Brazilian grooves and cultured clichés

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Introduction

"While a Latin percussionist has syncopated rhythms in his blood, the European, and especially the German, musician gains his skills by disciplined practice." Using a provocative cliché like this as a starting point, in this article we will present a method for analyzing the musical differences between Brazilian and German percussion groups playing samba rhythms ("batucada" groups, known as "baterias"), to ascertain what kinds of musical macro- and microstructures are subsumed under the term "samba" and how these structures differ in Germany and Brazil. This research question will be answered using case studies which we have already begun in Brazil.

Popular musical practices spread transnationally, retaining the same label but gaining diverse performance forms. "Samba" in Brazil and Germany is just one example of a transcultural musical practice which has been (re) constructed internationally by the application of aesthetic patterns of identification. Just as African music culture was reconstructed in a different societal context in Brazil, the transfer of cultural symbols like "samba" music is a phenomenon that can be observed in an abundance of cases. By analyzing the structure of "samba" rhythms in a detailed way, we want to verify whether an interactionistic concept of identity is connected to the repertory of a "samba" group. Concerning the macro-groove structures, we want to examine if within an interactive process the "samba" rhythms are recreated from traditional styles, developed in an innovative way or if the rhythms are completely invented anew but played on "samba" instruments.

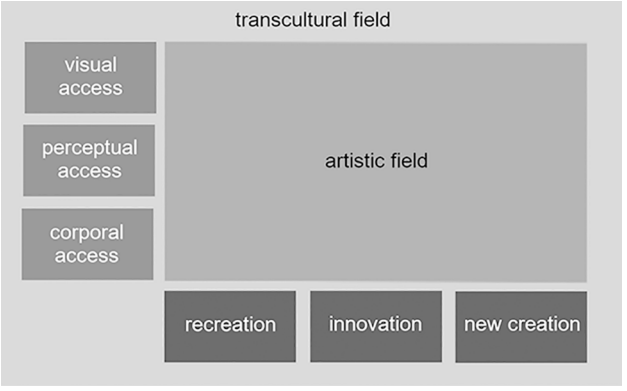
At first, we will present a model which structures the presented method and connects it to the concept of transcultural identity. Then we will relay important information about "samba" music in general and how it got to

Germany. The following chapters feature the visual, the perceptual and the corporeal access of the method to musical practice of samba music. In the final considerations, we discuss whether or not the cliché mentioned above could have impacts on musical practice and performance, because it accompanies the reality of musicians all over the world.

Structuring the method in a model

The creation of an identity, as a fundamental human need, never proceeds according to predefined patterns; every case is unique and dynamic. Interactionistic approaches of classic sociological and socio-psychological identity theory (Krappmann 1969; Mead 1973) do not have an empirical fundament (Hill/Schnell 1990: 5). Although our method is empirical, we capture the interactionistic concept of identity in the model because "samba" music happens in an interactive process in which a transcultural and artistic field influence each other.

Figure 1: Model for coherences of artistic processes within a transcultural field



The concept of transculturality, in which culture is not fixed locally and temporally, suppresses older concepts of cultural identity, which principally held to the idea of separated (ethnic) cultures. Modern concepts of cultur-

al identity focus on the participation of the individual in a heterogeneous cultural environment. Identity is not fixed by birth or finished by puberty; rather, it is an ambivalent, selectable and alterable progress: "For a stable identity formation, it is necessary to be skilled to sustain and to reflect the ambivalences and contradictions of the (musical) cultures, within which one moves." (Barth 2012: 158; our translation) Therefore, in our model, we applied an artistic field (instead of a cultural field) within a transcultural field. The artistic field is characterized by individuality concerning performance forms, which are achieved through three ways of access. Visual, perceptual and corporeal facets in "samba" performances are mixed individually in the artistic field and finally result in recreation, innovation and new creation of samba rhythms. The resulting fields are closely linked: if a musician is unable to recreate a traditional style, he or she invents something, thus filling the innovation field.

To make our model easier to understand, we would like to use the example of US-American jazz rhythms. Because of the no-drumming laws passed from 1740 onwards (slave-acts), slaves were forbidden from using any kind of percussion instruments in the United States. In their new artistic field, they used different items to play African rhythms (including homemade drumsticks played on everyday items, homemade tap shoes, European military instruments). In this moment, their access was a perceptual one because they had neither original African instruments nor scores of their music. One consequence of this development was the invention of jazz rhythms played on a drum set with drumsticks and drum pedals which provided a completely different corporeal access. The result of the newly created jazz rhythms was very different from traditional African rhythms. In Brazil, the restriction on drumming was not enforced as strictly; therefore, the Brazilian rhythms and ways of playing stayed tendentially closer to the African sources. The recreation of original rhythms was rather possible.

Because of improved communications via the Internet, it is much easier than ever before to imitate foreign music like "samba" in Germany, or African rhythms in Brazil, but this does not lead to a lack of new creations. Although it is possible to get detailed information about a specific musical culture, the demand for new musical styles and artistic development is unabated and coexists with the intention of authentic reproduction in a museal space.

To reflect on the three needs in musical practice (recreation, innovation and new creation), it would appear to be beneficial to apply a methodological framework which connects the artistic and scientific plains in interdisciplinary research, recently named artist research (Cano-López/Opazo 2014). The advantage of this kind of research is that the researcher, as a musician, would be able to perform the music he or she was investigating and, if not, could be taught by musicians from the culture being researched more easily than a researcher with no musical ability. In this way, he or she would be able to establish a close connection to the researched field and would be able to distinguish between the researched musicians' artistic and pragmatic motives. The disadvantage of artists carrying out research is that most of them have more difficulty integrating the insights obtained into established scientific frameworks, because they completed their main studies in artistic courses.

The concept of artist research is positioned close to modern ethnomusicological perspectives in which the whole musical process is also in the foreground and musical behavior is structurally analyzed (Klingmann 2010: 84). Therefore, our special interest in micro rhythms concerns their impact on different aspects related to performance quality. What influence does the bodily movement have on the rhythms played, and what correlations exist between playing techniques and the macro- and microgroove structure? An accompanying, interview-based study aims to align the players' and listeners' intentions with our model. Thereby, we want to ascertain whether a specific "samba" group is more oriented to traditional "samba" playing, or whether it is particularly innovative and refines known musical material or creates new rhythms. With this question, we would like to record a historical dimension in our research. As for musical details, we will analyze percussionists' perceptions to determine the phenomenon of the so-called "molho" and "balanço" (swing), a kind of musical treatment which, according to professional musicians, reduces the groove quality, although it makes it livelier for traditional "samba" percussionists.

What is "samba" and how did it get to Germany?

"Samba" may be seen as more than a musical genre: it is music, dance and a party/social event (Graeff 2015: 22). Speaking generally, samba contains a great influence of African music, mixed with European elements. In fact,

this is the basis of almost all Brazilian music, which in some regions has an influence of indigenous culture as well. It is difficult to state a chronological line of "samba" development, and this manifestation may seem to be a dynamic performance formed and transformed within transcultural processes. "Any attempt to define a model for samba will be obfuscated by the dynamics of the constant changes in Afro-Brazilian culture, in which concepts such as tradition, fixation, innovation and analysis must be interpreted with care." (Naveda 2011: 28)

The most well-known "samba" style, "samba carioca", was developed in Rio de Janeiro at the beginning of the 20th Century. We may find some important roots of "samba" in Bahia State, in Northeast Brazil, but in Rio de Janeiro "samba" has developed its main characteristics as an urban musical genre. During several meetings at "Baiana's houses", specially "Tia Ciata" (aunt Ciata), the black musicians and cultural agents used to play while partying (Sodré 1979: 20). Each room of the house had its own features: in the living room people used to play "choro", instrumental music forged as European music played with an Afrobrazilian accent; in the kitchen, people used to play the improvised "samba", creating lyrics collectively; the backyard was the place of "batuques" with liturgic aspects, related to the Afrobrazilian religions ("umbanda" and "candomblé"). In those places, "samba" developed its first features, concatenating several African elements, specially from Bantu culture (Lopes 2003: 13) within the urban context of Rio de Janeiro's Middletown.

Afterwards, "samba" migrated to the "favelas" and far neighborhoods, accompanying the black and poor population that was impelled to the peripheral regions of the city. After the creation of the "escolas de samba" ("samba" schools), "samba" became part of the Carnival, the most popular party in Brazil. In this context, the "samba" started to be played by big percussion ensembles called "baterias". Those groups were dedicated to the "batucada", meaning the rhythm of "samba", the "samba" groove.

In different parts of Brazil, "samba" has developed many features and local accents, like in Bahia, São Paulo and Pernambuco. Rio de Janeiro was the Brazilian capitol until the 1960s, and especially because of the National Radio, was the place that guided the main axis of "samba" development. The "samba carioca" (samba from Rio de Janeiro) spread all over Brazil, becoming the main reference of this cultural manifestation.

In Germany, the political movement of the 1968 generation stimulated a demand for foreign popular music. The wish for a global peaceful society was reflected by the concept of world music, and many European musicians were inspired by foreign music cultures. Interest in Indian music in particular was significant because of a group of musicians around the Beatles, who caught most of the medial attention with the publication of their *White Album*. An album perceived as one of the first world music contributions was recorded by Swiss musician Patrick Moraz in 1976. On *The Story of I*, he mixed Brazilian rhythms with jazz and rock elements and also classical music. One year later, the group Weather Report published their album *Heavy Weather*, which was one of the most successful recordings of the jazz, rock and world music genre.

Not only the professional music business was influenced by the concept of world music; civil music culture also absorbed new influences. Dudu Tucci was one of the first Brazilian percussionists who founded samba groups in Germany during the 1980s, working mainly with "batucada carioca" and "samba-reggae" (traditionally from Bahia State, a "samba" style developed at Carnival groups called "blocos afros", from Salvador city). After the middle of the 1980s, the first German "samba" festivals originated mostly in the context of already existing Carnival events, for example for the Carnival of Bremen. Today the "samba" festival in Coburg (Bavaria) is known as one of the largest "samba" events outside of Brazil. During three days, around 100 "samba" groups present themselves in front of 200,000 visitors. Most of the "samba" groups participating in German festivals not only play "samba" rhythms but also freely invent rhythms or adapt most diverse rhythms of other cultures, which they then play on Brazilian percussion instruments.

Three accesses: To see, hear and feel "samba" music

From the perspective of active musicians, we aim to investigate the way in which Brazilian "samba" rhythms are acquired and shared by drummers and percussionists in Germany and Brazil. Considering these acquisitions and sharings as dynamic processes, the "samba batucada" can be seen as a kind of experience that extends beyond the musical dimension. The musical aspects reflect how people learn, as well as some social issues related to the cultural context. By taking appropriate measures from detailed observation and

identifying cultured clichés, it may be possible to improve the learning processes in "batucada" groups in Brazil and Germany. Our analysis is divided into three forms of access, focused on the visualization, auditory perception, and corporeal conversion (embodiment) of "samba" rhythms. Below, we will offer examples for each access based on our previous case studies and experiences as musicians with "samba" groups in São Paulo, Campinas, Salvador da Bahia, Berlin and Stuttgart. This methodological approach may be used, also, to approach different musical genres and styles, not only "samba". It can be useful specially for Afro-Latin music.

Access I: Visualization of "samba" rhythms

Visualizing popular music like Brazilian "samba", which stands in an oral tradition, involves impacts in the stress field of etic and emic perception. There are essentially three possible settings: the cultural outsider or the cultural insider invent a notation independent from each other, whereas the third possibility is that both develop a notation together. Within these possibilities, there are different intentions. The notation of a rhythm can serve as an aid to memory, which allows the repetition of a presentation or helps to teach and learn the rhythms in a more effective way. Conserving and understanding musical details via a transcription method is intended in scientific works, whereby this process very often involves cultural heritage preservation. Commercial purposes are implemented in all of these intentions: like the music itself, in a performance or recording, its visualization can also be converted into products of the entertainment or education industry.

Although the application of transcription methods in popular music practice is tendentially not the central issue, the process of transcribing sound structures extends and deepens the access to different dimensions of one's own musical experiences. One could claim that the benefit of transcriptions cannot be seen in the written product but rather in the process of transcribing itself. The repeated listening to a certain piece of music trains the attention for sounding details (Pfleiderer 2006: 31).

In Brazil, as a former Portuguese colony, written music was imported from European countries, and its method of notation was used for Brazilian styles of music like "modinha", "lundu" and "choro". The first printings of music in Brazil were produced by Arnaud Pailière (1784-1862) in the 1820s in

Rio de Janeiro. An example of one of the first exploring expeditions with the aim of preserving folkloric music traditions was the "missão de pesquisas folclóricas" (mission of folklore research) by Mário de Andrade (1893-1945) in 1938. The writer and ethnomusicologist was afraid that through processes of urbanization and intermingling with the upcoming entertainment industry, the original folkloric music culture in Brazil would be destroyed. Unfortunately, the collected recordings disappeared due to political impacts but were released 70 years later with the help of the Brazilian civil association Vitae and non-profit private institution SESC in 1990 and in digital form in 2006.

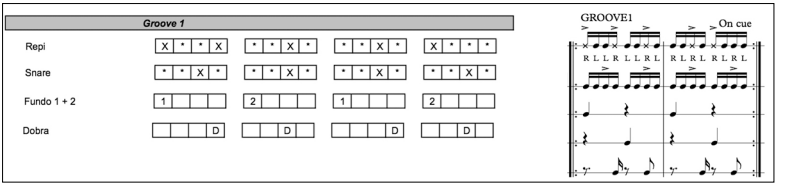
Today, processes of petrification through historically informed performance and "liquidation" (creating new individual rhythms) of the musical material of "samba" music co-exist. While traditionalists in institutions like UNESCO want to preserve an immaterial musical heritage, new innovative rhythms appear every day. The most common way to fix new musical material happens via uploading videos on the internet platform YouTube. The advantage of this medium is obvious: the sound and choreography of a samba performance is clearly fixed, although it could be difficult for an outsider to imitate the rhythms, especially when he or she does not have any kind of musical education. The same problem exists with the application of music scores.

Samba rhythms as parts of rooted popular phenomena have been developed in musical practice. Upon first sight, there is no need to write down anything as long as the "samba" players keep their culture alive through steady rehearsals. However, upon further consideration it seems that the manner—meaning how and where this happens—is crucial. Today, the Brazilian Carnival is celebrated worldwide. As well as the "capoeira" movement, "samba batucada" groups or "blocos afros" can also no longer be regarded as exclusive Brazilian music, although the Brazilian source culture has an important function as a glorified center point. Similar to the transfer of African rhythms to Brazil, Brazilian rhythms are cultured today in extended zones worldwide.

Due to the improved possibilities of mobility and communication, a "samba" group in Germany is more easily able to copy percussion arrangements of Brazilian groups. However, despite these accomplishments in a global network, there is still a great difference between the steady experience of the "samba" scene in Rio de Janeiro or Salvador and the rehearsals in a German city like Berlin or Stuttgart. At this point, the medialization

of music as a transcription or a recording gains a key function: leaders of "samba" groups in Germany often import their skills and knowledge in teaching methods from Brazilian musicians. In many cases, they combine these methods with the utilization of scores. In Brazil, in matters of visualization of samba rhythms, a tendency towards professionalization has long become noticeable. The macrostructure of the rhythms is written in either different kinds of box systems or in conventional European notation.

Figure 2: Different ways of notating (for the same groove) used by the German group Bahia Connection

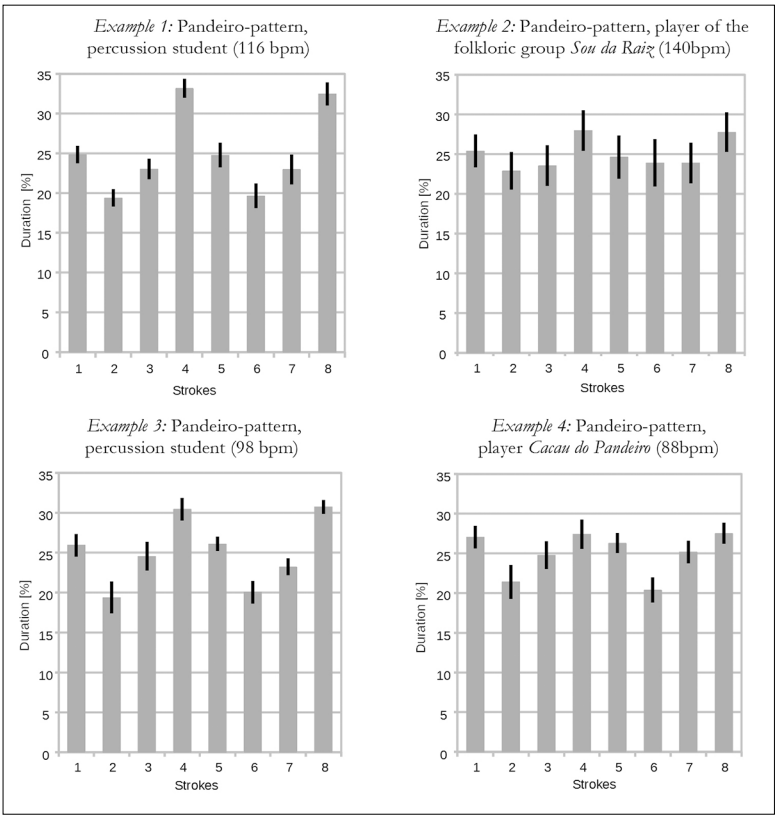


The crucial question in terms of the application of visualizations in the musical practice of "samba" rhythms is: which form of notation is able to facilitate the intercultural transfer of rhythms without altering their liveliness and spontaneity (assuming that this is desirable)? A disadvantage of the box system notations (fig. 2) is—for example—that they place the finest subdivisions of a polyrhythm strongly in the foreground, which leads to a discrepancy with the kinetic dimension of the music. When only one stroke in one bar is played, the duration of the sound of the particular ("surdo") drum and especially the playing movement is much longer than one of the boxes implicate. The dictation of musical timing through corporeal movement is a fundamental issue in "samba" rhythms based on ostinato patterns. Through the influence of reading a notation emphasizing the subdivisions or even through the instruction to "think" them while playing, ("samba") music sounds and feels different. Accordingly, we aim to examine the way in which this is perceptible for percussionists and auditors in the presented project by means of analyzing micro-rhythms.

The analysis of the microstructure of "samba" rhythms holds special interest for ethnomusicologists who want to concretize the so-called Brazilian swing or "balanço". These expressions stand for the groove quality, which is

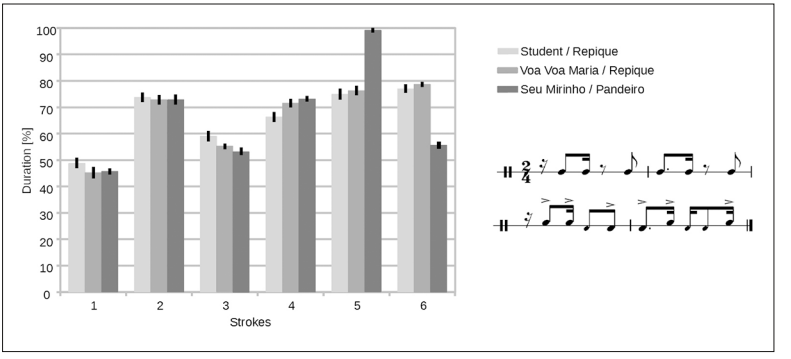
very often considered from the drummer's perspective as the most important attribute of popular grooves. The method applied derives a visualization of the groove via an average calculation of sixteen bars of different rhythms performed in a group context and the observation of the corporeality of the performers. The analysis of sixteen notes has already been carried out in case studies with percussionists from the Brazilian state of Bahia by Christiane Gerischer (2006, 2010) and Janco Bystron (2018) during comprehensive field research in 2010 and 2013, respectively. Figure 3 shows a rhythmic pattern comprising steady sixteenth notes in 2/4-bar played by four different percussionists.

Figure 3: Microrhythmic structure of a "pandeiro"-rhythm played by four percussionists



In order to generate the visualization shown, it is necessary to take measurements of the periods between every stroke of the percussion instrument (in this case a "pandeiro"). To accommodate changes of tempo, an average calculation of sixteen bars of the performed rhythms was undertaken. The translation of the absolute periods to percentage values allows comparing microstructures of patterns in different tempi. In the case of ideal phrasing, the differing periods of sixteenth notes (each one represented by one column in the diagram) would have a value of 25 per cent. In every diagram in figure 3, the typical "samba" phrasing is obvious: the first and the fourth sixteenth notes are longer than both of the central notes. A comparison of the diagrams illustrates the different peakedness of the same pattern. In the second diagram (fig. 3, example 2), the maximum difference of the duration between the strokes has a value of 5 per cent, whereas in the first diagram (fig. 3, example 1) a value of nearly 15 per cent is reached. The differences could be caused by the utilization of different playing techniques. While the student realizes the rhythm with a turning movement of his left wrist, the percussionist of the group Sou da Raiz plays the rhythmic pattern without any movement of his left arm. Figure 4 shows the microstructure of a rhythmic pattern played by three different percussionists combined in the same coordinated system.

Figure 4: Micro-rhythms of two slightly differing patterns played by three percussionists



Considerations of the reasons for varying micro-rhythms lead us directly to assumptions of certain potential clichés. For example, due to his education, the academic percussionist has the tendency to play more accurately than the

self-taught percussionist of the group Sou da Raiz. This idea could be reflected in the minor erratic values (the small lines on the top of each column). The micro-rhythmic structure itself in figure 3, example 2 is more graded than in figure 3, example 1. In this case, the academic percussionist plays with a stronger "suingue" than the possibly more "popular" percussionist of the group Sou da Raiz. Relating the micro-rhythmic structure to playing techniques leads us to insightful awareness for the practical musician. The investigation of the biographical and social background of the percussionist could generate interesting details for ethnomusicologists in terms of the relationship between the background and the musical accent of each performer.

Correlations between the individual conditions of a player (age, autodidact, professional, etc.) and the groove quality are unlikely to be provable since it is hardly possible to find homogeneous groups of percussionists (or humans in general). However, the comparison of statements made by musicians and listeners with the measured micro-rhythmic proportions in "samba" grooves will offer evidence for the kinds of microgroove structures that trigger psychological associations with Brazilian rhythms. This will crystallize the meaning of the Brazilian expressions "molho", "balanço", and "suingue", which will be supplemented by an analysis of the auditive perception of players and listeners.

Access II: Auditive perception

An important aspect that we wish to present in connection with the auditory perception of "samba" rhythms is the appearance of rhythmic diffusion and its evaluation of players and listeners. It is in the nature of things that when many drummers are playing a polyrhythm, the strokes that are theoretically considered to happen at the same point in time are not exactly played at once. In a systematic analysis of collective percussion performances, Iyer (2002: 400) and Gerischer (2006: 45) highlighted the flam-stroke, a type of stroke formed by two very close sounds that are perceived as a single attack (apud Haugen 2016: 25). Through her analytical model of the "beat bin", Danielsen (2010) demonstrates how two conflicting points of attack merge into one, which she calls an "extended beat". This fact influences the experienced perception of samba rhythms and leads to expressions like "molho", which characterizes the "imprecise" playing in terms of the simultaneity of the rhythmic events, which are actually micro-variations (instead of imprecision). The

crucial question is whether this kind of characterization is a glorification of a poorly conceived musical result or the musical diffusion actually intended by the percussionist.

In this respect, it would be enlightening to examine at which point and under what conditions the "imprecise" playing changes from a random product to a subconscious periodic result. At this point, it is important to distinguish between non-random micro-time structures (also called micro-rhythmic asymmetry) and rhythmic diffusion as a micro-timing structure, an accidental product. Both phenomena facilitate the perception of different tonal sources since single frequencies are more easily identified.

The dynamic process that happens in musical ensembles after a series of rehearsals or performances is obvious for every musician: the interplay improves, and a better musical flow is perceptible. Moreover, the random timing diminishes and is replaced by a micro-timing, which influences and is influenced by the musical environment. This process makes a musical situation in terms of the common groove of musicians unique. In musical interplay in classical music styles, a derivation of 30ms between musical events still gives the impression of perfect blending (Rasch 1988). In groove-oriented music like "samba", differing micro-rhythmic structures are played at the same time. However, what would the impression of this music be if the blending was perfect and every percussive pattern was played with the same micro-rhythmic structure? Santana (2018: 161) discusses the "involving sonority" of "batucada" grooves, highlighting how different "personalities" of players affect the micro- and macrostructure of "samba". Through the "conjugation of the patterns", the performance creates a "rhythmic gear" that allows the players to play together, even with micro-variations.

With our method we would like to verify how the perception of "samba" players is linked to micro-rhythmic structure and diffusion. With the help of (non-)manipulated recordings, it is possible to highlight whether determined rhythmic structures can be identified by "samba" players and how they are evaluated. The mutual influence of single players in a group context will be verified by the comparison of a recording at the beginning and end of a series of rehearsals. The alteration of micro-rhythmic structures through the influence of the musical environment will be compared with the statements of players and listeners. This will offer a detailed insight into the perceived musical reality of the percussionists and hopefully unmask the influence of clichés respecting the musical practice of German and Brazilian players.

Access III: Corporeal conversion

Luis Ferreira describes the role of the body in Afro-American rhythms and performances as "part of the sound production, promoting interaction not only with dancers […], but between musicians while they make music." (2013: 232) The body is both a musical emitter and receptor, and gestural patterns are connected to sound patterns. Le Breton (2010) asserts that through corporeality, people make the world into an extension of their experience, whereby they transform it into familiar and consistent patterns, available to action and permeable to comprehension. Considering this perspective, we suggest that in "batucada" the body plays a mediation role. It acts in terms of a flexible and interactive pattern, externalizing performative aspects of sound and movement and transiting through symbolic dimensions. The body mediates the individual and collective levels of the practice, integrating the personality of each rhythm player—the way in which one plays—and the sonority of the whole group.

The micro variations in the rhythmic structure may be understood by observing the performer's body movements. Tiago de Oliveira Pinto points out the so-called "acoustic-motional sequences" (2001: 101), a set of movements related to the sound production in African and Afro-Brazilian music. The acoustic dimension is linked to the motional dimension, meaning that the rhythm structure is constituted by movements producing sound. Graeff (2015) suggests that acoustic and motional events are structured and result from the musical rhythm at the same time. In other words, there is an intrinsic relation between sound and body movement.

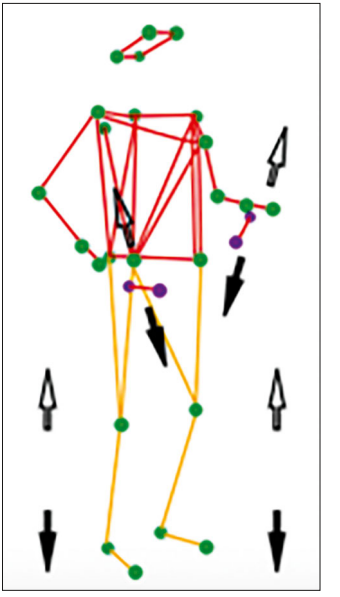
According to this perspective, Santana (2018) has analyzed the performance of "samba batucada" using motion capture recordings. Through the observation of the physical structure, it was possible to state some relations between the corporeality and the rhythm characteristics. The main structure of "samba" rhythm is constituted by three integrated "musical behaviors": (i) "marcação" (marking), (ii) "condução" (conducting), and (iii) "base" (basis) (Ibid: 170).

Musically speaking, "marcação" comprises a pattern played in low drums, the central pivot for the practice, playing a regular beat. In the "samba batucada", the lowest voices of "surdo" drums are responsible for this pattern behavior, which acts as a rhythmic bedrock supporting the musical structure

and performance. The "condução" corresponds to the elementary pulsation, usually called a subdivision of the beat. This pattern creates a constant flux, "conducting" the movements of the collective practice. Patterns formed by sixteenth notes are usually responsible for this rhythmic layer. "Base" is a pattern similar to a timeline (Nketia 1974; Kubik 1979), the same as "rhythmic-line" (Graeff 2015; Pinto 2001), constituted by cycles with varied accents and musical figures. "Base" also refers to some rhythm accents (stressed notes) that characterize a musical style or genre. This kind of pattern may thus be implicit when some instruments are played, as a tacit presence in the rhythmic structure.

Those musical behaviors are responsible for creating a constant movement in the rhythmic structure, through the interaction and "conjugation" between different patterns, establishing relations of suspension and support in a motional flux. These kinds of movements may be observed in a sonic dimension, although they can also be noted in the physical structure of the players.

Figure 5: Example of a "caixa" player, illustrating the movements of physical structure



The physical structure presents similar relations of suspension and support in a constant flux of movements. The "marcação" behavior may be present in feet and leg movements, which gives support for the rhythm structure and physical structure. The movements at the upper level of the body are related to the lower level, suspending and creating a kind of tension between the pivot of "marcação" and the stressed notes played by instruments like "caixa" (snare drum), with a base's musical behavior. This interrelation occurs in a flux of movements conducted by a flow of the elementary pulses. As we learned, in this kind of pattern ("condução") there is a flexibility in the way in which each performer can play.

Subsequently, the movements of rhythmic structure come from the movements of the body, and corporeality assumes a central role in the musical characterization. Considering this perspective, the *swing* comes from the movement of the body, it *is* in the movement of the body and *induces* the movement of the body.

Final considerations

The benefit of our method lies in the combination of a quantitative investigation of performative details and a qualitative investigation of the possible factors influencing these details. A conceptual framework is provided by the terms of artistic identity within a transcultural field. This frame is characterized by an ethnomusicological perspective on the connection between Brazilian and German "samba" groups. The finding of musical details in "samba" rhythms and the documentation of their reflection by practicing "sambistas" of two nations provides a valuable empirical foundation for the analysis of transcultural processes in musical practice.

With the three forms of access, we try to capture the complex phenomena connected to "samba", and we are very confident to have found meaningful results. Through the alignment between the analyses of the micro-timing (access I) and the corporeal movement (access III), it is possible to verify in which way these two elements correlate. Alternatively, perhaps there is no categorical correlation, and the macrostructure of a performed rhythm is more responsible for the micro-timing. That the macrostructure in "samba" rhythms has influence on the microstructure, was already shown by a com-

parison of the structures of "samba-reggae"- and "samba de roda"-rhythms (Gerischer 2004: 182; Bystron 2018: 48, 102). Nevertheless, the corporeal movement was not considered in these analyses. The hypothesis that a possible desire for musical authenticity is reflected in the micro-timing structures or in the corporeal movement of the respective percussionist can be verified by their comparison with the perceptual access (II). The question regarding how the "sambistas" perceive their music leads to psychological and sociological aspects. Therefore, this access contains a promising potential for a connection with theoretical concepts of identity. Though we primarily focus on the qualitative verification of musical details, the investigation of "samba" groups from a socio-psychological perspective can help to more clearly define the connection between a transcultural dynamic and an artistic identity. An exemplary case which can be analyzed under this perspective comes from previous interviews with Brazilian percussionists from Bahia, who held a certain aversion to transcultural activities. Through the spreading of musical material via the Internet, they felt pressure to innovate, which stimulated a stronger desire for a consistent artistic identity. If such an attitude actually does have a verifiable influence on musical practice, and one possible consequence is that clichés like the one mentioned above are established or fortified, further research could be very revealing.

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