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A Cannibalist's Manifesto: Candomblé Rhythms for Drum Kit

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Abstract

Afro-Brazilian rhythms from the tradition of *Candomblé* have had a significant influence on Brazilian secular music. That influence can be found in samba, choro, Brazilian jazz, and popular music. Although *Candomblé* and associated musical practices have been investigated by musicologists and sociologists, the rhythmic and contemporary performance aspects are poorly represented in academia. As an Australian musician with a long-time interest in Brazilian music, it became a natural progression for me to develop an interest in the rhythms that form the basis of so much Brazilian music. As a drummer, my research has involved the adaptation of traditional drumming practices to the modern drum kit, with an emphasis on groove creation and improvisation. This is a creative research project that combines recordings with analysis. My processes and outcomes will in part be analysed relative to Oswaldo de Andrade's *Manifesto Antropofágico* (the Cannibalist Manifesto) - where the cultural cannibal seeks to absorb multiple and diverse influences in order to create something new.

Statement of Originality

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged. This thesis has not been submitted for any degree or other purpose, and is fewer than the maximum word limit in length.

Peter Alastair McGrath-Kerr

April 16, 2019

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Notation Key

The notation key is organized into two rows of musical staves. The first row contains five symbols: a solid black oval, an open circle, a solid black oval with a plus sign, an 'X' with a vertical line, and an 'X' with an open circle and a vertical line. The second row contains nine symbols: a solid black oval, a solid black oval, a solid black oval, an 'X' with a vertical line, a downward-pointing triangle, an 'X' with a vertical line, a diamond with a vertical line, a diamond with a vertical line, a solid black oval, and an 'X' with a vertical line.

Row 1:

- Bass drum - open
- Bass drum - closed/muted
- Hi-hat (foot)
- Hi-hat - splashed

Row 2:

- Snare drum
- Floor tom
- Small tom
- Ride/hi-hat
- Dead stroke
- Rim click
- Agogô - low
- Agogô - high
- Conga - slap tone
- Conga - open tone

List of Creative Works

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1. Introduction

I have been exploring Brazilian music in depth for more than 15 years, learning about rhythms and styles, instruments and techniques, and the history of many genres and musicians. As a musician who grew up outside of the Brazilian tradition, I have sought to understand the roots of the music, and I found that such research not only helped me perform in a way that satisfied the requirements of being an ensemble player in different genres and settings, but it also furthered my development of an idiolect for drum kit.

As I learned more about Brazilian music, it became clear that I would benefit from an exploration of one of the major folkloric roots of contemporary Brazilian music - the music of Candomblé. This, along with my desire to further develop my idiolect, lead me to this research topic - Candomblé drumming, and an idiolectic approach to its application on the drum kit.

1.1 Candomblé in Brief

Candomblé is an Afro-Brazilian syncretic religion, largely based on West African religious practices, and it has a long history in Brazil. It may be seen as roughly analogous to Cuban *Santería* and Haitian *voodoo*. Candomblé's roots can be found in the practices of various African peoples, including the Yoruba, Fon, Ijesha and Ewe, but due to the circumstances of their arrival in Brazil, ethnic and language groups were frequently mixed to prevent uprisings and disturbances.¹ As such, Candomblé is the extension of various African practices to Brazil, and the variety of African roots is reflected in both practices and nomenclature. For example, the *orixás* - spirits - have names from Yoruba, the drums are named from Fon and Yoruba, and the word *Candomblé* is from kikongo, being a combination of *nkàndu* (small drum) and *mbé* (an onomatopoeic expression for the sound made when someone beats on something).²

Although primarily considered syncretic due to the influences of Catholicism, Gerhard Kubik posits an alternative angle of syncretism in Afro-Brazilian religion: "If one were to employ the word syncretism anywhere at all, it would describe the melding of these West African religions with each other due to an identity established long ago."³

¹ William W. Megenny. *Afro-Brazilian Percussion Instruments: Etymologies & Uses*. Revista del CESLA, núm. 9, 2006, pp. 25

² Ibid

³ Gerhard Kubik. *Extensions of African Cultures in Brazil*. (New York: Diasporic Press, 2013) 127

Music is central to the practise of Candomblé, with typically antiphonal songs accompanied by a drumming ensemble. The drumming ensemble consists of three *atabaques*, a bell (sometimes a single bell called *gan*,⁴ other times a two-bell *agogô*), and, in some ensembles, the *xequere* (a bead-covered gourd). The three *atabaques* are, from smallest to largest, *lê*, *rumpi*, and *rum*,⁵ and the drummers are known as *alabê*. The repetitive patterns of the ensemble, and the solo voice of the rum drum are key elements in the ceremony, inducing hypnotic and trance-like states in the participants being *incorporated*,⁶ and communicating with the Candomblé deities (*orixás*). Specific rhythms are played for each *orixá*. Some rhythms may communicate to multiple *orixás*, and some *orixás* have multiple rhythms and songs.

There are three *nations* within Candomblé - Angola, Jêje, and Ketû. Each of these nations has its own approaches to the drumming. Of particular note is that in Angola, the *atabaques* are played with the hands, whereas in Jêje and Ketû, the drums are played with sticks called *agdavis*.

Through my research I have developed an understanding of the foundation rhythms for a selection of the different songs/styles, and have gradually developed an understanding of the solo parts played on the rum. Mastery of the rum is a path for the dedicated *Ogan Alagbês*⁷ who are accorded the title of master drummer. I am indebted to master drummer Jorge Alabê for his patience in guiding me through a small part of this language during my fieldwork in the USA. I have only scratched the surface of this part of Candomblé, but my small understanding of this language has already changed my approach to my instrument. A deeper understanding of the solo language will be an ongoing part of my research and practice after my PhD. I am also indebted to other Brazilian musicians and scholars of Brazilian music who helped me during that fieldwork, including Scott Kettner, Richard Boukas, Kirk Brundage, Dr Philip Gallinsky, and Mauricio Zottarelli.

Over the course of my research I considered my research in a number of ways, and key questions arose around that consideration: Where would my creative outputs position me relative to the tradition I was researching? How would my creative work relate to a broader idea of Brazilian music? What new music would emerge from my study? These questions became layers on

⁴ Also, *gã*

⁵ I will use this spelling for consistency, unless quoting directly. Alternative spellings include *hunpi* and *hun*, which reflect the pronunciation for English readers.

⁶ "Incorporate" is used here instead of possessed, to recognise the distinction in experience, whereby the participants' consciousness is preserved. Gregorio Quieroz. "Umbanda, Music and Music Therapy" *Voices: A World Forum for Music Therapy* [Online], Volume 15 Number 1 (17 February 2015)

⁷ Commonly called *alabê*.

the central research topic - using the rhythms of Candomblé drumming to further develop my idiolect on drum kit.

1.2 Research Methodology

This project has been practice-led research. My engagement with traditional and non-traditional outputs is shown through the written and recorded portions of my work, with my academic research and creative practices supporting each other.

In their book *Practice-led Research, Research-led Practice - Towards the Iterative Cyclic Web*, Smith and Dean propose that academic research and creative practice should not be seen as separate, but rather as an interactive "cyclic web."⁸ In my research there is a clear path from empirical information, to idea generation, to selection and extrapolation, and onto artistic output, as proposed by Smith and Dean.⁹

The generation of ideas happened following the exploration of the empirical information, and was then followed by selection and extrapolation. The selections were based on a number of aesthetic choices. Some selections were based on a clear ability to connect with acculturated hybrids (for example, the cabila rhythm which clearly connects with samba), while others required patience as I explored the process-driven model (for example, the tainibobé¹⁰ rhythm). Extrapolation was generally based on processes developed earlier in my career (see Chapter 1.3).

The empirical information came from:

- existing texts on Candomblé drumming
- the limited number of recordings documenting traditional practices
- recordings of acculturated hybrids
- texts covering other aspects of Brazilian drumming

Idea generation, selection, and extrapolation was further informed by:

- my experiences as an improvising drummer, with a significant influence from be-bop and post-bop styles of jazz drumming
- general drumming texts, but particularly books covering processes
- my experiences in performance situations as both a drummer and percussionist

⁸ Hazel Smith, Roger T. Dean. *Practice-led Research, Research-led Practice - Towards the Iterative Cyclic Web*. (Edinburgh University Press, 2009) 19-25

⁹ Ibid, 20

¹⁰ Also, *arrebate*.

The artistic outputs happened in stages, with recordings being made across approximately two years. The recordings document examples of the different creative spaces discussed in Chapter 1.3. The written thesis is therefore a documentation of the rhythmic language and the manner in which process developed and changed that language as I moved towards an idiolect.

While this can broadly be depicted as a linear process, my experience became cyclical - an experience shared by fellow drummer James McLean while undertaking his PhD research (also practice-lead). McLean suggests:

"...four general processes: *theorisation, creative development, documentation, or analysis of outputs*. Furthermore, when viewed chronologically, these processes followed each other in a regular order."¹¹

While agreeing with McLean's position, my experience reflected this four-stage process in a *layered* manner, whereby different rhythms from Candomblé would be at different stages of the process. For example, while working on the creative development of the cabila rhythm, I was at the analysis stage with agueré. As I cycled back through the processes (particularly as new empirical information came to light), the result was a multi-layered process which continues.

1.3 Situating the Research

Three creative spaces - traditional, Brazilian hybrids, new works in Australian-Brazilian music

As an Australian artist intersecting with Brazilian culture in different ways, it is worth considering how the development of my idiolect and my creative work fits with the different areas of my performance work and research. This discussion seeks to help position my work relative to three spaces - the Afro-Brazilian tradition, Brazilian hybrids, and new works in Australian-Brazilian music.¹²

Ethnomusicologist Larry Crook describes Afro-Brazilian music from the northeast of Brazil as a baseline for assessing the authenticity of Afro-Brazilian music across Brazil.¹³ In his book *Music of Northeast Brazil*, he says that "perhaps no musical tradition in Brazil is considered more genuinely

¹¹ James McLean. *A New Way of Moving: Developing a Solo Drumset Practice Informed by Embodied Music Cognition*. PhD thesis, Sydney Conservatorium of Music, University of Sydney, 2018. 3-4

¹² A fourth space - Australian music with no clear connection to Brazilian music - may be a subject for future research and consideration.

¹³ Larry Crook. *Music of Northeast Brazil*. 24

African than that associated with... Candomblé."¹⁴ José Jorge de Carvalho calls Candomblé and its associated music the dominant matrix for Afro-Brazilian identity in Brazil.¹⁵ But, as Crook continues "racial identity within Candomblé is not based on biologically or geographically determined concepts but rather on the aesthetics of participation achieved through dancing, singing, and drumming."¹⁶

Jazz educator John P Murphy, a noted writer on Brazilian music describes Candomblé as being "practiced by Brazilians of all racial and ethnic heritages."¹⁷ So although it may be a central pillar of Afro-Brazilian culture, its influence goes beyond biological or geographical identity. To go further, Crook says "popular music composers in Brazil have long drawn on Afro-Brazilian religious practices for musical and spiritual inspiration."¹⁸

On the subject of tradition, Kirk Brundage, author of one of the more comprehensive books on traditional Candomblé drumming, states that Candomblé has been noted for its "resistance to outside influences, and for maintaining a high degree of fidelity to African traditions."¹⁹ But Larry Crook, a noted ethnomusicologist specialising in Brazilian music, contests the idea that African musical traditions have been "frozen in time and preserved...with little or not change..."²⁰ and goes on to say

"it is probable that Brazilian drummers have passed down, updated, and elaborated elements...over time. As new rhythms and practices emerged, elements of the old repertoires were probably lost, forgotten or discarded."²¹

As an improvising drummer from a different culture, it is clear that my creative output would not fit into the definitions of "tradition", even allowing for a generous interpretation.

This leads us to consider the different manifestations of the music of Candomblé within Brazil. There is Candomblé drumming as it exists in the tradition - within the *terreiros* (worship houses). Then there is the spread of these ideas into secular music.

¹⁴ Crook, 24

¹⁵ Ibid, 66

¹⁶ Ibid, 24

¹⁷ John P Murphy. *Music in Brazil*. 8

¹⁸ Crook, 24

¹⁹ Kirk Brundage. *Afro-Brazilian Percussion Guide - Candomblé*. (Alfred, 2010) 14

²⁰ Crook, 66

²¹ Ibid, 66

Sometimes this spread into secular music occurs in ways very closely associated with the terreiros, such as with the *afoxé* groups. In other instances some ideas from Candomblé drumming are echoed in the city of Recife's *maracatu* parades.²² Scott Kettner states that religion and ceremonies from Candomblé and Jurema are "what sets the 'traditional' maracatu groups apart from the percussion groups who play maracatu rhythms."²³ Kettner also mentions the trial use of atabaques by the maracatu Nação Aurora Africana, and how Mestre Shacon drew inspiration from Candomblé drumming in developing the rhythmic language for the *alfaias*²⁴ in Maracatu Porto Rico.²⁵

Meanwhile in Salvador, the rhythms and stylistic markers of Candomblé are frequently heard in well-known groups including *Olodum*, *Muzenza*, and *Timbalada*. Tania Torres describes the importance of Afro-Brazilian spirituality in the music of these groups in her paper on the subject.²⁶

In the world of (Brazilian) jazz, musicians such as *Letieres Leite & Orkestra Rumpilezz* are using the drumming of Candomblé extensively.²⁷ The Orkestra utilises five percussionists, with the Candomblé drumming ensemble used as the underpinning of the arrangements. The Orkestra's alabês play in an essentially traditional style - that is, the rhythms are largely true to their expression in the terreiros.

Elements of Candomblé are also found in popular music, either through rhythmic or lyrical references, where they are commonly used to evoke Afro-Brazilian culture.

Following the wide range of manifestations described above, Crook provides us with a break-down of African music models in Brazil. He categorizes them as: African traditions transplanted and preserved faithfully, neo-African music, and acculturated hybrids. Peter Fryer, in his book *Rhythms of Resistance : African Musical Heritage in Brazil*, breaks the neo-African into five categories, but such a distinction serves no purpose at this point in my discussion.²⁸

²² For the purposes of this paper, "maracatu" refers to the *maracatu de baque virado* rhythm from Recife, not the rural maracatu, *maracatu de baque solto*. For further detail, see Murphy 86-94.

²³ Scott Kettner, *Maracatu for Drumset and Percussion*. (Hal Leonard, 2013) 10

²⁴ Alfaias are the "bass drums" of maracatu.

²⁵ *Ibid*, 12

²⁶ Tania M.L Torres. *Afro-Brazilian Music and the Expression of Afro-Brazilian Spirituality*. *Hermenêutica*, Volume 10, N.2, 37-52

²⁷ Juan Diego Díaz Meneses. *Orkestra Rumpilezz: Reinventing the Bahian Percussion Universe*. The University of British Columbia, 2014.

²⁸ Peter Fryer. *Rhythms of Resistance : African Musical Heritage in Brazil*. (London: Pluto Press, 2000)

My performance experiences with Brazilian music and musicians largely fall into the third of Crook's categories - acculturated hybrids. These are styles created in Brazil that blend African, European, and occasionally Amerindian elements. A small part of my experience is closer to the idea of neo-African music, but as with all of this categorization, the edges are blurred. For the purposes of this research, I have focused on acculturated hybrids. To deal with neo-African concepts would require me to address many other social and cultural issues, and although I have personally considered these issues, they fall outside of the limits of this research.

These ideas across application and categorization became a starting point for my understanding of the ways in which this culture and rhythmic language is already used in Brazil, as well as giving pointers as to where it may be taken.

The tradition has been my primary source of material, but the aim with this research was not to recreate traditional approaches note-for-note. Nor was the aim to recreate the songs of Candomblé with a drum kit replacing the Candomblé ensemble. Rather, the focus has been on identifying key elements from the tradition to help further develop my idiolect.

As my creative outputs would not be so closely related to the tradition, I came to two other paths: firstly, the acculturated hybrids, where I would often be adding what could be described as an extra layer of hybridity, and secondly, new works, either composed or improvised.

I was already performing regularly with ensembles that were performing music that could be classed as acculturated hybrids. This included major Brazilian styles such as samba, choro, bossa nova, MPB, and forró. A large part of my creative research then involved examining ways for Candomblé rhythms and devices to be applied to drum kit in order for that language to be used in existing acculturated hybrids. I aimed to bring an extra element to styles that were already hybrids in themselves. This required me to have a thorough understanding of two sets of rhythmic language, and then to explore ways for those languages to co-exist. One of the key things I looked for in these instances was timeline figures that were compatible across two (or more) rhythms. For example, I found the bell pattern from cabila to be compatible with samba, and that led to a blending of cabila elements with my current understanding of samba.

The third space, after the tradition and acculturated hybrids, is the area of new works in Australian-Brazilian music. For this research, the area of new works centres on the compositions in *Chant/Call: Stories of the Gods*. In this instance, the compositions are serving as vehicles for the discussion of my use

of this idiolect, particularly for the Candomblé rhythms which have been less prominent in existing acculturated hybrids. There is some correlation here with the emergent ideas discussed below in Chapter 1.4.

I am using Oswaldo de Andrade's *Manifesto Antropofágico* (the Cannibalist Manifesto)²⁹ as a framework to discuss this hybridity (Chapter 8). I see Andrade's work as appropriate here because of its Brazilian origins, as well as its value as a framework for the discussion of hybridity. Carlos Jáuregui, in the Dictionary of Latin American Cultural Studies, provides a good starting point for the understanding of cannibalism in my creative work.

"...the metaphor of cannibalism has been not just a paradigm of otherness but also a trope of self-recognition, a model for the incorporation of difference, and a central concept in the definition of Latin American identities."³⁰

Through the recordings and written work that comprise this thesis, I aim to show self-recognition, explain the processes for incorporating difference, and demonstrate the application of those elements in creative works.

1.4 Practice Methods and Methodology

Practice methods and methodology are an important consideration in the development of an idiolect.³¹ If I were to divorce the rhythmic language and style from its Brazilian-ness, I would not be true to the musical contexts that account for the majority of my current performance work. On the other hand, if I were to interpret the traditional rhythms as literally as possible in the transfer to drum kit, I may well fail in the attempt to create an idiolect (while not necessarily functioning well in the acculturated hybrid contexts I frequently find myself in either).

As such, my outputs range from emergent ideas, that may be described as "process driven" and driven towards an unseen goal,³² through to goals that fit within established practices. Considering the nature of my professional performances, my practice had to lead me to a place where I could create

²⁹ Oswaldo de Andrade and Leslie Bary. *Cannibalist Manifesto*. Latin American Literary Review, Vol 19, No 38 (Jul-Dec, 1991), pp 38-47

³⁰ Carlos Jáuregui. *Anthropophagy*. Dictionary of Latin American Cultural Studies. University Press of Florida. 22

³¹ I am using "idiolect" as per Moore & Ibrahim (and others), to define a performer's unique sonic identity. A. Moore and A. Ibrahim. "Sounds like Teen Spirit: identifying Radiohead's idiolect." *Strobe-Lights and Blown Speakers: essays on the music and art of Radiohead*. Ashgate, Aldershot, pp. 139-158

³² Smith and Dean, 23

approaches that worked in acculturated hybrids, as well as leading me to a place of development for new music (those being the two performance spaces I chose to work within in this period).

Other than my time in Brazilian music, the other major part of my drumming background is in jazz.³³ This background has led me to develop certain practice methods, as well as a general methodology in the study and application of material. I will discuss some of the specifics in later chapters, but in brief, my background - in jazz and other styles - has led to a methodology where I am looking to create variety in language, moving away from fixed ideas. This may draw on techniques such as displacement, archetypal amplification, segmentation, and polyrhythmic juxtaposition.

New methods were added to this through my research, including manipulation of micro-timing, and new considerations in orchestration (or voicing).³⁴ To use Andrew Gander's description, these helped to form the augmented part of my idiolect, building on my extant idiolect.³⁵

1.5 Thesis Structure

The written component of this research is to be read in conjunction with the accompanying recordings. A full list of hyperlinked recordings is listed on page 11, and individual works have hyperlinks throughout the document at the relevant points. Time stamps are given for notated examples throughout. Appendix D contains lead sheets for the original compositions written as part of this research.

Chapter 2 is an overview of key elements of the empirical information, describing key ideas common to multiple rhythms, such as microtiming elements and timeline figures. This chapter also examines common relationships within the Candomblé ensemble, such as the relationship between bell rhythms and atabaque rhythms.

Chapter 3 gives an overview of key practice methods, particularly methods that had applications across multiple rhythms. This includes rhythmic approaches (e.g., displacement, rhythmic transposition), and instrument

³³ I use the term "jazz" here in a broad sense, to represent my undergraduate time studying a bebop and post-bop based drumming style, as well as my experience as a drummer on the Australian jazz and improvised music scene.

³⁴ On drum kit, these two terms refer to how an idea is expressed on the instrument, ie which drums, cymbals, etc are used.

³⁵ Andrew Gander. *Developing a Polyrhythmic Idiolect*. PhD thesis, University of Sydney, 2017. 51

specific approaches (re-orchestration), as well as technical development exercises (co-ordination development).

Chapters 4-7 give an overview of a selection of rhythms from my research. As mentioned earlier, this research is not an exhaustive examination of Candomblé rhythms, but a selective exploration for the purposes of this thesis. Further, due to limitations of space, these chapters do not cover all of the Candomblé rhythms I studied in my research. Rather, they are a representative sample that are a guide to my research, the processes in the practice room, my artistic rationales, and the resultant creative outputs. Of these chapters, Chapter 5 has the most background information, as the *ijexá/afoxé* is already a prominent rhythm in the broader landscape of Brazilian music, and as such, benefits from a brief discussion here to help with context and clarity.

Chapter 8 is a reflective chapter, framing my output relative to concepts put forward in Oswaldo de Andrade's *Manifesto Antropofágico*, as well as considering the overall conclusions of my work. Andrade's manifesto has held interest as a cultural manifesto and as a literary work since its publication in 1928. It has been used as a foundation for discussion on hybridity, and is also noted for its heterogeneous and contradictory nature.³⁶ I will consider elements such as the sense of otherness, self-recognition, and the incorporation of difference.

An Annotated Bibliography is contained within the appendix. It assesses the key literature for drum kit and percussion on the subject of Candomblé specifically, or on Brazilian drumming in general, where such texts may influence approaches to drum kit or acculturated hybrids. This includes books published by Brazilian and non-Brazilian authors. Also included in the appendix are the lead-sheets of the original compositions developed as part of this research.

1.6 Limits to Research

There are a number of limits placed on the written and creative elements of this thesis. Some of these I have already touched on, such as the creative spaces chosen.

I have already discussed that the aim was not to specifically recreate traditional elements note-for-note, be they songs or large blocks of rhythm.

³⁶ Carlos Jáuregui. *Anthropophagy*. Dictionary of Latin American Cultural Studies. (University Press of Florida) 22

Those elements were certainly studied, and they form the basis for the development of my language, and are examined in the first part of this thesis, but they are not specifically part of the creative or reflective part of this thesis.

Early in my research I also made a decision about the limits of the rhythms being studied. Afro-Brazilian religious practices are found across Brazil, and are known by many names, including Candomblé, Umbanda, Jurema, and Macumba. For this study, I chose to focus on the rhythms of Candomblé from the city of Salvador da Bahia. For future research I would like to explore the rhythms used in other areas of Afro-Brazilian practices.

Further, not each rhythm from within Candomblé was explored in the same depth, and my creative output does not utilise every single Candomblé rhythm. This was partly an aesthetic choice, but also partially dictated by the limitation of space.

I was also presented with the choice of creating a hybridized drum kit. Early in my research I had considered using hybrid kits, such as three congas (substituting for the atabaques) and agogô blended with contemporary drum kit elements. I did use agogô, particularly *agogô de coco*, and for some recordings I introduced a single conga as an add-on to my standard kit set-up. I also utilised *caxixi* at points. However, I saw this research as being centred on my drum kit idiolect, and that the hybridization of a kit would muddy the waters. I was interested to see where this research would take my drumming in day-to-day situations. It boiled down to a question of "would I use this set-up in a regular performance?" With a seriously hybridized kit, the answer came back as "no." This is not to dismiss the idea of a hybrid kit - indeed, it is an idea that I have explored and intend to explore further - but I made a choice about the limitations for this research.

2. Empirical Information

In this chapter I will examine key elements of *empirical information* (to use Smith and Dean's term³⁷) as they apply to my investigation of Candomblé rhythms. The decisions as to which elements were most fully explored were based on aesthetic choices. These aesthetics were determined by my personal musical values. Put another way, my values determined my field of perception. I recognise that this means that my study is not an exhaustive examination and exploration of the rhythms of Candomblé. Rather, it is a selective examination, based on aesthetic choices.

I briefly touched on the aesthetic choices in the introduction. They include:

- The development of rhythmic language to further my idiolect
- Ideas with perceived value in the performance of acculturated hybrids
- The use of a traditional drum kit set-up as the primary instrument
- Ideas that had appeal in process-driven practice

In this chapter I will show examples of three key elements: the use of timeline figures (rhythmic archetypes), microtiming variation, and tonal variation. These ideas helped drive the development of rhythmic language, and in locating avenues for acculturated hybrids.

2.1 Timeline Figures

As with much music from the African diaspora, each rhythmic style within Candomblé has an associated timeline figure. In other parts of the diaspora we see rhythms such as the Afro-Cuban clave functioning in this way.

Gerhard Kubik describes timeline figures as "struck motional patterns, characterized by an asymmetrical inner structure."³⁸ Timeline figures "are a regulative element" that "represent[s] the structural core of a musical piece...[a] concentrated representation of the motional possibilities open to participants."³⁹ The timeline figure assists participants (musicians and dancers) in orienting themselves in the music. In African traditions these rhythms are often transmitted from teacher to learner via mnemonics.⁴⁰

³⁷ Smith and Dean. 19-25

³⁸ Gerhard Kubik. *Theory of African Music, Vol I*. (Chicago: University of Chicago Press, 2010) 44

³⁹ Ibid 44-5

⁴⁰ Ibid 45

In Candomblé, the bell - either gan or agogô - plays the timeline figure. These bell rhythms provide a significant amount of information about each rhythmic style, as there is nearly always a strong correlation between bell pattern and atabaque rhythms. In these instances, the timeline figure can be viewed as a rhythmic archetype (to use James Burns expression⁴¹), carrying key information about each rhythm/style.

Understanding rhythmic archetypes as an implication of the full timeline figure adds a layer possibility for the performer. Rhythmic archetypes provide a strong departure point for variations and improvisation, where the musician may feel less constrained than by the full timeline figure (though still maintaining an awareness of it). An understanding of rhythmic archetype may give freedom to explore rhythmic possibilities between key moments in the timeline in a different manner, while maintaining central stylistic elements of each rhythm.

Simon Barker explores this idea in a lecture on rhythmic archetypes in Korean drumming, demonstrating possibilities as the rhythmic archetype is simplified to its most essential form.⁴² In my exploration of some Candomblé rhythms, such as cabila, I found it useful to find key moments in the timeline figure that could identify the rhythmic archetype in its most basic form. That is not to say that I found a definitive archetype, but rather, I found archetypes that worked for me in given performance situations.

2.1.1 Bell/Drum Relationships

Below I will outline four relationships between the timeline figure (bell) and supporting drums (lê and rumpi).

In the first example - tainibobé - the bell and lê use the same rhythm (Figure 1).

Figure 1 Tainibobé partial score (basic)⁴³

⁴¹ James Burns. *Rhythmic Archetypes in Instrumental Music from Africa and the Diaspora*. Music Theory Online, Volume 16, Number 4, December 2010

⁴² Sydney Conservatorium of Music. "About Music Lecture - Simon Barker." *YouTube*. Uploaded 23 September, 2015. <https://www.youtube.com/watch?v=gz6uHO2XstQ>

⁴³ Oliveira, et al. *Ritmos do Candomblé*. (Rio de Janeiro: Abbetira Arte e Produções, 2008) 53

A second possibility is found in agueré (Figure 2), where the bell pattern is mimicked by the right hand of the lê and rumpi. The left-hand fills between the right hand's notes (though not between every right).

Figure 2 Agueré partial score (basic)⁴⁴

The score for Agueré is in 2/4 time and consists of three staves: Agogô, Lê, and Rumpi. The Agogô staff has a single melodic line. The Lê staff has a complex rhythmic pattern with notes and rests, and is annotated with 'R' and 'L' below the notes. The Rumpi staff has a similar rhythmic pattern to the Lê staff, also with 'R' and 'L' annotations.

In the third example, the correlation is less obvious. Figure 3 shows Angola cabila, where the three atabaques have independent parts, and the relationship to the bell pattern is less obvious than in the previous two examples. In Figure 4, the boxed notation shows where key elements of the rhythms match up. This is very similar to the rhythmic relationships found in samba, and shows that even though there is a weaker correlation, we can still see the timeline acting in some way as a rhythmic archetype.

Figure 3 Angola cabila score (basic)⁴⁵

The score for Angola cabila is in 2/4 time and consists of four staves: Agogô, Lê, Rumpi, and Rum. The Agogô staff has a melodic line with accents. The Lê staff has a rhythmic pattern with notes and rests, annotated with 'O', 'S', 'R', and 'L'. The Rumpi staff has a rhythmic pattern with notes and rests, annotated with 'S', 'O', 'R', and 'L'. The Rum staff has a simple rhythmic pattern with notes and rests, annotated with 'O' and 'R'.

⁴⁴ Traditionnel. *Oriki - Chants and Danses du Candomble*. (Arion, 2007). Track 4.

⁴⁵ Brundage, 38

Figure 4 Cabila score showing key relationships

The musical score for Cabila is written in 2/4 time and consists of four parts: Agogô, Lê, Rumpi, and Rum. The score is divided into four measures. The Agogô part features a rhythmic pattern of eighth notes with accents and slurs. The Lê part has notes labeled O, S, O and R, L, L. The Rumpi part has notes labeled S, S and R, L. The Rum part has notes labeled R and O. The score shows key relationships across four measures.

The fourth possibility shows no clear correlation between bell and drum as per the previous examples. The barravento (Figure 8) has a two-bar bell pattern, with a one bar drum cycle. Despite showing no direct correlation as in the cabila, tainibobé and agueré, an alternative analysis can be developed using an idea presented by David Peñalosa in *The Clave Matrix*.⁴⁶ This is the concept of offbeat cycles, where a cycle may start with beat entrainment and then move to offbeat entrainment. As Chris Stover writes in reviewing *The Clave Matrix*, this insight "describes very well some of the theoretic underpinning for the teleological nature of the topos itself, which always points forward toward the new cycle-beginning."⁴⁷

Peñalosa outlines the idea of the secondary beat cycle in 6/8 - that is, a crotchet cycle providing 3 pulses per bar, while the underlying dotted-crotchet pulse is the primary beat cycle, providing two pulses per bar (Figure 5).⁴⁸ In the case of barravento, the off-beat cycle I will use is off-beat to the secondary beat cycle. (Peñalosa also refers to this as the "offbeat-six cycle."⁴⁹) Figure 6 shows the on-beat and off-beat secondary beat cycles. Figure 7 then shows the barravento bell pattern moving from secondary beat cycle (first bar) to the off-beat secondary beat cycle (2nd bar). This provides for an antecedent-consequent structure.⁵⁰

⁴⁶ David Peñalosa. *The Clave Matrix*. (Chicago: Bembe Books, 2009)

⁴⁷ Chris Stover. "Review-Essay: The Clave Matrix: Afro-Cuban Rhythm: Its Principles and African Origins by David Peñalosa." *Latin American Music Review* 32/2 (Spring/Summer 2012), 134

⁴⁸ Peñalosa, 25

⁴⁹ Peñalosa, 60

⁵⁰ *Ibid*, 65

Figure 5 Primary and secondary beat cycle in 6/8

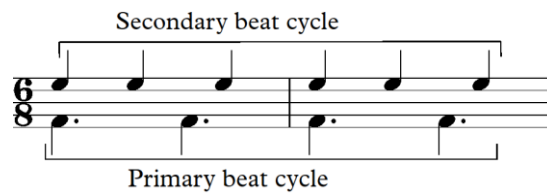


Figure 6 Secondary beat cycle - on-beat and off-beat

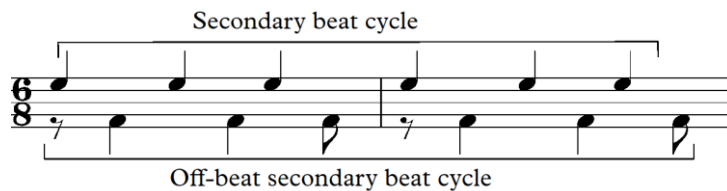


Figure 7 Bell pattern showing secondary beat entrainment (on-beat/off-beat)



The bell pattern of barravento clearly shows the offbeat entrainment pointing towards the beginning of the new cycle, but Peñalosa gives us another tool to work with - the idea of a rhythm not only having the potential to syncopate against pulse (beat), but to be syncopated against clave or timeline figure. As such, the lê and rumpi of barravento can be seen as moving from in sync with the bell in bar 1, to being syncopated against the bell in bar 2. Lastly, the rumpi rhythm shows a correlation with the bombo/ponche structure of much clave-based music.⁵¹

Figure 8 Barravento score (basic)⁵²



⁵¹ Peñalosa, 29

⁵² Brundage, 36

2.1.2 Antecedent-consequent Structures and Direction

Many timeline figures contain both an A-B and B-A possibility (a feature of many timeline figures from the African diaspora, such as clave in 3:2 or 2:3). This can be referred to as *direction*. Figures 9 and 10 show the Ijexá bell pattern in both directions.

Figure 9 Ijexá bell pattern A-B



Figure 10 Ijexá bell pattern B-A



While the timeline figures help orient individual musicians within the performance, they also help organise layers of syncopated rhythms performed across an ensemble (and again, the rhythmic archetype may help further demonstrate the inter-ensemble relationships). As such, an understanding (either articulated or implicit) of timeline direction is essential in creating a unified ensemble sound, and a coherent sense of rhythmic style. However, there is disagreement over the conceptualization of direction. For example, in reviewing *The Clave Matrix*, Chris Stover challenges David Peñalosa's view that folkloric Cuban music is always in 3-2 clave. Stover states his belief that:

"...even though folkloric musicians do tend to conceive of one single clave, which begins on that aforementioned strong structural downbeat, there are clearly vocal and instrumental phrases that begin on the second half of the cycle, and those 2- side beginnings are clearly intentional and strategically conceived in service of the dramatic flow of the performance."⁵³

Although my research has not specifically set out to answer this question for the timeline figures of Candomblé, it is certainly a question that arose. At times, my perception of melodic phrasing relative to timeline figures was at odds with what I had read or been taught about the starting points of timelines. As such, I am inclined towards Stover's position, because, as Stover states "there are still melodic goals of motion, cadences, and ebbs and flows of directed energies that suggest shiftings of internal phrase beginning- points."⁵⁴

⁵³ Stover. 136

⁵⁴ Ibid, 136

Across an ensemble, the awareness - whether articulated or not - of a timeline figure, allows for multiple layers of syncopated rhythms to be played in a way that enhances the groove and rhythmic direction of the music. When these rhythms are not synched, a rhythmic dissonance is created, which may go against the stylistic markers of these styles. But this awareness also opens up the opportunity for the improviser to use contra-timeline rhythms as a distinct and manipulable device.

Knowledge of timeline figures and rhythmic archetypes became a central part of my exploration of Candomblé rhythms. For example, I could diverge from the archetype to create rhythmic dissonance as a feature, with the return to archetype being a return to consonance. The ability to freely improvise within these rhythmic styles was heightened when I was able to properly internalise the timeline or archetype.

2.2 Microtiming - Brazilian Swing

On the first micro-timing concept, Brazilian swing, I will quote at length from my master's thesis⁵⁵:

One of the defining phrasing styles of Brazilian music is the concept of phrasing the semiquavers "in the cracks." That is to say, in a steady stream of semiquavers, not all will fit in the standard idea of what semiquavers are, ie they won't be evenly spaced. Brazilian drumming great Airto Moreira describes it as an "elasticity," saying "it is what makes people dance."⁵⁶ Although the Brazilians have their own way of doing this, the general concept of in-the-cracks can be found across many styles. Leading jazz drumming educator John Riley refers to the precise placement of partials as the micro-dimension.⁵⁷

There have been some technical papers written on this subject, such as Fabien Gouyon's Microtiming in "Samba de Roda"⁵⁸, and Multidimensional Microtiming in Samba music (Naveda et al).⁵⁹ In relation to my research, the most important conclusion from these

⁵⁵ PA McGrath-Kerr. *The Application of Jazz Methods to Improvisation in Brazilian Drum Kit: Performance and Practice Techniques in Choro, Samba and Bossa Nova*. Masters thesis, Australian National University, 2012. 36-7

⁵⁶ Airto Moreira. *Listen and Play* (Video). (DCI Music Video, 1993)

⁵⁷ John Riley. *The Master Drummer* (DVD). (Alfred, 2009)

⁵⁸ Fabien Gouyon, *Microtiming in "Samba de Roda" - Preliminary experiments with polyphonic audio*. Brazilian Symposium on Computer Music 2007.

⁵⁹ Luiz Naveda, Fabien Gouyon, Carlos Guedes, Marc Leman, *Multidimensional Microtiming in Samba Music*, paper presented at the 12th Brazilian Symposium on Computer Music.

papers is that the "results strongly confirm the systematic tendency of anticipations of the 3rd and 4th 16th-notes at the metrical level of 1 beat."⁶⁰ Put another way, the 3rd and 4th semiquavers of each beat are slightly rushed.

In his book *Brazilian Percussion Manual*, Daniel Sabanovich discusses this idea in relation to the caixa (snare drum) rhythms, utilising this triplet pattern,⁶¹ but played literally, this rhythm is not quite right. Note here that it is the 2nd and 4th semiquavers that are altered (relative to a regular grouping of four semiquavers).

Figure 11 Triplet-based phrasing idea



The best advice I have received on developing this phrasing came from Australian drummer/percussionist Fabian Hevia during a workshop he gave at the Australian National University School of Music in 2001. His process involved going from regular, "straight" semiquavers to the triplet pattern, making the transition as drawn-out as possible. Between these two notated ideas, we find a range of phrasing styles. The amount of swing required can vary dramatically, and the performer must be responsive to the context.

Jonathan Gregory explains the placement of semiquavers on pandeiro as having "a slight delay of the second sixteenth," and that the "subsequent acceleration of the remaining notes are highly individual and varied." Gregory uses the triplet-based approach as a way of describing *suingue*.⁶²

During my PhD fieldwork in the US with Brazilian musicians and scholars of Brazilian music, I spent some time with Scott Kettner - an expert in Brazilian drumming, particularly maracatu. He used a similar method to Fabian Hevia's above, in learning how to find the variations in swing, but Kettner took it further, using this method as a way of exploring micro-timing variations in swung 16ths - a concept found extensively in the music of New Orleans, amongst other places.⁶³

⁶⁰ Naveda et al, 10

⁶¹ Daniel Sabanovich. *Brazilian Percussion Manual: Rhythms and Techniques with Application for the Drum Set*. (Van Nuys: Alfred, 1994) 16

⁶² Murphy, 10

⁶³ Much of Kettner's creative work looks at blending ideas from New Orleans and Brazil.

Finally, Michael Sprio, in *The Conga Drummer's Guidebook* suggests an alternative idea around microtiming, whereby the second, third and fourth semiquavers of each grouping are slightly anticipated.⁶⁴ Of particular note, the second and third semiquavers are noticeably closer together than evenly spread semiquavers, and the gap from the fourth semiquaver to the first of the next grouping is elongated.

My own experience has been that both of these approaches are well-founded, but that on a pedagogical level, the approach of Hevia, Kettner, Sabanovich, and Gregory, is a better model. It also fits with a common idea in Brazilian music where the two rhythms of Figure 12 are equated.

Figure 12 Microtiming - two equated rhythms



For example, this is shown in the comparison of *samba de angola* (agabi de angola) between Brundage and Oliveira et al. Brundage uses the semiquaver/quaver representation, while Oliveira uses the quaver triplet representation. Therefore, we can align the semiquaver/quaver/semiquaver rhythm with the secondary beat cycle.

Figure 13 Brundage-Oliveira comparison

Gan/Agogô	
Lê - Brundage	
Lê - Oliveira	

Alongside that, is the idea of the off-beat secondary beat cycle. This is a relatively common device in Brazilian drumming. Commonly it is heard on the *repinique* drum in samba, or the *timbal* in samba-reggae. Its semiquaver/quaver analogue could be as shown in Figure 15.

⁶⁴ Spiro, Michael. *The Conga Drummer's Guidebook*. Petaluma: Sher Music Co., 2006. 38-41

Figure 14 Secondary beat cycle/off-beat secondary beat cycle comparison

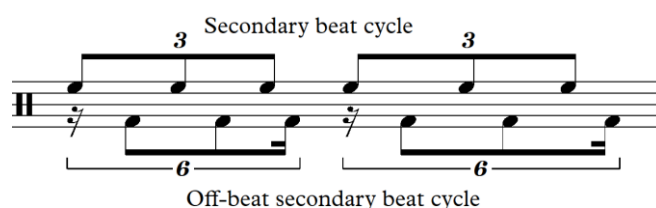
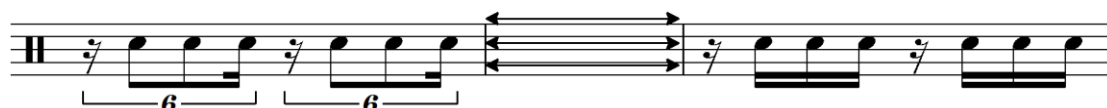


Figure 15 Off-beat secondary beat cycle with possible equated rhythm



The addition of the microtiming relationship with secondary beat cycles gave me two ways to consider the microtiming of Brazilian swing - continuous semiquavers, and mixed quaver/semiquaver rhythms.

In Candomblé, the continuous semiquaver style of Brazilian swing is most obvious in the Angolan rhythm *avamunha*. The *lê* and *rumpi* drums do not play continuous semiquavers across the whole bar, but the first five notes of each bar fit with that structure. The elasticity of the rhythm is clear, and the second half of the bar also fits with the microtiming style described here.

Figure 16 Avamunha - lê and rumpi



I explored the elasticity of this rhythm in the opening sections of my composition *Avamunha*,⁶⁵ playing it on the ride cymbal and seeking to create a sense of ebb and flow by moving back and forth between the literal expression of the rhythm as notated, to the microtiming variation found in its traditional performance application. (At the tempo of the studio recording, this is a relatively subtle change, and the ensemble subsequently worked on performing the piece at slower tempi to highlight the variations.)

2.3 Microtiming - demisemiquavers/flams

The second area of microtiming variation involved the placements of demisemiquavers, whereby sometimes these rhythms would appear as regularly quantized demisemiquavers (Figure 17), but other times would be played more like an open flam (Figure 18), almost giving the effect of

⁶⁵ <https://www.dropbox.com/s/zxkdce3i2p6va22/02%20Avamunha.mp3?dl=0>

rhythmic laziness. These variations may fall generally into Charles Keil's first area of *participatory discrepancies*- "processual."⁶⁶

Figure 17 Agueré lê/rumpi



Figure 18 Agueré lê/rumpi



Examining recordings where these rhythms were performed as flams (as in Figure 18) I heard variations in the relationship between grace note and primary note, as well as a variation of their placement relative to the ictus. This has an echo of the appoggiatura/acciaccatura discussion, though a more thorough examination (in the manner of Gouyon's on samba de roda microtiming) may shed more light on the precise placements. As a performer developing idiolect, the perception alone that they may be performed in multiple ways was satisfactory in pursuing this as a creative possibility. From there I also explored other variations that were one step removed, such as making the first three notes of the phrase into a triplet (Figure 19).

Figure 19 Agueré triplet exploration



2.4 Tone production/timbre

In his progress report on the Theory of Participatory Discrepancies,⁶⁷ Charles Keil posits that texture and timbral discrepancies are above syntax in the study of groove-based music, as opposed to the primacy of syntax in Western musicology.⁶⁸ Although the choice of sounds/tones in the transfer of Candomblé rhythms to drum kit was mine, there was an initial consideration of how to mimic the timbre of the Candomblé ensemble. If nothing else, this application became the point of departure in *my* development of participatory discrepancies.

⁶⁶ Charles Keil. "Participatory Discrepancies and the Power of Music ." *Cultural Anthropology* 2, no. 3 (1987): 275–283. <https://doi.org/10.1525/can.1987.2.3.02a00010>

⁶⁷ Charles Keil. "The Theory of Participatory Discrepancies: A Progress Report." *Ethnomusicology* 39, no. 1 (1995): 1-19. doi:10.2307/852198.

⁶⁸ *Ibid.*, 1-2

When transferring the language from the tradition to the drum kit, I considered the variety of tones produced on the atabaques, as well as the overall palette of the Candomblé ensemble (including the bell). I experimented with different stroke types in order to explore the tonal palette of the atabaques, different sticks and mallets, and I also considered the use of the rims, shells, and different approaches to the bass drum and hi-hat.

When playing atabaques with the hands, the following tones can be produced - open, slap, bass, and muted. When playing with the agdavis (sticks) on lê and rumpi, essentially one style of stroke is produced. The rum is played with one agdavi and one open hand, and a wider range of sounds can be produced - open, slap, bass, and muted tones, regular stick strokes, a muted stick stroke, and a stroke called *mão molhado* (*mão molhado* translates literally as "wet hand," which Brundage refers to as a "slap-type sound"⁶⁹). The agdavi is also used to play the shell of the drum.

It is also of note that the agdavis are generally thin and straight - that is they are not tapered like a conventional drumstick. This allows the player to create a stroke that has an element of slap to it, due to the increased contact area between stick and drumhead. This is a sound that was particularly difficult to recreate on drum kit, even when using agdavis - a limitation enforced by the profile of conventional drum kit hoops.

Figure 20 shows an excerpt from a transcription of a rum solo in an ijexá.⁷⁰ Three different strokes are used in these four bars - *mão molhado* (M), a palm stroke (P), and an open tone (O).

Figure 20 Rum solo - Ijexá. Orchestra of the Kêtu Nation

9 M P O P M P O P M P O P O O O O P

My starting point was to find sounds on the drum kit that mimicked the atabaques as best as possible, while also considering the technical limitations of taking something played with two hands/sticks, and subsequently performing it with one hand (an approach required when my other hand was playing a timeline figure).

⁶⁹ Brundage, 33

⁷⁰ Full transcription in Appendix B

For this transcription, I started with the open tones on the small tom, and then experimented with palm and mão molhado combinations on tom and snare drum (snare off). I found that using a mallet, such as a timpani mallet or swizzle stick, I could create something like mão molhado by playing a dead, or muffled stroke. This was not a perfect representation, but allowed for the differences in strokes to come through.

Here are two examples of how Figure 20 was transferred to drum kit. The right hand plays the ijexá bell pattern on the cymbal, while the left hand mimics the rum. Crotchets on stepped hi-hat mimic the slap of the lê, and the bass drum plays an amalgam of lê and rumpi (this foot pattern is a commonly used one for ijexá and afoxé). The "↓" denotes the dead stroke. Figure 21 shows a slow to medium tempo possibility, while Figure 22 is more appropriate at faster tempi.

Figure 21 Ijexá adaptation - slow-med tempo



Figure 22 Ijexá adaptation - med-fast tempo



2.5 Discrepancies in Empirical Information

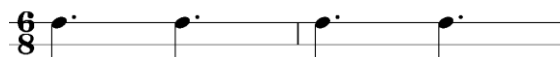
In the early stages of this research, I discovered that some of my source material contained conflicting or confusing information. That is not to say that any were specifically incorrect, but there were occasions when discrepancies had to be assessed in order to proceed with my practice.

Some of these problems were simply based on language and nomenclature. A relatively simple one to deal had Brundage referring to a rhythm as "hamunya", whilst in *Ritmos do Candomblé* it is called "vamunha" and the Candomblé Orchestra of the Kêtu Nation label it "avamunha."

Many orixás are associated with multiple rhythms, which lead to other discrepancies in nomenclature (most of the rhythms being labelled according to the nation and associated orixá).

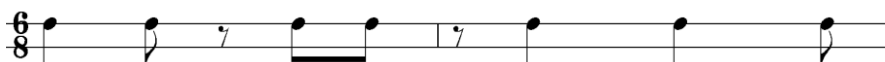
Other times there were distinct differences in the rhythms presented. For the Kêtu: Xangô - alujá rhythm, Brundage presents this bell pattern:

Figure 23 Kêtu: Xangô - alujá bell (Brundage)



While in Ritmos do Candomblé, Oliveira et al use:

Figure 24 Kêtu: Xangô - alujá bell (Oliveira)



They also present different parts for the atabaques, though the two books have the same tempo listed.

The synthesising of the information on recordings, videos and in text was made more difficult on occasions by errors in liner notes, and in some notated examples. In Ritmos do Candomblé the barravento rhythm is marked at crotchet = 100, while the accompanying recorded example is at dotted-crotchet = 160. The figure of 160 is backed-up Brundage.

Or for the batá rhythm, I have found it performed and/or notated at quaver = 264, quaver = 312, quaver = 137 and quaver = 130. Quite a spread, and a confusing introduction for an outsider.

The hardest to deal with involved multiple discrepancies - some of these remain unresolved in my mind as there is no definitive evidence yet that they are either the same or different.

Let me briefly outline one of these situations to demonstrate how convoluted it can be. Brundage lists one rhythm as Kêtu: Oxóssi - agueré. This rhythm is played for the orixás Ogum and Ossaim, as well as Oxóssi. The same rhythms are listed in Ritmos do Candomblé as "Ossain" - an alternative spelling of Ossiam. The bell patterns match, and, other than a missing grace note, the lé and rumpi parts match. What is just a small matter of a name here is confused when other information is taken into account. The Candomblé Orchestra DVD contains an edit where Valnei da Silva specifically states that

those lê and rumpi rhythms are for Ossain ógèlè and that Oxóssi agueré uses a subtly different variation. In fact, the difference is one semiquaver added to the first grouping. The Candomblé Orchestra also use the spelling *ageré*.

Bringing this information together and rationalising different points of view was one thing, but the more important question was: *How does this affect my artistic practice?* As I moved outside the tradition, function became more important than objective description and analysis.

The synthesising of all this information was an important step, as it helped me understand the specifics of the rhythmic language, the sometimes-subtle differences between rhythms, as well as the common ground shared by many of these rhythms. To develop a language on drum kit using these rhythms, I am helped by an understanding of the background and the possibilities.

3. Key Practice Approaches and Methods

In this chapter I will outline some of the more common practice methods and approaches I adopted in this research. Many of these methods come from my experience as a jazz drummer.⁷¹ A significant part of my life as a performer has been in jazz and improvised music, so it is natural that this forms a significant part of my methodology. Having said that, the origins of the practice methods are less important here than the discussion and application of those methods.

3.1 Co-ordination Development

My first step with many rhythms (but not all) was not to develop the language, but rather to develop technical control. This level of technical control then allowed me greater flexibility in the application of language. These exercises were commonly built around the idea of developing co-ordination in order to express a range of rhythmic ideas while maintaining an ostinato in one or more limbs.

This is practice common to many styles. Beginner jazz drummers commonly work on this type of approach to develop *comping* skills on snare drum while maintaining the ride cymbal ostinato. Ed Uribe describes these types of exercises in *The Essence of Afro-Cuban Percussion & Drum Set*,⁷² and Horacio "El Negro" Hernandez presents it as one of the foundations of his book *Conversations in Clave*.⁷³

The aim with these exercises was to develop fluency in the execution of a range of rhythmic ideas in one or more limbs, while maintaining an ostinato, usually in one other limb, but sometimes in two or three. The initial choice for which ostinato to keep was an aesthetic one, and in many styles I experimented with different parts of the traditional rhythms being the ostinato. It was not always a matter of preserving the bell pattern - though that is an approach that is common on drum kit and it continued to have some prevalence in my playing.

⁷¹ I use the term jazz here not to represent any specific idea of what jazz is or isn't right now, but rather to reflect my undergraduate time studying drumming based principally in bebop and post-bop language and methods, and then my experiences as a musician on the Australian jazz and improvised music scene, where a broad definition of jazz is commonly accepted. This reflects the diverse inputs now heard in Australian music.

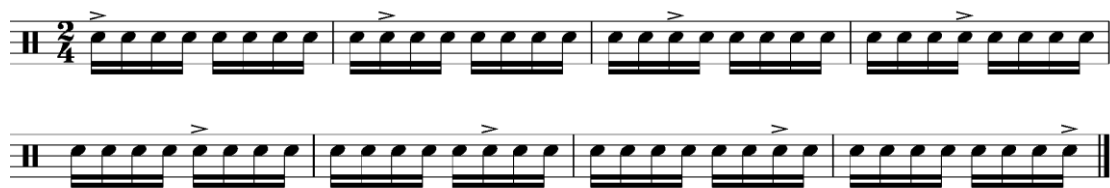
⁷² Ed Uribe. *The Essence of Afro-Cuban Percussion & Drum Set*. (Miami: Warner Bros, 1996). 303-311

⁷³ Horacio Hernandez. *Conversations in Clave*. (Miami: Warner Bros, 2000)

The fluency developed through these exercises was used to enable a broader range of possible adaptations of traditional rhythms to the drum kit, and it served as a way of building fluency for improvisation and interaction. The broader range of possible adaptations helped me to express the key elements of a given rhythm, while being able to experiment with textural possibilities. For instance, I could choose an expression of a given rhythm that was based around cymbal ideas, or conversely, play something built around the toms, or some combination of textures. I wasn't limited to a cymbal ostinato in one hand, another ostinato in the feet, and variation from just one limb. I could move and change ostinati, and create variations in more than one limb.

In this chapter I will just show a few examples of my methods, demonstrating some of the key ways that these approaches were used. Most of these exercises are built on a method known as "the grid." Although there is no perfect definition for the grid, it could be described as exercises that work on the idea of rhythmic displacement within the base subdivision. For example, moving an accent through groupings of semiquavers.

Figure 25 Grid example with accents



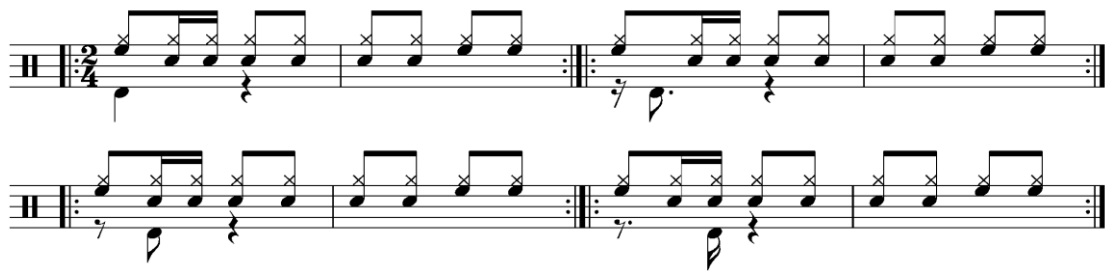
Uribe, Hernandez, and many others, use this principle to develop the idea of being able to play any part of the base subdivision while maintaining an ostinato.

3.1.1 Bass drum development with hand ostinato

For the tainibobé rhythm, one of the approaches I took was to play the unison ostinato in the hands. The hands are playing the gan and lê/rumpi rhythms, with the left hand moving to the small tom to mimic a common rum variation. The tom notes represent the open tones on the rum, while the snare drum (snare off), represents the muted strokes.⁷⁴ Figure 26 shows the first four iterations of this bass drum development exercise. The bass drum note is displaced by a semiquaver from one 2-bar cycle to the next.

⁷⁴ This is one Kêtu style where the rum player uses two hands, not hand and agdave.

Figure 26 Tainibobé bass drum development



I used this orchestration approach to tainibobé in the opening of the recording *Xangô*.⁷⁵ As the piece progresses, I utilise ideas that were supported by different development exercises.

Having developed co-ordination skills within an ostinato, I looked at developing longer phrases - polyrhythm, hemiola and the like. Below is an example showing the use of hemiola in the bass drum with the agueré rhythm (right hand playing the gan pattern, left hand the lê/rumpi).

Figure 27 Agueré with bass drum hemiola



Or odd-groupings, such as semiquavers in fives (Figure 28). In this example the grouping of five comprises a quaver+dotted-quaver equivalent.

Figure 28 Agueré with bass drum and hi-hat in 5s



⁷⁵ https://www.dropbox.com/s/8pnrwr9wn34w5w5/09%20Xango_01.mp3?dl=0

3.1.2 Secondary Beat Cycle

In Chapter 2 I describe the secondary beat cycle (Peñalosa) - the 6-beat cycle that crosses the 12/8 beat cycle. Peñalosa argues for these in a hierarchical manner (the 4-beat cycle being primary, with the 6-beat cycle secondary), and he argues against this being considered *polyrhythm*. Kirk Brundage, in describing the barravento rhythms says that the pattern "...can be felt in various ways: as two, three, four, or six beats to the bar." But despite its "inherent ambiguity" he writes in four as the dance movements often show a four-beat structure.⁷⁶

Brundage mentions the ambiguity of 12/8 and 6/8 in later pages (e.g. with the ijika rhythm⁷⁷) and this appreciation of the ambiguity may seem in conflict with Peñalosa's statement regarding a hierarchy. Whether ambiguous or hierarchical, the concept of multiple co-existing beat cycles is a useful device, and a device that required thought in the development of exercises.

I adopted two primary practice methods for this and will describe those exercises to the primary and secondary beat cycles. These exercises are expressed in the same manner, whether written in duple or compound times (see Figures 29 & 30).

Figure 29 Primary/secondary beat cycles in duple-time

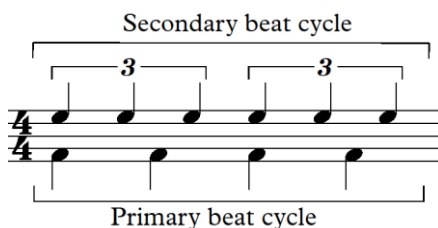


Figure 30 Primary/secondary beat cycles in compound-time



In my practice I aimed to develop perceptual and expressive abilities around these two beat cycles. Firstly, through the use of my metronome, I aimed to

⁷⁶ Brundage, 36

⁷⁷ Ibid, 44

develop the ability to easily perceive either beat cycle as the dominant one. This was done by using the metronome as a marker for each of the beat cycles individually, as well as with the metronome expressing both cycles. That is, I practised these rhythms (in compound time) with the metronome on dotted-crotchets, then crotchets, then the two simultaneously. The ability to perceive the duality, and smoothly move between the two was particularly useful in the recording "Xango," where the beginning of the second solo starts with a slow 6/8 rhythm, before using a metric modulation to move to a faster version of that rhythm.

The second practice approach was to use the two beat cycles as contrasting possibilities in my performance, as well as playing them simultaneously. The bass drum and hi-hat (foot) played the beat cycles, while the hands maintained the other elements of the relevant rhythm. The following figures show a selection of the ideas I practised to develop these ideas with a hand pattern based on vassi lento and vassi rapido. This exercise focuses on moving between the foot patterns while maintaining the hand pattern.

Figure 31 Vassi lento/rapido exercise for primary/secondary beat cycle expression

The figure displays three staves of musical notation for a rhythmic exercise. Each staff begins with a double bar line and a repeat sign. The first staff is marked with a 12/8 time signature. The top line of each staff contains a hand pattern of eighth notes, divided into two measures of six notes each. The bottom line contains a foot pattern. In the first staff, the foot pattern consists of four dotted quarter notes. In the second staff, it consists of four eighth notes. In the third staff, it consists of a sequence of eighth notes: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth.

4. Samba de Cabôclo and Cabila

Samba de cabôclo and cabila⁷⁸ are both from the Angola nation of Candomblé. In Candomblé Angola, the atabaques are all played with open hands (not agadavis). These two rhythms show strong correlations with modern-day samba. Brundage believes that cabila is the foundation for *samba de roda*.⁷⁹ Samba de cabôclo honours the spirits of indigenous Brazilians as well as those of mixed ancestry (indigenous and African).⁸⁰ It also resembles samba de roda.

In this chapter I will describe the atabaque and bell patterns of these two rhythms (Chapter 4.1) and show my application of them to drum kit in the recording of “Bole Bole” (Chapter 4.2). Each section of the performance is dealt with in its own subchapter (4.2.1, 4.2.2, 4.2.3).

4.1 Samba de Cabôclo and Cabila fundamentals

For both rhythms, the bell plays a two-bar pattern with an antecedent-consequent structure. The only difference in bell pattern between the two is the point at which the tension (syncopation) is initiated (Figures 32 and 33).

Figure 32 Samba de cabôclo tension-release structure

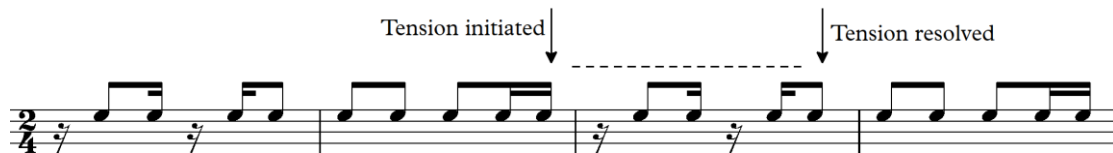


Figure 33 Cabila tension-release structure



For cabôclo, lê and rumpi play short repetitive cycles that interlock, while the rum's basic pattern correlates with the primary *surdo* beat of samba (open tone on beat two). The open tones of the lê and rumpi also match a common accent pattern of samba - accenting the 1st and 4th of each grouping of

⁷⁸ Also *Cabula*.

⁷⁹ Brundage, 38

⁸⁰ *Ibid*, 40

semiquavers. In samba this is commonly heard on *ganza*, *caixa*, *tamborim*, *pandeiro*, and in some variations used on surdo and *tantã*.

Figure 34 Samba de cabôclo score

The score is in 2/4 time and consists of four staves:

- Agogô:** A melodic line with accents (>) and slurs, consisting of eighth notes and quarter notes.
- Lê:** A rhythmic line with open circles (O) above and closed circles (L) below, alternating between the two halves of the bar.
- Rumpi:** A complex rhythmic line with open circles (O) above and closed circles (L) below, showing a pattern of slaps (S) and open tones (O).
- Rum:** A simple rhythmic line with open circles (O) above and closed circles (R) below, featuring a syncopated pattern.

For cabila, the rum's basic rhythm is the same as cabôclo, but the lê and rumpi different. The lê now uses another rhythm commonly used in samba. Fitting in with the first microtiming element described in Chapter 2.2, this rhythm often appears to fall "in the cracks" - that is, the execution of this rhythm falls somewhere between regular semiquavers/quavers and quaver triplets. Figure 35 shows those two ideas. As mentioned in Chapter 2, one way of exploring the possibilities is to gradually move from one strict sense of phrasing to the other, developing an appreciation for the possibilities that exist outside of "the grid."

Figure 35 Cabila microtiming spectrum

The score is in 2/4 time and shows two variations of the Rumpi rhythm:

- Left variation:** A rhythmic line with open circles (O) above and closed circles (L) below, showing a regular pattern of slaps (S) and open tones (O).
- Right variation:** A rhythmic line with open circles (O) above and closed circles (L) below, showing a pattern of slaps (S) and open tones (O) with a triplet (3) indicated below.

The rumpi rhythm for cabila is across two bars of 2/4, and shows a connection with the bell pattern. Across the syncopated "tension" part of the bell pattern, the rumpi locks in with the bell, while the "resolution" section of the bell pattern is bookended by a pair of semiquavers. Tonally, the slap/open tones occur in the same part of each bar - slaps in the first half of the bar, open tones in the second. Figure 36 shows these relationships.

Figure 36 Cabila bell and rumpi relationships

Figure 37 Cabila full score

4.2 Samba de Cabôclo and Cabila development and performance

In this section I will describe and demonstrate some of the ideas I used in a recording made with the Melbourne-based choro group *Tamandua*. We recorded “Bole Bole,” a classic from the choro repertoire, written by Jacob do Bandolim (a leading figure in the history of choro). This fits within the category of acculturated hybrids for the creative part of this thesis.

This composition could be described as a samba-choro - a choro with some rhythmic elements from samba. Figures 38 and 39 show how choro-samba and samba-choro timelines reflect the A-B or B-A possibilities of many timeline figures from the African diaspora (such as clave in 3:2 or 2:3).

Figure 38 Choro-samba timeline figure



Figure 39 Samba-choro timeline figure



Two-bar timeline figures are prominent in a number of Brazilian styles, not just these choro-samba examples. Knowing that the composition “Bole Bole” is a samba-choro, I examined the relationship between the samba-choro timeline figure and the timeline figures (bell) of cabôclo and cabila. With a strong relationship between these three, I was able to take elements of the cabila and samba de cabôclo, and start utilising them in my performances, blending those Candomblé rhythms with my pre-existing approaches to samba and choro (acculturated hybrid approach). Figure 40 shows the samba-choro, cabila and cabôclo timeline rhythms together.

Figure 40 Timeline comparison - Cabila/cabôclo/samba-choro

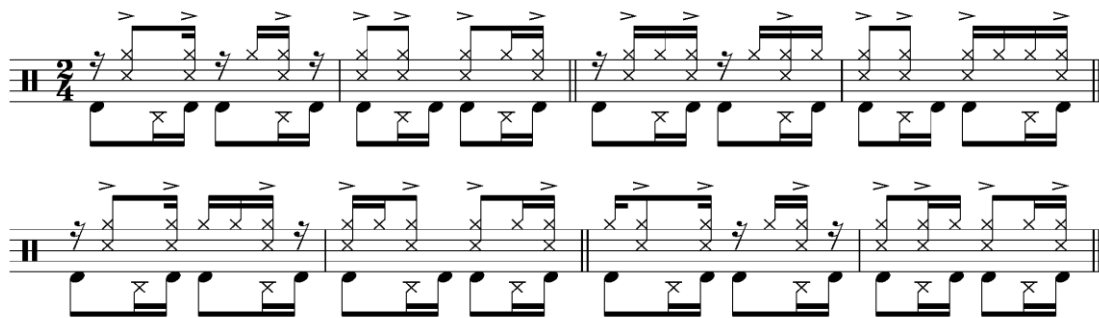
4.2.1 Bole Bole - A sections

“Bole Bole” is in rondo form, and for each section - A, B, and C - I had a distinct approach to the drum kit. For the A sections I used an approach called *samba de prato* (pratos being Portuguese for cymbals). Samba de prato uses the cymbals extensively in the groove, as opposed to samba batucada which would be played more on the snare drum and toms. I took the bell patterns of cabila and samba de cabôclo and used them as my principal timeline figures.

Those timeline figures became the underlying idea for my right hand, (playing on the hi-hats in this instance), and then basic concept for my left

hand was to have it pick out the accents as rim clicks on the snare drum. The right-hand concept is also commonly played on ride cymbal. For the right hand I also utilised a common technique in Brazilian drumming, creating strings of semiquavers that "fill-in" segments of the timeline figure. Figure 34 shows some of those possibilities on the ride cymbal. The rim-click remains the same throughout, showing the accents of the cabôclo timeline figure.

Figure 41 Samba de cabôclo - samba de prato variations



The next figure (42) shows the first 16 bars of my playing from the recording of Bole Bole (time stamped for the drums only version⁸¹). This shows the blending of cabila, cabôclo, samba-choro, and *partido alto* ideas to create a fluid timekeeping approach that fits with the melody, complements the rhythm of the *cavaco*, and creates a sense of structure without strict repetition. In sections, these ideas are blended to the point where they cannot clearly be identified as one particular thing, whilst at other points my playing is more clearly based in one specific idea.

⁸¹ For the full band version, the transcription starts at 0m4s
<https://www.dropbox.com/s/zqp4hzgno5ek3at/21.%20Bole%20Bole%20-%20full%20band.wav?dl=0>

Figure 42 Bole Bole - starting at 0:00 (drums only version)

The figure shows four staves of drum notation in 2/4 time. The first staff is labeled "Partido alto/Cabila blend" and contains a series of eighth notes with 'x' marks above them, indicating a specific drum pattern. The second staff includes "BD sim" (bass drum simulation) and shows a pattern of eighth notes with stems pointing down. The third staff is labeled "Partido alto" and continues the eighth-note pattern with 'x' marks. The fourth staff is labeled "Cabila" and shows a similar eighth-note pattern with 'x' marks.

4.2.2 Bole Bole - B sections

In the B section of “Bole Bole,” I move to the tamborim - a small frame drum commonly found in samba. I have it mounted on the bass drum, in a position where I can play it with both hands.

For the first B, I play a standard samba rhythm of semiquavers with accents. My phrasing here is an example of the micro-timing swing concept discussed in Chapter 2.

Figure 43 Basic tamborim rhythm

The figure shows a musical staff in 2/4 time with a series of eighth notes. There are four groups of eighth notes, each with an accent (>) above the first note of the group. The notes are beamed together in pairs.

For the repeat of B, I use the cabila and cabôclo bell patterns as the pattern for my right hand, with the left hand then filling in the "missing" semiquavers.

Figure 44 Cabila bell pattern in RH, LH fills semiquavers

The figure shows a musical staff in 2/4 time with a series of eighth notes. There are four groups of eighth notes, each with an accent (>) above the first note of the group. Below the staff, the following sequence of letters is written: L R L R L R R L R L R R L R L R. This sequence represents the hand used to play each note in the pattern.

I then use a further step of development. Taking a concept common in Ketû rhythms, I fill with my left hand between every right-hand note. This leads to a pattern blending demisemiquavers and semiquavers together. As in the A sections, I don't play a perfectly repetitive patterns, with improvised variations used, with an internalised sense of the timeline figure as the point of departure and return.

Figure 45 Cabila bell pattern in RH, with LH filling between all



In line with the hemiola concepts discussed in Chapter 3, I explored the use of a segment of the above pattern as a hemiola phrase (in this case a three-semiquaver long phrase). Figure 46 is a transcription of the tamborim rhythm played in the second B of “Bole Bole.” The brackets show the three-semiquaver groupings.

Figure 46 “Bole Bole” tamborim - starting at 1:40 (drums only version)



4.2.3 Bole Bole - C section

At the next A section, I return to the hi-hat/rim-click idea, before moving to the ride cymbal for the C section. In the C section, my right hand continues to use the timeline figures as per the A section, but my left hand now moves to a dotted quaver-semiquaver pattern. This is derived from the lê rhythm in cabôclo.

Figure 47 Cabôclo timeline plus lê



The next figure shows the left hand with the same idea, but the right hand has changed to using a common tamborim rhythm from samba. Again, this highlights the functionality of these rhythms as acculturated hybrids.

Figure 48 Tamborim timeline plus lê



The repeat of C utilises unison rhythms in the accompaniment for eight bars, followed by eight bars of groove. The unison figure returns, with elements of partido alto added in, before the C is finished with eight more bars of groove. For those two 8-bar groove sections, I maintain the bell pattern as my underlying idea on the cymbal, but my left hand plays the snare in the same way as I earlier played the A sections. That is, the snare drum generally picked out key accents from the cymbal pattern.

For the final A section I continue in the same manner - ride cymbal and snare drum - before playing the coda as ride cymbal and rim click. This final change back to rim click was largely a decision based on dynamics, but also an echo of the beginning of the piece, when it was hi-hat and rim click.

5. Ijexá

The ijexá is primarily known as the rhythm of Oxum, but a number of Orixás dance to the ijexá, including Ogum, Oyá and Oxalá.⁸² The ijexá belongs to the Kêtu family of rhythms in Candomblé, and has a number of distinctive characteristics. These characteristics include: a bell pattern that is not shared with any other Kêtu rhythms (Figure 49); the bell pattern is frequently played between two bells⁸³ (ie agogô), not one; and all three drums (rumpi, lê, and rum) are played with the hands - no agdavis are used (making it distinct from the other Kêtu rhythms in this regard).

Figure 49 Ijexá bell pattern



The rhythms of the ijexá are also found in secular music, where the rhythm is known as *afoxé*. Kirk Brundage describes *afoxé* as "the...ijexá and... Candomblé songs *in the street*"⁸⁴ (emphasis added). The groups performing this music in the streets are also known as *afoxé*.⁸⁵ This became an accepted designation in the 1950s and 1960s. Notable amongst these groups is *Filhos de Gandhi* (formed in 1949).⁸⁶

The *afoxé* groups first developed in Salvador, but they can also be found in other northeastern cities, such as Recife and Olinda. From there, the rhythm has extended into other areas of Brazilian music, including choro ensembles (see below), MPB, and the work of singers such as Clara Nunes. The melodies of *afoxé* songs are very similar in style to the ijexá - call and response vocals, syncopated phrasing, and sung primarily in Yoruba.⁸⁷

The ijexá draws its name from the *ijèsà* - a tribe that existed in the Yorùbá region in the early 19th Century. According to Brazilian musicologist and composer César Guerra Peixe, the name *afoxé* has its origins in the Sudanese term *àfohsheh*, which is related to secular celebrations in the terreiros. Antônio

⁸² Brundage, 66

⁸³ Frequently, but not always. On the recording *Cantigas de Candomblé: Angola e Ijexá*, the bell pattern is played on a single bell. "Cantigas de Candomblé: Angola e Ijexá." *YouTube*. Uploaded May 3, 2015. <https://www.youtube.com/watch?v=d7vBy-dc1Z8>

⁸⁴ Brundage, 72

⁸⁵ Crook, 87

⁸⁶ Charles A. Perrone & Christopher Dunn. *Brazilian Popular Music & Globalization*. (New York: Routledge, 2002) 165

⁸⁷ Crook, 87

Risério meanwhile, posits that "afoxé" means "the speech that makes something happen."⁸⁸

In recent times it appears that the use of the words *ijexá* and *afoxé* has become blurred, with some musicians using them interchangeably. For example, the choro group *Cadeira de Balanço*, from São Paulo, perform a composition called "Ijexá Chá-chá,"⁸⁹ by flautist Enrique Menezes. The title is a wordplay, based on the piece's use of an Afro-Cuban groove (though not actually a cha-cha-cha), and the *ijexá*. This piece exists outside of the sacred use of the *ijexá*, so on Brundage's definition, we may think that it should be denoted as an *afoxé*, but on Menezes' chart, he uses the word "ijexá" to describe the change in groove at bar 20 (Figure 50).

Figure 50 Ijexá Chá-chá (Menezes)

This use of terminology had been brought to my attention circa 2008, in a rehearsal with the Brazilian bassist Jorge Albuquerque. Presented with a chart with the direction "ijexá", Jorge was perplexed. When another percussionist played the rhythm for him, Jorge's response was that he knew the rhythm only as *afoxé*.

This brief discussion around the distinctions between *ijexá* and *afoxé* serves to further highlight the blurred edges of my subject area. I have endeavoured to make the sacred *ijexá* the foundation of my study, but decided that it was to my artistic advantage to have a wider understanding of the rhythm's use. My use of it is not sacred, so it makes sense for my study of it to include its secular use within Brazil. Also, to not reference it would be to pretend that I had never come across the *afoxé* prior to this research.

⁸⁸ Gomes, 74

⁸⁹ *Bagunça Generalizada*. Cadeira de Balanço.

5.1 Foundation rhythms

Here is a short score showing the four parts in their basic patterns. This is an edited version of my transcription of the ijexá from the DVD *The Candomblé Orchestra of the Kêtu Nation*.⁹⁰ The rum is the solo part and does not play a repeated pattern for more than a few bars at a time. In this recording the rum commences in bar two and plays that pattern for three bars. I have used that as a surrogate for a repeated pattern.

Figure 51 Ijexá basic pattern - Candomblé Orchestra of the Kêtu Nation

Figure 51 is a musical score for four instruments in 2/4 time. The instruments are Agogo, Le, Rumpi, and Rum. The Agogo part has notes S, S, O in the first bar and S, S, O in the second bar. The Le part has notes S, S, O in the first bar and S, S, O in the second bar. The Rumpi part has notes O, P, O, P in the first bar and O, P, O, P in the second bar. The Rum part has notes in the first bar and notes in the second bar.

The next figure shows Kirk Brundage's overview from *Afro-Brazilian Percussion Guide: Candomblé*. Note that Brundage starts the pattern in the opposite rhythmic "direction". Brundage's text also gives clear indications of the starting points for each instrument. In *Music of Northeast Brazil*, Larry Crook notates the starting point within each instruments pattern (for example, the ilú and agogô both starting with a two-quaver anacrusis).

Figure 52 Ijexa, basic score - Brundage

Figure 52 is a musical score for four instruments in 2/4 time. The instruments are Agogo, Le, Rumpi, and Rum. The Agogo part has notes S, S, O in the first bar and S, S, O in the second bar. The Le part has notes S, O, O in the first bar and S, O, O in the second bar. The Rumpi part has notes in the first bar and notes in the second bar. The Rum part has notes in the first bar and notes in the second bar.

⁹⁰ *The Candomblé Orchestra of the Kêtu Nation* (DVD). (Oficina de Investigação Musical, 2011)

Gilson de Assis presents the bell pattern in both directions in his book *Brazilian Conga (Atabaque)*⁹¹, noting that the pattern can be played in four ways - both rhythmic directions, and both melodic directions (starting either low bell, or high bell). Of these four variations, he presents one which is directionally the same as Brundage (see Figure 49), but melodically it differs (see Figure 53). The 3rd note of the second bar is played high, instead of low.

Figure 53 Agogô melodic variation



Lastly on the bell patterns, in the recording of "Oxum" from João de Goméia's album *Candomblé*, the figure starts on the low bell. This gives us a melodic inversion of the bell pattern (Figure 54).

Figure 54 Bell pattern - João de Goméia



Sergio Gomes uses the same rumpi and le parts at the Candomblé Orchestra, but notates a different variation for the rum.⁹² This rum variation is commonly heard in the afoxé, and is also widely used by drum kit players for ijexá/afoxé. Also of note is his inclusion of the *chequerê*.⁹³

Figure 55 Ijexá, basic score - Gomes

Agogo	2/4				
		S	S O	S	S O
Le	2/4				
		S	S O	S	S O
Rumpi	2/4				
			O O		O O
Rum	2/4				
Chequerê	2/4				

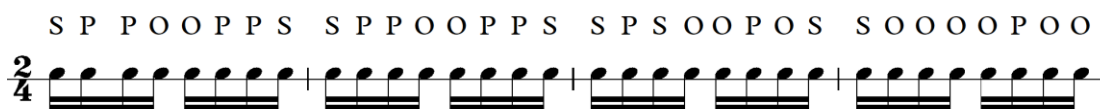
⁹¹ Gilson de Assis. *Brazilian Conga (Atabaque)*. (Advance Music, 2006) 45

⁹² Sergio Gomes. *New Ways of Brazilian Drumming*. (Advance Music, 2007) 75

⁹³ Also, *xequerê*

In *Ritmos do Candomblé* Oliveira, et al, notate the lê and rumpi as playing the same rhythms (eg, as per Gomes), but with this rum variation.⁹⁴ This variation fits in with the language played on the rum in the Candomblé Orchestra DVD.

Figure 56 Ijexá rum idea - Candomblé Orchestra of the Kêtu Nation⁹⁵



5.2 Drum Kit Applications

My transcriptions from various recordings, along with these examples from existing texts, lead to a number of options when applying ijexá/afoxé to the drum kit. The ijexá is also one of the few Candomblé rhythms that is presented for drum kit in existing texts. Gomes deals with it in some detail, and Brundage has kit adaptations in *Afro-Brazilian Percussion Guide: Introduction*.⁹⁶

As with the other rhythms of Candomblé, I considered two basic approaches - one based around the drums, that tonally is more representative of the roots, and the second based on one hand playing a timeline figure (the bell pattern), often on the ride cymbal, but also on the hi-hat or a bell.

In *New Ways of Brazilian Drumming* Gomes focuses on the right-hand timeline figure approach,⁹⁷ while Brundage shows variations focusing on just the drums, as well as a cymbal timeline variation.⁹⁸

5.3 Iemanjá - ijexá performance

The recording of “Iemanjá” features the ijexá rhythm. The melody of the first two bars of the piece clearly dictates the direction of the timeline (bell) figure, with a very close correlation between timeline and melody rhythm when the appropriate direction is used (Figure 57).

⁹⁴ Oliveira, et al. *Ritmos do Candomblé*. (Rio de Janeiro: Abbetira Arte e Produções, 2008) 62

⁹⁵ *The Candomblé Orchestra of the Ketu Nation* (DVD). Oficina de Investigação Musical, 2011.

⁹⁶ Kirk Brundage. *Afro-Brazilian Percussion Guide: Introduction*. (Alfred, 2010) 61

⁹⁷ Gomes, 76-8

⁹⁸ Brundage's drum-based variations strongly mimic his earlier presentation of all atabaque parts played on 2, 3, or 4 congas. 57

Figure 57 Iemanjá bars 1-2 with timeline comparison



Both takes of Iemanjá start with the bell pattern played on agogô de coco by the right hand, with the left hand playing the lê rhythm on conga. This was the only time in the creative outputs that I played a conga with a hand. Beyond this research I aim to explore further the possibilities of blending percussion instruments with the standard drum kit, but, as mentioned in the introduction, I chose not to specifically look at such ideas in this project.

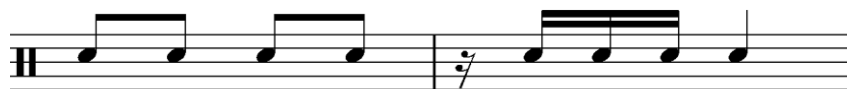
Figure 58 Ijexá - agogô and conga



The beginning of the trombone solo (both takes), also features an added percussion instrument - the caxixi. At this point, the right hand continues the agogô figure, while the left hand plays crotchets with the caxixi.

In this recording I also start to utilise small elements of the rum solo language. Figure 59 shows a short phrase that is common in the rum vocabulary.

Figure 59 Common rum solo phrase



At 2m09s in "Iemanjá tk01," I utilise this rhythm as a lead-in to the final melody (Figure 60). At other points in my creative work, I have played this rhythm on the floor tom, mimicking the rum's position as the lowest pitched voice of the Candomblé ensemble. In this instance, I re-orchestrate the idea to ride cymbal, then small tom. The crashed ride cymbal note at the end of the phrase comes from the emphasis on the and-of-2 found in the lê drum, or in the bass ideas of afoxé.

Figure 60 Iemanjá tk01 2m09s



In “Iemanjá tk02” I use the same phrase, but orchestrated differently (Figure 61). Once again, the crashed ride cymbal on the and-of-2 that ends the phrase is used. My perception is that the syncopation of that crash gives a “kick” into the next section - what might be termed rhythmic momentum.

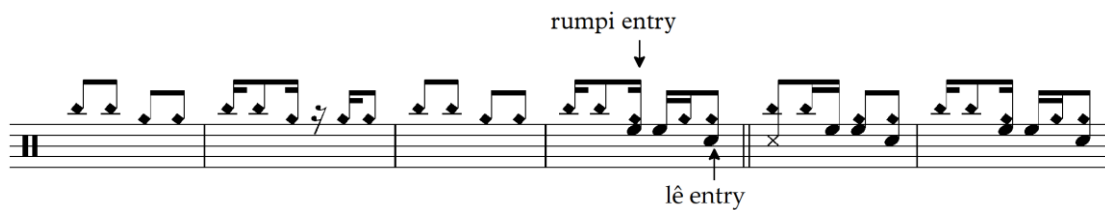
Figure 61 Iemanjá tk02 1m25s



5.4 Orin Oxalá - ijexá performance

“Orin Oxalá” starts with agogô and flute. At 0m31s I bring in the left hand the drums, starting with the pick-up points as described by Brundage.⁹⁹ The transcription below (Figure 62), shows my playing from 0m27s. The open tones of the rumpi are played on the small tom, the open tone of the lê on the snare drum (snare off), and the slap tone common to rumpi and lê is played as a rim click.

Figure 62 Orin Oxalá 0m27s



By 0m55s the bass drum and hi-hat have entered. The hi-hat is playing crotchets, based on the slap tones of the lê that fall on each beat of the bar (see Figures 51 & 52). From 1m12s the bass drum also moves to crotchets, mimicking part of the rum phrase transcribed by Brundage,¹⁰⁰ followed by hi-hats splashed to help build intensity. This comes to a climax at 1m28s, at

⁹⁹ Brundage, 66

¹⁰⁰ Brundage, 67

which point I used the rum phrase from Figure 58 to lead the band from the one-chord vamp to the chord changes, and to go from agogô to the ride cymbal. This figure is notated on the chart as a cue (see Appendix D).

Following the change, I utilise the rim click on each beat through this section (Figure 63). This was an aesthetic decision made on a desire to have the drive of the slap-like tone on each beat, as well as leaving room to build to more variation later in the performance.

Figure 63 Ijexá with rim click on each beat



While continuing with this hand pattern, I return to the rum phrase from Figure 58, playing a variation of it on the bass drum at 1m37s. This phrase varies slightly from its normal iteration, but the variance moves with the timeline figure.

Figure 64 Orin Oxalá 1m37s



At 1m45s the phrase is used again, this time with a pick-up semiquaver ahead of beat 1 of the phrase. This application differs from my playing in Figures 60 and 61 in that the groove is continued in the right hand and bass drum while the left hand plays the phrase.

Figure 65 Orin Oxalá 1m47s



In this instance, the use of the rum phrase leads to the next level of variation - moving from on-beat rim clicks to left hand variations that draw on a wider variety of lê, rumpi, and rum language. The first of these is a dotted-quaver

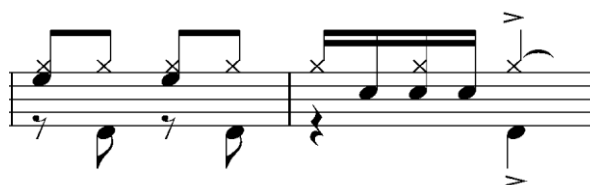
semiquaver pattern, based on a rum solo transcribed from the Candomblé Orchestra of the Kêtu Nation DVD.

Figure 66 Orin Oxalá 1m52s



That section of groove finishes with rum phrase once again, but re-orchestrated under the bell pattern. The phrase is used for a key moment again - this time to signal the trombone entry with the melody while the flute continues soloing.

Figure 67 Orin Oxalá 2m06s



5.5 Oxum & Omolu - ijexá/opanijé performance

For the piece "Oxum & Omolu" I sought to blend elements of the opanijé rhythm with the ijexá. There are rhythmic correlations in the timeline figures, as shown below in Figure 68.

Figure 68 Opanijé/ijexá timeline comparison



The next figure shows the opanijé score for agogô, lê and rumpi. As with many Kêtu rhythms, the right hand of the lê and rumpi plays the bell rhythm, while the left hand fills between bell notes.

Figure 69 Opanijé basic score

The figure shows three staves of music for the piece 'Opanijé'. The top staff is for 'Agogô', the middle for 'Lê', and the bottom for 'Rumpi'. All are in 2/4 time. The Agogô staff has a repeat sign after the second measure. The Lê and Rumpi staves have rhythmic notation below the notes, with 'R' for right and 'L' for left. The Agogô part has a repeat sign after the second measure. The Lê and Rumpi parts have rhythmic notation below the notes, with 'R' for right and 'L' for left.

5.5.1 Timeline directions

As with ijexá, opanijé has a two-bar timeline figure. In the A and B sections, there is the possibility for the timeline figure to go in either direction, but the C section has a distinct direction implied by the melody (Figure 72). Figures 71 and 72 show the two possibilities with the ijexá bell pattern superimposed on the first two bars of the A section melody.

Figure 70 Oxum & Omolu - bars 1-2 of A section with A-B timeline comparison

The figure shows a musical score for Figure 70. It is in treble clef, 2/4 time. The first measure is marked with an Fm^7 chord and the second with an Fm^7/G chord. The melody consists of quarter notes and eighth notes. A bell pattern is superimposed on the melody, with 'x' marks above the notes.

Figure 71 Oxum & Omolu - bars 1-2 of A section with B-A timeline comparison

The figure shows a musical score for Figure 71. It is in treble clef, 2/4 time. The first measure is marked with an Fm^7 chord and the second with an Fm^7/G chord. The melody consists of quarter notes and eighth notes. A bell pattern is superimposed on the melody, with 'x' marks above the notes.

Figure 72 Oxum & Omolu - bars 5-6 of C section with timeline comparison

The figure shows a musical score for Figure 72. It is in treble clef, 2/4 time. The first measure is marked with a Gb^7 chord. The melody consists of quarter notes and eighth notes. A bell pattern is superimposed on the melody, with 'x' marks above the notes.

Across the rehearsal time, performances and recording time for this piece, I experimented with how timeline direction, and changes in direction could support the performance. The three recordings presented with this thesis show a number of variations.

In “Oxum & Omolu tk01” I use the A-B direction of Figure 70 for the first A sections (0m41s). From the bass solo onwards I play in B-A direction, including the melody at the end. Even on the return to the A section at 3m07s I use the B-A format of Figure 71.

“Oxum & Omolu tk02” is played entirely in B-A direction, but the third version (“Oxum & Omolu ArtSoundFM”), recorded approximately two months later commences A-B direction, only moving to B-A when arriving at the first C section. In that recording I return to A-B direction at the beginning of the flute solo. Following the switch to B-A direction at the C section of the flute solo (1m56s) I maintain B-A direction until the end of the bass solo, where I flip back to A-B (3m32s).

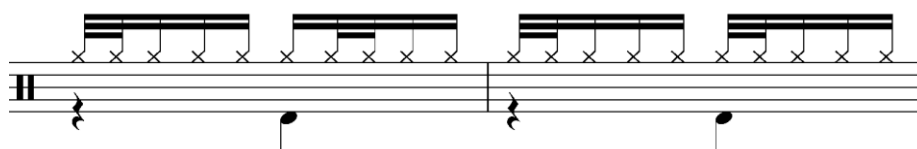
On reflection, I believe that the version presented in tk02 (constant B-A timeline direction) best supported this piece.

5.5.2 Oxum & Omolu tk01 and tk02

In “Oxum & Omolu tk01,” after the flute and trombone introduction, I commence the groove with the same pick up phrase as Figure 62, but this time the pick up (0m40s) leads to the bell entry instead of the bell entering first as it does in “Orin Oxalá.” In “Oxum & Omolu tk01” my playing, on balance, leans more towards ijexá than opanijé, but the influences of the opanijé bell pattern are starting to be heard. The left-hand ideas through the melody are largely drawn from ijexá.

In the bass solo, I introduce the lê/rumpi rhythm on the hi-hat. At 1m53s it is a distinct pattern, having been hinted at in previous bars.

Figure 73 Oxum & Omolu tk01 1m53s



In “Oxum & Omolu tk2” I use the opanijé rhythm much earlier, utilising it for the first A section (0m41s). Under this hi-hat pattern I use the standard ijexá/afoxé bass drum pattern.

Figure 74 Oxum & Omolu tk02 0m41s



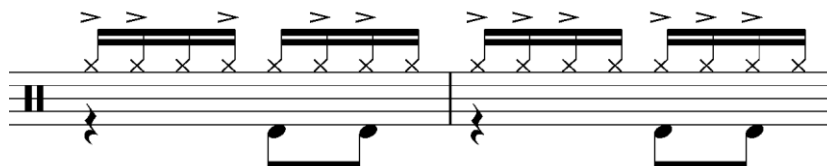
At the B section I blend opanijé and ijexá (Figure 75). The cymbal carries the opanijé bell pattern, the rim click uses part of a common idea for ijexá on drum kit, and the bass comes from ijexá/afoxé.

Figure 75 Oxum & Omolu tk02 1m00s



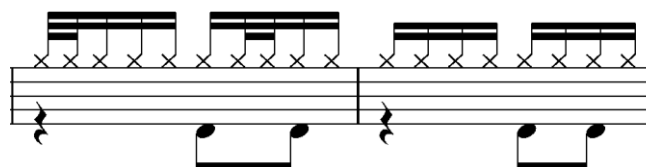
Early in the bass solo of tk02 I introduce a variation on the idea presented in Figure 74. Figure 76 shows the removal of the demisemiquavers. The right hand continues to play the opanijé bell pattern, but now the left hand only fills the missing semiquavers, as opposed to filling between every note as per the lê/rumpi. The accents of Figure 76 show the bell rhythm.

Figure 76 Oxum & Omolu tk02 1m32s



In the second A of the bass solo I move to a halfway spot between the ideas of Figures 74 and 76, before moving to the full opanijé lê/rumpi rhythm at 1m45s.

Figure 77 Oxum & Omolu tk02 1m40s



6. Ilú

Ilú (also called *adaró* or *daró*¹⁰¹) is from the Kêtu nation. The bell pattern is a two-beat cycle, and as with many other Kêtu rhythms the lê and rumpi have a strong relationship to the bell pattern (right hand plays the bell rhythm, left hand fills). The lê and rumpi play the same rhythm.

In this chapter I will discuss my application of the ilú rhythm in three situations. First, an improvised flute and drum kit piece, then two acculturated hybrids – one an ilú/choro hybrid, the other an ilú/baião hybrid. In Chapter 6.2 I discuss multiple takes of “The Butterfly,” and the hyperlinks direct to the relevant take.

Figure 78 Ilú basic score

The musical score for Figure 78, titled "Ilú basic score", is presented in 2/4 time with a tempo of 100. It consists of four staves: Gan, Lê, Rumpi, and Rum. The Gan staff features a melodic line with slurs and accents. The Lê and Rumpi staves show rhythmic patterns with 'R' and 'L' markings. The Rum staff shows a drum kit pattern with 'O', 'M', and 'X' markings.

For my creative work, I developed three adaptations. The first was an adaptation closer to the traditional ideas of ilú, the second utilised brushes in an acculturated hybrid of ilú/choro, and the third was an acculturated hybrid ilú/baião. I drew on recordings by Jorge Alabê and Coral Filhos de Iemanjá, the Orchestra of the Candomblé Nation DVD, and the transcriptions of Brundage, and Oliveira et al.

6.1 Ilú (flute and drum kit)

This recording, called “Ilú” focuses on a basic rendering of the traditional ideas. The flute part was improvised, with no pre-determined elements. The gan is played on agogô de coco by a third player. My aim was to capture the

¹⁰¹ Brundage, 64

phrasing style of *lê/rumpi*, while developing a basic foot adaptation for the rum rhythms.

The snare drum carries the *lê/rumpi* rhythm, while the bass drum and hi-hat play and idea from the rum.

For this performance, the hi-hat is used to represent the muted stick stroke of the rum. This is a stroke where the *alabê* strikes the head with an *agdavi* (RH) while the left-hand rests on the drum head.

The bass drum plays the open and *mão molhado* tones. Open tones were translated literally - the bass drum beater was allowed to rebound from the bass drum head immediately. My bass drum was largely unmuffled for this, allowing the drum to have some resonance. A single felt strip was used to slightly dampen the batter head. For the *mão molhado* strokes, the beater was "buried" in the head (i.e., a dead stroke), but without too much force being put into the stroke.

Figure 79 Ilú drum kit application



6.2 The Butterfly - ilú/choro hybrid

A significant part of my performance career for the past decade has been playing *choro*. Choro is a largely instrumental style in Brazil, with roots that go back to the mid-1800s. The quintessential percussion instrument for choro is the *pandeiro*. Typically, I use *pandeiro* when playing choro, but for this research, I wanted to examine ways to blend Candomblé rhythms with choro ideas on drum kit.

For this piece I utilised the *lê/rumpi* rhythm again, played on the snare drum with brushes (as per Figure 79). The feet then took ideas from the rum and used them as variations to shape the form of the piece. In *ilú* (above, 6.1), the foot pattern remained constant. For "The Butterfly," I used a similar foot pattern as the basis, but expanded the vocabulary to include rum variations, while also utilising different adaptations of rum to hi-hat/bass drum.

6.2.1 Groove ideas for A sections

Figure 79 shows the basic drum kit adaptation of the Ilú rhythm for the A sections of "The Butterfly." In this instance, the foot pattern has a strong resemblance to a *forró* foot pattern. The bassist also plays this piece in a way that links strongly with *forró/baião* rhythm. As such, this moves the rhythmic underpinnings of the piece away from the most common choro rhythm. In the most common choro rhythm, the pandeiro would play constant semiquavers, with a bass tone emphasis on beat 2 of each 2/4 bar. However, choro is known for its use of a variety of rhythms. For example, Waldir Azevedo, one of the leading *cavaco* players of the 20th Century, had a number of compositions that were played in the *baião* rhythm.

Figure 80 First Ilú adaptation for A sections of The Butterfly - tk00



Figure 81 Second Ilú adaptation for A sections of The Butterfly - tk01



Of note here, the hi-hat in the first adaptation moved to playing consistent off-beats. I made this decision as a consideration for the rest of the band in the initial take (labelled "tk00") and the difficulties of executing the melody at tempo. As such, the muted stick stroke is now represented by the muted bass drum on the a-of-1. Although the hi-hat on the and-of-1 is in the same place as the *mão molhado* note, I did not consider this hi-hat note to represent *mão molhado*.

The second variation (Figure 81) shows the hi-hat returning to the a-of-1, representing the muted stick stroke. The *mão molhado* note is not represented here, mainly as a consideration of the bass players *baião*-like rhythm. This was used in the second take (labelled "tk01").

For the third take (labelled tk02), I removed the hi-hat from the first A sections, giving me the same idea as Figure 80, minus the hi-hat (Figure 82). Having not used the hi-hat in the A sections, its introduction in the B section allows the B to have a subtle change in tonal palette.

Figure 82 Third Ilú adaptation for the A sections of The Butterfly - tk02

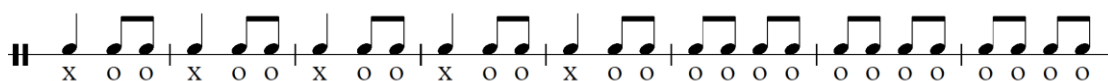


I consider this ability to adapt and adjust the details of a given groove to be a key part of my rationale. That is, not seeking just to recreate an idea, or to make a single translation from tradition to drum kit, but rather to have key elements expressed while having the fluidity to adapt to the needs of a given situation.

6.2.2 Turnaround ideas for A sections

To create variations in the turn around of the A section, I drew on rum rhythms as transcribed by Kirk Brundage,¹⁰² before using a modified surdo-style turnaround for the final two bars. Figure 83 shows Brundage's transcription, while Figure 84 shows the first performance example of a turnaround variation.

Figure 83 Brundage rum phrase



The first two bars of Figure 84 draw directly on Brundage's transcription. The third bar is a standard off-beat turnaround for surdo, while the fourth bar moves with the melody/harmony. In bars three and four, the bass drum is open, and the hi-hat is splashed.

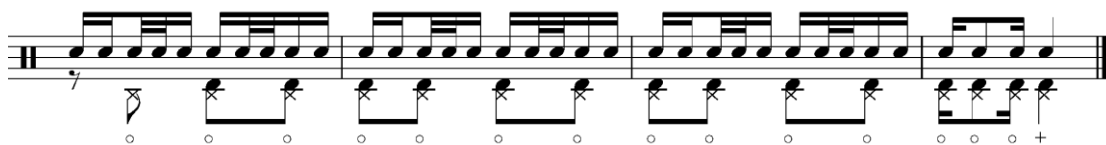
Figure 84 The Butterfly - tk00 0m42s



¹⁰² Brundage, 65

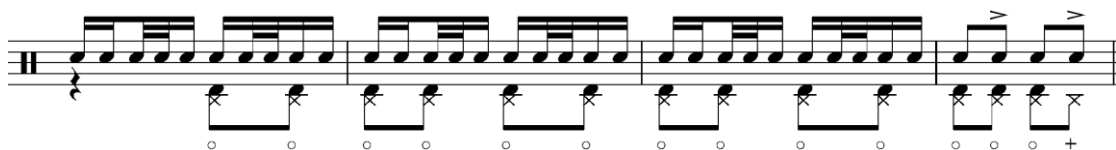
In the final A section to finish the piece I utilise the second half of the phrase in Figure 83, playing a run of open tone quavers, before finishing the piece in rhythmic unison with a conventional choro ending. On an aesthetic level, I chose this idea for the ending as I felt it gave a stronger sense of climax than the idea used in Figure 84.

Figure 85 The Butterfly - tk00 1m35s



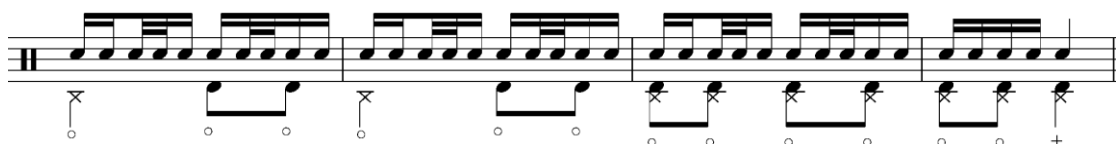
In the subsequent take (tk01), I used the basis of the idea from Figure 83 at the end of A leading to B, with the final bar again reflecting the melodic/harmonic movement (Figure 86).

Figure 86 The Butterfly - tk01 0m39s



To end tk01, I drew on the first idea from Figure 83, then the continuous quaver idea. In the final bar I did not follow the rhythm of the melody.

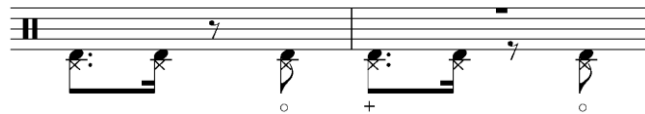
Figure 87 The Butterfly - tk01 1m31s



In tk02 of "The Butterfly," my turnaround continues without hi-hat, as per the groove of the A sections. The turnaround leading into B uses quaver ideas as per Figure 85, but only on the bass drum, with the hi-hat being brought in to highlight the final bar and the movement towards B. Tk03 and tk04 also reflect this approach.

In the repeat of the B section in tk00 I introduce another idea, based on João Palmas drumming on the Antonio Carlos Jobim recording of “Stone Flower,”¹⁰³ from the album of the same name. This Jobim recording uses elements of the *maracatu* rhythm (a style from the city of Recife in northeast Brazil). On the face of it, it could be seen as having mainly elements of baião, but the original score from arranger Eumir Deodato designates it as a maracatu. The performance starts with a typical bell pattern from maracatu, before Palma brings in a distinct hi-hat/bass drum pattern (Figure 90).

Figure 90 João Palma foot pattern - Stone Flower



Although this rhythm may be the same as the foundation of baião, the surrounding details mark it as maracatu, and Scott Kettner - an expert on maracatu - presents this rhythm as a potential bass drum rhythm in his book *Maracatu for Drumset and Percussion*.¹⁰⁴

I continue with the lê/rumpi rhythm as before and play this foot pattern throughout the second B (1m05s-1m22s). The first and third four-bar sections are played primarily without the hi-hat splash on the and-of-2, while the second and fourth utilise the splashed note.

In tk01 this rhythm from Palma is only used on the repeat of B for the third four-bar section, building to the unison rhythm in the 12th bar of B. Meanwhile, tk02, tk03 and tk04 use it in the same four bar section of each B (bars 9-12 of the B).

6.3 The Storm - ilú/baião hybrid

The third iteration of the ilú rhythm moves more towards a jazz adaptation, with the ride cymbal carrying the bell rhythm, as so commonly happens in Brazilian and Afro-Cuban rhythms when used in jazz. The jazz element of this performance is further heightened by the form of this tune being a variation on a minor blues.

The composition, “The Storm,” begins with a two bar trombone call, followed by a four bar drum break. The drum break is modelled on the rum call

¹⁰³ Antonio Carlos Jobim. *Stone Flower* (CD). Epic/LEGACY EK 61616, 1970. Track 5.

¹⁰⁴ Kettner, 54

outlined by Brundage.¹⁰⁵ Jorge Alabê plays a more detailed version of this call to “Iansã” on his album *Cantigas e Ritmos dos Orixás*, with the most pertinent element being a string of off-beat semiquavers played with muted stick strokes. Alabê's phrase leads to the full rhythm entry differently to Brundage's example, and after using Brudage's idea for the first part of the break, the final lead-in to the groove is more akin to Alabê's idea.

After an initial notated pattern, the bassist moves to a conventional baião-like approach. For the melody, I follow the same approach as in 6.1 above, but once in the solos, take a different direction.

6.3.1 Description/analysis of key ideas

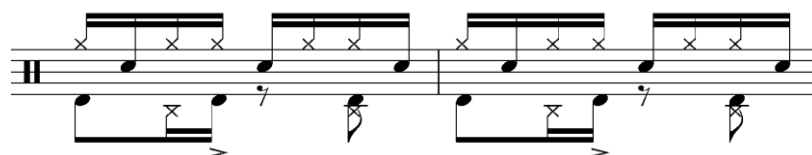
Upon the start of the solos, I move my right hand to the ride cymbal. For a considerable part of the solo section, it plays the ilú bell pattern. At the beginning of the piano solo I use a technique commonly found in drum kit applications of Brazilian and Cuban rhythms, whereby the left hand fills in the "missing" subdivisions of the timeline figure. Figure 91 shows the progression from the bell pattern to the filled-in idea. The first bar shows the standard notation for the timeline (bell) rhythm, while the second iteration makes it clearer where the gaps are by putting everything into the base subdivision of semiquavers. The third bar shows the snare drum filling.

Figure 91 Timeline figure/fill-in progression



Figure 92 shows the basic pattern, including the feet, with the feet using a standard baião pattern. The bass drum accents the a-of-1, representing the open-tone emphasis found in the traditional playing of the *zabumba*.¹⁰⁶

Figure 92 Basic Ilú/baião adaptation



¹⁰⁵ Brundage, 65

¹⁰⁶ There is a connection here with the *tresillo* rhythm of Cuban music, and further, the *zabumba*'s emphasis matches the Cuban idea of *bombo*. However, the baião has a stronger sense of "1" from the bass instruments than the Cuban styles usually do. Typically, in baião the *zabumba*, bass (when present), and bass drum (when kit is used), would articulate beat 1, even if the emphasis is given to the a-of-1.

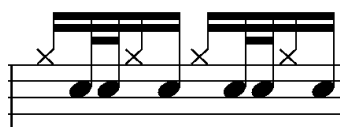
Variations on this idea included playing some of the snare drum notes as crushed buzz strokes, adding accents to the snare drum, and playing rhythmic variations to create a sense of form/structure.

As a further connection with baião, at 1m28s I add a baião snare idea (Figure 93) in as a variation (Figure 94).

Figure 93 Baião snare drum¹⁰⁷



Figure 94 The Storm 1m29s (hands only)



As well as providing material for the grooves, the lê/rumpi rhythms of Ilú were also used as fills. At 1m33s the idea from Figure 95 is played.

Figure 95 Lê/rumpi rhythm as a fill



From 1m38s I briefly introduce a three-semiquaver grouping between ride cymbal and snare drum. The ride cymbal part of that idea continues, while starting at 1m42s I utilise an off-beat secondary beat cycle in the left hand (see p.30). The transcription below starts at 1m40s, showing the intersection of the three-semiquaver figure with the bell pattern for a bar before departing on its 3-bar cycle. The off-beat secondary beat cycle starts at the end of the first bar

¹⁰⁷ Duduka da Fonseca and Bob Weiner. *Brazilian Rhythms for Drumset*. (Miami: Manhattan Music, 1991) 46.

of Figure 96. The off-beat secondary beat cycle concludes with two off-beat cycle semiquavers, leading back to the main groove idea in the following bar.

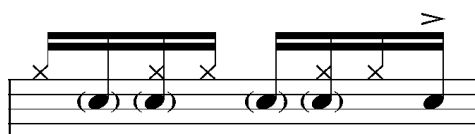
Figure 96 The Storm 1m40s



Of note, this was not an idea that I had specifically practiced. The two elements - hemiola, and off-beat secondary beat cycle - had been practised individually, and in conjunction with other elements, but never put together. This idea in the recording was a spontaneous combination of those two elements.

Another connection is made with baião in the melody at the end of the piece, with a snare drum accent on the a-of-2. In Figure 97 the snare drum rhythm is one presented by Sergio Gomes in *New Ways of Brazilian Drumming*.¹⁰⁸ The rhythm also happens to be a displacement of the bell pattern.

Figure 97 Ilú/baião blend



In the drum solo that closes “The Storm,” there are a few ideas that come directly from this research. Firstly, a three-semiquaver grouping similar to the tamborim idea in *Bole Bole* (Figure 46, Chapter 4.2.2). The end of the phrase (eighth bar of Figure 98), is an idea I learned from some of the drummers of *Olodum*, giving a workshop in Melbourne in 2008. It was taught as the final part of phrase for repinique.¹⁰⁹

¹⁰⁸ Gomes, 44

¹⁰⁹ Olodum are a central part of Afro-Brazilian culture, with strong ties to Candomblé (their name comes from *Olódùmaré* - the supreme deity of Yoruba). McGowan and Pessanha, 128

Figure 98 The Storm 2m36s

The image displays a musical score for a piece titled "The Storm" with a duration of 2m36s. The score is presented on two systems, each consisting of two staves. The upper staff of each system contains a complex, rhythmic melody with frequent sixteenth-note runs and accents. The lower staff provides a bass line with a steady, rhythmic accompaniment, featuring eighth and sixteenth notes. The notation includes various musical symbols such as stems, beams, and accents, indicating a fast and dynamic tempo.

7. Agueré

The agueré rhythm is from the Kêtu nation. As with ilú, opanijé and others, there is a strong relationship between bell rhythm and lê/rumpi parts. Figure 99 shows this relationship.

Figure 99 Agueré - bell + lê and rumpi

Figure 99 shows three staves of music in 2/4 time. The top staff is labeled 'Agogô' and contains a melodic line with eighth and quarter notes. The middle staff is labeled 'Lê' and contains a rhythmic pattern with eighth notes, with letters 'R' and 'L' underneath indicating right and left hand strokes. The bottom staff is labeled 'Rumpi' and contains a melodic line with eighth and quarter notes, mirroring the Agogô part.

I experimented with the agueré rhythm in acculturated hybrids and in new creative works. In this chapter I will briefly describe some of the key ideas and techniques.

7.1 Agueré (flute and drum kit)

These improvised performances were based on a short melodic sketch I wrote. In these recordings I was experimenting with microtiming elements, as well as with the expression of rum solo language on bass drum/hi-hat, and in the development of improvised rhythmic phrases on bass drum/hi-hat.

The foundation rhythm is shown in Figure 101. The feet are playing an adaptation of a rum solo part (Figure 100). The hi-hat is mimicking the muted stick strokes, while the bass drum plays the mão molhado and open tones.

Figure 100 Agueré rum solo phrase

Figure 100 shows a single staff of music in 2/4 time. The notation consists of eighth and quarter notes. Below the notes are letters 'M' and 'X' representing muted and open tones, and 'O' representing open tones. The sequence is M X M X M X O O O.

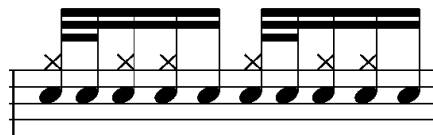
Figure 101 Agueré basic kit adaptation

Figure 101 shows two staves of music in 2/4 time. The top staff uses 'x' marks above notes to indicate hi-hat patterns. The bottom staff shows bass drum patterns with notes and rests.

In all four takes of *Aguéré* I use caxixi to play the bell part for the first part of the performance (e.g. “*Aguéré tk01*” - 0m19s), before switching to the ride cymbal later. Through these recordings I was seeking ways to create tension and release phrases within a defined rhythmic structure. These came in a number of forms. For example, in “*Aguéré tk04*” I play the small tom and snare drum in unison, mimicking the sound of *lê* and *rumpi* together (0m54s). This gave more impact to the change to cymbal at 1m09s.

In “*Aguéré tk01*” when the flautist left space for me (1m12s) I sought to build tension by creating a repetitive segment from part of the basic groove. In this instance, I took the second half of the phrase for the hands and repeated it (Figure 102) for three bars, breaking it with a dotted figure in the feet in the fourth bar of the phrase as the flute re-entered.

Figure 102 *Aguéré tk01* 1m12s - repeated segment



At 1m35s in “*Aguéré tk01*” (Figure 103) I briefly utilised a hemiola figure as a tension-release device, using a similar combination of demisemiquavers and semiquavers as Figure 46 from “*Bole Bole*” (Chapter 4.2.2).

Figure 103 *Aguéré tk01* 1m35s



In “*Aguéré tk02*” I blend these elements (segmentation, hemiola) with an off-beat semiquaver phrase played in the feet. The transcription in Figure 104 maps out the layered tension-release elements.

Figure 104 Agueré tk02 1m06s

7.2 Consolação - agueré/bossa nova/samba

This recording of “Consolação” is an acculturated hybrid. Baden Powell's original recording demonstrates elements that are common to samba and bossa nova. For the purposes of this discussion, I will group them together as one part of the acculturated hybrid. Samba and bossa nova on drum kit share similar bass drum/hi-hat parts, use similar rhythms on the cymbals, and share many timeline elements.

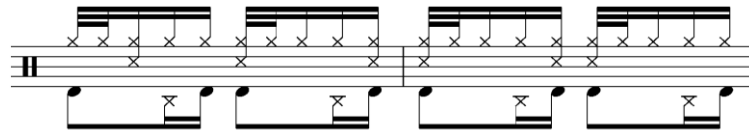
The first section uses the lê/rumpi rhythm on ride cymbal, with the bass drum and hi-hat part locking in with the bass. This again shows how further development of these ideas has happened within my idiolect - as Gander put it, the augmented idiolect building on the extant idiolect. I have been able to use one element from the tradition (in this case the lê/rumpi rhythm), and have adapted other elements to fit the needs of the music at hand.

The second section (0m57)¹¹⁰ blends elements of agueré with bossa nova/samba.¹¹¹ My concept here involved using the demisemiquaver elements of agueré on the ride cymbal, but not strictly in the pattern of the lê/rumpi. I then started blending elements of the rum rhythm from Figure 100 into my existing bossa nova language. This was mainly expressed as rim clicks. Figure 105 shows a basic rendering of these ideas. The bass drum and hi-hat in Figure 105 show the most common basic approach to the feet in bossa nova.

¹¹⁰ Studio take.

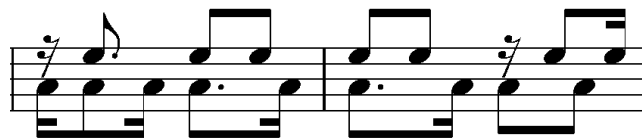
¹¹¹ In this instance I am considering the rhythmic language of bossa nova, not the aesthetics.

Figure 105 Basic agueré/bossa nova idea



As with “Bole Bole,” I tried to carry two sets of rhythmic information concurrently - that is, two timeline ideas. The first of these was the rum idea (Figure 100), and the second was the Partido Alto rhythm. I used this as an idea that has application in bossa nova and samba, and as a timeline idea that I was very comfortable with already.

Figure 106 Agueré rum rhythm/partido alto comparison



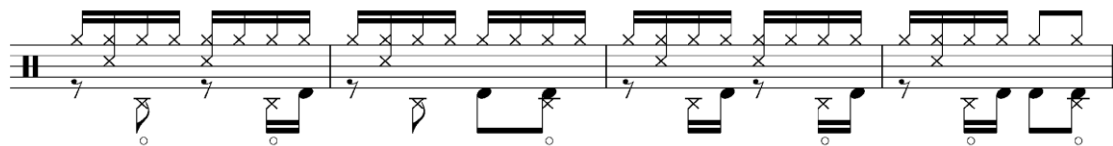
The comparison shown in Figure 106 shows that the rhythms co-exist quite well until the final beat of the phrase. As such, I tended not to play the last quaver of the rum rhythm (the and-of-2), as that has the clearest clash with other elements of samba/bossa nova language. However, the rum part does fit with the flute/trombone part shown in Figure 107 that leads to the solo - a figure that is carried on into the trombone solo by the rhythm section. From 1m33s I can be heard playing those final two quavers of the rum rhythm in line with this rhythm from the score. In this instance, those notes are played on the bass drum, with a splashed hi-hat note to emphasis the tied-over nature of the flute/trombone part.

Figure 107 Excerpt from Consolação score

Musical score for Figure 107. It shows three staves of music. The top staff is labeled 'Fl.' and contains a melodic line with eighth notes and quarter notes. The middle staff is labeled 'Tbn.' and contains a melodic line with eighth notes and quarter notes. The bottom staff is labeled 'Pno.' and contains a rhythmic pattern of eighth notes. The score is in 4/4 time and features a key signature of one flat. The tempo is marked '49'. The score is divided into three measures, each with a double bar line and repeat sign. The chords are labeled as E_bmaj7.

Figure 108 shows how I started breaking up the bass drum figure, moving away from the ostinato so commonly used (as in Figure 105). I consider this an important step in my development of these ideas, as it gives me the option to create rhythms that aren't constrained by the nature of playing over a short ostinato figure. I see this as analogous to the development of post-bop comping styles in jazz - moving away from the hi-hat on "2 & 4," and giving the cymbal more freedom. In *Beyond Bop Drumming*, John Riley refers to key drummers of that period (he names Elvin Jones, Tony Williams, and Jack DeJohnette) as conceiving of the instrument "as *one* instrument, not a collection of separated instruments."¹¹²

Figure 108 Consolação 1m53s



The four-bar transcription in Figure 108 is an example of my movement towards that concept. Although in these four bars the cymbal pattern is steady, I am not bound by it or to it. Although this was not a key idea in the augmenting of my extant idiolect, it is an idea that I believe has value in pursuing further, and has the potential to bring new expressive possibilities to the language I have been studying.

¹¹² John Riley. *Beyond Bop Drumming*. (Miami: Manhattan Music, 1997) 8

8. Conclusions, Reflections, and Future Research

In my conclusions, I must reflect on a number of areas - the rhythmic language studied, the transfer of the language to drum kit, and the processes for developing it on the drum kit. Then there is the placement of my work relative to Brazilian and Australian music, and at this point I would like to turn my attention to the Cannibalist of my research title.

8.1 The Cannibalist

Brazilian poet Oswaldo de Andrade's *Manifesto Antropófago* (the Cannibalist Manifesto), has held interest as a cultural manifesto and as a literary work since its publication in 1928. It has been used as a foundation for discussion on hybridity, and is also noted for its heterogeneous and contradictory nature.¹¹³

It is worth restating Carlos Jáuregui's quote from my introduction, in the Dictionary of Latin American Cultural Studies, provides a good starting point for the understanding of cannibalism in my creative work.

"...the metaphor of cannibalism has been not just a paradigm of otherness but also a trope of self-recognition, a model for the incorporation of difference, and a central concept in the definition of Latin American identities."¹¹⁴

These ideas could just as easily be applied to an understanding of music in Australia, particularly in what could broadly be called the Australian jazz scene - a scene that has shown its cannibalistic credentials through its devouring of so much more than just the US jazz canon.

At one point Oswaldo de Andrade's manifesto puts it quite bluntly "I am only concerned with what is not mine. Law of Man. Law of the cannibal," but in Jáuregui's short quote above, there are some important elements for my work - the sense of otherness, self-recognition, and the incorporation of difference.

The sense of otherness is something that I have frequently felt through my experiences of playing Brazilian music. This is by no means a reflection on the Brazilian musicians I have played with - in fact, the opposite is true. Almost without fail I have found Brazilian musicians to be fully welcoming

¹¹³ Jáuregui, 22

¹¹⁴ Ibid

and open. Rather, this sense of otherness is a natural part of exploring music from outside my own culture and tradition. It may be related to tangible barriers, such as language or cultural awareness, but there are also less tangible elements in play.

Candomblé is not based on biological or geographic concepts, but instead on an aesthetic of participation. I believe that the participation aesthetic is a common trait in Brazilian music more broadly, and this is borne out by my experiences with Brazilian musicians and the broader Brazilian community in Australia, Brazil, and the USA. It is not my place to determine if the patterning for that identity comes from Candomblé's place as the dominant matrix for Afro-Brazilian culture, but the aesthetic of participation is a factor that helps overcome, or at least mitigate, the sense of otherness. This allows for an outsider such as me to participate in much of Brazilian culture by pursuing that aesthetic. This realisation was a key moment for me in understanding the positioning of my creative work and my research into Brazilian music.

Andrade's heterogeneous work also provides models for hybridization and the incorporation of difference. His cannibalist's manifesto includes points such as "We made Christ to be born in Bahia. Or in Belem do Pará." This model for the fortification of Brazilian art can also be read in the fortification of Australian art. Although Australia has different colonial and post-colonial relationships, in the creation of art, this cannibalism can be seen.

The concept of transculturation may also be referred to here. This was eloquently described by Fernando Ortiz when discussing similar concepts in Cuban music. Ortiz referred to a cultural give-and-take, where new, original, and independent ideas emerge, as opposed to a mosaic, or aggregate of characteristics.¹¹⁵ This may be a more palatable analogy than cannibalism for some of us!

Brazilian writer Hermano Vianna was also a proponent of transculturation, and in his book on samba, Vianna drew on the words of Brazilian singer, songwriter, and poet, Caetano Veloso, saying that *indefiniton* is a Brazilian national characteristic. This fits with the heterogeneous nature of Oswaldo de Andrade's work. My experiences as an artist in the Australian music scene suggest to me that indefiniton may be a characteristic of jazz and improvised music here. That could easily be levelled as a criticism, but I believe that it is

¹¹⁵ Hermano Vianna. *The Mystery of Samba*. (University of North Carolina Press, 1999) English edition. 36

a feature, and if exploited, becomes a strength. The work of many musicians in Australia suggest that it *is* being used as a strength.

On a specific technical level, the invitation to indefinability was used in the blending of ideas in the acculturated hybrids. For example, in Chapter 4 I discussed blending cabila, cabôclo, samba-choro, partido alto, and tamborim rhythms to create an approach to samba de prato in “Bole Bole.”

These models for the incorporation - whether cannibalistic or transcultural - became part of the creation and self-reflection through the course of my research. Related to this is the second of Jáuregui's points - the recognition of self. In order to overlay these new ideas, I had to recognise areas that I had already cannibalised, and understand what my existing schemas were (schemas for practice, schemas for performance, stylistic understanding, etc.). Through the examination of these existing schemas I was able to accommodate (to use the term in a Piagetian sense), and then assimilate the new ideas to bring forth an updated idiolect.

It may be considered that technical level examination of microtiming, timeline directions, and other such devices are too prosaic to fit with the metaphor of cannibalism. However, I believe that I have shown how these micro level actions are part of the meta ideal of idiolectic development, in this case using the paradigm of cannibalism - the incorporation of difference, hybridity, transculturation - as applied to my research. The actions (phrasing exercises, experimenting with timeline direction and so-forth), have led to the abstract - an idiolect.

8.2 Conclusions

Through my experiences of researching, exploring, and performing these rhythms, I feel that I can answer my research question in the positive - an idiolect for drum kit based on the rhythms of Candomblé can be developed and explored. It has proved successful in its application to acculturated hybrids, and in the creation of new work. It has expanded my rhythmic language, as well as having led to new ideas about my approach to the instrument.

My development of acculturated hybrids proved itself successful through my regular performance work with Brazilian and Australian musicians. To view it in one fundamental way, they *worked!* They fulfilled the needs of the music and of the other musicians in the group(s). Then, on a technical level, I have shown in this thesis how the bridges were made between styles, with the rhythms of Candomblé being worked into samba, choro, baião and more.

Technical challenges were met through the creation of specific exercises, including through elements such as microtiming and *swing*. I demonstrated how the microtiming concept of Brazilian swing could be used in grooves, including the secondary beat cycle equivalents described in Chapter 2.2. I also demonstrated use of these microtiming elements in soloing, for example in the drum solo on “Oxumare” (0m5s).

This research further developed my ability to express myself on the drum kit: through advancing my co-ordination and 4-way ideas; through developing new tonal approaches to the instrument (e.g., applying *mão molhado* and other idiosyncratic atabaque sounds); and by challenging me in some way to move away from the cymbal-based ideas so prevalent in my earlier career as jazz drummer. In blending *agueré* with samba and bossa nova (Chapter 7.2) I also showed the ability to develop playing styles less bound by *ostinato*. In that instance, freeing myself from the standard samba/bossa nova foot *ostinato*.

As shown in Chapter 6 (*Ilú*), spontaneous combinations of the ideas dealt with in practice were also possible. In that example (Figure 74), elements that had never been put together by me in the practice room were brought together spontaneously in the recording studio while working with the band.

Although the solo language of the rum was not covered in great detail, I have also shown that the language of the solo drum can be incorporated into groove playing and fill ideas, such as the use of rum phrases in *ijexá* (Chapter 5).

In Chapter 5.5.1 I examined the possibility of changing timeline direction. As a drummer well versed in the language of samba, I was aware of the importance of timeline direction, but was also open to the idea of direction change as either a compositional or improvisational device. Although the exploration of *ijexá/opanijé* timeline direction possibilities was limited to this piece, through my reflection on these recordings I gained a further appreciation for the way improvised timeline changes can affect the performance. I would not deem the idea of improvised direction change a failure, but I was not convinced that the changes enhanced the music.

In performances such as “*Orin Oxalá*” I showed that it was possible to take different grooves and use them as compositional devices that could be dovetailed. And in “*Xangô*” I showed that the traditional uses of changes in rhythm (*tainibobé/vassi lento/vassi rapido*) could be utilised in my creative work.

8.3 Future research

Early in my study, I had been considering Afro-Brazilian ceremonial music more broadly, taking in elements from other neo-African music, and looking at other Afro-Brazilian syncretic religions such as Umbanda. I limited myself to Candomblé for this research as it has primacy, but also because Candomblé on its own provided more than enough material. My brief look at Umbanda and other related music did provide enough insight to know that I would also benefit immensely from a study of those traditions and practices, especially as they also have influenced the direction of contemporary Brazilian music.

As well as being a drummer, I am also a pandeirista, and perform regularly on the pandeiro. This quintessential Brazilian percussion instrument is used extensively in Brazilian music, and many leading practitioners, such as Marcos Suzano, have been utilising Afro-Brazilian rhythms and styles in their pandeiro playing. My research on drum kit has led me to consider the possibilities for the application of Candomblé's rhythmic language to the pandeiro. Although Suzano and others have already covered much ground in Afro-Brazilian influenced pandeiro, my study of these rhythms has led me to the beginnings of a pandeiro idiolect, with the potential for new ground to be investigated. Many of these ideas are already manifesting in my performances, and I believe there is fertile ground to be explored in the future.

In the introduction I mentioned that mastery of the atabaque is required to be an alabê. Part of my respect for Afro-Brazilian traditions includes my commitment to ongoing study of this rich music. I feel that through this research I have just scratched the surface, and that my ongoing respect is best shown through a humble dedication to further study with the masters.

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Appendix A – Glossary

Agogô A number of bells, usually two or three, of varying pitch, welded together on a flexible rod. The agogô is a feature of Carnival samba, but is also found in some ceremonial music, including Candomblé.

Atabaque The Brazilian equivalent of Cuba's congas or tumbadoras. The drum has its roots in West Africa (as does the Cuban version). Predominantly found in Candomblé, but also used in popular music.

Baião Music style of North-eastern Brazil, traditionally played with zabumba, triangle and accordion. The style was re-popularized in the 1940s courtesy of a Luiz Gonzaga tune – *Baião*. Forró is a modern successor to baião. See *forró*.

Bloco Often used to describe a parading group, such as the parading group of an escola de samba. Also, *bloco-afro*.

Bossa Nova A musical style born in Rio de Janeiro in the 1950s, Bossa Nova blended sophisticated harmony and melodies in a very lyrical manner, over subdued grooves drawing on the rhythms of samba.

Caixa Snare drum. See also *tarol*.

Candomblé The Yoruba religion of West Africa (Nigeria), as practiced in Brazil.

Cavaquinho Small 4-stringed instrument, similar to the ukulele, used to accompany samba, esp. samba enredo. Also, *cavaco*.

Caxixi Small woven basket style shaker with a solid base, usually made of clay. Often used when playing *berimbau*.

Choro Musical style developed in the mid-late 1800s, particularly in Rio de Janeiro. Choro features European harmony with complex melodic lines. Influenced by tango, waltzes and polkas, the rhythmic style gradually came to closer reflect the influence of samba. Also, *chorinho*.

Forró A musical style of the northeast, developing out of baião, but usually of a faster tempo than baião. The label *forró* can also be applied to: the style of dance; a party; the venue for a dance or party where these rhythms are played; and as an umbrella term for the family of northeastern musical styles.

Ganza Shaker, usually cylindrical. Often for large ensembles the player will use an instrument of two or three cylinders mounted together on a light frame. Also, *chocalho*.

Maracatu A traditional genre of the northeastern state of Pernambuco. It has two basic forms *maracatu de nação*, and *maracatu de baque virado*. The former is associated with Afro-Brazilian religion, while the latter is a rural style, blending Afro-Brazilian with indigenous elements.

MPB Música Popular Brasileira. A term developed post-bossa nova to describe popular urban music in Brazil that could not easily be defined by other names, often crossing genres (eg rock, samba, bossa nova, forró).

Pandeirista Pandeiro player.

Pandeiro The Brazilian tambourine. One hand plays a rhythmic pattern – continuous with accents, or syncopated – on the skin of the drum. The other hand, holding the instrument, controls “open” and “muffled” tones.

Partido Alto Sub-genre of samba, featuring improvised verses set against a short refrain. The term is now also used to describe a certain samba rhythm.

Repinique (also repique) The lead drum of the bateria. One repinique provides the “calls” (*chamadas* and *preparações*) for the group, signalling changes in the music, while there also may be a section of several players playing the basic rhythm. Also, *repique*.

Samba-reggae Mixture of samba and reggae developed in Salvador in the 1980s. *Olodum* is the most widely recognized samba-reggae ensemble.

Samba de Roda Circle-dance samba, accompanied by percussion and clapping.

Surdo The “bass drum” of samba. In small groups, only one player would play surdo, but in a large bateria, typically three sizes are used.

Tamborim Small (6”) frame drum used primarily in the bateria for samba. In the bateria where there is a large section of tamborims, it is usually played with a multi-pronged rattan stick, but in small groups with one player a regular drum stick is used.

Zabumba Shallow bass drum used for baião and forró. Usually slung with a strap over the shoulder, zabumba is played with a mallet in one hand, with the other hand facilitating “open” and “muffled” tones. That hand may also use a thin stick to provide a crisp-sounding counterpoint to the bass tones played with the mallet.

Appendix B - Annotated Bibliography

Candomblé drumming poorly represented in popular texts on Brazilian drumming. Some authors, such as Kirk Brundage have dealt with the subject in depth, but very few instructional texts deal specifically with the rhythms of Candomblé. There are a number of papers dealing with cultural, sociological, and ethnomusicological elements of Candomblé, but they are not pertinent to the literature review here.

Although some of these texts have minimal amounts of Candomblé, my exploration of acculturated hybrids means that descriptions of other rhythms are also valuable in my study.

Almeida, Henrique C. de. *Brazilian Rhythms for the Drumset – Bossa Nova and Samba*. New York: Carl Fisher, 2005.

Henrique C. de Almeida's work is an instructional book for drummers, covering popular and common rhythms, including Samba, Bossa Nova, Baião, and Partido Alto. A small number of less-common rhythms are covered, including jongo, samba de macumba, and samba de trio electrico. His chapters on samba de macumba and samba de roda are relevant to my work, connecting with the Candomblé rhythms samba de cabôclo, and cabila. De Almeida also covers orchestration concepts - taking percussion instrument parts and applying them to the drum kit.

Assis, Gilson de. *Brazilian Percussion*. Advance Music, 2002.
Brazilian Conga (Atabaque). Advance Music, 2006.

This edition of *Brazilian Percussion* is a German-language book, which presents a full range of percussion instrument examples across multiple styles, including samba, samba-reggae, maracatu de baque virado, bumba-meu-boi, and Northeastern rhythms. The fourth chapter deals exclusively with atabaques. There are brief examples (1-2 bars only) of opanijé, congo, samba de cabôclo, ijexá and barravento. These essentially double-up up with the examples presented in more detail in *Brazilian Conga (Atabaque)*. Of note from the other rhythms presented are the Olodum and Ilê Aiyê grooves, where the repique and timbal in particular show influences from the atabaques of Candomblé.

Brazilian Conga is a rhythmically diverse work, presenting one of the broadest range of styles of any Brazilian drumming/percussion text. As well as a number of Candomblé rhythms, de Assis also presents rhythms from styles

directly influenced by Candomblé, such as the grooves of the Blocos Afro. Background information is presented for all styles, as well as basic information on playing techniques. Variations are presented for an individual playing 1, 2, or 3 atabaques. This gives a sense not just of rhythmic possibilities, but also of the melodic sound possibilities of multiple drums. Although dedicated to atabaques, the timeline figures are shown throughout (agogô, etc).

Bolão, Oscar. *Batuque é um Privilégio: A percussão na música do Rio de Janeiro Para Músicos, arranjadores e compositores*. Rio de Janeiro: Lumiar Editora, 2003.

Oscar Bolão's bilingual book deals with rhythms and styles from Rio de Janeiro, while acknowledging the diverse roots of these rhythms. Percussion and drum kit examples are given for samba (including partido alto and samba-canção), bossa nova, choro, maxixe, marchinha, polka and the Brazilian waltz (*valsa brasileira*). Although not dealing with any Candomblé rhythms, Bolão presents a number of orchestration ideas, including left-foot hi-hat work more advanced than the other texts covered here. This more adventurous left foot use influenced my approaches for some Candomblé rhythms on drum kit.

Brundage, Kirk. *Afro-Brazilian Percussion Guide: Introduction*. Alfred, 2010.
Afro-Brazilian Percussion Guide: Carnaval. Alfred, 2010.
Afro-Brazilian Percussion Guide: Candomblé. Alfred, 2010.

Kirk Brundage's three books present a detailed look at music from Salvador da Bahia. *Introduction* has a chapter on Candomblé, but all of this material is covered in more detail in the third volume. Of note in *Introduction* is Section V, with applications for drum kit, four of them from Candomblé. The other sections also help demonstrate how the influence of Candomblé goes through much of that city's music. Volume 2, *Carnaval*, is dedicated to some of the great carnival groups of Salvador - Ilê Aiyê, Olodum, Timbalada, and Filhos de Gandhi. Again, this shows the influence of Candomblé rhythms. Section II delves into Axé music, including "feel" exercises that seek to develop micro-timing. The third book in the series, *Candomblé*, examines 19 Candomblé rhythms, with sample percussion scores and song samples for each. Examples of rum drum solo lines are also given, as well as information on playing techniques. Across the three volumes, Brundage gives significant historical and cultural background.

Fonseca, Duduka da, and Bob Weiner. *Brazilian Rhythms for Drumset*. Miami: Manhattan Music, 1991.

Brazilian Rhythms for Drumst is an instructional book for drummers, covering popular and common rhythms, such as samba, bossa nova and baião. It also addresses maracatu, which has some relationship to Candomblé, with some contemporary maracatu groups incorporating elements of Candomblé into their performances. As with many of these texts, da Fonseca and Weiner cover orchestration concepts for drum kit.

Gomes, Sergio. *New Ways of Brazilian Drumming*. Advance Music, 2007.

Gomes offers an exploration of six main styles - samba, baião, maracatu, ijexá, xote, and fevo, with some sub-genres and related rhythms dealt with along the way (eg, xxado in the bião chapter). Ijexá is the only Candomblé rhythm specifically dealt with. In Chapter 7 Gomes presents advanced hi-hat patterns for rhythms including samba and maracatu, with some similarities to Oscar Bolão's work and Scott Kettner's. These variations lead to high-level co-ordination development.

Kettner, Scott. *Maracatu for Drumset and Percussion*. Hal Leonard, 2013.

Scott Kettner presents a thoroughly researched examination of maracatu drumming (maracatu de baque virado). There is a significant amount of historical and cultural background provided, including showing the relationship between maracatu and Afro-Brazilian religions such as Candomblé and Jurema. Kettner examines the full range of traditional maracatu percussion, show variations from a number of *mestres*, before showing direct drum kit adaptations, and finally the blend of maracatu ideas with grooves from New Orleans. Kettner talks about micro-timing "swing" concepts, but does not go into detail, rather suggesting readers refer to Michael Spiro's book *The Conga Drummer's Guidebook*.

Netto, Alberto. *Brazilian Rhythms for Drum Set and Percussion*. Boston: Berklee Press, 2003.

Alberto Netto dedicates one short chapter to Afro-Brazilian rhythms, with examples for Afoxé and Maracatu. Of all the Afro-Brazilian rhythms covered in my study, these have shown up most frequently in popular music and in instructional drumming texts. Netto's work on samba, baião, and other styles is relevant to my work on acculturated hybrids, offering further options across the drum kit.

Oliveira, Lulla, et al. *Ritmos do Candomblé*. Rio de Janeiro: Abbetira Artes Produções, 2008.

Ritmos do Candomblé is one of the most comprehensive texts on Candomblé drumming. A bilingual text (Portuguese/English), it provides significant background material, and has basic atabaque and bell parts for 23 rhythms. The accompanying recording has each drum presented separately, and then in the ensemble. There are some notation errors in the text, such as the score for agabi de Angola, where bell and atabaque parts do not reconcile.

Sabanovich, Daniel, ed. Anthony J Cirone. *Brazilian Percussion Manual: Rhythms and Techniques with Application for the Drum Set*. Van Nuys: Alfred, 1994.

The first part of Sabanovich's book covers the standard instrumentation of a samba *bateria* - techniques, rhythms, and arrangements - with the second section addressing drum kit applications. Sabanovich presents some basic background information to give historical and social context. His work does not deal specifically with the rhythms of Candomblé, but does present methods for understanding microtiming, as well as an exploration of drum kit orchestration from multiple percussion sources. He also shows multiple foot/hand combinations for drum kit, and a small number of odd-time grooves.

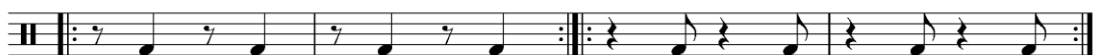
Uribe, Ed. *The Essence of Brazilian Percussion and Drum Set*. Miami: Warner Bros, 1993.

As with Daniel Sabanovich's book, Ed Uribe presents a multi-part instructional book, with the first section dedicated to percussion instrument techniques and rhythms. Part I of Uribe's book also has a brief examination of other rhythm section instruments (bass, piano and guitar). In this section Uribe briefly covers atabaques, but is not specifically aimed at understanding Candomblé, or the rhythms where atabaques are traditionally used. Part II addresses drum kit applications, including microtiming/phrasing tips. Uribe has one page on afoxé, but the adaptations presented do not strongly correspond with the other afoxé and ijexá rhythms I have encountered in this research. Uribe also provides some background information for historical and social context, providing significantly more historical information than Sabanovich.

Appendix C - work sheet

This work sheet is a further example of some of the technical and co-ordination development exercises described in Chapter 3.1.

Barravento BD workout 1



Appendix D - scores

Flute

Iansa - Ilu: The Butterfly

A. McGrath-Kerr

Am7 D13/F# Fmaj7 flute Dm7 Dm7(b5) Dm7 Dm7(b5)

sample bs fig 2nd x only

8 Dm7 Am7 Dm7 Am7 C7 Dm7

14 E7 A7(b9) Dm7 Am7 Dm7 D7

20 Gm7 C7 F7 Bbm7 Em7(b5) A7 1. 2. Dm Dm Db7 C7

25 C7 F C7 F

29 C#o7 Dm7 G7 C7

33 Cm7 D7 Gm7 Gm7 Ebm7

37 Ebm7 Dm7 G7 C7 F7 1. Bb B C 2. Bb A7(b9)

42 Dm7

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Avamunha

A. McGrath-Kerr

♩ = 112

Alto Flute

Trombone

Piano

Bass

♩ = 112

5

A

A. Fl.

Tbn.

Pno.

Bass

A

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Avamunha
2

13

A. Fl.

Tbn.

Pno.

Bass

F/G

Gm

4

2

21 **B**

A. Fl.

Tbn.

Pno.

Bass

mf

4

8

B

29

fine

A. Fl.

Tbn.

Pno.

Bass

fine

Gmaj7

A13/G

2

Gb/Bb

fine

Avamunha

36 C bass solo C 1st time only 3

A. Fl. Eb F/Eb 1st time only

Tbn. 1st time only

Pno. Gb/Bb Cm7 A7/C# G/D Eb F/Eb Eb F/Eb *pp* Eb F/Eb

Bass C Eb F/Eb Eb F/Eb Eb F/Eb

47 F/G Gm 2nd time only D Eb

A. Fl. *pp* 2nd time only

Tbn. 2nd time only

Pno. Eb F/Eb F/G Gm F/G Gm F/G Gm F/G Gm Eb

Bass Eb F/Eb F/G Gm F/G Gm F/G Gm F/G Gm D Eb

58 F/Eb Eb F/Eb Eb F/Eb Eb F/Eb Gmaj7

A. Fl.

Tbn.

Pno. F/Eb Eb F/Eb Eb F/Eb Eb F/Eb Gmaj7

Bass F/Eb Eb F/Eb Eb F/Eb Eb F/Eb Gmaj7

Avamunha
4

66 A⁷/G G^{maj7} A⁷/G G^b/B^b

A. Fl.

Tbn.

Pno. A⁷/G G^{maj7} A⁷/G G^b/B^b

Bass A⁷/G G^{maj7} A⁷/G G^b/B^b

71 **DS al Fine**

A. Fl.

Tbn.

Pno. G^b/B^b C^{m7} A⁷/C[#] G/D

Bass **End solo** G^b/B^b C^{m7} A⁷/C[#] G/D **DS al Fine**

Iemanjá

A. McGrath-Kerr

Ijexá

Musical score for 'Iemanjá' in 2/4 time, featuring a melody with various chords and a repeat section.

Chords: Cm7, F7, Cm7, Cm7, F7, Cm7, F7, Cm7, Abm7, Bbm7, Bmaj7, C#m7, D#m7, Emaj7, Bb7(sus4), fine

Measure numbers: 5, 9, 14, 18, 22

Repeat sign with first and second endings at measures 9-10.

Iansa - Ilu: The Storm

A. McGrath-Kerr

4 bar drum call

Flute

Trombone

Piano

7

Fl.

mf-mp

Tbn.

mf-mp
Am⁷

Pno.

11

no repeat on DS

Fl.

Tbn.

Pno.

Am⁷ F⁰⁷ Em⁷/A Fmaj⁷/A Em⁷/A Fmaj⁷/A

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The Storm
2

17

Fl.

Tbn.

Pno.

Em⁷/A Fmaj⁷/A Em⁷/A Fmaj⁷/A

23

Fl.

Tbn.

Pno.

Dm⁷ E⁷

27

Fl.

Tbn.

Pno.

Em⁷/A Fmaj⁷/A Em⁷/A Fmaj⁷/A

31

Fl.

Tbn.

Pno.

Am⁷ Am⁷ C#^{o7}

Am⁷ Am⁷ C#^{o7}

Am⁷ Am⁷ C#^{o7}

The Storm

3

39 Dm⁷ E7(b⁹) Am Fmaj⁷

Fl.

Tbn.

Pno.

47 Dm⁷ E7(sus4) E7(b⁹) Am⁷ **DS al Coda (no repeat)**

Fl.

Tbn.

Pno.

55 **Drum solo pt 1 - 4x**

Fl.

Tbn.

Pno.

59 **Drum solo pt 2 - 4x**

Fl.

Tbn.

Pno.

Oxum & Omolu - Fresh Water & the Earth

Opanije/Ijexa

♩ = 76

A. McGrath-Kerr

Drum rolls
(optional)

Freely
Chords 2nd x

5 $Bb m7$ $G b7$ $C7(sus4)$ $C7$

11 **A** $F m7$ $F m7/G$ $A b m a j 13$

15 $C7$ $C7$ $B b m7$ $B b m7/C$

19 **B** $B b m7$ $E b7(sus4)$ $C m 13$ $F7$

23 $B b m7$ $B b m7/C$ $F7(sus4)$ $F7(b9)$

27 **C** $D b m a j7$ $D b m a j7/C$ $B b m7$

31 $G b7$ $C7(sus4)$ $C7$

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Solos AABCC
To end - play C 4x

Oxala: Igbín

3/4 - 6/8

♩ = 110

A. McGrath-Kerr

Cmaj7(#11)

5 Bmaj7

9 Emaj7

13 Dmaj7(#11)

17 Gmaj9

21 G#m11

25 Emaj9

29 Dmaj13

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XANGO

A. McGRATH-KERR

Chord Progression 1: A^bSUS⁷ A^b7 A^bM⁷ A^b7

Chord Progression 2: D^bMIN⁷ D^b7 BMIN⁷ B⁷/A A^bSUS⁷ A^b7 A^bMIN⁷ A^b7

Chord Progression 3: F⁷ F[#]DIM⁷ E^b/G E⁷(^b9)/G[#]

Chord Progression 4: E⁷(^b9)/G[#] A^{MIN}7 B⁷([#]11)

Chord Progression 5: B⁷DIM⁷ C⁶ E/D E^b/D^b

Chord Progression 6: A^bSUS⁷ A^b7 A^bM⁷ A^b7

Chord Progression 7: D^bMIN⁷ D^b7 BMIN⁷ B⁷/A A^b7(SUS⁴) A^b7 A^bMIN⁷ A^b7 A^b7(SUS⁴) A^b7 A^bm⁷ A^b7

Annotations: CHORDS SIM, OPEN FOR SOLO, TO END SOLO

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2 **OPEN FOR SOLO**

36 F7 F#o7 Eb/G E7/G#

40 Am7 Bb7 B^o7 C^b **LAST X** E/D Eb/Db

44 C Dm/C

48 Eb/C Bb/C Db/G Db/B **OPEN REPEAT**

ON CUE 51 4:3 = $\dot{\cdot}$ C Dm/C 4:3

55 Eb/C Bb/C Db/G Db/B **OPEN REPEAT** 4:3

Orin Oxala

♩ = 96

A. McGrath-Kerr/Trad

Ijexa

A Fm7

6 Fm7

11 **B** Fm7

15 dr cue last x

19 **C** Fm7 Db7 Bb7 Ab C7/G

27 **D** Fm7 Db7 Bb7 Ab C7/G

35 **E** C#m11

39 Tbn&drums solo - 4x

43 C#m11 G#m11 C#m11 G#m11

47 C#m11 Emaj7 Amaj7 G#9(sus4)

Orin Oxala
2

53 A⁺/G[#]

59 C[#]m¹¹ E^{maj}9 A^{maj}13

65 G[#]7(sus4) C[#]m¹¹ E^{maj}9

70 A^{maj}13 A^b7(sus4) Open repeat

75 1st x - horns tutti
2nd x - fl counter melody
3rd x - horns+perc only

C[#]m⁷ A⁷

79 F[#]7 E A^b7/E^b

83 C[#]m⁷ A⁷ 3

87 3x

F[#]7 E A^b7/E^b

The Paths of Ogum

A. McGrath-Kerr

open repeat

5 **A** Rubato melody -
rhythm section plays groove (D pedal)

12

19 **B** Open for layered collective improv

23 **C** On cue B/D# D7 Gmaj7 Cmaj7

31 Fmaj7 Ebmaj7 Dbmaj7 Bmaj7

Open repeat

Ogum

Aguere groove

A. McGrath-Kerr

♩ = 66

2 bars drum call

Drums only (bell pattern)

Gm Cm7

R.S enters

7 **A** Gm Dm7 Gm Dm7

11 C7 Gm/Bb Am7 D7

B

15 Ebmaj7 D7/F# Gm7 C7

19 Cm9 F7(b9) Bbmaj7 Ebmaj7

23 Cm7 Eb/D D7(b9) Gm Cm7 Gm Cm7

Solos over AAB

29 Gm Cm7

Ending - vamp & fade

Oxumare - The Sky, The Serpent, The Rainbow

A. McGrath-Kerr

Freely $G^{maj7}(\#5)$ $B^{\flat+}$ F^{min7} $E^{\flat6}$

$G^{\flat}maj7/D^{\flat}$ F/C B^7

Drum solo

G^{maj7} $B^{\flat+}$

12 (Horns cue to end drum solo)

16

20 Open repeat

24 Soloist plays to set tempo

26 Open solo

28 $E^{\flat}min^6$
On Cue to end solo

Oxumare

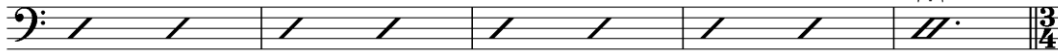
2

32 G^bmaj⁷/D^b



36 F/C

B⁷



41 Gmaj⁷

A^bmaj⁷



45 G^b(6)/B^b

D⁷/A



49 Gmaj⁷

A^bmaj⁷



53 G^b9/B^b

D⁷/A



Repeat and fade to end