



**ROR**  
**Tunes & Dances**

**September 2019**



**ROR**  
**Tunes & Dances**

**September 2019**

**RHYTHMS**



**OF RESISTANCE**

**RHYTHMS**



**OF RESISTANCE**

History

Rhythms of Resistance take some of their inspiration from the "blocos-afros" bands (e.g. Olodum or Ilê Aiyê) that emerged in the mid-1970s in Salvadoré, in the Bahia region of Brazil. These bands were formed as expressions of black awareness, in defiance of a military dictatorship which viewed any "cultural" group as potentially "communist" and ruthlessly suppressed them. Blocos-afros bands were responsible for blending traditional samba rhythms with reggae, salsa and merengue to create the samba style now known as Samba Reggae. Today many of these bands still campaign for freedom, human rights and equal opportunities, and fight against social injustice and racism

The first Rhythms of Resistance band formed 2000 in London, in reaction against the repression of Reclaim The Streets happenings by the police. Rhythms of Resistance formed as part of the UK Earth First action against the IMF / World Bank in Prague in September 2000. A Pink and Silver carnival bloc, focused around a 55 piece band, detached itself from a march of 67000 and outmanouvered police resources defending the IMF annual summit. With an international 'black bloc' and a large contingent from the Italian movement, 'Ya Basta', three diverse forms of direct action worked towards a common goal and resulted in the shut down of the IMF summit. From then on, along with the movement against capitalist globalisation, one group after the other popped up – now we're all over Europe and occasional in the rest of the world.

The Network

The Rhythms of Resistance (RoR) network of activist samba drum bands comprises more than 60 separate activist samba drum bands all over the world. RoR is descended from the pink and silver "tactical frivolity" bloc (aka the "silly stunts and fluffy stuff" section) of the anti-Globalisation campaigns of the 1990s and early 2000s. As such, the use of tactical frivolity, carnival and creativity are a defining hallmark of bands in the RoR network (it is also why many of the bands in the RoR network wear pink when out and about).

History

Rhythms of Resistance take some of their inspiration from the "blocos-afros" bands (e.g. Olodum or Ilê Aiyê) that emerged in the mid-1970s in Salvadoré, in the Bahia region of Brazil. These bands were formed as expressions of black awareness, in defiance of a military dictatorship which viewed any "cultural" group as potentially "communist" and ruthlessly suppressed them. Blocos-afros bands were responsible for blending traditional samba rhythms with reggae, salsa and merengue to create the samba style now known as Samba Reggae. Today many of these bands still campaign for freedom, human rights and equal opportunities, and fight against social injustice and racism

The first Rhythms of Resistance band formed 2000 in London, in reaction against the repression of Reclaim The Streets happenings by the police. Rhythms of Resistance formed as part of the UK Earth First action against the IMF / World Bank in Prague in September 2000. A Pink and Silver carnival bloc, focused around a 55 piece band, detached itself from a march of 67000 and outmanouvered police resources defending the IMF annual summit. With an international 'black bloc' and a large contingent from the Italian movement, 'Ya Basta', three diverse forms of direct action worked towards a common goal and resulted in the shut down of the IMF summit. From then on, along with the movement against capitalist globalisation, one group after the other popped up – now we're all over Europe and occasional in the rest of the world.

The Network

The Rhythms of Resistance (RoR) network of activist samba drum bands comprises more than 60 separate activist samba drum bands all over the world. RoR is descended from the pink and silver "tactical frivolity" bloc (aka the "silly stunts and fluffy stuff" section) of the anti-Globalisation campaigns of the 1990s and early 2000s. As such, the use of tactical frivolity, carnival and creativity are a defining hallmark of bands in the RoR network (it is also why many of the bands in the RoR network wear pink when out and about).

Dance 6

Löyly & Hot > Mosquito > Murder > Sun & Baby & Windy

	1	2	3	4	5	6	7	8
1	Löyly right		Löyly right		Hot left			
	Löyly right		Löyly right		Hot left			
2	Mosquito right				Mosquito left			
	Mosquito right				Mosquito left			
3	Murder right				Murder left			
	Murder right				Murder left			
4	Sun front left		Sun front right		Baby back			
	Sun front left		Sun front right		Windy back			

**Löyly**  
Pour water onto the sauna with both of your hands while stepping sideways.

**Hot**  
Wave some air towards your head while stepping sideways.

**Mosquito**  
Both hands together fly up into the air like a mosquito, then clap in the air. Step sideways at the same time.

**Murder**  
First touch your foot with your

hand behind your back. Then step to the side while pulling apart the prison bars.

**Sun**  
Jump on one leg while waving the other foot and hand in the air.

**Baby**  
Make a 360° turn while holding a baby in your arms.

**Windy**  
Vertically rotate both your arms backwards twice.

Dance 6

Löyly & Hot > Mosquito > Murder > Sun & Baby & Windy

	1	2	3	4	5	6	7	8
1	Löyly right		Löyly right		Hot left			
	Löyly right		Löyly right		Hot left			
2	Mosquito right				Mosquito left			
	Mosquito right				Mosquito left			
3	Murder right				Murder left			
	Murder right				Murder left			
4	Sun front left		Sun front right		Baby back			
	Sun front left		Sun front right		Windy back			

**Löyly**  
Pour water onto the sauna with both of your hands while stepping sideways.

**Hot**  
Wave some air towards your head while stepping sideways.

**Mosquito**  
Both hands together fly up into the air like a mosquito, then clap in the air. Step sideways at the same time.

**Murder**  
First touch your foot with your

hand behind your back. Then step to the side while pulling apart the prison bars.

**Sun**  
Jump on one leg while waving the other foot and hand in the air.

**Baby**  
Make a 360° turn while holding a baby in your arms.

**Windy**  
Vertically rotate both your arms backwards twice.

## Dance 5

*Snowboots & Hips > Step & Kick > Tiger > Winding Plants*

	1	2	3	4	5	6	7	8
1	Sn		Sn		Sn		J	
	Hi	Hi	Hi	Hi J	Hi	Hi	Hi	Hi J
2	Sn		Sn		Sn		J	
	Hi	Hi	Hi	Hi J	Hi	Hi	Hi	Hi J
3	S	S	Ki	S	S	S	Ki	S
	S	S	Ki	S	S	S	Ki	S
4	Ti		Ti		Ti		Ti	
	Ti		Ti		Ti		Ti	
5	Wir				Wil			
	Wir				Wil			

### Snowboots + Hips

3 steps forward as if stumping through deep snow (half pace). Jump right on 4th step. Shake hips back and forth for 4 beats, jump left, shake hips for 4 beats, jump + turn 180° around. 3 snow steps backwards, jump, hips, jump, hips, jump. On last beat turn 180° around to face front again.

### Step Kick

4 steps forward, kick forward on the 3rd step, then 4 steps backward, kick backward on the 7th step. Repeat.

### Tiger (with claws)

Jump forward. Arms are stretched out front. hands form tiger claws and scratch.

Jump to the right with claws, turn and jump back with claws, jump to the left with claws (should have jumped once around you to all 4 sides with claws). Repeat once

### Winding Plants

Start with elegantly crossing your arms in front of your right hip. Then wind your arms up like climbing plants, forming waves within 4 beats. When you reach the top, open hands to a bowl. While you are doing that, take 2 steps forward and 2 steps backward. Then repeat winding up on the left side. Once again right side and left side.

All the bands in the RoR network play the same tunes and try and use the same hand signals. This means at large events, different bands can join up to form a large and exuberant bateria.

RoR bands work on a decentralised and democratic basis. All decisions within each band are made by consensus. No-one is "in charge" and those who have just joined the band have the same voice as those who have been members for many years. Each band operates independently, joining campaigns and actions that they themselves support, but they may join together for national demos etc. At large events, where multiple bands meet up and play together, mestres may come from any of the bands present, swapping in and out as mood and movement takes them.

Although each band in the network is a independent entity answerable only to its members, they all share some common beliefs and values that define the Rhythms of Resistance network as a whole :

## Principles

We are a transnational anti-hierarchical anticapitalist, antisexist and antiracist network fighting for social and ecological justice.

We are activists using tactical frivolity as a form of political action to confront any system of domination.

We also directly support everybody experiencing or struggling against exploitation, discrimination and oppression, without compromising our principles.

Our tactics include drumming and dancing inspired by samba and carnival.

We reject any false opposition between militancy and creative forms of resistance.

Even if we are different bands operating in a decentralized fashion, we aim to maximise participation in our collective process.

We are an open network to any people who share our principles.

Come with us! We have everything to play for!

## Dance 5

*Snowboots & Hips > Step & Kick > Tiger > Winding Plants*

	1	2	3	4	5	6	7	8
1	Sn		Sn		Sn		J	
	Hi	Hi	Hi	Hi J	Hi	Hi	Hi	Hi J
2	Sn		Sn		Sn		J	
	Hi	Hi	Hi	Hi J	Hi	Hi	Hi	Hi J
3	S	S	Ki	S	S	S	Ki	S
	S	S	Ki	S	S	S	Ki	S
4	Ti		Ti		Ti		Ti	
	Ti		Ti		Ti		Ti	
5	Wir				Wil			
	Wir				Wil			

### Snowboots + Hips

3 steps forward as if stumping through deep snow (half pace). Jump right on 4th step. Shake hips back and forth for 4 beats, jump left, shake hips for 4 beats, jump + turn 180° around. 3 snow steps backwards, jump, hips, jump, hips, jump. On last beat turn 180° around to face front again.

### Step Kick

4 steps forward, kick forward on the 3rd step, then 4 steps backward, kick backward on the 7th step. Repeat.

### Tiger (with claws)

Jump forward. Arms are stretched out front. hands form tiger claws and scratch.

Jump to the right with claws, turn and jump back with claws, jump to the left with claws (should have jumped once around you to all 4 sides with claws). Repeat once

### Winding Plants

Start with elegantly crossing your arms in front of your right hip. Then wind your arms up like climbing plants, forming waves within 4 beats. When you reach the top, open hands to a bowl. While you are doing that, take 2 steps forward and 2 steps backward. Then repeat winding up on the left side. Once again right side and left side.

All the bands in the RoR network play the same tunes and try and use the same hand signals. This means at large events, different bands can join up to form a large and exuberant bateria.

RoR bands work on a decentralised and democratic basis. All decisions within each band are made by consensus. No-one is "in charge" and those who have just joined the band have the same voice as those who have been members for many years. Each band operates independently, joining campaigns and actions that they themselves support, but they may join together for national demos etc. At large events, where multiple bands meet up and play together, mestres may come from any of the bands present, swapping in and out as mood and movement takes them.

Although each band in the network is a independent entity answerable only to its members, they all share some common beliefs and values that define the Rhythms of Resistance network as a whole :

## Principles

We are a transnational anti-hierarchical anticapitalist, antisexist and antiracist network fighting for social and ecological justice.

We are activists using tactical frivolity as a form of political action to confront any system of domination.

We also directly support everybody experiencing or struggling against exploitation, discrimination and oppression, without compromising our principles.

Our tactics include drumming and dancing inspired by samba and carnival.

We reject any false opposition between militancy and creative forms of resistance.

Even if we are different bands operating in a decentralized fashion, we aim to maximise participation in our collective process.

We are an open network to any people who share our principles.

Come with us! We have everything to play for!

Cultural Appropriation

Cultural appropriation is the adoption of elements of a minority culture by members of a dominant culture, while using these elements outside of their original cultural context. These cultural properties may be forms of dress, music or art, religion, language, intellectual property or social behavior, all of which may have deep cultural meaning to the original culture, but may be used as fashion by those from outside that culture.

Often, the original meaning of these cultural elements is lost or distorted, and such displays are often viewed as disrespectful, or even as a form of desecration, by members of the originating culture. Cultural elements which may have deep meaning to the original culture may be reduced to “exotic” fashion or toys by those from the dominant culture. When this is done, the imitator, who does not experience that oppression is able to “play”, temporarily, an “exotic” other, without experiencing any of the daily discriminations faced by other cultures. Appropriation and the “fetishizing” of cultures, in fact, alienates those whose culture is being appropriated

(From Wikipedia)

Rhythms of Resistance takes its form of action and some aspects of its music from a Brazilian Black liberation movement, while not being part of that movement. Our selection of instruments is the same and our way of maestrating similar to real batucadas. Custard, Samba Reggae and Sheffield Samba Reggae are simplified versions of original Samba Reggae rhythms, and Afoxê, Bhangra, Crazy Monkey, Hafla and probably others are based on other styles of music from the Global South. The names Voodoo and Xango have a religious background.

There is an ongoing debate in the RoR network about to what extent this is cultural appropriation, and what consequences to draw from that. Many bands have decided to stop calling themselves “Samba” or “Batucada”, but rather use alternative phrases like percussion or drumming. Some bands have decided to stop playing specific tunes.

Still it is important to acknowledge that our methods and music are inspired by Samba and Carnival and are using many elements from it.

Cultural Appropriation

Cultural appropriation is the adoption of elements of a minority culture by members of a dominant culture, while using these elements outside of their original cultural context. These cultural properties may be forms of dress, music or art, religion, language, intellectual property or social behavior, all of which may have deep cultural meaning to the original culture, but may be used as fashion by those from outside that culture.

Often, the original meaning of these cultural elements is lost or distorted, and such displays are often viewed as disrespectful, or even as a form of desecration, by members of the originating culture. Cultural elements which may have deep meaning to the original culture may be reduced to “exotic” fashion or toys by those from the dominant culture. When this is done, the imitator, who does not experience that oppression is able to “play”, temporarily, an “exotic” other, without experiencing any of the daily discriminations faced by other cultures. Appropriation and the “fetishizing” of cultures, in fact, alienates those whose culture is being appropriated

(From Wikipedia)

Rhythms of Resistance takes its form of action and some aspects of its music from a Brazilian Black liberation movement, while not being part of that movement. Our selection of instruments is the same and our way of maestrating similar to real batucadas. Custard, Samba Reggae and Sheffield Samba Reggae are simplified versions of original Samba Reggae rhythms, and Afoxê, Bhangra, Crazy Monkey, Hafla and probably others are based on other styles of music from the Global South. The names Voodoo and Xango have a religious background.

There is an ongoing debate in the RoR network about to what extent this is cultural appropriation, and what consequences to draw from that. Many bands have decided to stop calling themselves “Samba” or “Batucada”, but rather use alternative phrases like percussion or drumming. Some bands have decided to stop playing specific tunes.

Still it is important to acknowledge that our methods and music are inspired by Samba and Carnival and are using many elements from it.

Dance 4

Lead Pipe > Puke > Shower > Swords

	1	2	3	4	5	6	7	8
1	L				L			
	L				L		Go	
2	P				P			
	P				P			
3	G		T		G		T	
	G		T		G		T	
4	SWI			SWr			SWI	
		SWr			SWI			X

**Lead Pipe**  
Hold your left arm to the front, the right to the back, palms up (as if you are carrying a big pipe). Move your right foot to the front and swing the pipe. Go back to your initial position (4 beats). At “Go” you throw the pipe away and twist around. Comment: After the move you stand a bit ahead of your initial position.

**Puke**  
Hold your hand as if you’d catch a big ball in front of your face. [1] Jump with your right leg to the front. Twist your hands 360° to the front. (You end with your palms up, as if you’d carry a pile of paper). Move your body down. [2] Step back onto you left leg. Your hands to the same move as at beat 1 but reverse.

(You end this movement at beat 3.) [3] Jump with your right leg back. Your body seems to fall back. [4] Step to the front onto your left leg again.

**Swords**  
[1] Move one leg in front of the other leg. Move the corresponding arm down (it’s a sword). The other arm is bowed. [2] Step on the other leg. Bow the stretched out arm. Stech out the other down. [3] Step on the other leg (you’re now back on the initial position.) Bow the stretched out arm. Stretch out the other. [4] Here another swords-move starts, or in case of “X” you just step on the other leg. Comment: 16 beats are good for this move.

Dance 4

Lead Pipe > Puke > Shower > Swords

	1	2	3	4	5	6	7	8
1	L				L			
	L				L		Go	
2	P				P			
	P				P			
3	G		T		G		T	
	G		T		G		T	
4	SWI			SWr			SWI	
		SWr			SWI			X

**Lead Pipe**  
Hold your left arm to the front, the right to the back, palms up (as if you are carrying a big pipe). Move your right foot to the front and swing the pipe. Go back to your initial position (4 beats). At “Go” you throw the pipe away and twist around. Comment: After the move you stand a bit ahead of your initial position.

**Puke**  
Hold your hand as if you’d catch a big ball in front of your face. [1] Jump with your right leg to the front. Twist your hands 360° to the front. (You end with your palms up, as if you’d carry a pile of paper). Move your body down. [2] Step back onto you left leg. Your hands to the same move as at beat 1 but reverse.

(You end this movement at beat 3.) [3] Jump with your right leg back. Your body seems to fall back. [4] Step to the front onto your left leg again.

**Swords**  
[1] Move one leg in front of the other leg. Move the corresponding arm down (it’s a sword). The other arm is bowed. [2] Step on the other leg. Bow the stretched out arm. Stech out the other down. [3] Step on the other leg (you’re now back on the initial position.) Bow the stretched out arm. Stretch out the other. [4] Here another swords-move starts, or in case of “X” you just step on the other leg. Comment: 16 beats are good for this move.

## Dance 3

Shower > Afro Pump > Wheels > Seeds & Sun

	1	2	3	4	5	6	7	8
1	G		T		G		T	
	G		T		G		T	
2	APr		API		APr		API	
	APr		API		APr		API	
3	Wr			X	WI			X
	Wr			X	WI			X
4	Se	Se	Se	Se	Su	Su	Su	Su
	Se	Se	Se	Se	Su	Su	Su	

### Get the water

Do a long step with your right leg to the front. Move your body down. Take bucket of water. Straighten yourself again and **Take a Shower.** (together 4 beats)

### Afro Pump

Move one foot up and down (pump). Move your hands beside your knees.

### Wheels

Move both arms in circles to a side. (Hold your hands down first and move them to the side.) [4] Move your hands fitfully to you chest. (X)

### Seeds

Cross with your right foot to the left. Step from one foot to the other (each beat two steps). Move your hands down and shake them (you're sowing seeds).

### Sun

Cross with your left foot to the right. Step from one foot to the other. Move your hands to the top and shake them (you're adoring the sun).

## RoR Player

On <https://player.rhythms-of-resistance.org/>, you can find a player for all RoR tunes, where you can look at the tune sheets, listen to them, combine them in different ways, modify them, and even create your own tunes.

The player has two modes, which you can select on top of the screen. In "Listen" mode, you can listen and read a detailed description of each tune by selecting one from the list on the left (on mobile devices, click on the menu button on the top left first). By clicking on the pen symbol, you can see the notes of a tune or break while it is playing.

By clicking the dropdown with the Equalizer symbol, you can make specific instruments louder or quieter, adjust the playback speed, and add a whistle sound on the 1 or on each beat.

In "Compose" mode, you can modify tunes/breaks, compose your own ones, and listen to them in different combinations. On the right side, you can create a "song" (a sequence of tunes/breaks). For this, either click on the plus sign on a tune/break in the tune list, or you drag it into the song. If you drag it to the row of one instrument, only this instrument will play it, if you drag it into the "All" row that appears on the bottom of the song player, all instruments will play it. To change which instruments play a tune/break, either drag it around, or click on the hand to select the instruments, or use the resize handle in the bottom right of a tune/break block.

When you click on the pen (Edit) symbol on a tune/break, the tune sheet for that tune/break is opened. You can change the tune sheet, even while it is playing, by clicking in any place and selecting what kind of stroke the instrument should be playing there. You can also type the strokes on your keyboard (for example by pressing an X for a normal stroke), which is much faster when you want to modify a whole line.

You can create your own tunes by clicking "New tune" in the bottom of the tune list. Any modifications that you make to existing tunes and any tunes that you create are saved in your browser, so when you restart your computer, they are still there, but to share them with other people, you need to click on "Tools" → "Share" to generate a link that contains your tunes. When opening a link that someone else sent you, use the "History" button on the top right to go back to the tunes/songs that you had created before.

## Dance 3

Shower > Afro Pump > Wheels > Seeds & Sun

	1	2	3	4	5	6	7	8
1	G		T		G		T	
	G		T		G		T	
2	APr		API		APr		API	
	APr		API		APr		API	
3	Wr			X	WI			X
	Wr			X	WI			X
4	Se	Se	Se	Se	Su	Su	Su	Su
	Se	Se	Se	Se	Su	Su	Su	

### Get the water

Do a long step with your right leg to the front. Move your body down. Take bucket of water. Straighten yourself again and **Take a Shower.** (together 4 beats)

### Afro Pump

Move one foot up and down (pump). Move your hands beside your knees.

### Wheels

Move both arms in circles to a side. (Hold your hands down first and move them to the side.) [4] Move your hands fitfully to you chest. (X)

### Seeds

Cross with your right foot to the left. Step from one foot to the other (each beat two steps). Move your hands down and shake them (you're sowing seeds).

### Sun

Cross with your left foot to the right. Step from one foot to the other. Move your hands to the top and shake them (you're adoring the sun).

## RoR Player

On <https://player.rhythms-of-resistance.org/>, you can find a player for all RoR tunes, where you can look at the tune sheets, listen to them, combine them in different ways, modify them, and even create your own tunes.

The player has two modes, which you can select on top of the screen. In "Listen" mode, you can listen and read a detailed description of each tune by selecting one from the list on the left (on mobile devices, click on the menu button on the top left first). By clicking on the pen symbol, you can see the notes of a tune or break while it is playing.

By clicking the dropdown with the Equalizer symbol, you can make specific instruments louder or quieter, adjust the playback speed, and add a whistle sound on the 1 or on each beat.

In "Compose" mode, you can modify tunes/breaks, compose your own ones, and listen to them in different combinations. On the right side, you can create a "song" (a sequence of tunes/breaks). For this, either click on the plus sign on a tune/break in the tune list, or you drag it into the song. If you drag it to the row of one instrument, only this instrument will play it, if you drag it into the "All" row that appears on the bottom of the song player, all instruments will play it. To change which instruments play a tune/break, either drag it around, or click on the hand to select the instruments, or use the resize handle in the bottom right of a tune/break block.

When you click on the pen (Edit) symbol on a tune/break, the tune sheet for that tune/break is opened. You can change the tune sheet, even while it is playing, by clicking in any place and selecting what kind of stroke the instrument should be playing there. You can also type the strokes on your keyboard (for example by pressing an X for a normal stroke), which is much faster when you want to modify a whole line.

You can create your own tunes by clicking "New tune" in the bottom of the tune list. Any modifications that you make to existing tunes and any tunes that you create are saved in your browser, so when you restart your computer, they are still there, but to share them with other people, you need to click on "Tools" → "Share" to generate a link that contains your tunes. When opening a link that someone else sent you, use the "History" button on the top right to go back to the tunes/songs that you had created before.

General Breaks

Silence 4 fingers 1 4 Beats of Silence

Double Silence two hands show 4 fingers 1 2 8 Beats of Silence

Triple Silence like "Double Silence" one hand upside down 1 2 3 12 Beats of Silence

Quad Silence like "Double Silence" both hands upside down 1 2 3 4 16 Beats of Silence

Continue for One Bar draw a horizontal line in the air with one finger 1 Continue 4 Beats

Continue for Two Bars like "continue for one bar" with both hands 1 2 Continue 8 Beats

Continue for Three Bars like "continue for two bars" and then "continue for one bar" in the opposite direction 1 2 3 Continue 12 Beats

Continue for Four Bars like "continue for two bars" and then again in the opposite direction 1 2 3 4 Continue 16 Beats

Boom Break Show an explosion away from your body with both hands 1 from soft to loud

Eight Up both hands move up while fingers shaking 1 2 from soft to loud

Eight Down both hands move down while fingers shaking 1 2 from loud to soft

Karla Break rabbit ears OR finger pistol shooting up 1 2 3 4 from soft to loud

Call Break ... "ol": two arms crossing, with OK-sign ... "ua": two fists, knuckles hit each other E [EEE] E shout ...

Cat Break claws to left and right m i a u from high to low sound

General Breaks

Silence 4 fingers 1 4 Beats of Silence

Double Silence two hands show 4 fingers 1 2 8 Beats of Silence

Triple Silence like "Double Silence" one hand upside down 1 2 3 12 Beats of Silence

Quad Silence like "Double Silence" both hands upside down 1 2 3 4 16 Beats of Silence

Continue for One Bar draw a horizontal line in the air with one finger 1 Continue 4 Beats

Continue for Two Bars like "continue for one bar" with both hands 1 2 Continue 8 Beats

Continue for Three Bars like "continue for two bars" and then "continue for one bar" in the opposite direction 1 2 3 Continue 12 Beats

Continue for Four Bars like "continue for two bars" and then again in the opposite direction 1 2 3 4 Continue 16 Beats

Boom Break Show an explosion away from your body with both hands 1 from soft to loud

Eight Up both hands move up while fingers shaking 1 2 from soft to loud

Eight Down both hands move down while fingers shaking 1 2 from loud to soft

Karla Break rabbit ears OR finger pistol shooting up 1 2 3 4 from soft to loud

Call Break ... "ol": two arms crossing, with OK-sign ... "ua": two fists, knuckles hit each other E [EEE] E shout ...

Cat Break claws to left and right m i a u from high to low sound

Dance 2

Push to sides > Star > Jump & Aeroplane > Queen

	1	2	3	4	5	6	7	8
1	Sr		Sr		Sl		Sl	
	Pr		Pr		Pl		Pl	
2	St				St			
	St				St			
3	J & Ar				J & Al			
	J & Ar				J & Al			
4	Qr				Ql			
	Qr				Ql			

Step Step to a side. (Every second beat a step)

Push Step to a side, every second beat a step. Move both hands to the side, as if you'd give sth. a push.

Star [1] Move your right leg to the front, across you left leg. Move your right arm to the upper right. [2] Move your left leg on the right side of your other leg (cross in the front). Move your left arm to the upper left. [3] Move your right leg behind your left leg. (initial point, you don't have to cross) Move both arms

to the lower right. [4] Move your left leg to the left side of your other. (initial point). Move both arms to the lower left. Comment: Your feet draw a square.

Jump Jump with both feet.

Aeroplane See Dance 1

Queen Hold your arms streched out to both sides. [1] Touch with one streched out leg the ground in front of you. (Don't step) [2] Now step with that leg and walk side- wards. (3 steps, cross behind the leg.)

Dance 2

Push to sides > Star > Jump & Aeroplane > Queen

	1	2	3	4	5	6	7	8
1	Sr		Sr		Sl		Sl	
	Pr		Pr		Pl		Pl	
2	St				St			
	St				St			
3	J & Ar				J & Al			
	J & Ar				J & Al			
4	Qr				Ql			
	Qr				Ql			

Step Step to a side. (Every second beat a step)

Push Step to a side, every second beat a step. Move both hands to the side, as if you'd give sth. a push.

Star [1] Move your right leg to the front, across you left leg. Move your right arm to the upper right. [2] Move your left leg on the right side of your other leg (cross in the front). Move your left arm to the upper left. [3] Move your right leg behind your left leg. (initial point, you don't have to cross) Move both arms

to the lower right. [4] Move your left leg to the left side of your other. (initial point). Move both arms to the lower left. Comment: Your feet draw a square.

Jump Jump with both feet.

Aeroplane See Dance 1

Queen Hold your arms streched out to both sides. [1] Touch with one streched out leg the ground in front of you. (Don't step) [2] Now step with that leg and walk side- wards. (3 steps, cross behind the leg.)



4 times from soft to loud

Hold one arm vertically in front of your body and move the other up along the arm

Tamborim Stroke

Make a circle with your index finger and thumb, like "OK"

Play another instrument

Hold both hands in front of your face, and wave your arms to cross each other

Switch Call/Response

Point with both index fingers forward and wave your arms to cross each other.

In a loop

Hold one arm vertically in front of your body and make a wave over it with the other hand

Storming Break

show the arm as a measure with the other hand on elbow don't make a fist

Alerting / Magic Wand Break

show your flat hand and hit it with stick

When any break or sequence of breaks is shown followed by this sign, it should be played 4 times, starting very quietly and getting louder each time.

Everyone plays the line of the tamborim once

Show this sign followed by the sign of an instrument to make everyone play the line of that instrument.

Calling and responding instruments switch roles. Only works in Call+Response breaks, for example Wolf Break or Funk Break 1.

When any break or sequence of breaks is shown followed by this sign, it should be repeated continuously until the maestra instructs to play something else.

chosen instrument section plays sixteenths with volume indicated by maestra if you can't stand it anymore: scream

Stop the Surdos. Give a sign for when the Surdos should hit once, by hitting the stick on the hand in the air. It's easier to follow if you paint a small loop in the air with your stick, just before hitting. Start with just one hit every four beats, then add more.

Everyone plays something chaotic, getting louder and louder. No Counting in!

Repeat the last break (combination)

Show all others what they should do in the meantime, so the length of the impro part is defined

Notation

Call-Response

E Everybody  
A All others  
S Surdos  
ls Low Surdo  
ms Mid Surdo  
hs High Surdo  
R Repinique  
sn Snare  
T Tamborim

Strokes

x hit the skin with a stick  
. hit the skin softly with a stick  
hd hit the skin with your hand  
sil silent stroke: hit the skin with a stick, while the other hand rests on the skin  
O put your hand on the skin to dampen the sound  
fl flare: multiple hit with rebounding stick  
ri hit the rim with a stick  
w hit the skin with a whippy stick (Tamborim stick), if not available hit the rim  
h Agogô: high bell  
l Agogô: low bell

Žurav Love

tune sign : open and close the beak of a bird with your hands

Groove

Low+Mid Surdo

High Surdo

Repinique

Snare

Tamborim

Agogô

Shaker

No Bra Break

Kick Back 1

Kick Back 2

4 times from soft to loud

Hold one arm vertically in front of your body and move the other up along the arm

Tamborim Stroke

Make a circle with your index finger and thumb, like "OK"

Play another instrument

Hold both hands in front of your face, and wave your arms to cross each other

Switch Call/Response

Point with both index fingers forward and wave your arms to cross each other.

In a loop

Hold one arm vertically in front of your body and make a wave over it with the other hand

Storming Break

show the arm as a measure with the other hand on elbow don't make a fist

Alerting / Magic Wand Break

show your flat hand and hit it with stick

When any break or sequence of breaks is shown followed by this sign, it should be played 4 times, starting very quietly and getting louder each time.

Everyone plays the line of the tamborim once

Show this sign followed by the sign of an instrument to make everyone play the line of that instrument.

Calling and responding instruments switch roles. Only works in Call+Response breaks, for example Wolf Break or Funk Break 1.

When any break or sequence of breaks is shown followed by this sign, it should be repeated continuously until the maestra instructs to play something else.

chosen instrument section plays sixteenths with volume indicated by maestra if you can't stand it anymore: scream

Stop the Surdos. Give a sign for when the Surdos should hit once, by hitting the stick on the hand in the air. It's easier to follow if you paint a small loop in the air with your stick, just before hitting. Start with just one hit every four beats, then add more.

Everyone plays something chaotic, getting louder and louder. No Counting in!

Repeat the last break (combination)

Show all others what they should do in the meantime, so the length of the impro part is defined

Notation

Call-Response

E Everybody  
A All others  
S Surdos  
ls Low Surdo  
ms Mid Surdo  
hs High Surdo  
R Repinique  
sn Snare  
T Tamborim

Strokes

x hit the skin with a stick  
. hit the skin softly with a stick  
hd hit the skin with your hand  
sil silent stroke: hit the skin with a stick, while the other hand rests on the skin  
O put your hand on the skin to dampen the sound  
fl flare: multiple hit with rebounding stick  
ri hit the rim with a stick  
w hit the skin with a whippy stick (Tamborim stick), if not available hit the rim  
h Agogô: high bell  
l Agogô: low bell

Žurav Love

tune sign : open and close the beak of a bird with your hands

Groove

Low+Mid Surdo

High Surdo

Repinique

Snare

Tamborim

Agogô

Shaker

No Bra Break

Kick Back 1

Kick Back 2





# Bhangra

this tune is a 6/8

tune sign: folded hands, like praying

## Groove

	1	2	3	4	5	6	7	8
All Surdos	1 x	x		x x	x x		x	x x
Repinique	1 x	s x	s x	s x	s x	s x	s x	s x
Snare	1 r	.	.	.	.	.	.	.
Tamborim	x	x	x	x	x	x	x	x
Agogô	h	h		l	l			
Shaker	x	x	x	x	x	x	x	x

s = soft flare

## Break 1

1	S	S	S	S	S	S	S	S
2	S	S	S	S	S	A	A	S
3	S	S	S	S	S	A	A	S
4	S	S	S	S	sn	sn	sn	sn

do as | / say, | you old | fool, | dam, | / say / say

# Voodoo

tune sign : aureole – make a circle around head with your index finger down

## Groove

	1	2	3	4	5	6	7	8
Low Surdo	1 sil	x sil	0 x	x sil	0 x	x sil	x sil	0 x
Mid+High Surdo								
Snare	x	.	.	.	.	.	.	.
Repinique	x	x	x	x	x	x	x	x
Tamborim	x	x	x	x	x	x	x	x
Agogô	h	h	l	l	h	l	h	l

## Scissor Break

Signed like scissors

1	E	E	E	E	E	E	E	E
2	2	3	4	in my	un-	derp-	ants	

# Bhangra

this tune is a 6/8

tune sign: folded hands, like praying

## Groove

	1	2	3	4	5	6	7	8
All Surdos	1 x	x		x x	x x		x	x x
Repinique	1 x	s x	s x	s x	s x	s x	s x	s x
Snare	1 r	.	.	.	.	.	.	.
Tamborim	x	x	x	x	x	x	x	x
Agogô	h	h		l	l			
Shaker	x	x	x	x	x	x	x	x

s = soft flare

## Break 1

1	S	S	S	S	S	S	A	S
2	S	S	S	S	S	S	A	S
3	S	S	S	S	S	S	A	S
4	S	S	S	S	sn	sn	sn	sn

do as | / say, | you old | fool, | dam, | / say / say

# Voodoo

tune sign : aureole – make a circle around head with your index finger down

## Groove

	1	2	3	4	5	6	7	8
Low Surdo	1 sil	x sil	0 x	x sil	0 x	x sil	x sil	0 x
Mid+High Surdo								
Snare	x	.	.	.	.	.	.	.
Repinique	x	x	x	x	x	x	x	x
Tamborim	x	x	x	x	x	x	x	x
Agogô	h	h	l	l	h	l	h	l

## Scissor Break

Signed like scissors

1	E	E	E	E	E	E	E	E
2	2	3	4	in my	un-	derp-	ants	



Angela Davis

tune sign: pull two prison bars apart in front of your face

Groove

1

2

3

4

Low Surdo

Mid Surdo

High Surdo

Repinique

Snare

Tamborim

Agogô

1

2

3

4

1

2

3

4

Break 1

Break 2

Break 3

snare continues playing through the break!

repeat until cut

Walc(z)

this tune is a 3/4

Groove

1

2

3

4

Low Surdo

Mid+High Surdo

Repinique

Snare

Tamborim

Agogô

Shaker

1

2

3

4

1

2

3

4

Break 1

Break 2

No Bra Break

Break 3

Break 5

Cut-throat Break

Cut-throat Break Fast

Sign like cutting your throat with a finger

Angela Davis

tune sign: pull two prison bars apart in front of your face

Groove

1

2

3

4

Low Surdo

Mid Surdo

High Surdo

Repinique

Snare

Tamborim

Agogô

1

2

3

4

1

2

3

4

Break 1

Break 2

Break 3

snare continues playing through the break!

repeat until cut

Walc(z)

this tune is a 3/4

Groove

1

2

3

4

Low Surdo

Mid+High Surdo

Repinique

Snare

Tamborim

Agogô

Shaker

1

2

3

4

1

2

3

4

Break 1

Break 2

No Bra Break

Break 3

Break 5

Cut-throat Break

Cut-throat Break Fast

Sign like cutting your throat with a finger

## Tequila

tune sign: Shake salt onto your hand

### Groove

	1	2	3	4	5	6	7	8
Low Surdo	x	0	(0) (0)	x	0	(0) (0)	x	0
Mid Surdo	x	x	x	x	x	x	x	x
High Surdo								
Repinique								
Share								
Tamborim								
Agogô								

Low Surdo starts with an upbeat before the 1

(0) = Can be played optionally to make the rhythm easier to understand

### Break 1

Shake salt on number 1

1	1	1	1	1	1	1	h	Tequilat	(Is)
---	---	---	---	---	---	---	---	----------	------

### Break 2

1	hs						ms	Is	ms	hs						ms	Is	ms	ms
2	hs						ms												

Surdos start with 3 upbeats before the 1

= Shaker

### No Bra Break

pulling off a bra

1-3	R	R	A		R	R	R	A	A
-----	---	---	---	--	---	---	---	---	---

Repeat 3 times

### No Bra Break

pulling off a bra

1-3	R	R	A		R	R	R	A	A
-----	---	---	---	--	---	---	---	---	---

Repeat 3 times

R = call by Repinique

## Tequila

tune sign: Shake salt onto your hand

### Groove

	1	2	3	4	5	6	7	8
Low Surdo	x	0	(0) (0)	x	0	(0) (0)	x	0
Mid Surdo	x	x	x	x	x	x	x	x
High Surdo								
Repinique								
Share								
Tamborim								
Agogô								

Low Surdo starts with an upbeat before the 1

(0) = Can be played optionally to make the rhythm easier to understand

### Break 1

Shake salt on number 1

1	1	1	1	1	1	1	h	Tequilat	(Is)
---	---	---	---	---	---	---	---	----------	------

### Break 2

1	hs						ms	Is	ms	hs						ms	Is	ms	ms
2	hs						ms												

Surdos start with 3 upbeats before the 1

= Shaker

### No Bra Break

pulling off a bra

1-3	R	R	A		R	R	R	A	A
-----	---	---	---	--	---	---	---	---	---

Repeat 3 times

R = call by Repinique

## Cochabamba

tune sign: drink from a cup formed with one hand

### Groove

	1	2	3	4	5	6	7	8
Low+Mid surdo	x	x	0	x	x	0	x	x
High surdo								
Repinique								
Share/Shakers								
Tamborim								
Agogô								

= clicking bells together

Make sure the off beat (2 and 4) is always very clear. The snares have to exaggerate this off beat

Make sure the high and low surdos fit together well; playing the offbeat with the left hand makes this easier.

### Break 1

(Iron Lion Zion Break)

x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x

Everyone together ... start soft and go louder!

<

### No Bra Break

pulling off a bra

C	C	C	C	C	C	C	C	A
C	C	C	C	C	C	C	C	A
C	C	C	C	C	C	C	C	A

c = call by maestro (on repinique or snare)

A = All others answer

### Cross Kicks for surdos

sign 'X' with the arms, waving towards the sky

x	x	0					0	x	x
x	x	0					0		

high surdo

low surdo

## Cochabamba

tune sign: drink from a cup formed with one hand

### Groove

	1	2	3	4	5	6	7	8
Low+Mid surdo	x	x	0	x	x	0	x	x
High surdo								
Repinique								
Share/Shakers								
Tamborim								
Agogô								

= clicking bells together

Make sure the off beat (2 and 4) is always very clear. The snares have to exaggerate this off beat

Make sure the high and low surdos fit together well; playing the offbeat with the left hand makes this easier.

### Break 1

(Iron Lion Zion Break)

x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x

Everyone together ... start soft and go louder!

<

### No Bra Break

pulling off a bra

C	C	C	C	C	C	C	C	A
C	C	C	C	C	C	C	C	A
C	C	C	C	C	C	C	C	A

c = call by maestro (on repinique or snare)

A = All others answer

### Cross Kicks for surdos

sign 'X' with the arms, waving towards the sky

x	x	0					0	x	x
x	x	0					0		

# Crazy Monkey

sign: scratch your head and your armpit at the same time like a monkey

# Crazy Monkey

sign: scratch your head and your armpit at the same time like a monkey

	1	2	3	4	5	6	7	8
1	x		x		x			
Low Surdo		(x)	x	x		(x)	x	x
Mid Surdo		x	x	x		x	x	x
High Surdo								
Repinique	fl	hd	x	hd	x	hd	x	x
Shave	.	.	x	.	x	.	x	(x)
Tamborim		x	x	x	x	x	x	(x)
Agogô	l	h	l	h	l	h	l	[h h h]
altravale		h	h	h	h	h	h	h
Shaker	x	x	x	x	x	x	x	x

(x) = variations [ ] = triplet

1	—	h	—	A	—	—	—
2	—	h	—	A	—	—	—
3	—	h	A	E	h	—	—
4	E	h	h	E	h	h	h

A = all others except agogó  
E = everyone  
ms = Mid Surdo

1	—	h	—	—	A	h	—	—	—	ms
2	—	h	—	—	A	h	—	—	—	
3	—	h	—	—	A	h	—	—	h	
4	E	h	h	h	E	h	E	E	A	

A = all others except agogó  
E = everyone  
ms = Mid Surdo

	1	2	3	4	5	6	7	8
Low Surdo	x	(x)	x	x	x	(x)	x	x
Mid Surdo		x	x	x		x	x	x
High Surdo								
Repinique	fl	hd x	x fl	hd x	x fl	hd x	x	x
Share	.	.	x	.	x	.	x	. (x) (x)
Tamborim		x x	x	x	x	x	x	(x)
Agogô <i>attractive</i>	l	h h	l l	h h	l l	h h	[ - h h ]	[ h h h ]
Shaker	x	x	x	x	x	x	x	x

(x) = variations [ ] = triplet

1	—	h	—	—	A	h	—	—	—	ms
2	—	h	—	—	A	h	—	—	—	
3	—	h	—	—	A	h	—	—	h	
4	E	h	h	h	E	h	E	E	A	

A = all others except agogó  
E = everyone  
ms = Mid Surdo

## The Roof Is on Fire

tune sign: form a roof with your hands, interlace the fingers and wiggle them like flames

Groove	1	2	3	4	5	6	7	8
Low Surdo		x	x	x		x		x
Mid+High Surdo								
Repinque	x	x	x	x	x	x	x	x
Snare	.	x	x	.	.	x	.	.
Tamborim			x		x	x	x	
Agogô	h				h	h	h	(h)

## Break 1

Roof	E	E	Roof	the	Roof	the	Roof	is	on	re	E
The											

*The*

1-3	R	.	R	.	R	.	R	.	A		A		r		x 3
1-3	R	.	R	.	R	.	R	.	-		-		r		
4	R	.	R	.	R	.	R	.	Burn!						

$$\begin{array}{r} 3 \\ \times \\ \hline \end{array}$$

## The Roof Is on Fire

tune sign: form a roof with your hands, interlace the fingers and wiggle them like flames

Groove	1	2	3	4	5	6	7	8
Low Surdo		x						
Mid+High Surdo		x						
Repinique	x	x						
Snare	.	x	.	.	.	.	.	.
Tamborim		x						
Agogô	h		h		h	h	h	(l)

## Break 1

Roof	E	E	the	Roof	the	Roof	is	on	re	E
------	---	---	-----	------	-----	------	----	----	----	---

The

**No Bra Break**

3  
x



## Custard

### Groove

	1	2	3	4
Low Surdo	0	x	0	x
Mid Surdo	x	0	x	0
High Surdo	x	x	0	x
Repinique		x x	x x	x x
Snare	x	x	x	x
Tamborim	x	x	x	x
Agogô	h	h	l	l

### Break 1

1	S	S	S	S	A	A	A	A	A
2	S	S	S	S	A	A	A	A	A
3	S	S	S	S	A	A	A	A	A
4	E	E	E	E	E	E	E	E	E

### Break 2

1	T	T	T	T	A	A	A	A	A
2	T	T	T	T	A	A	A	A	A
3	T	T	T	T	A	A	A	A	A
4	E	E	E	E	E	E	E	E	E

ONE instrument section continues while the rest of the band plays this break

### Break 3

+ instr. sign  
that continues

1-7	A								A
2-8	A								A
8	sn	.	sn	.	sn	.	sn	.	sn

4 x repeated

### Break 5

1	sn	.	sn	.	sn	.	sn	.	sn	A
2	A	sn	.	sn	.	sn	.	sn	.	A
3	A	sn	.	sn	.	A	sn	.	sn	A
4	A	sn	.	sn	.	A	sn	.	sn	A

### Singing Break

Signed as Break 1,  
with a lot of  
blabla...

1	I've	got	cus	tard	in	my	und	-	erpants
2	I've	got	cus	tard	in	my	und	-	erpants
3	I've	got	cus	tard	in	my	und	-	erpants
4	We've	got	cus	tard	in	our	und	-	erpants

Surdo players sing first half, same beats as they would play.  
All other answer, same beats as they play.  
Last part Everyone sings together.

### Break 3

fl = flare on repinique  
R = hit on repinique

T+h = Tamborin + high agogô bell

### SOS Break

signed by waving  
the palms diagonal  
across one shoulder

snare continues playing this trough the break

1	sn	.	.	sn	.	.	sn	.	.	sn	.	.
2	S	.	S	S	.	S	S	.	S	S	.	S
3	A	.	A	.	A	.	A	.	A	.	A	.
4	S	.	S	S	.	S	S	.	S	S	.	S
5	A	.	A	.	A	.	A	.	A	.	A	.
6	S	.	S	S	.	S	fl	R	.	R	T+h	T+h
7	S	.	S	S	.	S	fl	R	.	R	T+h	T+h
8	S	.	S	.	S	.	S	.	S	.	hs	hs

hs = high surdo picks up

### SOS Break

signed by waving  
the palms diagonal  
across one shoulder

1	S	.	A	A	.	A	A	.	S	.	A	A
2	S	.	A	A	.	A	A	.	S	.	A	A
3	S	.	A	A	.	A	A	.	S	.	A	A
4	S	.	A	A	.	A	A	.	S	.	A	A

Is = low surdo picks up

after which the repinique picks up this rhythm and plays in the tune:

	x	x	.	x	x	.	x	x	.	x	x	.
...	until next time the SOS break is played. Then it goes back to:											
	x	x	.	x	x	.	x	x	.	x	x	.

### Knock on the door Break

knock with the knuckles of your  
right hand on your flat left hand

snare continues playing this or the rhythm of Bra Break

1	E	.	.	sn	sn	.	.	sn	sn	.	.	sn	[EEE]
2	sn	.	.	sn	sn	.	.	sn	sn	.	.	sn	
3	E	.	.	sn	sn	.	.	sn	sn	.	.	sn	
4	E	.	.	sn	sn	.	.	sn	sn	.	.	sn	
	R	.	.	sn	sn	.	.	sn	sn	.	.	sn	

repeat until cut

### Dancing Break

sign by showing the dance:  
arms down to the right, and  
to the left – then arms up to  
the right, and left .. and go!  
(start down right)

The players wo don't play dance (see left)

1-7	S	.	S	.	S	S	.	S	.	S	.	S
2-6	A	.	A	.	A	A	.	A	.	A	.	A
8	A	.	A	.	A	A	.	A	.	A	.	Is

Is = low surdo picks up

## Custard

### Groove

	1	2	3	4
Low Surdo	0	x	0	x
Mid Surdo	x	0	x	0
High Surdo	x	x	0	x
Repinique		x x	x x	x x
Snare	x	x	x	x
Tamborim	x	x	x	x
Agogô	h	h	l	l

### Break 1

1	S	S	S	S	A	A	A	A	A
2	S	S	S	S	A	A	A	A	A
3	S	S	S	S	A	A	A	A	A
4	E	E	E	E	E	E	E	E	E

### Break 2

1	T	T	T	T	A	A	A	A	A
2	T	T	T	T	A	A	A	A	A
3	T	T	T	T	A	A	A	A	A
4	E	E	E	E	E	E	E	E	E

ONE instrument section continues while the rest of the band plays this break

### Break 3

+ instr. sign  
that continues

1-7	A								A
2-8	A								A
8	sn	.	sn	.	sn	.	sn	.	sn

4 x repeated

### Break 5

1	sn	.	sn	.	sn	.	sn	.	sn	A
2	A	sn	.	sn	.	sn	.	sn	.	A
3	A	sn	.	sn	.	A	sn	.	sn	A
4	A	sn	.	sn	.	A	sn	.	sn	A

### Singing Break

Signed as Break 1,  
with a lot of  
blabla...

1	I've	got	cus	tard	in	my	und	-	erpants
2	I've	got	cus	tard	in	my	und	-	erpants
3	I've	got	cus	tard	in	my	und	-	erpants
4	We've	got	cus	tard	in	our	und	-	erpants

Surdo players sing first half, same beats as they would play.  
All other answer, same beats as they play.  
Last part Everyone sings together.

### Break 3

fl = flare on repinique  
R = hit on repinique

T+h = Tamborin + high agogô bell

### SOS Break

signed by waving  
the palms diagonal  
across one shoulder

snare continues playing this trough the break

1	sn	.	.	sn	.	.	sn	.	.	sn	.	.
2	S	.	S	S	.	S	S	.	S	S	.	S
3	A	.	A	.	A	.	A	.	A	.	A	.
4	S	.	S	S	.	S	S	.	S	S	.	S
5	A	.	A	.	A	.	A	.	A	.	A	.
6	S	.	S	S	.	S	fl	R	.	R	T+h	T+h
7	S	.	S	S	.	S	fl	R	.	R	T+h	T+h
8	S	.	S	.	S	.	S	.	S	.	hs	hs

hs = high surdo picks up

### SOS Break

signed by waving  
the palms diagonal  
across one shoulder

1	S	.	A	A	.	A	A	.	S	.	A	A
2	S	.	A	A	.	A	A	.	S	.	A	A
3	S	.	A	A	.	A	A	.	S	.	A	A
4	S	.	A	A	.	A	A	.	S	.	A	A

Is = low surdo picks up

after which the repinique picks up this rhythm and plays in the tune:

	x	x	.	x	x	.	x	x	.	x	x	.
...	until next time the SOS break is played. Then it goes back to:											
	x	x	.	x	x	.	x	x	.	x	x	.

### Knock on the door Break

knock with the knuckles of your  
right hand on your flat left hand

snare continues playing this or the rhythm of Bra Break

1	E	.	.	sn	sn	.	.	sn	sn	.	.	sn	[EEE]
2	E	.	.	sn	sn	.	.	sn	sn	.	.	sn	
3	sn	.	.	sn	sn	.	.	sn	sn	.	.	sn	
4	E	.	.	sn	sn	.	.	sn	sn	.	.	sn	
	R	.	.	sn	sn	.	.	sn	sn	.	.	sn	

repeat until cut

### Dancing Break

sign by showing the dance:  
arms down to the right, and  
to the left – then arms up to  
the right, and left .. and go!  
(start down right)

The players wo don't play dance (see left)

1-7	S	.	S	.	S	S	.	S	.	S	.	S
2-6	A	.	A	.	A	A	.	A	.	A	.	A
8	A	.	A	.	A	A	.	A	.	A	.	Is

Is = low surdo picks up





Drunken Sailor

tune sign: build an eyepatch with one hand in front of your eye

Groove		1	2	3	4	5	6	7	8
1	Low Surdo	X	X	X	X	X	X	X	
	Mid Surdo	X	X	X	X	X	X	X	X
	High Surdo	X	X	X	X	X	X	X	
2	Low Surdo	X	X	X	X	X	X	X	
	Mid Surdo	X	X	X	X	X	X	X	X
	High Surdo	X	X	X	X	X	X	X	
Repinique	Low Surdo								
	Mid Surdo								
	High Surdo								
Snare	Low Surdo								
	Mid Surdo								
	High Surdo								
Tamborim	Low Surdo								
	Mid Surdo								
	High Surdo								
Agogô	Low Surdo								
	Mid Surdo								
	High Surdo								

Break 1

Break 2

1	S	A	S	A	S	A	E	E	E
2	S	A	S	A	S	A	E	E	E
3	S	A	S	A	S	A	E	E	E
4	S	A	S	A	S	A	E	E	E

Küsel Break  
hands twist head

S	S	S	S	S	S	S	S	S	S
sn	sn	sn	sn	sn	sn	sn	sn	sn	sn

all players turn around 360° while playing the break

Skipping Agogô

h	h	h	h	h	h	h	h	h	h
---	---	---	---	---	---	---	---	---	---

I like to move it  
curling hands  
up and down

l	l	l	l	l	l	l	l	l	l
---	---	---	---	---	---	---	---	---	---

Rept and Agogô

play as a loop

Eye of the  
tiger  
claws left and  
right

1	hs	ms	hs	ms	hs	ms	hs	ms	hs
2	hs	ms	hs	ms	hs	ms	hs	ms	hs

Drunken Sailor

tune sign: build an eyepatch with one hand in front of your eye

Groove		1	2	3	4	5	6	7	8
1	Low Surdo	X	X	X	X	X	X	X	
	Mid Surdo	X	X	X	X	X	X	X	X
	High Surdo	X	X	X	X	X	X	X	
2	Low Surdo	X	X	X	X	X	X	X	
	Mid Surdo	X	X	X	X	X	X	X	X
	High Surdo	X	X	X	X	X	X	X	
Repinique	Low Surdo								
	Mid Surdo								
	High Surdo								
Snare	Low Surdo								
	Mid Surdo								
	High Surdo								
Tamborim	Low Surdo								
	Mid Surdo								
	High Surdo								
Agogô	Low Surdo								
	Mid Surdo								
	High Surdo								

Break 1

Break 2

1	S	A	S	A	S	A	E	E	E
2	S	A	S	A	S	A	E	E	E
3	S	A	S	A	S	A	E	E	E
4	S	A	S	A	S	A	E	E	E

Küsel Break  
hands twist head

S	S	S	S	S	S	S	S	S	S
sn	sn	sn	sn	sn	sn	sn	sn	sn	sn

all players turn around 360° while playing the break

Skipping Agogô

h	h	h	h	h	h	h	h	h	h
---	---	---	---	---	---	---	---	---	---

I like to move it  
curling hands  
up and down

l	l	l	l	l	l	l	l	l	l
---	---	---	---	---	---	---	---	---	---

Rept and Agogô

play as a loop

Eye of the  
tiger  
claws left and  
right

1	hs	ms	hs	ms	hs	ms	hs	ms	hs
2	hs	ms	hs	ms	hs	ms	hs	ms	hs

## Rope Skipping

sign with both hands a rotating rope and jump up and down

## Rope Skipping

sign with both hands a rotating rope and jump up and down

	1	2	3	4	5	6	7	8
Groove	x	x	x	x	x	x	x	x
Low Surdo	x	x	x	x	x	x	x	x
Mid Surdo	sil	sil		x				
High Surdo								
Repinque	sil	x	fl		sil	fl	x	fl
Snare	.	.	.	.	.	.	.	.
Tamborim	x	x	x	x	x	x	x	x
Agogo	x	x	x	x	x	x	[xxx]	x
Oh Shit	E							
Fuck Off	E							
Break 1	S	A	S	S	A	S	S	A
Break 2	S	S	A	S	S	A	S	A
Break 3	S	A	S	A	S	A	S	A

sign: two little fingers show horns of taurus  
sign: one little finger

	1	2	3	4	5	6	7	8
Groove	x	x	x	x	x			
Low Surdo	sil	sil						x
Mid Surdo				x				x
High Surdo								
Repinique	sil	x	fl		sil	fl	x	fl
Share	.	.	x	.	.	x	.	x
Tamborim	x	x		x	x	x	x	x
	x	x	x	x	x	x	[xxx]	x
Agogo	h	h			h	h		h
Oh Shit	E			Oh		Shit		
Fuck Off	E				Fuck	Off		
Break 1	S	A		S	S	A		A
Break 2	S	S	A	S	S	A	S	A
Break 3	S	A	S	A	S	A	S	A

sign: two little fingers show horns of taurus  
sign: one litte finger

# Funk

tune sign: glasses on your eyes

Groove		1	2	3	4	5	6	7	8
1	All Surdos	X	X	X	X	X	X	X	
	Repinique	fl	hd fl	hd fl	hd fl	hd fl	hd fl	hd fl	hd X hd ri hd
	Snare	.	.	.	.	.	.	.	X . . .
	Tamborim	.	.	.	.	.	.	.	X . . .
	Agogó	l	h	l	h	l	h	l	h
<b>Break 1</b>		1	S	S	A	A	S	S	S
2		S	S	A	A	A	S	S	A
<b>Break 2</b>		1	E	E	E	E	E	E	E
<b>Call Break</b>		1	E			[ E E E ]	E		

... "ol": two arms crossing, with OK-sign  
 ... "ua": two fists, knuckles hit each other

Groove		1	2	3	4	5	6	7	8
1	All Surdos	X	X	X	X	X	X	X	
	Repinique	fl	hd fl	hd fl	hd fl	hd fl	hd fl	hd fl	hd X hd ri hd
	Snare	.	X	.	X	.	X	.	X . . .
	Tamborim		X		X		X		X
	Agogô	l	h	l	h	l	h	l	h
<b>Break 1</b>		1	S S A A	S S A S	A S A S	S S A A	S A S A	S A S A	A
		2	S S A A	S S A S	A S A S	S S A A	S A S A	S A S A	
<b>Break 2</b>		1	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	
<b>Call Break</b>		1	E	[ E E E ]	E				

... "oi!": two arms crossing, with OK-sign  
 ... "ua!": two fists, knuckles hit each other

# Funk

tune sign: glasses on your eyes

Groove		1	2	3	4	5	6	7	8
1	All Surdos	X	X	X	X	X	X	X	
	Repinique	fl	hd fl	hd fl	hd fl	hd fl	hd fl	hd fl	hd X hd ri hd
	Snare	.	X	.	X	.	X	.	X . . .
	Tamborim		X		X		X		X
	Agogô	l	h	l	h	l	h	l	h
<b>Break 1</b>		1	S S A A	S S A S	A S A S	S S A A	S A S A	S A S A	A
		2	S S A A	S S A S	A S A S	S S A A	S A S A	S A S A	
<b>Break 2</b>		1	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	
<b>Call Break</b>		1	E	[ E E E ]	E				

... "oi!": two arms crossing, with OK-sign  
 ... "ua!": two fists, knuckles hit each other





## Karla Shnikov

tune sign: move index+middle finger like rabbit ears and cover other fingers with other hand OR point with finger pistol to head

### Groove

		1	2	3	4
All Surdos	1-3	x	0	x x	0
	4	x	0	x x	x x
Repinique		x	x	x	x x
Snare		.	.	.	.
Tamborim	1		x		x
	2		x	x	x x
Agogô	1	l	l	h	l

>from soft to loud

### Karla Break

rabbit ears OR finger pistol shooting up

1	E	E	E	E	E	E	E	E	E	E	E	E
2	E	E	E	E	E	E	E	E	E	E	E	E
3	E	E	E	E	E	E	E	E	E	E	E	E
4	E											

### Break 2

1	E	E	E	E	E	E	E	E	E	E	E	E
2	E			E		E		E		E		E
3	S	S	A		S	S	A	A	A	A	A	A
4	S	S	A		S	S	A	A	A	A	A	A

### Break 2 inverted

sign with two fingers pointing down instead of up

1	E	E	E	E	E	E	E	E	E	E	E	E
2	E			E		E		E		E		E
3	S	S	A		S	S	A	A	A	A	A	A
4	S	S	A		S	S	A	A	A	A	A	A
5	S	S	A		S	S	A	A	A	A	A	A
6	S	S	A		S	S	A	A	A	A	A	A
7	E			E		E		E		E		E
8	E	E	E	E	E	E	E	E	E	E	E	E

## Orangutan

### Groove

Low Surdo  
Mid Surdo  
High Surdo

Repinique

Snare

Tamborim

Agogô

tune sign: monkey, both hands in armpits

	1	2	3	4
Low Surdo	x	x x	x x	x x
Mid Surdo				x x
High Surdo				x x
Repinique	x	ri	ri	x
Snare	.	.	.	.
Tamborim		x x	x x	x x
Agogô	l	h	l	h

### Funky gibbon

Upside down  
'3 creature'

1  
2  
3  
4  
1-4  
1-4

S		S		S		S	S	S
S	S			S		S	S	S
S								
.	.	sn	.	.	sn	.	.	sn
		ri			ri			ri

ri = Everyone else hits the rim

### Monkey Break

One hand in armpit

oo	E	E	E	E	oo	E	E	E	E
----	---	---	---	---	----	---	---	---	---

oo = Shout Ook!

### Break 2

S	A	A	S	A	A	A	A	S	A
---	---	---	---	---	---	---	---	---	---

### Speaking Break

--	--	--	--	--	--	--	--	--	--

Make monkey noises

## Karla Shnikov

tune sign: move index+middle finger like rabbit ears and cover other fingers with other hand OR point with finger pistol to head

### Groove

		1	2	3	4
All Surdos	1-3	x	0	x x	0
	4	x	0	x x	x x
Repinique		x	x	x	x x
Snare		.	.	.	.
Tamborim	1		x		x
	2		x	x	x x
Agogô	1	l	l	h	l

>from soft to loud

### Karla Break

rabbit ears OR finger pistol shooting up

1	E	E	E	E	E	E	E	E	E	E	E	E
2	E	E	E	E	E	E	E	E	E	E	E	E
3	E	E	E	E	E	E	E	E	E	E	E	E
4	E											

### Break 2

1	E	E	E	E	E	E	E	E	E	E	E	E
2	E			E		E		E		E		E
3	S	S	A		S	S	A	A	A	A	A	A
4	S	S	A		S	S	A	A	A	A	A	A

### Break 2 inverted

sign with two fingers pointing down instead of up

1	E	E	E	E	E	E	E	E	E	E	E	E
2	E			E		E		E		E		E
3	S	S	A		S	S	A	A	A	A	A	A
4	S	S	A		S	S	A	A	A	A	A	A
5	S	S	A		S	S	A	A	A	A	A	A
6	S	S	A		S	S	A	A	A	A	A	A
7	E			E		E		E		E		E
8	E	E	E	E	E	E	E	E	E	E	E	E

## Orangutan

### Groove

Low Surdo  
Mid Surdo  
High Surdo

Repinique

Snare

Tamborim

Agogô

tune sign: monkey, both hands in armpits

	1	2	3	4
Low Surdo	x	x x	x x	x x
Mid Surdo				x x
High Surdo				x x
Repinique	x	ri	ri	x
Snare	.	.	.	.
Tamborim		x x	x x	x x
Agogô	l	h	l	h

### Funky gibbon

Upside down  
'3 creature'

1  
2  
3  
4  
1-4  
1-4

S		S		S		S	S	S
S	S			S		S	S	S
S								
.	.	sn	.	.	sn	.	.	sn
		ri			ri			ri

ri = Everyone else hits the rim

### Monkey Break

One hand in armpit

oo	E	E	E	E	oo	E	E	E	E
----	---	---	---	---	----	---	---	---	---

oo = Shout Ook!

### Break 2

S	A	A	S	A	A	A	A	S	A
---	---	---	---	---	---	---	---	---	---

### Speaking Break

--	--	--	--	--	--	--	--	--	--

Make monkey noises

# Nova Balança

tune sign: fists before breast, open hands and arms

## Groove

	1	2	3	4
Groove				
Low Surdo	x			
Mid Surdo		x		
High Surdo			x	
Repinique	x			
Shave				
Tamborim	x			
Agogô				

**No Bra Break**

No Bra Break
Intro
sn sn sn E sn sn E
sn sn sn E sn sn E

> from soft to loud!

Break 1	E	E	E	E	E	E	E	E
---------	---	---	---	---	---	---	---	---

## Break 2

Break 2

# Nova Balança

tune sign: fists before breast, open hands and arms

## Groove

	1	2	3	4
Groove	x	x		
Low Surdo				
Mid Surdo		x		
High Surdo			x	
Repinique	x			x
Shave				
Tamborim	x	x	x	x
Agogô				

## No Bra Break

[illegible]

> from soft to loud!

E	E	E	E	E	E	E
---	---	---	---	---	---	---

## Break 2

Break 2

# No Border Bossa

**Sign:** interlock your hands like a fence and then open it

## Groove

	1	2	3	4	5	6	7	8
<b>Groove</b>								
<b>All Surdos</b>	sil	h	x	h	sil		x	h
<i>Hand resting on skin</i>	.	.	x	h	.	h	x	h
2	sil	.	.	sil	sil	.	.	sil
<i>Hand resting on skin</i>	.	.	.	.	.	.	.	.
<b>Repinque</b>		x	fl hd	fl hd	x	ri	fl hd	fl
<b>Snare</b>	x	x	x	x	x	x	x	x
<b>Tamborim</b>		x	x	x	x	x	x	x
<b>Agogô</b>	h	h	l	l	h	x	l	h

Surdos: only 1 Stick in one hand; h = other hand hits skin

Break 1

## Break 2

[illegible]

**Break 2\***

Break 2*									
Surdos only, Rest continues									
sil	sil	sil	sil	sil	sil	sil	sil	sil	sil
from soft to loud									

## No Bra Break

[illegible]

# No Border Bossa

**Sign:** interlock your hands like a fence and then open it

## Groove

Groove	1	2	3	4	5	6	7	8
All Surdos	1 sil	h	x	h	sil	h	x	h
Hand resting on skin	.	.	x	.	.	.	x	sil
Hand resting on skin	2 sil	h	x	h	sil	h	x	sil
Reprique	.	.	.	.	.	.	.	.
Snare	x	x	fl hd	fl hd	fl	ri	fl hd	fl
Tamborim	.	x	x	x	x	x	x	x
Agogô	h	x	l	x	h	x	l	h

Surdos: only 1 Stick in one hand; h = other hand hits skin

[illegible]

## Break 2

**Break 2**

<i>Surdos only, Rest continues</i>									
sil					sil				sil
						sil			
							sil		
								sil	
									sil

repeat until cut with Break 2

**Break 2\***

<b>Break 2*</b>	Surds only, Rest continues										sil
	sil					sil					sil
	from soft to loud										sil
						sil					sil

**No Bra Break**

[illegible]

Menaiek

tune sign: put three fingers on your other upper arm (like covering a police badge)

Groove

1	2	3	4	5	6	7	8
x			0	x		x	0
x	0	x	0		x	x	x
	0		x				x
ri	ri	0	sil				
x	.	x	.	x	.	x	hd
x	.	.	x	.	x	.	x
x	x	x	x	.	.	.	.
							[xxx]
l			h				l

[ ] = triplet

Break 1

E	E	E	E	E	E	E	E
---	---	---	---	---	---	---	---

Break 2

l	h	l	l	h	l	l	l
l	h	l	l	h	l	l	l

1-3  
4

Menaiek

tune sign: put three fingers on your other upper arm (like covering a police badge)

Groove

1	2	3	4	5	6	7	8
x			0	x		x	0
x	0	x	0		x	x	x
	0		x				x
ri	ri	0	sil				
x	.	x	.	x	.	x	hd
x	.	.	x	.	x	.	x
x	x	x	x	.	.	.	.
							[xxx]
l			h				l

[ ] = triplet

Break 1

E	E	E	E	E	E	E	E
---	---	---	---	---	---	---	---

Break 2

l	h	l	l	h	l	l	l
l	h	l	l	h	l	l	l

1-3  
4

Double Break

Make a T with both hands

- Low Surdo
- Mid Surdo
- High Surdo
- Agogô

x	0	x	x	0	x	x	0	x
0	0	x		0		x	x	x
x	0			x	0	l	l	l
l	h	l	l	h	l	l	l	h

Like the groove, but double speed.  
Everyone else continues playing normally.

Kick Back 1

- Surdos
- Agogô
- All others

x		x	x			x	x	x
l	h	l	h	l	h			
	x					x	[xxx]	

repeat until cut

Mozambique Break

Point both index fingers away from mouth (like bug antennas)

- Surdos
- All others

ri	ri	ri	hd	ri	ri	ri	hd	ri
sl				sl				

sl = slap with thumb (by rotating the hand)

Double Break

Make a T with both hands

- Low Surdo
- Mid Surdo
- High Surdo
- Agogô

x	0	x	x	0	x	x	0	x
0	0	x		0		x	x	x
x	0			x	0		x	x
l	h	l	l	h	l	l	l	h

Like the groove, but double speed.  
Everyone else continues playing normally.

Kick Back 1

- Surdos
- Agogô
- All others

x		x	x			x	x	x
l	h	l	h	l	h			
	x					x	[xxx]	

repeat until cut

Mozambique Break

Point both index fingers away from mouth (like bug antennas)

- Surdos
- All others

ri	ri	ri	ri	ri	ri	ri	hd	ri
sl				hd		sl		

sl = slap with thumb (by rotating the hand)