

Selected Atabaques Rum-Drum Solos in Candomblé Ketu Music: Adaptations for Jazz
Percussion Vocabulary

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by

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DEDICATION

This work is dedicated to *Ogum*, my *orixá*, my protector. *Asiwaju wa Ogum!*

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ABSTRACT

SELECTED ATABAQUES RUM-DRUM SOLOS IN CANDOMBLÉ KETU MUSIC: ADAPTATIONS FOR JAZZ PERCUSSION VOCABULARY

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This research is focused on adaptations between Afro-Brazilian *atabaque* percussion, language performed in *Candomblé* music, and the drum set commonly used in Jazz styles. *Candomblé* is an Afro-diasporic religion developed in Brazil by African communities. In their ceremonies, the deities known as *Orixás* are worshiped. The *Orixás* are archetypes that represent natural elements, as well as certain aspects of society and individual life. Its ceremonies influenced contemporary Brazilian popular music, which in turn, influenced Brazilian-Jazz styles like Samba-Jazz and Bossa Nova, genres present in the Jazz repertoire. The *atabaque* drums played in *Candomblé* rituals provide musical support to these ceremonies. The *rum* drum, the leading drum in the liturgical context of the *Candomblé Ketu* ceremonies, is used as a primary source to build drum-set solos. The drum set solos are based on transcriptions taken from the *rum* drum solos performed by Italossy Alexandro and Alisson de Souza, both *atabaque* performers from the Brazilian *Candomblé* community “*Ilê Àse Oyá Orirí*”. In addition, this research points out musical

challenges, embodied in a series of exercises focused on percussion timbres and limb coordination. This dissertation is centered on specific Candomblé percussion repertoire, limiting the research on specific “*toques*”. The “*toque*” means a specific structure composed of different rhythm layers where the *rum* drum, the lowest drum, improvises over fixed patterns. The fixed patterns are played by the *rumpí* drum, the medium pitched drum, and the *lé* drum, the highest pitched drum. The *gã*, an ago-go bell, plays the foundational rhythmic cells known as timelines or *claves*. The timelines constitute the basic rhythmic structures of Afro-diasporic ensembles, including the Candomblé percussion ensemble. The *toques* studied in this dissertation are *hamunha*, *lagunló*, *agueré*, *daró*, and *ijexá*.

Keywords: *Candomblé*, Ketu, Drum Set, Jazz Drums, Atabaques, Rum, Rumpí, Lé,

CHAPTER ONE: INTRODUCTORY MATERIAL

The Afro-Brazilian cultural heritage is present in a large part of Brazilian music. From Choro, Samba, and Bossa Nova to the music of Villa-Lobos, the use of rhythmic patterns and the melodic configurations found in Candomblé songs lead us to associate the diasporic traditions with Brazilian popular music. On the other hand, North-America's African heritage in popular music is less demonstrable than their Caribbean and South American counterparts. However, call and response organizational procedures, the dominance of a percussive approach to music, and off-beat phrasing of melodic accents are common characteristics in Afro-(North)American music styles,¹ and, despite its differences, these are also common holistic musical traits in Afro (South)American music.

This is the reason why Jazz musicians found in Latin American genres a source of inspiration to re-create and update their repertoires, finding new ways to refresh their music. In this sense, after the mid-1940s, Afro-Cuban styles, Brazilian Samba and Bossa Nova influenced Jazz musicians. As an example, Dizzy Gillespie and Chano Pozo solidified the Afro-Cuban influence in the Jazz repertoire with classics like "Algo Bueno" and "Manteca", mixing the *mambo* rhythm with be-bop harmonic extensions. In the same way, the success of João Gilberto's Brazilian Bossa Nova, as a rhythmical synthesis of

¹. Olly Wilson. "The Significance of the Relationship Between Afro-American Music and West African Music." *The Black Perspective in Music* 2, no.1 (April 1, 1974): 6.

the Brazilian Samba, brought new repertoire and rhythms to the 1960s Jazz performance practices. When Stan Getz and Charlie Bird recorded “*Desafinado*”, an Antônio Carlos Jobim and Newton Mendonça composition, it represented the commercial apotheosis of a marriage between Jazz and Brazilian genres, selling more 1 million copies in 1962.² With these two examples, it is hard to ignore the influence of Afro-Caribbean and Afro-Brazilian culture in Jazz.

Origin of the study

The initial motivation for this research is my fascination with the Candomblé *Ketu* drums. I hear these drums for the first time at a *xirê* ceremony, a ceremony opened for the public. At first, when I heard the master-drummer, even though I did not completely understand the rhythms, I was amazed how the master-drummer led the ensemble conducting the whole Candomblé ceremony. After living for more than ten years in Brazil and being exposed to several musical styles during my stay in the city of *Curitiba*, state of Paraná, and *Campinas*, state of *São Paulo*, my interest in Afro-Brazilian musical heritage grew exponentially.

Philosophical approach

In my experience as a Jazz performer in the U.S, I noted that many musicians and educators incorporate a limited portion of the Bossa Nova repertoire without knowledge of the basic rhythm fundamentals: the timelines, or *claves*. To categorize Brazilian genres under the big umbrella of “Latin music” is helpful to organize a particular repertoire related to hybrid Jazz genres, however, it is necessary to recognize the different nuances

². Ruy Castro, *Chega de Saudade* (São Paulo: Companhia das Letras, 1990), 315.

of the various Latin American styles, such as the timelines, in order to take full advantage of a Latin Jazz performance, including Brazilian genres. A few decades ago it was challenging to obtain reliable information regarding timelines because this music belongs to peripheral musical communities outside the American Jazz circles. However, in the current historical context, this information is accessible through recordings, digital media, and academic documents such as the present one, making it easier to incorporate Brazilian rhythm fundamentals in Jazz genres. As discussed later in Chapter 2, the timelines or claves are the basic cell framework where all the Afro-diasporic ensembles, including Jazz as an Afro-American genre, root their rhythm fundamentals. One of the goals of this dissertation is to promote the study of the timelines or claves among Jazz and contemporary musicians, encouraging them to apply these principles both to Brazilian genres and to American Jazz.

Furthermore, the purpose of this dissertation is not to use the drum-set to legitimize the atabaques in a Jazz context or “to modernize” a contemporary version of the atabaque drums. Instead, I am using the drum set as a vehicle to create solos through the inspiration of the Candomblé percussion language.

This academic work represents an individual interpretation of rhythms that I learned from Italoxy Alexandro Tarachuk and Alisson de Souza, both respectable atabaque players. From an overall perspective, this work aims to valorize and highlight the living current Candomblé *Ketu* tradition from an innovated viewpoint through the contemporary drum set.

The purpose of music in Candomblé is not ornamental, rather, it is functional. It interacts organically with several elements including songs and dance, in order to facilitate the communication with the deities, the *orixás*, through trance, or possession, of the initiated members. Despite the fact that these dynamic elements are essential to the correct performance of the atabaque drums, the focus and the main contribution of this dissertation is to compose drum set solos based on the improvisation of the *rum* drum, the leading atabaque drum, blended with the rest of the percussion ensemble formed by the “*rumpi*”, the “*lé*” drums, and the ago-go bell called also as “*gã*”. This study aims to build a vocabulary based on percussion phrasing mixed with fixed patterns, creating coordination and limb control exercises, adapting the timbres of the atabaque drum, and the ago-go bell patterns to the Jazz standard drum set.

Literature review

Current academic discussion on Candomblé religion is highly documented in fields such as ethnomusicology, anthropology, and history. Even though these disciplines mentioned the importance of the atabaques, there is a shortage of atabaque performance academic research. This gap is even wider if we are looking for adaptations on atabaque drums on the drum set.

The existing body of dissertations related to Candomblé rhythms adaptations for drum set consists of Rafael Palmeira’s dissertation entitled “*Ritmos do Candomblé Ketu na Bateria: Adaptações dos Toques Agueré, Vassi, Daró e Jinká, a partir das Práticas de Iuri Passos*”. Palmeira’s work is supported by the performance of the prestigious *alagbê*, atabaque player, Iuri Passos. Palmeira proposed a series of combinations between

different *rum* drum variations and rhythm ostinatos based on the Candomblé *toques*. As mentioned before, the “*toque*” means a specific structure composed of different rhythm layers. The *toques* are the rhythmic organization of the atabaque drums addressed to a determinate situation during Candomblé ceremonies. The author focused on *vassi*, *agueré*, *daró*, and *jinká* toques. Palmeira outlined an extensive list of patterns, rhythmic lines, and variations on the drum set that are applicable both in accompaniment and solo situations.

Other research regarding atabaque drums consist of Angelo Cardoso’s dissertation entitled “*A Linguagem dos Tambores*”. Cardoso’s work describes in detail the language of the Candomblé percussion ensemble based on the atabaques from the *Ketu* tradition from the *terreiro Casa Branca do Engenho Velho*. More details are described later in this chapter. In addition, Luciano Candemil’s work entitled “*As Linhas-guia das Melodias do Candomblé Ketu: Reconstrução das Transcrições de Camargo Guarnieri*” proposes a review of the Brazilian educator and composer Camargo Guarnieri’s research about Candomblé songs, or *cantigas*, and their correspondent rhythmic patterns or timelines. Iuri Passos’ dissertation entitled “*O Alagbê: Entre o Terreiro e o Mundo*” highlights the learning process of the atabaque players from his perspective as an active member of the prestigious Candomblé community, the *terreiro de Gantois*. These listed academic works are centered on the atabaque drum inside the liturgical context.

Regarding the African ethnic groups where the Candomblé communities have their origins, researchers such as Reginaldo Prandi, Luis Nicolau Parés, and Nei Lopes point out historical aspects related to cultural elements among the different groups that

formed the Candomblé religion. Prandi's publications entitled "*Mitologia Dos Orixás*" and "*Segredos Guardados: Orixás na Alma Brasileira*" addresses historical and archetypical aspects of the African deities known as *orixás*. Parés' publication entitled "*A Formação do Candomblé: História E Ritual da Nação Jeje na Bahia*" points out the slave migration process of African communities and the development of Candomblé institutions. Furthermore, Cris Stover's paper entitled "Contextual Theory or Theorizing Between the Discursive and the Material" outlines elements linked with timbre, timelines, and fixed patterns. In the same way, Nina Graeff's paper entitled "*Fundamentos Rítmicos Africanos para a Pesquisa da Música Afro-Brasileira: o exemplo do Samba de Roda*" explains how the Afro-diasporic percussion ensembles are organized through the multilinear organization.

Juan Diego Diaz Meneses' thesis entitled "Orkestra Rumpilezz: Musical Constructions of Afro-Bahian Identities", analyzes the interaction between Candomblé traditions and Jazz sonorities through examples taken from the "*Orkestra Rumpilezz*", a big band that uses repertoire rooted in Candomblé and Afro-Bahian street percussion groups. In his work, Meneses discusses the interaction between the atabaque players and the rest of the orchestra, as well as compositional devices related to Candomblé music used by the composer and arranger Letieres Leite.

State of the research

Much research on atabaque performance has focused on the aspects inside the Candomblé liturgy rather than the current use of the Candomblé percussion outside the religious environment. While dissertations and non-academic publications incorporate

charts of Candomblé rhythms, and some material related to *rum* drum improvisation research that addresses solo adaptations of Candomblé rhythms to the contemporary drum set is lacking. Rafael Palmeira's thesis is the only academic precedent about the Candomblé rhythms adaptations on a drum set that I found until the present date. Moreover, with the advent of ensembles that deal with Jazz and Afro-Brazilian repertoires, like Letieres Leite and his *Orkestra Rumpilezz*, is a strong signal that there exists a need for an understanding of Candomblé rhythms outside its liturgy environment.

Thesis statement

The language developed in the liturgical context by the Afro-Brazilian communities of Candomblé Ketu is a source of performing resources applicable to Jazz percussion. The Candomblé percussion language is compatible with Jazz genres due to its common musical traits as an Afro-diasporic ensemble. As Olly Wilson states in this publication "The Heterogeneous Sound Ideal in African-American Music" the Afro-diasporic predilections in Afro-American music consist, among others, in:

The tendency to approach the organization of rhythm based on the principle of rhythmic and implied metrical contrast – a tendency to create musical events in which rhythmic clash or disagreement of accents is the ideal, and cross-rhythm and metrical ambiguity are accepted, expected norm. The tendency to create a high-density musical event within a relatively short musical time frame – a tendency to fill up all the musical space.³

³. Olly Wilson "The Heterogeneous Sound Ideal in African-American Music", in *Signifyin(g), Sanctifying', and Slam Dunking: A Reader in African American Expressive Culture*, ed. Gena Caponi-Tabery (Amherst: University of Massachusetts Press, 1999), 328.

I will show in this dissertation, through the analysis of transcriptions of atabaque performers from local communities, how these Afro-American musical elements are present in the Candomblé percussion language and their applicability to the Jazz drum set standard configuration. Furthermore, I will outline how the *rum* drum performers organized their improvisational ideas through short and long phrases learned by oral traditions.

With regards to improvisational percussion language, I will point out the differences between a liturgical performance purpose and a performance outside the Candomblé ceremonies, outlining examples of performers that use Candomblé percussion devices in Jazz hybrid genres. In addition, I will highlight the importance of the timeline as a foundational element of the Candomblé percussion, exemplified by the repertoire of the Bahian composer and arranger Letieres Leite.

Finally, the author proposes a synthesis of the *hamunha*, *lagunló*, *agueré*, *daró*, and *ijexá rum* drum solos, and their corresponding fixed patterns, through the performance and analysis of drum set adaptations for the contemporary Jazz drum set.

Document structure

This research is divided into four chapters. The first chapter discusses the historical background concerning the origins of the Candomblé sacred music and its nations, or *nações*. *Nações* is a term that encompasses multiple meanings including geographical regions and liturgical traditions of the Afro-Brazilian communities. This section will outline a concise genesis of the Candomblé houses, known as *terreiros*, and discuss the traditional lineage related to the primary sources. Furthermore, this section

will provide a contextualization of the atabaque performance through the *xirê* ceremony. It will highlight the dynamic of the public ceremonies, integrating the atabaque performance, songs, and dances with the archetype of the deities. Finally, this chapter will introduce the Candomblé percussion ensemble, outlining the instruments' characteristics.

Chapter Two is comprised of sections related to timbre aspects, the limitations western traditional music notation when applied to Afro-diasporic music, timeline elements, and the multilinear organization of the Candomblé percussion ensemble. This chapter will describe details of the educational background of the atabaque performers that recorded the *rum* drum solos. Chapter Two will include an analysis of the *rum* drum solos transcriptions and their corresponding fixed patterns. The solos are centered in the Candomblé *Ketu* repertoire, limited to five specific toques. The five *toques* are *hamunha* or *vamunha*, *lagunló*, the *agueré*, the *daró* or *ilú* and the *ijexá*. The transcriptions of the five solos are available in the Appendix 1.

The third chapter explores examples of Candomblé music and how it applies to other contexts in Brazilian popular music that is centered in improvisational music. Chapter Three highlights compositional devices derived from timelines, through examples of Letieres Leite's compositions. This chapter covers examples of drum set and other percussion set performances associated with Candomblé music genres outside the liturgy.

Finally, Chapter Four focuses on the author's creative process resulting in the drum set solo adaptations based on the *rum* drum solos mixed with the fixed pattern

rhythmic lines. The drum set solo transcriptions are available in Appendix 2, which also includes a series of videos that corresponds to the drum set solo performances. The versions were recorded and performed by the author. This chapter includes warm-up exercises that consist of singing the percussion phrases and, simultaneously, playing the timeline patterns. Other warm-up exercises consist of drum set patterns. Chapter Four includes an explanation of the author's adaptation of the atabaque's timbre to the drum set. This chapter includes drum set patterns extracted from the *rum* drum solos and the atabaque's fixed patterns addressing a simplified version of the toques. The full-list patterns are in Appendix 3.

Research methodology

I contacted atabaque players from the community “*Ilê Àse Oyá Orirí*”, Candomblé house situated in the Curitiba metropolitan area, state of *Paraná* in Brazil. During my short experience learning atabaque repertoire in lessons, my teachers Italossy Alexandro Tarachuk and Alisson de Souza introduced me to the Candomblé percussion repertoire known as *toques*. I recorded more than forty videos of different *toques*. Another source of atabaque performance used in the present study is a video-production entitled “*A Orquestra do Candomblé da Nação Ketu*”, produced by Hank Schroy and Bira Reis.⁴ Among all the Candomblé percussion repertoire that I have been exposed to, I selected five *toques*: *hamunha*, *lagunló*, *agueré*, *daró*, and *ijexá*. I learned these five *rum* solos imitating and memorizing the atabaque players' performances.

⁴. “*A Orquestra do Candomblé da Nação Ketu*”, directed by Hank Schroy and Bira Reis (Salvador, BA, Brazil: Oficina de Investigação Musical, 2011), DVD.

The subsequent step was to transcribe five *rum* drum solos. Even though I chose to use standard music notation, I found several limitations due to its incompatibility with Afro-diasporic ensembles. These discrepancies are described in Chapter Two. During the transcription process of the *rum* drum, I specified the atabaque's timbral properties through the notation used by Ângelo Cardoso in his doctoral dissertation entitled "*A Linguagem dos Tambores*".

For the purpose of this study, I separated the solos into different sections; each of these sections are formed by short and long phrases. It is important to highlight that these phrases were learned through oral traditions since the first African communities came to Brazilian territories during the Afro-diaspora period.

The final step was to condense the *rum* drum solos in a drum set performance. First, I played the *rum* phrases with their correspondent timelines. These exercises became short passages that I played in the drum set, where I eventually included a fixed pattern. With regards to adapting the atabaque's timbre to the drum set, I attempted to imitate the resulting timbral contour of the *rum* drum translated to the drum set. Gradually, these short passages became solos based on the *rum* drum performances.

Limitations

In my research I discuss performance aspects of the *atabaques* corresponding to the *Ketu* tradition, a specific liturgy in the Candomblé universe. There exist many other liturgies such as Candomblé *de Angola*, *Ijexá*, Candomblé *de Caboclo*, to name a few. These traditions have their own musical background, language, and atabaque repertoire. These and other significant cultural manifestations will not be covered in this study.

I transcribed specific examples of Candomblé *Ketu toques* in order to create adaptations for the drum set. These *toques* are *hamunha*, *lagunló*, *agueré*, *ijexá*, and *darô*. While there are other Candomblé *toques*, I chose to stick to the five listed above.

I used only five musical examples performed by three reputable atabaque players. This is a small repertoire considering the immense prism of great *Candomblé* percussionists that will not be represented in the present work.

Candomblé, origins of the African cultural legacy in Salvador, Bahia

Candomblé is a generic name that encompasses Afro-Brazilian religions that share some common traits such as the phenomena of possession and the music as a vital element in their rituals.⁵ The Candomblé rituals comprises a cultural heritage of the African communities that were brought during the slave trade period between the sixteenth and nineteenth century under the colonial process led by the Portuguese's crown. During the course of the nineteenth century the city of Salvador, in the north-eastern Brazilian state of Bahia, was a cultural epicenter where most of these communities organized and re-shaped their own cultures expressed in Candomblé rituals. In the city of Salvador, the Candomblé religion developed its institutions and, to this day, represents the region with the most concentration of believers. According to Stephen Seika, "...and the third-largest city in Brazil, is Salvador, the capital of Bahia, nicknamed the "Black Rome" in reference to its role as the center of Candomblé practice."⁶

⁵. Ângelo Nonato Natale Cardoso, "A Linguagem dos Tambores" (PhD diss., Universidade Federal da Bahia, 2006), 1.

⁶. Stephen Seika. "Mediated Authenticity: Tradition, Modernity, and Postmodernity in Brazilian Candomblé." *Nova Religio: The Journal of Alternative and Emergent Religions* 11, no.1 (2007): 4.

The first African slaves were brought to Brazil during the sixteenth century, as shown in the following figure, from Guinea's route, the "*Rota de Guiné*". In the subsequent century, the slave-labor force coming from "*Rota de Angola*", Angola's route, predominates in the city of Salvador. During the eighteenth century, the Portuguese slave-traders used the "*Rota de Mina*",⁷ and sold slaves in the city of Salvador as well. The "*Rota de Mozambique*" was created after the English crown declared the slave trade illegal. The British Navy ruled the sea commercial traffic during the nineteenth century, and this route was used to avoid control and continuing with the illegal human trafficking.⁸

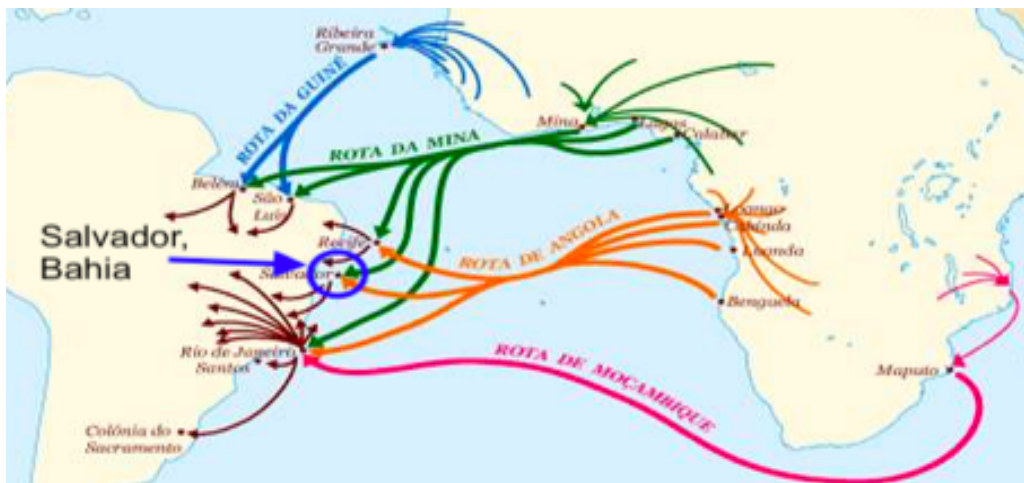


Figure 1. Brazilian slave traffic routes.⁹

⁷. Roger Bastide, *As Américas negras: as civilizações africanas no Novo Mundo*. (São Paulo: Editora Difel, 1974), 12.

⁸. "Rotas da Escravidão", on Só História website, accessed September 5, 2020, <http://www.sohistoria.com.br/ef2/culturaafro/p5.php>.

⁹. *ibid.*

The Candomblé's African elements that survived came from several regions. The Portuguese crown used only two of the four routes shown in the above figure to provide slave-work force on Salvador. First, from the Congo river basin, through Angola's route, the captives brought elements from the *Bantu* culture. Through this route, the enslaved people came, mostly, from the current countries of Angola, Zambia, and Mozambique among others. Second, from Guinea's Gulf, through *Mina's* route, the slave ships brought people associated with the ethnic groups denominated as "*Nagôs*" or *Yorubá*. They came, roughly, from the current countries of Benin, and Nigeria. Another group, the "*Jejes*" came from the former kingdom of Dahomey situated, roughly, in parts of the current countries of Nigeria and Benin. The *Jejes* is a name that designate various ethnics groups such as the *Fon*, *Ewe*, *Ashanti*, and *Fanti* people also coming from *Mina's* route. They came from parts of the current countries of Benin, Togo, and Ghana, among others.¹⁰

Nações and terreiros, diverse liturgies in Candomblé houses

The term *nações*, nations, have a different meaning among members of Candomblé communities that extrapolates its geographical and political connotation. The term has its origins in the separation of African ethnic groups. During the late eighteenth-century, encouraged by colonial administrators and Catholic authorities, some brotherhoods, called *irmandades*, reunited different African communities. The initial purpose was to foment the rivalry through the African people, avoiding a possible development of cohesive social class consciousness.¹¹ Paradoxically, this situation propitiated the organization of the enslaved African groups that adopted the term

¹⁰. Nei Lopes. "Religiões Afro-brasileiras: Um Novo Olhar." *Afro-Hispanic Review* 29, no. 2 (2010): 197.

¹¹. Stephen Seika. "Mediated Authenticity", 8.

“nations” to reformulates their own worldviews in an adverse social context. The elements that differentiate each nation are the ritual language, the songs, dances, instruments, especially the drums.¹² During the second half of the nineteenth century, after the end of the slave trade in Brazil, the ethnic denomination fell in disuse by the local authorities, however, it survived among the African communities and its descendants. In this way, the term *nações*, nations, ceased to designate people from a specific ethnical group. Presently, the word *nações* is used to denominate a particular liturgy defined by its own theological approach in the *Candomblé* liturgical prism.¹³ The prominent nations groups are the *Angola* nation, the *Jeje* nation, and the *Ketu* or *Nagô* nation.¹⁴ These liturgies, as mentioned before, can be identified by the use of their own language used in songs, and their own atabaque performance approach. In this way, the “*Candomblé de Angola*” nation is associated with the *Bantu* song language and culture. It has its own *atabaque* repertoire played, differently from other nations, without sticks. The *Fon* or *Mina* culture is associated with the “*Candomblé de Jeje*” nation, and the Yorubá or “*Nagô*” culture is associated with the “*Candomblé Ketu*” nation.¹⁵ All of these traditions have their own language: the *Fon* language is related to the *Jeje* nation and the Yoruba language is related to the *Ketu* nation expressed in their liturgical songs and prayers. Also, both nations play the atabaques with wooden drumsticks, and hands. A common practice between these nations is to borrow liturgical elements, overlapping and

¹². Luis Nicolau Parés, *A Formação Do Candomblé: História E Ritual Da Nação Jeje Na Bahia*. (Campinas: Editora Da Unicamp, 2018), 101.

¹³ Ibid, 102.

¹⁴. Stephen Seika. Idem.

¹⁵. Reginaldo Prandi. "African Gods in Contemporary Brazil: A Sociological Introduction to Candomblé Today." *Ibero-amerikanisches Archiv Neue Folge* 24, no. 3 (1998): 331.

sharing different traditions. This dissertation focuses on part of the Candomblé *Ketu* percussion repertoire.

The *terreiros* are the physical place where the Candomblé ceremonies take place. Likewise, is where the believers learn the traditions that are orally passed down through generations, including the education of master drummers. The atabaque players, in order to keep a clear lineage through a specific traditional musical branch, legitimize themselves according to whom or from which *terreiro* they have learned.¹⁶ However, the *terreiros* follow their own rules and are, in a certain way, independent from each other.¹⁷ Unlike other religions, the Candomblé has no sacred book with centralized guidelines for all their worship places.¹⁸ Each “*Ilê*”, or *terreiro* communities follow their own hierarchy. The leaders are known as “*ialorixás*”, or “*mãe-de-santo*” for female leaders, and “*babalorixás*” or “*pãe-de-santos*”, for male leaders. These authorities seek to keep their ancestor’s traditions, but, eventually, some traditions are adapted for their own *terreiro* context.¹⁹

The first Candomblé *Ketu* *terreiro* is the *Ilê Asé Iyá Nassô Oká*, founded, probably, in 1830²⁰ in the city of Salvador. From this *terreiro*, after some disputes related to leadership successions,²¹ two important *Ketu* houses emerged, first the *Ilê Iyá Omin*

¹⁶. Cardoso, “A Linguagem dos Tambores”, 19.

¹⁷. Ibid, 3.

¹⁸. Ibid, 4.

¹⁹. Idem.

²⁰. Ibid, 16.

²¹. Ibid, 18.

Axé Iyá Massê, known as *terreiro de Gantois*, founded in 1849,²² and, *Ilê Axé Opô Afonjá*, founded in 1910,²³ both *terreiros* are situated in Salvador as well. The primary sources for this dissertation, the atabaque *rum* solos, were performed by Italossy Alexandro and Alisson de Souza. They belong to the “*Ilê Àse Oyá Orirí*”, *terreiro* situated in the Curitiba metropolitan area. This house is led by the *ialorixá* Tatiana De Aben Athar and it comes from the *terreiro de Gantois* lineage, representing its sixth generation.²⁴ A third primary source is from a video entitled “*A Orquestra de Candomblé da Nação Ketu*” produced by Hank Schroy and Bira Reis.²⁵ I transcribed the atabaque part played by Nivalci Ribeiro corresponding to the toque *ijexá* included in the mentioned production. The performers featuring in this video are from the Candomblé house known as “*Casa de Oxumarê*”, from the city of Salvador.

***Xirê*: song, rhythm and dance around the *orixás*’ archetypes**

The *orixás* are the sacred entities in the Candomblé *Ketu* tradition. The *Jeje* and *Angola* traditions call the deities *voduns* and *inquices* respectively. The Candomblé *Ketu* is a religion that is organized around the *orixás*’ worship²⁶ expressed in the *xirê* rituals. *Xirê* is a public celebration where an *orixá*, or a group of *orixás* are honored.²⁷ In the *xirê*

²². “Ilê Iyá Omi Àse Iyamasé”, on Terreiro do Gantois website, accessed September 22, 2020, <http://terreirodogantois.com.br/index.php/o-terreiro/http://terreirodogantois.com.br/index.php/o-terreiro/>.

²³. “Ilê Axé Opô Afonjá”. on Pesquisa Escolar website, accessed September 22, 2020, <http://basilio.fundaj.gov.br/pesquisaescolar>.

²⁴. Vania Galliciano, “Candomblé, Práticas Educativas e as Relações de Gênero no Espaço Social Onde Filhas e Filhos De Santo Aprendem e Ensinam Por Meio Da Oralidade” (master diss., Universidade Estadual do Centro Oeste, Guarapuava, Brazil 2015), 39.

²⁵. “A Orquestra do Candomblé da Nação Ketu”, directed by Hank Schroy and Bira Reis (Salvador, BA, Brazil: Oficina de Investigação Musical, 2011), DVD.

²⁶. Aurino José Góis. “As Religiões de Matrizes Africanas: o Candomblé, Seu Espaço e Sistema Religioso.” *Horizonte* 11, no. 29 (March 27, 2013): 323.

²⁷. Cardoso, “A Linguagem dos Tambores”, 213.

the music exerts a communicative function and it is closely linked to the dance and the *orixás*' mythological aspects.²⁸ The deities, known as *orixás*, are identifiable by their archetypal myths and nature elements, as well as by specific *toques*, and songs. The *xirê* is a performance where the master drummer interacts with the *orixás*, performing the atabaque vocabulary. The *xirê* illustrates the liturgical musical situation where the atabaque performance is taking place in its original environment.

The *xirê* begins saluting every *orixás* of the *Ketu*, or *Nagô*, pantheon. The exception is *Oxalá*, which is acknowledged at the end of the ceremony.²⁹ After this, the ceremony concentrates on the *orixá* honored in the event. In these ceremonies, like previously stated, and differently from western classical music traditions, the music is not an aesthetic phenomenon that fulfills feelings and emotions,³⁰ the music aims to stimulate the devotee's trance. Throughout the time of the *xirê*, the devotees incorporate the energy of the *orixás*. As mentioned by Seika, "Candomblé practice revolves around the pantheon of *orixás* and other spirits who possess their devotees in public ceremonies...".³¹ The initiated, in trance, represent characteristic dances with gestures that represent symbolic individual *orixás* attributes as well as mythical episodes of the entity.³² The dances are reinforced by songs, known as *cantigas*, all led by the *alagbê*, chief percussionist that plays simultaneously the *rum* drum. As stated by Candemil,

²⁸. Luciano Da Silva Candemil, "As Linhas-guia das Melodias do Candomblé Ketu: Reconstrução das Transcrições de Camargo Guarnieri" (Master diss., Universidade do Estado de Santa Catarina, Brazil, 2017), 30.

²⁹. Ibid, 338.

³⁰. Reginaldo Prandi, *Segredos Guardados: Orixás na Alma Brasileira*. (São Paulo: Companhia das Letras, 2005), 179.

³¹. Stephen Seika. "Mediated Authenticity", 7.

³². Xavier Vatim. "Musique Et Possession Dans Les Candomblés De Bahia: Pluralisme Rituel Et Comportemental." *Cahiers De Musiques Traditionnelles* 19 (2006): 192.

It is extremely important that the *alagbê* and the *ogãs* know the particular characteristics of each *orixá*, which are linked to mythology. As each deity has its own archetype, reflected in specific gestural movements, this fact influences the *toques* execution, especially in the atabaque *rum*'s musical phrases, the lowest drum, responsible for the dialogue with the dance, due to the fact that exists specific rhythms for each *orixá* and for specific moments of the rituals.³³

The *alagbê* is also an *ogã*, a hierarchy masculine figure that executes various functions, including playing in ceremonies. One of the *ogã* characteristics is that he does not experience the trance or the possession phenomena. During Candomblé rituals, the atabaque performances are exclusively reserved for male devotees.

The myths are a set of different narratives transmitted through oral traditions that describes the *orixás*' attributes, constituting of natural elements, as well as certain aspects of the society and individual life.³⁴ In order to illustrate how the atabaque performance, song, and dance are organically integrated into the *orixá* myths, the *orixá Ogum*, is taken as an example. *Ogum* governs the metallurgy, the iron element, and the war. Also, *Ogum* rules the roads and routes.³⁵ In one of the oral tradition's narratives, *Ogum* is acknowledged as the trailblazer *orixá* that opens the pathways for the other *orixás*.³⁶ During the dance, this part of the myth is reflected in his arms movements simulating a sword that opens a track in the rainforest.³⁷ At the same moment, the *rum* drum corresponds to these movements with a specific rhythm³⁸. In this moment, as illustrated in the following figure, the *rum* drum accents beat 1, 3 and 4 with a staccato stroke, while

³³. Candemil, "As Linhas-guia das Melodias do Candomblé Ketu", 32. Translated by the author.

³⁴. Reginaldo Prandi, *Mitologia Dos Orixás* (São Paulo: Companhia das Letras, 2001), 20.

³⁵. Ibid, 21.

³⁶ Cardoso, "A Linguagem dos Tambores", 273.

³⁷ Lucia Maria Alves de Oliveira, "A Dança dos Orixás e suas Representações Sociais nos Candomblés Nagô" (PhD diss., Universidade do Estado do Rio de Janeiro, Brazil, 2014), 58.

³⁸ Italossy Alexandro Tarachuck, interviewed by the author, November 2, 2020.

beat 2 is stressed by an open stroke. This give us an idea how the drums are linked to the dance and the song. Chapter Two specifies details addressing atabaque music notation.

The image displays a musical score for a piece titled "Xalarê". It consists of four staves: Voice, Rum, Rumpi Lé, and Agogo. The time signature is 12/8. The Voice staff is in treble clef and contains the lyrics: "O ni le ó — A ko ro O ni rê O re gue de Xa la". The Rum staff is in bass clef and features a complex rhythmic pattern with many beamed notes and rests. The Rumpi Lé staff is also in bass clef and shows a similar rhythmic pattern. The Agogo staff is in bass clef and displays a simpler rhythmic pattern with beamed notes. The score is divided into two systems, with the second system starting at measure 3.

Figure 2. Transcription of “*Xalarê*”, between 0:38 and 0:46.³⁹

³⁹. Juan Megna, “Xalaré Ogum Onire Oreguede”, *YouTube video*, 1:55, January 24, 2021. <https://youtu.be/uUJcI9IJdRs>

During the *xirê*, the *orixá*, possessing the devotee's body, recognizes his own songs and *toques* and he responds with specific movements. Conversely, the atabaque player receives the body movement as a signal to perform a specific rhythmic phrase,⁴⁰ denoting a reciprocal communication between the atabaque performer and the devotee. In this way, like in other West African traditions, the Candomblé Ketu liturgical music is indivisible from its ritualistic context.⁴¹

Candomblé Ketu percussion quartet ensemble



Figure 3. Candomblé *Ketu* percussion quartet ensemble. From right to left: the *gā, lé*, *rumpí* and the *rum* drum.

⁴⁰. Lucia Maria Alves de Oliveira, “A Dança dos Orixás”, 233.

⁴¹. Candemil, “As Linhas-guia das Melodias do Candomblé Ketu”, 43.

The instrumental music in the Candomblé public worship is executed by the percussion quartet ensemble. The percussion ensemble is formed by the *atabaque* trio and an *agogô* bell also called *gã*. The ensemble's function is the execution of the *toques*, to interact with the dance and songs, and to stimulate the devotees' possession during the ceremonies.⁴² The etymology of the word *atabaque* comes from the Persian word “*tablak*” probably by the influence of the Sudanese-Muslim black population known as the “*Malés*”, present in the Salvador area during the early nineteenth century.⁴³ The *atabaque* drums trio is composed by the *rum*, the *rumpí*, the *lé* drums. The *rumpí*, the *lé* along with the *gã* play constant rhythmic patterns and as mentioned before, the *alagbê*, the master drummer, improvises through the *rum* drum. Since one of the challenges of this dissertation is to synthesize the *rum* rhythms with the fixed patterns corresponding to the rest of the instruments of the Candomblé ensemble, this section describes the percussion instrumentation that the drum set solos are based on.

The *gã* is a metal idiophone formed by one bell or two-note double bell connected by a piece of metal. It is struck with a metal stick and is commonly used in Brazilian popular music genres such as samba and *baião*. Its function in the ensemble is to provide a clear reference to the rhythmic pattern ostinato that the *toque* is built on.⁴⁴ The word *gã* and *agogo* are used as synonyms in the present thesis. Another function of the *gã* is to announce the next *toque* in a song or rhythm sequence by playing its corresponding

⁴². Ibid, 48.

⁴³. Marcos Antônio Marcondes, “Atabaque.” In *Enciclopédia Da Música Brasileira: Erudita, Folclórica, Popular*, 2010, 56.

⁴⁴. Ibid, 49.

ostinato pattern.⁴⁵ In Chapter Two the ostinato and rhythmic pattern concepts are explained in further detail.



Figure 4. One-bell gã.⁴⁶



Figure 5. Two-bell gã.⁴⁷

The atabaque trio, the *rum*, *rumpi*, and *lé*, are convex membranophone drums. The atabaques are formed by a drum shell made with hardwood, and a drumhead, generally a goatskin, attached to a metal ring. The drumheads can be tuned by various mechanisms, such as cord tension attached to the ring, wood wedges, and, less

⁴⁵. Ibid, 55.

⁴⁶. Image extracted from “A Orquestra do Candomblé da Nação Ketu”, directed by Hank Schroy and Bira Reis (Salvador, BA, Brazil: Oficina de Investigação Musical, 2011), DVD.

⁴⁷. Idem.

commonly, by a nut and bolt like a commercial contemporary conga drum. The drums have different forms and sizes. The *rum* is the biggest and the lowest tuned drum, the *rumpí* is the medium size drum, and it is tensioned in a higher tune than the *rum*, and the *lé* is the smallest and highest-tune drum.⁴⁸ Since the atabaques shape and size are similar to drums found in other African and Latin American countries, it is difficult to determine the origin of the format of the drums. However, the names of each drum are in the *Fon* language, meaning, *rum* as, literally, “drum”, *rumpi*, “second drum”, and *lé*, “the little one”.⁴⁹ It is important to remember that the *Fon* language comes from the former kingdom of *Dahomey* and is associated with the *Candomblé Jeje* nation. This is a shred of evidence that the Ketu nation incorporated elements from other liturgies, allowing a cultural permeability among Afro-Brazilian cultures.

As indicated previously, the atabaques are played with *aguidavis*, a type of wooden sticks, and with hands only. A wooden platform, illustrated in the following figure, is a common device that helps with the sound quality, projecting the atabaques vibrations. The atabaques are considered sacred by the *Candomblé* communities and are subject to a ritual process in order to perform in the ceremonies.⁵⁰

⁴⁸. Cardoso, “A Linguagem dos Tambores”, 55.

⁴⁹. Prandi, *Segredos Guardados*, 180.

⁵⁰. Ibid, 56.



Figure 6. Atabaques on riser platforms.⁵¹

Additional groups of instruments, other than those belonging to the percussion quartet ensemble, represent intrinsic elements of specific deities. These instruments are the *arô*, related to the *orixá Oxossi*; the *xerê* related to the *orixá Xangô*; a small bell related to the *orixá Omolu or Obaluaiê*; and the *adjá*, related to the *orixá Oxalá*.⁵² The word *açê* means the essential vital force by *Candomblé* believers. This is a word constantly repeated in the ceremonies. These objects are classified by scholars as “foundational instruments”⁵³ and carry the *açê* of the deities, inducing the trance to the believers as well as the atabaques. Nonetheless, since are not related to the timelines and the *toques*,⁵⁴ these instruments are not part of the analysis of the present dissertation. Chapter Two explores the performance aspects related to the percussion quartet ensemble, aiming to construct a background applicable to the drum set solos.

⁵¹. Photo credit: Adriane Aragon. From left to right: the *rum*, *rumpí* and *lé* drums.

⁵². Cardoso, “A Linguagem dos Tambores”, 48-49.

⁵³. Ibid, translated by the author “*Instrumentos de Fundamento*”.

⁵⁴. Candemil, “As Linhas-guia das Melodias do Candomblé Ketu”, 48.

CHAPTER TWO: ATABAQUE PERFORMANCE ASPECTS TOWARDS A DRUM SET ADAPTATION

The overall sound in the Candomblé Ketu percussion, as an Afro-diasporic music ensemble, exhibits dramatic and contrasting qualities predominating a heterogeneous sound rather than similar sonorities. As opposed to a string quartet homogenous sound sonority, in which are expected similar timbres of bow string instruments, the combination of different drum tunings, low-medium-high pitches, plus the agogo bell ostinato patterns, allows a clear differentiation of defined sound textures among the instruments.⁵⁵ The timbre and rhythmic-contrast between the *rumplé*, *lé*, and *gā* fixed patterns allows the soloist to develop his percussive “speech” during the performance on the *rum* drum, displaying not only rhythm lines but also timbre variations that, with the rest of the ensemble, defines the whole group's sound texture. The analysis of these elements includes performance challenges related to the final objective of the present dissertation; the drum set solos. These challenges are based both in the coordination of limbs and the delineation of the timbres and rhythmic-components of the *Ketu* percussion ensemble. In such a manner, the study of the ensemble's sonority organization supports aesthetical decisions in choosing timbral approximation on the drum set, emulating several performance aspects covered in the following subsections of this chapter.

⁵⁵. Olly Wilson “The Heterogeneous Sound Ideal”, 157–71.

Timbre aspects

According to the author's experience in three different countries as a teacher and as a performer,⁵⁶ it is commonplace to associate rhythms patterns coming from different latitudes only to its written aspects outside of its cultural context. In this way, the rhythm patterns, associated with musical genres, are usually related to their vertical and mathematical relationship with measured beats without considering its performance nuances related to a particular genre. More, these mathematical measurements disregard timbre aspects, both in performance aspects and more frequently in transcriptions. A striking example is the *tresillo* figure, a pattern commonly associated with several genres around the world.



Figure 7. Tresillo figure.

Nina Graeff, eloquently states,

Only its temporal aspect, as shown above, this ‘rhythm’ can be found in different parts of the world, as in the traditional music of South Korea, Turkey, Angola, and even in Samba de Roda. However, considering the instruments that characterize each note and its accentuation, the rhythm becomes as diverse as the traditions in which it occurs.⁵⁷

⁵⁶. Juan Megna was born in Buenos Aires, Argentina, and developed his educator and performance career between Brazil and the United States.

⁵⁷. Nina Graeff, “Fundamentos Rítmicos Africanos para a Pesquisa da Música Afro-Brasileira: o exemplo do Samba de Roda” *Revista da Associação Brasileira de Etnomusicologia Música e Cultura*, no.9 (2014): 2. Translated by the author.

The next two figures are two different approaches of the *tresillo* figure from different South American cultures: the Brazilian northeastern baião, and the Argentine milonga, a genre used in *tango* music. Even though the time signatures are 2/4 and 4/4 respectively, both examples share, in terms of western music notation, the same spatial proportion in its respective measures. Nevertheless, these are two totally different timbre performance approaches. The *baião* line, figure 9, imitates a *zabumba* drum rhythm pattern in which the bass mutes the first beat and accenting the fourth sixteenth note. On the other hand, the milonga bass line, figure 8, follows a legato pattern from the habanera rhythm.⁵⁸ In consequence one can see two different approaches oriented by two contrasting sonorities.

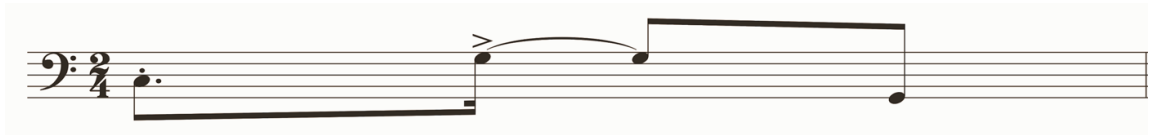


Figure 8. *Baião* bass line example.



Figure 9. *Milonga* bass line example.

⁵⁸. J. Robijns, and Zijlstra Miep, "Milonga." In *Algemene Muziek Encyclopedie* 6, 1982, 333.

In this way, the timbre aspects, among other elements, determines the ensemble's intrinsic musical identity reflected by the holistic sonority of the styles. This principle is applicable to the Candomblé percussion quartet. According to Ângelo Cardoso: "Whoever wants to understand the *toques* of the *Nagô* religion without considering the timbre aspects would be the same as trying to understand a Mozart melody centered only on the rhythmic aspects".⁵⁹ The timbre allows a logical order to the rhythmic lines, giving an organization to the rhythmic phrasing. The repetition of sequences using the same timbres, in most cases, have a specific significance, whether used in a *toque* sequence or used in a *rum* line. Again, according to Cardoso,

The range of timbres used in *Candomblé toques* is not unlimited. In fact, the timbres used in the *toques* are found mainly in a number of eleven ... This limit, as well as the limitation of a scale, helps in the *toques* ' unit perception, since the numerical delimitation of the timbres leads to an inevitable repetition, facilitating, therefore, the listener's perception.⁶⁰

The timbre limitation provides a sound palette that facilitates the construction of phrases and rhythm patterns, consequently, defining a prism of sound texture. This framework helps to provide a clear timbre spectrum in order to build drum set solo adaptations. Consequently, the timbre musical notation provided in Ângelo Cardoso's work, illustrated in the following figures, is used as a model in all the cited atabaque transcriptions. This model classifies each of the atabaques sounds in a concise manner, using traditional music notation in terms of spacing distribution within the measures. Cardoso changed the notes heads and some of the stems in the musical notation to signalize the atabaque timbres. In addition, Cardoso divided the eleven-timbre

⁵⁹. Cardoso, "A Linguagem dos Tambores", 167, translated by the author.

⁶⁰. Ibid, 169.

classification into two forms: pure forms played by one hand, whether with a stick or without it; and, mixed forms, played by both hands. The author of the present work adds one single timbre musical notation, totaling twelve timbre notations. The *gā* has the same metallic timbre and is notated in standard rhythmic figures. In the case of the two-bell *gā* the notation is separated into two different spaces. The highest sound is in the upper space and the lowest in the bottom space.

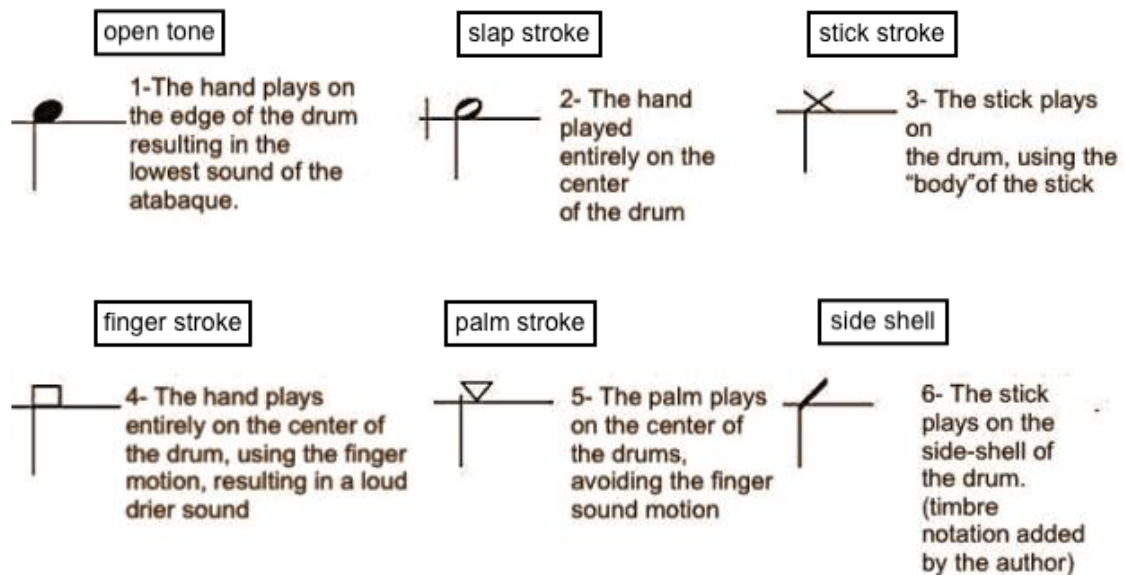


Figure 10. Cardoso's pure forms. Atabaque timbre notation.

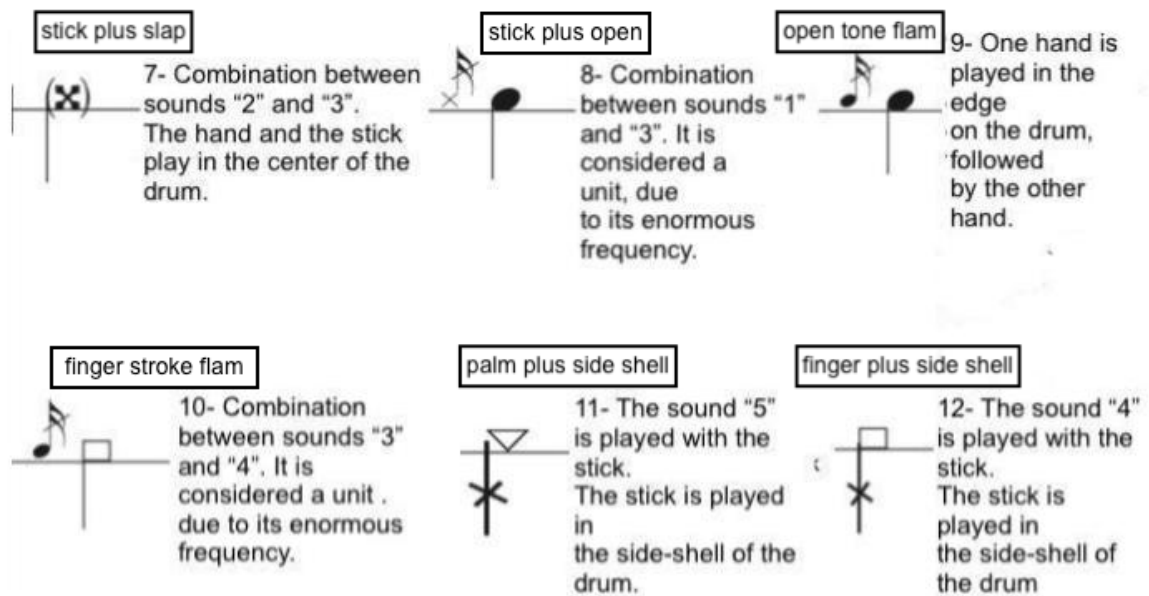


Figure 11. Cardoso's mixed forms. Atabaque timbre notation.

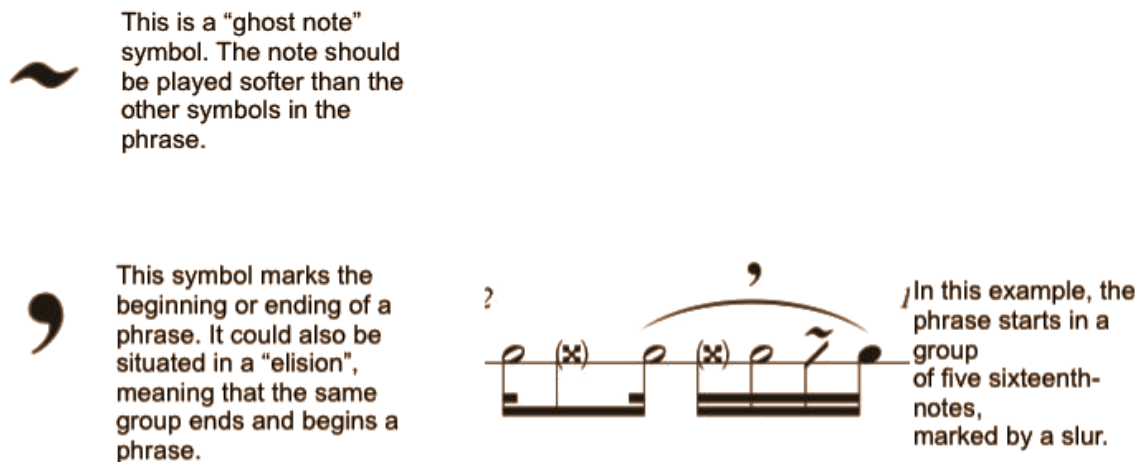


Figure 12. Atabaque articulations.

The inclusion of timbre notation supports the analysis of the atabaque ensemble in order to facilitate the process of choosing a particular sonority on the drum set adaptation. However, traditional music notation has limitations whit regards of African diasporic ensembles. Some of these limitations are discussed in the following section.

Transcription limitations, musical notation.

In a general sense, the benefits of the musical transcription reside in the attempt to represent a sound through abstracted symbols by a determined musical notation. In the present dissertation, the process was satisfactory since it allowed the author to focus on a detailed hearing for a later drum set adaptation. However, it is necessary to consider the incompatibility of traditional western notation when analyzing the *Ketu* percussion ensembles. During the transcription process of the primary sources, I struggled, mainly, with microtiming elements in the performances. As Cardoso states in his dissertation, “when transcribing candomblé music ... I feel myself adjusting the sound durations in order that they fit into traditional notation.”⁶¹ The traditional music notation cannot handle the spacing distribution among the beats because it presupposes a proportional interpretation among the figures played along in the measures. As noted during the transcription process, I could hear different interpretations of the same fixed pattern. For example, the *vassi* agogo pattern represented by a 12/8 ternary subdivision time signature. I compared, through a digital audio editor two recordings of the same *vassi* 12/8 fixed pattern performed with a metronome pulse reference. Through the following figures, it is graphically represented in two variables: one the upper horizontal line,

⁶¹. Cardoso, “A Linguagem dos Tambores”, 66.

representing the duration, and second, the vertical line that represents the attacked percussive sound of the agogo bell. The *toque vassi* is also represented by the traditional western music notation below each chart. The arrows represent where each beat “falls” in the *vassi* pattern. In addition, the red lines allow the observer to compare the exact spacing of each percussion attack taking the “arrow” beats as a reference. As noted in the figures, both graphics demonstrate two different performance approaches in a one-measure example. First, the *vassi* agogo bell pattern is extracted from the Songbook *Candomblé*.⁶² In this work, this pattern is denominated as *ilú de Ogún* and it is played by Raul de Souza, a percussionist from Rio de Janeiro. Second, the same agogo bell pattern, executed by Marcos Odara, a percussionist from *Casa de Oxumaré*,⁶³ from Salvador. Since the beats are taken as spatial references it could be deduced that on beat 1, despite its different bpm,⁶⁴ the distance between the first and the third eight-note of the Songbook *Candomblé* are shorter than the *Casa de Oxumaré* version. On beat 2, the Songbook *Candomblé*’s version plays the two eight-notes “closest” to each other, while the *Casa de Oxumaré*’s version both eight-notes are played more spread out between beats 2 and 3. On beat 3, the Songbook *Candomblé*’s version plays the quarter note figure closest to the eight-note rest on beat 3, while the *Casa de Oxumaré* plays the same figure more distant to the eight-note rest. Beat 4 has the most striking difference, while the Songbook

⁶². Lulla Oliveira, Tânia Vicente and Raul de Souza, *Ritmos do Candomblé, Songbook*, (Rio de Janeiro: Abbetira Arte e Produções, 2008), 64.

⁶³. “A Orquestra do Candomblé da Nação Ketu”, directed by Hank Schroy and Bira Reis (Salvador, BA, Brazil: Oficina de Investigação Musical, 2011), DVD.

⁶⁴. Bpm means beats per minute.

Candomblé's version plays almost “right on the beat,” the *Casa de Oxumaré* version plays slightly “behind the beat.”

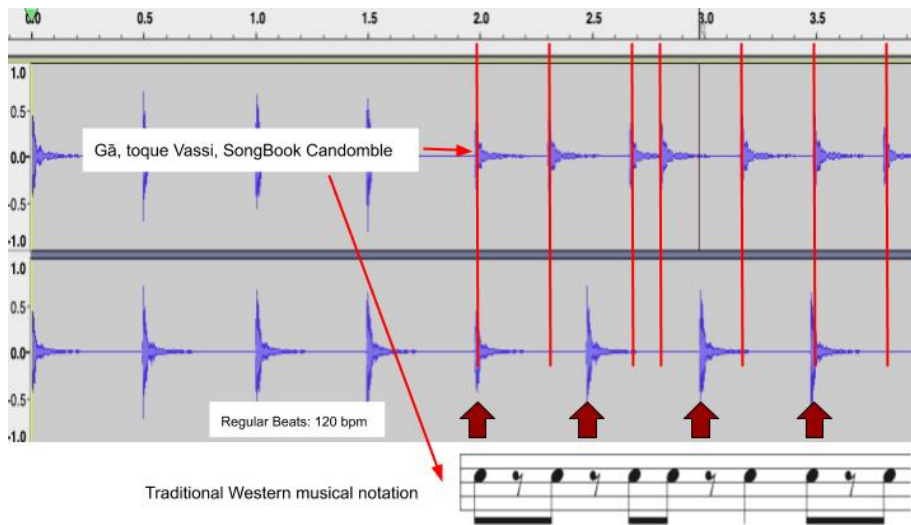


Figure 13. Comparison: *Vassi* timeline, Songbook Candomblé.

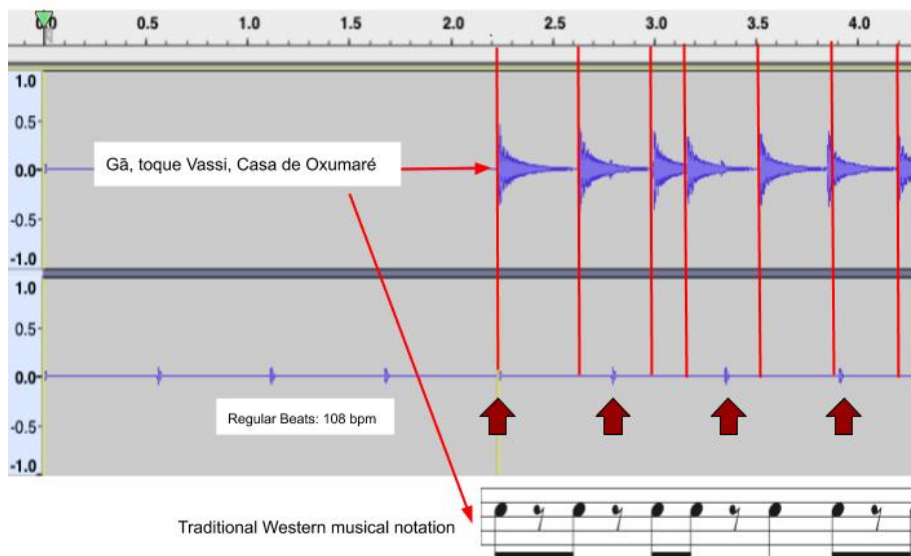


Figure 14. Comparison: *Vassi* timeline, *Casa de Oxumaré*.

Microtiming aspects in Afro-diasporic ensembles have been researched by several reputed scholars, such as James Koetting in his publication entitled “The Analysis and Notation of West African Drum Ensemble Music”,⁶⁵ and Gerhard Kubik in his work entitled “Theory of African Music. Vol.1”,⁶⁶ among many others. They offer alternative analysis methods that are not part of this dissertation. Despite this fact, it is important to highlight that these aspects affect considerably the performance of the Candomblé percussion ensemble, and in consequence, the further adaptations on the drum set. The graphic analysis and alternative notation help to prove the existence of discrepancies regarding Western standard music notation. Nonetheless, from a performer’s standpoint, the detailed hearing process is more important than finding an ideal music notation. Hence, in the present work, and despite the fact that the author is aware of the Western musical notation’s discrepancies, the standard notation is used as a means to reach a specific goal: to register a logical order of musical events in order to elaborate a drum set adaptation.

Timeline, clave and time cycles patterns

The timelines are, in Afro-diasporic ensembles, constantly repeated patterns performed by a single instrument timbre quality. Its role is to provide a clear temporal reference to the rest of the ensemble.⁶⁷ The timeline pattern is the basic rhythm metric framework where the rest of the ensemble builds its rhythms. The timeline concept was

⁶⁵. James Koetting. “The Analysis and Notation of West African Drum Ensemble Music.” *Selected Reports in Ethnomusicology* 1, no. 3 (1970): 116–46.

⁶⁶. Gerhard Kubik. *Theory of African Music*. Vol.1. Wilhelmshaven: Florian Noetzel, 1994.

⁶⁷. Nina Graeff, “Fundamentos Rítmicos Africanos,” 11.

developed by Kwabena Nketia and it addressed the analysis of African music.⁶⁸ In the same way, the clave concept⁶⁹ is addressed to Afro-Cuban music analysis. Timeline and *clave* are used as synonyms in the present dissertation. In the case of the Candomblé percussion, the timeline is performed by the *gã* by a harsh metallic timbre. Its sound contrasts dramatically with the rest of the ensemble.

During a Candomblé percussion performance, the timeline externalizes the basic pulse of the *toque* through a pattern. The subdivision of the beats is considered, in this context, as the basic pulse of the *toque*.⁷⁰ Hence, the timelines studied in this dissertation are divisible by sixteen, twelve, and eight basic pulsations.

⁶⁸. J. H. Kwabena Nketia. *The Music of Africa*. (New York: W.W. Norton, 1974).

⁶⁹. David Peñalosa, *The Clave Matrix: Afro-Cuban Rhythm: Its Principles and Origins* (Redway, CA: Bembe Books 2009).

⁷⁰. Nina Graeff, “Fundamentos Rítmicos Africanos,” 7.

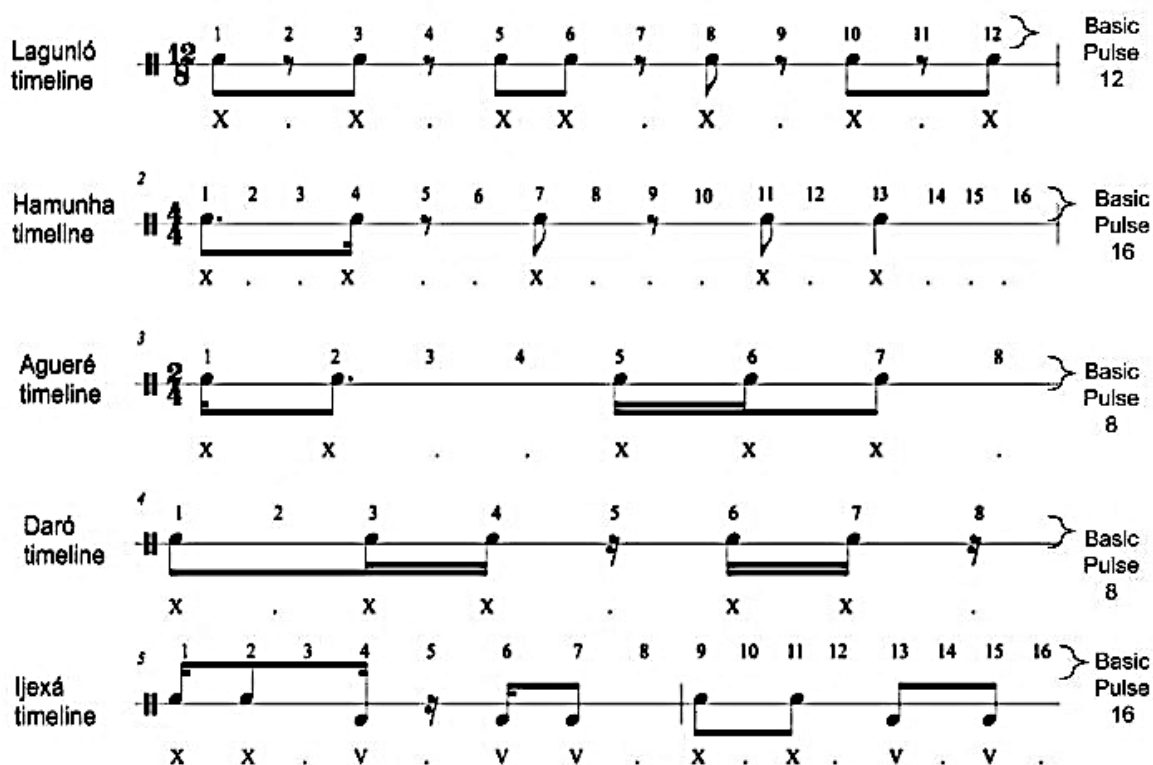


Figure 15. Timelines. Basic pulse structures.

As noted in the previous section, the articulation of the basic pulse is subjective, due to the different micro-rhythm interpretations. In the Afro-diasporic ensemble context, instead of counting each pulse vertically, the timeline represents the pulsation by the interpretation of a basic pattern, providing a clear reference to the percussion ensemble. According to Nketia, “...the timeline is sounded as part of the music, it is regarded as an accompanying rhythm and a means by which rhythmic motion is sustained”. In this manner, the timeline displays a basic pattern in a divisible form, as well as the basic pulse and density referent of the percussion ensemble.⁷¹

⁷¹. Nketia. *The Music of Africa*, 132.

Other scholars, such as Willie Anku, attributes a circular character to the timeline, re-defining it as time cycles. According to Anku: “This time Line (sic) concept of the bell rhythm ... translates as a time cycle because African music is perceived essentially as a circular concept rather than linear.”⁷² The timeline circularity consists to take any point in the cycle as a starting spot. In this case, a circular representation helps to understand the concept that eliminates the notion of beat “1” as a strong beat. During my brief experience studying the atabaque drums, I noted that the players started in different spots in the *toque*. For example, in the *rum* drum corresponding to the *toque lagunló*, Italossy, started on the third beat of a phrase, while on other occasions, he started on beat one of the regular 12/8 timeline.

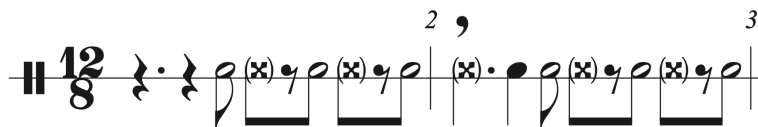


Figure 16. Toque *lagunló*, measures 1 and 2.

⁷². Willie Anku. “Circles and Time: A Theory of Structural Organization of Rhythm in African Music.” *Music theory online* 6 (January 1, 2000): 2.

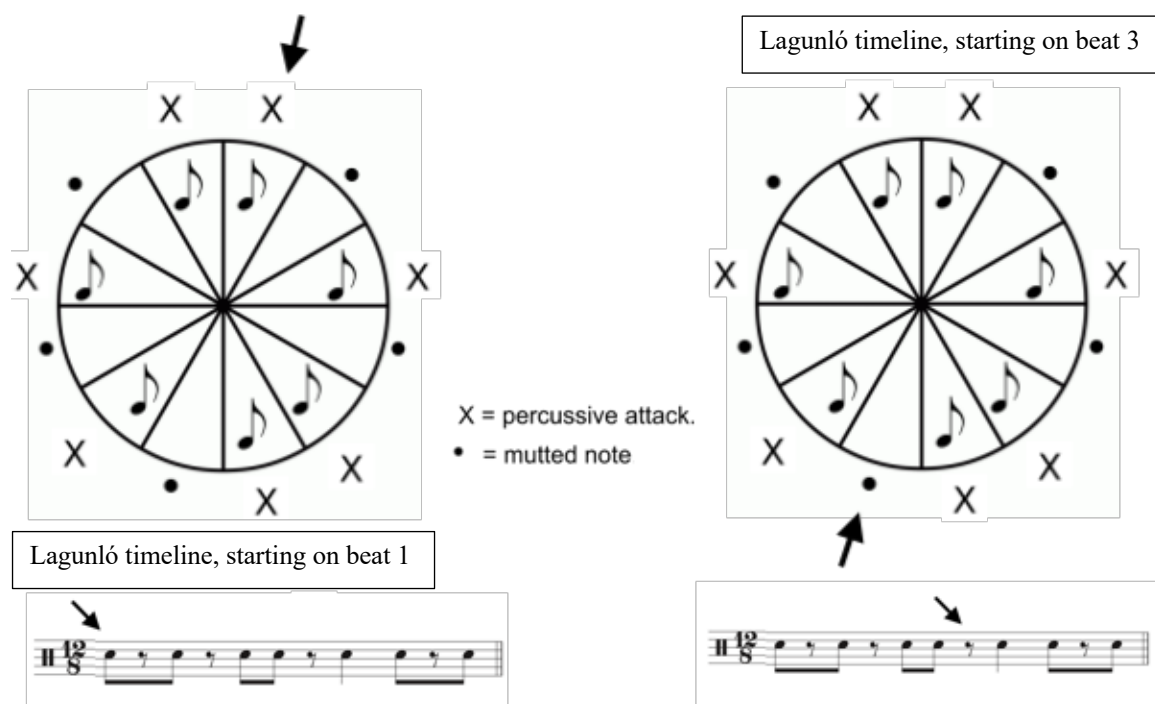


Figure 17. *Vassi/ lagunló* timelines or time cycles.

While this was normal for my professor and other players, this confused my sense of the initial point of the phrase. It was necessary for the author to avoid thinking about strong beats versus weak beats, a typical approach in Western classical theory, and paying attention to the timeline as a circular pattern.

Multilinear organization: the *toques*, base and *dobra*.

In order to explain the interaction of different instruments of the Candomblé quartet, the author uses the concept of the multilinear organization, where each instrument has a defined role.

Concerning Afro-diasporic ensembles, Nina Graeff states: “This multilinear organization reflects the different sound layers of the instruments and, at the same time,

the instrument's function, meaning that each timbre layer, or each instrument category, has a specific role in the ensemble".⁷³ In the case of Candomblé music, the multilinear organization is manifested through the percussion repertoire of the *toques*.

The *toques* characteristics, also known as *ritmo*, according to Cris Stover, "..., refers to the array of variably related cyclical rhythmic events that together define a particular base, or nexus of co-occurring basic parts that give a musical type its identity."⁷⁴ This particular base indicates how the *toque* is expected to sound in terms of rhythm lines interpretation, tempo, and dramatic character. In this way, the performer recognizes how to contribute to the overall sound of the ensemble. Again, stated by Stover,

In other words, *ritmo* (sic) refers to the basic form of the collective ensemble expression, irreducible to any main element (like a metric framework or timeline), that signals to insiders what type of musical expression is now being played and how one might productively participate. This is crucial in social music contexts, so a musician sitting in will know immediately how to contribute in a positive way.⁷⁵

The *toques* embody the multilinear organization, and its functions are distributed in three layers; first, the timeline pattern, second, the *rumpí*, and finally, the *lé* rhythm layer. These two layers combined form the *toque*'s base. The third layer is the phrasing of the *rum* drum, denominated as *dobra*. The following figure illustrates, through the *toque daró*, a base and *dobra* example.

⁷³. Nina Graeff, "Fundamentos Rítmicos Africanos," 6-7.

⁷⁴. Christopher Stover. "Contextual Theory or Theorizing Between the Discursive and the Material." *Analytical Approaches to World Music* 7 (2019): 6.

⁷⁵. Ibid.

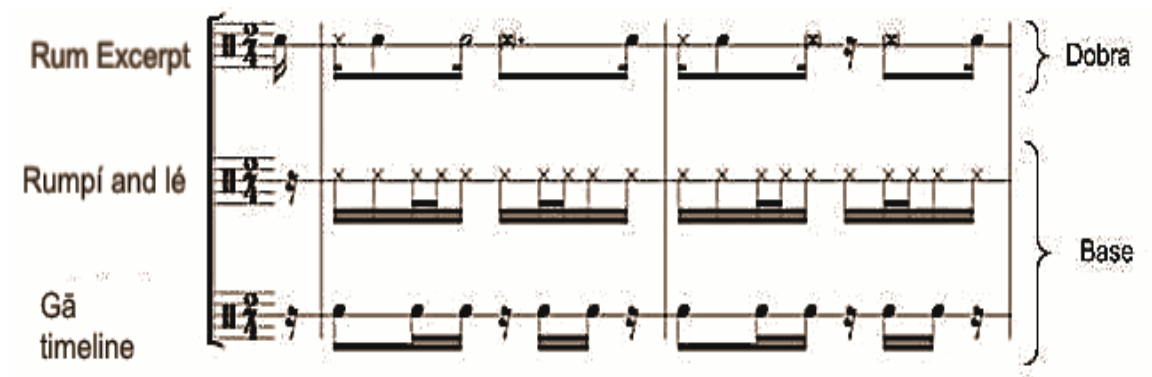


Figure 18. *Daró* toque. *Dobra* and base.

The first and second layers, the timeline and the *rumpí* and *lé* drums respectively, interact in two ways: by ornamenting the timeline and by complementing the layer figures. As ornamentation, the *rumpí* and *lé* drums embellish the timeline by playing in-between the *toques*' subdivision through fill-in the timeline figure with a dense rhythmic line. As shown on the previous *daró* toque figure, the *rumpí* and *lé* drums subdivided its rhythm line by eight sixteenth notes. The *rumpí* and *lé* line stresses the agogo's timeline by the use of thirty-two-notes on the third sixteenth-note of the first beat and the second sixteenth notes of the second beat. In the same way, as illustrated in the following figure, the *alujá* and *lagunló* *rumpí* and *lé* lines are divided by 12 eighth notes. The timeline is ornamented by the execution of all the 12 eighth notes stressed by a sort of flam anticipation.⁷⁶ These anticipations “fall” on the second eighth-note of the second beat and the third eighth note of the fourth beat ornamenting the *vassi* timeline.

⁷⁶ Flam is one of the American drum rudiments. To learn more, “International Drum Rudiments”, on Percussion Arts Society website, accessed November 13, 2020. <https://www.pas.org/resources/rudiments>

TOQUE ALUJÁ

rum drum (excerpt)

rumpí and lê

gã - timeline

TOQUE LAGUNLÓ

rum drum (excerpt)

rumpí and lê

gã - timeline

Figure 19. *Toques alujá* and *lagunló*. *Dobra* and base.

In a complementary role, the resulting rhythmic texture constituted by the *rumpí* and the *lé* drum layers, allows the *agogô* to fit in the base configuration as an independent rhythmic line. As observed in the following figure, the toque *ijexá*, the *rumpí*, and *lé* drums play two independent one-measure layers that complement the two-measure timeline pattern performed by the agogo bell.



Figure 20. *Ijexá's base*.⁷⁷

As previously mentioned, the base is the combination of the first and second layers of the multilinear organization. Finally, the third layer is the *dobra*, meaning the improvisation lines played by the *rum* drum. In this way, the *toque* has two basic elements: the base and *dobra*. Sometimes, the *toque* and *dobra* share the same name. As an example, we have the *daró dobra/toque*. Conversely, some *toques* share the same base but different *dobra*, like the *alujá*, *toque* dedicated to the deity *Xangô*, and the *lagunló*, dedicated to deities *Ogum* and *Oxaguiã*. Both *dobras* use the *vassi's* base.

Focusing on the *dobra*, the performance of the third layer is based on the interaction between different ritualistic elements, such as dance and song. In this musical context, some questions emerge: how is the concept of the *dobra* improvisation conceived in the liturgical context? How is the concept of rhythmic phrasing applied in these performances? With regard to rhythmic phrasing, the performance of the *alagbê*, leaders of the percussion ensemble, is directly related to how they learn to play the *rum*

⁷⁷ Gabi Guedes, "IjexaOficina," *YouTube video*, 20:56, November 23, 2012. <https://youtu.be/R8pzOwZ5S78>.

drum. The players absorb the percussion vocabulary through the memorization of phrases transmitted by oral traditions.⁷⁸ The use of onomatopoeias is a common device. The prestigious Bahian percussionist Iuri Passos describes his learning process in his dissertation entitled “*O Alagbê: Entre o Terreiro e o Mundo*” stated: “In my experience as a member of the community, in my childhood, I was guided in my learning to play by pronouncing these phonemes: *Pam, Tú, Gu, Tumbam, Bam, Kum, Ká, Tchá*, among others”.⁷⁹ In my limited experience learning the *rum* drum vocabulary with professors Alisson de Souza, and Italossy Alexandro, I noted the same approach using memorized phrases through phonemes, even similar ones, as Iuri Passos. According to Ângelo Cardoso, “..., the musical phrase, in Candomblé, can be defined, generically, as a sound organization that is able to establish different meanings”.⁸⁰ As seen before,⁸¹ the *alagbês* play phrases corresponding to the dancer’s choreographic gestures, so the *rum*’s phrasing in the liturgical context makes sense when analyzed with the dancer’s movements. In this way, the performance establishes a specific liturgical meaning between the performer and the dancer. The analysis between the atabaque performers and the choreographic dance is covered by scholars such as Ângelo Cardoso in his dissertation “*A Linguagem dos Tambores*”, and Lucia de Oliveira in her dissertation “*A Dança dos Orixás e suas Representações Sociais nos Candomblés Nagô*”, among others. This specific analysis exceeds the scope of the present research; however, it is important to remember that the

⁷⁸. Cardoso, “A Linguagem dos Tambores”, 104.

⁷⁹. Iuri Ricardo Passos de Measureros, “O Alagbê: Entre o Terreiro e o Mundo” (MM diss., Universidade Federal da Bahia, 2017), 96.

⁸⁰. Cardoso, “A Linguagem dos Tambores”, 99.

⁸¹. See Chapter One, “Xirê. Song, rhythm, and dance, around the orixás’ archetypes”.

alagbê needs to sing and perform the phrases on the lead drum, observing the dancer's movements. In the liturgical Candomblé context, a successful *rum* drum performance resides in keeping the connection between the music and the *orixá* movements manifested during the dance. It is a long process to master the repertoire which is passed down through the most experienced players to the new ones, orally, without written music.

The *rum* drum improvisation performances, during sacred ceremonies, are directly related to how the atabaque player organizes his musical ideas previously learned and approved by experienced older players in the community. Despite the fact that there exists a broad repertoire of phrases that are subject to subtle variations, the concept of improvisation is not related to creating a composition “on the spot”. Contrarily, the phrases are previously learned and, frequently, must follow a specific dance choreography. In this manner, the phrases and improvisation work differently among the *toques*. In order to assist the subsequent analysis for the drum set adaptations, I decided to categorize two types of phrases: short phrases and long phrases. Short phrases, with small subtle variations, give a sense of stable pace to the dancer. These phrases usually last one or two measures.



Figure 21. *Daró* short phrase.

The longer phrases suggest to the dancer more gestures in the dance choreography. Sometimes the dancer cues the performer with these types of phrases, through the *orixá*'s movements.

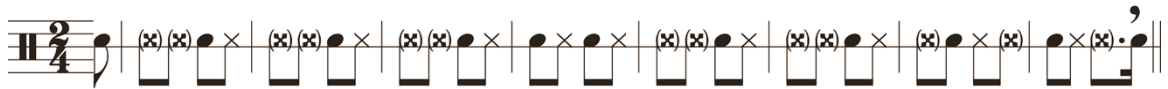


Figure 22. *Daró* long phrase.

In addition, introductory and ending phrases help to understand the logic of the *rum* drum improvisation. Introductory phrases set up the timeline, announcing the *toque*. Ending phrases cue to the other players that the *toque* is about to end.



Figure 23. *Aguéré* introductory phrase.

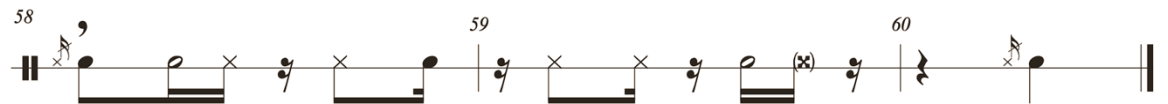


Figure 24. *Aguéré* ending phrase.

Through the organization of these phrases, it is possible to analyze the *toques* separated by sections, facilitating the adaptation for the drum set. An extended

explanation of the *toque*'s transcription is included in the following sections, focused on the *hamunha*, *lagunló*, *agueré*, *daró*, and the *ijexá toques*.

The performers and the *rum* drum solos

The complete transcriptions of the five atabaque *rum* drum solos are included in the Appendix 1 section. These *rum* solos were recorded at different times, places, and circumstances. Italossy Alexandro Tarachuck played the *lagunló* and the *daró*, and Alisson de Souza played the *hamunha* and *agueré*. Both are members of the “*Ilê Àse Oyá Orirí*”, Candomblé community based in the Curitiba metropolitan region. This house, as mentioned in Chapter One, has its matrix in the *terreiro do Gantois*, Candomblé house situated in the city of Salvador. Both players learned from older players such as Altair Tarachuck and Claudio Lemaxó.⁸² Italossy, at an early age, studied with the prestigious *alagbê* Edinho Carrapato,⁸³ from the mentioned *terreiro do Gantois*. The *ijexá* version was extracted from a recorded video production led by Hank Schroy and Bira Reis entitled “*A Orquestra do Candomblé da Nação Ketu*”. The performers are *alagbês* from the “*Ilê Oxumaré*”, the candomblé house from the city of Salvador. Nivalci Ribeiro played the *rum* drum, Neicival Ribeiro played the *rumpi* drum, Valnei da Silva played the *lé* drum, and Marcos Odara played the *gã*.

The analysis of the solos is an attempt to understand how the performers organized their musical ideas in the liturgical context, in order to facilitate the adaptation of the *rum* drum to the contemporary drum set.

⁸². Alisson Roberto de Souza, interviewed by the author, November 7, 2020.

⁸³. Italossy Alexandro Tarachuck, interviewed by the author, November 2, 2020.

Hamunha rum drum phrases

The *Ketu* nation⁸⁴ incorporated liturgical elements from other African communities by borrowing *toques* originated in other Afro-diasporic liturgies. The *toque hamunha*, also known as *vamunha*, *avamunha*, or *ramunha* has its origins in the Jeje nation.⁸⁵ Its function during the *xirê*⁸⁶ is to indicate the entry of the devotees, as well as the end of the ceremony. This *toque* is also played also for several orixás, such as *Ogum*, *Oxóssi* and *Iroco*. The *hamunha*'s base uses a 4/4-time signature divided into sixteenth basic pulses using the same timeline, or *clave*, utilized in the Afro-Cuban "*son Cubano*", known as 3-2 *clave*. The *rumpí* and *lé* drums play in between the *clave* space "filling" with sixteenth notes. These sixteenth notes are played with a particular swing-balance that oscillates between a triple and a duple articulation. In this way, both drums provide a full overall texture, supporting the *rum* drum phrasing.

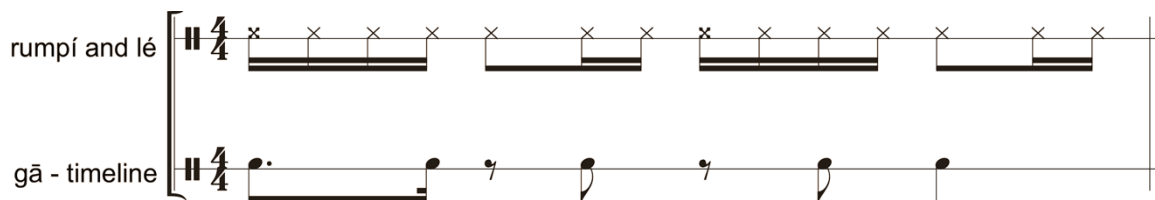


Figure 25. *Hamunha* base.

⁸⁴. See Chapter One, "Nações e Terreiros".

⁸⁵. Xavier Vatin, "Música e Transe na Bahia. As nações de candomblé abordadas numa perspectiva comparativa", *Ictus-Periódico do PPGMUS/UFBA* (2001): 12. <http://dx.doi.org/10.9771/ictus.v3i0.34218>

⁸⁶. See Chapter One, "Xirê. Song, rhythm and dance, around the orixás' archetypes" section.

The *hamunha* solo⁸⁷ is performed by the *ogã* Alisson de Souza. It starts with the timeline pattern indicating the tempo and the dynamic intention to the other players. This phrase is followed by a unison response by the *rumpí* and *lé* drums. The *rum* plays almost the same rhythm in the second measure.

The musical score is written in 4/4 time. It features three staves: 'rum drum', 'rumpí and lé', and 'gã timeline'. The first staff begins with a circled '1' and a comma, followed by a series of notes and rests. The second staff begins with a circled '1' and a series of notes and rests. The third staff begins with a circled '1' and a series of notes and rests. The second measure of the first staff is marked with a circled '2' and the word 'continue...'.

Figure 26. *Hamunha* rehearsal mark “1”, introduction.

This is the only moment where the *rumpí* and *lé* play a variation during the *toque*. It helps to establish the *toque*'s tempo. After this introduction, the base plays without variation until the end of the *toque*. This *rum* solo is characterized by the contrast between duple and triple articulations over a binary timeline in 4/4. In the second section, marked as a rehearsal mark “2”, the *rum* drum starts playing an eight-note phrase configured by an accented “stick stroke”, followed by an “open tone”, “stick stroke”, and, finally, a “slap stroke”.⁸⁸ This passage corresponds to measures 3 and 4.

⁸⁷. For a full transcription, see Appendix 1.A.

⁸⁸. See “Timbre aspects”, Cardoso's pure and mixed forms.



Figure 27. *Hamunha* eight-note pattern.

In measure five to measure eight the same pattern and timbre configuration of “stick stroke”/ “open tone” / “stick stroke”/ “slap stroke”, previously played in eighth notes, is now played in triplet subdivision. As a result, the first “stick stroke” accents an implicit triplet half note against the 4/4 timeline pattern. This repeated phrase creates a transition to the next section.

Implicit accents

Dobra: rum.
eight-notes pattern played
in triplets

Base:
rumpí, lé
and
gā

Figure 28. Implicit half-note triplets’ accent, base and *dobra*, measure 5.

At rehearsal mark “3”, a long call and response phrase starts with a binary subdivision exploring the side-shell sound of the drum on measures nine to eleven. The performer uses small variations on beat four on each measure, contrasting with quarter-note triplets on the response between measures twelve to fourteen. This phrase is repeated, with small variations, on the at rehearsal marks “4” and “7”, separating subsequent phrases during the solo in the same way as a refrain.

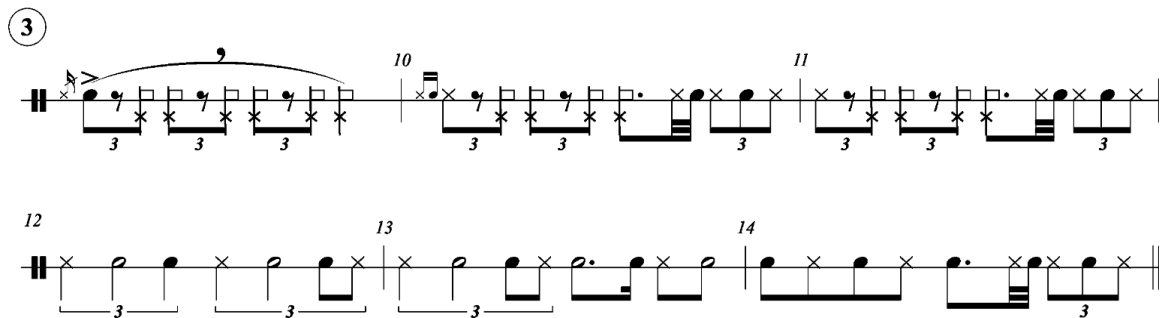


Figure 29. Rehearsal mark “3”, *Hamunha toque*.

This solo can be separated into two parts. The first part is from the beginning until measure twenty-seven. The second part begins at the rehearsal mark “6” phrase. This phrase is a shorter variation of the initial phrase between measures three to six. This is a strong signal that the solo divides in this exact spot. It restarts with the same phrase beginning in measure 9. The refrain section is repeated on the rehearsal mark “7”, measure thirty-three.

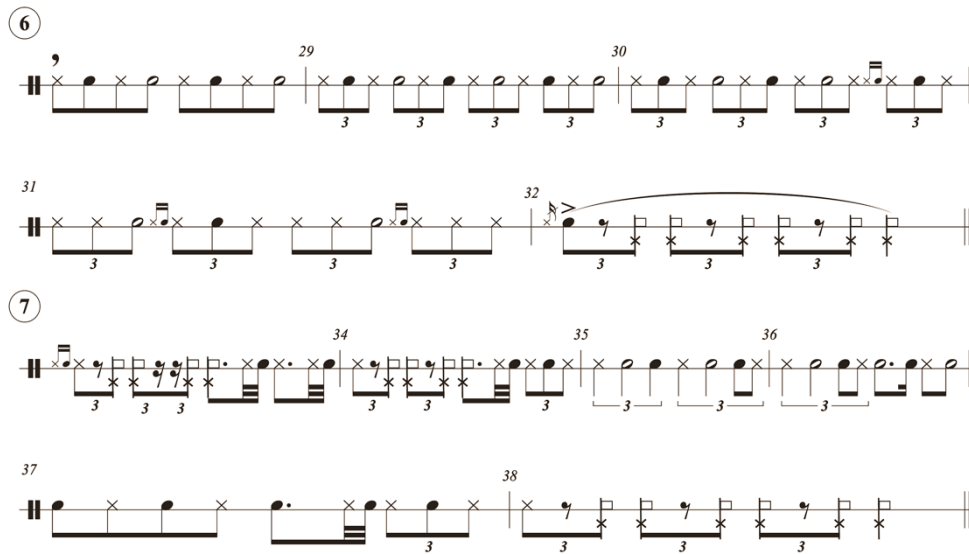


Figure 30. Rehearsal marks “6” and “7”. *Hamunha* toque.

In measure thirty-nine a new call and response phrase begins. It is a vehicle that serves as a transition to the last phrase. It starts with a two-measure call that imitates the first two beats of the timeline. This measure is echoed in the following measure and responded to with staccato accents on every beat. The same initial motive measure is repeated and answered between measures forty-two and forty-five and the phrase ends exactly with the initial motive repeated two times, a simple logical phrase of nine measures.

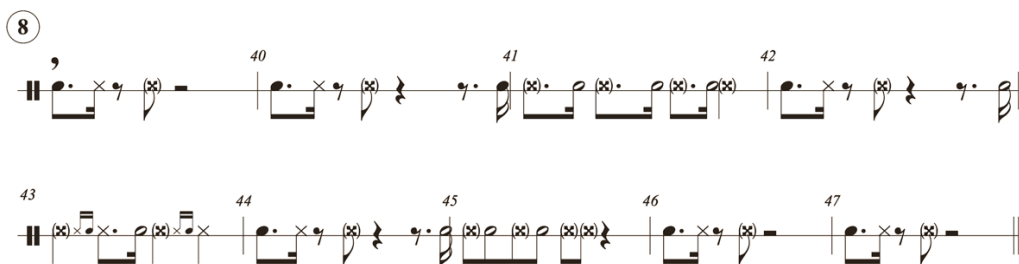


Figure 31. Rehearsal mark “8”. *Hamunha* toque.

The last two phrases are, together, one symmetrical call and response of eight plus one measures. In rehearsal mark “9”, the performer explores the side-shell sound again, playing material previously used. The toque ends with an eight-note pattern phrase as a call on measures fifty-two and fifty-three, followed by a triplet notes cliché on the last two measures.

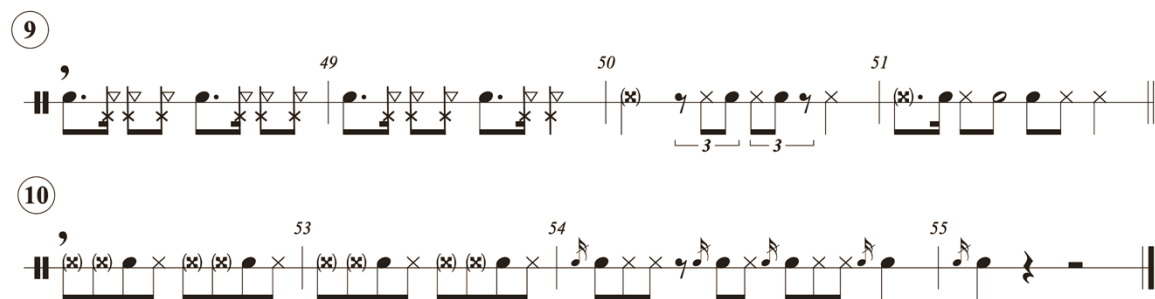


Figure 32. Rehearsal marks “9” and “10”. *Hamunha* toque.

***Lagunló* rum drum phrases**

The *toque Lagunló* is dedicated to the masculine *orixás* *Ogum* and *Oxaguiã*.⁸⁹ Its dance and performance are associated with war and combat among other characteristics related to the mythical stories.⁹⁰ As previously mentioned, the base is the same used in the 12/8-time signature *vassi* base pattern. The *toque* has its origin in the Ketu nation.⁹¹

It is important to highlight that this recording, performed by Italossy Alexandro Tarachuck, was intended for pedagogical purposes. Two unusual events happened during the recording. First, the performer started without an introductory phrase. Also, in order to create a clear example of the atabaque phrasing, the performer decelerated the tempo in the middle of the solo. These two facts were clarified during an interview where Italossy showed the specific introductory phrase. This phrase sets up the *toque*'s base, playing the timeline's accents. This opening calling phrase is not included in the transcription.⁹²

⁸⁹. Alisson Roberto de Souza interviewed by the author.

⁹⁰. Italossy Alexandro Tarachuck, interviewed by the author.

⁹¹. Xavier Vatin, "Música e Transe na Bahia", 12.

⁹². See Appendix 1.B.

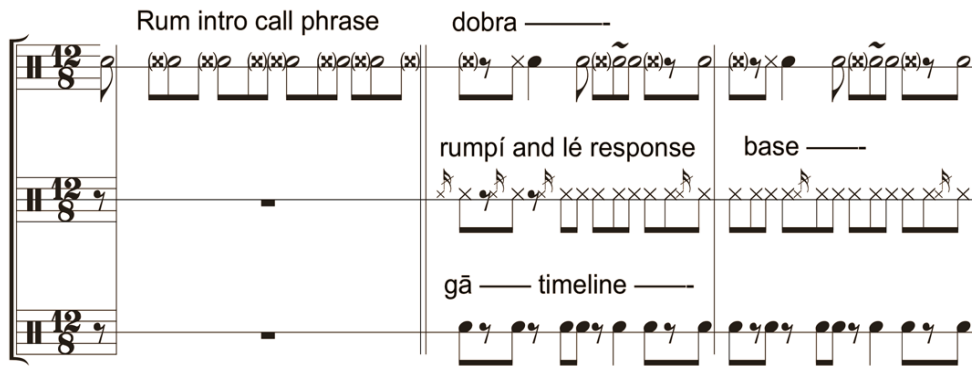


Figure 33. *Lagunló* introduction.

The opening phrase consists of a *rum* drum call that emulates the timeline. It is followed by a *rumpí* and *lé* drum response that echoes the timeline. In the same manner as the *hamunha*, this is, along with the final cliché phrase, the only moment that the *rumpí* and *lé* play something different than the base pattern. This particular *Lagunló rum* version can be divided into short and long phrases. The short phrases are accented by a low “open tone” on beat two, followed by “stick plus slap” staccato sound on the subsequent three beats,⁹³ anticipated by eighth notes. The short phrase variations consist of ornamenting the anticipations on beat 2.

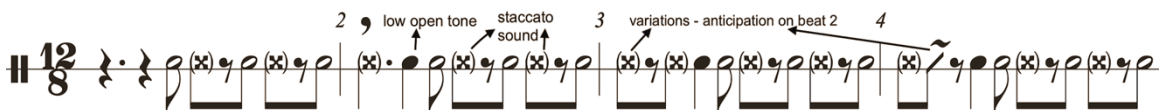


Figure 34. *Lagunló* short phrases. Measure one to four.

⁹³. See “Timbre aspects”, Cardoso’s pure and mixed forms.

The long phrases are interpreted in the transcription as dotted eighth notes. During the transcription process, I felt that I was adjusting the figures to the standard music notation. Despite the lack of compatibility, it is important to understand an interesting sonority due to the metric ambiguity between the *rum* and the *gā*, through a binary and a triplet articulation respectively.

Binary phrasing , long phrase

Rum

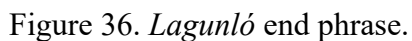
Timeline - triplet subdivision

Gā

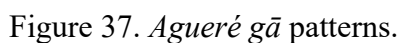
5 Rum drum backs to triplet subdivision - short phrases

Figure 35. *Lagunló* long phrase. Measure nine to fourteen.

The closing phrase is similar to the *hamunha toque*'s ending phrase. It is a triplet articulation cliché, delineating the timeline figure on measure twenty-nine.



The *agueré* is a *toque* that was originated in the *Ketu* nation⁹⁴ dedicated to the masculine *orixás Oxóssi* and *Odé*. These deities are associated with the hunt and abundance. In some Candomblé houses, it is common to associate this *toque*'s name to the deity *Oyá* or *Iansã*. However, as seen later in this chapter, *Oya*'s *toque* is known as *daró*.⁹⁵ The *agueré* version, included in this work, is performed by Alisson de Souza.⁹⁶ The base patterns that the performer taught to the author consists of two *gã* bell variations, and two unisons *rumpí* and *lé* patterns.



⁹⁶. For a full transcription, see Appendix 1.C.

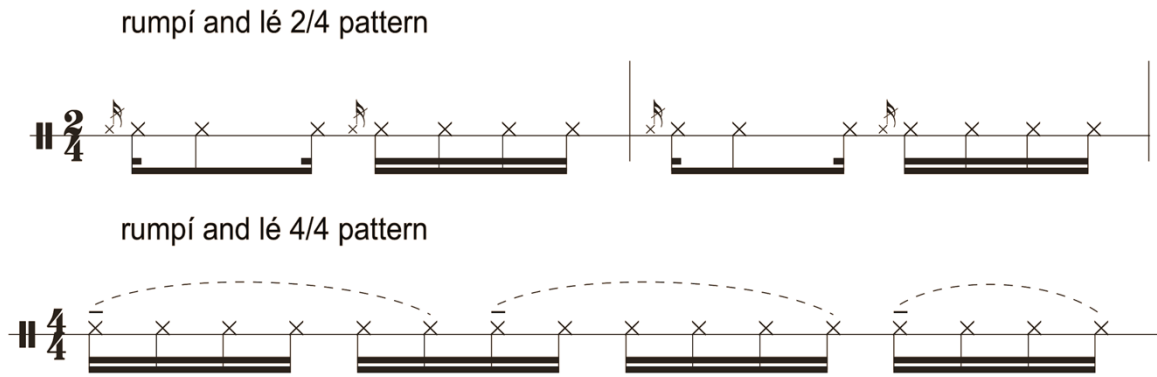


Figure 38. *Aguéré rumpí* and *lé* patterns.

The *rumpí* and *lé* performers must agree on one of the patterns. The options are a 2/4 pattern, that ornaments the agogo's timeline, or a 4/4 pattern. The 4/4 pattern should be played with a slight accent every six sixteenth notes through beats one to three (consisting of numbers/symbols), and over the first sixteenth-note accent on beat four. In the above figure, these accents are notated by a tenuto sign and indicated by a dashed slur. These signs attempt to represent the sixteenth-note motion through the *toque*. It is important to remember that the same base is played in toques dedicated to other *orixás*, such as *Ossain*.

This *agueré* version displays various phrases exploring different timbres of the *rum* drum. The introductory phrase cues the other performers by playing an ornamenting timeline. The following phrase, marked as rehearsal number "2", explores the lowest frequencies of the *rum* drum. It sounds like a continuation of the introduction "calling", on measures three and four, the attention of the dancers by a succession of continuing accented eighth notes. This timbre, the "stick plus open tone", produces a very low sound. Starting on the "end" of beat two, on measures five and six, we find a typical

agueré two-measure passage. This phrase appears often during the solo, characterized by its sharp staccato timbre. On measure six to measure seven, a closing passage starting on the last sixteenth-note completes the section.

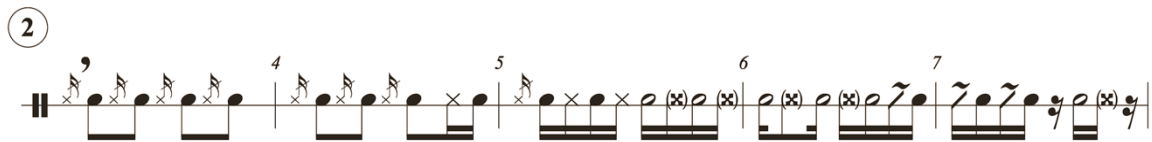


Figure 39. *Aguere* rehearsal mark “2”.

Between measures eight and eleven, in the part marked as “3”, the performer explores a two-measure short phrase that is echoed in the following two measures. The rest of the section is a repeated pattern. Between measures twelve and seventeen, the performer ~~also~~ explores different timbres accenting the second and fourth sixteenth-notes, playing an “open tone”, “slap”, and on the shell side of the drum.⁹⁷

⁹⁷. See Chapter 2, “Timbre aspects”.

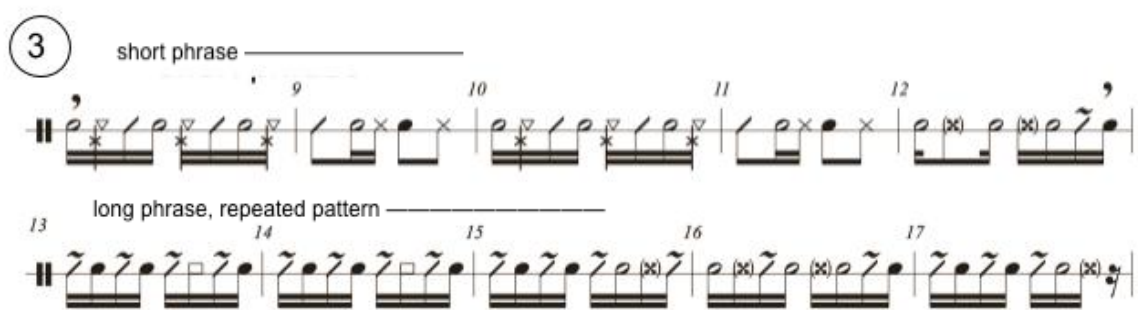


Figure 40. *Aguéré* rehearsal mark “3”.

Illustrated by the following figure, the two-measure short phrase is a common *agueré* device that is used extensively to separate short and long phrases. It opens sections marked as “4” and “8”. The pattern also opens the “5,” “6” and “9” sections with timbre variations.

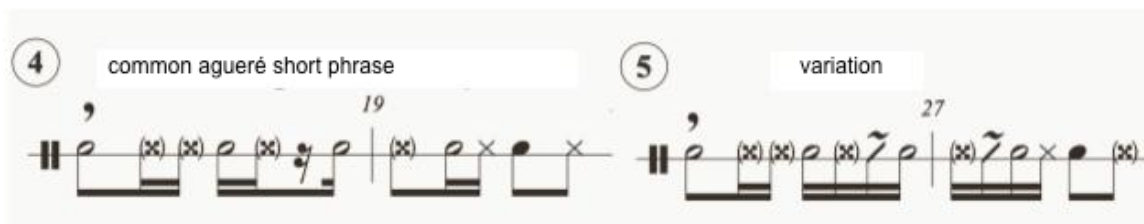


Figure 41. *Aguéré* common short phrase and variation.

As stated earlier in this chapter, the improvisation in the atabaques’ liturgical context is determined by how the performer combines phrases previously learned. In the section marked “4”, we have a sample that depicts how the performer applies previously

used material, adding new ideas. In measure eighteen and nineteen, as mentioned prior, the section starts with the common *agueré* short phrase. Measures twenty and twenty-one are shorter versions of previous ideas founded in measures five and six respectively. In measure twenty-three, a reduced version of the measure thirteen pattern is played. The new idea is developed shortly at the end of the section in measures twenty-four and twenty-five.

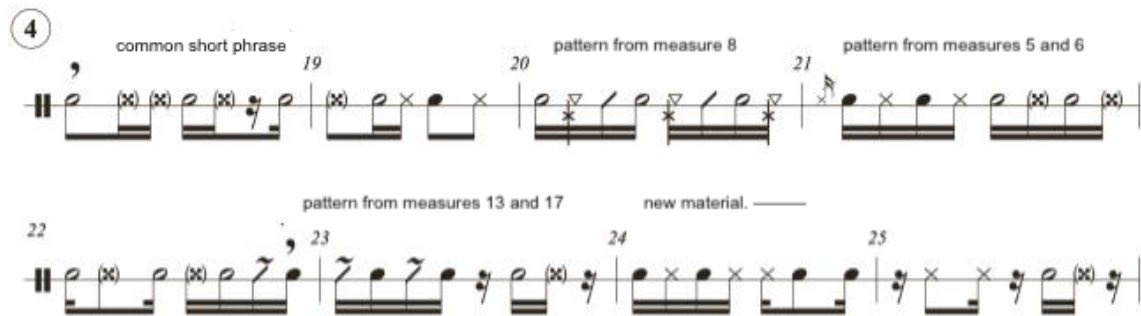


Figure 42. *Agueré* rehearsal mark "4".

The entire *dobra* follows the same idea: mixing, adding, and developing new rhythmic designs. Contrasting with the other *dobras* shown in this chapter, this *agueré* version does not use metric ambiguity phrasing. Rather, the phrasing is entirely based on binary subdivision vocabulary, following the basic pulse of the timeline.

***Daró rum* drum phrases**

The *daró* toque is dedicated to the female *orixá Oyá* or *Iansã*. This *toque* has its origins in the *Ketu* nation.⁹⁸ Its base is in a 2/4-time signature with eight basic pulsations and is also known as “*ilú*”. This specific *daró* version⁹⁹ was performed by Italossy Alexandro and is divided into short phrases, with subtle variations, and long phrases. The phrases tend to contrast timbres between low sounds and staccato strokes. During the performance, Italossy takes advantage of the full prism of timbres of the atabaque drums.

As with the other *toques*, the opening introductory phrase delineates the timeline through combined accents. Again, this helps to set up the *toque* with the rest of the ensemble.

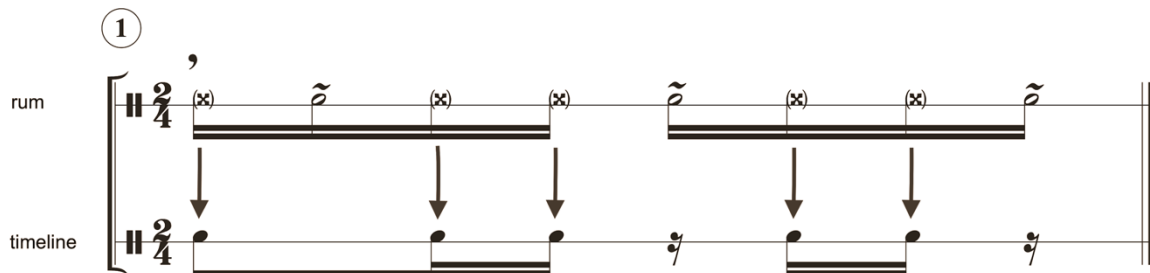


Figure 43. *Daró* introductory phrase, measure 1.

This *daró* version, as with the other toques described earlier in this chapter, is composed of a combination between short and long phrases. As shown between measures five to eight, a recurrent short phrase makes this *toque* recognizable. In measure nine and

⁹⁸. Xavier Vatin, “Música e Transe na Bahia”, 12.

⁹⁹. For a full transcription, see Appendix 1.D.

ten, the phrase is played with variations, but it keeps almost the same accents. The variations are in the subtle un-accented notes in between the stressed ones. Measure eleven and twelve sound as a response to the previous two measures.



Figure 44. *Daró* rehearsal mark “2”.

On measures forty-four to forty-nine, Italossy plays a succession of varied short phrases followed by two consecutive long phrases between sections marked as “7” and “8”. In this spot, he explores all the timbre possibilities of the drums, from low tones to high staccato on the side of the *rum* drum.

7 short phrases 45 46 47 48 49

50 long phrase — 51 52 53 54 55

8 long phrase — 57 58 59 60 61 62 63

Figure 45. *Daró* rehearsal marks “7” and “8”.

Between rehearsal marks “12” and “13, the final phrases of this solo end with a long-phrase that begins with the same eighth-note phrasing of previous material played in measures twenty-one to twenty-four. Between measures ninety-four and ninety-eight, the performer delineates the timeline accents on the side-shell of the drum. It sounds like a sort of introductory phrase. Nonetheless, it helps to set up the closing phrase in the last five measures of the *dobra*.

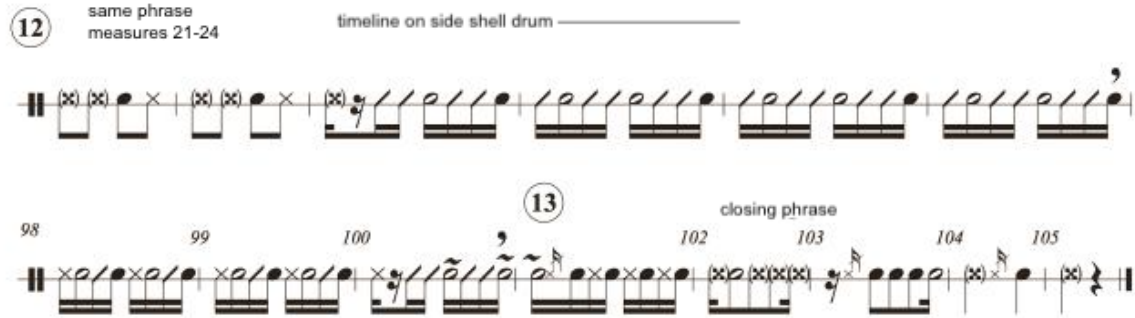


Figure 46. *Daró* rehearsal marks “12” and “13”.

Ijexá rum drum phrases

The *ijexá* is a *toque* originated in the Candomblé *Ijexá* nation.¹⁰⁰ This *toque* is associated with the female *orixá Oxum*, however, it is performed for other *orixás* such as *Exú*, *Logunedé*, and *Ogum*. As with other *toques*, the *dobras* change depending on which deity the song is addressed to.¹⁰¹ This specific version was recorded by members of the Bahian Candomblé community “*Casa de Oxumaré*”. It is extracted from the mentioned Hank Schroy and Bira Reis’ production.¹⁰² This specific *ijexá toque* is dedicated to the *orixá Oxum*. Her archetype is associated with the freshwater, female periods, and the beauty, among other characteristics. As shown earlier in this chapter, the *ijexá*’s base has three different layers. Nevertheless, in the present version, the *rumpí* and *lé* play the same unison pattern.

¹⁰⁰. Xavier Vatin, “Música e Transe na Bahia”, 12.

¹⁰¹. Italossy Alexandro Tarachuck, interviewed by the author, November 2, 2020.

¹⁰². *A Orquestra do Candomblé da Nação Ketu*, DVD.



Figure 47. *Ijexá*. Unison *rumpí* and *lé* pattern. *Casa de Oxumarê*'s version.

This *ijexá rum* version is divided into two parts. The first part corresponds to section “3”, it goes from the beginning until measure forty. The second part is from section “4” until the end of the *toque*. During the first part, the performer combines short phrases mostly accented on beat two by “open tones”. In addition, the same material previously presented is extended by repetition and stretched phrases. For example, between measures nine and fourteen, the performer plays a repeated pattern, accenting beat two by a low open tone, followed by a three-measure response between measures twelve and fourteen. This combination is repeated during the *toque* in several ways, whether as a closing phrase, or in the middle of a phrase.

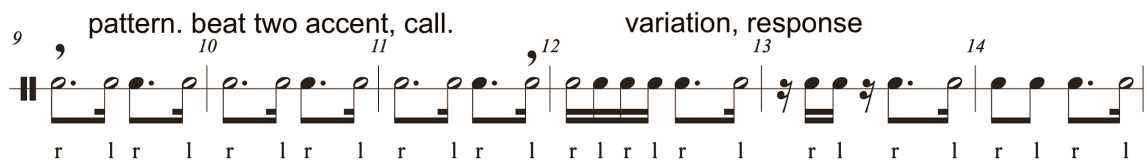


Figure 48. *Ijexá rum*, measures nine to fourteen.

The following phrase marked “2”, combines short phrases previously used. Between measures fifteen and eighteen, the same pattern accented on beat two now is “filled” by soft slap strokes. Measure nineteen echoes measure thirteen, and measure

twenty-one uses the same material as measure twelve. Measures twenty-one and twenty-two use almost the same configuration as measures twenty-seven and twenty-eight. In both passages the “open tones” are in the same places, however, in measure twenty-seven the “slap strokes” fills in between the “open tones” strokes.

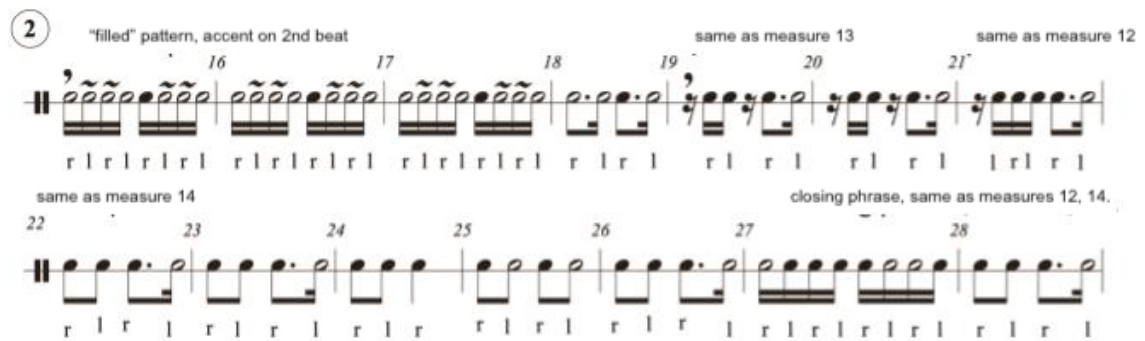


Figure 49. *Ijexá*, rehearsal mark “2”.

The second section starts with the number "4" rehearsal mark. A two-measure phrase is repeated through measures forty-one to forty-eight. The same timbre combination of two consecutive low open tones on the first and second sixteenth-notes is repeated in measures forty-nine and fifty, followed by the same figure repeated on beats one and two.



Figure 50. *Ijexá*, rehearsal mark “4”.

I could not identify specific open and closing phrases in this particular version.

The solo ends with an eighth note dotted figure in a fade-out effect.

The following chapter highlights most of the *toques* addressed in Chapter Two in other musical contexts not related to the *Candomblé* liturgy. Chapter three focuses on groups and musicians that use the *Ketu* percussion ensemble as a reference to create their individual performance work.

CHAPTER THREE: CANDOMBLÉ MUSIC OUTSIDE THE CEREMONIES.

This chapter presents performance aspects focused on the context of instrumental music influenced by Candomblé music. More specifically, this section focuses on the *toques* discussed on Chapter Two played outside the religious repertoire by the drum set, atabaques drums, and other percussion configurations. In addition, this chapter emphasizes common musical approaches and compositional devices of contemporary players and composers in order to obtain references related to the Candomblé music in non-liturgical contexts.

Timeline as a compositional device.

The use of timelines as a compositional device is not a new concept. Dizzy Gillespie, the Cuban percussionist Chano Pozo, and Gil Fuller composed the Jazz standard “*Manteca*” based on the Afro-Cuban son clave known as 2-3. Is important to remember that Chano Pozo belonged to the Afro-Cuban religion *Santería* and applied his religious musical background to this composition.¹⁰³ The 2-3 timeline is the same used in the *toque hamunha* but starts on the third beat. The voicings of this arrangement were distributed following the Afro-Cuban mambo rhythm with its corresponding timeline or *clave*.

¹⁰³. John Storm Roberts. "Pozo, Chano." Grove Music Online. 13 Jan. 2015. Accessed 30 Nov. 2020. www.oxfordmusiconline-com.mutex.gmu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002276294



Figure 51. Extract of the arrangement of “*Manteca*”.

The Brazilian composers Abigail Moura and Moacir Santos used to work with timelines as a fundamental rhythm element of their repertoire. Both composers have been inspired by Candomblé’s *toques*. Juan Diego Dias Menezes writes about Moura’s performances in Candomblé’s music, in his dissertation.

Moura’s *Orquestra Afro-Brasileira* left only two albums: *Obaluayê!* (1957) and *Orquestra Afro- Brasileira* (1968). The instrumentation consisted (*sic*) of a brass big band (saxes, trumpets, trombones, and clarinets) and Afro-Brazilian percussion such as *rum*, *rumpi*, *lê*, *agogô*, *adjá* (a sacred bell used in candomblé), *angona-puita* (cuica), *urucungo* (berimbau), *afoxé* (a gourd covered with beads). Most pieces also include call-and-response songs with lyrics making references to *candomblé*, *umbanda*, and the

device, including the Candomblé percussion ensemble. He acknowledges both Moura and Santos as important influences in his compositional and arrangement approach.¹⁰⁸

Letieres Leite and the Bahian Percussion Universe

Letieres Leite is a Brazilian flutist, saxophonist, percussionist, composer, and arranger. Leite is from the city of Salvador. From his home city, he absorbed the Afro-Bahian cultural background both from the Candomblé ceremonies and the street percussion groups commonly found in street parades. He was also influenced by the Bahian educators Emilia Biancardi and Mestre Moa do Catendê.¹⁰⁹ Letieres Leite founded “*Orkestra Rumpilezz*” in 2006. The orchestra’s name blends the three atabaques names: *rum*, *rumpí*, and *lé* plus the double “zz” corresponding to the last two letters of the word “Jazz”.¹¹⁰ The group addresses repertoire integrating Jazz with the percussion Candomblé heritage. In addition, Leite formed his own quintet, “*Letieres Leite Quinteto*”. In both groups, Leite applies what he denominates “*Universo Percussivo Bahiano*”, the Bahian Percussion Universe, where he experiments with Candomblé traditional elements, and repertoire from the street percussion groups *Olodum*, *Ilê Aiyê*, *Malê de Balê*. In addition, he uses elements from the *Afoxés* groups,¹¹¹ such as *Filhos de Gandhi* and *Badaué*, and Bahian samba genres found in the region known as “*Recôncavo Bahiano*”, a region placed in the metropolitan area of the city of Salvador.¹¹² The Bahian Percussion Universe method implements a system based on the timelines existing in the earlier

¹⁰⁸. Meneses, “Orkestra Rumpilezz”, 173.

¹⁰⁹. Guilherme Scott, “Universo Percussivo Bahiano de Letieres Leite - Educação Musical Afro-Brasileira: possibilidades e movimentos” (MM diss., Universidade Federal da Bahia, 2019), 18.

¹¹⁰ Ibid.

¹¹¹ *Afoxés* are street parades groups, mostly from Salvador city, that use rhythms based on the *ijexá toque*.

¹¹². Guilherme Scott, “Universo Percussivo Bahiano”, 16.

mentioned Bahian genres. It is taught through oral traditions by the use of syllabic onomatopoeias, the same technique used by the atabaque players. The method seeks to improve Bahian musical genres through the development of improvisation and composition, covering rhythmic, harmonic, and melodic concepts. The Bahian Percussive Universe system is used in music schools created by Letieres Leite, such as “*Projeto Rumpilezzinho*”.¹¹³ It promotes the Afro-Brazilian culture present in the city of Salvador through music.

In this chapter, examples from Leite’s repertoire will be examined to illustrate how timelines are utilized and how the percussion section interacts using toques previously described in Chapter Two. We will also examine grooves performed by contemporary Brazilian drummers, such as Tito Oliveira and Edu Ribeiro. All of these examples are rhythms adaptations based on the Candomblé percussion ensemble outside the ceremonies.

***Vassi* timelines and time cycles variations outside the Candomblé houses**

As previously mentioned, the *vassi* is a base where several *dobras*, or *rum* drum variations, are developed.¹¹⁴ The *toque lagunló* utilizes the *vassi* base as a fundamental rhythmic pattern. Letieres Leite explores the *vassi* bases and timelines in two forms. First, the 9/8 *vassi* shortened version, and second, the 12/8 cycles variations. Juan Diego Dias Meneses describes these techniques in the following way: “He uses two techniques to

¹¹³. Guilherme Scott, “Universo Percussivo”, 22.

¹¹⁴. For base and dobra concepts, see Chapter Two, “Multilinear organization”.

make these alterations: first, shortening the length of an existing pattern; and second, maintaining the original pattern but shifting the pattern's alignment with the meter.”¹¹⁵

In shortening the length of the *vassi* pattern, Leite usually explores the first three beats of the *vassi*'s clave.

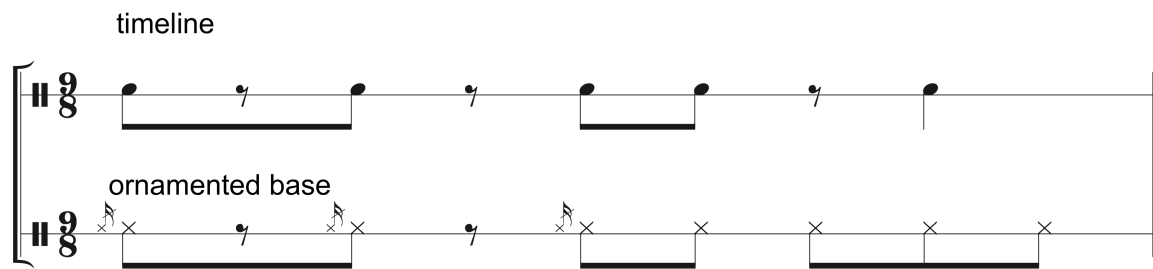


Figure 53. 9/8 timeline, first 3 beats of *vassi*.

Leite's composition "*Três Yabás*"¹¹⁶ follows this timeline. Leite recorded this song in a quintet formed by Marcelo Galter, on the electric piano, Ldson Galter, on the acoustic bass. Tito Oliveira plays a standard drum set, and Luizinho do Jêje plays a percussion set composed by an *atabaque* drum, a *timbau*, and an *agogô* bell.

Furthermore, *Luizinho* uses various textural percussion instruments, such as a piece of zinc, shakers, and caxixis. The tune "*Três Yabás*" is a constant dynamic build-up, rooted in a 9/8 timeline. At first, the timeline is played by the ornamented atabaque base, shown in the above figure, plus a *rum* drum that plays phrases. Oliveira starts to play cymbals right before the solo sections, adding a bright timbre. The interaction among drum set and

¹¹⁵. Meneses, "Orkestra Rumpilezz", 188.

¹¹⁶. Letieres Leite Quinteto, *O Enigma de Lexeu*, Rocinante. R004, 2019, CD.

percussion is related to how the players switch between a textural playing and a steady simple ornamented base around the 9/8 timeline.

Second, regarding the 12/8 cycles variations, Leite starts the timeline in different beats shifting the pattern's alignment with the pulsation reference. This specific approach is related to the timeline's circular aspects covered earlier in Chapter Two.¹¹⁷ Taking the *vassi* timeline as a reference, the tunes songs “*Honra ao Rei*”¹¹⁸ and “*Desarábias*”¹¹⁹ illustrates these compositional devices. As seen in the following figure, Leite commonly uses the *vassi* timeline applying its cyclical principles. Leite denominates the *vassi* timeline as the “*clave genérica*” or generic clave¹²⁰ due to its significative presence in Afro-diasporic ensembles.

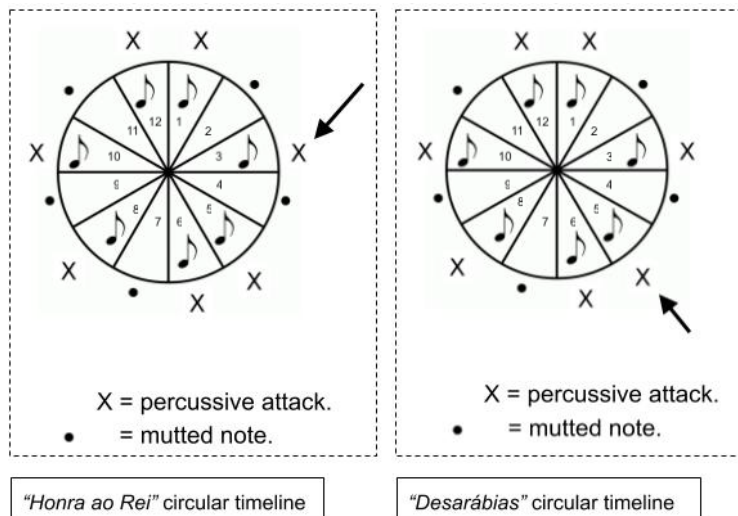


Figure 54. “Honra ao Rei” and “Desarábias” circular timelines.

¹¹⁷. See, on Chapter Two, “Timeline, clave and time cycle patterns”.

¹¹⁸. Letieres Leite Quinteto, *O Enigma de Lexeu*, CD.

¹¹⁹. Letieres Leite & Orkestra Rumpilezz, *A Saga da Travessia*, Selo SESC SP 0079/16, 2016, CD.

¹²⁰. Guilherme Scott, “Universo Percussivo”, 52.

As illustrated on figure 54, the *vassi* circular timeline is used to create two “new” timelines starting in different basic pulses indicating by numbers. The arrows indicate where the timeline’s basic pulse starts. The following figure shows the *vassi* timeline compared with the initial basic pulsation starting point, including the resulting new timelines.

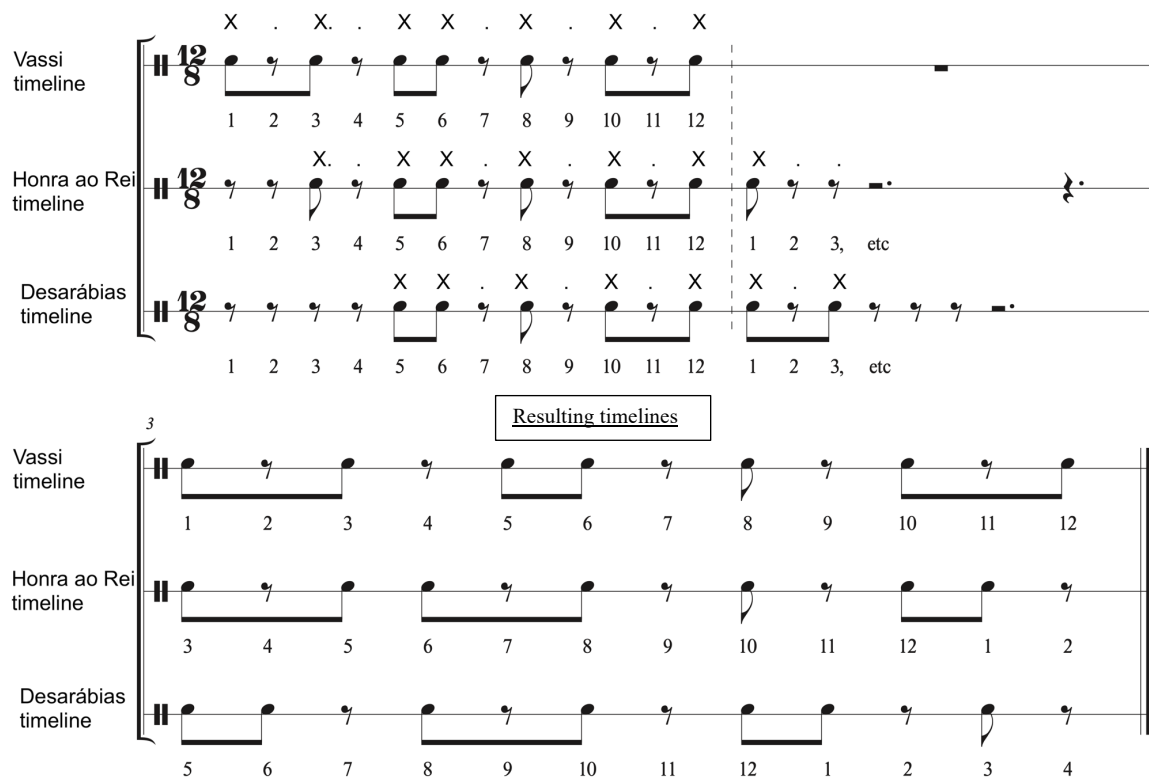


Figure 55. *Vassi*'s timeline comparison

As noted in the above figure, the resulting timelines from the “*Honra ao Rei*” and “*Desarábias*” originate from the *vassi*'s timeline. The first one starts in the third basic pulsation and the later one in the fifth basic pulsation.

Figure 56 shows the first four measures of the “A” section corresponding to the composition “*Honra ao Rei*”. It is an example of how Leite’s group sets up musical material around the “new” timeline. The bass line accents the 6 and 8 basic pulsations, while the drum set builds the groove accenting the clave pattern on the snare drum, crossing the stick on the drum’s ring. The ride-cymbal fills in between the accents, and the cowbell, played by the drummer’s left foot, provides a steady meter reference. In this specific quintet studio recording, this groove appears only at the beginning of the song. During the development of the solo, the group constantly builds up energetic solos. After the initial introductory solo, *Luizinho*, the percussion player complements the drum set playing textural effects, collaborating and “feeding” the soloist’s momentum.

Figure 56 is a musical score for the first four measures of the "A" section of the composition "Honra ao Rei". The score is written in 12/8 time and includes staves for timeline, melody, bass line, and drum set. The timeline staff shows a sequence of eighth notes with a 12/8 time signature. The melody staff shows a sequence of eighth notes. The bass line staff shows a sequence of eighth notes. The drum set staff shows a sequence of eighth notes with a 12/8 time signature. The drum set staff includes a legend: ride cymbal, rimshot/ snare, bass drum, and cowbell w/ left foot.

Figure 56. "Honra ao Rei", first 4 measures, A section.

The composition “*Desarábias*”, was recorded by Letieres Leite & *Orkestra Rumpilezz*. and takes full advantage of the instrumental palette constructing rhythm layers and melodies based on the timelines. It is important to describe the ensemble’s instrumentation. The woodwind section is composed of two alto saxophones, two tenor saxophones, and one baritone saxophone. The brass section is composed of four trumpets, three trombones, one bass trombone, and a tuba. Sometimes Leite includes flutes, piccolo flutes, soprano sax, and flugelhorn. The percussion section is the most important section of Letieres’ ensemble. With all members dressed in white, the brass and woodwind sections are less formal wearing t-shirts and flip-flops, yet the percussion section wears impeccable all-white suits and are center stage. The percussion section is comprised of five percussionists. The section is divided into two sub-sections. First, the Candomblé percussion ensemble, the *rum*, *rumpí*, *lé* drums plus an ago-go bell. Second, a set of assorted drums correspondent to the Bahian street percussion groups¹²¹ formed by three *surdos* drum tuned in three different non-defined low pitches, two *timbaús*, a *repique*, a snare drum, cymbals, and *caxixis*. On some occasion, a set similar to the standard drum set is utilized. This set includes a bass-drum, cymbals, and atabaques that are used as tom-toms.

Figure 57 shows a brief *rum* drum phrase-interacting with the bass line played by the baritone sax, bass trombone and tuba. This melodic line is supported by the *surdo* drums that play the same rhythm figures and timbral contour. The *lé* drum, snare, and

¹²¹. Juan Diego Díaz Meneses, “Orkestra Rumpilezz: Reinventing the Bahian Percussion Universe”, *Ictus-Periódico do PPGMUS/UFBA* (2012): v. 13, n. 1. <http://dx.doi.org/10.9771/ictus.v13i1.34409>, 20.

agogô reinforce the timeline with accents “filled” in between playing eight-notes in triple subdivision. The caxixi part is not in the chart and it is played by the conductor, Letieres Leite, marking steady dotted quarter-notes providing a clear beat reference.

video timing: 1:04

timeline

rum drum

lé drum

agogô bell (right hand) snare (left hand)

surdos

bass trombone, baritone and tuba

Figure 57. “*Desarábias*”. Bass line and percussion section.¹²²

As mentioned by Meneses, “Like funk groups from the 1960s in North America, these percussion instruments create a series of basic grooves with which horn players align with their written vamps.”¹²³ See Figure 58.

¹²². Letieres Leite & Orkestra Rumpilezz, “Dazarábias (Letieres Leite)”.| Instrumental Sesc Brasil,” *YouTube video*, January 31, 2014. https://youtu.be/Ddk76jy_aOA.

¹²³. Meneses, “Orkestra Rumpilezz: Reinventing”, 20.

video timing: 137

melody

bass line

atabaque trio

surdos

agogo-snare drum:
timeline

The musical score is divided into two systems. The first system consists of five staves: a melody staff in treble clef, a bass line staff in bass clef, and three percussion staves (atabaque trio, surdos, and agogo-snare drum timeline). The second system continues the melody and bass line, and the percussion parts. The score is in 12/8 time and features a variety of rhythmic patterns and melodic lines.

Figure 58. "Desarábias".¹²⁴

The timeline, played by the *agogo* and the snare drum, begins a summatory of sequences. After the timeline begins, the atabaques trio play a timbral unison line, which is reinforced again by the *surdos*. It contrasts with the rest of the ensemble that

¹²⁴. Letieres Leite & Orkestra Rumpilezz, "Dazarábias," *YouTube video*.

plays two counterpointed melodies: the highest melody, and the bass line melody. These elements form a dense body of sound rooted in the timeline.

***Aguéré* played outside the Candomblé houses**

As seen earlier in Chapter One, during the Candomblé ceremonies the performance of the *alagbês*, the chief master drummers, are related to the dance, songs, and the mythological archetype of the *orixás*. In this liturgical context, the *rum*'s "speech" is related with the devotees' dance. It would be easy to infer that, outside this context, the *alagbês* lacks their primal inspiration to organize their musical ideas. Nonetheless, during the *Orkestra Rumpilezz* performances, Letieres Leite encourages the percussion section, formed by performers musically forged in Candomblé communities, to play the same vocabulary that they play in the Candomblé houses.¹²⁵ The percussion section is led by Gaby Guedes. Guedes is the *alagbê* from the mentioned Candomblé house "*Terreiro de Gantois*" and is one of the most respected percussionists of from the city of Salvador.

Guedes' performance on Leite's composition "*Floresta Azul*" is taken as example of atabaque vocabulary outside the Candomblé ceremonies. This specific version is from a live concert performed in 2013.¹²⁶ The composition is based on the *toque aguéré* and a Candomblé song known as "*Oke Odé*."¹²⁷ The base is composed by the typical Candomblé ensemble: the *rumpí*, *lé* drums, the *agogô* bell. In addition, a *caxixi* marks a steady eighth-note plus two sixteenth-notes rhythm.

¹²⁵. Meneses, "Orkestra Rumpilezz: Reinventing", 32.

¹²⁶. Letieres Leite & Orkestra Rumpilezz, "Floresta Azul (Letieres Leite)". | Instrumental Sesc Brasil," *YouTube video*, April 4, 2013. https://youtu.be/kXjyilEmD_s

¹²⁷. Meneses, "Orkestra Rumpilezz", 118.

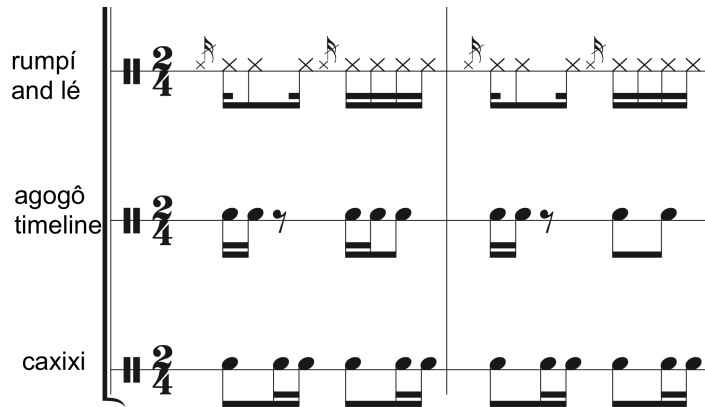


Figure 59. *Aguéré* base, "Floresta Azul".

As seen in Figure 60, Guedes plays this solo in between a free improvisation flute moment performed by Leite. After Guedes solo's, Leite plays another improvisation that leads to the final section of the composition. Guedes' solo clearly evokes a Candomblé ceremony atmosphere through the *toque agueré*. Despite the fact that the nature of the atabaque performance completely changes outside the Candomblé houses, Guedes' solo contributes to evince the rich musicality of the Candomblé music language has, and to demonstrate its compatibility with another context outside the *terreiros*.

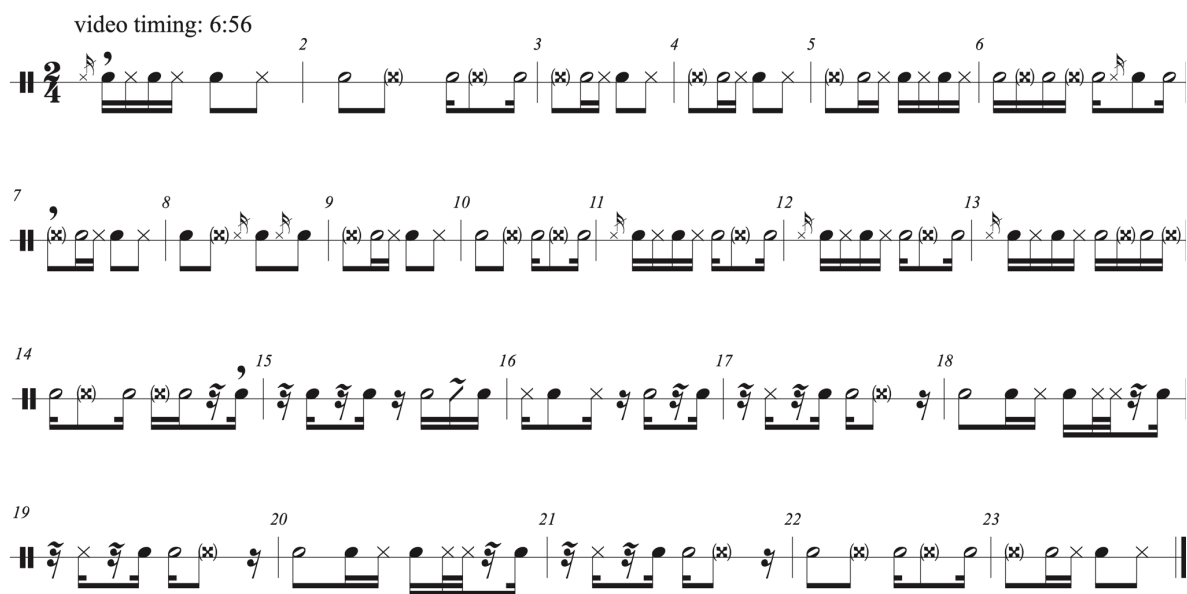


Figure 60. Gabi Guedes' *rum* drum solo. "*Floresta Azul*".

Guedes' solo shares some common ideas with the *agueré* played by Alisson de Souza.¹²⁸ As shown in Figure 61, both players have similar short phrases accenting in the low atabaque's timbral sound.

¹²⁸. See Appendix 1.C.



Figure 61. *Aguéré rum* phrasing comparison.

Related to the use of the *agueré*'s timeline, the Ldson Galter's composition "*Reflexo*", performed by drummer Tito Oliveira's group, uses a timeline variation to create a new groove. This is a live record performed by Oliveira's quintet.¹²⁹ As illustrated in Figure 62, the *agueré* timeline is repeated during two measures and, in the following measure, an eighth note is added forming an "extra" 5/8 measure. The initial sequence has a total of three measures. The drum set interacts with a straight-ahead pattern marking quarter notes in the bass drum, sixteenth notes on the ride cymbal, overlapping on in the 5/8 measure. The left-hand accents on every three sixteenth notes starting in the last sixteenth note of beat one. These rhythms blend with the "new"

¹²⁹. Zildjian Brasil, "Zildjian Tito Oliveira - Zildjian Camp 2016," *YouTube video*, 20:56, December 1, 2016. <https://youtu.be/GKklR4oIcYQ>.

timeline given to the music an interesting dense texture. The sequence repeats every six measures.

Timing of the video: 5:52
 Agueré timeline variation

Tito Oliveira's Agueré drum set groove

Figure 62. "Reflexo". *Aguere* timeline variation.

***Daró* played outside the Candomblé houses**

As noted during this chapter, Leite uses Candomblé music blended with Jazz styles in a very explicit way during *Rumpilezz Orkestra* performances. When I tried to find recordings outside Leite's repertoire, it was particularly challenging to identify an example directly related to the toque *daró* and instrumental music. Nevertheless, the accents of the *daró*'s timeline are the same as other popular styles surrounding Afro-diasporic music. As an example, it is possible to find the *daró*'s clave pattern in Afro-Cuban styles such as *danzón* and some sub-genres of the *bolero*. In this Afro-Cuban music context, the *daró*'s clave is known as "*cinquillo*" figure.¹³⁰ In the same manner,

¹³⁰ W. Gradante, and J. Fairley. "Danzón". *Grove Music Online*. 2001. Accessed 4 Dec. 2020. www-oxfordmusiconline-com.mutex.gmu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007204.

the same pattern configuration is commonly used in one of the *tamburim*¹³¹ drum rhythms, often used in *samba* genres in Rio de Janeiro.¹³²

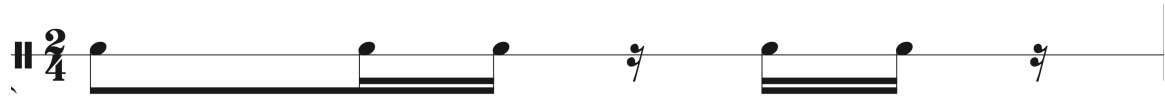


Figure 63. *Daró*'s timeline.

The Leite's composition "*Temporal*"¹³³ depicts one of the *Oyá*'s¹³⁴ attributes: to rule the thunderstorms and weather changes. In the following figure, a melody orchestrated in a tutti homophony texture is accompanied by the percussion section.¹³⁵ This example is a live recording performed in 2013.¹³⁶

¹³¹. *Tamburim* is a six-inch drum, commonly used in samba school music from Rio de Janeiro.

¹³². Oscar Bolão, *Batuque é um Privilégio* (Rio de Janeiro: Lumiar Editora, 2003), 36.

¹³³. Letieres Leite, *Letieres Leite & Orkestra Rumpilezz*. Biscoito Fino BF 917, 2009, CD.

¹³⁴. Oyá or Iansã is one of the female deities of the Nagô pantheon.

¹³⁵. The *Rumpilezz* orchestra percussion section is formed by: Kainã do Jeje, Ricardo Braga, Ícaro Sá, Jaime Nascimento, and Gabi Guedes as a section's leader.

¹³⁶. Letieres Leite & Orkestra Rumpilezz, "Temporal (Letieres Leite) | Instrumental Sesc Brasil," *YouTube* video, January 31, 2014. <https://youtu.be/slWC1aqM2JA>

Video timing: 1:00

Main Melody

1 Rum drum

2

3

4

Lé and Rumpí

Agogô and snare drum

Caxixi

Surdo trio

5

6

7

8

Figure 64. "*Temporal*", middle section.

Right before the melody entrance, there is a brief four-measures *rum* drum solo that, like a big band drummer, cues the band's dynamic energy to the next section.

Different from the *agueré* toque, Guedes plays short phrases with a few variations, avoiding overplaying the melodic material. This section does not have a bass line, instead the *surdo* trio plays this role sustaining the bass frequencies. Illustrated in the Figure 65, the *surdo* trio plays a small variation of the sequence in measures eleven and twelve, coinciding rhythmically with the main melody. The *lé* drum plays the common *daró* base pattern, while the *caxixi* reinforces the ornamented timeline played simultaneously by the *agogô* bell and the snare drum.

Figure 65. "Temporal" middle section (Continue).

***Ijexá* played outside the Candomblé houses**

The *toque Ijexá* is probably the most recognizable Candomblé rhythm outside the *terreiros* due to its popularity through celebrations in street carnival parades. In this

public and non-sacred context, the groups known as *afoxés* play the *ijexá* rhythm adapted for large percussion ensembles to play in street processions.¹³⁷ The groups sing both in Portuguese and Yoruba¹³⁸ languages. One of the most important *afoxé* group is “*Filhos de Ghandhy*”, founded in 1949.¹³⁹ The group attracts more than five thousand members during the street processions, comprised of percussion players, dancers, and followers, all dressed in white and blue with its characteristic turbans. *Filhos de Ghandy*’s repertoire was also popularized through famous Brazilian artists, such as Gilberto Gil and Clara Nunes.

Other popular artists have recorded songs inspired by the *afoxé* groups. An example is the song recorded by Bahian singer Luiz Caldas known as “*Badauê*”.¹⁴⁰ It pays tribute to the homonymous *afoxé* group. The song includes the *afoxé*’s low *surdo* pattern that is derived from the *ijexá*’s *lé* drum pattern¹⁴¹. The song also includes an *agogô* bell that plays the timeline, and a *rum* drum variation. It also includes, an *afoxé* shaker, an instrument made with a gourd and small beads, reinforces the tempo marking.

¹³⁷. Scott Ickes. *African-Brazilian Culture and Regional Identity in Bahia, Brazil*. (Miami: University Press of Florida, 2013), 174. Accessed December 6, 2020. doi:10.2307/j.ctvx073f2.

¹³⁸. Yoruba is the Candomblé’s Ketu liturgical language.

¹³⁹. “Afoxé Filhos de Gandhi”, on Salvador’s official city website, accessed on December 6, 2020, <https://www.salvadorbahia.com/es/experiencias/afoxe-filhos-de-gandhy-4/>.

¹⁴⁰. Various artists, *Afros e Afoxés da Bahia*, Polydor 837 658-1, 1988, Vinyl.

¹⁴¹. See Chapter Two, *Ijexá*’s base figure

track timing: 0:44

Agogô timeline

Afoxé

Rum drum

Lé drum

Surdo

Figure 66. Luiz Caldas' "*Badauê*" percussion section.

The *surdo* line, shown in Figure 66, is a common rhythmic device used by bass players. One of the Djavan's composition,¹⁴² "*Sina*",¹⁴³ uses this *surdo* pattern. Performed by bassist Sizão Machado, the electric bass emphasizes an "A" pitch pedal in the opening groove. Related to the percussion section, there is no *agogô*'s timeline. Instead, there is a cowbell that plays the *lé* drum patter. The drum set, played by drummer Téo Lima, plays around the *surdo* line, creating variations on the hi-hat that are not included in the chart. The opening main groove is illustrated in Figure 67. The guitar chords, oscillating between A major and D major, stress the last eighth note of the first

¹⁴². Djavan Caetano Viana, known simply as Djavan, is a consecrated international Brazilian artist with more than 40 years of international acclaiming career.

¹⁴³. Djavan, *Luz*, CBS 138.251, 1982, Vinyl.

measure of the two-measures sequence, forming an interesting rhythm section texture based on the *ijexá toque*.

Figure 67. Djavan's "*Sina*".

Within Chico Pinheiro's composition "*Desfile de Afoxé*"¹⁴⁴, the drummer, Edu Ribeiro synthesizes the *ijexá*'s base by playing the *agogô*'s timeline in his right hand. He adds the *lé* drum pattern accent in his left hand plus the *surdo*'s line in the bass drum. The second section Edu simplifies the groove marking quarter notes with his left hand plus a smooth opening high-hat pattern accenting the up beats figures. In this part, the bass drum continues with the *surdo*'s line accents. Figure 68 outlines the main groove.

¹⁴⁴. Chico Pinheiro. "*Chico Pinheiro*", Biscoito Fino BF 617, 2005, CD.

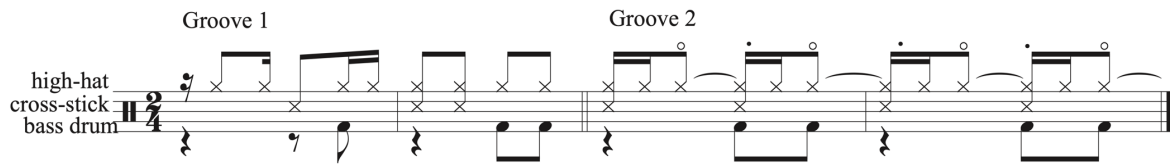


Figure 68. Edu Ribeiro's pattern on "*Desfile de Afoxé*".

Another is example is the drummer Tito Oliveira's performance on the Leite's composition "*Catalunya Vuelve a Casa*".¹⁴⁵ Tito plays a simple groove, leaving more sound space for the rest of the percussion section. He stresses only the last eighth note of each measure with the bass drum, while, with his left hand, he marks the *lé* drum pattern and keeps a balanced sixteenth notes ostinato with his right hand. The rest of the percussion section, played by *Luizinho do Jéje*, performs the traditional *agogô* and *caxixi* patterns plus a *rum* drum variation commonly heard in Candomblé houses. Figure 69 exemplifies a brief moment of the interaction among the percussion section members.

¹⁴⁵. Letieres Leite Quinteto, *O Enigma*, CD.

track timing: 0:38

agogô
timeline

caxixi

rum drum

drumset

closed high-hat
cross stick
bass drum

Figure 69. "Catalunya Vuelve a Casa" example.

Chapter Three outlined some of the common percussion treatments performed by representative Brazilian artists outside the liturgies, emphasizing the specific Candomblé *toques*. The exception was the *toque hamunha*, a *toque* that the author was unable to find any direct example related to instrumental music. In Chapter Four, the author explains the drum set adaptations corresponding to the *rum*'s improvisation based on the *hamunha*, *lagunló*, *agueré*, *daró* and *ijexá toques*.

CHAPTER FOUR: RUM DRUM SOLO ADAPTATIONS FOR DRUM SET

This chapter presents the central part of the dissertation: five drum set solos created from atabaque percussion language. The complete transcriptions of these drum set adaptations are available in Appendix 2. In addition, performance recordings links for each solo are provided to the reader on YouTube for reference.

This chapter illustrates a subjective approach to specific five *toques* of the Afro-Brazilian Candomblé percussion repertoire. The drum set adaptations are built in three basic levels: first, how I substituted the *rum* drum timbres on the drum set. Second, how I synthesized the fixed pattern and mixed it with the *rum* drum solos, and third, how I organized the different rhythm phrases and forms from the *rum* drum solos to the drum set adaptations. This approach is applicable to the study of the percussion timbres related to hand percussion and the drum set. It is also applicable to percussion studies related to timeline coordination. In addition, percussionists, arranger, and composers are encouraged to find, through the drum set solos, new patterns applicable to rhythm section instruments in future performance works.

The goal of this chapter is to detail the creative process resulting in the drum set adaptations. Each solo includes warm-up exercises. These exercises aim to facilitate limb independence when playing the *toques* on the drum set. It is important to highlight the difference between the term “internal independence” and “coordination”. Coordination

while playing the drum set implies that the performer is able to play a figure in one limb while, simultaneously, playing another figure in another limb. This is a necessary first step. However, being able to coordinate musical figures is not a sign that the performer has absorbed a determined musical interpretation. Like a juggler, a drummer can mechanically perform a series of coordination exercises that are not necessarily integrated into a musical speech. In order to develop a musical discourse on the drum set, it is necessary to incorporate the concept of “internal independence”, called as well as “drum set independence”. According to the drummer Kiko Freitas,¹⁴⁶ the “internal independence” is developed through the internal rhythmical center, manifested by the voice.¹⁴⁷ This methodological approach was developed by the percussionist and educator Gary Chester. Chester discusses the importance of singing while practicing the independence concept: “Many drummers sight-read well, but they are not really hearing and feeling what they are playing because they are playing mechanically. By mastering the systems (sic)¹⁴⁸ and being able to sing each part, sight reading will become less mechanical and more musical.”¹⁴⁹ Specifically, for the present study, some of the warm-up exercises suggest singing and, simultaneously, play phrases and subdivision extracted from the *rum* solos. This process helps first, with limb coordination and, in consequence, to musically absorb the “internal independence” concept. This is essential when two or more instruments of the Candomblé ensemble are condensed in the drum set solo.

¹⁴⁶. Elected 2019 best World Music drummer by the Modern Drummer magazine, Kiko Freitas is an internationally renowned percussionist that played with João Bosco, Lee Ritenour, John Patitucci among many others.

¹⁴⁷. Fica a Dica Premium, “Falando de Música com Kiko Freitas,” *YouTube video*, 1:06:06, September 19, 2019. <https://youtu.be/W15O1h4hM4o>

¹⁴⁸. “Systems” means the Chester’s exercises proposed in his book-method.

¹⁴⁹. Gary Chester, *The New Breed* (New Jersey: Modern Drummer Publications, 1985), 7.

Furthermore, this chapter outlines the adaptation of the timbres extracted from the *rum* drum to the drum set performance. The overall criteria consist to emulate the timbral contour performed in the *rum* drum solos and its resulting design composed of non-pitched sounds. The timbre adaptations are explained through a comparison between the *rum* drum phrases and its corresponding drum adaptations, focusing on specific passages. While in some solo phrases a timbrical association is clearly identifiable between the *rum* drum's timbre qualities¹⁵⁰ and the drum set timbres, on other occasions this not the case. Therefore, it is necessary to choose substitutions of timbres guided by the criteria of keeping the same timbral contour of the *rum* drum solos. These substitutions are explained in further detail in this chapter.

A series of one and two measure groove patterns are available in Appendix 3. These grooves are extracted from the *rum* solos and the base instruments. The idea is to provide a concise list of patterns to be used by rhythm section players in projects based on the Afro-Brazilian percussion ensemble.

The drum set configuration, timbral musical notation

¹⁵⁰. See Chapter Two, "Timbre aspects", Cardoso's pure and mixed forms.

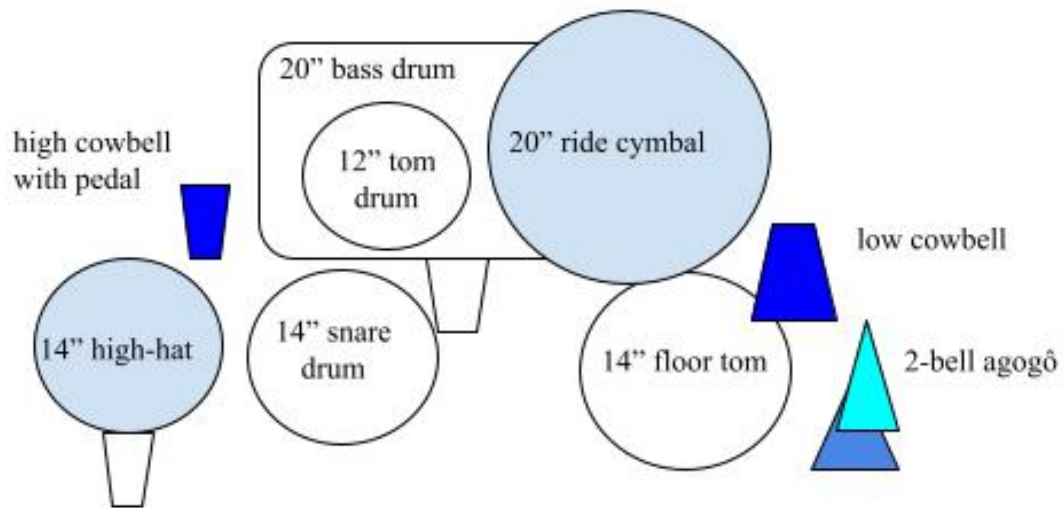


Figure 70. Drum set configuration.

The drum set configuration used to record the examples of the *rum* drum adaptation consists of a twenty-inches bass drum, twelve-inches tom drum, fourteen-inches-floor tom drum plus a fourteen-inches brass snare drum. The above figure shows a set designed for a performer who is right-handed, left-handed performers should adapt the set for their own convenience. The cymbals consist of a pair of fourteen-inches hi-hat, and a twenty-inches ride cymbal. This drums and cymbals configuration is commonly used by Jazz drummers. The author added a set of cowbells and an *agogô* in order to work the timelines timbres, whether with the lead hand, which in my case is the right hand, or my left foot using a pedal. In addition, the left foot pedal was used to play a *tamburim*¹⁵¹ when the author recorded the *ijexá* drum set adaptation.

¹⁵¹. A *tamburim* is a 6-inches frame-drum commonly used in samba percussion ensembles.

With regards to tuning and timbre of the drums, the toms and snare's drumheads are coated and are tuned in an interval of fourth, approximately, not necessarily defined by a specific pitch, with a medium to high tension. The bass drum has a hydraulic plastic head, and it is muffled avoiding harmonic timbre resonance, creating a “dry” sound.

Figure 71 includes, besides the standard drum set music notation, additional characters signaling timbre specifications.

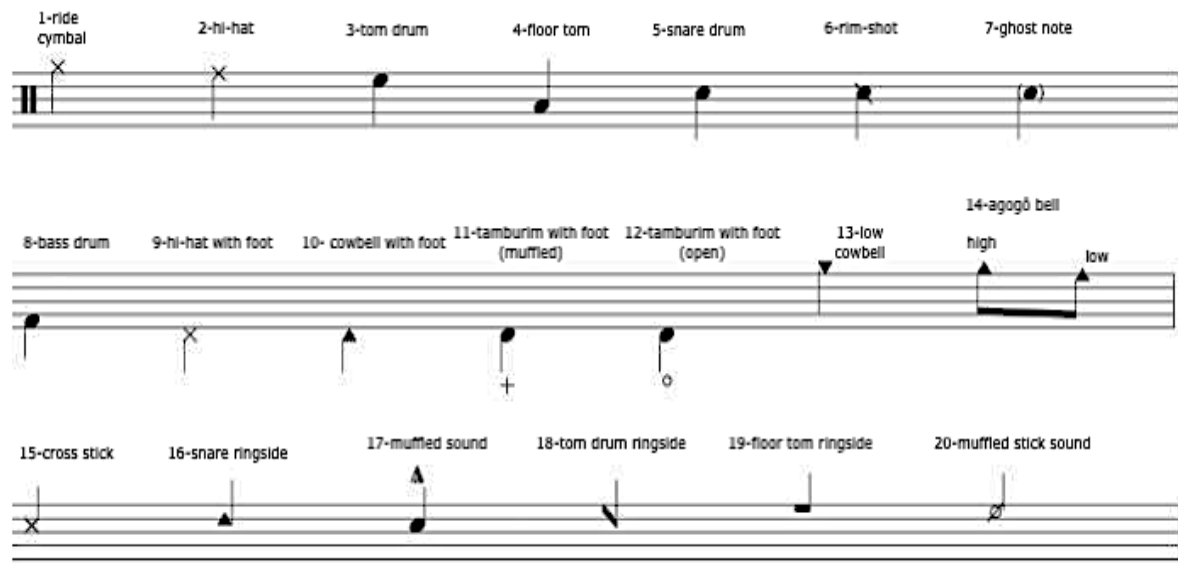


Figure 71. Drum set key. Musical notation.

The notes corresponding to the bass drum, hi-hat with the foot, hi-hat, ride cymbal, tom, floor tom, and snare drum are commonly found in methods and books related to drum set percussion. During the five solos, the snare drum is turned off. Other snare drum sound effects, the rim-shot sound, the ghost note sound, and the cross-stick

sound have a specific notation. For the rim-shot sound, the stick plays the edge of the drum ring and the drumhead simultaneously, producing a high strident volume that stresses the harmonic resonance of the instrument. Contrarily, the ghost notes are unaccented strokes that produce a subtle sound. The cross-stick sound is produced by positioning the stick across the head stressing the ring sound of the snare drum. In addition, notated by a triangle in the middle of the staff, the snare drum ringside sound is produced by attacking the lateral side of the instrument. In the same manner, the figures marked as the low cowbell, cowbell with the foot, and the agogô bells are notated by small triangles. The tom and floor tom ringside sounds produce staccato metal timbral textures that, when combined, emulate the wood side shell sound of the atabaque drums. The “muffled” sound happens when playing the drumhead by pressing it with the point of the stick, avoiding the drum’s resonance. The “muffled-stick” sound happens when one of the sticks presses the drumhead, the other stick hits the middle of the stick. This effect attempts to imitate the atabaque’s sound “palm plus side shell”, a sound that combines the palm played on the center of the drum and the wood side of the drum shell.¹⁵²

Hamunha toque, a drum set adaptation

The *hamunha* drum set solo¹⁵³ follows the same form of the *rum* drum solo played by Alisson de Souza. It also emulates the same phrasing organization of *hamunha rum* drum version.¹⁵⁴ The *hamunha*’s *toque* has two independent voices, the base and *dobra*¹⁵⁵ the author only chose the *gã*’s timeline figure played on the cowbell with the left foot. In

¹⁵². See, on Chapter Two, Cardoso’s mixed forms.

¹⁵³. See Appendix 2.A.

¹⁵⁴. See Appendix 1.A.

¹⁵⁵. See, on Chapter Two, “*Hamunha rum* drum phrases”. The word “voices”, in this context, is used to determine rhythm lines played by each limb.

this case, the *rumpí* and *lé* lines are omitted for the drum set adaptation. The warm-up exercises' primary focus is to resolve the independence between the timeline ostinato voice and the *rum* drum voice adapted on the drum set. For this purpose, two types of exercises are suggested. First, an exercise that combines clapping the timeline, and singing rhythms extracted from the *rum* drum. Second, exercises on the drum set combining the timeline with recurrent passages of the drum set solo. The author recommends choosing a syllable that imitates the sound of the drums. In this exercise, the sound “pa” replaces the timbre “stick stroke”, the sound “tu” replaces the timbre “open tone”, and the sound “pa” replaces the “slap stroke”. Figure 72 suggests an exercise that alternates between eighths and a triplet notes, and, at the same time, clapping the *hamunha*'s timeline. This same phrasing corresponds to the excerpt between measures three and six of the *rum* drum solo.¹⁵⁶

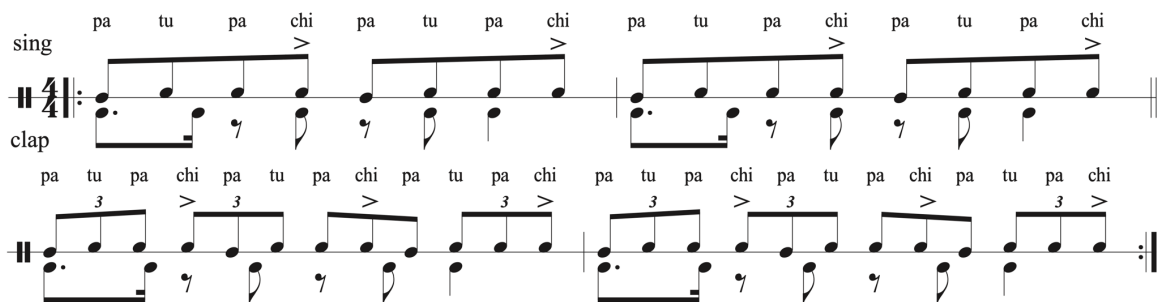


Figure 72. *Hamunha* warm-up exercises

¹⁵⁶. See Appendix 1.A.

Second, the warm-up exercises based shown in Figure 73 outlines the different common subdivisions played on the snare drum during the *hamunha* drum set version, adding the timeline played with the cowbell with the pedal. It is important to pay attention to the body balance, avoiding putting unnecessary body weight on the different limbs while playing. If the performer is not able to control the limbs' balance. it will be difficult to equalize the different voices on the drum set. It is recommended that the player sings the timeline while playing the snare drum figures. Another suggested exercise is to sing the four beats pulse of each measure while playing both snare drum and the timeline line.



Figure 73. *Hamunha* drum set warm up exercises

The following step is to adapt the *rum* drum's timbre to the drum set. Between measures three and six, the atabaque phrase combines the “stick stroke”, “open tone”, and “slap stroke”¹⁵⁷ an eighth note and triplet subdivisions in a sequence of four strokes. In this passage, the author alternates single strokes, starting with the tom drum, substituting the “stick stroke”, followed by the snare drum, accenting the fourth figure, replacing the “slap stroke”. This stick motion applies both for eighth notes and triplets played simultaneously with the timeline figure.

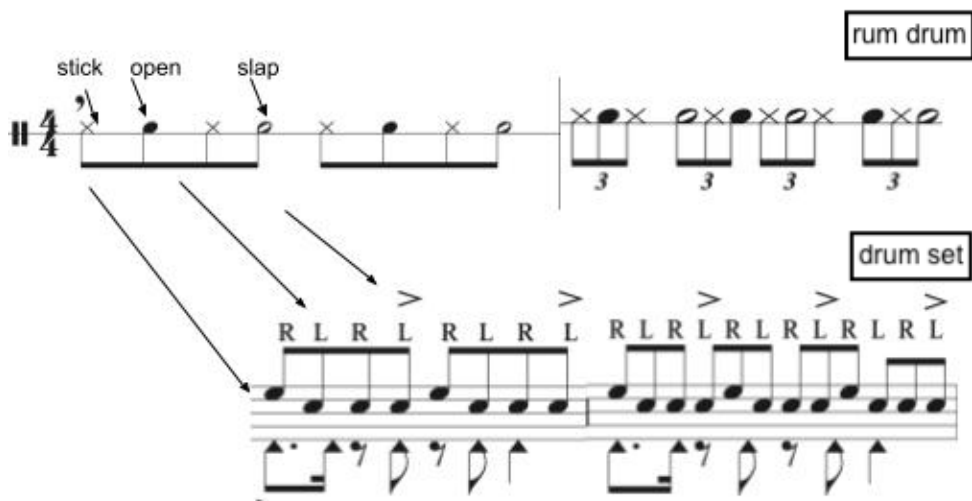


Figure 74. *Hamunha* measures 4-5.

As shown in Figure 75, between measures nine and eleven, the phrase on the drum set begins emulating the atabaque's sound “finger stroke plus side shell” by playing

¹⁵⁷. See, on Chapter Two, Cardoso's pure and mixed forms.

on the ringside of the snare drum in unison. This part is repeated during the solo, separating different long phrases.¹⁵⁸

The figure displays two staves of musical notation. The top staff, labeled 'rum drum', contains a series of notes with a 'finger stroke plus side shell' annotation above the first measure. The bottom staff, labeled 'drum set', contains a series of notes with a circled '3' and a '3' below the first measure. Both staves have measure numbers 10 and 11 indicated.

Figure 75. *Hamunha* measures 9-11.

Indicated in Figure 76 by arrows, between measures twelve and fourteen, the author keeps the same stick motion and accent corresponding to the *rum* solo and includes additional “ghost” notes. The intention is to keep a timbral density similar to the *rum* drum, replacing the atabaque’s open tones on the tom drum with the left hand. In addition, in measure fourteen, the rim shot effect on the snare drum emulates the “stick stroke” of the atabaque.

¹⁵⁸. See Chapter Two, “*Hamunha rum* drum phrases”.

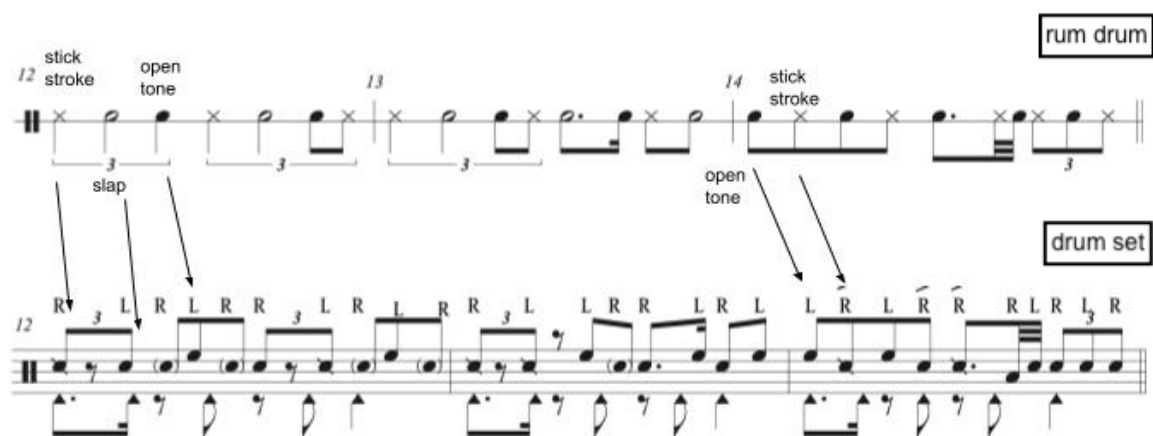


Figure 76. *Hamunha* measures 12-14.

Similarly, between measures twenty-five and twenty-seven, the stick motion and the timbre adjustment between the atabaque and the drum set are the same: replacing the atabaque's "open tone" and the "stick stroke" substituted for the tom drum and the floor tom on the set respectively. Also, as shown in Figure 77, the rim shot accents substitute the atabaque's "stick plus a slap" strokes.¹⁵⁹

¹⁵⁹. See on Chapter Two, Cardoso's mixed form 9.

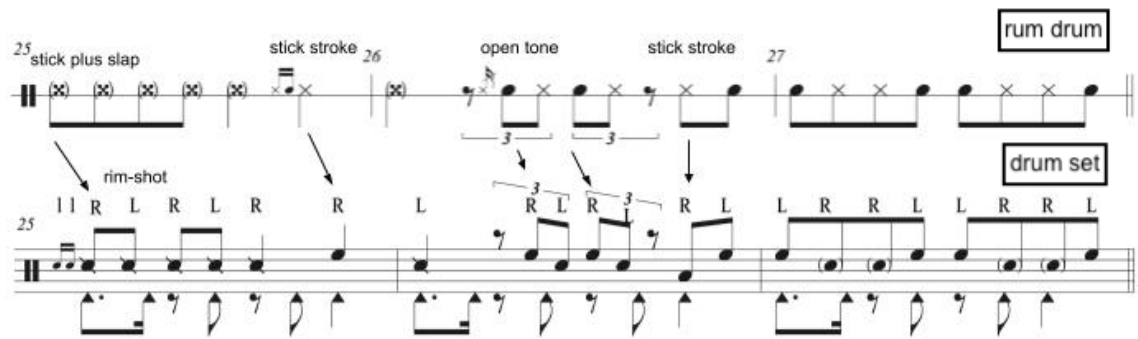


Figure 77. *Hamunha* measures 25-27.

As shown in figure 78, the ornamented triplet augments the rhythmic density phrase between measures thirty and thirty-one. The sticking motion suggests keeping the right hand moving around the tom and the floor tom drums, while the left-hand stays in the snare drum.

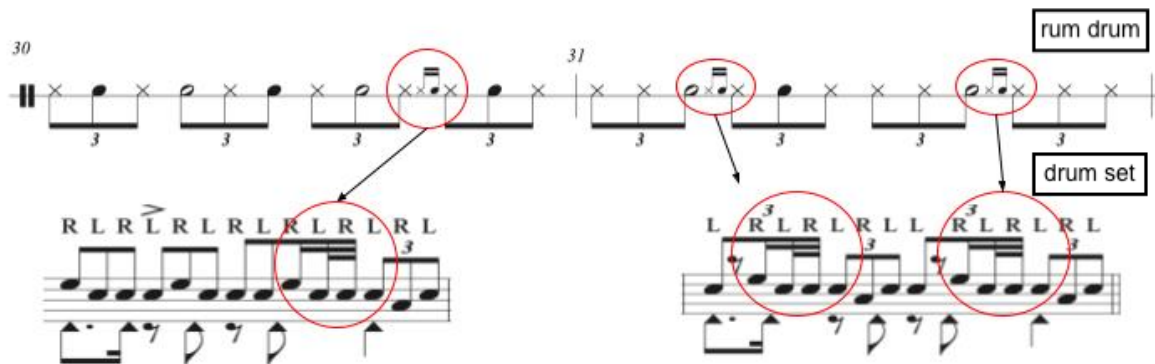


Figure 78. *Hamunha* measures 30-31.

The rhythmic motive in measure thirty-nine is the three first notes of the timeline. It is constantly repeated and is followed by a variation in a call and response fashion. The

phrasing on the atabaque is an “open tone”, “stick stroke” and a “stick plus a slap” stroke.¹⁶⁰ This passage suggests three different timbral heights. The author substituted the phrasing by floor tom, tom drum, and snare drum strike on the set. In measure forty-one, the muffled stroke on the tom imitates the stroke with a stick plus a slap played on the *rum* drum. The bass drum is only used in measure forty-five imitating the *rum*’s slap stroke in between the side-shell notes played on the snare drum.

measures 39-42

measures 43-45

Figure 79. *Hamunha* measures 39-42, and measures 43-45.

¹⁶⁰. Ibid.

Between measures forty-eight and forty-nine, the author uses a muffled stick sound on the tom drum to imitate the “palm plus side shell” stroke.¹⁶¹ After this brief passage, the solo repeats previous timbral material until the cliché closing phrase.

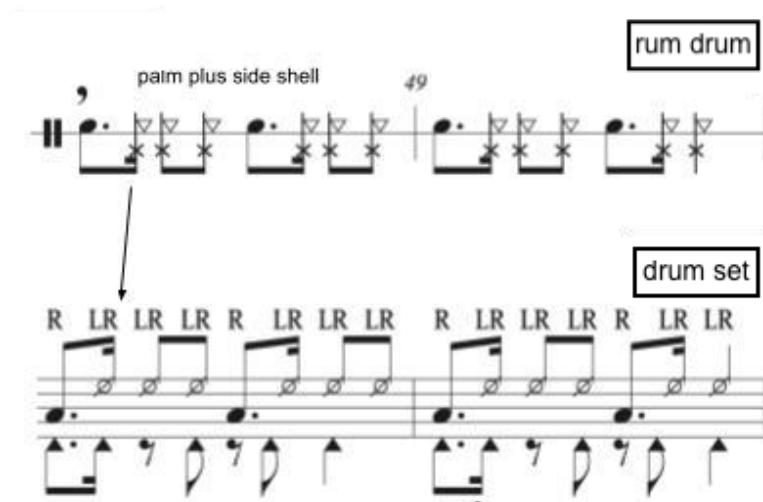


Figure 80. *Hamunha* measures 48-49.

***Lagunló* toque, a drum set adaptation**

This *Lagunló* drum set solo is based on Italaossy Tarachuk’s *rum* solo version included in Appendix 1. Different from the *hamunha* set version, the author did not utilize the same phrase organization from the original *rum* dobra on the drum set version. Rather, the author extracted short and long phrases, creating a new version.

¹⁶¹. See on Chapter Two, Cardoso’s mixed form 11.

The drum set solo transcription is available in Appendix 2 and is divided into two sections. Section one, between measures one and twenty-five, is played with brushes and section two, measures thirty until the end, is played with sticks. Both sections have different tempos and are separated by a transitional “bridge” between measures twenty-six and twenty-nine. The transitional “bridge” allows the performer to switch from brushes to sticks while accelerating the pulse to start the second part. In addition, in the first section, the timeline is played by the cowbell with the left foot while in the second part it is played with the low cowbell with the performer’s right hand.¹⁶²

The first challenge of this solo is defining how to blend the atabaque’s fixed patterns and the *rum*’s improvisation phrasing. With reference to the base elements, the timeline is played first with the left foot and second with the right hand. In the first section, the brushes’ function is to play filling the spaces in between the *rum*’s phrasing accents. This effect imitates the *lé* and *rumpí* base, making a dense rhythmic texture over the timeline. The warm-up exercises, illustrated in Figure 81, help the performer to focus on the specific short and long phrases obtained from the *rum* solo and combine them with the timeline. These exercises help to incorporate internal rhythmic independence: first by singing and clapping, and second by playing short exercises on the drum set. The first warm-up exercise corresponds to measures one to three from the atabaque *lagunló* version.¹⁶³ The second exercise corresponds to measure eleven. The third exercise corresponds to measures thirteen to sixteenth. The fourth exercise is based on measure eighteen and the fifth exercise is based on measures twenty to twenty-two.

¹⁶². The low cowbell should be played with left hand, if the performer is left-handed.

¹⁶³. See Appendix 1.B.

sing
 1 $\frac{12}{8}$
 clap

tu pa tu pa tu pa tum tu pa tu pa tu pa pa tu tu pa tu pa tu

2
 pa tu tah tu tah tu tah

3
 pa tu tah tu pa tu tah tu tah tah tu tu pa tu tah tu tah tah tu tu pa tu pa tu pa ki tu

4
 pa tu pa tu ki tah tu

5
 pa tu tu ka tu ka tu ka ta tu tu tah tu tu tah tu tu tah tu tu tah tah tu tah

Figure 81. *Lagunló* warm up exercises.

Figure 82 illustrates the drum set warm-up exercises corresponding to the first part of the solo, played with brushes.

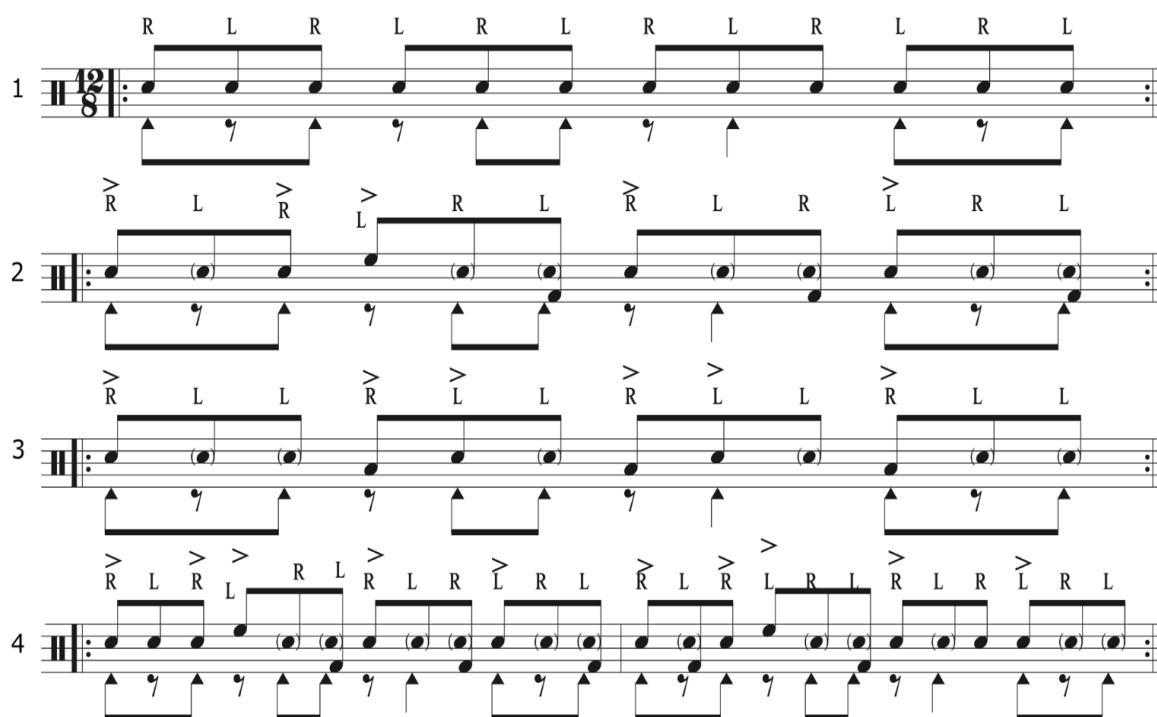


Figure 82. *Lagunló* drum set brushes warm-up exercises.

The timeline corresponding to the *lagunló toque* is known as *vassi* or generic *clave*.¹⁶⁴ This timeline has seven strokes divided into twelve basic pulsations, making coordination difficult when adding different voices. It is imperative to control the sound balance with a relaxed posture while playing. Figure 83 illustrates the drum set warm-up exercises corresponding to the second part of the drum set solo.

¹⁶⁴. See Chapter Three, “*Vassi* timelines and time cycle variations outside the Candomblé houses.”



Figure 83. *Lagunló* drum set stick warm-up exercises.

Related to the timbral adaptations, the author suggests that brushes should be played with the middle part of the wires, avoiding playing with the brushes' point. Another suggestion is to play the cowbell pedal with a hard point beater in order to obtain a metallic sound.

Figure 84 illustrates measures two and three. It represents how the author implemented the timbral design on the drum set. This is a short phrase where the groove is filled entirely with eighth notes. The accents mimic the atabaque's open tones played in the tom drum. The snare drum accents imitate the "stick plus a slap" stroke on the atabaque. The variations occur only on the bass drum imitating the "slap strokes".¹⁶⁵

¹⁶⁵. See Chapter Two. "Timbre aspects" and "Cardoso's pure and mixed forms".



Figure 84. *Lagunló* measures 2-3.

The drum set solo passage between measures eight-and nine, shown Figure 85, evokes measures nine and ten from the *rum* drum version. The atabaque's open tones are played on the floor tom. The same substitution applies for the entire long phrase between measures eight and eleven on the drum set solo, corresponding to measures nine to twelve on the *rum* drum solo. Again, the snare drum accents emulate two timbres of the *rum* drum: the “stick stroke and the stroke” with a “stick plus a slap” stroke.¹⁶⁶ As mentioned earlier, the ghost notes on the snare drum help to create a similar texture imitating the *rumpí* and *lé*'s rhythmic layer.

¹⁶⁶. Idem.



Figure 85. *Lagunló rum* drum measures 9-10, drum set 8-9.

The transition, measures twenty-six to twenty-nine, requires some musical adjustments. First, the performer needs to change from brushes to sticks while continuing to play the timeline with the foot. Second, playing the *rumpí* and *lé* pattern with sticks between measures twenty-eight and twenty-nine. At the same time, the performer should accelerate the tempo keeping the timeline flowing. The timeline switches its timbre to the low cowbell, played with the stick.

Measures thirty and thirty-one in the drum set solo, is similar to the *rum* 's short phrase between measures fifteen and sixteen. The “open tones” are played in the floor tom, the accents on beats one, three, and four are played with a rimshot effect on the snare drum. As shown in previous examples, most of the slap strokes are played on the bass drum. This is illustrated in Figure 86.

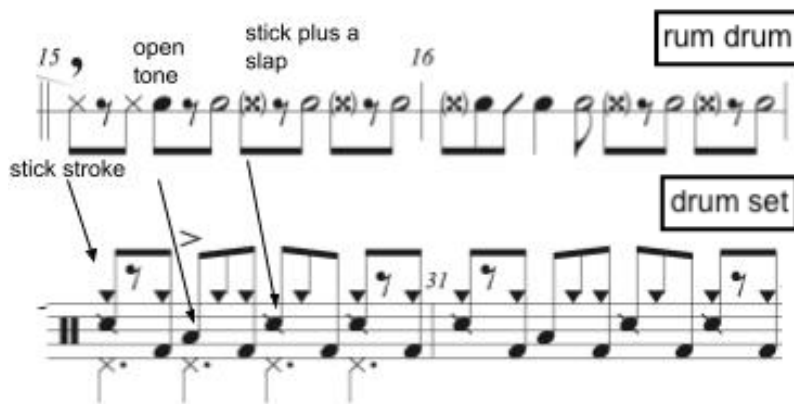


Figure 86. *Lagunló rum* drum measures 15-16, drum set 30-31.

Measures thirty-eight and thirty-nine on the drum set emulates part of a long phrase between measures eleven and twelve on the *rum* drum version. As illustrated in Figure 87, this stresses the ambiguity between the duple and triplet timeline phrasing performed by the snare/bass drum and low cowbell respectively. For timbre adjustment, the stroke “stick plus a slap” is played on a rim shot effect on the snare drum. The “stick stroke” is played on the tom drum and the “open tones” are played on the bass drum.



Figure 87. *Lagunló rum* drum measures 11-12, drum set 38-39.

Measures forty-six and forty-eight, illustrated in Figure 88, utilize the bass drum as a “third hand” imitating the atabaque’s open tone while keeping the timeline with the right hand on the low cowbell. The snare drum, again, imitates the atabaque’s “stick stroke”. The long phrase played between measures forty-four and forty-eight is a variation of the previous material played in the first part of the drum set solo. The solo ends with the same long phrase shown in section “4” with a closing cliché phrase, stressing the timeline pattern.



Figure 88. *Lagunló rum* drum measures 20-22, drum set 46-48.

***Aguéré toque*, a drum set adaptation**

This *aguéré* version follows the same phrasing organization analogous to the *rum* solo version played by Alisson de Souza.¹⁶⁷ The timeline is played by the cowbell with

¹⁶⁷. See Appendix 1.C.

the foot and is the only base element played as a fixed pattern. The *rumpí* and *lé* patterns are omitted in this solo version.¹⁶⁸

In order to incorporate the *aguere*'s timeline. Warm-up exercises suggest singing syllables that imitates the sound of the drums while playing the clave and handclapping. The goal of this warm-up exercise, illustrated in Figure 89, is to assimilate the *atabaque* phrasing with its corresponding clave. Exercise 1 corresponds to measures five and six on the *rum* drum solo. Exercise 2 corresponds to measures eight and nine, and exercise 3 corresponds to measure thirteen. Exercise 4 corresponds to measures sixteen and seventeen and exercise 5 corresponds to measures forty-seven and forty-eight on the *agueré rum* drum version.

¹⁶⁸. See Chapter Two. "*Aguere rum* drum phrases".

Figure 89 displays six musical staves (1-6) representing warm-up exercises for the *Aguéré* drum set solo. The exercises are written in 2/4 time, indicated by the key signature (one sharp) and the time signature. Each staff includes a melody line with lyrics and a corresponding drum set pattern below it. The lyrics are:
 1. sing: tu tu pa tu pa tah chi tah chi tah chi tah chi tah tu; clap: tu tu pa tu pa tah chi tah chi tah chi tah chi tah tu
 2. tah chi ki tah chi ki tah chi ki tah pa tu pa
 3. ki tu ki tu ki tu ki tu
 4. chi pa ki chi pa chi ki tu ki tu ki tu ki chi pa
 5. chi pa pa chi pa chi pa tu ki tu tu
 6. tah chi tah chi tah tu tu tu tu pa

Figure 89. *Aguéré* warm-up exercises.

The following warm-up exercise extracts recurrent figures that appear during the drum set solo. Differently from the *hamunha* and the *lagunló*, the *agueré* *clave* has three consecutive strokes in its second beat, corresponding to the first, second, and third

sixteenth notes. Combined with the other rhythmic voices, the timeline ostinato should be played with a relaxed posture.

The image displays a musical score for a drum set warm-up exercise, consisting of six staves labeled 1 through 6. Each staff contains rhythmic notation in 2/4 time, with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and various drum set symbols (e.g., snare, tom, cymbal). The exercise is divided into two measures per staff, with a repeat sign at the end of each measure. The notation is written on a grand staff (treble and bass clefs) for each drum voice. The exercise is designed to be played with a relaxed posture.

Figure 90. *Aguéré* drum set warm-up exercise.

For the timbral adaptation played on the drum set,¹⁶⁹ the first two measures correspond to the *agueré* introductory phrase, evoking the *toque*'s timeline¹⁷⁰ The *rum*'s “slap stroke” is played on the bass drum and the staccato effect of the “stick plus a slap” stroke is played on the snare drum with both hands in unison.¹⁷¹ One hand plays a cross-stick sound and the other hand plays on the snare drum's ringside, creating a strident sound, “announcing” the *toque*.



Figure 91. *Aguere* measures 1-2.

The short phrase, between measures five and seven, combines several timbre types. In order to keep the phrase flowing on the drum set, it is impossible to match every atabaque timbre with a specific drum set piece. Nonetheless, the priority is to keep a timbral contour similar to the *rum* drum version. As shown in Figure 92, in measure five, the sixteenth note passage alternates the tom drum with the snare drum. During this same

¹⁶⁹. See Appendix.

¹⁷⁰. See on Chapter Two, “*Aguere rum* drum phrases”.

¹⁷¹. See on Chapter Two, Cardoso's pure and mixed forms.

passage, the atabaque uses-four timbre qualities: the “stick plus open”, the “stick stroke”, the “open tone”, and the “stick plus slap” effect. In measures seven and eight, the “slap”, “open tone”, and “stick plus slap” effects are played by the tom drum and floor tom, feeling in between by ghost notes and on the snare drum’s ringside sound.

The image displays musical notation for measures 5 through 7 of a piece. It consists of two staves. The top staff is labeled 'rum drum' in a box on the right. It contains notes with various annotations: 'open tone' (measure 5), 'stick plus a slap' (measure 6), 'side shell' (measure 7), and 'stick plus a slap' (measure 7). The bottom staff is labeled 'drum set' in a box on the right. It contains notes with annotations: 'stick stroke' (measure 5), 'slap stroke' (measure 5), 'slap stroke' (measure 6), 'open tone' (measure 7), and 'open tone' (measure 7). Arrows point from the text labels to the corresponding notes on the staves.

Figure 92. *Aguéré* measures 5-7.

As seen in Chapter Three,¹⁷² the short phrase in measures eight and nine contains the typical *agueré* rum drum phrase that relies in the two-eight note figure. Figure 93 illustrates the adaptation of this phrase on the drum set. It combines the floor tom ringside sound with the snare’s cross stick, emulating the atabaque’s “side shell” and “palm plus

¹⁷². See, on Chapter Three, Gabi Guedes' rum drum solo. "*Floresta Azul*".

side shell” sounds respectively. The bass drum replaces the “slap stroke”. In measure nine, the “open tone” and the “stick stroke” are played on the tom drum.

Figure 93. *Aguéré* measures 8-9.

In measures thirty and thirty-one, shown in Figure 94, the atabaque’s “open tone” stroke is played, at first, in the floor tom. On the snare drum, the “muffled-stick”¹⁷³ sound is used to imitate the atabaque’s “stick plus slap” effect, producing a resonant sound. In measure thirty-one, the combination of the “tom drum ringside” with the snare drum produces another variant of the atabaque’s “stick plus slap” effect.

¹⁷³. See on Chapter Four, “The drum set configuration, timbral musical notation”

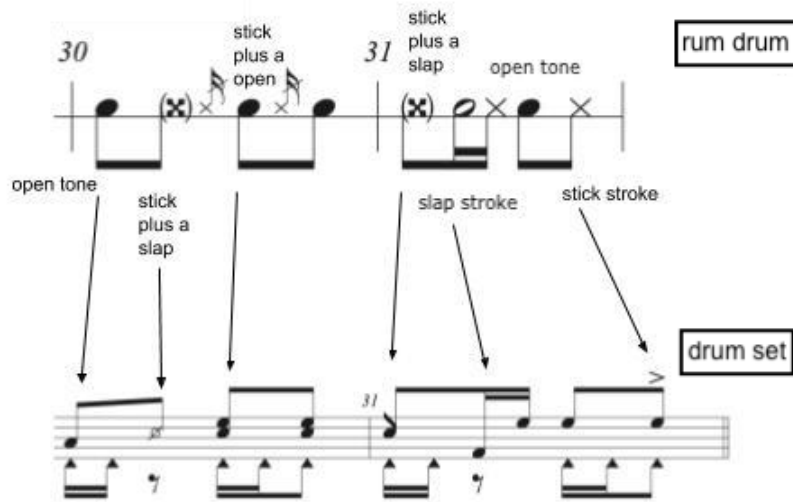


Figure 94. *Aguéré* measures 30-31.

The drum set-closing phrase, illustrated in Figure 95, follows a sixteenth note phrasing without any timbre variation in order to make a clear unison, signaling the end of the solo.

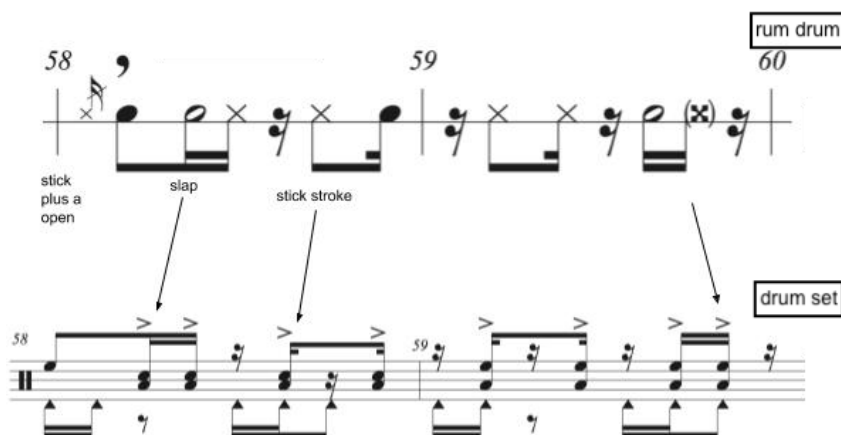


Figure 95. *Aguéré* measures 58-59.

Daró toque, a drum set adaptation

The form of the *daró* drum set solo version¹⁷⁴ corresponds to the Italossy Tarachuk's version included in appendix 1.D. As in the other drum set versions, its phrasing emulates the *rum* drum performance. The exception is the last phrase, after measure ninety-two, where the drum set version ends with a variation that emphasizes the *daró*'s timeline pattern.¹⁷⁵

With regards to the fixed pattern elements, in the first three measures, the solo quotes the *rumpí* and *lé* drum pattern played on the snare drum. This pattern accents the *daró*'s timeline. After this brief passage, the timeline is played on the low cowbell. The drum solo focuses on the *rum* drum phrasing, distributing the rhythms around the set by the left hand along with the bass drum and hi-hat with the foot.

The following warm-up exercises help the performer incorporate recurrent *daró*'s *rum* phrases. It is recommended to sing the atabaque's phrases while clapping the timeline pattern. As shown in the Figure 96, a group of syllables imitates the *rum* drum timbres¹⁷⁶ in the following manner: the sound "tu" replaces the "open tone", the sound "chi" the "slap stroke", the sound "pa" replaces the "stick stroke", and the sound "tah" substitutes the "stick plus slap" sound. The first exercise corresponds to measures five and six of the *rum* drum version. The second exercise corresponds with measures eleven and twelve; and the third exercise with the excerpt in measures twenty-one to twenty-four. The fourth exercise corresponds with measures thirty-eight and thirty-nine.

¹⁷⁴. See Appendix 2.D.

¹⁷⁵. See Chapter Two, "*Daró's rum phrases*"

¹⁷⁶. See Chapter Two. "Timbre aspects", Cardoso's pure and mixed forms.

Exercise five relates to measures forty and forty-one and exercise six to measures fifty-one to fifty-three.

1 **sing**
clap

2

3

4

5

6

Figure 96. *Daró* warm up exercises.

The warm-up exercises in Figure 97 introduces challenging passages of the drum set solo version. It is recommended to sing the timeline while playing the exercises in order to how the rest of the rhythm phrasing fits within the timeline articulation. Each limb complements a rhythmic phrase that emulates the *rum* drum's two-hand motion aligned with the timeline. It is important to keep the body in a balanced position, allowing a clear sound definition. Figure 97 outlines the following passages of the *daró* drum set version: the first exercise corresponds to measures five and six, the second exercise corresponds to measures eleven and twelve. The third exercise corresponds to measure eighteen. Exercise four corresponds to measures thirty-six and thirty-seven, exercise five to forty and forty-one. Exercise six coincides with the passage between measures fifty-six to fifty-eight, and exercise seven corresponds to measures eighty-six to eighty-nine.

Figure 97 displays eight staves of musical notation, numbered 1 through 8, representing warm-up exercises for a Daró drum set. The notation is written on a single-line staff with a key signature of one sharp (F#) and a time signature of 2/4. The exercises consist of rhythmic patterns using eighth and sixteenth notes, rests, and articulation marks (accents, slurs, and breath marks). The patterns are designed to be played on a Daró, which typically has two main playing surfaces (top and bottom) and a central drum head. The exercises progress from simple rhythmic motifs to more complex, multi-measure patterns.

Figure 97. *Daró* drum set warm-up exercises

With regards to the adaptation of the atabaque's timbres, this *daró* drum set solo follows the same criteria of previous solos: to keep the timbral/melodic design extracted from the *rum* drum solo version. As previously mentioned, the adaptation of the timbre does not follow an exact pattern that matches the atabaque's timbre qualities with the sounds performed in the drum set. Some of the atabaque's timbres are emulated by playing in different regions around the drum set in different manners. As shown in Figure 98, measures five and six form a short phrase pattern that appears in several passages during the solo. The tom drum replaces the "stick stroke", the bass drum replaces the "open tone". The hi-hat with foot substituted two timbres: the "stick plus slap" and the "slap stroke" in measures five and six respectively.¹⁷⁷

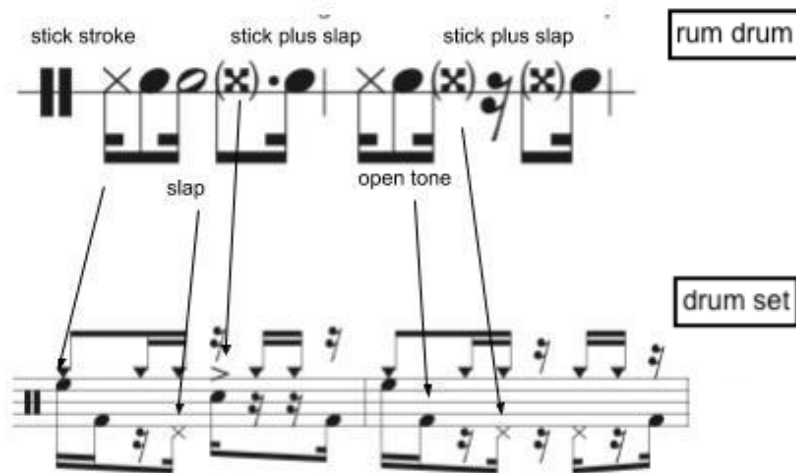


Figure 98. *Daró* measures 5-6.

¹⁷⁷. Ibid.

In measures eleven and twelve, the “stick stroke” timbre is played on the hi-hat and the floor tom. The atabaque’s “open tone” strokes are played on the bass drum. The “stick plus slap” stroke, due to its strident sound, is played on the snare drum, followed by the floor tom that replaces the “stick plus open” stroke.

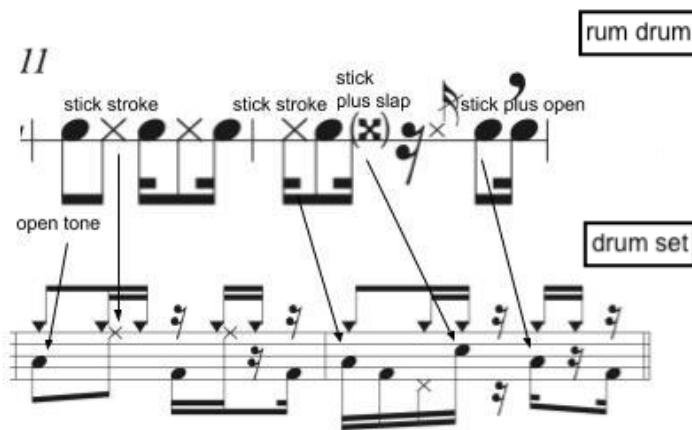


Figure 99. *Daró* measures 11-12.

In measure eighteen, illustrated in Figure 100, the atabaque’s “stick stroke” is played on the snare drum's cross-stick effect. Due to its similar bass frequency, the “open tone” is played on the floor tom and the bass drum imitating a two-handed stick motion.

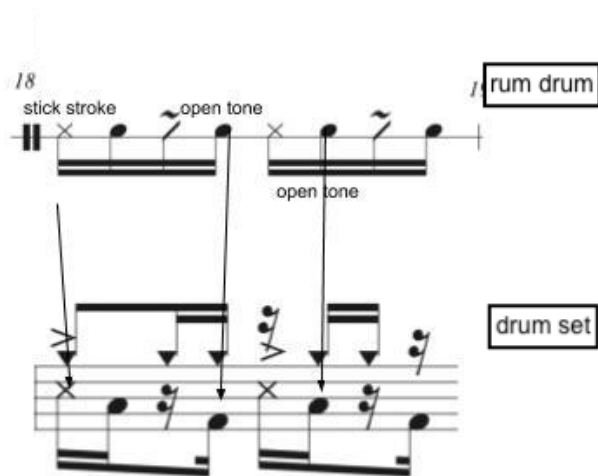


Figure 100. *Daró* measure 18.

In measure thirty-six, outlined in Figure 101, the snare drum's rim-shot effect substitutes the "stick plus slap" atabaque's timbre. The bass drum, again, replaces, the open tone. The atabaque's "ghost note" articulation is omitted. In the subsequent measure, the atabaque's "slap" is played on the bass drum. Parallellly, it stresses beat two along with the hi-hat played with the foot. The snare drum emphasize the right hand's sound played in the *rum* drum version and, simultaneously, the bass drum imitates the left hand. Again, the bass drum acts as a "third hand".

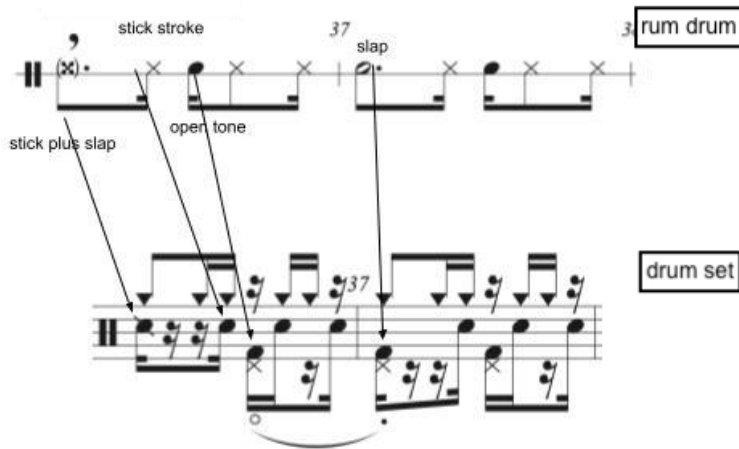


Figure 101. *Daró* measures 36-37.

Figure 102, measures forty to forty-one is a continuation of the phrase. The rhythmic motive of a sixteenth note plus an eighth note plus another sixteenth note corresponds to: first, the atabaque's "slap" timbre on the bass drum, second, the "stick plus open" stroke is played on the floor tom, and third, the "stick stroke" on the tom drum respectively. Conversely, in measure forty, the "stick stroke" is played on the snare drum's rim shot on the second beat. This gives a dense rhythmic texture towards the middle of the section marked "6".

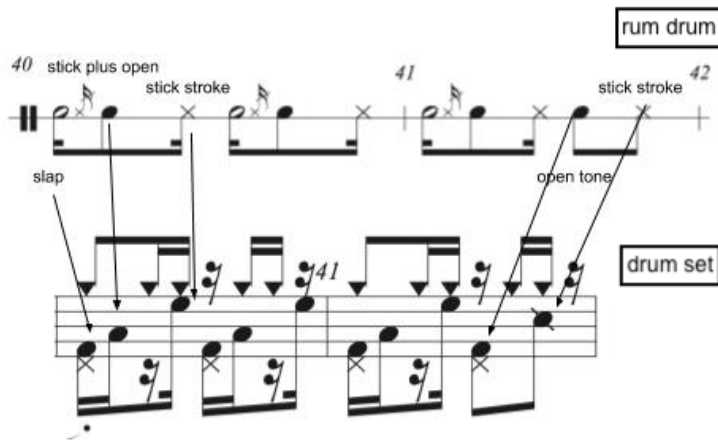


Figure 102. *Daró* measures 40-41.

Figure 103 corresponds to a short phrase between measures fifty-six and fifty-eight. The rim shot effect replaces two atabaque's timbres: the "stick plus slap" stroke, on the first beat of measure fifty-six, and the "side shell" timbre on the second eighth note on measure fifty-seven. These substitutions emphasize the harsh sound of the "stick plus slap" timbre. The second beat is implicitly stressed by the "open tone", which is substituted by floor tom on the drum set. Again, the "slap stroke" is played on the bass drum.

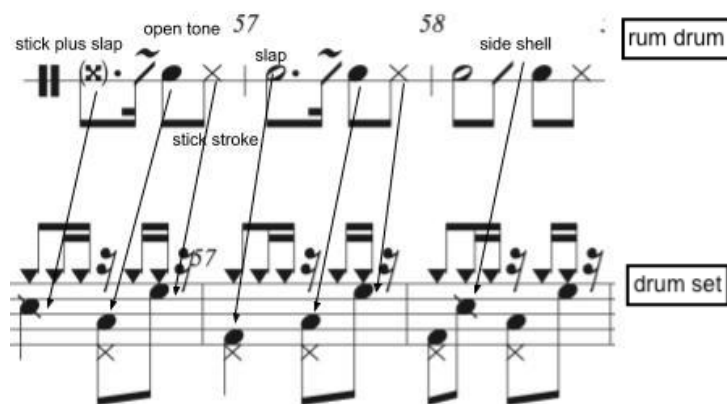


Figure 103. *Daró* measures 56-58.

In measure eighty-six, eighty-seven, and eighty-nine, the strident sound of the “stick plus slap” stroke is replaced by the snare drum and the rim shot effect. The open tones are played in the bass drum. In measure eighty-eight the atabaque’s “stick sound” stroke is played on the floor tom, alternating with the bass drum. This alternation imitates the *rum* drum’s two-handed motion between the “stick stroke” and the “open tone” using the bass drum as a “third hand”.

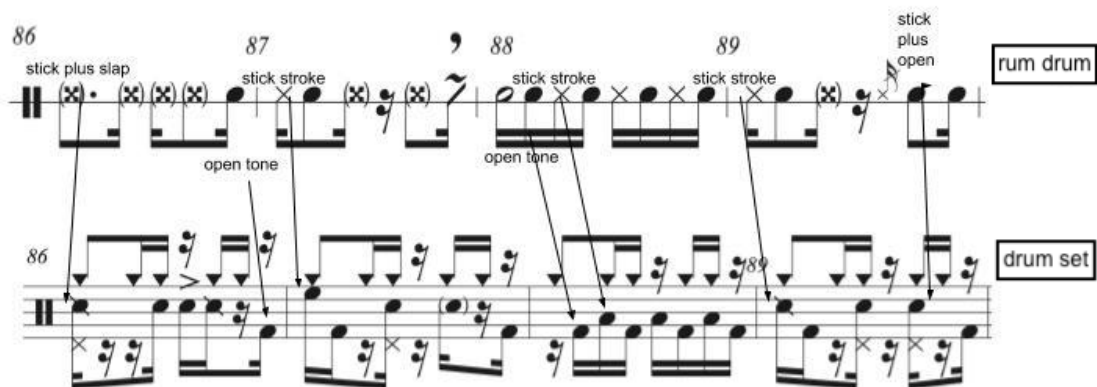


Figure 104. *Daró* measures 86-89.

Towards the end of the *daró* drum solo version, measures ninety-four to ninety-seven, the timeline switches from the low cowbell to the floor tom ringside sound. This emulates the timbre effect of the atabaque's "side shell" stroke. The snare drum, the bass drum, and the hi-hat with foot fill out the figure increasing the rhythmic texture. After measure one hundred, the timeline stops, playing a variation of the *daró* end phrase¹⁷⁸ performed in the *rum* drum version providing the drum set solo a clear and concise end.¹⁷⁹

***Ijexá* toque, a drum set adaptation**

The *ijexá* drum set solo version¹⁸⁰ presented in this study emulates the same phrasing organization than the *rum ijexá* version played by Nivalci Ribeiro,¹⁸¹ *alagbé* from the Candomblé house "*Casa de Oxumarê*".

¹⁷⁸. See Chapter Two, "*Daró rum* drum phrases"

¹⁷⁹. See Appendix 2.D.

¹⁸⁰. See Appendix 2.E.

¹⁸¹. See Appendix 1.E.

As described in Chapter Two,¹⁸² the *ijexá*'s base has three different voices distributed among the timeline, the *rumpí*, and the *lé* drum. This characteristic allowed the author to explore a two-voice ostinato pattern divided into, on the right hand, the timeline, and on the left foot, the *lé* drum line played by a *tamburim* with a pedal. It is also important to remind the reader that the *rum* drum version from the “*Casa de Oxumaré*” has the same *rumpí* and *lé* rhythm pattern. Figure 105 shows the two base elements condensed into one drum set pattern.

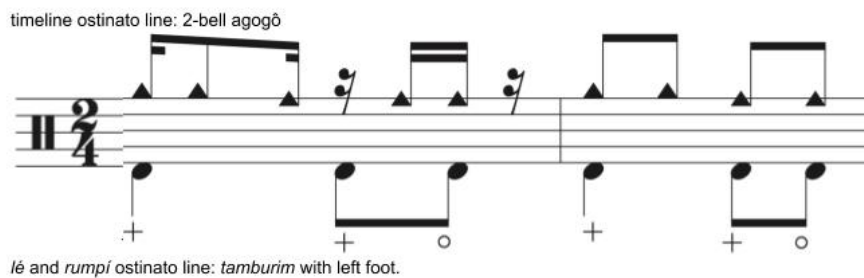


Figure 105. *Ijexá* drum set base's ostinato.

As shown in the other drum set adaptations presented in this chapter, the two-voice pattern can be worked through two types of exercises. First, clap-the timeline and sing figures related to the *rum* drum sound. Figure 106 outlines the common rhythms of the *rum* drum version, suggesting the “tu” syllable for the open tone, the “pa” and “tah” for alternating in between “slap strokes”. The timeline is indicated under the middle line in

¹⁸². See, on Chapter Two, “*Ijexá rum* drum phrases”

two different heights. The author suggests clapping the timeline pattern on two different surfaces of the hand, resulting in two different timbres.

The musical score consists of six staves, each with a vocal line and a clapping line. The first staff is in 2/4 time, indicated by a key signature of one sharp (F#) and a 2/4 time signature. The vocal line is labeled 'sing' and the clapping line is labeled 'clap'. The notes are as follows:

- Staff 1: Sing: tu, tu, tu, tu. Clap: quarter, quarter, quarter, quarter.
- Staff 2: Sing: tu, tu, tu, tu. Clap: quarter, quarter, quarter, quarter.
- Staff 3: Sing: pa, tah, tu, tah, pa, tah, tu, tah. Clap: quarter, quarter, quarter, quarter.
- Staff 4: Sing: tu, tu, tu, tu, pa, tu, tu, tu. Clap: quarter, quarter, quarter, quarter.
- Staff 5: Sing: tu, tu, tu, pa, tu, pa, tu, pa. Clap: quarter, quarter, quarter, quarter.
- Staff 6: Sing: tu, tu, tu, tu, pa, tu, tu, pa. Clap: quarter, quarter, quarter, quarter.

Figure 106. *Ijexá* warm-up exercise.

Second, the drum set warm-up exercises shown in Figure 107 summarizes important passages and recurrent figures extracted from the *ijexá* drum set version. The added voices are spread on the drum set, mostly on the tom drum, the floor tom, and the bass drum. Similarly, as the other drum set adaptations, the snare drum should be turned off, and played predominantly with the rim-shot effect. The bass drum should be considered a “third hand”, played in the same volume or even softer than the rest of the limbs. In Figure 107, the first exercise corresponds to the drum set solo between measures eleven and fourteen, the second exercise corresponds to measure twenty-seven and twenty-eight. The third exercise correlates with measures twenty-nine and thirty, the fourth exercise measures forty-seven to fifty. The fifth exercise corresponds to measure fifty-one, and the sixth exercise corresponds to measures sixty-nine and seventy. All of these exercises represent different performance challenges that should be resolved before starting to study the *ijexá* drum set adaptation.



Figure 107. *Ijexá* drum set warm-up exercises

As seen in Chapter Two¹⁸³ the *toque ijexá* is played on the atabaques with only hands. As a result, the atabaque timbre qualities are three-fold: the “slap stroke”, the “open tone”, and the “finger stroke”.¹⁸⁴ When these sounds were translated to the drum set, as illustrated in Figure 108, the author used the tom drum to play the atabaque’s “open tone” sound. In addition, the bass drum substitutes the “slap stroke”. It is important to highlight that the bass drum’s head drum should be muffled avoiding excessive resonance, and, again, it should be played in equal volume or softer than the other voices.



Figure 108. *Ijexá* measures 11-14.

In some passages, as illustrated in Figure 109, it was possible for the author to keep the same timbre association between the “open tones” and tom drum, and “slap strokes” and bass drum. It is important to remember which of the voices should be played

¹⁸³. Ibid.

¹⁸⁴. See Chapter One, “Timbre aspects”.

louder. The tom drum rhythms should be stressed since it is emulating the *rum*'s open tone accents.

The image displays two staves of musical notation for measures 27 and 28. The top staff, labeled 'rum drum' in a box, features a sequence of notes with stems. Above the first measure (27), the text 'open tone' is written above a note, and 'slap stroke' is written above a note in the second measure (28). The bottom staff, labeled 'drum set' in a box, shows a more complex rhythmic pattern with various note values and rests. Below the bottom staff, there are four measures of notation, each starting with a '+' sign, representing a specific rhythmic pattern. Arrows point from the 'open tone' and 'slap stroke' labels to the corresponding notes in the 'rum drum' staff.

Figure 109. *Ijexá* measures 27-28.

Contrasting the previous phrasing example, the author omitted some alternating sixteenth notes figures during some of the passages. It was difficult to keep the rhythm flowing during alternated sixteenth-notes rhythms. The author's solution, as exemplified in Figure 110, was to play some of the sixteenth notes. This allowed the author to keep the rhythmic balance with the other voices.

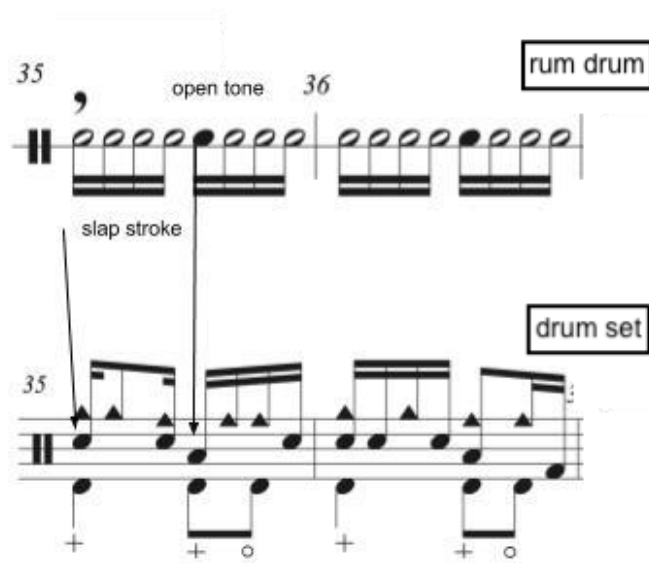


Figure 110. *Ijexá* measures 35-36.

As mentioned in Chapter Two¹⁸⁵ this solo is divided in two parts. As shown in Figure 111, the second part starts on measure forty-one with a new rhythmic motive. This motive stresses the first and second sixteenth notes of the first beat. In order to highlight this motive, as an alternative to the tom drum sound, the author chose to use the floor tom to imitate the atabaque's open tone. In addition, the rim shot on the snare drum is used to emulate the *rum*'s "finger stroke" sound. In the same manner that in other phrasing examples, the slap sound is played on the bass drum.

¹⁸⁵. See Chapter Two, "*Ijexá rum* drum phrases".

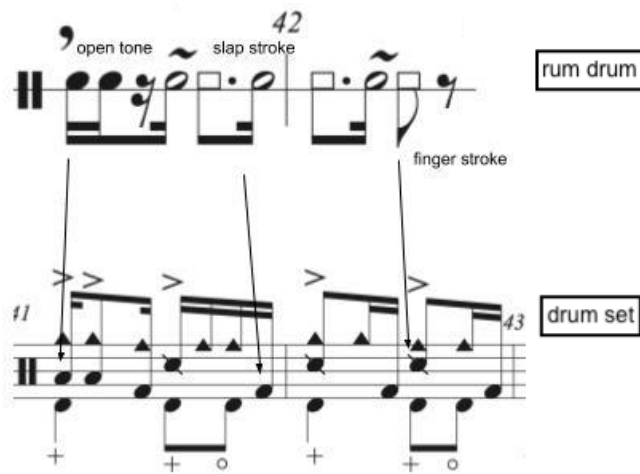


Figure 111. *Ijexá* measures 41-42.

The open tone sound alternates between the floor tom and the tom drum in order to emphasize two different passages during a phrase with two differing low frequencies. As shown in Figure 112, the motive stresses the first and second sixteenth notes on the floor tom and the third and fourth on the bass drum is answered by the two eighth notes plus a quarter note motive on the tom drum.

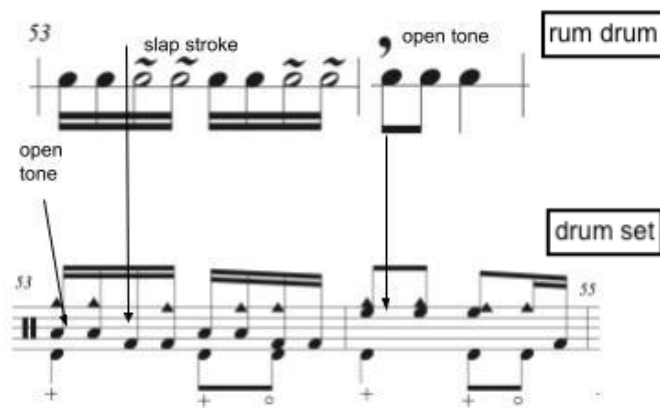


Figure 112. *Ijexá* measures 53-54.

As mentioned earlier in Chapter Two, this *ijexá* drum set version ends with a dotted-eighth note unison with a fade-out effect, different than the other drum set solo adaptations, without a clear ending phrase.

Drum set patterns for rhythm section accompaniment

To facilitate further study for the reader, the author has provided a list of drum set patterns that work as an accompaniment rhythm to be played in music inspired in the *vassi/lagunló*, *agueré*, *daró* and *ijexá toques*. These drum set patterns are suggestions for performers and arrangers interested in Candomblé music and are available in Appendix 3. The exception is the *hamunha toque* due to its lack of short phrases in the *rum* drum solo. The application of these patterns is based on the author's experience on the Afro-Brazilian *toques* mentioned in the present dissertation, making an accessible and concise material to scholars and performers interested in a quick reference for their own repertoire.

Summary and conclusions

African communities from different territories re-organized their cultures through liturgical organizations called “*Nações*”. The Candomblé-*Nação Ketu* community amalgamated different elements from their own *Yorubá* heritage as well as the *Jeje*, or *Fon* culture, and Angola, or *Bantu* culture. This is reflected in the percussion repertoire of their ceremonies in which different elements such as songs, *orixás* archetypes, and dance interact organically in the Candomblé houses known as *terreiros*.

In this liturgical environment, the Candomblé percussion quartet developed a language that influenced Brazilian popular music and is compatible with Jazz hybrid genres through the study of the atabaque percussion repertoire, centered on the *rumpí*, the *lé*, and the *gã*, and, more important, the *rum* drum.

The Candomblé percussion has its foundations in the timeline, or *clave*, systems. The timeline is a fixed pattern that aligns the accompaniment elements, or base elements, and the improvisational elements, or *dobra* elements. The timeline is the basic element of the multilinear organization typical of the Afro-diasporic ensembles. The timeline is conceived in a circular manner and is not applicable to the western classical proportional conception of strong beats and weak beats. The timeline is represented in basic units. It is imperative for any performer interested in Candomblé styles to learn each *toque*’s timeline. Specifically, for the present study, the performer should learn the *hamunha*, *lagunló*, *agueré*, *daró*, and *ijexá* timelines described Chapter Two in order to understand how the rest of the *rum* drum phrasing is articulated around it.

The central element of this dissertation are the adaptations from the *rum* drum solos to the contemporary Jazz drum set, resulting in five solos based on the *hamunha*, *lagunló*, *agueré*, *daró*, and *ijexá toques*. For each of the drum set solos, the author described the creative process in a logical order. First, a series of warm-up exercises that requires the performer to sing and to clap the timelines in order to prepare to play the necessary coordination in the drum set. Second, a series of drum set warm up exercises based on recurrent passages of each of the drum set solos. Finally, the author described an explanation of the timbral substitution between the *rum* drum solo and the drum set adaptation. The author includes a list of simplified drum set patterns. These patterns serve as a concise reference for scholars and performers that wish to play music inspired in the *hamunha*, *lagunló*, *agueré*, *daró*, and *ijexá Candomblé toques*.

It is the deepest desire of the author that this study inspires future scholars, and performers to engage their own adaptations and explorations surrounding the Candomblé percussion music. The author hopes that this work triggers the interest of music students in Candomblé music, recognizing the invaluable contributions of this culture.

Finally, this study is a tribute to the African communities that have blessed the world bringing, through slave-ships, their culture and beliefs, re-formulating their spirits and minds, and providing an example of struggle and resistance to the world through the time.

APPENDICES

APPENDIX 1

Appendix 1.A. *Hamunha rum* drum transcription.¹⁸⁶

Rum

Hamunha performed by Alisson de Souza

Transcription
by Juan Megna

①

②

③

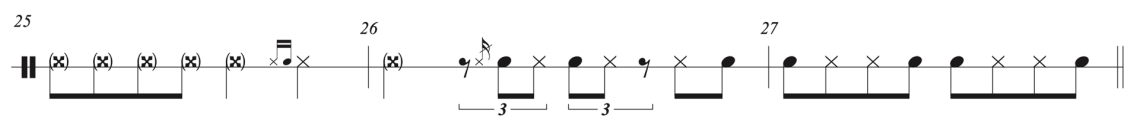
④

⑤

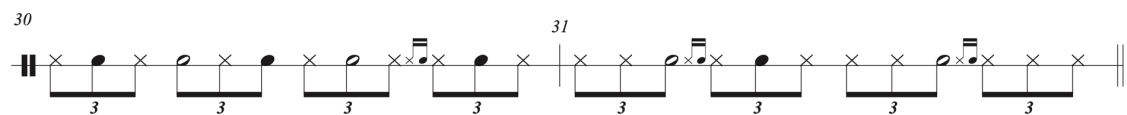
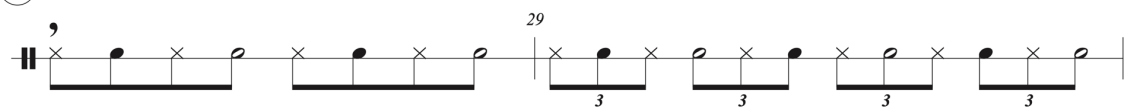
¹⁸⁶. Juan Megna. “Toque Hamunha. Rum drum performed by Alison de Souza,” *YouTube video*, 1:44. January 12, 2021. https://youtu.be/P9_uvrLrpuk.

2

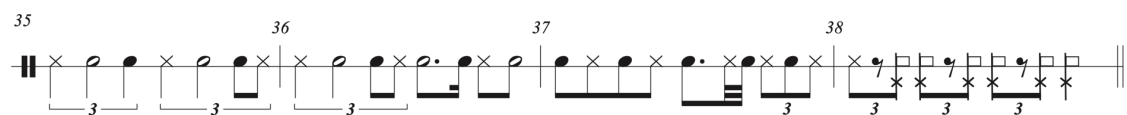
Hamunha



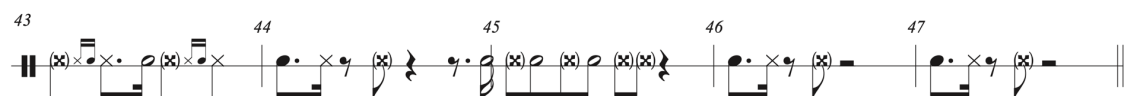
6



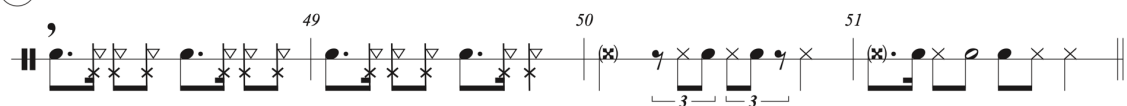
7



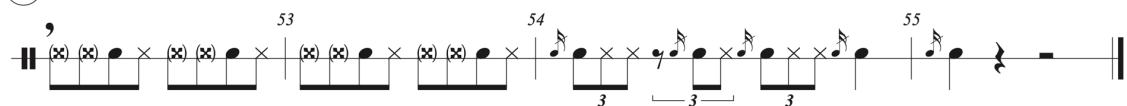
8



9



10



Appendix 1.B. *Lagunló rum* drum transcription.¹⁸⁷

Rum Drum

Lagunló Ogum

Transcribed by Juan Megna

Performed by Italossy Alexandro

The transcription is written on a single staff with a 12/8 time signature. It consists of 30 measures, numbered 1 through 30. The notation uses various rhythmic symbols: eighth notes, quarter notes, and half notes, some with 'x' marks above them. There are also rests and a final double bar line. The transcription is divided into four systems of measures: measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-23, 24-27, and 28-30. A large slur covers measures 13 through 15.

¹⁸⁷. Juan Megna. “Lagunló toque - example for practice. Rum drum performed by Italossy Alexandro,” YouTube video, 1:05. January 12, 2021. <https://youtu.be/kM1-bXSgoPQ>

Appendix 1.C. Agueré rum drum transcription.¹⁸⁸

Aguéré

Transcription:
Juan Megna

Performed by Alisson de Souza

Rum

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37

¹⁸⁸. Juan Megna. “Toque Agueré Rum. Example of “dobra” performed by Alison de Souza,” *YouTube video*, 1:31. January 12, 2021. <https://youtu.be/S9gQUxGMnE8>.

2

Aguéré

7



8



9



Appendix 1.D. *Daró rum* drum transcription.¹⁸⁹

Daró Oyá

Transcription:
Juan Megna

Performed by Italossy Alexandro

①

Rum $\frac{2}{4}$

②

③

④

⑤

⑥

¹⁸⁹. Juan Megna. “Toque Daró by Italossy Alexandro Tarachuck,” *YouTube video*, 2:24. November 19, 2020. <https://youtu.be/hL9qWCrLKUs>.

7

45 46 47 48 49

50 51 52 53 54 55

8

57 58 59 60 61 62 63

9

65 66 67 68 69 70

10

72 73 74 75 76 77 78

11

80 81 82 83 84 85

86 87 88 89 90 91

12

93 94 95 96 97

13

98 99 100 102 103 104 105

Appendix 1.E. *Ijexá rum* drum transcription.

Ijexá

Nivalci Ribeiro, Casa de Oxumaré

Transcription:
Juan Megna

1 Agogo-bell Rum starts here

Rum

2 3 4 5 6 7 8

9 10 11 12 13 14

2

16 17 18 19 20 21

22 23 24 25 26 27 28

3

30 31 32 33 34

35 36 37 38 39 40

4

42 43 44 45 46 47 48

49 50 51 52 53

2
5

⑥

7

8

155

APPENDIX 2

Appendix 2.A. *Hamunha toque* drum set solo transcription.¹⁹⁰

Hamunha toque for drum set

Juan Megna

① Snare = off

5

②

③

12

④

18

⑤

25

¹⁹⁰. Juan Megna. “Hamunha toque, an adaptation for drum set,” *YouTube video*, 1:40, January 5, 2021.
<https://youtu.be/bw5IKXj4dHw>

2
Hamunha toque for drum set

⑥

⑦

36

⑧

43

⑨

⑩

The musical score is written on a grand staff with a treble and bass clef. It includes various musical notations such as eighth notes, sixteenth notes, and triplets, along with drum set notation (snare, tom, cymbal) below the staff. Measure numbers 2, 36, and 43 are indicated. Section markers 6, 7, 8, 9, and 10 are shown in circles. The title 'Hamunha toque for drum set' is centered above the staff.

Appendix 2.B. *Lagunló toque* drum set solo transcription.¹⁹¹

Lagunló toque

Snare off

An adaptation for drum set

Juan Megna

① ♩ = 117 with brushes

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

¹⁹¹. Juan Megna. “Lagunló toque, an adaptation for drum set,” *YouTube video*, 1:35, January 5, 2021.
<https://youtu.be/8LAmCekZxEE>.

22 

27 grab sticks 

31 

34 

38 

42 

44 

47 

51 

hi-hat
w/ foot
simile

Appendix 2.C. *Aguéré toque* drum set solo transcription.¹⁹²

Drum Set

Aguéré toque

An adaptation for drum set

Juan Megna

Snare off
♩ = 67

1 2 3 4 5

5 7 9 10 11 13 14 15 17 19 21 22 23 25 27 29 31

¹⁹². Juan Megna. “Aguéré toque, an adaptation for drum set,” *YouTube video*, 1:31, January 5, 2021.
<https://youtu.be/6wEYCKGhWa8>.

6

33

35

37

7

39

41

42

43

8

47

48

49

9

53

54

55

57

58

59

Appendix 2.D. *Daró toque* drum set solo transcription.¹⁹³

Drum Set

Daró toque

an adaptation for drum set

Juan Megna

① Snare = off

②

③

④

⑤

⑥

¹⁹³. Juan Megna. “Daró toque, an adaptation for drum set,” *YouTube video*, 2:09, January 5, 2021.
https://youtu.be/fFRkhzj_9Gs.

This musical score is for a double bass, indicated by the 'H' symbol on the staff. It consists of 11 numbered measures, each containing a system of two staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 42, 45, 49, 53, 57, 61, 65, 68, 69, 73, 75, 77, and 81 are placed at the beginning of their respective systems. The score is written in a single key and time signature, with a final double bar line at the end of measure 11.

Daró toque

3

The musical score for 'Daró toque' is written on five staves. The first staff begins at measure 83 and ends at measure 85. The second staff begins at measure 86 and ends at measure 89. The third staff begins at measure 90 (marked with a circled 12) and ends at measure 93. The fourth staff begins at measure 94 and ends at measure 97. The fifth staff begins at measure 98 and ends at measure 105. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some special markings, such as 'x' and 'o' under certain notes, and a circled '12' at the start of the third staff. The piece concludes with a double bar line at measure 105.

Appendix 2.E. *Ijexá toque* drum set solo transcription.¹⁹⁴

Ijexá toque

An adaptation for drum set

Juan Megna

Snare: off

The image displays a musical score for a drum set solo, titled "Ijexá toque" by Juan Megna. The score is written in 2/4 time and consists of 39 measures, organized into eight staves. The notation uses a combination of eighth and sixteenth notes, often beamed together in groups of three or four, to represent complex rhythmic patterns. Above the notes, there are plus signs (+) and circles with a plus sign (⊕) indicating specific drum parts. The score includes measure numbers 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, and 39. The notation is dense and rhythmic, typical of a drum set transcription.

©

¹⁹⁴. Juan Megna. "Ijexá toque, an adaptation for drum set," *YouTube video*, 1:51, January 5, 2021.
<https://youtu.be/SwpMPQuguLc>.

2 Ijexá toque

The musical score is written for a single melodic line on a five-line staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The piece is marked with a '2' at the top left. The title 'Ijexá toque' is written in a stylized font at the top right. The score consists of nine staves of music, each containing measures numbered from 41 to 83. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (>) and slurs. The piece concludes with a double bar line and repeat dots at measure 83.

41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83

APPENDIX 3

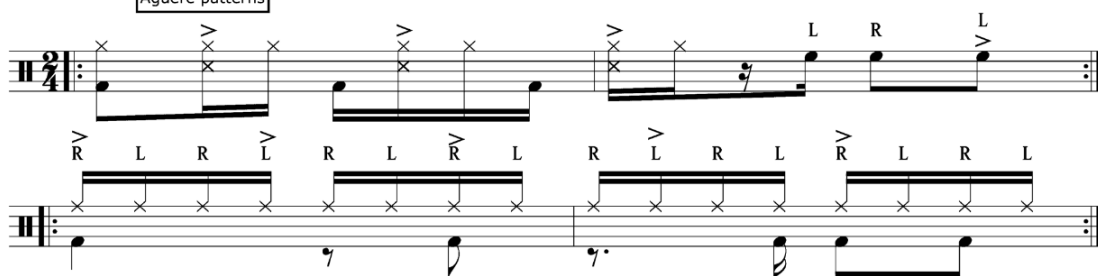
Appendix 3.A. Drum set patterns.

snare off

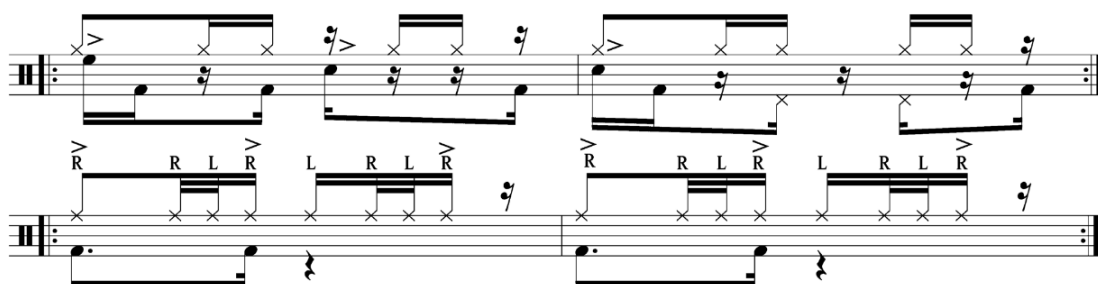
Lagunló patterns



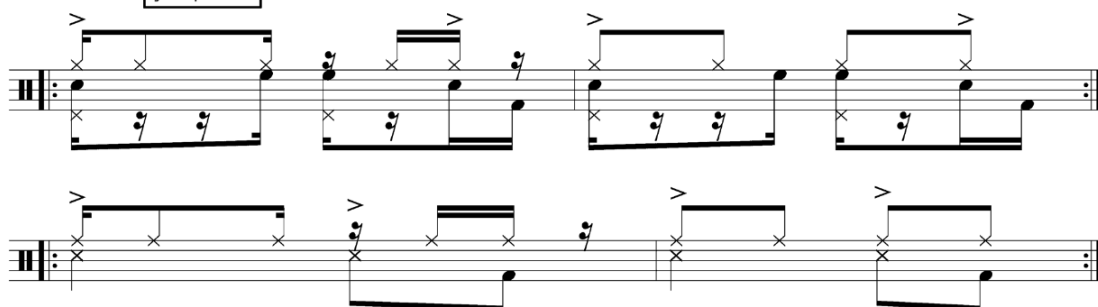
Aguéré patterns



Daró patterns



Ijexá patterns



APPENDIX 4

Appendix 4.A. Glossary

afoxé(s). Street percussion groups that play the *ijexá* rhythm adapted for large percussion ensembles to play in street processions. It is also an instrument made with a gourd covered with beads.

agueré. A rhythm dedicated to *Oxossi* or *Odé*, both masculine African deities.

ago-go. A metal idiophone formed by a two-note double bell connected by a piece of metal.

alagbê. Chief percussionist of the Candomblé percussion ensemble.

aṣe. The essential vital force by *Candomblé* believers.

Ashanti. People associated with the former Ashanti empire situated in the modern territory of Ghana.

atabaque. Convex membranophone drums formed by a drum shell made with hardwood, and a drumhead, generally a goatskin, attached to a metal ring. Atabaques are considered sacred instruments subject to liturgical ceremonies.

babalorixá. Priest leader of the Candomblé community.

baião. Brazilian popular musical genre developed in the North-Eastern part of the country.

Bantu. A culture associated with the Bantu languages situated in the Central-South part of the African continent.

base. Set of fixed patterns in Candomblé rhythm repertoire.

Candomblé. Afro-Brazilian religion developed by different African communities in the city of Salvador, in the Bahia State.

cantigas. Set of songs performed in the Candomblé liturgy.

clave. Also known as “timeline”, this term was developed in the Afro-Cuban music tradition to denominate the fundamental rhythmic fixed pattern of the Afro-diasporic ensembles.

Dahomey. People associated with the former Dahomey kingdom, and the ethnic group known as *Fon*, situated in the modern territory of Benin.

daró. A rhythm dedicated to the female African deity, or *Orixás*, known as *Oyá* or *Iansã*.

dobra. The improvisational percussion phrasing of the atabaque *rum* drum.

Ewe. A culture associated with the *ewe* languages situated in, mostly, the modern territories of Ghana, Togo, and Benin.

Exu. African masculine deity, or *Orixá*, associated with messengers, communication, and cross-roads.

Fanti. People associated with ethnic group known as *Akan* situated in the Central, and Western coastal regions of Ghana.

Fon. People associated with the former Dahomey kingdom, situated in the modern territory of Benin.

gã. A metal idiophone formed by one or two-note double bells connected by a piece of metal.

hamunha. A rhythm dedicated to several African deities, or *Orixás*. Its function is to mark the entrance of the devotees as well as the end of some Candomblé ceremonies. It is also known as *vamunha*, *avamunha* among other denominations.

ialorixá. Priestess leader of the Candomblé community.

ijexá. A rhythm dedicated to several African deities, or *Orixás*. This rhythm, or *toque*, is commonly associated with the female deity *Oxum*. *Ijexá* is also a Candomblé liturgy, known as *Candomblé de Ijexá*.

irmandades. Groups comprising African communities. The groups were created by colonial administrators and Catholic authorities aiming to foment the rivalry through the African people.

ilê. Candomblé worship houses.

Jeje. Is a Yorubá word that represents the *Fon* and *Ewe* people. Currently, this word is associated with the Candomblé *Jeje*, a specific Candomblé liturgy rooted in the *Fon* people.

Ketu. A word associated with the former Ketu kingdom, situated in the modern territory of Benin. Currently, this word is associated with the Candomblé Ketu, a specific Candomblé Yoruba-spoken liturgy.

lagunló. A rhythm dedicated to the masculine African deities, or *Orixás*, known as *Ogum* and *Oxaguiã*. This rhythm, or *toque*, utilizes the *vassi* fixed pattern.

lé. This is the smaller drum of the Candomblé atabaque trio.

mãe-de-santo. Priestess leader of the Candomblé community. Synonym of *ialorixá*.

Malés. Term that designated, during the nineteenth century, the Muslim black population in the city of Salvador, Brasil.

Nagô. A word that derives from the *Fon* language to describe people from the former kingdom of *Ketu*. Currently, this word is associated with the Candomblé de Ketu liturgy.

Nação. Portuguese word meaning “Nation”. In the Candomblé liturgical context means to denominate a particular liturgy defined by its own theological approach in the *Candomblé* liturgical prism. Example: Candomblé Ketu, is a specific Yoruba-spoken liturgy of the Candomblé religion.

ogã. Masculine hierarchy in Candomblé communities in charge of diverse duties. One of his characteristics is that he does not experience the phenomenon of possession.

Orixás. African deities worshiped in the Candomblé liturgies.

Ogum. African masculine deity, or *Orixá*, associated with war, force, and technology.

Oxaguiã. African masculine deity, or *Orixá*, associated with contrasts, and strategy. *Oxaguiã* is also associated with the white deity *Oxalá* in his youth.

Oxossi. African masculine deity, or *Orixá*, associated with hunt, abundancy, and prosperity. *Oxossi* is known also as *Odé*.

Oxum. African female deity, or *Orixá*, associated with beauty, motherhood, and richness.

Oyá. African female deity, or *Orixá*, associated with transformation, thunderstorms, and boldness. *Oyá* is known also as *Iansã*.

pai-de-santo. Priest leader of the Candomblé community. Synonym of *babalorixá*.

rum. The biggest drum of the Candomblé atabaque trio. It is also the leading drum played by the *alagbê*, or master drummer.

rumpí. The medium drum of the Candomblé atabaque trio.

Santería. An Afro-Cuban diasporic religion that syncretized Yoruba religion with Catholic traditions.

terreiro. Place where the Candomblé liturgy takes place.

toques. Percussion repertoire of the Candomblé music. The *toques* consist of fixed patterns, known as *base*, and the improvisation part, known as *dobra*.

tamburim. A six-inch drum commonly used in samba school music from Rio de Janeiro.

vassi. Known as the generic *clave*, or timeline. *Vassi* is a 12/8 fixed pattern recurrently used in African percussion ensembles.

xirê. Candomblé public celebration where an *orixá*, or a group of *orixás* are honored.

Yorubá. Ethnic group associated with the Yoruba language situated, mostly, in the modern territories of Nigeria, Benin, and Togo.

Zabumba. A bass-drum used primarily to play Brazilian North-Eastern genres such as *forró*, *coco*, *baião*, *xaxado* and *xote*.

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BIOGRAPHY

Juan Francisco Megna is an Argentinian percussionist, bandleader, and educator. Juan lived 12 years in Campinas, Brazil, where he got his bachelor's in music in the State University of Campinas (UNICAMP). In Brazil played and/or recorded with musicians such as Rubinho Antunes, Vinicius Dorin, Jarbas Barbosa, Felipe Silveira, Albano Sales, Bruno Mangueira, among many others.

In 2015, Juan held a master's degree from the College-Conservatory of Music, University of Cincinnati. In this city, he played with Phil deGreg, Craig Bailey, Steve Alee, among others.

In 2017, Juan moved to Fairfax, Virginia to pursue his doctoral degree at George Mason University. In the Washington DC musical scene, Juan played with Wade Beach, Shawn Purcell, Steve Kirby, Wayne Wilentz, among others. Also, he formed The Juan Megna Quintet. The repertoire is centered on a mix of Juan's compositions, blended Jazz, Argentinian and Afro-Brazilian rhythms.

As an educator, Juan worked in the *Associação Amigos do Projeto Guri*, giving pedagogical support to teachers around the Sao Paulo state, Brazil. At George Mason University he taught Fundamentals of Music and lead the Latin-American Ensemble. This group has been awarded by DownBeat Magazine with the 42nd (2019), 43rd (2020), and 44th (2021) student awards as an "Outstanding Performances".

As a researcher, Juan participated as a clinician at the Jazz Education Network, New Orleans 2020, with the masterclass entitled "The Brazilian 16th-note phrasing through Cabula rhythm, Samba, and Bossa Nova".