

Super Sonic Samba School

DRUMS

AND

DEMONSTRATIONS

SONIC BOOM BANG ZONES

EACH BANG ZONE 50 miles wide
as shown

MAP OF ESTIMATED SST

Figure 5

'02

A "New World Order", where thick coats of dark suited men herald the mightiest form of civilization known to mankind. This little paper goes to free markets, expanding positions while the banks wash out from under him, an endless horde of push paper, stamp forms, do a power lunch, and run all the way home to be terrified by the high pitched wails and electric blue images of their TV screens: Bhopal and Baghdad compete with Elvis, Tai Loo, and Baby Jesus, O.J. vs. Hauser, for the ecstasy of the couch.

A group of drummers had been playing in the park on Sundays when the State Department produced its feature length production, *The Persian Gulf Crisis*. The peace community also found itself at the park demonstrating against the war. Militant drummers recruited demonstrators into the Super Sonic Samba School together with their demonstrators, they brought rhythm and festive energy to the otherwise sad vigil.

People were encouraged by the beat, embraced by the synchronization, and ultimately inspired to dance past mounted police into the streets. The drummers played at the most energetic, best attended, and most media covered demonstrations in San Diego County since the Vietnam War.

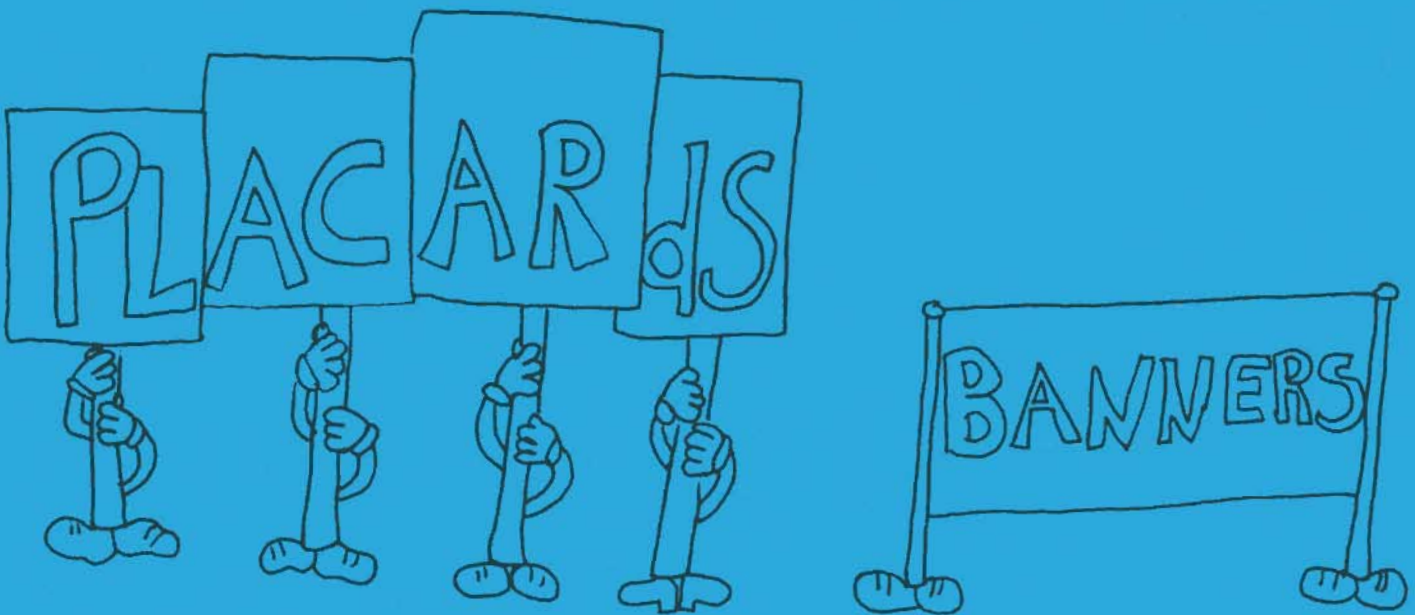
Though we "love" the war, and the khaki lined their mouths, the Super Sonic Samba School came out of the zoo was movement with empowering experiences in tactics and organizing, a whole crew of drummers and dancers, a mailing list, and best of all, an organization of people who didn't know each other existed. After a steady rotation of drummers and dancers, after struggles and raging passions, we're as loud as ever.

The Super Sonic Samba School acts as a progressive activist auxiliary unit for grassroots events. Marches and demonstrations become more lively, more aggressive, more confrontational, and more fun. Drums say "No Business As Usual" and "Let's Dance" in a universal language. Some disruptions can raise the stakes of demonstrations, legally and nonviolently.

Along with the most technologically advanced acoustic percussion made every created, are songs that radiate with the burning grace of people who have nothing left to lose and everything to gain.

We march in support of a variety of social and political causes: homeless people, the Third World, human legalization, organized labor, migrant workers, queer, animal rights, and other struggles. We fight against The System, the War Machine, the racism, the sexism, the pigs, and all the oppressors. Internally, we strive for a process of working together that eliminates sexism, bureaucracy, and hierarchies.

BAND A QUOTE!
 SAMA COUNTER
 IF I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION!
 GET IT ON!
 BORDERS IS CONTEMPORARY!
 END ALL FORMS OF OPPRESSION!
 BAND A QUOTE!



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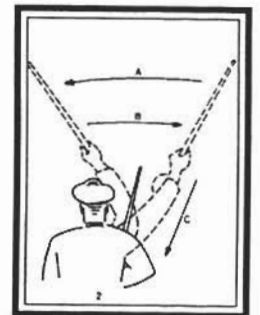
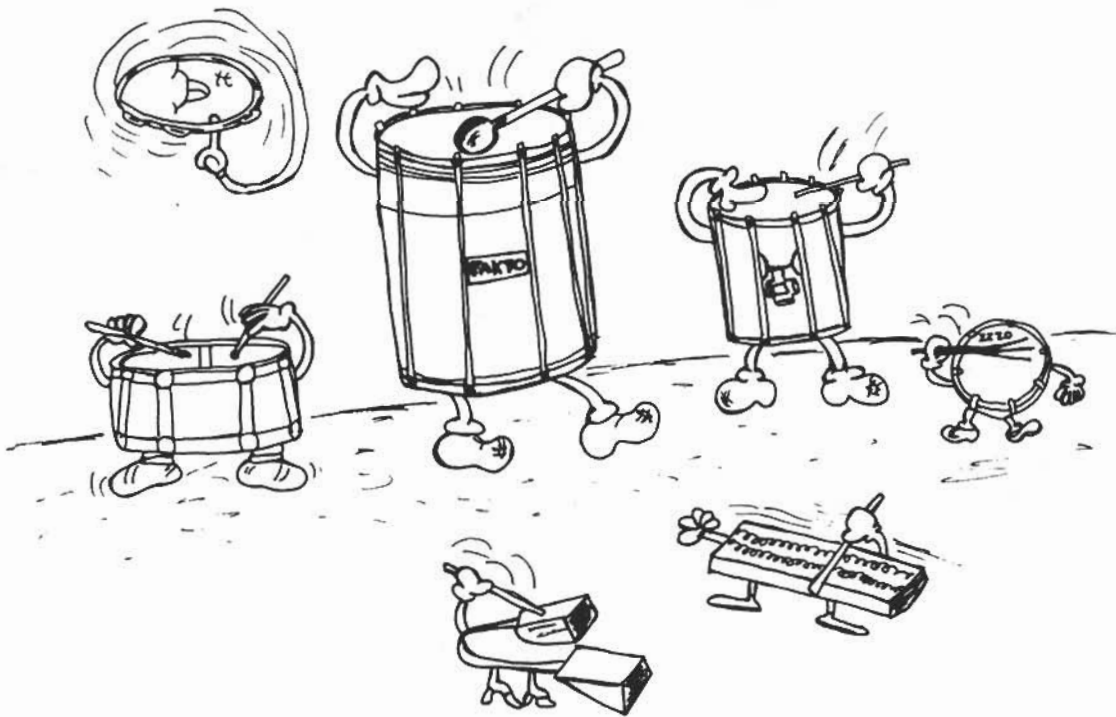
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Drums and Demonstrations

Drumming at demonstrations is as simple as getting a couple of drummers to find a song with a nice beat and practicing the different parts. But, if you want to explore when to play drums, when not to play drums, how to deal with police, how to run a practice, how to orchestrate your sound, and cast your group, then read on...

Why drums?

No one asks why people bring signs, and bullhorns to demonstrations, but drums have historically been a valuable tool in the struggle for social change, and they are resurging. They can bring rhythm and festive energy to otherwise staid vigils. Marches and demonstrations become more lively, more aggressive, more confrontational, and more fun. Drums say "No Business As Usual!" and "Let's Dance!" in a universal language. Drumming groups are easily organized, compared to melodic marching bands. Sonic disruption can raise the stakes of demonstrations, legally and nonviolently. Fellow demonstrators are encouraged by the beat, enlivened by the syncopation, and inspired to dance past mounted police into the streets.

Drums can win our enemies over to our side, by showing them that this modern world has not dehumanized us. Or, the noise alone may give them headaches; hypnotic tight rhythms can cause seizures, and bring our enemies frothing to their knees. Drums are the quintessential tool for disrupting bureaucratic meetings when you can't, or don't want, to go inside. Chanting only gets so loud, and there are tighter restrictions on amplified sound than un-amplified sound.

Drum Etiquette

Unfortunately, drums can also disrupt your own organization. If people aren't listening to each other, the music will be bad, and people won't be energized. Some crowds don't like drums period, even if they're really hot. Also, people with sensitive ears may feel physical pain by loud drumming, and fast rhythms may cause seizures. Know when NOT to play.



Playing along with chants

The message of drums is sometimes ambiguous, so leave space for people who want to use words to clarify the issue. If you can organize it beforehand, find someone with a good sense of rhythm to lead the chants, and have that person ready to start a chant when you stop drumming. Try practicing a cycle of three measures of drumming, that stops for a short chant of one measure (three or four syllables), then back to drums.

Unless people are used to chanting with you, they will usually be out of sync with your beat. It's a good idea not to try to follow the chanting; either stop drumming and chant for awhile or keep playing your rhythm and hope the chanters catch on. Playing the exact rhythm as the chant keeps you in sync, but it makes it



hard to understand the words, which defeats the purpose of the chant. Once you're solidly locked-up with the chanters, try playing in the spaces where they are not chanting: "The people [ba-boom] united [ba-boom] will never be defeated [ba boom]." If you're really slick, you can lead chants yourself, while playing a simple drum part.

Playing along with other musicians

Because drums tend to overwhelm most instruments, it is courteous to always ask before playing along with other musicians, unless of course, you intentionally want to disrupt them. Folk music and singing are easily drowned out by a few drums. The same applies to other drummers, who are playing a specific piece that they have practiced beforehand; don't jam along with Native Americans, or chanting monks.



Playing at other times

Drums are the most powerful when they are played sparingly and with discipline. It's annoying to hear drums during moments of silence, candlelight vigils, when people are speaking, even sometimes while people are clapping. Drummers who aren't constantly evaluating their surroundings and the affect their drumming has on people, risk being totally obnoxious. It's a good habit to put your sticks away until you're ready to play as a group (No noodling!).

While Marching



Drums move people forward, and should be put towards the front of a small march. Don't split up the group unless each sub-group has enough drummers to function independently, and they are far enough away not to interfere with each other.

The music suffers when the drummers spread out and can't hear each other. The rows and columns of a marching band are usually impossible and undesirable, but find some way of focusing people on a front or a center: a banner, a flag, a puppet, the biggest/loudest drum, etc. Try to set some boundaries, a ribbon that goes around the group, between two banners, dancers in costume, etc. The people in front need to glance back to make sure they're not going to fast. The people in back need to keep up at all costs,



even if it means not playing for awhile. Avoid heavy drums, like wooden congas or djembes, which take all your energy just to carry.

If you have to move through a dense crowd with a large crowd, try walking backwards so you don't smash people with the drum.

Non-drummers attracted to the music tend to seep into the group and push the drummers away from each other. Sometimes it's necessary to politely define a space that is reserved for drummers. Don't hesitate to push drunken idiots out of the way, if they're drunk, don't waste your time reasoning with them. When you stop, it's nice to form a semi-circle and have people dance in the middle, but when you're marching don't let dancers enter the drummers space; keep them in front or behind, and have a drummer move in to their space to do a solo. Don't let mosh pits form too close to you. If things get too rowdy try backing up ten feet, this lets everyone cool down and reorganize.

Drummers who don't play are invaluable in helping to keep things together, dealing with the march coordinators, or the police, and passing out extra instruments to people who want to join in at the last minute.

Media

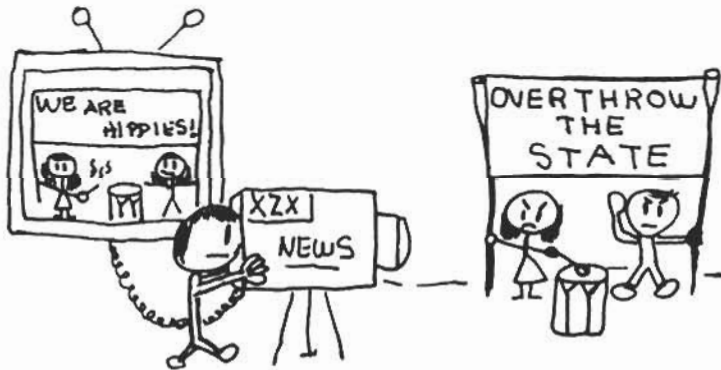
Some people worry about the media images drums will create, and it's true that drums have not quite been defined by modern society, and the media will try to fit you into a category they've dealt with before: hippies, Africans, new-agers, Hare Krishnas, men's groupies, or something "tribal" or cult-like.

But, whatever they call you, they will probably cover you, because the media loves loud energetic spectacles, and drumming makes a great sound bite.

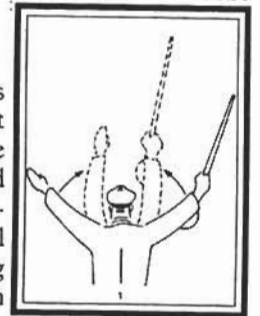
Police

Be aware of the effect drums have on different people. Police often get agitated by things they don't understand, and they are intimidated by the sonic power that drums wield. Watch to see whether they are swaying to the beat or grimacing with tight sphincters, and don't provoke them unless you're ready for the consequences. But don't let them intimidate you either.

Generally, drumming is considered an extension of free speech, and is protected by the Bill of Rights. Though there are many laws and regulations against amplified sound, drumming is less defined legally. A carry over from the days of slavery,



cifically prohibit drums, and other types of instruments. The drummers that played in front of the White House during the Gulf War were arrested when they played above a certain decibel level. Try to find out the local regulations before an event, and having a sympathetic lawyer to hang-out with you never hurts.





Drums can be considered weapons by the police. **Never hold a stick or any other instrument when facing a police officer, it makes it too easy for them to nail you with assaulting-an-officer. Watch your friends to see they don't get carried away.**

In an unplanned demonstration, police will often single out the most prominent person and attempt to stop the drums so they can negotiate with him. **Always ignore the police when you're playing, unless an officer specifically tells you or motions for you to stop, or comes close enough that you might hit them accidentally while playing. Always ignore security guards, people in business suits, or anyone else with false authority. If you do stop, deal with them quickly and go back to playing ASAP. The life-giving aspects of music are highly susceptible to police intimidation.**

Diálogo



If the police actually use violence on demonstrators, then back off immediately. Decide as a group whether you're going to keep playing at a safe distance from the conflict, or get rid of your drums and join the fray. Having drums around in a chaotic situation is dangerous to you and the drums. If things get really hairy, and you can't get rid of your drums, try just all sitting down. If your drum gets in the way of your personal safety, leave it. **Don't bring anything to a demonstration that you don't mind losing.**

Civil Disobedience

Doing civil disobedience (CD) with a drum is risky, because drums are fragile, they make you less mobile, and they can be considered weapons. But drummers make ideal supporters of CD because they instill courage through thick walls or police vans. Like all armies before this century, stay a little behind the vanguard, and concentrate on making good music.

Everyone going into a volatile situation should try to have civil disobedience training (see the *Handbook for Non-Violent Action*). If you have action guidelines that limit the militancy of the group, but aren't just lowest-common-denominator rules (the "Don't alienate the Liberals!" whine), then people will know what to expect from each other, they can feel safe bringing their kids

along, and the group will be less susceptible to damage done by FBI agents or crazies. Here is a common example of action guidelines which can be printed on quarter-sheets and handed out to everyone:

- 1) We will act nonviolently, with respect for all people we encounter. We will seek to express our feelings without verbally or physically abusing anyone.
- 2) We will participate (when possible) in a nonviolent action preparation to prepare and orient ourselves and to receive action-specific information.
- 3) We agree that we will not destroy property at this action.
- 4) We will not bring alcohol or other nonprescription drugs.
- 5) We will not bring firearms, explosives, or other weapons to the actions.
- 6) We will not run.

The above guidelines are relevant to most large CD actions, and to most actions where you want drums. Different situations require different guidelines; if you're going to torch a police van then you can't really follow guidelines 3, 5, or 6, but then you're not going to want to have drums around to slow you down either.

Health and Safety

Besides being beaten by batons, sprayed with mace, hit by rubber bullets, and trampled by horses, drummers at demonstrations face other inherent dangers. Protect your ears. Wear ear plugs at all times, when practicing and playing. Disposable foam pellets are cheap and work great, cotton balls, even toilet paper, works in a pinch. If you wait until your ears are ringing, it's too late.

Like any other exercise, stretch-out your joints and muscles before and after playing. Always play loose. Drummers who play tense and tight, usually sound stilted and are more susceptible to Carpal Tunnel Syndrome. A great stretch



is to hold your hands up and shake your fingers wrists, arms and shoulders for a few seconds.

On long hot marches, drummers need to drink more fluids (non-alcoholic) to avoid heat exhaustion.

Wear your blisters with pride, and be reassured that eventually they will become calluses.

Practice makes perfect

If you want to sound good, you have to either start with good musicians or do alot of practicing. Weekly practices are great, but even one practice before an event makes a big difference. Try to duplicate the scenario of the demonstration or parade. Rehearsals are the time to discuss the points here, and train people in civil disobedience. Practicing outside helps people get used to playing in public. Practicing marching helps people get used to holding their drums and playing while walking.

It takes time to prepare for a rehearsal, drums should be checked and tuned and everyone should have a rough outline of what they want to accomplish. But, rehearsals need to be fun also, or people won't come back. Bring refreshments, have a BBQ, or a party after; have them in parks where people can bring their kids. Try to keep the organizational part of the meeting to a minimum, and save long political discussions for when people are eating and in a better mood. Try setting aside a time to review the overall group, think about long-term plans; time for praise, self-criticism and constructive criticism. Introduce new people to the group, and consider a closing circle of thanks and appreciation at the end of a meeting.

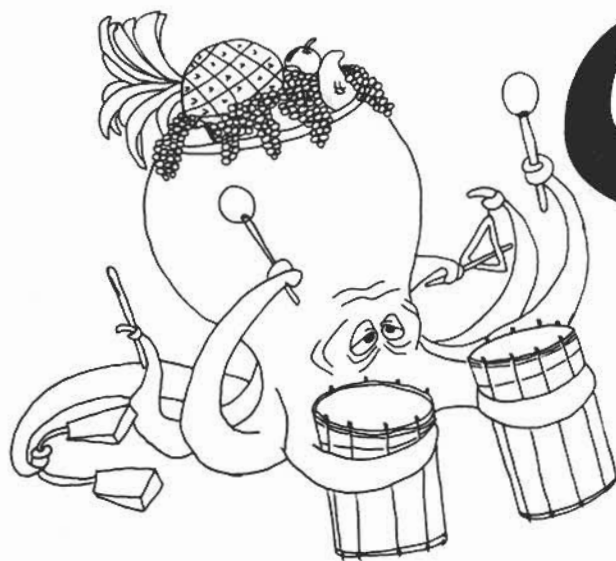
There should be a division of labor where someone deals with the music, and someone else decides the march route, someone deals with police, someone coordinates the costumes and fits people, someone works on theater, etc. When all these tasks fall on one person's shoulders, they usually don't get done very well.

Orchestration and Casting

Orchestration and casting are crucial elements to a drum group. Orchestration means having the right instruments for people to play. **All the instruments should be around the same volume.** Don't bring fragile instruments that people have to destroy to match the volume of loud drums. Pottery dumbeks, wooden slit drums, gourd shakers, are some of the first casualties of a good jam. Encourage people to bring their own instruments and specialize in them.

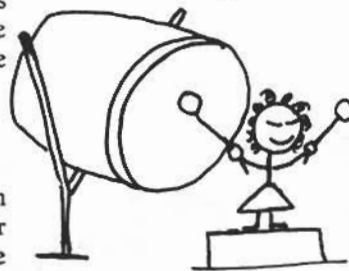
Casting means giving everyone the right drum and the right part. Give fragile and loud instruments to experienced drummers. Experienced players can usually handle solo parts. But some experienced drummers with big egos play too loud and instead of keeping to their part, and blending with the rest of the group, they feel they have to go off and do their own thing. Most of the rhythms have plenty of space for people to do their own thing by making subtle variations to their parts. People should know the standard variations of a part, before they start inventing something new. The trick is to make enough variation to keep the rhythm interesting but to maintain the core of your part so everyone else doesn't get lost.

Many parts are simple to play but are crucial to the structure of the rhythm: for example, the surdos in the samba, the bell in most West African rhythms, and the clave in most Latin American rhythms. These foundation parts should be reserved for experienced drummers, or beginners who are just natural drummers- people who were born with perfect rhythm and can keep a steady beat no matter what goes on around them.



Everyone is capable of states of perfect rhythm, but some are less consistent than others. People who tend to lose the rhythm, to get out of sync with the band and not realize it, have the potential of totally destroying a good jam. They should play something soft and fuzzy sounding (without a sharp attack), like a small shaker. This minimizes the damage to the rest of the group, when they fuck up. **Insist that they play something**, or at least dance, and encourage them to pick up harder parts as soon as they feel ready.

Resist the tendency to let women stay with shaker parts. Because of arbitrary social conditioning in many cultures, women tend to pick up shakers and tambourines and shy away from big drums. However, women who dance usually have great rhythm, and they often play loud instruments with more sensitivity than men who often get macho and domineering about their part.



Men on the other hand, tend to have more inhibitions about dancing, and should be encouraged to put down there instruments and dance every once in awhile. Many African languages use the same word for drumming and dancing.

Try to balance the dynamics of the group by encouraging loud people to play softer, and soft people to play louder. When everyone listens to each other, this happens naturally.

Uniforms

Uniforms should stand out in either their color or lack of color. It looks great when the group is unified in some way. Go simple, cheap, adjustable or one-size-fits-all. Make extras to pass out to late comers. They should not be so complicated that they get in the way of playing or dancing. Simple headdresses made from painted cardboard are great. Two sheets or swaths of broad cloth dyed the same color can be tied as togas, saris, sarongs, kangas, etc. Tunics or vests made of bright material work well if everyone shows up in all black, or white, or a solid color. Try stencils or silkscreens of slogans or logos and have everyone bring their own T-shirt.

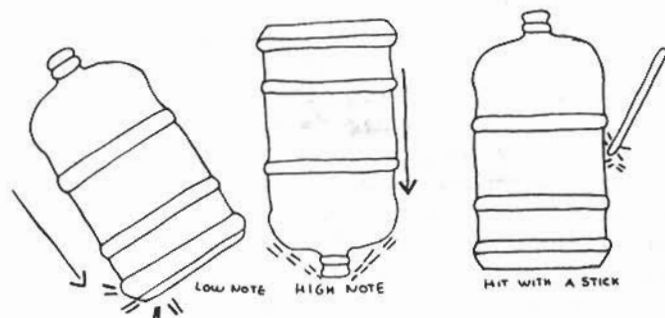


Make your own instruments

Here are some suggestions for homemade musical instruments to be used for demonstrations. The instruments should be loud, cheap and easily made so you can give them to people without worrying about them getting lost or broken. The materials can be found in the home or hardware store. Ferrous metals (test with a magnet) make the loudest bells and shakers. Try visiting scrap yards, industrial liquidators, and thrift stores to get your juices flowing.

Five Gallon Plastic Water Bottle

Hold it by the neck and hit it against the ground for a beautiful low note. Hold it upside down and bounce the neck off the ground for a higher tone. Fasten it around your waist or hold it one hand, and hit it with a stick for a sharp attack, or a mallet for a mellower tone.



Plastic Drums, Barrels, Trash Cans

Turn them over and hit the bottom with a mallet or your hand to see if they have a tone.

Sticks and Mallets

Many music stores will donate warped drum sticks to your cause. For stick substitutes, try thick wooden dowels, plastic knitting needles, tree branches, furniture legs, etc. Mallets are important for bringing out the low tones in an instrument. To make quick mallets, wrap the end of a stick with about a half inch of duct tape, and tape a sock over it. Or try attaching a wooden, rubber and/or foam ball (1" upholstery foam, cut into a small circle, and wrapped around the stick) to the end of a stick and then cover it with cloth.

Shaker

Any hollow cylinder or prism: steel cans, narrow heating ducts, cardboard mailing tube, etc. partially filled with or loosely covered with a net of: BB's, small nuts, washers, bottle caps, beads, peas, beans, or rice.

Jingling Johnny

Jinglestick rattle with bottlecaps loosely nailed on. Variations include attaching bells, shells, beads, rattles, frog clickers, pie pans, buttons, tin cans, spoons, the metal parts of 3.5" diskettes, or anything else noisy. If the rattle pieces are all in a row, and you hold it horizontally, you can articulate fast rhythms (as with the Brazilian *rocar*).

Use a very light piece of wood to avoid making a spiked club, which could be considered a weapon.

Pot Lid Gamelan

An assortment of metal pot lids are mounted on threaded rods with nuts. The rods are inserted in a hollow wooden bowl and fastened firmly with nuts on both sides of the box. Slots are cut in the top or sides for sound holes the potlids are struck with dowels or mallets to produce gong-like tones.

Go Mobile

A baby carriage, shopping cart or other wagon can be adapted to carry large instruments such as the potlid gamelan, and mounted with bicycle horns and cowbells. It can be played by many and be decorated as a float or incorporated into theater.

Bike Horns

The bulb of a bike horn or a longer bulbhorn can be unscrewed to expose the metal reed. The lower lip covers the lower teeth and the reed rests on it. The upper front teeth apply pressure to the upper part of the reed assembly. Varying the breath and pressure on the reed produces a variety of trumpeting, vocal or moaning sounds, from the former bulbhorn. Hoses, pipes, funnels, and other tubes can be attached to the end to give different sounds. Don't bite your lower lip.

Black Plastic Funnel Trumpets

These are found at auto-parts stores, and gas stations for a couple dollars, and they sound just like the horns at sporting events. Brass players can get nice tones out them. Trim off any sharp plastic pieces around the mouth piece. Purse your lips, use a lot of breath, and try to make a tight farting or spitting sound with your lips, like a duck call.

Pipe bugle

Long PVC produces bugle-like tones, or digeridoo sounds depending on the length and thickness. Metal pipes are not recommended for events where police may be present, as they could easily be used to cave-in some pig's skull.



Other Instruments

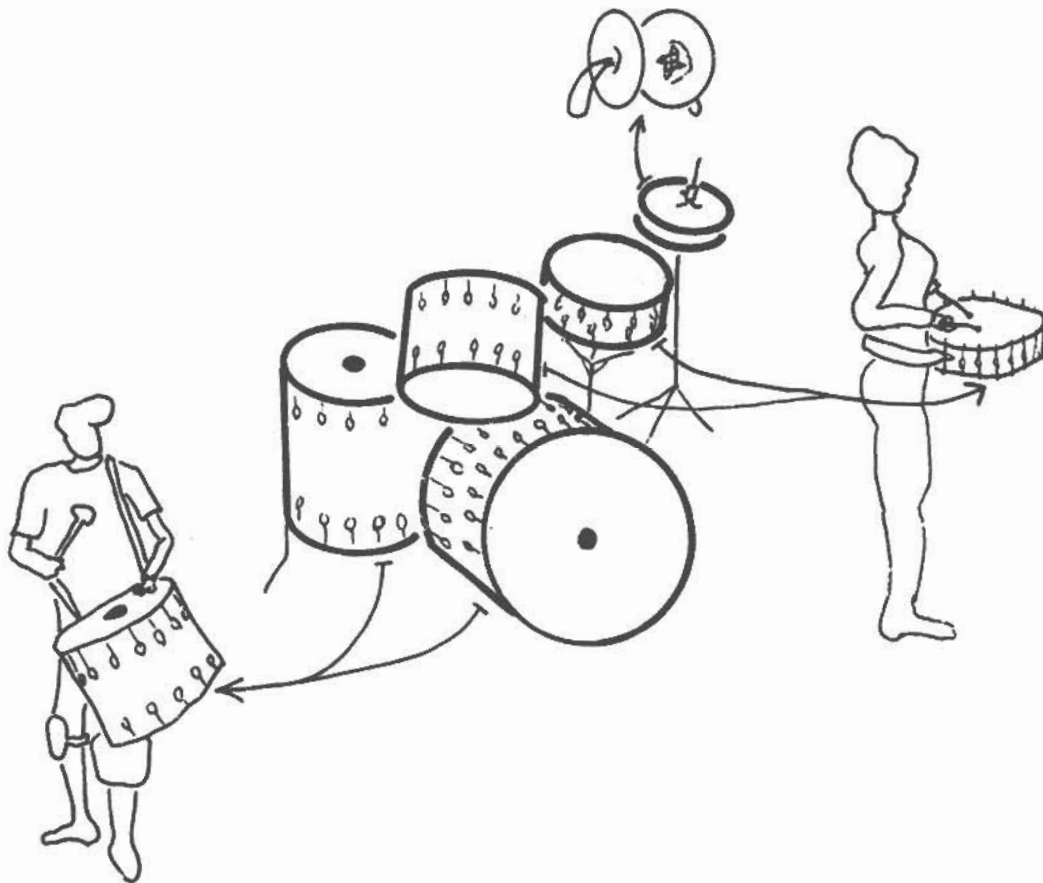
Children's toys, pots and pans, penny whistles, slide whistles, kazoos, ocarinas, jingle bells, cowbells, wind chimes, tambourines, maracas, castanets, finger cymbals, corrugated plastic tubes that you twirl over your head, megaphones; use your imagination. Don't neglect traditional loud marching instruments like bagpipes, flutes, saxes, horns, etc.

Found Instruments

Potential instruments are often built into your surroundings. As you march, keep an eye out for street signs, fences, parking meters, bike racks, trash cans, police vans, or anything else that will make a loud sound when you hit it. Natural amplifiers exist in partially enclosed spaces like overhangs, hallways, parking structures, etc. (some ideas from Tom MacDonald, *The Art of Demonstration*)



Cannibalize Your Drum Set for a Samba School





GIANT PUPPET BASICS

courtesy of K. Ruby + Wist Fool

1075 Treat
SF CA 94110

www.zeitgeist.net

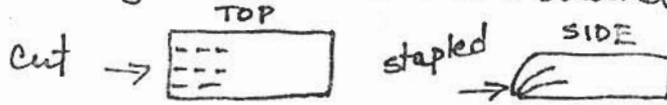


① MAKE A HEAD:

① First possibility is to construct head out of cardboard - cutting + molding using a matt knife + stapler. To get curves make cuts + overlap, working cardboard with hands to soften + shape:



you can build up facial features with crumpled newspaper + paper mache



once basic shape is arrived at, papier mache seams with one layer of news paper, then mache entire form with one layer brown paper bag

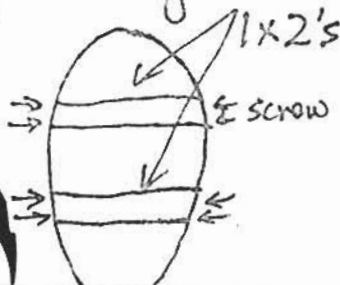
(PAPER MACHE: strips of paper coated in wallpaper paste, flour + water, OR white glue + water + smoothed on to a form. Brown paper can be dipped into adhesive + squeezed out, newspaper should not be dipped, but coated by dipping hands into adhesive.)

② second Possibility is to sculpt puppet head out of ceramic clay. For big head construct an armature out of cans, bottles, wood or old styrofoam to support clay + add depth to head. Cover ^{sculpted} clay with a layer of plastic wrap or old plastic bags, working them around form. Paper mache six layers as follows: 1 layer brown bag, 4 layers newspaper (laminated 4 whole sheets together with wheat paste + apply as one layer), final layer of brown bag. allow to dry. pull off form + trim edges.



tear cloth makes good hair

Screw two cross pieces into head, use washers - either metal or cut plastic ones from old plastic containers - so that screws don't rip through cardboard:



we use a flexible reed called rattan to add depth to head, then attach cloth all around to



② MAKE HANDS:

from cardboard or off of a clay base + attach to poles.

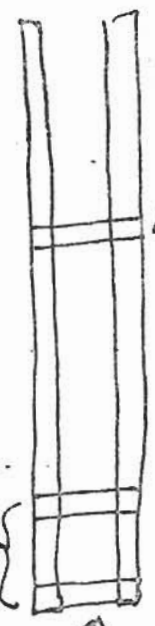


③ MAKE FRAME:



from 1x2's, 8' is a good length. a backpack frame may be attached for comfort, or foam padding, but we use this lo-tech version + it works fine. use sheets to make shoulder + waist straps. bolt frame to head with 1/4" bolts. tighten by hand only + then puppet is easily disassembled.

typical puppet "backpack" frame



xtra piece to stabilize

about 18"

about 13"

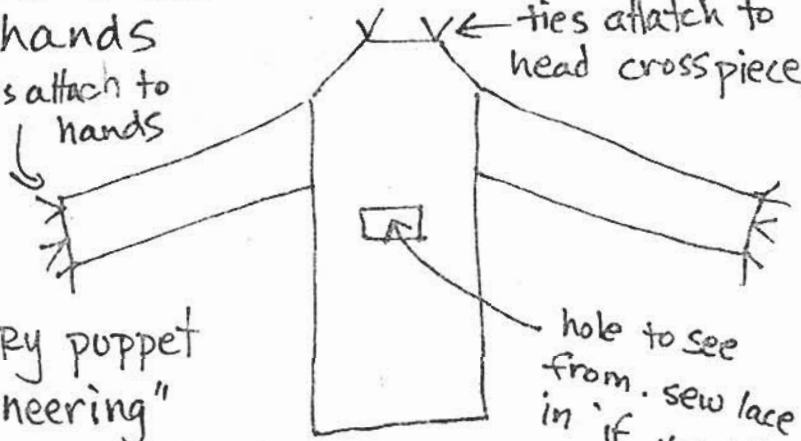
④ MAKE COSTUME:

1/4" PAINT head + hands with LATEX house paint

old colored sheets work great, add fringe for decoration + make ties to attach to head + hands

ties attach to hands

ties attach to head crosspieces



hole to see from. sew lace in if you like...

⑤ PUPPET!! obviously this is a very basic form, but it's one we use alot, and a good place to start. every puppet needs its own "puppet engineering" + you'll learn by trial + error + develop your own style as you go.

You can get much fancier, more articulated + "hi-tech", but ^{the} wise fool personally stresses the use of simple, non-toxic recyclables + found materials. good luck!

P.S. a good reference book, but difficult to find is "Engineers of the Imagination: the Welfare State Handbook," Tony Coult + Baz Kershaw, Editors.

Samba

The sophistication of this spectacle on a global level makes its study invaluable to anyone organizing other spectacles, such as demonstrations. Samba is an expression of Brazilian popular culture, especially African, where rhythm, dance, and song culminate in yearly Carnival parades. Samba schools practice all year long for performances that include thousands of participants, and many levels of artistic ability, including dancing, singing, and costume design.

The drummers are called the *bateria*, and they are the driving force that invites everybody to participate, to sing and dance during those 3 days, in which everything is forgotten and permitted, in which one opens the soul and the heart to joy, the queen of Carnival

The *bateria* uses some of the same drums as a marching band, but its feel is antithetical to military discipline. The Samba feel swings, and it makes people want to dance, not march. Included here are suggestion of what to use if you don't have authentic instruments.

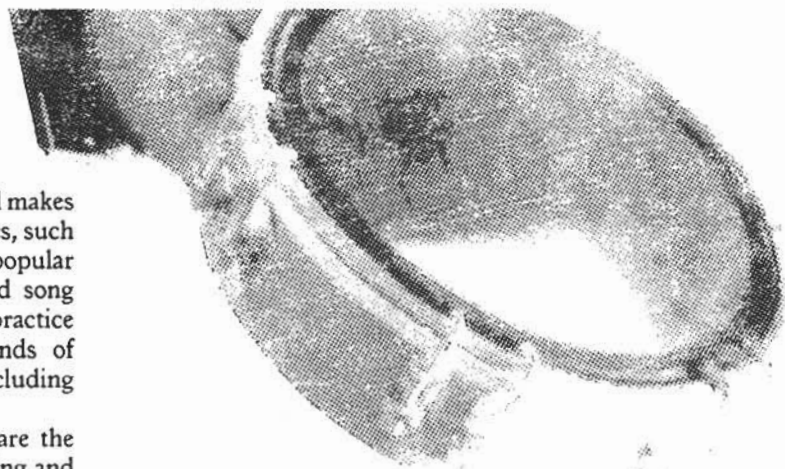
Surdo: The heart of the samba, and the hand of the metronome, this instrument keeps the *bateria* together. It plays the foundation where all the other instruments rest. The surdo is a big metallic cylinder with drum heads made of tight skin on both ends. It hangs from the shoulder, by a strap, and players often wear knee and shin pads for protection. With a mallet in one hand, they bounce their other hand directly off the head, or they press their palm into the head to cut off the sound of the mallets last beat, and/or muffle the next one. There are three surdo parts. The first two alternate beats, their tones ring on the downbeat while the hand muffles the upbeat. The third surdo, the "surdo centrador", solos in between the beats of the first two surdos. Pseudo-surdos can be improvised from marching bass drums, or the bass drum or low tom from a drum set.

Ganzá: Also called *chocalho*, it originally was a long metallic cylinder, filled with BB's or tacks. A louder version is made of a wooden (or aluminum) bar with rows of little tambourine jingles. Shakers seem easy to play, and beginners don't feel intimidated picking one up, but a steady ganzá will define the Samba feel. Any kind of shaker (tambourine, maracas, jingle stick, etc.) can play the ganzá part, the louder the better.

Tamborim: (not a tambourine) The sharpest instrument of the *bateria*, its high-pitch and attack cuts above the other instruments. Rhythmically, it closes and rounds out, the samba's cycle. The *tamborim* is a very small and shallow cylinder with a super tight head. The player hits it with a thin stick, and uses the fingers of the hand that holds it to mark the beat. The part has different parts, like bridges, to change the melody and to let the players rest their arms, for it's a very demanding and precise instrument. Tamborines are relatively cheap, and worth buying. A very tight bongo, or a timbale hit with a stick can double the tamborim part, in a pinch, anything with a sharp attack like a wood block, or sticks on the side of a drum will work.

Agogó: A bell; it consists of two or more metal cones, held together by a metallic stem, which serves as a handle. It is played with a wooden stick and it gives color to the *bateria*: Its participation is also very visual, as the players often choreograph their movements. The agogó part must be played precisely, or it will conflict with the tamborim part.

Any bell, pot, pan, or light piece of scrap metal that can make two tones works for the agogó part.



Tarol/ Caixa: This instrument is a kind of snare drum, a shallow metal cylinder with heads on either side. On one side, a few loops of bass guitar string are stretched against the head to make a snare. It is played with 2 sticks and it either hangs from the players shoulders fastened by a strap, or attached to their belt, or it is set on top of one shoulder. Its rhythm is repetitious, with no interruptions and it calls and incites the other instruments. People with high-school marching band experience need to take great care not to destroy the Samba feel, which is very delicate. One guy playing loud rudiments on a snare drum is all it takes to destroy the whole groove. A shallow snare drum (a piccolo snare) from a cheap drum set works great.

Repique: This instrument was introduced in the *bateria* in the 50's and is a complement to the tamborim. It is a "calling" instrument, that signals the players when to start, stop, play a break, or make any kind of musical change. The repique is a cylinder with two heads like the tarol, but it is sometimes deeper and it lacks a snare. It is played with a stick in one hand and the palm and fingers of the other. It hangs from the player's shoulder. Along with calling, it plays different patterns, takes solos, and marks the attack for the *bateria*. A timbale, a snare drum with the snares removed, or a drum set tom tuned way up works well. Try padding the rim where your hand hits.

Apito: The whistle is used by the *bateria*'s director. It is the battle call, or the sign of attention. Every time it sounds the players know that something is about to happen. The director with his whistle has the same position as the maestro of an orchestra with his baton, he gives the entrances, the calls, the dynamics to the players. The meanings of different whistles, hand signals, and calls on the repique should be agreed upon during the rehearsals. *Tri-tone whistles are great if you can get one but anything works.*

Other instruments are used in Brazil, such as cuicas, pandeiros or congas, but they are difficult to play, hard to obtain, or not very loud, and so not optimal for a demonstration.

(text adapted from an interview with Mestre Marçal by Regina Werneck, Rio, November, 1987)

Samba Rhythm

that we have agreed on, in order to give an overall structure to otherwise chaotic drum jams.

Clean starts and stops make drummers sound professional and unified. Most drum parts start with a basic part, do one or more common variations of that part, and then go back to the basic part.

Many songs play a version of the following where the count starts on the 3.

If this page looks like gibbering mantras to you, find someone who reads music to figure them out for you, or be patient and analytical. The rhythms are notated in a variation of the Time Unit Boxes system. Think of a vertical bar skipping across the page from left to right, at a constant speed. You follow along one of the parts horizontally, and either play a note or leave a space, like a player piano or a typewriter. When you get to the end of the line you automatically jump back to the beginning without losing any time.

Beware! This notation cannot represent the quintessential "feel" of the music, which you can only get by hearing it over and over again. These are bastardized simplifications of changing rhythms with long histories. They are merely conventions

Part	Main Rhythm
Count	1e&a2e&a3e&a4e&a
Repinique	XRRSXRRSXRRSXRRS
Low Surdo	m h0 hm h0 h
High Surdo	0 hm h0 hm h
Agogó	u u1 1 1 uu 1 1
Tamborim	X X xX X X X xX
Ganzá	XxxXXxxXXxxXXxxX
Caixa	XxxXxxXxxxXxxXxx
Count	1e&a2e&a3e&a4e&a

W=Whistle -=Continue R=Rim Shot
 S=Slap z=Buzz x=Hit X=Accented Hit
 O=Open h=Hand H=Accented Hand
 m=Muffled 1=Low u=High

Part	Start	Common Variation	Ending
Count	1e&a2e&a3e&a4e&a1e&a2e&a3e&a4e&a1e&a2e&a3e&a4e&a1e&a2e&a3e&a4e&a1e&a2e&a3e&a4e&a1		
Repin.	W-- R R Hz-HXX XX X	XRRHXRRHXRRHXRRH.....	W-----R R Hz-HXX XX R R
Low Surdo		0 H h0 hm h0 hm h0 0 H h00 OH h0 hm h0 hm h0 hm 0 H 0 H	
High Surdo		0 hm h0 hm h0 OH h0 hm h0 hm h0 hm h0 H 0 H m	
Agogó		1u u1 1 1 uu 1 1u u11111 uu1 1 u u1 1 1 uu 1 1 u u1 1 1 uu 1 1	
Tamborim		XX X xX X X X xX X X xX X X X xX X X xX X X xX XX XX X X	
Ganzá		XxxXXxxXXxxXXxxXXxxXXxxXXxxXXxxXXxxXXxxXXxxXXxxXXxxXXxxXX	
Caixa		XxxXxxXxxxXxxXxxXxxXxxXxxXxxXXxxXxxXxxxXxxXxxXX XX X X	
Count	1e&a2e&a3e&a4e&a1e&a2e&a3e&a4e&a1e&a2e&a3e&a4e&a1e&a2e&a3e&a4e&a1e&a2e&a3e&a4e&a1		

Bulgarian Rhumba

This rhythm is neither a rumba nor is from Bulgaria, but the name is catchy. It is nominally used to disrupt military style marching bands. Start by listening to the marching band, and marching along. Notice the beat that your feet make, and take these beats (quarter-notes) and divide them equally into two faster beats (eighth-notes). Keep these fast beats going with your hand or voice, and stop marching. Counting out-loud helps: 1234512345.... Each of these fast beats is a count in both the Bulgarian Rhumba and the marching band, except the Bulgarian Rhumba repeats after 5 (or 10) beats, and the marching band repeats after 8 beats. Technically, you should

cycle back into phase with the marching band after 10 measures; good luck hearing it though, because most marching music comes in 8 measure phrases. This is one rhythm that should be played mechanically, to avoid falling in a 6 or triplet feel. The drummers should step with the dance which staggers, shuffles, or limps from the left foot to the right foot. Try staggering in straight line or a circle.

Part	Main
Count	12345678901234567890
Lead Drum	X.....
High Drum	oohm oohm oohm oohm
Low Drum	m oohm oohm oohm ooh
Clave	x x xx x xx x xx x x
High Bell	o oo o oo o oo o oo
Shaker	XxXxXxXxXxXxXxXxXxXx
Count	12345678901234567890
Low Bell	o o o o o o
Snare	XxxXxxXxxXXxxXxxXxxX
Dance	L R L R L R L R
Count	12345678901234567890



W=Whistle X=accented hit x=hit o=open note
h=hand m=muffled ...=solo L=Left R=Right

Part	Start	Main	End
Count	12345678901234567890123456789012345678901234567890123456789012345678901		
Lead Drum	W-W--W-W--X X X X	X.....	W-----X X X X X
High Drum		o o o o oohm oohm oohm oohm oohm oohm oohm ooh	m
Low Drum		o o o o m oohm oohm oohm oohm oohm oohm oohm o	m
Clave		x x x x x x xx x xx x xx x xx x xx x xx x xx x	x
High Bell		o o o o o oo o oo o oo o oo o oo o oo o oo o oo o	o
Shaker		X X X X XxXxXxXxXxXxXxXxXxXxXxXxXxXxXxXxXxXxX	X
Count	12345678901234567890123456789012345678901234567890123456789012345678901		
Low Bell		o o o o o o o o o o o o o o o o o o o o o	o
Snare		X X X X XxxXxxXxxXXxxXxxXxxXXxxXxxXxxXXxxXxxX	X
Dance		L R L R L R L R L R L R L R L R L R L R L R L	L
Count	12345678901234567890123456789012345678901234567890123456789012345678901		

Other Rhythms

Con Colo Jam

This jam is in 12/8, and has endless variations. The name sings the main bell part, which is common in West Africa; it sounds like, "-Lo Con Colo Con Con Co-" or "-Lo Con CoLo Con Con Co-"

Count	123456123456123456123456
Main Bell	o o oo o o oo o oo o o o
High Bell	oo oo oo oo oo oo oo oo
High Drum	o o o o o o o o o o o o
Low Drum	o o o o o o o o
Count	123456123456123456123456

Baladi Basics

This rhythm is common in many parts of the Middle East. It is often played on an hourglass shaped drum that has two distinct tones. The high drum should solo and make variations to keep the rhythm interesting but the low drum should stay steady.

Part	Main	Possible solos
Count	1e&a2e&a3e&a4e&a	1e&a2e&a3e&a4e&a
High Drum	X X X	Xx Xx xxXxXx
Low Drum	0 0 0 0	0 0
Cymbals	X xxX xxX xxX xxX xxX xxX xxX xx	
Count	1e&a2e&a3e&a4e&a	1e&a2e&a3e&a4e&a

X=Accented Hit x=hit 0=Tone

We Will Rock You!

This is an example of what **not** to play all the time, unless you dress up like cavemen and bang bones on the ground. Most rock rhythms lack the sophistication to stand alone and be interesting for more than thirty seconds.

Count	1&2&
High Drum	X
Low Drum	00
Count	1&2&

Other Possibilities

More rhythms will be included in the next manual so please send us your favorites. We've had a lot of success with a slow, mournful "Drone Beat", everybody plays one beat at the same time, every two or three seconds, as your feet fall when walking. Resist the tendency to speed up.

Add songs to your rhythms.



Group Dynamics

There is an amazing correlation between organizing and playing music; a good political discussion and a good jam

session have similar dynamics. Here are some categories of do's and don't's apply to meetings or rehearsals. When you see "talk", substitute "play." Probably 90% of the following can be summed up in one word: listen.

Nihilism

don't whine

Don't's:

Hog the show/ filibuster. Talk too much, too long, too loud. (But, have patience with new people who ramble and get off the subject.)

Play wallflowers. Hide in the corner even when you have something important to say.

Speak in capital letters. Give one's own solutions or opinions as the final word on the subject, often aggravated by tone of voice and body posture.

Defensiveness. Respond to every contrary opinion as though it were a personal attack.

Nitpick. Pick out minor flaws in statements of others and state the exception to every generality.

Focus transfer. Transfer the focus of the discussion to one's own pet issues in order to give one's own pet raps.

Restate. Especially what a woman or person of color has just said perfectly clearly.

Interrupt. Cut people off, jump in while people are taking a breath.

Conclude. Formulate a response after the first few sentences, not listening to anything from that point on, and leaping in at the first pause.

George Custerism. Intransigence and dogmatism; take a last stand for one's position on even minor items.

Be "on the make." Sexual harassment; slobber on your friends to the point where you drive them from the group; Use sexuality to manipulate someone.

Run the show. Continually take charge of tasks before others have the chance to volunteer.

Graduate studentitis. Protectively store key group information for one's own use and benefit. Manipulate through superior discourse.

Flake. Commit to responsibilities you know you won't fulfill.

Stereotype. "Give shakers to girls." "All Black people like playing drums." "You can't play drums in a wheelchair."

Bureaucratize. Keep people from getting things done through paper work or parliamentary procedure.

Perpetual crisis. Avoid criticism and process discussions by creating a crisis of the moment.

Process fetishism. An over-indulgence in the form of a group instead of its content and actions. Take these guidelines so seriously that you don't get anything done.

Many of these categories are extremes which can be balanced through the dialectic of praxis; an analysis leads to an action, and the action gives you something concrete to analyze for the next action.

Do's:

Criticising/Self-Criticism/ Praise

Criticism.

Getting: Look at constructive criticisms as gifts that show how much people care about you. If they really hated you they would just ignore you, and let you keep making the same mistakes. **Giving:** Don't shirk from helping your friends be better musicians or people. Especially, don't tolerate oppressive behavior. It is no act of friendship to allow friends to continue dominating those around them. But check your own motivations before you attack or "one-up" another: "Why am I doing this? How do I feel towards the other person? Is now the right time?"

Self-Criticism

Avoid being criticised altogether by constantly evaluating your own part and how it fits into the group. Check to see your not louder or softer or faster or slower or playing with a different feel than everyone else, and make changes constantly and smoothly. Don't be afraid to stop, and say "I'm sorry. I fucked up." Recover, and play without guilt.

Praise

You won't have to resort to criticisms as much, when you get in the habit of using the carrot, the velvet glove, the good cop, positive reinforcement, esteem building, etc.

Be responsible. Do what you say you're going to do. Ask for help with what you can't do. Be on time.

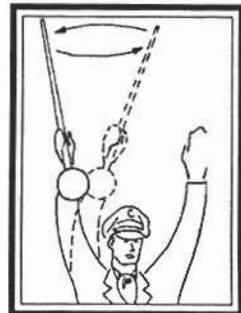
Question all stereotypes. Throw away your assumptions and treat people as individuals.

Strive for consensus. Nothing beats a show of hands for efficient decision making, but put a little extra effort into balancing conflicting positions, and making unanimous decisions.

Relax. The group will do fine without your anxiety attacks.

Become a good listener. Good listening is as important as good speaking. It's important not to withdraw when not speaking; good listening is active participation. Listen to yourself and others.

(material re-adapted from an article by Bill Moyers, from the *Handbook for Nonviolent Action*, Criticism/Self-Criticism/ Praise and Consensus from the *Groundwork Red Documents*.)



Notes:

Rhythms in 4

	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a

Rhythms in 6

	1	trip	let	2	trip	let	3	trip	let	4	trip	let
	1	&	2	&	3	&	4	&	5	&	6	&



Now Lets Hear From You:

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This manual is an on-going interactive project between different groups and individuals, and we need *your* input to improve the next edition. Please send your comments, criticisms, favorite rhythms, pictures, graphics, whatever you've written down on the previous page, etc.

A low quality audio cassette is now available with the rhythms broken down into parts, and played separately, so they are easy to learn. We can provide hands-on workshops, according to your needs. A video and multi-media thing are in the works so drop us a line. We are available for performances and demonstrations.

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Labor was donated. Funding for this manual comes from the check you're gonna send us before the pawn shop sells our drums, and a generous grant of \$300 from RESIST, so send them some money too.



RESIST
One Summer Street
Somerville, MA 02143

Super Sonic Samba School

P.O. Box 127094

San Diego, CA 92112-7094

sssamba.org



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