) vary in ascent and descent <i>e.g. Raga Vibhas (morning Raga); Raga Behag (evening Raga)</i>. RAGAS are written down used SARGAM notation.</p>		<p><u>Dynamics</u></p> <p>Generally increase throughout a Raga performance starting of softly (<i>p</i>) during the ALAP and JHOR with a gradual CRESCENDO in the JHALA and very loud at the end.</p>
<p><u>Texture</u></p> <p>There are <u>three basic layers</u> to the texture of Indian Classical Music: MELODY (Voice, Sitar, Sarangi, Bansuri, Esraj or Sarod performing the melodic form of the Raga); DRONE (Tanpura or Harmonium performing long sustained notes); RHYTHM (Tabla performing the rhythmic Tala). The opening three sections of a Raga performance all have a 2-PART TEXTURE (melody and drone), the final Gat (or Bandish) section when the Tabla enters performing the Tala has a 3-PART TEXTURE.</p>	<p><u>Tempo</u></p> <p>ALAP – slow and free unmetred rhythm with no recognisable beat or pulse. JHOR – speeds up and becomes more rhythmic. JHALA – further increase in tempo and greater sense of metre. GAT – very fast tempo with complex rhythms. TEMPO RUBATO sometimes added by performers during performance.</p>	<p><u>Ensemble</u></p> <p>Indian Classical musicians must work together in order to interpret the music and perform effectively as one including starting and stopping together, agreeing tempo and dynamic changes, similar interpretation of expression and articulation (<i>accents, staccato</i>) as well as balance between parts.</p>	<p><u>Form & Structure</u></p> <p>FOUR sections (no breaks) ALAP – melody and drone, free unmetred, slow, soft. JHOR (JOR) – melody and drone, increase in speed, more rhythmic JHALA – melody and drone, more speed and improvisation GAT (BANDISH) – Tabla enters, tempo and dynamics increase.</p>

<p><u>Origins and Cultural Context of the Traditional Music</u></p> <p>Around 1700 BC. Developed in temples and royal palaces. Ragas and Talas learnt by the ORAL TRADITION. Master-Student tradition. Spirituality (Hinduism) an important part.</p>	<p><u>Musical Characteristics of Folk Music</u></p> <p>A RAGA performance based on one RAGA and one TALA with freedom for IMPROVISATION and ORNAMENTATION during performance. No fixed length.</p>	<p><u>Impact of Modern Technology on Traditional Music</u></p> <p>Available via the internet (YouTube®) and heard at cinema, radio and live concerts. Indian instruments now heard in jazz, pop and rock (live or sampled)</p>	<p><u>Artists, Bands & Performers of Indian Classical Music</u></p> <div style="display: flex; justify-content: space-around;">    </div> <p>Ravi Shankar Anoushka Shankar Alla Rakha</p>
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Instrumentation – Typical Instruments, Timbres and Sonorities

SITAR	TANPURA	SAROD	SARANGI	ESRAJ	HARMONIUM	BANSURI	SINGER	TABLA
								

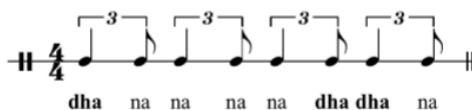
Punjabi Bhangra

Bhangra is a type of **FUSION MUSIC** – blending together and combining elements of **WESTERN POPULAR MUSIC, CLUB DANCE MUSIC, HINDI FILM MUSIC** and **FOLK MUSIC FROM THE PUNJABI REGION**. Traditional Punjabi drums and string instruments are **FUSED** (combined/used alongside) Western instruments. Modern Bhangra developed in the UK in the 1970's and 1980's and fused **CHAAL** rhythms with Western popular genres such as **HIP-HOP, DISCO** and **DRUM 'N' BASS**.



Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato

The basic rhythms of Bhangra are played by the **DHOL** – a double-headed drum producing two sounds – **HIGH** and **LOW**. **POLYRHYTHMS, CROSS-RHYTHMS** and **SYNCOPIATION** can be created by combining rhythms from the two drum heads. The **CHAAL** rhythm in 4/4 metre consists of a repeated 8-note pattern played on the **DHOL**. The **CHAAL** rhythm is 'swung' with a **TRIPLET**-feel. Vocal shouts of the word 'Hoi' are often added on the second and fourth beats of the **CHAAL** rhythm and the **DHOLAK** and/or **TABLA** add decorative, more complex rhythms. The **TUMBI** often plays repeated **RIFFS** or **OSTINATOS** using the **CHAAL** rhythm.



Pitch & Melody and Harmony & Tonality

Singing has an important role within Bhangra often featuring **HIGH-PITCH MALE VOCALISTS** (in the tenor range) – the melodies use a **SMALL RANGE OF NOTES** and backing singers often shout 'Hoi' at certain points in the song. The lead vocalist/singer sings **SHORT PHRASES** in Punjabi, often **BENDING NOTES** and making use of **MICROTONAL INTERVALS** and frequent use of the interval of a **MINOR THIRD**. It is common for the vocal melody to fall in pitch at the end of a phrase. Harmony is often very simple, based on one or two **REPEATED CHORDS**.

Texture

HOMOPHONIC (MELODY AND ACCOMPANIMENT) – instruments support vocal melody.

Tempo

Fast-paced dance music, usually in **4/4 METRE** around 140-195 bpm.

Dynamics & Articulation

Consistently **LOUD** with exciting and dramatic expression. Strong **ACCENTS** on the 1st beat of the bar.

Form & Structure

Similar to Western Popular Music in **POPULAR SONG FORM** including **VERSES** and a repeated **CHORUS**, often with an introduction and some **INSTRUMENTAL** sections.

Origins and Cultural Context of the Traditional Music

Bhangra originally refers to a type of Punjabi dancing taking place around harvest time where festivities would be accompanied by music. It became popular at other celebrations such as weddings and New Year parties and now the soundtrack of **BOLLYWOOD** cinema.

Musical Characteristics of Folk Music

Working farmers would sing songs to the sound of the **DHOL**. The dance rhythm accompanied a male synchronised dance with energetic steps and acrobatic stunts.

Impact of Modern Technology on Traditional Music

Modern Bhangra today uses a lot of music technology – **REMIXES, SAMPLING** and **DJ SOUND EFFECTS** such as **SCRATCHING** as well as using **DRUM MACHINES**. Using these effects, Bhangra has evolved into a **CLUB DANCE GENRE** with an individual and improvised dance to accompany it.

Artists, Bands & Performers of Punjabi Bhangra



Panjabi MC



Alaap

Instrumentation – Typical Instruments, Timbres and Sonorities –

Electronic instruments (Electric Guitars, Electric Bass, Synthesizers and Keyboards) are often added to these:

DHOL



DHOLAK



TABLA



TUMBI



SARANGI



ALGHOZA



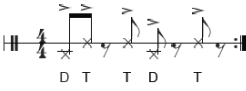
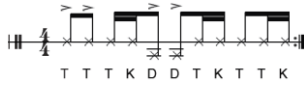





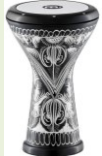






MALE SINGERS



Eastern Mediterranean and Middle Eastern and Arabic Folk Rhythms

Due to Greece's geographical location, its music is influenced by music from Europe, Asia and the Middle East. Consisting of songs and dances, Greek folk music is used for celebrations and social events. Lots of Palestinian music contains only melody/vocals and rhythm often without chords and often begin with a section freely improvised free of tempo. Israeli music combines a mixture of music from different cultures – Europe, Russia, Eastern Europe, Arabia.



<p>Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato</p> <p>Many Greek songs and dances use IRREGULAR RHYTHMS and IRREGULAR METRES e.g. 5/8 or 7/8. SIMPLE TIME is also used in Israeli folk dances e.g. 2/4, 3/4 and 4/4). In Arabic music, a rhythm pattern is called a WAZN (similar to a Tala in Indian music). Two popular Arabic WAZN rhythms are shown below and can be performed on the DOUMBЕК (D = DOUM – a low tone played in the centre; T = TEK – a high tone played on the edge with the right hand; K = KA – a high tone played on the edge with the left hand)</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>MAQSUM – basic rhythm used in Middle East</p> </div> <div style="text-align: center;">  <p>SAIDI – upbeat folk rhythm with FILLS</p> </div> </div>		<p>Pitch & Melody and Ornamentation</p> <p>Greek folk music uses SIMPLE MELODIES but allows freedom for the player, performer or singer to DECORATE and ORNAMENT those freely especially decorating repeated notes. Melodies move mainly by STEP (CONJUNCT MOVEMENT) covering a relatively small range of notes. The melodies are lyrical (expressive) and enjoyable to sing. Often melodies are harmonised by another part playing a THIRD HIGHER giving PARALLEL MELODIES. Arabic melodies are based on MAQAM and IMPROVISATION is an important feature. Israeli folk dances have melodies played on the clarinet, violin and accordion, often using GRACE NOTES and PITCH BENDS to create a distinctive sound with MELODIC DECORATION and ORNAMENTATION.</p>		<p>Dynamics, Expression and Articulation</p> <p>Greek folk music – simple but highly expressive melody lines with performers exploring the TIMBRE and SONORITY of the instrument including playing techniques such as TREMOLO (Bouzouki) and slides (GLISSANDO) and singers using MELISMA (singing several notes per syllable).</p>													
<p>Harmony and Tonality</p> <p>Greek music uses DIATONIC MAJOR AND MINOR CHORDS. Tonic and Dominant notes are emphasised by the bass instrument and music sometimes MODULATES to the relative major/minor. Arabic music is often based on a MAQAM (type of scale/mode often accompanied by a DRONE) which is divided into MICROTONES. The closest scale in Western music which resembles this is the DOUBLE HARMONIC SCALE also called the ARABIC SCALE: C, Db, E, F, G, Ab, B C. Israeli folk dances often feature the bass guitar playing the ROOT and FIFTH of a chord with other instruments performing chords on the OFF-BEAT.</p>		<p>Tempo</p> <p>Greek, Arabic and Israeli folk music is often FAST – designed for dancing. Arabic music often begins with an IMPROVISATION free of tempo and Israeli folk dances often feature a gradual ACCELERANDO (speeding up) throughout the performance.</p>		<p>Texture</p> <p>Greek folk music has a clear HOMOPHONIC (MELODY AND ACCOMPANIMENT) texture – a prominent melody with accompaniment, often featuring OFF-BEAT CHORDS.</p>		<p>Form & Structure and Phrasing</p> <p>Greek folk music – short sections which are repeated. Clear structure with regular phrasing with sections separated by clear CADENCES. Sometimes instruments and singers perform in DIALOGUE with each other.</p>											
<p>Origins and Cultural Context of the Traditional Music</p> <p>Greek folk music – songs and dances at celebrations, social events, cafés, restaurants and bars. Middle Eastern folk music shaped by Arabic, Jewish and Christian influences.</p>		<p>Musical Characteristics of Folk Music</p> <p>A typical ensemble in Greek folk music could consist of the DOUMBЕК, BOUZOUKI, violin, bass and vocals. Palestinian and Arabic music often features the ODU, while Israeli music has taken on many more Western musical instruments such as the guitar and the piano. The harmony is often MICROTONAL.</p>		<p>Impact of Modern Technology on Traditional Music</p> <p>Globalization means more people around the world have access to Eastern Mediterranean, Arabic and Israeli folk Music via the Internet (YouTube®) which can also be heard on the radio or television and at live concerts.</p>		<p>Artists, Bands & Performers of Eastern Mediterranean and Middle Eastern and Arabic Folk Rhythms</p> <div style="display: flex; justify-content: space-around;">    </div> <p>Yannis Parios Le Trio Joubran Effi Netzer</p>											
<p>Instrumentation – Typical Instruments, Timbres and Sonorities</p>																	
<p>BOUZOUKI</p> 		<p>ODU</p> 		<p>DOUMBЕК</p> 		<p>TAMBOURINE</p> 		<p>TABLA BALADI</p> 		<p>MIZMAR</p> 		<p>NEY</p> 		<p>MIJWIZ</p> 		<p>SANTUR</p> 	
<p>A typical Greek folk music ensemble could consist of the DOUMBЕК, BOUZOUKI, violin, bass and vocals. Palestinian and Arabic music often features the ODU, while Israeli music has taken on many more Western musical instruments such as the guitar and piano.</p>																	

African Drumming

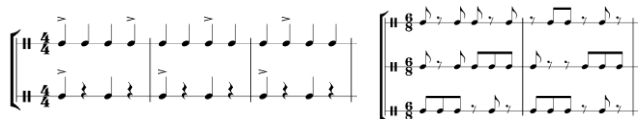
African instruments are often made from plants and animal products such as hide and bone. African musicians are very fond of **PERCUSSION** instruments and use a wide variety of drums (called **MEMBRANOPHONES**) Drums are traditionally used as an accompaniment to singing, dancing, working and communicating between villages. Drummers are typically the most respected members of their community.



Characteristic Rhythms and Metres, Traditional Rhythm Patterns

& Repetition and Ostinato

REPETITION and **CYCLIC RHYTHMS** used to organise music. A repeated rhythm pattern (**OSTINATO** or **TIMELINE**) is used as a basis for **IMPROVISATION** to “hold the piece together”. Use of **SYNCOPIATION**, **POLYRHYTHMS** (shown below right), **CYCLIC RHYTHMS** and **CROSS-RHYTHMS** (shown below left). **MASTER DRUMMER** can give musical ‘cues’ to performers to change rhythms during a performance and can also choose to **ACCENT** different beats within a **RHYTHM CYCLE**.



Pitch & Melody and Harmony & Tonality

Most African melodies are based on a “limited number of pitches” - four, five, six or seven note **SCALES** and are normally short and simple, often expanded by **REPETITION** and **IMPROVISATION**. The pitch in African drumming is largely determined by the tuning of the drums. African singers often create vocal harmony by singing in thirds, fourths or fifths. **UNISON** and **PARALLEL OCTAVE** harmony is also common. The basic form of African Vocal Music is **CHORAL SINGING** known as **CALL AND RESPONSE** where one singer (**SOLOIST**) or small group of singers sings a line and the whole group (**CHORUS**) makes a reply (often a fixed **REFRAIN**) – like a “musical conversation” – in alternation with the “lead singer”. The soloist often **IMPROVISES**. African singers often “shout words” (**VOCABLES**) and male and female singers enjoy using their highest **VOCAL REGISTER** known as **FALSETTO**. African singing can be accompanied by instruments but can also be unaccompanied (**A CAPPELLA**).

Ornamentation

The **MASTER DRUMMER** can elaborate and decorate his solo drum part with **ACCENTS** and playing in a technically demanding style to “show off” to the rest of the drum ensemble and audience.

Texture

In West Africa, drum ensembles have 3-5 players each with a distinctive method of striking their drum and playing interlocking rhythms. This creates a **THICK** and complex **POLYPHONIC** texture.

Dynamics

Since African Drumming is often performed outside and at social gatherings and celebrations, the dynamics are generally **LOUD (FORTE – f)** or **VERY LOUD (FORTISSIMO – ff)**, but like changes in tempo, can be indicated by the **MASTER DRUMMER**.

Tempo

FAST – designed for dancing and social gatherings – tempo will match the dance steps. The **MASTER DRUMMER** can both establish the tempo as well as speed up (**ACCELERANDO**) or slow down (**DECELERANDO**) or even set a new tempo with musical ‘cues’.

Ensemble

A **MASTER DRUMMER** often leads giving signals to the rest of the group to change rhythms or sections of the piece and can also control the **TEMPO**. He often **IMPROVISES** highly complicated rhythms and can indicate the ending of a piece of music as well as playing the “**CALL**” to **CALL AND RESPONSE SECTIONS** which are ‘responded’ by the drum ensemble.

Form & Structure and Phrasing

The structure of a piece of African drumming depends on the **MASTER DRUMMER** and has no fixed or determined length, entirely dependent on the rhythms used.

Origins and Cultural Context of the Traditional Music

African Drumming is ‘traditional’ and handed down via the **ORAL TRADITION** (not written down). Not performed ‘at a concert’, rather everyone joins in by dancing or playing an instrument, singing or clapping. Combines other art forms and heard at special occasions and celebrations. Many Africans believe that music serves as a link to the spirit world.

Musical Characteristics of Folk Music

Traditional drums such as the **DJEMBE**, **TALKING DRUM** and **DUNDUN** remain popular in African music today, often combined with a number of percussion instruments, stringed instruments and woodwind instruments. **RHYTHM** remains a key feature of African drumming.

Impact of Modern Technology on Traditional Music

African music has been a major influence on the development of popular music contributing rhythms, structures, melodic features and the use of improvisation to such styles as blues, gospel and jazz, brought over to America by slaves. High quality recordings of traditional African music are now possible with advanced recording techniques

Artists, Bands & Performers of African Drumming



Bolokada Conde



Ladysmith Black Mambazo



TALKING DRUM



DUNDUN

Other percussion instruments such as clappers, maracas, scrapers, gongs and xylophones (called **BALAFONS**) produce their sound by vibration and are known as **IDIOPHONES**.

Instrumentation – Typical Instruments, Timbres and Sonorities



BALAFON

MBIRIA

FLUTE

GOURD

MARACAS

KORA

Stringed instruments (**CHORDOPHONES**) such as bows, lyres, zithers, harps and the **KORA** are popular as well as some woodwind instruments (**AEROPHONES**) such as whistles, flutes, reed pipes, trumpets and horns.



DJEMBE (Bass, Tone & Slap sounds)

Calypso and Steel Band

Calypso is the national dance of Trinidad and Tobago. Steel Bands also originated from these islands. Caribbean music combines elements of **AFRICAN MUSICAL INFLUENCES – SYNCOPATION, CROSS-RHYTHMS, PERCUSSION, CALL AND RESPONSE** and **EUROPEAN MUSICAL INFLUENCES – TONAL HARMONIES AND MELODIES** and instruments.



Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato

CALYPSO is originally the national dance of Trinidad and Tobago and is particularly associated with social gatherings such as **CARNIVAL**. Calypso is normally in **4/4 METRE** and uses **SYNCOPATION** combining story telling with memorable melodies. Calypso often uses three-beat rhythms with two long beats followed by a short beat. An example of a Calypso rhythm is as follows:



SYNCOPATION is also used in Steel Pan music, both in the melody line and in the chords which are often performed **OFFBEAT**.

Harmony and Tonality

Harmony of Calypso often enriched used **ADDED NOTE CHORDS** e.g. *added 6ths, 7ths and 9ths and Diminished 7th chords*. The **HARMONIC RHYTHM** of Steel Pan music is **SLOW** – with a single chord often lasting an entire bar. Harmonies are mainly simple and use **PRIMARY TRIADS** in **MAJOR TONALITY** and phrases often end with **PERFECT CADENCES**. The **BASS PAN** plays the **ROOT** of the chord, the **CELLO/GUITAR PAN** plays the **THIRD AND FIFTH** of the chord and the **ALTO PAN** plays the **ROOT AND THIRD** of the chord. A typical **CHORD RHYTHM** could be:



Dynamics, Expression and Articulation

Since Calypso and Steel Pan music is designed to be performed at carnivals and outdoors accompanying dancers or in front of large audiences, the dynamics are generally **VERY LOUD – FORTISSIMO (ff)**. Steel pans are played with sticks/beaters with rubber tips and notes of **LONG DURATION** are playing by **ROLLING**, giving a **TREMOLO** effect which produces a ‘shimmering’ sound as is a unique **TIMBRE/SONORITY** to Steel Pans.

Pitch & Melody and Ornamentation

The melody of Calypso music often features **IMPROVISATION** by the instrumentalists often on an “established”, pre-existing (folk) melody or one that has been composed who add ornaments and decorate a melody line during a performance.

Texture

Steel Pan music – mainly **HOMOPHONIC (MELODY AND ACCOMPANIMENT)** – additional textural layers added by **CHORD RIFFS** and percussion instruments which thicken the musical texture.

Form & Structure and Phrasing

Calypso often uses **CALL AND RESPONSE** regular (e.g. *4 or 8-bar*) phrases which are **IMPROVED**. Songs are normally in **POPULAR SONG FORM**. Steel Pan music often has a recurring ‘A’ section and made up of short **REPEATED PHRASES**.

Origins and Cultural Context of the Traditional Music

Calypso is the national dance of Trinidad and Tobago and is based on a traditional syncopated rhythm. Steel Bands also originated from these islands. Steel Drums were discovered in the late 1930’s by hitting a dented section of an oil barrel which produced a particular tone.

Musical Characteristics of Folk Music

Calypso and Steel Band music has African musical influences including: Syncopations and Cross-Rhythms, use of percussion instruments, call and response and singing styles as well as European musical influences including tonal harmonies and melodies and instruments such as the guitar.

Impact of Modern Technology on Traditional Music

With advances in recording technology, Harry Belafonte recorded a “Calypso Album” in 1956 selling more than a million copies bringing Calypso to a wider audience worldwide. Calypso has also been used in modern-day films e.g. “Under the Sea” from ‘The Little Mermaid’.

Artists, Bands & Performers of Calypso and Steel Pan Music



Harry Belafonte



Mighty Sparrow



David Rudder



Andry Narrell

Instrumentation – Typical Instruments, Timbres and Sonorities

Instruments used in Calypso include the Acoustic and Bass Guitars with Trumpets, Saxophones, Electric Guitars, Drum Kit, Vocals and **LATIN PERCUSSION** which includes many types of drums and hand-held percussion instruments including:

Steel Bands began in Trinidad when a great many oil drums were left lying around after World War II. It was soon found that they could be turned into musical instruments. Steel Pans are made by cutting oil drums into different sizes and then beating the tops into

concave bowls. Each individual note is then beaten into a small area of the bowl. Small rubber-headed sticks are used to strike each note. These days, Steel Bands consist of a number of different-sized Steel Pans, and a rhythm section of Latin-American percussion instruments. Each pan or pair of pans has its own name

Names of the Steel Pans (in descending pitch order)	The part they play in the band
Soprano, Ping Pong, or First Tenor	Usually play the melody
Double Alto, Double Second or Second Tenor	Play a second melody underneath the Soprano part
Single Alto	Play two-note Chords
Cello, or Guitar	Play Chords, Melody or Bass
Bass	Plays the Bass Part



according to its pitch-range. Some of the pans have more than one name although they mean the same thing.

Samba

Music in Latin America is widely influenced by colourful and exotic carnivals and a range of dance styles. Carnivals may include **FANFARRAS**, featuring brass instruments associated with fanfare, and almost always a **SAMBA BAND**.



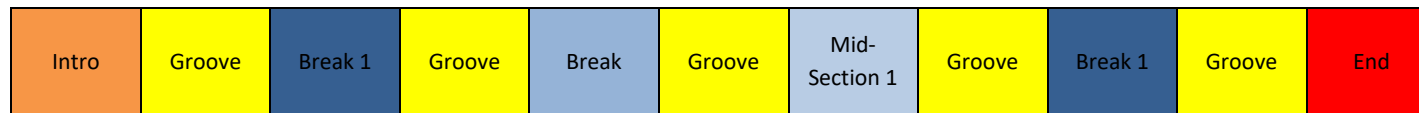
Rhythm and Metre, Form & Structure and Phrasing, Repetition and Ostinato & Ornamentation

Built around **OSTINATOS** usually 4 or 8 beats long (regular phrases). Each group of instruments can have their own Ostinato featuring **OFFBEAT RHYTHMS** and **SYNCOPATION**. Often the **SON CLAVE SYNCOPATED** rhythm is used, either the **2:3** or **3:2**.





Samba music is built up of lots of different sections. For each section the **SAMBISTA** will need to know an **OSTINATO**.

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 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 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:



<u>Texture</u>	<u>Dynamics, Expression and Articulation</u>	<u>Tempo</u>	<u>Pitch and Melody & Harmony and Tonality</u>
Texture varies in Samba music, often MONOPHONIC where a single rhythm is heard as in CALL AND RESPONSE sections, sometimes POLYPHONIC where sections of the Samba band play different rhythms (OSTINATOS) creating CROSS-RHYTHMS (when two rhythmic patterns that “conflict” with each other occur simultaneously) creating a thick texture of interweaving and interlocking rhythms.	The dynamics of Samba music are normally very loud – it is music designed to be performed outdoors at carnivals and is played by large numbers of instrumentalists and to accompany dancers and processions with large audiences watching and listening. Sometimes, a CRESCENDO is used at the end of a piece of Samba music for dramatic effect.	Samba music is generally fast at around 104 bpm and keeps a constant tempo to assist the dancers or processional nature of the music. Sometimes the SAMBISTA (Samba leader) uses (TEMPO) RUBATO – tiny fluctuations in tempo for expressive effect.	Samba music is based on rhythms rather than melodies although the pitch of certain instruments within the Samba band provides musical contrasts.

<u>Origins and Cultural Context of the Traditional Music</u>	<u>Musical Characteristics of Folk Music</u>	<u>Impact of Modern Technology on Traditional Music</u>	<u>Artists, Bands & Performers of Samba</u>
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.	The instruments of Samba have been influenced by Portuguese colonies who imported slaves from Africa, while the rhythms of Samba are of African origin.	Samba has become popular as a Latin-American ballroom dance on TV shows such as Strictly Come Dancing and Dancing with the Stars. Samba has also been mixed/fused with Drum ‘n’ Bass in a musical fusion creating “Sambass” and artists and groups of popular music have used sounds and rhythms of Samba in their music e.g. Gloria Estefan and Jamiroquai.	 Fundo de Quintal  Exaltasamba

Instrumentation – Typical Instruments, Timbres and Sonorities

SURDO	REPINIQUE	TAMBORIM	CHOCOLO	RECO-RECO	APITO	AGOGO BELLS	CAIXA DE GUERRO	GUIRO	TIMBALES	CUICA	CONGAS	CLAVES	COWBELL
													