

# Samba Cruzado - 3rd surdo warm-ups

preparatory studies for the four-measure *O Batuque Carioca* parts

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These pages develop a little further some things I've written about before- see the links at the end of the piece for the other materials, and for more info.

Briefly, in a samba bateria, the first and second surdos provide the structural bass drum parts, and the third surdo plays a more syncopated solo line. In samba cruzado, played on the drum set, the left hand crosses over the right to play the first and second surdo parts on the toms, while the right hand emulates the tamborim or caixa on the snare drum. The bass drum usually plays a generic ostinato, which is actually made redundant by the left hand part.

What we are developing is the use of the bass drum as the more independent third surdo voice. The big challenge is to do this while using the right hand effectively. If we were strictly trying to copy a bateria, the right hand would play a two-measure tamborim part, with variations, while the bass drum plays a four-measure semi-improvised third surdo part. Realistically, you're probably going to have to choose between concentrating either on the right hand, with simplified bass drum accompaniment, or on the bass drum, with the right hand filling in where it can. In my practicing right now I'm favoring the latter approach, but there are good musical reasons for either at different times, and you should be able to do both.

So: Play the bass drum parts (from <http://shipdrummer.blogspot.com/2011/04/bass-drum-variations-for-samba.html>) one measure at a time. Not all of these work as ostinatos in real music- refer to the sheet to see how they work in an authentic phrase.



Add the left hand part on the floor tom, or toms, and apply the following to the snare drum with the right hand.

To simplify reading, I've put the left hand part on the hihat line in the following exercises. The left hand actually plays dead and open strokes on the toms, like this (see the links at the end for more information):



## 1. Snare doubles BD part.

LH - toms  
RH - snare  
bass

## 2. Snare fills around BD part.

## 3. Snare fills around BD part, eliminating multiples.

## 4. Snare plays one-beat ostinatos.

Now begin to apply more standard tamborim-style snare drum parts, for example:

Next, you can apply all of the above to two-measure pieces of the third surdo lines, and finally to the complete four-measure phrases themselves.

For more materials and explanation, visit:

<http://shipdrummer.blogspot.com/2011/05/todds-methods-adding-bass-and-snare-to.html>

<http://shipdrummer.blogspot.com/2011/04/bass-drum-variations-for-samba.html>

<http://shipdrummer.blogspot.com/2011/03/todds-methods-samba-builder.html>

<http://shipdrummer.blogspot.com/search/label/samba>