BRAZILIAN PERCUSSION IN THE MUSIC CONSERVATORY

BY

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DISSERTATION

Submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Music with a concentration in Performance and Literature in the Graduate College of the University of Illinois at Urbana-Champaign, 2014

Urbana, Illinois

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ABSTRACT

The scope of this research project is to understand the benefits of studying a foreign musical tradition. This project aims to develop a methodology to allow student-musicians to explore a music tradition by way of observing, discussing, and playing music. These types of courses have various derivatives throughout higher-educational institutions and are often identified by the generic title, “World Music Ensemble.” While this project is not a critical review of these types of courses, it does aim to develop strategies for creating an appropriate curriculum for such a course. The paper discusses the purpose of performance-based world music courses at the university level and develops an implementation method for studying the traditions of the Escola de Samba General Telles. Given the parameters of the project, a carefully planned curriculum should provide a forum for the discussion of foreign music traditions while also giving students an opportunity to explore the music by learning instrument techniques and participating in a study-group performance. The insights provided by this research could be used to develop programs at other types of educational institutions and for cultural awareness or cultural diversity programs.

The premise of the research project is based on the idea that it is best to gain a first-hand account of a foreign music tradition prior to teaching and playing music of the culture of study. An understanding of the social and musical environment is essential before one can become an effective cultural transmitter. This method advocates that societal background information, cultural context, be presented alongside musical techniques, cultural competency.
The primary purpose of this research is to determine whether it is possible to create a performance-based music course on the subject of an escola de samba, what type of curriculum is best suited for the project, and what outcomes can be expected given the limitations of the university environment. Other research projects could use the results of this study as an example of how to create similar types of courses based on the music of other cultures.

It is known that through the study of the music of a foreign society one can gain both a deeper understanding of music and culture in general and that this intellectual process stimulates discussion and raises awareness of self and other. However, foreign music traditions are easily misrepresented by teachers and/or misinterpreted by students. Since music is an art, misrepresentation, while unjust to the tradition, is not necessarily detrimental to the creative music process. Any type of exchange, representative or misrepresentative, can result in new creativity, but the cost of misrepresentation can be detrimental to both the music tradition and the student’s learning.

One must be especially dutiful in a university setting when creating music in the style of foreign tradition. As a precondition to studying a foreign tradition, students and teachers must put aside their own perceptions of musical style and musical interpretations, in an effort to understand the intricacies of the tradition. Comparisons and reflections between the students’ own tradition and the foreign tradition will occur and should be encouraged, but the respect of all musical traditions shall be paramount. The teacher is responsible for ensuring proper context for the topic of discussion and shaping the learning processes to meet these ends.
Ideas of music have been passed from culture to culture for generations with varying degrees of concern for “authenticity.” Few exchanges have resulted in a complete transfer of aesthetics or cultural practices. One who attempts to transfer all aspects would be foolish, as the possibilities of circumstances are infinite. Further, this person may be missing the point of these types of exchanges entirely. Music is dynamic. It is constantly changing. The purpose of this type of exchange is to gain a wider view of music, through the appreciation of the music of another society. This allows one to then reflect on his or her understanding of music with a new perspective and further allows the student to understand cultural fluidity (the process of cultural flow) in the modern world. This project is unique in that it investigates how best to formulate a curriculum to avoid the issues of misrepresentation or misinterpretation in a university setting. While it is true that one can only begin to understand the complex dynamics of a foreign society through first-hand experiences, this type of experience is rarely possible in a classroom. Second-hand accounts are usually the only practical method. However the quality of the second hand accounts and the way they are presented in the classroom is critical to the student’s understanding of the material.

This project is based on the music traditions studied and observed in Pelotas, Brazil during the field research period, from December 28, 2007 to February 20, 2008. The research focuses largely on the music making activities within the Escola de Samba General Telles but also includes other types of music and cultural events within the study zone and timeframe of the field research. The choice of this particular region and type of music was largely influenced by an invitation from a colleague. Also influential were the particular aspects of the music environment and social dynamics of an escola de samba.
The following paper is divided into three parts. The first part is designed as a stand-alone ethnography of Pelotas, Brazil during the time period studied. This section will serve as background information for study-group members who participate in a performance-based project. These materials will form the basis of lectures and classroom discussions. The second part will discuss the purpose, benefits, and challenges of studying a foreign culture and performing this particular style of music in a university setting. The third section will introduce a model curriculum for a study-group performance and draw conclusions about the project.
ACKNOWLEDGEMENTS

I would like to acknowledge all those who have given their time and resources to make this project a reality. You are too numerous to name individually but I hope that you each find a little of yourselves in these pages. To all of my former music teachers and professors who shared their perspective of music with me, I thank you for inspiring me to forge ahead with this project.

My most sincere gratitude to Mario de Sousa Maia and his family and friends in Pelotas, Brazil who provided the greatest hospitality during my field research and assisted with securing accommodations, transportation, cultural insights, and translations. Your willingness to allow me into your lives provided one of the most eye opening experiences of my life.

To the Escola de Samba General Telles and its many members who allowed me to study their music traditions and participate in rehearsals and the Carnaval parade, your openness has allowed me an opportunity to educate and inform others of the rich escola de samba and Carnaval traditions in your region.

A special thanks to my research advisor Thomas Turino, who provided insights into the methodologies of ethnomusicology. To my doctoral committee, William Moersch, Thomas Turino, Ricardo Flores, and Heinrich Taube, your guidance and support along this journey has allowed me to explore and define new ways of conceiving music performance in the university.

To my family who encouraged and supported me throughout my education and always expected the most from me. And lastly, to my wife Charity, your compassion and forgiveness has allowed me to accomplish a dream. I love you.
To my daughter Emma: When faced with a choice, pursue your passion.
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PART I:

ETHNOGRAPHY OF THE ESCOLA DE SAMBA GENERAL TELLES
AND CARNIVAL MUSIC IN THE CITY OF PELOTAS, BRAZIL
CHAPTER 1

PELOTAS, BRAZIL

“Late in the evening on a Friday night, about one month before Carnaval, I awaited my first chance to experience the Escola de Samba General Telles. My guide for the evening, and my host during my stay in Brazil, had called my cell phone earlier in the day to tell me that rehearsal would start around 10:00 pm and that he would pick me up at my apartment around 11:00 pm. While this discrepancy of time may have seemed odd only a few weeks prior, it did not seem out of the ordinary now that I had begun to gain an understanding of the lifestyle and culture of my host family and the larger community of Pelotas, Brazil. 11:00 pm came and went, and finally around 11:25 pm, Mario arrived.

General Telles’ main rehearsal location was only about twelve blocks from my apartment, but I had never been to the part of the city where it was located. As we drove towards the location, I noticed that we descended off of the plateau where the center of the city was located as we made our way into a residential area. This change in elevation, while subtle, meant that the area was more prone to flooding, making the land less desirable to live on. Hence it is one of several places where the lower income population of the city resides. The fact that the escola rehearsal location is in this part of the city is an indicator of the population that comprises a large portion of its membership.
It was evident that we had arrived by the fact that a group of people was gathered in the street, as there was little activity in the streets elsewhere in the city. Near the rehearsal location a number of people were enjoying the evening by standing on the sidewalks and in the street socializing with friends or family. A few entrepreneurs had brought beer and soda to sell from the back of their cars. One street vendor was selling churrasco: meat seasoned with rock salt and cooked over an open charcoal fire. Mario maneuvered the car through the crowded street and pulled up to a large gate. After a brief conversation with a security guard we were allowed to enter the parking area. Once the car was parked we walked through yet another gate into the escola’s rehearsal space. It is inside of these walls, under the night sky where rehearsals and social activities of the Escola de Samba General Telles take place."

**Background information on the city of Pelotas, Brazil**

Pelotas is a city of almost 340,000 residents located in the southern part of the most southern state of Brazil, Rio Grande do Sul. The region is an important producer and exporter of agricultural products. The city is divided into many neighborhoods, or barrios, which surround the more densely populated commercial center. Recent demographic data indicates the racial balance of the population as 269,097 white, 31,172 black, 20,395 of mixed ethnicity, 977 descendants of various Amerindian groups, 455

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1 Observations by the author between December 28, 2007 and February 20, 2008 and interviews with Mario de Suosa Maia (Ethnomusicologist at Universidade Federal de Pelotas), in discussion with the author, Janurary-February 2008.
Asian residents and 1,060 are listed as unknown. While there are visible social divides between races, a sense of commonality exists for all those who have limited financial resources. The composition of the current population has been influenced by historical immigration trends into the region. White immigrants in the region came from two main sources: Portuguese settlers who colonized the region in the 18th century and German immigrants. German immigrants came to the region due to the poor economic situation in their homeland to fill gaps in the Brazilian labor market created by the last thralls of slavery. These German immigrants were given greater opportunity by the Brazilian government than slaves who had secured their “freedom.” While slavery was not officially abolished until 1888, it was in a period of decline around the mid-nineteenth century and it was during this period when German settlers started to arrive. Earlier in the region’s history Portuguese explorers and colonists brought many persons of African descent to Brazil during the colonial period (1500-1822). Black slaves were transported to the region and enslaved to provide labor for colonial industries, which in turn provided goods for export. Some of the African slaves who were brought to the southern most region of Brazil were from what is now Angola, Africa.

These generalizations about immigration patterns do not attempt to account for every individual currently living in Pelotas, Brazil, rather they attempt to provide an idea of where some of the current population’s ancestors originated and under what circumstances these ancestors arrived in the region. The Amerindian population, meaning the inhabitants of the region who existed before colonization, currently represents a distinct minority. The current Amerindian population – while present in the streets of

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Pelotas – is isolated by many barriers, both self-constructed and imposed by the larger social structures, such as language. While I was in Pelotas, my only encounter with Amerindians was with those who were selling handcrafted woodcarvings on the street. These individuals did not speak Portuguese, but were able to communicate and sell their items in exchange for Brazilian Reias, the local currency.

The current black population of Pelotas represents a minority of the total population, but it is this black minority that comprises most of the membership of the bateria in the Escola de Samba General Telles as well as the core social group of the escola as a whole. Some whites and many persons of mixed ethnicity are members of the escola, but Amerindians do not participate. The escola and its music are viewed as part of a black culture, in which whites and persons of mixed ethnicity are openly welcome. A white person playing or dancing a samba might be referred to as samba branco, or in the case of a white foreigner like myself a samba gringo. These terms are used to define the stylistic differences between blacks and whites and are not meant as insults to one’s race. As for persons of mixed race, they tend to be identified for their blackness rather than their whiteness when it comes to the samba, regardless of their skin tone or complexion. Many individuals of black, white, or mixed-ethnicity would say that a person with any black ancestor has “samba in their blood.”

The poorest citizens of Pelotas are identified by their mode of transportation, a single horse and wagon. This form of transportation, while considered a novelty for a foreigner from the United States, is fairly common and exists in harmony with all other modes. Typically this mode of transport is used to collect recyclables and organic waste throughout the city, or as a service for transporting large goods across town. Selling
recyclables is a source of income for the poorest citizens in Pelotas who often have to resort to digging through the trash to gather items. These citizens also collect organic waste from restaurants, which is used to feed livestock. Both of these jobs are very dirty and are almost exclusively identified with the horse and wagon. As a result, individuals who use this form of transportation are associated with trash and the act of digging through the trash and seen as socially and economically lower class. More affluent citizens have access to car, taxi, and bus transportation. Passenger train service does not exist in the region and the local airport does not have regular service. Inter-region trips are completed by an excellent bus network and connect Pelotas to its neighboring cities and the airport in Porto Alegre, 250 km to the north.

Figure 1.1

A horse and cart waits for its owner just outside of a supermarket in the city center.
The Avenida

While there are many social circles and hangout spots in the city of Pelotas, none is as popular or as well known as the Avenida. This outdoor eight-block stretch of street vendors, restaurants, and dance clubs, occupies the sidewalks and median of a major artery of the city. The Avenida is a larger umbrella of social activity all on its own. Many micro-cultures are present within the larger context.

“Around midnight on a Saturday evening I made my way towards the Avenida. I had only been in Brazil for about a week, but now that I was more settled I had a general idea of how to get around and more importantly how to get back home. I arrived at the Avenida on foot. It was only a five-minute walk from my apartment. The social environment was a mixture of food, beer, cars, motorcycles, conversation, and teenage love. Car aficionados exhibited their stereo systems and customized cars as a display of their clout, seemingly trying to outdo each other in terms of volume and technological sophistication. Young women walking in small groups subtly flirt with groups of young men who were gathered around their cars or in their motorcycle gangs. Young couples embraced, fully distracted by one another, only to disengage when a passing friend stopped to say hello. Exhaust flavored the air as motorcycles raced through the pedestrian area and cars cruised up and down the congested streets. Families and friends sat at small plastic tables lining the sidewalks casually conversing and taking in the sights and sounds of the night. Food and drink were plentiful and could be purchased from a variety of vendors.
The staples, churrasco, pastel (fried pastry with various fillings), and light-bodied beer. Restaurants are open as long as there are people who want to eat and it is not uncommon for people to stay out until three, four, or even five am, on a Friday or Saturday night.³

While it is uncommon to find live music at the Avenida, the social environment of the Avenida can be viewed as a representative example of social activities and the social atmosphere in Pelotas. The Avenida has many parallels to the social environment of an escola de samba rehearsal. The time of night, some of the people, and the general social activities of conversation and interaction with friends and family are all components of both cohorts. There are musical parallels as well. Some of the music heard playing through car stereos on the Avenida is played by the escola during rehearsals and social events, or by guest bands that play at the Escola de Samba General Telles.

**Live music in the city of Pelotas**

The Avenida is popular among a diverse group of citizens within the city of Pelotas and represents a mixture of social circles. Other social gathering places within the city cater to smaller and more specific cohorts. Some restaurants and bars sponsor music groups. These groups are technically referred to as conjuntos vocais, because the core of the group is made up of vocals and the vocal harmony. These groups perform sambas at a specific restaurant or bar and the name of the group often reflects the establishment in which they regularly play. For example one group has jackets with the name, “Bar e Banda Costinha,” printed on the back. This band plays every Thursday at the Bar Costinha. There is a standard set of instruments one typically finds in these types of

³ Observations by the author during the night and following morning of Friday/Saturday, January 4/5, 2008.
groups, but not all groups use all of the instruments, rather each group has a specific blend. The guitar player is often the lead vocalist, but most of the musicians sing much of the time. The addition of brass instruments, especially the trombone, is common. While most musicians in these groups are male, occasionally a female vocalist will sing a few songs in a set. Some musicians trade instruments between songs depending on their talents and desires but usually a baterista plays just one instrument for the entire duration of a performance, which typically last for a couple of hours. The musicians receive little or no pay for their service. Instead, audience members show their appreciation by buying the group beer or food.

The music repertoire of a typical conjuntos vocais group is primarily samba. Songs are traditional and slower in tempo. The compact size of the group and laidback feel of the music lends itself well to the early-evening and nighttime restaurant environment.

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4 Conjuntos vocais, usually include one or more guitars and/or cavaquinho and a few percussionists. The most common percussion instruments used in this type of group are tan-tan, panderio, tamborim, and afuxe. Depending on the size of the group it is possible to have additional percussionists playing surdo, rebolo, cuica, âgogo, and/or a shakere.
Conjuntos Vocías are small bands that play and sing sambas in restaurants and bars. From left to right musicians are playing panderio, tan-tan, cavaquinho, and guitar. Two other musicians are playing with the group but are not pictured. One is sitting to the left, playing afuche cabasa and other small percussion instruments. The other is behind the camera walking around playing a guitar, dancing, and interacting with restaurant guests.

Listening to music is most frequently viewed as a social activity in Pelotas. While some citizens in Pelotas are “professional” musicians – defined as those who make money through contracted events, recording sessions, and/or album sales – many citizens have a desire to play an instrument or at least be in the vicinity of others who are playing instruments. The average citizen does not consider that all music is a specialized art that requires extensive training and development. While it does take a certain amount of physical and artistic ability or know-how to play certain types of instruments and styles of music, some types of music and instruments offer the option for anyone with an interest to participate. This is the realm of the escola de samba.
The definition of an escola de samba depends on the perspective of the person who is attempting to define it. Some may say that it is a music and dance genre with Afro-Brazilian roots. Others may say that it is a community of like-minded individuals who share a common social thread. Those who dislike it may simply say that it is bad, while those who love it might say it makes their life complete. An escola de samba is all of these things and more.

The Escola de Samba General Telles, like many other escolas in Brazil, is both a place and a group of people. This social network and music-dance-theatre conglomerate comes together annually to create a samba-enredo, which is presented in a competitive parade for Carnaval. Preparations for the parade are ongoing throughout the year, but significantly accelerate in the months and weeks preceding Carnaval.

General Telles’s rehearsal space is a triangular walled and gated outdoor courtyard measuring approximately 25 by 30 meters. The escola shares the name of a street in Pelotas, the street being named after a military officer. The members of the escola are citizens of the city of Pelotas and surrounding geographical locale who come together to enjoy the company of others and to collectively create the various art forms of an escola. Telles, as it is often referred, is situated within a poor neighborhood just East of and within walking distance of the central commercial and residential district of Pelotas. It is neither the poorest neighborhood in the city nor the neighborhood with the
worst infrastructure. The lower elevation of the neighborhood makes it more vulnerable to flooding.\textsuperscript{5}

**Figure 2.1**

*Early in the night at the Escola de Samba General Telles a small group has gathered to watch and listen to the bateria (foreground) and harmonia (behind and left of the photographer) rehearse just before midnight. In the background you can see the escola office/headquarters, which is located on the second floor. On the ground floor drinks and food can be purchased at the “copia”, literally translated as pantry. Also note that the escola was founded on November 8, 1950.*

**Social Connections and Organizational Structure within General Telles**

Members of an escola de samba in Pelotas come from a wide array of social backgrounds. The choice of a particular escola – there are five in Pelotas, each located in a different neighborhood – is influenced by a variety of factors: the two most prominent being geographical location and social relationships. For the poorest citizens,

\textsuperscript{5} Many streets within Pelotas are not paved and after a heavy rain it is common for roads to become muddy and the sewage system to become overwhelmed. This is a common problem for all residents who reside within the city, but particularly worse for those who live in low lying regions and regions with poor drainage.
geographical restrictions can limit one’s options or choice of an escola, since transportation can be a limiting factor. However, this is not necessarily perceived as a constraint. It is often the case that an escola is located in one’s own neighborhood. This sense of micro-community negates any potential transportation issue. However, not all neighborhoods have escolas, especially the more affluent ones. More affluent persons who affiliate with an escola often have to drive to the escola since it would take too much time or effort to walk. In these cases the choice of an escola is more dependent of social relationships or aesthetic preferences than geographical proximity.

Membership in General Telles is gained through association. While anyone is eligible, there has to be a social connection before one is invited to become or recognized as a member of the group. There is a core group of individuals who are most active within the escola, this core being the leaders of the group and certain intransigent individuals who are completely committed to General Telles. Many individuals identify themselves as a member of Telles, just as a person in the United States living in Chicago might identify as a fan of a sports team and refer to himself or herself as a Cub even though they do not actually play for the team. These types of associations, both in an escola and with professional sports teams, often align with one’s family and/or a sense of locality due to the geographic proximity of the organization.

One could classify the members of General Telles by their primary function within the organization. These categories as defined later could be the leadership, musicians, float builders, costume makers, prop makers, parade participants, and persons who attend rehearsals for the social environment. However, individuals can, and often do, move freely from one role to another so these categories, while meaningful, do not
provide a completely accurate representation. Another way one could classify individuals could be with the frequency in which they attend official organized and/or unofficial unorganized escola events. Some individuals are always present and fulfill many roles, while others might only attend once for a single event and specific role. This type of classification could provide perspectives on how certain individuals identify their roles within the group and/or their level of commitment. Yet another system of categorization could be based on the amount of time spent dancing, or the number of friends an escola member talks to, or even the amount of alcohol a member consumes. This could index the amount of “fun” one may have experienced over the course of the evening at the escola. For many, having a good time in the company of others who share their values is a primary reason to be a member of an escola. While the escola does not defy classification, the classifications one assigns to it are related to one’s perspective.

Persons from the community make up the bulk of General Telles membership. Individuals participating in the parade are affiliated with the escola in some way. My connection was via a local university professor who was also studying escolas and had been participating with General Telles for a few years. He was also the connection for a visitor from Peru who wanted to participate in one of the alas in the parade. While there are highly specialized roles in the parade, the masses fill out the various alas. Each ala has a common costume and is placed within the parade based on how the costume fits with the story line of the theme. In 2008 General Telles had 12 alas, each with 20 to 60 participants. Some alas are static in purpose, meaning the role that the ala fulfills is found in most escola parades year after year. These are the Ala of Baianas and the Velha Guarda. For these alas a special physical attribute, in addition to membership in the
escola, is required to participate. For example dark skinned females fill out the ranks of the Ala of Baianas, while older individuals fill the ranks of the Velha Guarda. In contraposition to the static alas, most alas are dynamic. These alas change costume and dance from year to year as needed to represent different aspects of the samba-enredo theme and storyline. In these alas membership is more fluid. Participants may choose to join a particular ala based on which ala their friend is participating in and/or a participant may be inclined to join a particular ala based on the specific costume design or character being portrayed for the samba-enredo theme.

The Escola de Samba General Telles community is an interconnected web of individuals who all play a critical part in a successful Carnaval performance, but success would not be possible without strong leadership. There are two main leadership roles. These are the President and the Carnevalesco, who both help facilitate, organize, and realize the parade. These two individuals are supported by a large team of mid-level leaders who are devoted to realizing all of the various components of the annual Carnaval parade. The President oversees the business operations of the escola while the Carnevalesco serves as the artistic director.6

The Carnevalesco oversees the design and construction of floats, costumes, the large-scale choreography, and has influence over and collaborates with the composer(s) of the music. Under his leadership many individuals share in the artistic realization of the specific parts. Costume designers create two main types of costumes. Elaborate and

6 The larger entity known as the Associação da Entidades Carnavalescas de Pelotas is an association that governs/oversees the Carnaval parade in Pelotas. It represents three distinct types of groups: Escolas de Samba, Bandas Carnavalescas, and Blocos Burleco. The presidents of these various types of groups in Pelotas are members of the association. They work together with local government officials to coordinate the event. Like any large-scale event in a metropolitan area, the Carnaval parades require things like the closure of streets and additional security forces that must be coordinated with the government.
extravagant costumes are created for specific individuals fulfilling individualized roles like the Mestre-sala and Porta-bandeira. Less extravagant costumes are mass produced for the various alas and the bateria. Float designers and builders construct the various carros (floats), which represent key thematic elements of the samba-enredo. The leaders of each ala (Diretor de ala) work with the Carnevalesco to oversee the small-scale choreography and individual characters within each ala. Oversight of the musical performance is a joint effort between the harmonia and the Mestre of the bateria. Lastly, a number of individuals fill the role of “Acompanhante de destaque” (featured parade escort), These individuals watch over and assist specific individuals in the parade and serve to keep the parade flowing and organized as it moves through staging areas and the Sambadromo.

Artistic decisions are shaped by Carnaval rules and judging standards. An overview of these standards is presented in Chapter 4. The Carnevalesco oversees all aspects of the theme and is involved in the early stages of planning. As the samba-enredo takes shape the Carnevalesco is primarily concerned with providing artistic direction for the construction of floats and costumes, as well as ensuring that all of the required elements have sufficiently rehearsed in advance of the parade.

The music of the escola is created by two distinct groups of instrumentalists, the harmonia and the bateria. Additionally the majority of the escola participates in the music making by singing. The harmonia section plays the guiding role to the music making within the escola. This group is the first to learn the lyrics and song structure from the composer and works with the Carnevalesco to tie thematic elements of the samba-enredo to the music.
The harmonia consists of an individual playing cavaquinho, a small four-stringed guitar-like instrument, and usually one or more individuals playing amplified acoustic or electric guitars. The harmonia is responsible for leading the lyrics of the samba-enredo during the parade and providing the musical foundation during bateria rehearsals. Multiple vocalists (between two and five) sing and lead the lyrics for the escola, amplified by means of microphones and an audio system. One or two bateristas often play with the harmonia during rehearsals. These harmonia bateristas do not play bateria instruments; rather, they play smaller accessory-type percussion instruments like shakere, reco-reco, and panderio. The inclusion of non-bateria percussion instruments allows the harmonia to function much like a conjuntos vocais during the social music making part of the rehearsal or “after party” following the formal rehearsal. These activities will be discussed later in this chapter.

The bateria makes up the largest group of instrumentalists in the escola. Many members of the escola learn and sing the lyrics during rehearsal, even those that will not be in the parade. These individuals sing from the bleachers and other viewing areas during the parade. The act of singing identifies them as either members of the escola or enthusiastic supporters/followers. Details of music making activities are discussed in detail in Chapter 3.

**The bateria**

This group of individuals forms the largest group within General Telles. It serves as the heartbeat of the escola and is positioned in the center (front to back) of the escola as it parades through the Sambodromo. The bateria can be further divided into groups and subgroups based on instrument type, instrument function, and social bonds. The term
bateria is used in more than one sense or meaning. Technically “bateria” means both drums and drummers. In the social sense, the bateria includes all individuals who play a drum, the mestre, and his assistants. The tamborim section operates independently within the larger group. The groups of individuals who play surdo, tarol, and repinique are also referred to as the bateria and self-identify as members of the bateria, but for the purposes of this project will be identified as the bateria corps. These individuals perceive their role as separate from the tamborim group. To add further complexity, another small group of individuals who play chocolo, while also considered members of the bateria, exist as a separate sub-group because of the musical part that they play.

The bateria corps (surdo, tarol, and repinique) is a large sub-group of the bateria directly overseen by the mestre and assistants. These instrumentalists provide the base rhythmic texture of the samba groove. The sonic qualities of each instrument type is exploited to its full extend by the rhythm that is played on each of the three main instrument types. The surdo is a large low drum that plays on the beat. There are three distinct parts whose interlocking rhythms form the heartbeat of the escola. The low frequency created by the surdos travels the length of the Sambodromo saturating everyone with the pulse of the bateria, keeping every on the same beat. The tarol is a snare drum type instrument that creates a dense buzzing sound quality. It is played in a fast dense rhythm of streaming sixteenth notes, which adds to the overall volume of the bateria. The dense heterophonic texture created collectively by the tarol players masks most rhythmic discrepancies within the bateria. The repinique is a mid-sized drum producing a high-pitched sound. It also plays a dense sixteenth-note rhythm. The
repinique plays an accented rim-shot just before each beat, creating the syncopated feel one expects of the samba as it interlocks with the other parts.

Two other percussion instrument sub-groups include the tamborim section and the chocolo section. Tamborims are small hand-held drums played with a single stick. The part played by the tamborim is the most codified and unified of all the percussion instruments in General Telles and deserves special attention. Lastly the chocolo is an array of jingles that are shaken in a constant rhythmic buzz of activity. Their inclusion at strategic points within the samba-enredo sound cycle adds a glamorous shimmering metallic texture. Specific playing techniques of all bateria percussion instruments are covered in Chapter 3.

Social-musical hierarchy of General Telles

The bateria leadership arranges individuals within the bateria corps in an alternating and symmetrical pattern of instrument type. Individuals line up in rows and are arranged into the following formation.

\[
\begin{align*}
S-T-S-R-S-T-S & \quad S=\text{surdo} \\
S-R-S-T-S-R-S & \quad T=\text{tarol} \\
S-T-S-R-S-T-S & \quad R=\text{repinique}
\end{align*}
\]

As more individuals arrive at rehearsal they arrange themselves in the same pattern. If a person fails to get into the preferred position the mestre or assistants will move them into an appropriate position once the incongruity is noticed. The above diagram represents an ideal formation, but this formation is rarely fully realized. The proportional balance of instrument types often obscures the arrangement. Extra individuals who cannot be incorporated into the preferred formation are placed in the last line. The mestre and the assistants are most concerned about alternating between large and small instruments.
Furthermore, the length of each line during rehearsal is variable, but at the parade it is fixed due to the width of the street in the parade venue. In the 2008 parade, the bateria arranged themselves in a tightly packed block ten persons wide.

The spatial arrangement within the bateria group adds to the lack of definition between individual and group parts. This arrangement serves both a visual and musical aesthetic, but goes against some social orders. If the individuals of the bateria group were left alone to line up on their own, many would congregate in groups based on friendship, rather than a desire to be equally distributed by instrument type within the ensemble. Observations of social interactions during the research period demonstrate these desires. Often before the mestre and assistants arrange the ranks, friends will attempt to stand next to each other. Before a formal rehearsal begins members practice in groups arranged either by instrument type or social circles, i.e. four tarol players may stand next to each other, or five friends who play different instruments may stand next to each other while warming up. During the formal part of the rehearsal the desires of individuals to be in close proximity of a friend or family member are observed and respected by the leadership, but occasionally these bonds are broken to satisfy the visual and musical aesthetic. When a strong social bond is disturbed, individuals sometimes take matters into their own hands and rearrange themselves by switching locations with another person of the same instrument in an effort to be closer to a friend or family member. This maintains the visual and musical aesthetic and satisfies the desire of proximity to one’s friends and
family. The rigid structural arrangement, in terms of instrument placement, is contrary to the social make-up of the group.\

The bateria corps, unlike the tamborim social group, is open to a wide variety of individuals of varying skill levels. Any member of the escola who desires to participate by playing a drum in rehearsals is allowed. The bateria corps is the least specialized group in terms of musical technique, allowing the most diverse group of individuals to participate.

In sharp contrast to the bateria corps, the tamborim section is a much more exclusive group. In this case a number of factors specific to the tamborim technique and musical part reinforce the social exclusivity and this exclusivity itself reinforces certain social trends. While the tamborim section is part of the bateria, the musical part functions somewhat independently from the role of the bateria. The section is unique in the type and extent of the musical and social bonds that occur between the individuals who make up the core of the section. The tamborim part that this group plays is more intricately refined and requires more rehearsal, which leads to more social interaction. This circular loop of social activity is self-reinforcing. It is not surprising that there is a special sense of camaraderie between many of the tamborim players of General Telles and this is demonstrated in a number of ways. Members of the tamborim section are all male and seem to have similar tastes in clothing, fashion, women, and hairstyles, among other

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7 This demonstrates a duality between the social functions of the Escola de Samba General Telles. At its root it is a participatory tradition that creates a staged presentation for the Carnaval parade. Some members of the escola approach the music making activities as engaging in a participatory tradition, while others are more concerned with the formalized competition and presentational aspects. Interestingly the escola seems to be flexible enough to accommodate both approaches simultaneously. Certain aspects of the formalized Carnaval parade competition are against some of the ethos of participatory music making in the escola. I theorize that many escolas have this same duality, but the balance between participatory and presentational performance goals fluctuate based on the group. In Rio de Janeiro performances are attuned to the more cosmopolitan audience. They are more polished, more rehearsed, percussion parts are more refined and defined, and the parade is a bigger more grandiose spectacle that the escola Carnaval parades in Pelotas.
things. Most of these individuals are young men, but there are a few adolescent boys in this group who are learning to play tamborim through a pseudo apprenticeship system. The individuals who form this group are highly accomplished tamborim players, but the apprenticeship system is more than just the learning of the art of playing the tamborim. The adolescent boys are just as interested in following in the footsteps of their older role models. The group also seems to have a sense of elite-ness. This apprenticeship system perpetuates the image of the tamborim section. Musically speaking, the tamborim social group defines the musical model or “part” that all tamborim players use as the basis for what each individual plays.

The Escola de Samba General Telles does not own tamborims. A tamborim costs between $15 to $25 USD (in 2008 currency). Each person must provide his or her own instrument and stick. This somewhat limits those who can participate as tamborim players within the escola. However, if an individual really wants to play the tamborim s/he will find a way to obtain an instrument. All of the previously discussed factors place restrictions on the membership of the sub-group. Further, the existence of an apprenticeship system within the tamborim social-group creates a higher level of control over the music parts that the group plays and somewhat controls the group image that the entire tamborim section emits.

All of these social subdivisions can be observed and identified by the manner in which individuals of these groups arrange themselves during rehearsals. Each group occupies its own distinct space. Tamborim players congregate in a single line at the front. The arrangement, or line, is self-governed and the group acts independently with little direct influence from the mestre or assistants during rehearsal. The chocolo section,
comprised of only a few individuals, often congregates either in front or beside the tamborim section. While it does not have a system of self-governance, the chocolo section is often left to its own accord due to the simplistic nature of the music part.

In the Escola de Samba General Telles the bateria is mostly comprised of men, but a few women participate. Women only play surdo or chocolo. This is most likely a coincidence, since women were observed playing all escola percussion instrument types in other escolas and blocos.

**General Telles rehearsal**

Rehearsals help the escola prepare the music of the samba-enredo but just as importantly it serves the role of social gathering for escola members. Open music rehearsals and other escola events at General Telles occur on Wednesday and Friday evenings starting a month or two before Carnaval. Typically rehearsals “begin” at 10:00 pm, but the sense of time is very flexible and elastic. A start time of 10:00 pm roughly translates to the time that the person with the key will show up to open the gates. Structured rehearsals do not begin until a sufficient amount of bateristas has arrived, usually after 11:00 pm. While there are no formal guidelines for this, there are a few basic roles that must be filled before a structured rehearsal can begin. 1) The Mestre of the bateria, or at least an assistant, needs to be present. 2) The small building holding the drums that belong to the escola must be unlocked. 3) Approximately fifteen or more bateristas need to be present. Usually these roles are filled between 11:00 pm and midnight. The structured portion of a rehearsal, during which the bateria practices the current samba-enredo with the harmonia, can last anywhere from 30 to 90 minutes. As the rehearsal progresses more and more persons arrive to join in or watch. Towards the
end of the rehearsal many persons are singing and dancing along with the samba-enredo. After a while formalized rehearsal fades and the escola transitions from rehearsal to just playing the samba-enredo. Then after the samba-enredo has been played out there is a short break before the musicians switch to just “playing” music. This usually occurs between 1:00 or 2:00 am. From this time forward the bateria accompanies the harmonia as they sing and play popular songs. Most of the songs are sambas, but non-samba repertoire is also incorporated and played in an escola-de-samba-style. These non-samba songs may include tradition Brazilian folk songs, current popular music from Bahia, and even music of internationally acclaimed artists like Michael Jackson. In general these are songs that are in the popular media and hit parades (Ivete Sangalo, Calcinha Preta, among others). There is also classic Carnaval repertoire from famous artists. Music from Bahia is part of the Brazilian cosmopolitan culture and popular music industry. Each year there are new hit songs that are sung and played throughout Brazil. These are consumer cultural products offered by mainstream media (TV and radio).

This second period of rehearsal, which can last until daybreak, is for many the best part of rehearsal. Many individuals wait until this part of the evening to show up. Throughout the evening musical knowledge is gained and learning occurs, but after the formal rehearsal period, learning fades into doing. To put this in the greater context of the social environment of the escola de samba, rehearsing the particularities of the current samba-enredo for the upcoming parade represents only a portion of the events that occur throughout the evening and morning. Escola members continue to watch, socialize, eat,

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8 Various types of samba that might be played during a rehearsal include samba canção, samba enredo, samba de partido alto, pagode, samba carnavalesco, samba-exaltação, samba de breque, samba de gafieira, and sambalanço.

9 Email correspondence with Mario Maia, December 17, 2013.
drink, sing, play and/or dance and as the night progresses as more and more people arrive to take part in the merriment. During this second period of the rehearsal the harmonia and bateria may also reprise the samba-enredo that was rehearsed earlier in the evening. This places the escola’s own samba-enredo composition amongst the performance of an ever changing and evolving musical cannon that forms a collective national identity.

**Figure 2.2**

*During rehearsals the harmonia stands on the roof of the percussion instrument storage room while the bateria practices their part on the ground facing the harmonia.*

Very infrequently the mestre and assistants call a closed rehearsal for the bateria. The primary concern of a closed rehearsal is for the bateria to learn the various breaks and how they fit with the lyrics. In 2008 this type of rehearsal was called on a couple of occasions but to my knowledge only actually occurred once.¹⁰

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¹⁰ When the closed rehearsal was called it was framed as a mandatory requirement to attend if you wanted to play in the bateria during the parade. This thinly veiled threat was not enforced. Otherwise the bateria would have had much fewer than 150 members in the parade.
The experience of being part of the Escola de Samba General Telles rehearsal creates a sense of unity and community among its members. Rehearsals serve the function of establishing both a musical and social foundation to which the members of the escola can connect with each other. During rehearsals the memorization of the lyrics seems to be one of the foundations through which unity amongst the larger group is achieved. For a member of the escola, memorization of the lyrics is a passive activity, not an active activity. It happens naturally over the course of time in an almost subliminal way. Members just sing along during the parts they know and learn a little bit more with each repetition. Memorization of the lyrics is significant. During the parade audience participation, by way of singing the lyrics of the escola’s samba-enredo, is a measure of the popularity of the particular music and theme of the escola for the given year and the overall popularity of the escola itself. This affects the score assigned by the judges at the parade, which in turn affects the perception of the escola to the community at large.

During rehearsals bateristas learn the basic form of the samba-enredo as it relates to the lyrics. The lyrics define the structure of the song and where the various drum breaks can be inserted into the structure. The most important lyrics for a member of the bateria to learn are those leading up to a break since this is the aural cue to look for hand signals from the mestre and assistants indicating that a break will be inserted in place of the samba groove. A thorough knowledge of the lyrics is not required of bateristas, since most bateristas in the bateria do not sing and play at the same time. The bateristas only need to know the lyrics leading to the breaks. However, by the time of the escola parade, bateristas often know all of the lyrics to the samba-enredo. These rehearsed breaks are the primary musical concern of the bateristas, the mestre, and his assistants, and these breaks
are directly connected to the lyrics. Learning the breaks and associated aural cues forms the core curriculum of the structured rehearsal.

While the commonality of knowing the lyrics can represent the connection of individuals within the larger social group of the Escola de Samba General Telles, other commonalities also exist and can be used to define other groups within the escola. These groups often intersect and overlap. The more sub-groups that are identified the more overlapping that will inevitably be recognized. For example a family could define a sub-group. Each member of the family is connected to each other genetically and emotionally but within the escola de samba each family member might choose to participate in a different way, making each family member part of another sub-group. Some examples are endless and become an exercise in futility, however others are significant.

The number of bateria members who are participating in a rehearsal at any given moment is fluid. As the evening of a rehearsal progresses, and more people arrive, the bateria grows in size seemingly proportional to the crowd. Bateristas commonly join in, and to a lesser extent drop out, whenever they choose. During the formal part of the rehearsal a baterista usually joins in soon after they arrive and at any point in the repeating two-minute long samba-enredo cycle. Bateristas usually wait to drop out until the music comes to a stop. However, during the second portion of the rehearsal music is played without break for periods that can last for 40 to 50 minutes by segueing into song after song, some drop out due to physical exhaustion. At the peak of the evening, around 2:00 am, the economics of supply and demand starts to materialize. Often at this time, there are individuals who desire to join the bateria but are unable to because there are not enough instruments to go around. These individuals often ask to switch with someone
who is currently playing. If the person with the instrument has been playing for a while, they usually submit to the request and give up their instrument.

The Escola de Samba General Telles has approximately 60 percussion instruments at the rehearsal location: 35 surdos, 10 tarols, 10 repiniques, and five chocolos. All are functioning, but some have significant damage and many show their age. Some individuals of the bateria bring an instrument, either their own personal property or an instrument borrowed from a friend or family member. Since instrument ownership is limited to those members of the bateria who can afford to purchase an instrument, or have inherited one, instrument ownership is an indicator of economic status. Of those who own an instrument the most commonly owned instrument is a tarol or repinique, which cost anywhere from $60 to $200 (USD in 2008 currency). There are a few different brands of instruments; those that cost more are easily identified, so brand identification is an additional indicator of economic status. A commercially produced surdo is the most expensive drum used in the bateria due to its size. An individual in the Escola de Samba General Telles rarely owns a surdo, due to its cost, but also due to the fact that the escola provides surdos. The surdos provided by the escola are handcrafted from inexpensive plywood and hand-fabricated welded metal parts. These drums are of lower quality than mass-produced commercially available drums but are also much less expensive to produce. Ownership trends are reinforced due to the size and the difficulty of transporting surdos to and from rehearsals.

While there are a number of factors determining the availability of instruments, it is a basic fact that the total number of available instruments limits the size of the bateria during any given rehearsal. This creates a unique environment in which it is not possible
for everyone wanting to rehearse to have the means to join in by playing a drum. Over the course of an evening, bateristas rotate in and out of the bateria. Everyone eventually gets a turn and no one seems to be disappointed if they do not get a chance.

The choice of instrument, with exception of tamborim, is left up to the individual. Most individuals choose a single instrument and play it every year, while some switch instruments. Those who switch around often identify with a primary instrument and temporarily switch to another instrument for the fun of it. It is assumed that the mestre and assistants can play all of the drums because they occasionally demonstrate various parts during rehearsals. However, it is rare to see the mestre or assistants play with the group.

While the bateria is open for anyone to join, there are some specialized roles requiring more experience, expertise, and/or social connections. A small group of individuals often provide a softer, lower-volume, accompaniment. This group, that I call the “three,” is used during the introduction portion of the samba-enredo and during rehearsals as a metronome when ensemble breaks are being rehearsed. The mestre signals for this group to start playing by holding up three fingers, one for each instrument: surdo, tarol, and repinique. Only one of each type of instrument is played at this moment, but there are more than three individuals within the bateria who are able to fulfill this accompaniment role. The specific individuals who take part vary from one occasion to another. Only those who have an established relationship with the mestre and a combination of seniority or experience are allowed to fill this role.

On the topic of specialized roles, there is one unique individual worth mentioning. This person plays a large afuxê, made out of a gourd with a net of beads around the
exterior. While not considered an “official” instrument of an escola de samba, his choice of the afuxe stands out and identifies him as unique. He motivates others with his enthusiastic character and his animated dancing. This individual is almost always present at rehearsals and has developed a strong relationship with the leadership of General Telles and the specialized group of bateristas who often fulfill the role of the “three.” Any time that the “three” are playing he joins in with his afuxe, his smile, and his dancing. His exuberance and character serves to encourage everyone to keep going.

**Children and adolescents in the bateria**

Since rehearsals are family social gatherings it is natural that parents bring their children. There are always children playing in the bateria during rehearsals. Some young boys like to conduct or direct the bateria, while others play tamborim or repinique, instruments that are small enough for children to manage. One boy, whose father plays the surdo, often plays a special child-size surdo. At first glance this small surdo could be mistaken for a repinique, but it has lower tensioned animal-skin heads, while repiniques have plastic higher tension heads. Further it is the technique that the child uses to play the instrument that defines it as a surdo. The child uses a surdo mallet with the same playing techniques and rhythms that an adult uses to play the surdo.

Adolescent boys, unlike children, can participate with the bateria during both the parade and at rehearsals. These teenagers play all instruments, but usually choose tamborim, repinique, or tarol. Adolescents seem to be drawn to these instruments by the more active musical part and also the smaller size of the instrument. The large surdo has a less active part, which seems to be less attractive to adolescents. In the Escola de Samba General Telles, young and adolescent girls do not play in the bateria even though there
are many present during a typical rehearsal. Teenage girls often dance and socialize with friends and do not seem to have a desire to play due to established gender roles.

The Escola de Samba General Telles rehearsal as a social event

Many people who attend a rehearsal come for the social atmosphere it provides. On a typical night an escola member will converse with close friends and family and catch up with friends they may not have seen for a while, while watching and listening to music. On some special nights, the rehearsal becomes a larger social happening, with sponsored and/or advertised events. These events are widely attended and an admission fee is charged. With more people in attendance, parking becomes scarce and a fee is charged to park one’s car off the street within the relatively secure outer perimeter of the escola grounds. In 2008, one of the most attended special events was the competition for the Court of the bateria for the Escola de Samba General Telles. At this event a queen and two princesses were selected to dance in the parade near the bateria.

These types of dance competitions follow very similar formats in terms of content and procedure. Usually there is a stage where dancers show off their dance moves to a panel of judges and the audience while the harmonia and bateria of the escola provide live musical accompaniment for the competition.

During the introduction portion of the bateria court competition at General Telles, all of the contestants energetically danced to a samba while struggling to gain a tactical position at the front of the stage so the audience and judges could have an unobstructed view of their talents. The eyes of some of the members of the bateria were naturally drawn to the action, but many could not see very well since the formation was beside the stage and facing the audience. Upon noticing this, the Mestre of the bateria repositioned
the bateristas. The original intent was that the bateria face the audience, but the desires of the bateria to also watch the dance competition was accommodated. The mestre blew his whistle and gave hand signals for everyone to face right. Everyone turned on their own accord and was treated to an unobstructed view of the dancers. The tamborim section, being the more privileged group of young men, had been at the front when the group was facing forward, but now due to the direction change was on the left side of the formation. Not satisfied with the new arrangement, the drummers of the tamborim group made their way to what was now the front of the bateria at the edge of the stage. Their new position allowed the best view. The special privilege granted to the tamborim group to have the best view of the dance competition further reinforced the elite-ness of this social group.

During the individual dance presentations each contestant was given about two minutes, or one cycle through the samba-enredo, to display her moves. There were ten contestants. Once the dance portion was over, each contestant was interviewed on stage, similar to a beauty pageant. They were asked why they wanted to be part of the court and what they would do with the prize money. After finalists were chosen, there was a final round of dancing before the winner was selected. The selection process took over two hours. The event generated money for the escola de samba, which was reinvested into costumes, props, floats, new musical instruments and the maintenance of older instruments.
The competition for the title of Queen of the bateria began with all contestants dancing on stage. Throughout the evening each contestant had an opportunity for a solo dance and an interview.

A large crowd fills the escola grounds to watch the competition. The bateria is positioned right in front of the stage for the best view. The harmonia and bateria provide live music for the contestants.
Other social events at the Escola de Samba General Telles in 2008 included guest bands playing before escola rehearsals, and a special celebration and recognition of the residents and political leadership of the city of São Lourenço. In 2008 the theme for the samba-enredo of the Escola de Samba General Telles was inspired by the sesquicentennial of German immigration to the region near the rural town of present day São Lourenço about 100 km north of Pelotas. Current residents of São Lourenço with German heritage participated as a “guest” ala in the parade. The political figures from the city, especially the director of tourism, provided major financial support for the Escola de Samba General Telles in 2008. The theme was at least partially chosen or shaped by the anticipation of this financial support. The theme will be discussed in further detail in Chapter 3 and Chapter 4.

Social events in Pelotas relating to Carnaval

All escolas in Pelotas have a court of the bateria and each escola holds a similar competition to select the most desirable candidates for the honor. These escola events are paralleled by similar events pertaining to the selection of the court for Carnaval. This type of court selection event is popular with samba enthusiasts and residents of Pelotas alike. These events form a loose collection of social events held throughout the city to promote the Carnaval parade and offer each escola a chance to showcase their musical product. Some events are sponsored by a specific escola and are held at the location of the escola. Other events, like the Carnaval Corte and the Corte Gay competition,

11 Costume contests and Carnaval Balls are a popular tradition and are held throughout the community. The following website lists such events for the 2008 Carnaval season. http://www.pelotas.com.br/carnaval/2008/bailes/bailes.php
12 It must be understood that the contestants competing for the Corte Gay royalty were either transvestites and/or individuals who had gone through sexual reassignment surgery. The event promoters and creators
represent the larger Carnaval community since the winners of these events will represent the entire city during Carnaval. The commonality between all of these types of events is the highly stylized dance competition format. Participants usually wear glamorous and extravagant costumes and dance in a style that aligns with the social ideal of the female samba dancer. This style of dance and the associated costume accentuates the female figure. The fast footwork of the dance draws attention to the platform high heel shoes. Hip and upper torso body shaking draws attention to the body, which is adorned with all things that sparkle: sequins, metallic fabrics, and body glitter. Some costumes push the bounds of semi-nudity. There is some controversy over semi-nudity and scantily clad females but in general these everyday social taboos become socially acceptable in the spirit of Carnaval. Pageant-competitions are similarly organized to escola events with live music before the show and live musical accompaniment for the dance competition, by the harmonia and bateria of the hosting or invited escola or bloco.

The Carnaval Corte pageant is similar to a beauty pageant in that a panel of judges selects two princesses, a queen, and a king to represent the city as the Carnaval royalty. King Momo, as he is known, is a friendly, joyous and large male, weighting over 120 kg. He resides over Carnaval and is given control of the party. The Queen and princesses are always beautiful women who are selected through a series of rounds in which the contestants must demonstrate their dance moves, exhibit their costume, and answer interview questions. This court acts as a representative entity of the Pelotas

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use the term “gay” to define the event but the colloquial use of the term in the United States is misleading and does not translate effectively. The competition is limited to transgender individuals who identify as a woman. The term “gay” is not necessarily meant to describe the sexual preferences or practices of these individuals.
community and is always present at major Carnaval events. During parades the Corte is part of the larger procession of each individual escola de samba.

A parallel event for the selection of a Corte Gay also exists within the Pelotas community. In 2008 the selection of a Corte Gay for Carnaval was “officially” recognized by the city of Pelotas. This honor had existed in previous years as part of the prominent Bloco Burlesco Bruxa de Várzea but was somewhat of an unofficial and unsanctioned group in the past. In 2008 the Corte Gay existed alongside the Carnaval Court at all major events and each group represented their perspective community. The larger community of Pelotas, regardless of sexual orientation, supported both groups. The official recognition of the Corte Gay is viewed within the community as a victory for LGBT rights.\(^1\)

Parallels exist between the aesthetics of an escola de samba and the Carnaval Court pageant-competition just as similar parallels exist between a Bloco Burlesco and the Corte Gay pageant-competition. In 2008 the bateria and harmonia of the Bloco Burlesco Bruxa de Várzea, provided the musical accompaniment for the dance competition portion of the Corte Gay event. While the dance competition portion of the event only represents about half of the “acts” that occurred throughout of the evening, it was the primary purpose and focus of the event. The following account of the author demonstrates both the social atmosphere of the event and how music is used within the event.

\(^{13}\) As of 2008, the state of Rio Grande do Sul was the only state in Brazil that recognizes same-sex unions. This recognition does not necessarily grant the same-sex couple the same set of rights as married heterosexual couples, but is seen as a progressive step towards social equality.
Carnaval 2008 Corte Gay Competition in Pelotas, Brazil

“We arrived a little before midnight and the crowd was thin. A band was playing when we arrived and this group continued to play their set until the commencement of the main event. The band, known as a conjuntos vocais, played a variety of sambas and occasionally mixed in other genres of Brazilian popular music. The eight musicians entertained the crowd with their singing and playing of guitar, cavaquinho, panderio, tan-tan, surdo, tamborim, cuica, and drum set.

Shortly after 1:00 am the emcee for the evening appeared on the stage to kick-off the entertainment. After a long-winded introduction, the audience was treated to the first act: a dance and lip sync performed by the 2008 Gay Queen from Porto Alegre. The performance was a blend of tasteful elegance and personal mockery. The audience laughed and watched in awe. The Queen sang along with a recording of a slow ballad. The title of the song was unknown to me, but it had the sound of 90’s popular music from the United States. The singing segued into a faster dance mix. A few more acts followed before the dance competition for the Corte Gay began around 2:00 am. The bateria of the Bloco Burlesco Bruxa de Várzea provided live musical accompaniment for the competition. The bateria was set-up similar to the bateria of an escola de samba. Surdos, tarols, repiniques and tamborims were arranged on the floor while two amplified singers and an amplified cavaquinho were placed behind the bateria on a stage. The bateristas arranged themselves in
a symmetrical formation. With the typical call and response\textsuperscript{14} the music started as suddenly as did the competition.

All of the contestants poured onto the runway, which thrust into the center of the gymnasium. The end of the runway came to a T and a narrow stage gave the contestants an area to perform in front of the judges. This portion of the show served to introduce all of the contestants to the audience and judges. Each of the contestants subtly fought for positioning on the crowded stage, occasionally bumping into each other with their extravagantly decorated costumes. The amount of flesh left uncovered by the costumes was about as much as a typical Brazilian women’s bathing suit. Some had large displays of feathers; others were less grandiose but still highly decorative. Beads, tassels, high heels, and platform boots were all parts of the outfits. The costumes were designed to quiver and shake with flair as the contestants demonstrated their dance moves.

The musicians were arranged in a similar fashion and displayed similar traits as the musicians of the Escola de Samba General Telles. The tamborim players and chocolo players were positioned at the front of the ensemble. The rapid movement of their drums, sticks, and shakers was mesmerizing. The tarols, repiniques and surdo players filled in behind the front line of tamborims. The Mestre of the bateria, standing at the front of the ensemble, waved his half-clenched fist to encourage the bateria to play at a quicker pace while keeping eye contact with the singers and guitar

\textsuperscript{14} | | | - | | | - | | | | |
player on the stage. Occasionally, the director placed both hands above his head and waved frantically. This gesture indicated an upcoming change in the musical accompaniment. If the upcoming part was a break, the hands of the director remained above his head and he gestured the unison rhythm to the ensemble as it was being played. If the music was about to come to a halt, the director would hold both hands high and bring his hands down at the precise moment of the last attack to signify the end.

During the dance competition the more desirable contestants were easily distinguished and it was almost immediately clear that one contestant, Kamilia, would take first prize. She was first to perform and based on the audience’s reaction it was obvious she was the crowd favorite. Her personality and the way she carried herself on the stage was her most distinguishable asset and this set her apart from the rest of her competitors. Kamilia’s costume was well designed and extravagant in a traditional sense. Other contestant’s costumes were of lower quality, seemed too avant-garde, or had a sexual-fetish quality to them stereotypical of the LGBT scene that surrounded the event.

Once all the contestants performed the judges convened and the scoring papers were handed to an official to be tallied. It was now close to 3:00 am. As the scores were tabulated the audience was treated to a few more acts. Some lip-syncing and high-energy dramatic dance was followed by a 25-minute impromptu dance competition for a beer, which seemed to have been thought up on the spot to fill time. The morning
started to drag on and the audience started to get restless and frustrated. It seemed that acts only occurred to fill up time while the votes were tallied. Many in the audience just wanted to know the results so they could go home. Finally at about 4:00 am five finalists were paraded out on the stage. The winner had already been decided, but the audience was teased with the announcement of the results. The top three were announced and then the runner-up was presented an oversized check. Finally, after almost six hours, the winner was announced. Kamila Duarte, the crowd favorite, was crowned the Queen of the Corte Gay.\textsuperscript{15}\textsuperscript{a}

In the 2008 Corte Gay competition, the most “mainstream” person in appearance was crowned queen. By mainstream I mean the person who appears to look like a stereotypical woman dressed in Carnaval costume. This seems to be the social ideal regardless of gender identity. The selection of a Gay King was not part of the Corte Gay event, only a Gay Queen and two Gay Princesses were selected.

Ironically, the visual appearance of the winner of the Corte Gay in 2008 aligned with the ideals of the larger Carnaval culture and not the stereotypical fashion trends of the highly visible LGBT social group at the event. There are surely many reasons as to why this result occurred, but any attempt to describe the reasons would be speculative at best. Regardless of the reasons, the outcome of the competition resulted in a Gay Queen that reflected the tastes of the overall community and the ideals and traits desired of traditional female Carnaval royalty, rather than an iconic figure of the LGBT community.

\textsuperscript{15}\textsuperscript{a} This event occurred on Saturday night and Sunday morning on January 19/20, 2008, one month before the escola parade at the Sambodromo. The quotation is attributed to observations of the author during the event and interviews with Mario de Suosa Maia (Ethnomusicologist at Universidade Federal de Pelotas), in discussion with the author, January/February 2008.
After inquiring with local residents I discovered that the elected Gay Queen has not always been one who dressed in the mainstream Carnaval attire for women. In 2008 the alignment of the official recognition of the event and the particular qualities of the queen may just be a coincidence.

**Figure 2.5**

*Corte Gay contestants demonstrate their dance moves and show off their costumes. The winner of the competition is pictured in the back center with the large headdress.*
CHAPTER 3

MUSIC MAKING IN THE ESCOLA DE SAMBA GENERAL TELLES

Each year an escola de samba creates a samba-enredo (story samba or samba theme) that will be the basis for all of the parade components including the music, costumes and floats. In 2008 the Escola de Samba General Telles chose a theme based on the 150th anniversary of German immigration to the small village of São Lourenço, to the North of Pelotas. The Carnavalesco (artistic director) and his associates created the samba-enredo theme and, with the help of the escola President, marketed it to the city government of São Lourenço. Marketing efforts were successful and the tourism director of São Lourenço supported the theme and agreed to support General Telles with a financial contribution of 30,000 Reias ($17,500 USD). General Telles also received funds to support production costs from the local government, as did other escolas in Pelotas.

Additional funds to support the escolas come from ticket sales for escola rehearsals and other special events. Certain costume material and labor expenses are offset through the sale of costumes to the individuals who participate in one of the escola’s alas (wings or sub-groups identified by matching costume). While the latter examples of ticket and costume sales are common fundraising tactics in Pelotas, the act

16 Interviews with Mario de Suosa Maia (Ethnomusicologist at Universidade Federal de Pelotas), in discussion with the author, January/February 2008.
17 Concerns of public funding were raised in 2007 by the mayor of Pelotas. In a meeting with board members from the Associação das Entidades Carnavalescas de Pelotas, the mayor and his secretary of special projects stated that entities participating in Carnaval need to move towards independent operations and seek funding in advance of the Carnaval event without relying on public funding. The mayor continued by outlining his support of Carnaval and the construction of a permanent structure to house the Carnaval parade. The mayor explained that public support of Carnaval should be in the form of infrastructure. http://www.pelotas.com.br/noticia/noticia.htm?codnoticia=11865
of creating a theme to celebrate the heritage of a neighboring city to generate additional funding is unique. This was an effort to secure funding sources for Carnaval production costs other than the local city government.

The city of São Lourenço is a small rural town, 75 kilometers or about an hour drive north of Pelotas, just off the main highway that connects Pelotas and the state capital of Porto Alegre. There are no escolas in São Lourenço or opportunities to participate in an escola style parade. The financial support received from the city of São Lourenço served to support the production costs of General Telles samba-enredo for the 2008 Carnaval, and offered a unique marketing opportunity to encourage tourism and promote the town of São Lourenço. It also gave the city and residents of São Lourenço an opportunity to showcase their heritage in a Sambodromo venue and escola parade, which is part of the national identity for many Brazilians.

While it can be argued that the choice of a theme based on German immigration in São Lourenço served a financial end, it is a theme rich in artistic opportunities. All artistic decisions regarding the parade procession reflect the theme in some way. The theatrical arts of music, song, costumes, set design, gesture and dance are all part of an escola’s artistic palette. This chapter will focus on the details of music making—specifically the methodology of how the music is both taught and the techniques used in playing the instruments of the bateria. Chapter 4 will present the non-musical arts of the escola as they relate to the parade itself.

In a samba-enredo the lyrics of the samba provide a narrative for the theme. The lyrics for the 2008 General Telles samba-enredo tell a story of the history of the region as it relates to German immigration. Each of the 12 alas of General Telles represented
different aspects of São Lourenço’s history, social groups, and other images related to the theme. The costumes and floats were filled with numerous symbolic images that support the story line and floats were decorated with images from the village. For example, one float had a scaled down model of an old church that is still used in São Lourenço and the bateria costume was adorned with nautical elements. Further, each float could be connected to a memorable portion of the lyrics. Some floats contained phrases of the lyrics inscribed on the front. The music presented an auditory experience of the story while the other aspects presented a visual experience of the story. While music serves an important and predominant role in the samba-enredo of an escola, a spectator could piece together the story line solely from the images.

**Musical aspects of the samba-enredo**

The musical structure of one cycle of the samba-enredo created by General Telles for the Carnaval parade in 2008 is fairly complex. It follows a large-scale formal structure of ABCB′. The first set of verses (A) is 58 measures long and contains six musical phrases of 10, 14, 8, 8, 10, and 8 measures each. This is followed by a 16-bar refrain (B), which is repeated. The second set of verses (C) is 40 measures long and contains five equal-length eight-measure phrases. The final refrain, B′, has the same chord structure of the first refrain but different lyrics. The story line ultimately controls the musical form. As the story line is revealed over the course of the lyrics, phrases become more regular in length. In section A, phrases are stretched to accommodate the lyrics; while in section C, the lyrics fit into an eight-bar phrase structure, but in some instances the lyrics have to be squeezed into the musical structure. It should be noted that while the length of a phrase is not fixed it must stay within the constraints of the two-beat
pulse of the samba groove. Adding an odd number of beats in a measure is not a viable option, since the musical pulse must guide the dance. Any compromise of the two-beat pulse would cause confusion for escola members.

The harmonia, meaning both the chord structure and the group of musicians who play guitar and cavaquinho, supports the melody of the lyrics. The rapid strumming patterns create both a rhythmic and harmonic texture for the lyrics. The chord progression of both refrains are split into two four-measure phrases, [G e a D G] and [C F Bb Eb D G].

The form ABCB’ represents one cycle of the musical structure of the samba-enredo. Other escolas use similar formal structures. The cycle is repeated many times, ultimately dependent on the time length of the parade. In Pelotas each escola is allotted 75 minutes to complete the 1000-foot long parade route. Each repetition of the 2008 General Telles samba-enredo took about two minutes to complete. During the course of the parade the samba structure cycled about 40 times.

Lyrics of the samba-enredo are filled with literary references and are written in a poetic style in which basic rules of Brazilian Portuguese sentence structure are not adhered. Words are reordered to create a specific arrangement of rhyme and rhythm and words are often exploited for their sonorous properties. To add further complication to the comprehension of the story line, the lyrics make use of slang terms that are specific to the social group who created the samba lyrics. In 2008 the General Telles theme used regional terms referring to places that no longer exist, making a complete understanding of the story line difficult even for a native speaker. Casual listeners can be completely
confused if they try to understand exactly what they words mean; members of the escola often sing along without knowing the exact meaning of the words they are singing.

**Samba lyrics in the original Brazilian Portuguese**


Hoje a Várzea canta en homenagem  
Exaltando a terra do sol  
Que vem ponteando a história  
Enriquecendo a cultura  
E a bravura desse povo lutador  
Na terra dos Arauxanes afastados pela luso ocupação.  
Do sobrado às charqueadas  
Do Rio Grande de São Pedro a ascenção  
O negro  
A mão forte que trabalha  
Raiz marcada num batuque original  
Nas águas da liberdade  
De Garibaldi belo porto natural

Tem festa no boqueirão tem missa  
lá da capela o povo segue a procissão  
Do imigrante pomerano grande contribuição  
Aqui tá bom tem casamento de alemão.

Foi preciso navegar, desbravar, progredir  
Dançar no baile do Kraval  
Cuidar das flores nos jardins  
Grandes mestres construtores  
No reponte eu vou cantar  
E a Telles irmânada a São Lourenço  
Te convida a viajar  
Pelos caminhos pomerano e farroupilha  
Num belo encontro da cultura popular

Meu barco vermelho e branco navegou  
Pelas ondas da Folia flutuou  
No rufar da bateria aviso  
Sou lourenciano, eu sou Telles meu amor

---

Samba lyrics translated to English with footnoted explanations

Title: Telles sings [of] São Lourenço, Pearl of the South, of the Sun, and of all parts of the landscape

Today the Valley\(^20\) sings in homage
excited is this land of the sun
singing about points in history
enriching the culture
and the braveness of these strong people
In the land of the Arauxanes\(^21\) expelled by the Portuguese occupation.
From the colonial-house\(^22\) to the ranch\(^23\)
Out of the Rio Grande, San Pedro\(^24\) ascended
The negro
the strong hand that works
root marked in the original batuque\(^25\)
In the waters of the liberty
Of Garibaldi, wonderful natural port

There is a party by the lagoon\(^26\) there is Mass
There from the chapel the persons follow the procession
From the pomerano\(^27\) immigrant a large contribution
It is good because there is a German wedding reception\(^28\)

It was necessary to navigate, explore, develop
Dance in the ball of the Kraval\(^29\)

\(^{19}\) The translation of these lyrics was completed by the author with the assiatance of Ana Maia a resident of Pelotas.

\(^{20}\) “Valley” refers to the region surrounding Pelotas and São Lourenço

\(^{21}\) “Arauxanes” – an Amerindian group who inhabited the region before the Portuguese settles

\(^{22}\) A “sobrado” was a typical two-story colonial house of the Portuguese settlers.

\(^{23}\) The “charqueadas” was the ranch where the settlers lived. The “charqueadas” had a variety of houses, each with a specific purpose. There were living quarters for the immigrants, slave quarters, barns, a salt house, and storage facilities. These existed for the production of salted meat for export back to Europe. This was the main industry of the settlers, and these ranches were built near the lagoon for access to the shipping boats and to allow pollution created by the ranch, mainly manure, to runoff into the lagoon.

\(^{24}\) “São Pedro” was the name of the colonial city, which stood where the modern city of São Lourenço now stands.

\(^{25}\) batuque - a type of Afro-Brazilian dance/music/religion

\(^{26}\) Boqueirão - lagoon in this case, but means a, “wide mouth of a river.” Portuguese explorers thought that the lagoon was a big river. Pelotas, and São Lourenço are located in the state of, “Rio Grande do Sol.” Translation: “large river of the south”

\(^{27}\) pomerano - The ethnic group who migrated 150 years ago from a region in what is now Germany. The abolition of slavery caused a shortage of workers, so the Portuguese opened the Brazilian boarders to immigrants who wanted to resettle the land. The pomerano group of immigrants came to Brazil due to the poor economic conditions in Germany at the time. The Brazilian government made it easier for a foreign immigrant to become a landowner than a former slave.

\(^{28}\) casamento de alemão – this type of wedding reception is notoriously good and can last for a few days. These parties are well known in the region of Pelotas and São Lourenço.
Take care of the flowers in the garden
Grand master builders
In the festival I am going to sing
and the Telles brethren the São Lourenço
You are invited to travel
Through the pomerano and the farroupilha
In the wonderful meeting of the cultural popular

My boat red and white I navigated
Through the waves of Carnaval floated
By the strokes of the drums I am warned
I am Lorencianan, I am Telles, baby

General Telles produced a Compact Disc for the 2008 Carnaval to promote the
samba-enredo. For me, just as for others, it served as a tool to aid in the memorization of
the lyrics. The recording is a studio version of the samba-enredo. It has a truncated
introduction complete with some firework sound effects and two cycles of the samba-
enredo. The percussion accompaniment is simple in texture and includes only the groove,
not any of the breaks. The vocalist uses a lyrical device of cueing the coming lyrics for
section C, by singing, “Foi preciso” just before the lyrics “Foi preciso navegar, desbravar,
progredir.” This serves as a mnemonic device to cue what happens next and also reminds
those singing along that the refrain is over and not to repeat it again. A similar device is
used at the end of the second refrain when the lyrics cycle back to the beginning. A
comparable feature is the occasional unofficial lyrical banter that is inserted as
commentary and/or embellishment of the lyrics. This has a similar tone quality to the
mnemonic device described above but serves a textural purpose rather than a practical
purpose.

29 Kraval - tradition German social event
30 reponte - a music festival in São Lourenço that is an important source of tourist revenue for the town.
31 pomerano - German settlement
32 farroupilha - battle memorials from the colonial wars between the Spanish and Portuguese who disputed
the control of the region
The lyrics, harmony and musical structure are just a few of many components that make up the music of the samba-enredo. The musical devices of the bateria contribute a large and significant portion to the overall musical texture.

**Musical aspects and rehearsal techniques of the bateria of General Telles**

The bateria is central to the social atmosphere of the escola de samba rehearsal. These events serve to provide a venue for the bateria to come together to work out the percussive details of the samba-enredo for the year. The bateria is the largest social group within the escola. The group consists of over 150 individuals. Between 20 and 80 individual bateristas actively participate in rehearsal depending on the particular time of night. Due to a limited quantity of instruments there are some moments during rehearsal when bateristas are rehearsing without actually playing an instrument. These bateristas may be casually listening, observing, and learning how the bateria part fits with the overall musical structure while socializing with friends and enjoying the festivities.

Each individual baterista is allowed certain creative liberties in regard to his or her own musical part, but these liberties are controlled by parameters indicative of the style. The larger entity of the bateria and the combination of all its parts unites the group into a single musical texture that works to support the lyrics and harmonic structure of the samba-enredo. While playing their drums, bateristas dance by moving the left foot out and back, then their right foot out and back, in a four-beat pattern. When the foot come back to the center the heels are fairly close together.

The large-scale parameters of the percussion part and the various breaks that will be used are designed and composed before rehearsals begin. The leadership of the bateria and select individual bateristas work together using rhythmic motifs borrowed from past
years, from other escolas and from popular music. When the bateria is rehearsing, the 
lyrics and harmonia part are almost always present. The harmonia section provides a 
foundation for the construction and learning of the bateria parts. It is necessary for the 
harmonia section to have a thorough control of their part before they can begin to practice 
with the bateria.

This particular method of rehearsal reinforces the way individual percussion parts 
are conceived and created. In general there are two modes of playing during the course of 
the samba. Mode 1 is to play the groove, while Mode 2 is to play one of three pre-
established breaks. These two modes encompass almost all of the musical contributions 
made by the bateria. Not much, if any, time is spent on giving advice or direction to the 
entire group regarding the groove (Mode 1). The exact method of how an individual 
plays the groove is unique to the individual and is an acquired skill. However, if an 
assistant mestre notices a baterista struggling with the groove he may devote attention to 
that particular individual. The primary goal of the rehearsal is to learn the pre-established 
breaks (Mode 2) and how they fit within the musical structure of the samba-enredo.

**Mode 1: Variability of groove patterns between individuals**

Mode 1 makes up the bulk of musical activity provided by the bateria during the 
course of the samba-enredo. The specific way in which an individual plays an instrument 
in this mode is unique, but follows general guidelines. These guidelines are unwritten, 
rarely verbalized or explained, and are learned over years of exposure to the style. An 
example of this is the many aspiring young children at escola rehearsals who are in the 
process of becoming attuned to the system of playing in the bateria through immersion. 
When playing in Mode 1 a baterista plays his or her instrument in a manner that aligns
with established practices. Each instrument type uses certain techniques and each also has a particular rhythmic pattern or groove. In the Escola de Samba General Telles, surdos play one of three patterns, all tarols play the same rhythmic pattern in one of two methods, all repiniques play the same pattern, and all chocolos play the same pattern. Tamborims are a special group; they play a specific part that relates to each measure of the form. Sometimes the tamborim section plays their basic pattern, while at other times they play predetermined rhythmic motifs in unison. With the exception of the tamborim, the idea of a standardized technique and a standardized pattern for each instrument does not encompass the larger collection of musical ideas that are played by each individual. When observing a group of individuals playing repinique for example, it could be argued that the musical techniques and patterns played by each individual are unique. There are observable commonalities, but the differences between individuals can be drastic.

The following example demonstrates how the various rhythms played during Mode 1 fit together in an interlocking fashion. This should not be mistaken for a transcription of what is played during Mode 1. Following the example is an extensive discussion that examines each part and the specific methods and techniques used in the bateria of the Escola de Samba General Telles.
Figure 3.1 Mode 1 basic rhythmic patterns

To explain the creative processes used in Mode 1 we can compare the methodology to something familiar— a drummer playing a rock beat in the United States. There are many drumming patterns that are considered definitive of rock and roll. It is important to understand that few if any drummers play one definitive example without variation. This comparison demonstrates the fact that the choice of exactly how a drummer chooses to play his or her part is a personal choice that must meet certain parameters as defined by the genre. Not all styles or genres of music allow for this type of flexibility, but in these two cases some parallels exist. Unlike a rock and roll band, which typically has a single drummer, an escola bateria group has many bateristas. However in both genres, decisions of exactly how an individual chooses to play are influenced by interactions with other drummers. Rock and roll drummers listen to recordings of other drummers and attend live concerts which influences their style. Recordings and live music similarly influence bateristas in an escola but there is an additional factor –
bateristas can be influenced by other bateristas who are within their immediate surroundings. This leads to a constant refreshing of music ideas and spontaneity as well as reinforcing the accepted practices.

As an aside to the high level of variability that exists within the musical devices used during Mode 1 for the bateria, one behavior is expected and consistently upheld. This ideal being, “Stop playing at the exact same moment when everyone else stops.” If a baterista fails to stop at the appropriate time s/he will most likely be publicly reprimanded by the bateria leadership or, at the least, called-out and ridiculed by other members of the bateria. The moment that the bateria will come to a halt is indicated by hand gestures from the mestre and his assistants. A failure to stop by an individual is an indication that the individual was not paying attention, which is viewed as a lack of respect during the escola rehearsal.

The following section describes each instrument type, the various techniques used to play the instrument and the musical patterns that are used during Mode 1. After that is a discussion of Mode 2, the various samba drumming breaks.

**Surdo**

The surdo is a large drum that provides the rhythmic pulse of the bateria. The drum usually has two heads but sometimes only has a single top head. The drumhead is either animal skin or a commercially produced plastic head. When a plastic head is used the top head is often covered with a synthetic fabric, napa, to eliminate the undesirable overtones of the thin plastic head and to increase its durability. While it is possible to buy a commercially produced surdo, many surdos are constructed from plywood, or metal barrels. In 2008 the Escola de Samba General Telles was able to construct twelve new
surdos by using some of the extra funding they received. This is not a usual occurrence as many of the surdos owned by the escola are well-worn and very old. Some are on the verge of falling apart. Many drums that are constructed out of metal barrels have a single top head of animal skin. This older style of surdo with an animal skin head has a darker sound and represents the preferred sound quality, hence the extravagant efforts of covering plastic heads with napa. Some bateristas prefer the napa covered plastic headed drums for either the newness or durability or both.

The surdo is in a transitional phase due to the availability of commercially produced plastic heads. This same fact is true of the pandeiro. An older baterista who plays in a conjuntos vocais group explained that the older bateristas preferred the animal-skin head on a pandeiro while the younger generation preferred the colorful plastic logo-encrusted head for their pandeiros.

The surdo is attached to the body by a woven plastic strap, the same sort of material used to weave the seat and back of a folding aluminum lawn chair. Most bateristas place the strap around their waist and take up the slack by looping it around a lug or by tying a knot. A tight strap effectively pulls the large drum against the body and the friction created between the drum and the body holds the drum in place. The size of the drum and the method of strapping it to one’s body make for an awkward arrangement. This limits the individuals who choose to play it to those who are strong enough to overcome its awkwardness. General Telles has one very large surdo, about the size of a 55-gallon barrel. It is mounted on a frame with wheels and referred to as the “earthquake.”
Figure 3.2

Foreground: A new style surdo with napa fabric covering a thin plastic head.
Background: The “earthquake” surdo with animal-skin head, mounted on wheels.
Figure 3.3

Three older style surdos with single animal skin head. The surdo players on the left and in the center of the photograph are each using a single mallet. The surdo player on the right is using two mallets.

There are two techniques used to play surdo and three different rhythmic patterns used in Mode 1. Each baterista plays one of three patterns on the surdo, referred to henceforth as Surdo Part 1, Surdo Part 2, and Surdo Part 3. Part 1 and Part 2 are very similar, while Part 3 only shares certain similarities with the other two. Part 1 can simply be described as an open tone on the first beat and a muffled or closed tone on the second beat, while Part 2 is the opposite. Both Part 1 and Part 2 use the same technique. The open tone is played with a single mallet. The choice of which hand a baterista uses to hold the mallet is left up to the individual and is usually demonstrative of the handedness, left or right, of the individual. The terms “dominant hand” and “non-dominant hand” will be used to describe which hand the mallet is held in, since it is usually the case that the stronger hand holds the mallet. In the bateria conforming to playing with a specific hand is not forced upon the baterista nor is it a social taboo, as it is in other drumming
cultures. In the following examples notes with stems going down represent the non-dominant hand, while notes with stems going up represent the dominant hand.

The above examples are the most basic representation of these parts. Many bateristas use a more complex method in which the muffled tone is played by dampening the head with the non-dominant hand while striking the head with a mallet. To dampen the surdo a baterista applies pressure with his or her non-dominant hand, before striking it with the mallet, and continues to dampen the head while striking the drum with the mallet.

Individual variation of techniques and patterns are very common. Some bateristas omit the muffled tone (shown in Example 1 and 2) altogether and just play the open tone. Other bateristas only apply pressure to the head with their non-dominant hand to create the muffled tone and only use the mallet to create the open tone (Figures 3.4 & 3.5).

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33 In the marching band tradition in the United States left-handed drummers are essentially forced to conform to the right hand dominance of the majority of drummers in the drum line. In the Karnatic musical tradition in India the right hand is used on the high-pitched head and the left hand is used on the low-pitched head of a mridangam for sanitary reasons. Playing in the opposite way would be controversial since the left hand is reserved for using the bathroom and hence not as clean as the right hand.
These variations encompass the majority of the many individualistic ways of playing Part 1 and Part 2. The methods used in Figure 3.6 for Part 2 can also be applied to Part 1. Individuals subtly adapt and change these nuances for musical reasons over the course of their playing and change to a less strenuous technique for the purpose of taking it easy for a while.

The moment that one muffles the drum is subject to individual variations. A majority of those who choose to muffle do so just before the beat, creating a ghost note. In Figure 3.6 this ghost note is represented as a sixteenth note. In actual practice this pick-up note can occur earlier or later than the fourth-sixteenth note of the beat. Using the number 0.75 to define the precise moment in a beat that the fourth sixteenth-note occurs it was observed that the individual variation of the placement of the pick-up ranged from 0.6 to 0.9 of the beat. These values represent an extreme range. It was most frequent that the pick-up occurs at a moment within the range of 0.667 to 0.75 of the beat. Using common musical notation jargon, the pick-up note typically occurs on or after the third triplet and on or before the fourth sixteenth-note of the beat. The placement of the pick-up is somewhat consistent with an individual, but varies between individuals.

Surdo Part 3 is the most active of the surdo parts as it has the highest density of attacks per measure. It is also subject to the highest degree of individual variation of technique, rhythmic pattern, and formulaic substitutions. Often an individual who plays Part 3 uses two mallets, but sometimes an individual uses only one mallet in the dominant hand and plays the drum with the flesh of the non-dominant hand. This may be attributed to either a shortage of available mallets or personal preference. Similar to Part 2, Part 3 is loudest on beat two. In general terms an individual playing Part 3 plays on beat two with
the mallet in dominant hand and on beat one with the flesh of the hand or mallet in the non-dominant hand. Beat one is played off-center on the head as a single attack. The off-center beating spot used in Surdo Part 3 is similarly located where an individual may choose to dampen the drum for Surdo Part 1 or Part 2. Two attacks occur within the interval of the second beat and both attacks are played with the dominant hand. The first attack within beat two occurs on beat two and the second attack is placed within the range of 0.5 to 0.75 of the second beat. The first attack with the dominant hand on the second beat is stronger than the second attack, similar to the primary stroke and rebound stroke of a double bounce stroke, using rudimental drumming terms. However unlike rudimental drumming, no effort is made to strengthen the rebound stroke through the use of the fingers. The natural rebound of the mallet results in a weaker attack for the second attack of the second beat. All of the above methods encompass one of two basic patterns used for Part 3. For explanatory purposes this will be called Surdo Part 3 Method 1. There is another basic pattern used for Surdo Part 3. This pattern employs one attack with the non-dominant hand followed by two attacks of the dominant hand in the course of one beat, roughly resulting in a triplet rhythm, closed-open-open. For explanatory proposes this will be called Part 3 Method 2. It must be reiterated that the examples for both Method 1 and Method 2 are subject to the same individualistic variations encompassed by Mode 1.

**Figure 3.7 Surdo Part 3 Method 1**

**Figure 3.8 Surdo Part 3 Method 2**
Method 1 is the basic pattern used for Surdo Part 3, while Method 2 is inserted at various times and for various lengths of time. The moments and duration of time that Method 2 is substituted into the basic pattern of Surdo Part 3 is defined by certain parameters of formulaic substitution. While an individual controls the specific parameters of formulaic substitution, the set of parameters that exist is defined by those methods of substitution that occur within the larger group. As a theoretical example, a person who will play Part 3 for the duration of eight measures must choose what method to use during which moments. A person could choose to play six measures of Method 1 followed by two measures of Method 2. This represents just one option of a large set of possibilities. The choices that an individual makes are not predetermined; rather, they are decided in the moment. However, based on observations of individuals playing Part 3, essential methods of formulaic substitution exist and are described as follows.

Statistically speaking Method 1 is used more frequently than Method 2. In relation to the musical phrase Method 1 is used during the beginning and in the middle of a phrase, while Method 2 occurs at the end of a phrase but sometimes carries over into the first part of the following phrase. The substitution patterns for these formulas occur both on a micro scale and a macro scale. For example, a person might play five concurrent eight-measure phrases with a (6+2), or (3+1)+(2.5+1.5), or other similar combination of formulas, followed by a sixth, penultimate phrase, which utilizes only Method 2 (0+8) as the baterista leads into the refrain. This usage further reinforces that the musical material of Method 2 of Surdo Part 3 is reserved for the end of the phrase, as penultimate material. It can be described as tension and release, similar to tonic and dominant, where the tension of Method 2 leads to the release of Method 1. The above
examples are not necessarily definitive of the style, but demonstrate just one of a number of possibilities, with a preference to use Method 2 towards the end of the phrase. The actual methods of formulaic substitution occur through individual manipulation as a reaction to the musical phrases of the samba-enredo.

The methods of playing the surdo are surprisingly diverse and this diversity creates a unique musical texture. Individuals who are playing in the Escola de Samba General Telles are aware, to varying degrees, of both the individual variations of general playing techniques, and the personal choices defined by the parameters of Mode 1. The resultant ensemble texture is unified by the collective stylistic decisions of all individuals in the group in a kind of herd or mob mentality, and it is influenced in some degree by the bateria leadership. The proportion of bateristas who play the various surdo parts is rarely regulated during rehearsals. It often occurs that more bateristas play Part 2 than Part 1, which gives overall weight to the second beat. Part 3 also emphasizes the second beat, further increasing the emphasis on the second beat of the overall rhythmic texture of the bateria. In a few instances during rehearsal and in preparation of the parade the mestre and assistants organized the parade formation into a very symmetrical organization and dispersion of the various surdo parts. However as the parade progressed this formation deteriorated, as it was less important to the individual bateristas.

A final note regarding rehearsal techniques and teaching methodologies as they relate to the surdo. During a rehearsal one individual was attempting to play Part 2 with the instruction and encouragement of an assistant mestre. This individual was struggling to keep the open tone on the second beat and would inevitably shift to playing the open tone on the first beat, just like Surdo Part 1. The assistant demonstrated the part in real
time with the larger ensemble then the individual again attempted to play as instructed. After some time had passed the individual had unknowingly shifted the beat again and was playing Part 1. The assistant attempted to explain how to play Part 2 again but after a few more unsuccessful attempts gave up. The assistant repositioned the individual to a different position within the bateria formation that corresponded to Part 1 since the individual seemed to naturally lean towards Part 1. The assistant really wanted this particular individual to learn how to play Part 2, but instead accommodated the person by reassigning them to Part 1.

**Tarol**

The tarol is a shallow drum similar to a modern drum set snare drum and is played with two wooden sticks. The drum is fourteen inches in diameter and the depth of the shell ranges from 1 1/2 inches to 5 inches. The shell is made from thin metal, usually aluminum or steel. In 2008, all tarols used by the Escola de Samba General Telles had translucent thin plastic heads for the batter head and clear plastic heads on the snare-side. The snares (tarolas) used on a tarol ranged from a narrow strip of six coiled wires, to wider 10-wire, or 12-wire versions. When replacement snares were purchased to replace broken snares, wide 12-wire snares were chosen. This indicates a preference for the wider model regardless of cost, since both types were available and the wider model cost more. This also supports the conclusion of a desire for a denser sound, since wider snares create a denser “buzz.” Tarols do not have a throw-off mechanism as exists on a drum set type snare drum. Rather a nut and bolt mechanism is attached to the top rim and fishing line is used to attach the snares to the bolt. Tightening or loosening the nut adjusts the tension of the snare. The drum is secured to the body by way of a woven plastic strap, of the same
material used for the strap of the surdo. Many bateristas struggle with the strap until they
find a position that suits their playing style. The strap is either slung over the shoulder or
tied around the waist.

Some members of the escola bring their own tarol. Personally owned instruments
are often in better condition and have higher quality and more ergonomically fitted straps.
Personally owned instruments often have thigh-rest brackets mounted on the bottom rim
to provide additional support for the drum. A thigh-rest bracket is useful for drums with a
deeper shell but is almost useless for a shallower drum. Most tarols provided by General
Telles have shallow shells. In the case when these shallow drums have a functioning
thigh-rest bracket individuals choose not to use it. Usually individuals who own their own
tarol have a deeper shell drum and use the thigh-rest, which puts the drum in an angled
position at or below the waist. Individuals who do not use a thigh-rest often play the
drum in a vertical position, as the drum is naturally pulled in this alignment by the force
of gravity. These different techniques serve as identity markers since most frequently a
tarol with a thigh-rest that is used as it is intended is a sign of an individual who can
afford his or her own instrument. Also, when the available supply of instruments does not
meet the demand, those who own a drum are most often the first to be asked if they are
willing to share.
The availability of drumsticks can be problematic. Individuals who do not bring their own sticks use whatever sticks they can find, often resorting to using two sticks that are completely broken in half. The Escola de Samba General Telles buys sticks once a year. Replacements sticks are not purchased until just before the parade. Another commonly occurring problem is that the thin batter head becomes severely dented as a result of the sticks striking the head. This is fixed by holding the flame of a cigarette lighter near the plastic causing it to shrink back to the original shape effectively re-tensioning the depression. However, the heat from the flame weakens the drumhead by making it more brittle affecting its durability.

There are various methods of playing the tarol. These differing methods are not split into specific parts, as are the surdos. Interestingly, the most common method of
playing the tarol is similar to the large muscle physical motions required of Surdo Part 1 and Part 2, but only the pattern of the physical motion is similar. In this method the dominant hand strikes the drum on every beat while the non-dominant hand strikes the drum for the pick-up. Like the surdo, the non-dominant hand attack is a single stroke, but unlike the surdo the pick-up note is louder than the dominant hand attack. The dominant-hand attack is a type of multiple bounce with each successive bounce being softer and closer together: again the result of the stick’s natural velocity and rebound. There are at least two bounces, often three, and occasionally more. When asked, one teenage boy described that he used seven bounces. Maybe he was trying to show off and say he could do lots of bounces or thought I had asked him how many bounces he could achieve. Regardless, thirty minutes after he told me that he played with seven bounces he was reprimanded by the mestre for not playing very well.

Using either two or three bounces seem to be the most valid approach. When two bounces are used the pattern has a total of three attacks when combined with the accent on the non-dominant hand. This pattern is much more rhythmically clear and aligns with the basic pattern played by the tamborim. When three bounces are used it created a total of four attacks in each beat (approximately sixteenth notes) when combined with a single stroke accent of the non-dominant hand. This, in theory, aligns with the alternating method of playing the tarol (described subsequently), but the result is not nearly as impressive. The relatively loose head tension, the fact that many sticks are broken or damaged, and lack of adequate technique of many of the bateristas makes it difficult to achieve three distinct bounces. Attempts of three-bounces or more often result in the stick
being pressed into the head creating a “thud” sound. Nonetheless, the bateria leadership allows the variability as long as the baterista puts forth a genuine effort.

While the above describes the more common method of playing the tarol, it is not the only method. Another method, usually used by drummers with more advanced technique, is to use four alternating single strokes per beat. This subdivision of four-per-beat roughly equals sixteenth notes, but the space between each subdivision is not equidistant. The first stroke begins on the beat with the dominant hand. Within this alternating pattern individuals choose to add accents and/or buzz strokes on each subdivision. These alterations influence the space between the subdivisions. Particular patterns of regular, accented, and buzz strokes are influenced by common practices. Mathematically speaking the possibilities are nearly infinite, but there are certain combinations that occur more frequently. Some basic parameters exist and are described as follows. Usually at least one accent is played during each beat. Accents are used to create syncopated rhythms. Single accents, which “pop” out of the texture, occur most frequently. Successive accents are rare, usually reserved for when one plays accents on the fourth and first subdivision of the beat. Playing three or more accents in a row is very uncommon. Buzz strokes, when implemented, are used after accents, usually one or two at a time. These parameters significantly limit the statistical possibilities. I do not believe that individuals are consciously following these parameters. Rather, individuals play within the aesthetical norm and make variations as they are moved by the music. The parameters outlined here serve to inform cultural outsiders of the traditional methodologies of playing the tarol in the Escola de Samba General Telles. Most individuals playing tarol use both methods described above and a system of formulaic
substitution. Henceforth these methods will be referred to as the alternating method and the surdo-like method. The surdo-like method is physically less demanding and many individuals use this method a greater portion of the time. The alternating method, with accents and buzz strokes, is more difficult and requires more dexterity if a baterista chooses to play in that method for an extended period of time. This may be why it is used less frequently. A baterista with average dexterity can only afford to expend the energy for a short burst of showmanship. Experienced individuals with greater dexterity and facility can explode into flamboyant bursts of the alternating method. Certain esteemed individuals, who are regarded as masters, only play using the alternating method, but in a manner that is more subtle and not flamboyant. Every time that I witnessed Douglas, one of the assistant mestres, play the tarol he used the alternating method exclusively. Further, the tarol player who plays with the “three” uses the alternating method very frequently, if not exclusively. The alternating method indicates a greater level of skill while the surdo-like method requires less dexterity and specialization.

Sometimes individuals switch from the surdo-like method to a louder burst of the alternating method in a soloistic manner. The choice of implementing the alternating method in a loud fashion draws attention to the individual who can temporarily rise above the drone-like texture of bateria. Other individuals pick up on this and a drumming dialogue begins between individuals. This dialogue happens between individuals playing the same or different instruments and each individual implements the denser texture option for their instrument as communicative banter. A pragmatic limitation is stamina. Since the parade lasts for 75 minutes and rehearsals can go on for hours, stamina can play a decisive factor in what method a baterista may use at any given time. During rehearsals
one can always choose to take a break to give their hands and arms a rest, but during the parade one is expected to keep playing, since having a group of drummers just parading, and not playing, would deduct points from the overall score.

All showmanship aside, the alternation between each method is also influenced by the phrase structure. A formulaic substitution of the surdo-like method for the alternating method creates a textural change. The alternating method is louder, denser, more active, and more exciting than the surdo-like method. The formulaic substitution of the alternating method is subject to certain restraints. These substitutions, like those described for Surdo Part 3, are influenced by the phrase structure of the vocal text, the melody and the harmony. The substitutions are less regular than the surdo model. It is more likely that a person will switch methods for entire phrases or longer. For example, it is more common for an individual to play the tarol for twelve measures using the surdo-like method followed by four measures of the alternating method. Or in another example, one may use the alternating method for a single eight-measure phrase followed by three phrases of the surdo-like method. It is not uncommon for an individual to switch methods mid-phrase, continue for the duration of the phrase, or for more than one phrase, and switch back in the middle of the following phrase.

**Repinique**

A repinique is a small metal-shell drum that is ten to twelve inches in diameter with a depth of twelve to fourteen inches. Some examples fall outside of this range, either slightly smaller or larger, but are not used in the Escola de Samba General Telles. All repiniques used in the Escola de Samba General Telles are commercially made, and have two plastic heads. The repinique is usually played with two wooden sticks, although
some individuals use a single wooden stick in their dominant hand and play the drum with the fingers of the non-dominant hand. In rare occasions, some individuals use cylindrical (non-tapered) nylon sticks that measure about three-eighths of an inch in diameter. A woven plastic strap is used to sling the drum over the shoulder. Unlike the tarol, the shape of the repinique allows it to hang from the strap in front of the body in an easy-to-play position. The drums are tuned as high as possible, resulting in a bright sound that can cut through the musical texture of the bateria.
A typical size repinique painted to match General Telles’ colors of red and white.

The basic pattern for the repinique is similar to the surdo-like method of the tarol and the use of formulaic substitution applies with similar parameters. For the basic pattern on the repinique an individual plays a triple-bounce stroke with his or her dominant hand followed by a single stroke with the non-dominant hand. This is similar to the tarol, but the greater head tension of the repinique allows individuals to manipulate
the stick into a more consistent triple-bounce stroke. The higher head tension leads to a more articulate rhythmic pattern when compared to the tarol. While the techniques are similar, the sounds are drastically different as a result of the specific physical properties of the two instruments.

As with the tarol part, the non-dominant hand plays the pick-up note on the repinique. When an individual uses two sticks on the repinique the single stroke is accented and is sometimes played as a rim-shot. But, if the fingers are used, the sound of the single stroke is nearly inaudible due to the intense volume of the bateria. The finger stroke acts as a rhythmic placeholder, rather than an audible sound, serving as a physical motion to lock into the groove. Individuals freely choose to use either one or two sticks when playing the repinique. The limited availability of sticks does not seem to influence the choice as drastically as with other instruments.

The patterns described above only account for three-quarters of the basic repinique part. Once every four beats, two successive single strokes played by the dominant hand replace the triple bounce. This creates a four beat cycle, which is the basic pattern. Most repinique players add this alteration fairly consistently, but the beat on which one chooses varies between individuals. For example, one individual might make the alteration on beat two of the first measure most of the time, while another individual might make the alteration on beat two of the second measure most of the time.

Individuals standing near one another attempt to line up and play these two successive single strokes in unison, but due to the size of the bateria and lack of communication between individuals, or individuals not taking care to align their playing with others,
there is often a rift in alignment. This is exemplary of the difference in attitudes between the leadership and the individuals of the bateria.

Figure 3.11 Tarol rhythm

Methods of formulaic substitution used by individuals who play repinique follow similar guidelines as the methods used by individuals who play tarol. The basic pattern on the repinique is interchanged with the same alternating method described in the previous section on tarol. Formulaic substitution is affected by the phrase structure just as tarol players implement substitutions. Individuals often change methods for entire phrases similar to tarol players. Only a couple of individuals use nylon sticks to play the repinique, but these individuals seem to use the alternating method more frequently. The nylon sticks are more durable and do not break when rim-shots are played.

Besides playing in Mode 1 and Mode 2, the repinique is used as a communication device. At the beginning of rehearsals the repinique is used to transmit a call to the bateria, which then responds by repeating the rhythm. In 2008 the bateria of General Telles used two different call and response motifs. Both calls were repeated verbatim by the bateria. These were led by either an assistant who temporarily “borrowed” a drum from one of the repinique players in the bateria, or by one of only a few select repinique players. After these two calls the assistant, or repinique player, would occasionally play a special call to start the samba groove of the bateria (Mode 1). These call and response motifs existed as isolated events at the beginning of the rehearsal signifying the start of
rehearsal. The act of playing the call and response unified the group and brought them together. These responses could be heard in the surrounding neighborhoods and may have intentionally or unintentionally served the purpose of announcing the beginning of the rehearsal to the community at large.

**Chocolo**

The chocolo is a shaker instrument that looks similar to an abacus. It is constructed with a metal or wooden frame, metal wires, and metal jingles. Commercially produced instruments use an aluminum frame, thick chrome plated steel wires, and chrome plated jingles, the same jingles used on commercially produced pandeiros. Other examples are handmade in a similar fashion to the commercially produced model, but with a wooden frame instead of metal. Other types are simpler: made from a piece of wood, nails, and metal discs. This alternative design is a single piece of wood with two handles at each end and jingles mounted on opposite sides with nails. The Escola de Samba General Telles uses both commercially produced and handmade chocolates.

The chocolo pattern is relatively simple. An individual usually plays the chocolo by shaking it in a forward and backward motion at chest height. The pattern is either two or four subdivisions per beat. Individuals play in a consistent manner, using just one of the two subdivision patterns. Some individuals use a more sophisticated physical motion, which affects the relative volume and space of each subdivision. This physical motion creates an accent on the first and fourth subdivision while lengthening the space between the fourth and first subdivisions and compressing the space between all other subdivisions. Individuals who use the two-subdivision pattern create a strong/weak pattern, in which the louder note is on the downbeat and the softer is on the upbeat. In
2008 the chocolo section of General Telles played for the entire duration of the samba-enredo. Occasionally individuals would stop to take a break when they became fatigued. In other escolas the chocolo section started and stopped at specific pre-arranged moments. These moments were defined by the phrase structure and controlled by the mestre. This resultant sound of a group of chocolo instruments is a loud shimmering white noise. The binary nature of the sound, either on or off, creates a major textural change to the sound of the bateria.

During rehearsals at the Escola de Samba General Telles there were never more than three individuals playing the chocolo at any moment, most likely since there were only three instruments available. One individual, who was very persistent and possibly developmentally disabled, played the chocolo almost anytime the bateria was playing. During the parade there were at least ten individuals playing the chocolo. These instruments were either borrowed from another source or were personal property of the individual musicians. At least some of these individuals had never been seen playing the chocolo at rehearsal in 2008 with General Telles. These individuals obviously had experience playing the instrument and may have attended one or more rehearsals but could have been in the crowd socializing. Due to the simplicity of the part, an individual with even limited experience could easily play the chocolo in the Carnaval parade. The relative simplicity of the chocolo part allows a wide variety of individuals to participate. It is an inclusive system that allows participants the opportunity to join the bateria who may not have the expertise to play other instruments, or who desire to play but would rather spend their time socializing than learning the more complex surdo, repinique or tarol parts.
Tamborim

As discussed in the previous section dealing with the social aspects of the bateria, the tamborim section is a separate unit within the bateria. This is true both in a social and musical context. The music created and played by the tamborim section follows its own set of guidelines. Mode 1 still applies and there is a basic pattern, but there is a higher degree of similarity and unity across the section. Additionally, there are unison rhythmic motifs and a more intricate development of specific motifs that are designed to support and enhance the phrase structure of the samba-enredo.

The tamborim is a small, single-headed, handheld drum, six inches in diameter. The head is made from plastic and is tuned to a high tension. A flexible bundle of plastic or nylon sticks is used to play the instrument with the dominant hand, while the instrument is held with the non-dominant hand. There are two types of beaters. One type is a bundle of three or five thin nylon sticks. These are wrapped together at one end with tape to form a handle. A second, less expensive, type is a single piece in which three sticks extend from a molded plastic handle. There is an identical model available at music stores that has two sticks instead of three, but it is rarely used in the Escola de Samba General Telles. Some individuals join two of the molded plastic sticks together with rubber bands into a double bundle of six sticks. There is a preference for a greater number of sticks in the bundle. Since the plastic sticks occasionally break off, having more sticks in the bundle is convenient. From a musical texture perspective more sticks create a denser and louder sound, which is aesthetically preferred.

The basic pattern used on the tamborim, herein referred to as Mode 1, takes a fair amount of practice to master. This pattern uses three attacks per beat. The first attack is a
slicing stroke in the center of the head while the drum is held at a 90 degree angle to the stick’s direction of travel. After the first stroke occurs the drum is turned slightly by the wrist. The second stroke strikes the surface of the tamborim head at approximately a 20 degree angle in relation to the direction of travel of the stick. The downward physical motion used for the second stroke is smaller than that used for the first stroke. As the second attack strikes the head, the wrist of the hand holding the drum quickly rotates, turning the drum about 45 degrees in a clockwise rotation (if held by the left hand). This allows the stick to pass by the drumhead. The direction of the stick’s travel is then reversed and the stick strikes the drumhead on the up-stroke for the third attack. The drum is then turned in a counter-clockwise motion (if held by the left hand) to the original position. After the third stroke the stick rebounds to a higher position than where it started at the beginning of the second stroke to prepare for the larger motion of the first stroke. This series of strokes completes one cycle of the motion used to create the rhythm. The first stroke occurs on the beat while the third stroke occurs in the same relative rhythmic position as the pick-up of the surdo and other instruments.
The tamborim section stands in a line at the front of the bateria as the musicians engage in a quick run through rehearsal in preparation for the Queen of the bateria competition later in the evening.

The entire tamborim section works together as one entity. The part includes certain rhythms that relate to the phrase structure, while other rhythms mimic the rhythm of the lyrics. When not using the basic pattern of Mode 1, the tamborim section of General Telles uses a collection of distinctive rhythmic motifs that can be classified into one of two categories, short motifs and long motifs. Most motifs are short, one to three measures in length. Some are longer and can last for an entire phrase. All motifs regardless of length typically include syncopated sixteenth note rhythms or a mix of eight-note triplets and eighth notes. Similar motifs are used by the tamborim section of General Telles while playing songs other than the current samba-enredo at rehearsal, and by the tamborim sections of other escolas and blocos in Pelotas during Carnaval.

The following transcription is a hybrid version of the tamborim part for the samba-enredo as played by General Telles in 2008. The part was transcribed from several
video recordings that were made throughout the rehearsal process and from the Carnaval parade. Over the course of rehearsals the part underwent small changes and became increasingly unified. It must be stated that this transcription only represents an outline of the part and is not exactly what every individual chose to play for each and every cycle of the samba-enredo. Slurred eight-note triplets indicate when Mode 1 is used. All other rhythms are played with single strokes. The rhythm for Mode 1 could instead be written as an eighth note followed by two sixteenth notes as it is notated in figure 3.1. Neither notation is completely accurate nor are bateristas conceiving these rhythms in their notated forms. I think it is more important to conceptualize the rhythm in terms of how many attacks occur in a single beat and how those attacks align with the other instruments. Individuals freely choose to add embellishments to pre-defined motives and/or choose to omit certain segments. While some sections of the part are fairly stable, rhythmic patterns at the ends of phrases seem to have the highest level of variability. In some cases this appears to be human error rather than a musical choice, since individuals are attempting to align their part with others in the section. When the two versions do not align the tamborim players either smile or shake their heads in disappointment.
Figure 3.13

The tamborim part follows the lyrics, at times mirroring or interplaying with their structure. During the verse sections A & C, the tamborim part uses shorter unison motifs filled in with long segments of the basic groove pattern. The tamborim part becomes
more active as refrain B approaches and the rhythms played by the tamborim effectively lead into the refrain, much like a drum set player might lead into a new section with a fill. The rhythms played by the tamborim section during the first refrain are through-composed, meaning their part is different on the repeat. On the repeat of refrain B the first five measures (measures 73-77) are embellished with triplets (in respect to the part used in measure 59-63). For the remainder of refrain B the tamborim use the basic groove pattern, which blends into the overall texture of the bateria. During the second refrain B’ the tamborim part is different than the one used during refrain B, but it follows the same concept of using long rhythmic motives the first time through and the groove pattern for the repeat.

Measures 119-120 deserve special attention. The tamborim part is in rhythmic unison with the lyrics “Te convida viajar,” which translates as “We invite you to travel.” This invitation suggests togetherness and I believe that the tamborim part was purposefully designed to be in rhythmic unison with the lyrics at this moment in the song structure. This example is one of the many ways that the samba-enredo theme is layered and connected between the various parts of the escola. A transcription of the lyrical rhythm and the tamborim part can be found in Appendix A.

**Cuica**

The cuica is a small metal-shell drum similar in size to a repinique, ten inches in diameter and twelve inches deep. Variations in size are common. The cuica has a single animal-skin head with a small hole in the center in which a thin stick, measuring about one-eighth of an inch in diameter and six inches long, is attached. The cuica is played by

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34 See Apendix 1 for a transcription of how the rhythm of the lyrics interplays with the tamborim part.
rubbing a wet cloth on the stick with one hand to create friction while the other hand applies varying degrees of pressure to the head with the fingertips. The change in finger pressure affects the head tension, which creates different pitches.

In the city of Pelotas there is a group of cuica players who have formed somewhat of a guild. Each year the group is invited to play with one or two of the escolas. When the cuica group joins an escola it forms the front line of the bateria. It is a special honor to host the cuica group as guests to the bateria of an escola de samba in Pelotas. In 2008 the cuica group played with the Escola de Samba Estação Primeira do Areal and did not play with General Telles.

It is difficult to demarcate individual methods of playing the cuica through observation alone for two reasons: 1) The main physical motion of playing the instrument is concealed in the interior of the drum, and 2) The sound produced by an individual cuica player blends together with the larger cuica group. Through observations it can be established that the stick is rubbed in a sixteenth-note rhythm, while the other hand applies pressures to change the pitch creating a melody of relatively higher and lower sounds.

For specific examples of how some individuals choose to play the full array of escola percussion instruments please refer to Appendix B, where you can find DVD recordings of escola de samba rehearsals, the escola de samba parade, and the bloco burlescros parade.

**Mode 2: Samba drumming breaks**

Mode 2, unlike Mode 1, follows specific rhythmic patterns, which are dictated by the bateria leadership. Mode 2 is commonly referred to as “samba breaks.” When playing
a break, a high degree of conformity and rhythmic precision is expected from all members of the bateria. The learning of these breaks is the primary musical purpose of the bateria rehearsals. During rehearsals for Carnaval 2008 the level of conformity achieved was often less than desired by the mestre. The main cause for disappointment was due to the fact that certain individuals did not know when or what to play during a break. Typically individuals approach the learning process by trial and error. Some individuals who knew the part well add embellishments to the praise or disgust of the leadership. The mestre usually shakes his head left and right when dissatisfied and smiles when an attempt goes well.

In 2008 the bateria of General Telles used three different breaks. Each break has a single specific moment within the samba-enredo form where it can occur. Breaks are reserved for special musical moments: they are not used in every cycle. The mestre decides if a break will be inserted in the next appropriate moment of the samba-enredo cycle. During the parade, breaks are used to draw attention to the bateria or reserved to showcase the bateria for the judges. As the bateria approached and passed the judging booth, all three breaks were played in close succession within two cycles of the samba-enredo.

To cue an upcoming break the mestre uses a whistle and hand gestures to indicate that a break will be inserted at the next appropriate moment. Assistants pass this information through the ranks of the bateria with additional hand signals. A casual listener might hear the sound of the whistle as a musical component, but in this case it is used as a communication device to gain the attention of the bateria. The whistle and hand

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35The Mestre of the bateria in the Escola de Samba General Telles uses a “police” style whistle not a “tritone samba whistle” as manufactured by LP and other percussion companies.
signals are necessary since verbal communication is nearly impossible due to the extreme volume of the bateria. Hands signals can be very complex. Once the mestre has gained the attention of the bateria with the whistle, usually around thirty seconds in advance of an upcoming break, one or more assistants will use the remaining time to air-drum or mime the rhythmic structures with hand signals. Breaks usually incorporate some rhythmic interplay between the instrument groups. This interplay is indicated in the hand signals through the use of different zones in the air and further illuminated with the use of opposing hands. For example the high part is often indicated with one hand held high in the air and the low part indicated with the other held at the height of a hand playing a surdo.

Break A is the first to occur during the course of the 2008 samba-enredo of General Telles. This break is eighteen measures long and begins eight measures before the beginning of the samba-enredo cycle. It is used as both an introduction for the bateria and as a lead in to the top of the form. At the start of the parade, the samba-enredo music begins with just the harmonia and the “three” members of the bateria. Once a couple of cycles are completed the bateria plays Break A with the harmonia but does not continue after the break by playing the groove. It is worthy to note that this break begins on the lyric “bateria.” The word bateria happens in the second refrain, and the break begins on the second repeat of the second refrain. Besides its introductory function, Break A is used throughout the parade when cued by the mestre.

The rhythmic structure of Break A is divided into two segments. The first segment contains the introductory triplet motif starting on the lyric “bateria” followed by unison attacks and a call and response between the repinique and other instruments. The
second segment of the break is a groove based on a high and low alternation that finishes with a rhythmic tag.

During the 2008 parade Break A contained two choreographic elements. In the first segment of the break all bateristas slowly bend forward at the waist over the course of the unison triplet rhythm freezing in a bent over position on the downbeat of the third measure. The bateria springs back up to an upright position for the next unison attack, and then oscillates between the bent position and upright position for the next seven successive unison attacks, ending in an upright position on the downbeat of measure eight. During the second segment of the break, which occurs at the top of the form, the bateria does a special dance in which each person leans forward and to the right and back to the left on alternating measures.
Break B is only six measures long. It is the shortest of the three breaks and is used as a lead in to the first refrain. It begins by mimicking measures 56-57 of the tamborim part. This is followed by a call and response between the tarol and the repinique. This break was the least used in rehearsal performances and the parade.

Break C is fairly complex and, like Break A, is also eighteen bars in length. When used it is substituted for Mode 1 beginning at measure 112 of the samba-enredo. It contains call and response motifs between the various instrument types. Rhythmic cells
are passed around the ensemble and the tarol section and repinique section have solo moments.

**Figure 3.16**

Just before the parade started in 2008 all three breaks were played one time each as the harmonia and the “three” members of the bateria cycled through the samba-enredo. During this warm-up session the bateria did not play the groove between each break. This served as a last minute reminder and mini rehearsal for the bateria. The harmonia and the “three” continued throughout this period without stopping. Once the bateria played Break A a second time they followed with the groove (Mode 1). The parade procession started at the moment Break A was played the second time.

All three breaks share common rhythmic motifs. Each break announces or identifies a significant part of the formal structure. Break A begins eight measures before the top of the form, while Break B and Break C begin two measures before a new phrase. Break B leads into the first refrain and plays during the first four measures of the refrain.
Break C begins two bars before the end of a phrase; it continues through two eight-measure phrases before ending at the start of the second refrain.

All of the musical components of the samba-enredo comprise a complex system of parts that work together as one to provide the musical texture of an escola de samba. The samba-enredo that was used by the General Telles in 2008 is just one example of the samba-enredo genre. The insights gained from an understanding of these musical components provide a glimpse of the genre as a whole. One could view the way in which the musical elements of a samba-enredo are constructed/realized as a reflection of the larger culture. Brazilian musical aesthetics and ideals intersect with the contributions of individuals from various social circles within an escola de samba. There are many individual musical roles that exist within the samba-enredo, but most of these roles exist because of the individuals who choose to participate. Groups of individuals within the social network define the genre of samba-enredo. It is a reflection of the past, the present and the future. When compared to the cosmopolitan symphony orchestra – where the composer determines all aspects of the sonic qualities of a musical work, the personnel manager and/or committees of orchestra members determine who can participate, the conductor controls larger scale musical expressions, and the orchestra members contribute expertly crafted musical parts – an escola de samba is a drastically different musical environment. Unlike a professional symphony orchestra, there are very few factors that limit participation within an escola de samba and the process of creating music is an interactive social activity.
Other percussion instruments in Pelotas, Brazil

The agogô, reco-reco, caxia de guerra, and panderio are not typically associated with the bateria of an escola de samba in Pelotas. In Pelotas and the surrounding region the agogô carries spiritual and religious connotations. It is used in Pelotas as a popular musical instrument and during Umbanda celebrations and rituals. The reco-reco is a metal instrument with two or three long springs stretched over a resonant chamber, and is played by scraping the strings with a metal rod. In Pelotas the reco-reco is commonly used in smaller music ensembles, and in at least one instance it was used in the bateria of a bloco burlesco. The panderio is a tambourine-like instrument, which has a diameter of six to twelve inches and pairs of thick convex metal plates as jingles. In Pelotas it is a highly specialized instrument and plays an important role in all kinds of small music groups but is not used in the bateria of an escola or bloco in a Carnaval parade. It is however used by a member of the harmonia section during General Telles rehearsals and parade as well as by other harmonia sections of escolas and blocos. Finally, as previously mentioned, one individual in the Escola de Samba General Telles uses a shekere. While not usually recognized as a bateria instrument in an escola, this inclusion exemplifies the possibility of incorporating other instruments into the escola bateria.

Comparisons of Pelotas escolas to Rio de Janerio escolas

The specific set of instruments used by escolas in Brazil varies from group to group. The previous examples account for the most common percussion instruments used in escolas in Pelotas, Brazil. Escolas in Rio de Janerio are at least three or four times larger than the largest escolas in Pelotas. Comparably, the baterias of the largest escolas
in Rio de Janerio are also larger, containing 500 or more bateristas. This greater number of bateristas allows for a greater diversity of instrument types.

For example, the “caxia de Guerra” is similar to a snare drum and usually measures ten by six inches and has three one-eighth inch diameter cable snares stretched over the batter head. This instrument is common of escolas in Rio de Janerio, but was not used in Carnaval parades in Pelotas.

The amount of capital necessary for the Carnaval production costs of an escola in Pelotas is small when compared to escolas in Rio de Janerio. These escolas receive a much larger government grant and some escolas in Rio are notorious for using drug trafficking and other criminal activities to generate additional funding to finance their extravagant displays. The escolas in Rio de Janerio are the standard model that many escolas throughout Brazil attempt to emulate. This model creates a self-reinforcing national identity within Brazil, especially in the southern region along the coast extending from Rio to the southern end of Brazil near Pelotas. The Rio escolas convey a sense of cosmopolitan glamour and extravagance. Through television broadcasts, or other means of audio-video transmission, outsiders easily stereotype these Rio Carnaval parades as a party complete with music and dance where scantily clad women serve as a focal point for the camera.
CHAPTER 4

CARNIVAL PARADES

The samba-enredo is much more than just music. While this project is primarily concerned with the musical contributions of bateristas, other elements of the genre are equally important and a knowledge of these elements is important in understanding the genre as a whole. Many elements of the samba-enredo exist because of historical trends in the Brazilian society. Due to the introduction of judging of the parades many elements of an escola de samba parade have become codified. The escola parade in Rio de Janeiro is the definitive model. In Rio there are ten categories each with four judges. The categories include: Enredo (Theme of the Year), Samba-Enredo (Samba Song), Bateria (Percussion Section), Harmonia (Harmony), Evolução (Continuing Spirit Throughout the Parade), Conjunto (Overall Impression), Alegorias e Adereços (Floats and Props), Fantasias (Costumes), Comissão de Frente (Front Commission or Vanguard Group), and the Mestre-sala e Porta-bandeira (The Flag Carrying Couple). The Rio de Janeiro model of judging criteria influences Escola parades in Pelotas.

Non-musical components of escola rehearsals and the Carnaval parade

An escola de samba is a blend of music, dance, theatre, and merriment. Rehearsals for the Escola de Samba General Telles are structured around learning the new samba-enredo for the year via drumming and singing. Dance and merriment are part of the fun of the evening but are not rehearsed, just enjoyed in a participatory manner.

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Theatrical aspects like floats, costumes, and specific individual and group dances (for alas, other individuals or partner dances), make up a large component of an escola during the competitive parade, but are not an aspect of nighttime music rehearsals. These elements are prepared in other areas of the city, in private homes and warehouses. The Carnevaleseco oversees many of these theatrical elements of the escola parade.

As previously mentioned, General Telles built their theme on the 150th anniversary of German immigration to the port city of São Lourenço. The theme incorporated a number of nautical elements, some with specific meaning and historical context. One example of the intricate infusion and saturation of theme components is the headpiece for the bateria. The headpiece was made with a wire frame and cut pieces of eighth-inch thick foam sheets faced with colorful metallic foil. It incorporated four distinct symbols into its design, three with a nautical theme: the eight pointed compass rose, an anchor, a visor, and an olive leaf crown. The compass rose used pink foil-faced foam for the main North, South, East and West points overlaid on a smaller piece of white foam trimmed with gold stitching for the intermediate NW, NE, SW, and SE points. The compass rose was central on the headdress and measured 12 inches from point to point. The compass rose was surrounded by an olive leaf crown, made from gold foil-faced foam, and measured about 20 inches in diameter. Superimposed on top of the compass rose and olive leaf crown was an anchor made from silver foiled-faced foam. All of these elements were supported by the wire frame and sat atop a visor made from pink foil-faced foam trimmed with gold stitching.

The Carnevaleseco explained that the compass rose was chosen to symbolize the German immigrants voyage to Brazil on boats and that the anchor and visor were just
general nautical elements that were not specifically tied to the German immigration. The olive leaf crown was explained to not be a nautical element, but rather a symbol of victory that the bateristas hoped to achieve in the parade, since olive leaf crowns were used in the first Olympic Games.

The rest of the costume consisted of a sleeveless shirt, elastic-waist pant, and shoes. The shirt and pant were simply constructed by hand using modern sewing machines from thin shiny pseudo-satin polyester fabric in white and red colors. The shoes were white canvas sewn onto a simple quarter-inch rubber foot bed based on the traditional Espadrille style. The shoes I received for my costume were both constructed for the left foot. The sole was prefabricated but meant to be reversible so a right and left foot shoe could be constructed. It appeared that one of the soles on my shoes was sewn on upside down, or I just happened to receive a mismatched pair.
General Telles constructed 150 costumes for the bateria in 2008. These were distributed mid-day before the parade. A number of individuals lined up to get a costume even though they had not been seen practicing drums with any frequency at rehearsals. Costumes were distributed to individuals based on two factors. Priority was given to those who had demonstrated their commitment to the escola by regularly attending rehearsals and based on their technical and artistic ability of playing a drum. Those who had a relationship with the mestre or mestre’s assistant and had demonstrated their talent in the past, were considered first over those who were unknown to the mestre, or known to not have particularly good drumming skills. In my estimation no more than a total of
90 individuals played with the bateria during the various rehearsals, so at least 60 individuals in the bateria did not rehearse with the bateria, but received a costume. When costumes were distributed there were a number of individuals who wanted to play but were denied the opportunity because of the limited supply of costumes. This limited supply served as a mechanism for the mestre to choose the best drummers for the bateria and exclude those whose talents were not up to par.

The bateria was the only group within the escola that did not have to pay for their costumes. I am not certain if this was due to the service that the bateria provided to the escola, or as a way to attract participants to fill out the ranks. The fact that many of the bateria participants were economically disadvantaged suggests it was a mutually beneficial solution. Regardless, the bateria costumes were the least elaborate of the costumes within the escola, quite possibly to keep expenses at a minimum since no revenue was generated from their sale. Membership in one of the various alas required a costume fee to participate in the ala, and costumes seemed to be priced according to how elaborate they were. Costumes for alas were similarly designed to those of the bateria and used similar materials, but often had more intricate designs and incorporated a greater quantity of thematic elements.

Carros (floats) were the largest structures of the escola parade. They are typically constructed on frames with automobile wheels and have crude steering mechanisms. In addition to the four regular floats used by the escola in 2008, a pseudo-float was built, and instead of rubber wheels it used small four-inch diameter casters. The four regular-sized floats are similar in size to a small-town parade float in the United States, but are non-motorized and are instead human powered. Typically there is one driver hidden away.
under the elaborate canopy and three to five individuals pushing from behind. In Pelotas there are some very low hanging power and communication lines near the entrance of the Sambadromo. Most floats are constructed to pass just beneath these wires, but some are taller and must be constructed in segments so that the top can be removed to pass beneath. General Telles enlisted the aid of a forklift to help with this maneuver on their tallest float, which was staged as the lead float of the parade.

Escola floats, costume accessories, and props are constructed in a warehouse on the outskirts of the city. Floats are made from welded metal frames, wood, and one incorporated electric neon lights powered by an onboard generator. General Telles used a warehouse about two kilometers to the north of the Sambodromo to construct their floats. Around mid-day before the parade, floats had to be pushed through the traffic of the city streets of Pelotas to get to the staging area.
A non-descript warehouse on the outskirts of the city serves as a factory to construct costumes, props, and the floats. Pictured here are some costume accessories for the alas.
In 2008, one float incorporated a historic scene of German immigrants and other peoples of Brazil having a party in front of a small church beside the lagoon. On the front of the float the lyrics, “Tem festa no boqueirão” were displayed, meaning “there is a party by the lagoon.”

Each float presented a scene of the enredo. All floats were decorated with shimmering metallic materials and had costumed individuals placed on cylindrical platforms within the scene. Of the five floats the first had nine persons, the second pseudo-float had just a single person, the third had five persons, while the fourth, and fifth each had seven costumed persons. Individuals were arranged in symmetrical configurations either centered or flanking the sides of the float. The platforms were
elevated five to ten feet above the ground. Platforms toward the front of the float were lower than those in the back, which gave the float and overall wedge shape, so that when viewed from the front each person could be seen. Individuals riding on floats had the largest and heaviest costumes. In some occasions, when the headdress and “wings” of an individual’s costume were too heavy to carry, these items were mounted directly onto the float and supported by a pole placed just behind the individual. When riding on a float it is customary to dance continuously throughout the parade. Some individuals attempted to dance but their mobility was limited due to the enormous size and weight of their costumes.

The only motorized vehicle in the parade was the sound truck, which was used by all five escolas and many other performing groups who use the Sambodromo. This vehicle somewhat resembled a float, given its size, but served the purpose of carrying heavy audio equipment to amplify the harmonia section and lead vocalists. The sound truck had very large speakers mounted eight to twelve feet high to amplify the lyrics and harmonia towards the bateria so that the entire escola could stay together. This sound truck was connected to the Sambodromo sound system by means of a 500-foot long audio cable. Since the Sambodromo was 1000 feet long, the connection to the Sambodromo audio system was placed at the mid-point of the parade route. The furthest distance the sound truck ever traveled away from the center of the Sambodromo was no more than 500 feet, so a 500-foot long cable was all that was needed. This intricate system distributed the sound of the harmonia throughout the parade venue and eliminated any delay and echo effect caused by the vast length of the Sambadromo. Speakers were
situated at approximately 50-foot intervals and mounted about halfway up 40-foot tall utility poles topped with stadium style lights.

To further complicate logistical matters the entire length of the escola parade was greater that the length of the Sambodromo. If the escola had been lined up all at once it would have had a total length well over twice the length of the Sambodromo. Having more participants and floats than can fit into the Sambodromo at one time gives the illusion of an endless stream of participants. A special effort is made to control the pace of the parade so that that the Sambadromo stays filled end-to-end for a majority of the 75-minute performance time allotment. The bateria and harmonia started playing at the commencement of the parade but were positioned to the side of the Sambodromo entrance gate. The bateria did not enter into the Sambodromo until the venue was almost filled from end to end, about 20 minutes into the parade. It took the musicians about 30 minutes to pass through the Sambodromo. When the bateria and harmonia reached the exit of the Sambodromo it moved to the side of the exit gate and continued playing while the rest of the escola passed through and exited the Sambodromo.
The *bateria*, *harmonia* and sound truck wait near the entrance of the Sambodrom as the first float enters the parade route. From this location the musicians play and sing the *samba-enredo* until about half of the escola passes. At this point the musicians will enter the Sambodromo and parade with the escola. Once they reach the other end of the route the musicians will again wait at the side and continue playing as the remainder of the escola parades through the venue.

The specialized roles in the General Telles escola parade include the Comesião de Frente, the Mestre-sala and Porta-bandeira, Carnaval Royalty and Corte Gay Royalty, the Queen of the bateria and her princesses, and various female dancers in costumes dancing on top of and in front of each float and each ala. These individuals have a more exuberant style of dance and burst into a style of dance with very rapid foot movements on occasion. Throughout the parade route there are number of escola members who coordinate various aspects of the parade as it travels through the Sambodromo. These individuals wear special tee shirts. The there is also a camera crew filming the parade, after

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37 Tee shirts have the escola logo and a graphic of the current theme printed on the front and the name of the escola and the individual’s specific position or role printed on the back. These roles include, Acompanhante de destaque, Diretor de Ala, and others.
the parade an edited audio-video version of the parade will be sold for those who want to remember the parade and relive the night of celebrations. Lastly, a dancing janitorial crew follows the escola to sweep up any debris that has fallen off of costumes or floats in an effort to clear the route in preparation for the next escola. The film crew and janitorial crew are not part of the escola, rather part of the event staff working in the Sambodromo.

In 2008 the Escola de Samba General Telles included approximately 800 individuals in its parade. The following list gives a short description of the various components in the order they were arranged in the parade from front to back.

1. The Comesião de Frente was comprised of 10 male dancers who performed a choreographed dance that was synchronized to the samba-enredo cycle.

2. The first float was a large wooden ship painted red with white trim and included a large electric neon sign “General Telles.” This was the largest of all the General Telles floats and had seven individuals dancing atop.

3. The second pseudo-float was a small platform with a single person in costume elevated about eight feet off of the ground. There were three costumed individuals dancing in front of the float.

4. The first ala was comprised of approximately 20 male and female participants all wearing the same costume. The headdress included two African style masks jutting from the shoulders.

5. A single female in costume carrying a flag.

6. The second ala included 30 male and female participants all wearing identical costumes. Each person was wearing a Venetian gondolier style hat, a cape, and a wire

38 It is traditional to place a sign on the first float to identify the escola.
and metallic-faced foam headdress with a large circle and five plumes. The costume colors were white, yellow, green, and red.

7. A group of 60 persons dressed as German immigrants. These participants were descendents of German immigrants and current residents of the city of São Lourenço.

8. The third ala is best described as the “Parliament Ala.” About 30 male and female participants wore matching costumes with white colonial style wigs.

9. Three female dancers in costume preceded the third float. This float represented the scene of the party by the lagoon “Tem festa no boqueirão”. It included seven costumed dancers, a few life-sized papier-mâché characters, and a scale model of a church in São Lourenço.

10. The fourth ala included 20 female participants who wore white and blue satin dresses embellished with floral appliqué. The headdress is best described as silver snowflakes or twinkling stars in the night sky.

11. The fifth ala included 20 females dressed as Baianas. They wore large yellow hoop dresses and spun around as they danced. Just behind the Banianas, the president of the escola was pushed along the side of the parade route in a wheelchair as he was in poor health.

12. Four female costumed dancers preceded the Pelotas Carnaval royalty. The royal court included two princesses, a queen, and a king.

13. The harmonia section was positioned at the central part of the parade, so the sound could carry equally to the front and the back of the group. The sound truck drove on one side while the harmonia section walked alongside, tethered by microphone cords and patch cords. The five vocalists of the harmonia section and the cavaquinho player
wore red pinstripe suits with matching red pinstripe ties, white shirts and red shoes.

The electric guitar player and panderio player wore all black.

14. The bateria followed close behind the harmonia section.

15. The sixth ala consisted of the ladies of the bateria, which included the Queen and Princesses of the bateria, 16 female and four male dancers.

16. The seventh ala was comprised of 30 male and female dancers wearing identical costumes. The headdress was a large ship’s wheel and all members wore a white sailor’s hat.

17. Three female dancers in costume preceded the fourth float.

18. The fourth float had a large yellow flower at the front and the edges were covered with green flower leaves. It also had a number of sails, in metallic silver fabric. There were six terraced platforms atop of which a costumed female stood, danced, and waved to the crowd. One of the females was a child, one of only a few children riding on a float in the parade. Two additional individuals, a male a female, stood at the front of the float, the female was wearing a large headdress.

19. The queen and two princesses of the Corte Gay.

20. The eighth ala had 30 male and female individuals wearing identical costumes. The headdress was a larger than life hat with silver hair and red, yellow, and blue streamers.

21. The Kraval (a German social gathering) included three subsets of actors. This group formed the ninth ala, and presumably consisted of citizens from present day São Lourenço. The first row included five males and five females dressed in traditional German clothing walking in a line perpendicular to the parade route. They were
followed by six male and female pairs dancing a choreographed dance. A second

group of five male and female pairs danced another, and slightly different,

choreographed dance. Women in the last group wore rose-color dresses and carried a

bouquet of flowers inside an overturned straw hat.

22. The tenth ala included about 25 individuals wearing identical costumes. Their

costumes included the black and white keys of the piano keyboard swirling around

participant’s necks as an oversized scarf. White hats had appliqué treble clef symbols.

23. A female costumed dancer carried a flag with the printed words “General Telles”

above a small red heart.

24. Two children as Mestre-sala and Porta-bandeira.

25. The eleventh ala was comprised of 20 children, wearing identical yellow sunshine

costumes.

26. The twelfth ala was comprised of 30 male and female participants wearing identical

costumes that included peacock colors. A single female dancer led the ala. She was
dressed in an oversized costume of the same peacock color and wore a headdress of

peacock feathers.

27. Mestre-sala and Porta-bandeira. (Master of the ceremony and flag bearer)

28. The Velha Guarda. This included about 50 individuals. Women each wore a matching

red and white print sleeveless shirt, red ankle length skirt, red beaded necklace, and a

red flower broach. Men wore a red and white print button up short sleeve shirt, white

pants, with a cream-color fedora trimmed with red ribbon trim.

29. Five female costumed dancers and an “African King” preceded the last float. The

float had seven costumed females and, among other props, a large oversized guitar.
This list illustrates the vast quantity of components and the multiple layers of theme representation. A sense of unity is created by the fact that all escola members in the parade sing the lyrics to the samba-enredo as they casually walk and dance through the Sambodromo.

In 2008 a total of five escolas de samba competed in the Grupo Especial category.\(^3\) The competition started at midnight on February 17, 2008. Each escola was allocated 75 minutes to exhibit their parade and time was kept from the moment the escola entered the Sambodromo. A large digital clock was placed at the center point of the parade route so that all parade participants could keep track of the time. The rate of speed of the parade is controlled so that the escola fills all of the allotted time frame. There was a 10-minute break between each escola parade. The final escola finished just before 7:00 am, well after sunrise. General Telles was awarded second place.

Out of a total score of 160 points the Academia do Samba was awarded Campeã (champion) with 158.3 points and General Telles was awarded Vice-campeã (runner-up) with 157.9 points. Estação Primeira do Areal was awarded third but their score was not published. These three escolas placed in the top three in 2006, 2007, 2008 and 2009. The two other escolas that competed were disqualified because they did not meet minimum requirements in certain categories. The Empress of the North Zone did not have the minimum number of three floats, or the minimum 20 baianas in the Ala of Baianas. The Escola de Samba Ramiro Barcelos only paraded 250 components, but the minimum number required is 400.\(^4\) These last two escolas obviously knew they would not qualify

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as competitors prior to the parade. This evidence shows that there are other reasons in
addition to the competitive aspect, for which escolas participate in the parade. In Pelotas
the Sambodromo is a forum to showcase the arts of the escola in celebration of Carnaval
as well as way to express oneself and celebrate the community.

In respect to General Telles’s second place finish one of the factors that
contributed to the slightly lower score was the fact that the bateria lost track of the pulse
while they in the Sambodromo. This occurred partly due to the acoustics and
amplification system within the escola and partly due to the excitement and exhaustion of
the members of the bateria. At the moment when the bateria had been playing
continuously for about 45 minutes it became very difficult to hear the harmonia. This
occurred about three-quarters of the way into the route. Since the bateria lost track of the
harmonia the two groups diverged. Once the bateria could again hear the harmonia they
had become separated by one beat. The members of the bateria all reacted slightly
differently, which caused a tear in the rhythm. Adjustments between fellow members of
the bateria and adjustments to the harmonia happened in a chaotic manner. It only took a
matter of seconds for the two units to realign but the energy level and excitement of the
escola and the crowd were drastically muted after the event. This event was most likely
detected by the judges and a deduction of points surely resulted. If a judge observes a
fault in the execution of any specific element the judge reduces the score for that
particular category. It seems that faults in execution weigh much more heavily than
subjective aspects of judging the aesthetics or artistic quality of specific components.
Figure 4.5 is a map of the parade venue as found on the city of Pelotas website in the Carnaval 2008 subsection.\textsuperscript{41} Escolas were designated specific zones to congregate and assemble the components prior to the parade and a general area to disassemble afterwards. Narrow rectangular shaded boxes flanking the street inside of the Sambodromo designate seating areas on the map. Some seating areas are general admission stadium-style seating, while others are exclusive box seats covered by canopies. A fence for security and to collect admission fees from the audience surrounds the Sambodromo.

A number of other competitions used this venue as well. These included escolas de samba mirins, blocos burlescóis, blocos infantis, bandas carnavalescas and others.

Escolas de samba mirins are youth versions of an escola de samba. The escolas de samba mirins are allotted a 50 minute time limit and competed from 6:00 pm to midnight just before the escola de samba do grupo especial competition. Blocos burlescóis competed
the night before the escolas, and the bandas carnavalescas competed in the afternoon
following the escola de samba competition.

**Blocos burlescoss**

Blocos burlescoss are an interesting counterpart of the escola tradition. They are
more fully participatory and while certain aspects mirror the escola tradition, others are a
reaction against it. The principal difference is that any person who wants to join in with
the parade is welcome, or at least not discouraged. Some enthusiastic individuals parade
with as many blocos as possible, circling back to the entrance to join the next bloco at the
entrance gate of the parade venue as soon as they exit with the bloco that just finished the
parade. Blocos have the same configuration of bateria and harmonia and follow a parade
format in which judges award points and select a winner. However they are more
celebratory than competitive, even though a system of judging exists.

In some ways blocos are organized similarly to escolas, especially in the way
music is played and created. However, the coordination and organization of an overall
theme is not part of a bloco. Hence the same level of hierarchy leadership is not
necessary. Blocos are named and often have a representative mascot. Bloco Burlesco
Bruxa de Várzea is known for its mascot the witch of the lowland/floodplain.\(^4^2\) In Bruxa
de Várzea’s parade the central figure is an oversized witch costume worn on the
shoulders on one of the bloco members.

Bloco floats are in the form of flat bed trucks or farm tractors pulling wagons.
Often times these floats are overfilled with individuals beyond a reasonable capacity.

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\(^{42}\) The geographical area surrounding Pelotas is very low with lagoons and rivers that flow from both ends
to the sea. Due to this geographical feature there are many rice fields.
Many floats follow a theme of their own with props and collaborative group costumes, but there is not necessarily thematic continuity between the floats and all aspects within a bloco. Blocos have a membership system and it appears that these are the individuals riding on top of the floats. Individuals from the community join the bloco by dancing and parading in the street between and surrounding the floats. That is unless their costume or other relationship extends an invitation to climb aboard a float, or if s/he climbs aboard uninvited. With the exception of the group costumes that share a theme, the majority of the costumes are individualized, self-expressive and character based. Costumes include: men dressed as women, superheroes, fire-breathing devils, witches, and other character-based costumes typical of Halloween in the United States.

The atmosphere of the parade is more party-like, more chaotic, grittier, and at times dangerous. Participants openly consumed alcohol in the bloco parades and it is served in the viewing areas. This is in contrast to the escola parades where alcohol is served and consumed by the audience, but not openly consumed by escola members during the parade. During one of the bloco parades a fistfight broke out, causing the parade to disperse. The parade route is narrow and fenced on both sides. The stampede caused parade participants to be pushed up against a fence, which toppled over. The fence needed serious repairs and caused a delay before the next bloco was allowed to parade. There were some minor injuries and some people were trampled in the chaos that ensued.

Some of the baterias of the blocos used instruments borrowed from escolas. Bloco Burlesco Linguarudas da Várzea used the easily identified red and white surdos from the Escola de Samba General Telles and presumably also used the escolas’ repiniques, tarols, and chocolos. The provenance of these latter instruments is more difficult to determine,
as they are not all marked with specific colors. I recognized many of the bateristas in the bateria for the Bloco Burlesco Linguarudas da Várzea as members of the bateria for the Escola de Samba General Telles as well.

A sound truck, similarly outfitted like the sound truck used for the escola de samba parade, is used for the blocos parade. Besides the color and vintage of the two trucks – the escola truck was silver with dark red stripes while the bloco truck is dark red – they are essentially identical. A principal difference between the escolas and blocos is the inclusion of brass band instruments, like trumpet, trombone, and saxophone in blocos. These instruments are not found in escolas in Pelotas. The last minor difference of significance was the inclusion of a reco-reco by one drummer in a bloco. This instrument was not used, to my knowledge, by any escola during the parade in Pelotas in 2008.

Bloco parades are a reaction against the controlled parade environment of the escolas. Even though they exist within the same venue the experience for both the audience and the participants is dramatically different. Bloco parades occur the night before the escola parades. Some in the community feel that the bloco parades are dangerous and crazy and choose to avoid the chaos, but diligently attend the escola parades. Others just enjoy Carnaval celebrations in all their forms and attend the various events night after night.

Escolas de samba mirans, blocos infantils, and bandas carnavalescas

In Pelotas there are special escolas whose membership is comprised entirely of children. These are known as escolas de samba mirans. They also parade but on a smaller scale than the adult escolas, although the costumes and components are just as extravagant. Blocos infantils are child versions of Blocos burlescos and follow a similar
structure but have a less chaotic atmosphere. These youth counterparts to their respective tradition parade in the Sambodromo before the adult parades.

Bandas carnavalescas include some elements similar to escolas, like extravagant costumes and choreographed dance routines, but also include masses of individuals in regular street clothes. To parade with a Bandas carnavalescas you must wear the affiliating tee shirt of the group. These parades are less chaotic than the bloco parades. In 2008 they occurred the day after the escola parades in Pelotas.

**Other Carnaval Parades and events in Pelotas Brazil**

The local newspaper in Pelotas, Brazil has taken the lead to revive a more historic form of Carnaval street parade. The event occurs at night, but is performed in the central part of the downtown area, rather than at the Sambodromo, which is located away from the city center. Small bands of six to twelve musicians sing older style samba tunes while playing instruments as they parade down the street. These music groups are known as conjuntos vocais, and are typically found in bars and other small-scale venues in Pelotas.

On the night of the parade, these groups brought their music into the streets. Musicians in these groups played un-amplified acoustic string instruments like banjo, guitar, and cavaquinho, as well as percussion instruments. Surdo, tan-tan, timbal, rebolo, tan-tan, cuica, panderio, tamborim, shakere, afuche cabasa, and âgogo were all represented. Not all eleven percussion instruments types were used in each group and groups did not include more that one of any given percussion instrument type. A typical section included four to seven of these percussion instruments: there was a representative of a bass instrument like surdo or tan-tan, a mid-range drum like a rebolo or timbal, a cuica, a panderio, and a tamborim. Some bands also included a shakere, or afuche cabasa,
or âgogo that is played by a string player or singer. In 2008 this event occurred in the late night and early morning of February 4/5, 2008, the traditional night of Carnaval based on the liturgical calendar.

This parade is also a reaction against the modern escola parade, and it purports a sense of nostalgia. It is more intimate and the audience watches and interacts with the musicians in the street, which is not allowed in the escola parade. A fence also surrounds the parade route and admission is required. However, as musicians exit the route they continue to play music in the street and they head home or back to their vehicles.

Also of significance to the general culture surrounding Carnaval in Pelotas are a number of costume ball and “beauty pageant” type events that occur in the weeks prior to the Carnaval parades. These events take place indoors in the late evening and have a sense of sophistication and elegance.

In 2012 Pelotas celebrated its bicentennial anniversary of Carnaval. According to the city’s website, Carnaval has a rich history in Pelotas:

“In the 60’s, 70’s, and 80’s Pelotas was projected on the national stage as the third best Carnaval in Brazil. Tourists from various regions of Brazil and the River Plate countries came to town ready to enjoy all the fun, revelry and culture that the city offered. Currently, an average of 100,000 people participate in the five nights of Carnaval. The feast of Pelotas differs from other cities of the state for being rambunctious, joyful and spontaneous fun. Carnaval brings together many communities, generates jobs and spurs economic activity through the circulation and distribution of wealth, especially in those social segments that are
normally outside the productive chain of the municipality like artisans, seamstresses, musicians, artists, and workshop carpenters, among many other professions.

The intent of the city of Pelotas is to ensure popular participation and a democratized Carnaval, which values local expressions, manifested by Escolas de Samba, Escolas de Samba Mirins, Blocos Infantils, Blocos Burlescos, and Bandas Carnavalescos. Besides, the government is responsible for the promotion and dissemination of economic and cultural development for the ‘most popular street party of the South.’ In this regard, vocation, creativity, willingness and commitment are not lacking.

Revitalization of the Carnaval in Pelotas is therefore an assumption of identity both inherited and built, of which [citizens of Pelotas] should be proud, and which will enable Pelotas and Rio Grande do Sul to return to be among the people who perform the most authentic street Carnavals in the country.43

**Umbanda Iemanjá and Catholic Iemanja**

Umbanda is an Afro-Brazilian religious-spiritual movement practiced throughout Brazil and in the neighboring countries of Uruguay and Argentina. There are small factions throughout the world, some even in the United States. Umbanda Iemanjá is a religious ceremony for the Orixa Iemanjá. In 2008 an Umbanda ceremony was held the night of February 1 and into the morning of February 2. Catholic churches also celebrated

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the saint Iemanja with special ceremonies in the afternoon of February 2. Both religious
groups recognize Iemanjá as a water deity, mother of the sea. While not a regular part of
Carnaval celebrations, in 2008 the liturgical calendar forced an intersection of the
Iemanjá celebrations with Carnaval celebrations throughout Brazil.

The Umbanda Iemanjá ritual was celebrated in a grove of trees adjacent to the
beach, just North of the western Pelotas suburb Laranjal. The ritual was quite different
from the mainstream culture I witnessed in Pelotas. Practitioners of the ritual activities
included priests, drummers, and dancers. Others were gathered around observing the
ritual. The activities of the ritual were not set up on a stage, but rather in pods throughout
the natural landscape. Some individual practitioners were engaging in spiritual trance
through a spinning dance. Drummers played ritual drums and ritualistic rhythmic drum
patterns in an effort to call down certain Orixas to possess those engaged in spiritual
trance. Groups of practitioners formed circles around those inviting possession from an
Orixá. These groups would chant and sing as part of the ritual. Most of the participants
engaged in the ritual were of African heritage and descent, but other mixed-ethnicity
individuals and some white individuals were also practicing in the ritual.

Catholic Iemanja celebrations took place the following afternoon. They included a
feast and social gathering open to all persons at a number of locations throughout the city.
Many of the rituals and rites included offerings to Iemanja at shires and took place in, on,
or near the water. At one festival a boat with a statue of Iemanja was carried up the steps
of a church and blessed before it was released into the ocean. Soaps, cosmetics, candles,
and many other types of offerings for Iemanja were placed in the boat.
The Calendar of Carnaval

In 2008 Easter was celebrated at the second earliest possible date in the Gregorian calendar. This rare occurrence of an extremely early Easter set February 6, 2008 as Ash Wednesday. Carnaval is typically celebrated before Ash Wednesday. In 2008 Carnaval in Rio de Janerio was celebrated normally on the four days before Ash Wednesday, February 2, 3, 4, 5. Carnaval in Pelotas, typically follows the same schedule as Carnaval in Rio, but in 2008 deviated from tradition. Pelotas celebrated Carnaval at an altered time of February 14, 15, 16, 17. The escola de samba parade competition was held on Saturday February 16 and into the morning of Sunday the 17th. Escolas de samba mirans started at 6:00 pm on the 16th and escolas de samba grupo especials began at midnight on the 17th.

The primary reason the dates of the Sambodromo parades in Pelotas (Carnaval) were altered was because they intersected with the Umbanda Iemanjá and Catholic Iemanja. Many communities throughout Brazil were faced with the same dilemma, some chose to stay the course, while others made accommodations. Since Carnaval is a variable date holiday which typically occurs in mid to late February, and Iemanjá ceremonies are held on a fixed date, it made sense for Pelotas and other communities to move Carnaval parades to a later set of dates. The 16-17 was a weekend so it made sense to pick dates that concluded on the weekend since businesses would already be closed. During the four days of Carnaval all non-essential services shut down and businesses close. Since Carnaval in Rio was held on February 2th through 5th a citywide holiday had already occurred in Pelotas. In Pelotas, a smaller scale shut down of services and
businesses also occurred from February 14 to 17, for the local Carnaval parades, but there were fewer impacts since most businesses shut down on the weekend anyway.

This altered date of the Carnaval parades was sanctioned to accommodate individuals wishing to participate in both ceremonies. A number of individuals who perform in the Carnaval parades also took part in the Umbanda Iemanjá ritual and/or the Catholic Iemanjá.

The later date of the Carnaval parades essentially extended and doubled the amount of celebration days. The revived historic street Carnaval promoted by the local newspaper in Pelotas, as discussed earlier, occurred on the official Carnaval dates of the night and morning of February 4/5. Carnaval enthusiasts often watch televised broadcasts of Carnaval in Rio, Recife, Pernambuco, and other cosmopolitan centers of Brazil. This altered date of Carnaval in Pelotas offered a rare opportunity for those who usually have to choose between watching Carnaval live on television and attending the local escola parade competition in Pelotas, an opportunity to do both. Lastly, traveling to cosmopolitan centers to partake in Carnaval is another option for residents of Pelotas. This is often a dream of a poorer person and can be a regular occurrence for those who either have the financial means, or whose own personal aesthetical preferences prefer the cosmopolitan style Carnaval over the local tradition.
PART II:

PURPOSE, BENEFITS, AND CHALLENGES OF DEVELOPING A CURRICULUM
FOR STUDYING THE CULTURE AND PERFORMING THE MUSIC OF AN
ESCOLA DE SAMBA IN A NORTH AMERICAN UNIVERSITY SETTING
CHAPTER 5
PERFORMING MUSIC FROM ANOTHER SOCIETY

The performance of music from another society requires a carefully crafted series of experiences so that non-native performers can gain both an understanding of culturally specific performance aesthetics and training in performance techniques. In the classroom, or other performance preparation venues, these experiences are directed by a curriculum. When developing a performance curriculum for any entho- or world music ensemble one must take many aspects into consideration. The ensemble leader(s) must find the appropriate balance between societal background information, teaching and learning methodologies, and the musical aptitude of the non-native performers, in an effort to achieve the anticipated outcome or goal of the project. An anticipation of participants’ music-performance aptitude is specifically critical. Non-native performers, just as native performers, will each bring a varying level of musical aptitude in reference to their native society versus the society of study.

I, as the researcher, play an important role in the transmission process. I feel it is appropriate to identify my background and credentials. I am a classically trained musician in the western tradition that specializes in percussion performance and education, with foreign research and performance credentials limited to a two-month period in Pelotas, Brazil. While in Pelotas, I studied and engaged in a variety of music-making opportunities and spent a considerable amount of time rehearsing with and studying the Escola de Samba General Telles. Additionally, my past personal experiences in learning and studying the music of other societies, and the challenges and confusions/questions that resulted, serve as the motivating force behind this project.
The first aspect of consideration is the foreign society as subject matter. Since the music of a society is intimately linked to the society as a whole, what level of social study is necessary in order to have a meaningful and relevant musical experience? In a university level music-performance-based course the ensemble leader must determine what music and non-musical aspects shall be included. It is unrealistic, if not chauvinistic or imperialistic, to suggest that a small group of beginning student-musicians, under the leadership of a single teacher, would be able to sufficiently master the entire musical tradition of a foreign society by reconstructing an instance of a specific music tradition in the relatively brief period of a 10 to 16-week course. In the example of an escola de samba, one must not forget that it takes an organized Brazilian community of thousands of individuals, working throughout an entire year, to develop and realize the components of the escola parade; and that each individual within the group brings his or her own cultural perspective and knowledge base to the table under the duality of a coordinated leadership of the artistic and aesthetic design side, as well as the business administration side.

In the classroom certain elements of any society will necessarily have to be excluded or adapted due to cultural, logistical, or budgetary means. One cultural aspect of an escola de samba that explicitly represents this challenge is the consumption of alcohol by individuals under 21 years of age. Drinking alcohol is a prevalent aspect of the escola de samba rehearsal and parade, as well as one of collegiate life at many North American universities. This is culturally tolerated in the escola, since the minors are in a relatively safe environment surrounded by others looking out for their well-being. However, university lawyers would find it difficult to defend a professor who included such
activities as part of a curriculum in any academic course. Other elements, which may be
critical to a successful endeavor in an academic ensemble, may also have to be adapted
beyond what a cultural insider may consider acceptable. A general example of this would
be performing the music of another culture in a university music hall rather than a
culturally appropriate venue.

The second aspect to consider is the transmission methodology, i.e. the “Three
Archetypes of Ensemble Teacher” as posited by Ricardo Trimillos. “… there are three
major categories of instructor at the American university: the culture bearer (indigenous
artist), the ethnomusicologist, and the foreign practitioner.” In a footnote on the matter he
explains that there are other variants, “…native ethnomusicologist, the foreign performer
who later becomes an ethnomusicologist, or the foreign performer ethnomusicologist
resident abroad who occasionally teaches at an American university”.

In this project the assumed transmission methodology is that of the
ethnomusicologist. To supplement the ethnomusicologist’s perspective, and provided a
direct link to the social group of study, I propose that carefully captured and edited audio-
video recordings can serve as a visual aid to students in order to provide a synthetic first-
hand account of the music and social environment of the performance tradition. This
resource reduces, but does not eliminate, questions of authenticity that naturally occur in
any attempt of transmitting a new musical style to either a foreign or native audience. It
also serves to help to offset the natural limitations of a single individual as cultural
transmitter, regardless of the individual’s involvement and connection to the culture of
study. Through these means one can more accurately transmit the variety and diversity of

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44 Trimillos, Ricardo D. “Subject, Object, and the Ethnomusicology Ensemble,” in Performing
Ethnomusicology: Teaching and Representation in World Music Ensembles, ed. Ted Solís, (Berkley, Ca:
musical techniques used by the Escola de Samba General Telles. The audio-video recording also serves to counter the teacher’s (in this case my own) cultural biases and failures of memory, and it keeps the tradition grounded and less influenced by later creative adaptations of specific features. All of this said, music performance traditions cannot be boxed into neat 60-minute videos. These audio-visual recordings must be understood and contextualized as a snapshot of a specific subgroup of a specific society during a specific time period. Synthesizing these audio-video recordings with the guidance of a knowledgeable instructor adds an essential element of cultural context that until recently was not technologically feasible on such a small scale and limited budget.

We must also be sensitive to the cultural wishes of those being videotaped and understand that the presence of a video camera often changes a person’s behavior. In this particular case there is less of a concern of altered behaviors due to the presence of a video camera. The leadership of the Escola de Samba General Telles gave permission for me to capture video footage of rehearsals and their parade. Escola parades are regularly recorded for broadcast and nostalgic purposes. Escola rehearsals are also recorded, a relatively recent phenomenon for General Telles, as a way to promote the escola and distribute the samba-enredo via YouTube and other social media sites.

The third aspect to consider when developing a curriculum is the general background of the students enrolled in the course, the diversity of their views and their musical competencies. Ethno- and world music ensembles attract many participants, each with their own educational agenda. While a class could include any person from the student body, typically there are three types of students. Some students may fit the description of more than one type. The first type of student is one who has an interest in
the specific musical tradition, and/or possibly a tie to the society via their own heritage, but has little if any formal musical training. The second type is the student-musician with a conservatory based musical background (band, orchestra, and/or private studio-instruction) with a general interest in the specific society and a desire to explore another society vis-à-vis its music. The third type of student-musician is one who wants to develop their music performance skills as they relate to their own primary instrument and the instrument types found within the foreign tradition.

This project will be designed to accommodate all three types of students. In theory this will create a learning environment with a diversity of musical aptitudes, which parallels the mix of musical aptitudes found in the Escola de Samba General Telles. For music performance majors it is important to realize that both popular and academic strains of music are increasingly becoming cross-cultural and performers are expected to deliver appropriate musical ability based on both the expectations of consumers of popular music and composers of western art music. This is specifically problematic for the field of percussion performance, since the study of percussion includes the study of numerous percussion instruments from a variety of societies, which over time have been absorbed into the western classical tradition. Ethnomusicological studies do not often address the mechanics and specifics of performing the music of another society, rather they tend to be more anthropological and focus on as many musical aspects as non-musical aspects. Current resources for studying other musical styles that are targeted to the field of music performance focus on the mechanics of playing the rhythms, melodies, and harmonies of other societies. Attempts to contextualize the music within the framework of the society are either non-existent, or
lacking in detail. These books do not necessarily claim to be academic sources but are often part of the course material for students studying a variety of musical styles as they relate to Afro-Cuban and Afro-Brazilian percussion instruments. The major shortcoming is that these methodology books do not explain ideas of performance from the perspective of the foreign society but rather approach these ideas from the perspective of the western conservatory. The use of a methodology book is itself a conservatory methodology, which is not necessarily part of other music traditions. Since method books are authoritative resources in the conservatory methodology the use of them creates a scenario that is misleading at best. While not all teachers share the views described above, there are a number who recognize the dichotomy of book learning versus non-book learning as it relates to particular instrument types depending on the instruments’ heritage. A teacher who finds this dichotomy relevant might state something to the student similar to, “They [those of the other society] don’t use printed music in the society that plays this style of music.” This statement is a good start. But if the lesson continues in its entirety with printed-music based learning and conservatory methodologies, including isolated practice-room practice working towards technical perfection, then the teacher and student are missing the cue.

If printed music is not part of the tradition of study then does it have a place in the classroom? I advocate that if the purpose of studying the foreign tradition is to encounter concepts that are foreign to the student then those differences should be embraced and used to further both the understanding of one’s own tradition and the foreign tradition under study.
The example of printed music versus non-printed music in relation to an instrument or tradition is only used as an example of teaching methodologies in the western conservatory. I am not attempting to classify all instruments or traditions as belonging to one of these two groups exclusively. However, the existence of or lack of printed music can be used as an indicator of social function or social view of the music itself.

As a graduate student at the University of Illinois I often had the privilege of working with ambitious student composers. Often these composers were intrigued by the aural spectrum found in the percussion department. On one memorable occasion a composer wanted to include a tabla drum into a piece he was writing that he had asked me to perform. He inquired about traditional techniques of playing the tabla. As a performer I relished in the opportunity to play a tabla and add the sound to my arsenal of instruments, as it is not currently part of the standard percussion instruments of study at a North American university. As a realist I imagined the logistical difficulties and limitations that would be created by including the instrument in a work intended for performance by a group of conservatory trained musicians. At the time, I had a mild interest in North Indian Music and a general respect for the tabla drumming tradition. I cautioned the composer to consider the ramifications of including the instrument in his composition. I asked him to consider the simple fact that other percussionists may not have the instrument at their disposal and even if they did it was less likely that they would have much, if any, expertise in playing it in a traditional way. Further I felt I had to play the role of cultural ambassador. Given the rich history and dedication that tabla players invest in learning their tradition I found the idea of a student or professional
percussionist (untrained in playing the tabla) in a conservatory attempting to play a tabla a disrespectful act, and cringed at the composer’s suggestion of using a stick or mallet on an instrument traditionally played with the hands. The student composer, just as many western classical composers before, was intrigued by the drum and its background but was mostly interested in the tonal aspects. He was unfamiliar with traditional performance techniques, and the fact that a typically trained percussionist in the western classical tradition did not have a basic skill set in playing tabla that is needed to create the diversity of sounds that can be derived from the instrument.

After further reflection, I realized that the student composer’s proposition had removed the tabla so far from its cultural context that it was no longer really a tabla, rather for him it had taken the identity of a really cool sounding drum. Similarly this is the case of other ethnic percussion instruments that have been westernized. By westernized I mean that the instrument’s design and sound is borrowed or imported from a foreign society, but the playing techniques are adapted to fit the rules and aesthetics of the western conservatory tradition. The examples that come to mind are those of tam-tam, gong, tambourine, castanets, congas, bongos, Guatemalan marimba, military drum, and many others.

This viewpoint can be exemplified by the use of a tam-tam in the modern day orchestra. I personally do not have the same reaction or personal reservations of cultural encroachment as I did with the tabla, since I consider that the tam-tam is an established part of the orchestral tradition that was aesthetically “borrowed” from East and Southeast Asia in the 19th century. As a percussionist I frequently encounter a tam-tam; it is part of my culture and the culture of many conservatory-trained percussionists. This differs from
the majority of individuals within my own society. For myself and others within my subculture, the frequency in which we encounter the tam-tam somewhat masks the instrument’s ethnic heritage because its existence within the subculture of conservatory trained percussionists makes it part of our culture as well.

The use of a tam-tam by a 19th century orchestral composer may have been used to create an “oriental” sound. Certainly composers continue to use this compositional device but other composers just as validly use the instrument for its unique sonic qualities without intention to reference its tradition. In the second case of using the instrument for its unique sonic qualities, the time that has elapsed since the tam-tam was first introduced to the symphony orchestra serves to disconnect the tam-tam from its original ethnic heritage. Further, and regardless of the composer’s intent, the inclusion of a tam-tam in an orchestral piece often causes some audience members to make a connection to the society from which it was derived, while others do not make this connection, at least not in a conscious manner. The audience perception case is also a function of time. I theorize that as the tam-tam continues to be included as part of the orchestra it will become generally more disconnected from its original ethnic heritage as it is perceived by those belonging to the conservatory culture and those who listen to music that includes the instrument in a way that does not intentionally reference its ethnic heritage. For both the conservatory culture and the cultural group that listens to music that includes the tam-tam without reference to its heritage, these groups will continue to disassociate the instrument from its original ethnic heritage, unless other social forces cause a new connection or realignment of viewpoint.
Why then would someone like myself have such a dramatically different reaction to the inclusion of a tam-tam in the western conservatory music literature versus the inclusion of a tabla? The elapse of time and the frequency of encounter are two differentiating factors. Had the tam-tam been as relatively exotic to me as the tabla, I probably would have had a similar reaction. This leads to another question that needs to be addressed, “Does the modern conservatory have an obligation to educate and differentiate between instruments that have been borrowed from other societies, and if so to what extent?” The answer depends on the intent of the music conservatory. Those that see value in conserving music traditions that fall outside of the traditional bounds of the western music conservatory tradition will make efforts, while those that align with the tradition values of the music conservatory will continue with the status-quo.

To come back to the escola de samba tradition one might ask, “What separates a small Brazilian surdo from a large drum-set-style floor tom?” While the physical appearance and sound quality are similar, the differences in function within the culture they exist are many. A floor tom is used on a drum set, has legs, is one of many instruments played by a single person, usually only one floor tom is used within a performance, and it functions as both a rhythmic and melodic instrument. A surdo, on the other hand, is usually carried by a strap, played with a mallet, in the escola de samba multiple surdos are used by multiple drummers, and the surdo also functions rhythmically and melodically but in a different way than that of a floor tom.

In the conservatory performance and learning environment substitutions of conservatory percussion instruments for the traditional form of the instrument is common, especially when the sonic properties of the instruments are similar. This has
occurred as a result of utility and/or as a cost saving measure. Instrument substitutions can allow music traditions to blend together. The use of floor toms mounted on legs and used as surdos in a samba drumming ensemble performance creates a dramatically different learning and performance environment. In the learning environment a floor tom on legs changes the portability of the instrument and relinquishes the drummer of the burden of carrying the heavy weight of the drum. A participant would still be able to dance but the dance would be affected by lack of a drum fixed to the body. In the performance environment the visual experience of the audience would be similarly altered by how the performers interact with the instruments and in the way that instruments were carried into and out of the performance venue. These types of issues and other related issues will be addressed in Chapter 6.

Lastly, in regards to curriculum development, I argue that the most important aspect of designing a curriculum is to consider the desired outcome. Far too often comes an expectation of presentational performance, when a participatory performance is more suitable.\textsuperscript{45} Presentational performance is the music conservatory sense of performance: on a stage with performers seated or standing, facing a quiet and engaged seated audience. These cultural expectations of performance (the expectations of students and faculty of the conservatory culture) must not override the goal of the ethno- or world music ensemble. The term “study-group” as used by Trimillos (Solís, 2004) is appropriate for this context. In some cases a performance is a natural outcome of an ethno- or world music study-group. In other cases the drive towards presentational performance hijacks the underlying purpose of studying the foreign tradition in the first place. This is

compounded by the limitations imposed by the collegiate semester system and the constant turnover of participants, which creates a perpetual cycle of beginning-level student musicians. One must consider the limitation of classroom instruction time in relation to the quantity of time necessary to prepare a suitable presentation. An entire semester spent attempting to pull together a mediocre and amateur performance does little justice to the tradition, especially if classroom time does not include much, if any, cultural context in which case the cultural learning is compromised for both the student and the performance audience.

Here one must consider the ramifications that this creates in presenting a musical tradition to an unknowing audience who is pre-conditioned to view the staged performer as expert in the artistic field. The average level of skill achieved in a semester-long world music course could be compared to that of an elementary or middle school aged student exploring his or her own musical tradition through group performance for the first time. Imagine a fourth grade class performing Beethoven’s Ode to Joy theme on hyper-color plastic recorders. Now imagine that being presented as a representation of the western classical music tradition. Beethoven’s Ode to Joy theme forms an essential element of grade school music curriculum in the United States, and while it is evocative of the climax of Beethoven’s Ninth Symphony, it would be unfortunate if it was the only representation presented to a group of extraterrestrial aliens who had ventured to earth to study European classical music. To extend this scenario to absurdity, now imagine Inuit children performing the same Ode to Joy theme for an audience of their parents, led by a teacher who is originally from South Korea who once studied violin in a Russian boarding school and is now teaching all school subjects in a one-room school house in
northern Alaska. While the two cohorts differ in age, and presumably aptitude, this latter example is akin to a university student attempting to learn a foreign music tradition under the direction of a cultural outsider with limited cultural experience. Both groups presumably have limited resources and a razor-thin cultural window from which to study. In these examples, the teacher bears a great responsibility for creating an appropriate classroom environment and curriculum that serve the interests of both the students and the music tradition the curriculum is derived from and intended to represent.

**The challenge: deciding what to include in a study-group performance curriculum**

The sheer quantity of topics of discussion and relevant objects like instruments, clothing styles, cuisine, and other aspects of the society that can be included and shared within a study-group curriculum are more than can reasonably be included in a semester long class. The ensemble leader must hone in on the specific elements that will aid in shaping the desired outcome of the study-group. A thorough review of all cultural elements must be conducted and elements must be classified as those that are possible and those that are impossible to incorporate into the music conservatory environment, given limitations of space, budget, or conservatory policies that contradict with the social behaviors of the music tradition of study (i.e. underage drinking). A number of questions should be raised. For instance, if the cultural aspect cannot be incorporated into a performance, is it still worthy of discussion in the classroom? If it can be incorporated into a performance is its inclusion beneficial or necessary for the study-group or the edification of the audience?

The educational needs and goals of the study-group should also be addressed. One of the primary purposes of this project is to investigate how and why the teaching and
learning of the music of other societies is valuable. Another purpose is to develop methodologies for teaching music performance based cultural studies courses, specifically for the Escola de Samba General Telles. A balance between cultural exposure and cultural competency is needed in any study-group curriculum. Cultural exposure consists of lectures, readings, and watching others of the society perform their musical craft. Cultural competency is the act of learning and practicing through physically engaging in the act of playing a musical instrument(s), singing or dancing in the style of another culture. The development of a master curriculum, one that encompasses more information and resources than can possibly be covered in a single semester course and one that includes a range of basic to advanced concepts, is essential. This master curriculum allows flexibility in the delivery of the subject matter based on student needs and aptitude.

To understand this issue of a master curriculum let us imagine a math class where the teacher is not fully aware of the capabilities and pre-existing knowledge of his or her students. If the teacher only prepares lectures and course materials for addition and subtraction, and then discovers in the first lecture that the students are fully competent in addition and subtraction but do not understand algebra, the teacher should be flexible and adapt to the students’ needs. Conversely, if the students in a calculus class arrive to the first lecture without preexisting knowledge of algebra, a teacher will find it difficult to engage students in basic concepts of calculus. While this scenario is unlikely in a university math department, due to prerequisite requirements and a codified progressive curriculum for mathematics that begins in early childhood, a parallel situation is very
likely to occur in an ethno- or world music ensemble, with the added complexity that each student will be at a different and distinct level along the spectrum.

When creating a curriculum for a samba drumming ensemble one must consider the background of the study-group participants. Will the study-group be populated with ethnomusicology graduate students who have encountered the cultural other on a variety of occasions and through this prior exposure are more easily able to push aside their assumptions and preconceptions, but have little experience in the physical techniques of drumming? Or will the ensemble be populated by undergraduate students who are well versed in playing in a North American marching band drum line but have little or no experience with studying the music of another society? And further, has the limited exposure of the latter cohort preconditioned the students to view drumming patterns of other societies as single- or two-measure drum set grooves as published on marketing posters that are distributed as “educational materials” for music classrooms? An example being the Vic Firth poster “Tommy Igoe’s Groove Essentials 2.0,” or other similar posters created by other drum and drum paraphernalia manufacturers in the United States?

We should anticipate that the classroom will have a healthy mix of students representing a variety of interests and aptitudes. The students’ background will be different from the two above examples but they will be just as equally specific and diverse. While this may appear on the surface to present a challenge, it is a reflection of individualism, which is part of any society. Cultural viewpoints of individualism differ. Some celebrate the uniqueness of the individual and the individualized creative process, while others embrace unity and togetherness. However, most are a blend of these

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46 I would consider these kinds of resources as my primary source of world music cultural exposure in middle and high school jazz band.
attitudes. All said, the diversity of background must be taken into consideration when developing any curriculum.

Given these assumptions there are two main types of curricula that can be developed out of the source material from the ethnography in this project. The first curriculum could address a general interest study-group including a mix of percussion majors, other music department students, and non-music majors from the university body with/or without pre-existing musical performance experience. A second curriculum could be designed for a more specific study-group, percussion performance majors. The needs and goals of each study-group share many of the same concepts, but in the more specific curriculum for the second group, more technically advanced performance concepts can and should be included. A typical university will most likely not support two separate courses. If the instructor is also the percussion studio faculty, advanced percussion performance concepts could be discussed in another forum with percussion majors and general concepts can be addressed to all in the class.

Elements essential in the curriculum for the general interest study-group include both cultural exposure elements and cultural competency elements. In the category of cultural exposure the first set of elements should include background information. This would take the form of written resources, including the ethnography in this project and similar ethnographies, and a visit to specific web resources regarding the current Carnaval traditions in Pelotas and other cities within Brazil.47 Second, exposure to the Escola de Samba General Telles via the audio-video resources created for this project and carefully selected results from YouTube searches for “General Telles” would provide

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substantial and up-to-date resources. The third set of exposure elements include live
demonstrations of instrument types and playing techniques found in the escola. To tackle
cultural competency students must have an opportunity for hands-on exposure to practice
playing techniques. Once basic skills are mastered, the group can then decide on possible
performance options. In a university setting a presentational performance in the Carnaval
parade style is unlikely, but the act of discussing how the group might go about it would
bring the issues to the forefront. A participatory performance built on the music making
activities in the General Telles rehearsal environment would be a more achievable and
meaningful goal. It would cause students to compare and contrast the ideas of rehearsal
as a means to an end of presentational performance (as is the traditional case in the
conservatory) versus the idea of the rehearsal as a social event in which members of the
society observe and participate as they choose (as is the case of the General Telles
rehearsal).

The more specialized study-group of percussion performance majors could take
the discussion farther and discuss incorporating music elements of samba drumming into
other forms of percussion performance. One reason for a percussion performance major
to study samba drumming would be to aid the student in developing a sense of groove. A
discussion of how the groove is created in an escola, its purpose, and a comparison to
other forms of music can help the student begin to understand the components,
complexities, and ways to create and manipulate a groove, samba or otherwise. All too
often percussion students in the North American conservatory conceive of a samba
groove as a challenging and complex coordination pattern to be performed on the drum
set. Marching band drum line aesthetics of precision and a rigid grid of sixteenth-note
subdivisions influence these false conceptions further. For the specialized study-group of percussion performance majors it is essential to discuss these cultural conceptions and address the drastic difference between the musical approach of their own society and the approach of the Escola de Samba General Telles. This comparison should serve to spark new critical thinking skills that can be applied to drumming patterns found in other societies.

For this project the curriculum I have developed will serve both the interests of percussion majors and students with a general interest in the music of other societies. Certain cultural elements will not necessarily be needed to engage in the music making process and create a successful participatory performance. If the curriculum were designed to serve a different cohort of students, say theatre majors and/or students with an interest in pageantry, the curriculum would necessarily include and be centered on elements that may be excluded from this curriculum for the music student cohort.

Drumming, dancing, and singing are all activities that bateristas engage in while playing in an escola de samba and are necessary elements to be included in the curriculum. Other activities like music composition, conceptual design, and theme design are reserved for the artistic leadership of the escola but are deserving of the attention of the music student study-group. Elements such as costumes and floats present challenges for the music student study-group and are not feasible to incorporate into a performance. Lastly the playing of guitar-type instruments invokes special challenges for bateristas who do not have the necessary skill set. Here the study group could invite or include one or more guitar or mandolin players who have an interest in the escola de samba tradition.
Cultural exposure and competency in escola drumming is the main focus of this project. The ethnography addresses drums types and techniques in detail and will be a large component of any study-group curriculum. The diversity of aptitude within an escola bateria dovetails nicely with the anticipated aptitude of the study-group. The least experienced participants will easily be able to play the chocolo, Surdo Part 1, and Surdo Part 2 by the end of the first session. While the basic Surdo 1 and Surdo 2 parts are simple, the diversity of playing techniques and personal style variations allow opportunities for study-group participants to begin learning how to operate within the stylistic parameters of an escola bateria soon after learning the basics. Other drum parts, like those of the repinique and tarol, are more complex and will provide a formidable challenge to study-group participants that come to the group with preexisting drumming skills. The tamborim part will certainly be the most challenging. Participants interested in playing this part will need to invest significant time to develop their technique.

Dancing, aside from the music, is quite possibly the most well know aspect of samba in general. There are not separate terms for samba-music or samba-dancing, it is just known as samba. The flashy and exhibitionistic style of both men and women is what often comes to mind when cultural outsiders and insiders think about samba dance. Only certain persons within the escola and society at large engage in this style of dancing, and only engage for brief periods. Each person within an escola has a style of movement or dance that mimics the behavior of his or her character and function. Persons within the bateria conform to similar movement parameters, but are still able to have free expression of self within established parameters. The dance movement of the bateria is essential to the process of playing a drum in an escola and therefore must be an aspect of the study-
group curriculum. While it is culturally relevant, it is most likely something that is different than participants have experienced previously, and should also be included for the cultural differences it illustrates.

Singing plays a large role within the escola. The act of singing lyrics is a common thread for a large majority of escola members as well as the audience. A thorough knowledge of the formal song structure, and to a lesser extend the lyrics, is essential for knowing when drum breaks can be substituted into the formal groove. This too should be a component of a study-group curriculum. Challenges are expected due to language barriers. Fortunately the melody and harmony that support the lyrics and the cyclic repetition that aids native language speakers with lyric memorization will also aid study-group participants. Singing in a foreign language may not be possible for most or all study group participants but an attempt to learn critical segments should be carried out. While the words and lyrics may not be fully understood by study-group participants in real time during the act of music making in a rehearsal, the melodic, harmonic and structural cues will provide sufficient information for a novice and non-native speaker. The comprehension of the meaning of the lyrics can be accomplished by supplying the student with a good translation. Singing a translation would be inappropriate, as it would send the wrong message to students and destroy the musical qualities of the Portuguese.

Music composition and theme design are both part of the behind-the-scenes activities in an escola. Most escola members do not participant in this development process. Typically the creative process starts with a theme and concept and sketches are made and approved. Once determined, the components of the theme are realized by the various divisions of artisans and craftspeople before it is disseminated to the entirety of
the escola. In the realm of music, this process involves composing lyrics and the melody for these lyrics to tell the story of the theme and creating the specific accompaniment chord structure for the harmonia. Additionally, moments for drum breaks must be identified and appropriately composed to fit the structure of the particular samba-enredo. For an experienced escola baterista, these breaks are the only “new” material s/he must learn, since the groove is an acquired skill that one rekindles year to year.

I advocate that a curriculum include a discussion of the compositional style and musical aesthetics. Once these aesthetics are understood some individuals could attempt to compose and teach breaks using the same methodologies found in the escola. Depending on the possibility of including a harmonia in a study-group performance, the composition of new breaks would be a vehicle to keep performances fresh and interesting. Without this vehicle, study-group performances could easily become stagnant from year to year. The escola tradition refreshes itself year to year by recycling musical ideas of the past while also incorporating new ideas. This is not only true of the music of an escola but of many aspects of the escola parade: always a continuation of the tradition with new creative twists.

Costumes are an element for many persons in the escola parade. All costumes are extravagantly designed but vary in quality and complexity, depending on the role of each escola participant. Costumes for the bateria were made of inexpensive fabric and designed to be for a single use, as are the costumes for individuals in the ala. These costumes are duplicated inexpensively and in bulk. It would be interesting to create bateria costumes for a study-group performance, but it would be just as culturally appropriate to wear “regular” clothes just as bateristas do during escola rehearsals. Since
the intended study-group performance will be more closely related to an escola rehearsal than the escola parade, costumes are not an appropriate component. The logistical challenge of creating formal costumes in a study-group setting would be very time consuming and divert significant classroom time away from the study of the music. It would be beneficial to present an example of a costume and discuss the role of the costume with the study-group. Regular clothes would be much more appropriate than formal wear, so if the study-group was performing as part of a larger concert the group should consider changing out of formal attire for the samba drumming study-group performance. This quandary could be left to the students to discuss and sort out how they think it would be best to address. The act of talking through the problem will raise questions and engage critical thinking skills itself.

Floats represent a large portion and focal point of an escola parade but are removed from the music making activities. A discussion of floats and other props is appropriate, but incorporating them into a participatory performance would not be appropriate since floats and parading in general are not part of the escola rehearsal. In escola rehearsals musicians stand in a fixed location. The harmonia is on an elevated stage facing those who are watching and the bateria stands on the ground in front of the harmonia is in a pseudo block formation. An escola style parade of just musicians would be a logistical challenge for the music student study-group and it would be a misrepresentation of the escola participatory performance style in the rehearsal environment. Only the presentational style performance includes floats and parading. The escola did conduct one parade rehearsal in a street near the rehearsal location a few weeks before Carnaval. This was more of a logistical exercise than a performance,
although many from the community came to watch. Many musicians and members of the various alas were present but none were in complete costume and few if any wore anything except regular attire. Further the floats were not part of the parade rehearsal as they were still under construction and in warehouses far away from the rehearsal location. Lastly a performance within a North American style parade where study-group participants performed between other groups would not be advisable. The rate of movement of an escola parade is much slower than that of a typical North American parade. The speed at which the bateristas would have to walk would disrupt the groove. There would also be no thematic relationship between the music and other arbitrary floats in the parade. While a novel idea, engaging in this type of performance recreation would send a confusing message to the study-group and be a misrepresentation of Brazilian escola traditions.

Alas are another unlikely component to include in a study-group performance. While definitely a topic to include in discussion it would be unreasonable for a music study-group to undertake creating one or many alas to include in a performance. An interesting collaborative effort could be forged with a cultural based student association, like a Brazilian or South American student association. Some participants in the music study-group may also be a part of one of these associations. An invitation to the group could be extended to form an ala for a presentation performance and parade around campus, if the study group had built up sufficient musical skills and was ready for a bigger challenge.

The playing of guitar-like string instruments presents an interesting dilemma. While percussion students may not have interest in the string parts, other students in the
study-group would arguably have at least an equal interest in drum or string parts of an escola depending on their preferences. The harmonia section of an escola plays a critical role of outlining the formal structure of the samba-enredo. Strummed chords on guitar-type instruments define the phrase structure and support the lyrics. An experimental study-group at the University of Illinois in 2008 attempted a performance after four sessions, but live string accompaniment was not used. An attempt to use recorded materials for the harmonia part was mildly successful but changed the aesthetics of the musical experience. Instead of the music-making process being a joint effort of the bateria and harmonia, the bateristas were subservient to the recorded material. The inclusion of a harmonia will greatly increase the study-group experience and relevance of a musical performance. The feasibility of this presents a challenge unless the teacher is proficient in both the drumming and guitar techniques. The preferred method would be to collaborate with at least one guitar or cavaquinho player who has a background in the escola style or a willingness to learn.

Modeling a curriculum on the conjuntos vocais tradition found in Pelotas would be an interesting direction. This small group of six to ten musicians regularly plays in restaurants and bars. This type of group also participates in a parade during Carnaval, which is separate from the escola parades. In general the conjuntos vocais tradition may be more suitable for certain study-groups especially with a small study group. The conjuntos vocais style would be a very interesting tradition for a study-group in a conservatory setting and may be a necessary first step. Once established one could easily add a percussion study group for an escola style music performance and study group opportunity.
PART III:

MODEL CURRICULUM FOR A STUDY-GROUP PERFORMANCE
CHAPTER 6
DEVELOPING A CURRICULUM

The planned outcome for this project includes a study-group experience with a number of weekly open rehearsals and a participatory performance. Students will engage in music making activities that include percussion instruments, guitar-like instruments, and singing. The primary focus will be music making activities, but lecture and discussion materials will cover non-musical topics as they are related to the escola de samba and its music. The outcome will not include a formally staged presentational performance, costumes and props, or a parade performance. While this would be logistically challenging in a conservatory environment, the difficult logistics are not the determining factor in choosing the aforementioned outcomes. Rather, the purpose of the study-group project is twofold. First and foremost will be the immersion in the musical tradition of another society. This will allow study-group participants an opportunity to have a hands-on learning experience that, if they so choose, can be used to reflect and compare against their own experience within their musical society and culture. This will serve as a method to further cultural understanding of the self and others. Second, it will give any student, especially percussion performance majors, and opportunity to learn the percussion specific methodologies and playing techniques as they exist within the Escola de Samba General Telles. This purpose serves to help educate music performance majors on alternative concepts of performance. Additionally, it will address issues of performance practice concerning instruments that have been borrowed from other cultures. These issues will apply as a general concept but will specifically relate to Brazilian (escola) percussion instruments and conservatory inspired music literature that
ask performers to utilize Brazilian (escola) percussion instruments in the performance of the piece.

The study-group will consist of and rely on the talents of cultural outsiders. Due to the reliance upon cultural outsiders, a carefully planned curriculum is necessary for an appropriate experience. The model curriculum for this project will focus on cultural exposure and cultural competency. A number of pre-determined factors such as classroom instruction time, budget, instrument availability, and number of students enrolled will affect the implementation of the curriculum. Additionally, educational goals and expected outcomes of the institution will also shape and influence the curriculum. All of these factors will vary based on the specific institution in which the curriculum will be implemented. Finding the appropriate balance between cultural exposure and cultural competency is critical for a successful study-group performance that not only produces a tangible (measurable) experience, but one in which the students engaged in the project will develop a sense of cultural aesthetics and become aware of the larger society in which the music exists.

The curriculum for this project will assume the following constraints. First is the semester system of 14 to 16 weeks with 60-minute once-per-week classroom sessions. The second constraint will be the budget for instrument acquisition and the third assumption will be a study-group population of ten to twenty-five students. Rehearsals will be open for others to join, watch, and/or dance as they wish for any length or at any time within the semester system. This will allow students who become engaged to invite their friends who may have not signed up for the course a chance to share in the experience, but not receive credit. Rehearsals towards the beginning of the semester will
be a mix of lecture, discussion, and technique development. Rehearsals towards the end of the semester will be more focused on creating and playing music in a group.

An investment in a basic set of escola de samba instruments would be appropriate but not absolutely necessary, assuming the institution/conservatory does not already own a set of escola instruments or suitable substitutions. While some instruments for the study-group could be substituted from the percussion inventory of a typical university or school, having at least one representative example of each Brazilian escola instrument type would be advisable. This serves to educate the percussion students of the intricate differences between related instrument types and the particular differences in sound quality. With an example of the escola instruments, comparable conservatory instruments could be set-up and/or tuned in an escola style to achieve a more similar timbre and feel. For a group of 15-20 student bateristas an appropriate balance would be 6-8 surdos, 3-4 tarols, 3-4 repinique, 2-3 tamborims, and 1-2 chocolos. One or more cuicas could also be included if there is sufficient personnel to cover the other instrument types. A minimum of ten drummers is necessary for a successful performance but more is preferable. The rhythmic density created by a large number of participants is an important cultural and musical aesthetic.

Having all students play on Brazilian style instruments is desirable. It will create an appropriate musical texture, but more importantly allow percussion music major students an opportunity to feel and hear the differences between related instrument types i.e. tarol vs. snare drum, and surdo vs. floor tom or bass drum. Repinique, tamborim, chocolo, and cuica do not have a comparable instrument type in the western classical

\[48\] The typical number of bateristas present at the peak moment of a General Telles rehearsal was about 60 while the parade performance included 150.
An Afro-Cuban timbale has a similar sound to a repinique, but would not be advisable as a substitution. Metal tube shakers could be substituted for chocloes, but again it is not advisable given the drastic difference in sound quality and playing technique. With exception to the largest surdos, which are sometimes mounted on a wheeled frame, all drum instruments in the escola de samba are carried by a strap or harness. This should be taken into consideration if instrument substitutions are anticipated.

Drum tuning, drumhead types, sticks and beaters should be modeled after the traditions of the Escola de Samba General Telles. It is relevant to point out that the quality and vintage of instruments used in the Escola de Samba General Telles are not available for purchase in the commercial market. Repiniques, and tarols are well worn and of an older style and vintage than those currently available. However, as instruments age they are replaced by the newer styles when the budget allows. Participants in General Telles who use their own drum often have newer style and well-kept instruments. Because of this, commercially available repiniques and tarols are a suitable reflection of the cultural aesthetics in the escola General Telles. Surdos, being the most expensive drum type on the commercial market, are handcrafted by the escola General Telles when new instruments are needed. These handcrafted instruments are constructed to be compatible with commercially manufactured drumheads, which the escola uses. The escola takes the additional precaution of stretching a layer of napa (imitation leather) fabric over the commercial drumhead to extend its life, which also changes the tonal properties of the drum to a darker, deeper, and drier tone. Older style surdos used in the
escola de samba General Telles use calf-skin heads, which create a dark and deep tone, but is more resonant than the napa covered plastic head.

Lastly, specific individuals who are able to play in the harmonia section will need to be identified, as these roles are more specialized. At a minimum the harmonia section needs one person who can play guitar or cavaquinho and sing. However a section of three or four individuals would be most desirable, with at least one person capable of singing in Portuguese and others who can play guitar and cavaquinho. If a cavaquinho is not available it may be possible to use a ‘ukulele with an alternate tuning to match the tuning of a cavaquinho. While having a harmonia section is not absolutely required to learn how to play escola percussion instruments, a harmonia section will complement the bateria and emulate the collaborative efforts that are required to make music in an escola. An alternative option would be to invite a visiting lecturer. To use Trinillo’s terms, this could be a culture bearer (indigenous artist), an ethnomusicologist, or a foreign practitioner. This scenario would be a great way to collaborate and may serve to create a knowledge base of the escola tradition within existing guitarists and singers in the local community. The option of using an audio recording of the samba-enredo in place of a live harmonia section is not advisable. It was attempted by the author in a 2008 mock study-group at the University of Illinois. The resulting performance lacked the energy of a typical bateria performance since study-group participants had to hold back and play along with the recording, rather than creating their own groove as a foundation for which the harmonia section could layer on their respective parts.

With these constraints identified we can now begin to shape the cultural exposure elements of the curriculum. Learning the various playing techniques of the instruments
and the associated patterns for each instrument type is the first step. The escola learning environment relies on experiential learning over many days, weeks, and years. Through this process individuals shape their own techniques and absorb the nuances of playing instruments in the escola. This style of learning environment should be communicated to study-group participants and efforts should be made to model this learning process.

While cultural learning occurs over years of immersion, the bateria of General Telles only meets a few days a week for a few months prior to Carnaval. In this period of time there are some individuals who learn everything they need to know to participate in the parade by playing in the bateria. For most of the study-group participants in the bateria the experience will be a similar struggle, with the exception that they will not be surrounded by experienced individuals, rather they will have to rely on the group leader’s expertise and by watching the audio-video resource. The experience of study-group participants playing in the harmonia section will be different that in the bateria, just as it is in the escola. These individuals will need to meet in advance and/or separate from the bateria rehearsals to learn the playing techniques specific to their instruments and the harmonia parts that will be used in the large group rehearsal.

The audio-video resources created during the field research of this project and YouTube clips of the escola General Telles can serve as source material for the bateria and harmonia. These resources will expose study-group participants to the escola culture and allows participants to begin formulating a framework of how to exist within cultural parameters.

The first session will serve to introduce the subject of study and to identify interested participants and identify any critical components that may be missing. If any
are found then the study-group will need to identify potential individuals to fill in the missing components and recruit as necessary. The majority of the first and second session should consist of the teacher/leader demonstrating drumming techniques and watching short how to video clips derived from the audio-video resource while students imitate based on the live actions of the teacher and their memories from the audio-video resources. After sufficient exposure time has occurred study-group participants need time to gain competency playing in the style of an escola de samba. During these first sessions students should be given reading assignments from the ethnography of this project to develop an understanding of the general society and to further introduce them to the culture of the Escola de Samba General Telles. A discussion of these readings should be reserved for a portion of the second session. During both the first and second sessions study-group participants should be encouraged to rotate and experience as many instrument types as possible.

The development of a harmonia section needs to occur at this stage in the learning process and a special session dedicated to the process of learning the specific techniques and parts of the harmonia section should be held. All study-group participants could have the option to attend and observe as they wish.

Starting in the third full-group session, bateria study-group participants should identify what percussion instrument they would like to play and the teacher should make assignments based on the demonstrated aptitude of participants to fill out a proportionally balanced ensemble. Once instrument assignments are made, participants can begin to focus on developing their own style for their selected or assigned instrument based within the cultural parameters defined by each instrument type. Those self-appointed or chosen
to play tamborim will need to invest significant time outside of class sessions to develop
their technique and meet with the harmonia section. This is both a necessity and a
practice modeled from the escola since the tamborim part is closely tied to the song cycle.

At this point the bateria group can begin to learn the samba drum breaks used in
the 2008 Escola de Samba General Telles samba-enredo. The learning of the bateria
breaks should include a detailed study of the lyrics and song-cycle structure. This process
should involve the harmonia section but, unlike the escola, the study-group harmonia
players may not yet have the full grasp of their parts.

To aid in learning the bateria breaks, one may be tempted to utilize the transcribed
materials to speed up the learning process. Study-group participants should be reminded
that notated music is not part of the Escola de Samba General Telles learning
environment. These resources should not be distributed or placed on music stands for
participants to read while playing. These materials exist in the ethnography for the
illustrative purpose of how parts interlock during breaks and what individual instruments
play at the certain composed moments.

During music making activities the bateria plays the groove pattern using the
methodology that relates to the instrument type and specific instrument part the majority
of the time. Playing the groove pattern is relatively simple for a person within the society,
but will be a challenge for study-group participants. In contrast, one of the main reasons
the bateria of an escola rehearses is to learn the breaks. This was the primary goal of the
closed rehearsal. This should be the musical focus of the subsequent study-group
sessions. Playing the groove will be a natural part of these rehearsals, but it should occur
in an experiential way leading up to and after the breaks, again modeled off of the escola
practices. At this juncture a group discussion should occur regarding the difference between the special closed bateria rehearsal versus the open rehearsal concept. During these sessions additional cultural exposure information should be provided that focuses on general Carnaval preparations of the escola.

The next few classroom sessions will focus on becoming more fluent in the style of escola drumming and should have some opportunities to discuss and reflect on the cultural practices and performance ethos of the escola de samba, and the larger society of Pelotas. At this time students could also explore the city of Pelotas, Brazil via Google Street View.\footnote{During the field research for this project in 2008 one of my friends in Pelotas introduced me to Google Street View. At this time Google Street View had just been released in select areas of the United States. I noticed that the first parts of the USA to have Street View were the immediate areas surrounding Google headquarters in Mountain View, California, as well as the downtown districts and wealthiest suburbs of major metropolitan areas. I was living in Naperville, Illinois at the time and was not surprised that it was one of the first communities to be canvassed for Google Street View. The perspective of my friend in Pelotas at the time was that Google Street View would never be available in his home city. Sometime in late 2011, Google Street View was made available in Pelotas, Brazil.}

By the mid-point of the semester students will have developed a general playing technique, have a general knowledge base of background information, and understand how to operate within the cultural framework of an escola rehearsal.

Then the question of “what next?” should be addressed. Since the samba-enredo is a fluid, ever-changing and ever-refreshing form, an attempt to stage a recreation of the General Telles samba-enredo from 2008 will not result in a very interesting performance and will be a marginal effort of reproduction at best. In the curriculum as proposed so far, roughly the first half of the semester has been dedicated towards cultural exposure and cultural context in an effort to develop cultural fluency using the 2008 General Telles samba-enredo as a model. The second half of the semester could lead towards a presentational based performance modeled on the escola parade performance. This is
similar to the process of many music performance endeavors in conservatories around the world. However one of the goals of this project is to understand cultural differences in the way music is performed in other societies. An equally valid, and arguably more relevant, next step would be to model the second half of the course on the participatory performance aspects of the escola rehearsal. These are the songs that are played during “rehearsal” but are not really rehearsed and are not part of the escola parade performance. The repertoire of songs and the social environment that is subsequently created around the performance of these songs is just as much a reason for someone in Pelotas to attend a rehearsal to watch, listen, participate, in the music by singing and/or playing, socializing, eating, drinking, and/or dancing.

The second half of the course will focus on a variety of repertoire played at escola rehearsals as well as provide a forum to include other songs to be played using the escola tradition as a model. Study-group participants will put their recently gained musical skills to use playing a variety of repertoire. This part of the semester will be modeled off of the music making activities that occur in rehearsal after the formal bateria rehearsal ends.

At this point in the semester students will have the opportunity to create new musical ideas within the cultural framework of the escola de samba. There are a number of paths that could be explored. The study-group could develop a theme and compose their own samba-enredo. This could include the creation of new drum breaks to fit within the new samba-enredo. One type of song played in an escola rehearsal after the bateria rehearses is popular samba-enredos from past years (or sambas from other escolas), as well as songs from the traditional repertoire of the samba genre. Other songs may include “covers” of non-samba songs. Any song with an upbeat tempo and a basic two or four
beat groove can be adapted into the escola samba style. In these instances the harmonia strums and sings the song while the escola bateria accompanies in the escola samba tradition of drumming. General Telles’s bateria has a somewhat codified system of short drum breaks that can be implemented into the existing musical structure of the song. These are very similar to the breaks used in the samba-enredo, but are usually shorter fragments. Study-group participants could study audio-video recordings and YouTube or other web based sources as inspiration for new breaks or to find suitable repertoire to include in the study-group participatory performance sessions. These more advanced types of activities may need to be reserved for study-group participants who have participated in the group for a few years. If a study-group culture can be created where students participate year after year it will greatly increase the experience of novice participants and the quality of the experience overall. If a presentational performance were a goal of the ensemble it would take many years to build up a base level of skill before a larger scale endeavor could be attempted.
CHAPTER 7

CURRICULUM IMPLEMENTATION OUTLINE FOR FIRST YEAR STUDY-GROUP

Session 1: Introduction to music-based cultural studies — who, why and how
- Identification of personal interests within the study-group
- Lecture: Escola de Samba General Telles
- Group Discussion: Purpose and goals of the study-group
- Hands-on experience: Introduction to playing surdo

Session 2: Music and instruments of the Escola de Samba General Telles
- Audio-video presentation: The escola rehearsal (cultural exposure)
- Hands-on experience: Introduction to the percussion instruments and playing techniques of the bateria
- Group Reflection: Playing in the bateria

Session 3: The musical hierarchy of the escola
- The function of the harmonia
- Leadership roles within the escola
- Learning the harmonia parts for the samba-enredo

Session 4: Escola percussion instrument techniques
- Lecture: Specific techniques for surdo, repinique, tarol, chocolo, and tamborim
- Part assignments
- Break out sessions

Session 5: The escola rehearsal environment of General Telles
- Audio-video presentation: Bateria playing techniques
- Lecture: Harmonia and lyrics
- Hands-on experience: Introduction to bateria breaks

Session 6: Carnaval parade preparations
- Hands-on experience: Continue learning bateria breaks, and introduction to dance movements

Session 7: Carnaval parade at the Sambodromo
- Audio-video presentation: Escola parade overview
- Hands-on experience: Performing the samba-enredo
- Group discussion: Comparisons between the study-group performance and the General Telles parade performance
Session 8: Creative process: Continuing the tradition
  • Group discussion: What now? How can we create our own version?
  • Research: Investigate other escolas and related styles
  • Project: Create your own bateria break, compose your own samba-enredo, investigate/identify music that may be suitable for participatory music making sessions.

Session 9: Developing the study-group participatory performance model
  • What is participatory performance?
  • Learn and discuss study-group composed bateria breaks
  • Selection of songs to learn for participatory music making activities

Session 10: Participatory music making and sub-cultures within Carnaval parades
  • Lecture/discussion: blocos burlescos
  • Activity: Music making

Session 11: Participatory music making and sub-cultures within Carnaval parades
  • Lecture/discussion: conjuntos vocais
  • Activity: Music making

Session 12: Participatory music making
  • Activity: Music making

Session 13: Participatory music making
  • Activity: Music making

Session 14: Invited escola rehearsal/performance
  • Activity: Invite guests to observe and participate with the study-group escola.
  • Use a non-traditional performance space. The classroom where rehearsals took place or an outdoor area.
  • Perform samba-enredo and other songs in a samba style, serve food and drinks, encourage merriment and dancing. If possible take song requests from the audience and play the song in an escola samba style.
 CHAPTER 8

CONCLUSION

Modeling a study-group learning experience on a dynamic music tradition like an escola de samba creates a unique set of challenges. While all traditions have varying degrees of dynamic and static elements, some are more easily adapted into the music conservatory setting. Those traditions that are less dynamic than the escola de samba, codified with notated music, have a tradition of performing historically significant works, and/or have codified systematic performance practices within their own culture seem to be more easily implemented in the typical university music program. However, those that are more easily implemented due to cultural similarities, are arguably less effective at creating the type of critical-thinking learning environment that this project advocates.

The proposed curriculum for this project is different than I anticipated at the start of this project. I had endeavored and miscalculated that the project could be entirely scoped in the realm of percussion music. On one hand the outcome contradicts my previously held beliefs and interpretation of past world music performance ensemble experiences. On the other hand it gives credence to the efforts of my former teachers who attempted to shape their curriculums based on the restraints of the university system and the blurred view of music’s function in other societies when viewed through the lens of one’s own culture.

The outcome of this project is not a staged performance as is the model of performance in the conservatory performance culture. Rather the music-making activities and processes have been designed to reflect the music traditions of the Escola de Samba.
General Telles. Study-group participants should come away from the experience with a general understanding of how the creative process and performance techniques in an escola de samba differ from their own tradition. Participants may choose to incorporate musical elements learned from the study group into their own style of playing music. Inevitably, based on human nature, participants will discard those ideas they do not like and absorb those that they find appealing. Study group participants will develop a deeper understanding of their own society because, through participation in the study-group, participants will develop cultural reference points and have something to compare against their own cultural practices. From this perspective study-group participants can further understand the aesthetics of their own musical tradition. This will enable them to become better practitioners of their own society’s art by thinking critically about the why and how of performing music.

The infusion of cultural studies into this curriculum serves to create a more nuanced understanding of the music played by an escola de samba. Without these perspectives performers will inevitably rely on the aesthetics and performance practices of their native culture to help them prepare and understand the music of study, which puts them at risk of misinterpretation of the music and misrepresentation of the foreign tradition. The desired outcome of this project is to provide students with a new set of critical thinking skills. It also strives to conceive of the music tradition under study from a viewpoint tempered within an understanding of the foreign society so that a culturally respectful performance can be created.

In the music conservatory the western classical tradition of art music is continually evolving while simultaneously reflecting back on the history of the tradition
through the research and performance of historically significant works. This occurs alongside the symphonic band, jazz band, marching band, and popular music branches found in most universities and conservatories large and small. The development of ethnomusicology-based performance groups is a fairly recent phenomenon and is in a development phase. Due to the blend of the two fields, ethnomusicology from the anthropological perspective and western music performance studies from the fine arts perspective, the two sides often find themselves at odds with one another. These conflicts stem from the difference of the expected outcome between the two camps.

The blending and evolution of music traditions is a natural phenomenon of cultural sharing. Outside of educational institutions this phenomenon is largely unregulated and left to musicians to collaborate, experiment and share ideas. Educational institutions have a greater responsibility in regulating cultural sharing by determining the purpose of the performance study-group and how studying such topics will be part of a student’s educational experience. For courses either explicitly or implicitly filling a “cultural studies” course requirement the curriculum must be carefully designed as advocated in this research project. The particular society of study, the capabilities of the educational institution, and the expected educational outcomes will all shape the particulars of the how and why.

Music performance courses within the conservatory setting that include the study of materials derived from other cultures fall into two camps, as previously mentioned. There are those that are an outgrowth of ethnomusicological studies and there are those that are based within one’s own music tradition as a way to familiarize the student with elements of other traditions that have recently become a part of the student’s own
tradition due to changing tides/trends within the student’s tradition. The first camp creates awareness and encourages the sharing of music traditions that are almost entirely unknown to student musicians. Gamelan, Peruvian panpipe ensembles, and Tibetan throat singing are representative of these types of courses or lecture/presentations. The second camp reacts by teaching necessary music performance skills to develop student musicians who are competent in the musical styles found within their own tradition. The purpose of these courses is for students to become familiar and proficient in these music genres, as they already exist in the student’s tradition. These are things that a percussion performance major might encounter when entering into the professional performance arena. For example students need to know how to play ”latin” percussion instruments like congas, bongos, and timbales in popular and jazz music ensembles. If the student can learn to play in a style that appeals to cosmopolitan audiences they increase their chances of being hired for a particular gig. A common example in the field of percussion performance is the steel drum band, which was originally an ensemble exclusive to Trinidad and Tobago, but has become an ensemble that has gained widespread appeal and implementation throughout the world.

It is important to distinguish between the differences between these two camps and the purpose that each serves. In the second camp, incorporating cultural background into the curriculum is less critical since the expected outcome is not one of cultural competency within the foreign tradition, but rather cultural competency within one’s own tradition. If this is the approach taken, these courses are no more relevant as “cultural studies” courses than is a performance course in the modern symphony orchestra, and they should not be eligible to satisfy a cultural studies graduation requirement. The
curriculums for these courses are modeled off of the western classical tradition, and
rightly or not-so-rightly so, since the purpose is the ongoing progress and development of
the western music tradition. The absorption, incorporation, and codification of
compatible ideas from other musical cultures, is part of the western/cosmopolitan
tradition in itself. This is a reflection of colonialistic and imperialistic values. Some
within the western tradition operate within this ethos, while others are moving away. It is
only natural for the music of a culture to be a reflection of the culture at large.

Two examples that are in opposite camps are those of the steel drum band and the
gamelan. In its infancy within the conservatory environment the steel drum band was a
foreign tradition, but at a certain point the steel drum band transitioned to become an
established part of the performance studies tradition in many North American
universities. Advancements in instrument design and the diversity of genres performed on
the steel drum instrument were both caused and affected by western cosmopolitan
cultural aesthetics. It is only when one attempts to study the history of the steel drum
band tradition that the bridge between modern performance studies and ethnomusicology
is crossed. On the other hand, the gamelan, in the current implementation in the North
American conservatory, can be representative of the cultural other due the higher degree
of otherness as compared to the steel drum band. However, a gamelan ensemble that
masquerades as an ethno-performance group, but does not derive the curriculum from
culturally/historically accurate sources, is a poor representative of a foreign tradition. The
representative/culturally accurate gamelan remains somewhat isolated outside the modern
performance studies realm due to its highly developed tradition, literature, and fine arts
function within its own society. Further, a lack of comparable instruments, specifically
due to a difference between the equal temperament tuning system and those of the
gamelan, makes it more difficult for this tradition to be absorbed into the western
tradition.

The music of an escola de samba falls in between this range of familiarity and
unfamiliarity or cultural otherness as delineated by the steel drum band and gamelan. Due
to the fact that an escola de samba is a popular music form, its fluidity allows it to easily
be absorbed into the current cosmopolitan cultural flow. The escola de samba is iconic of
Brazilian culture. Examples of the escola tradition within the cosmopolitan cultural flow
of music are abundant. This cosmopolitan attitude towards Brazilian societies in the
western hemisphere is summed up in the United States by Jennifer Lopez’s 2011 hit song
and video, “On the Floor” featuring Pitbull, with the lyrics, “Brazil, Morroco, London to
Ibiza, straight to L.A. New York, Vegas to Africa.” and Pitbull’s, “International Love,”
featuring Chris Brown. Both of these examples elude to cosmopolitan views of
Brazilian culture. “International Love” makes stereotypical references to Brazilian
culture, specifically the women of Brazil, and play to the audience’s preconceived view
of the society. This project aims to cast light on the escola tradition within the Brazilian
society and work against the broad generalizations and stereotypical references of the
cosmopolitan society.

The escola de samba tradition has established itself outside of the geographical
boarders of Brazil. Two examples of this are the Evanston Escola de Samba and Escola
de Samba Toronto. These groups go the great lengths to be culturally connected to the
escola de samba tradition. The leadership of the Evanston escola is “staffed” by both

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50 Pitbull’s nickname morphed from Mr. 305 to Mr. Worldwide. 305 is a reference to the area code for
Miami-Dade County, Florida.
foreign practitioners and ethnomusicologist practitioners and go beyond the music of an escola, by teaching dance, creating costumes, and performing street parades. The Evanston escola offered classes in Brazilian drumming and dance and put on staged events to showcase the escola and its culture. The Escola de Samba Toronto “draw[s] on both the talents of Toronto’s Brazilian community and on the musical resources of a small army of honorary Brazilians [Toronto locals].” The efforts of these groups and others focus on creating new escola traditions while incorporating many of the traditions found within escolas in Brazil. This phenomenon demonstrates that it is possible to create the escola tradition outside of Brazil with the right mix of enthusiastic participants.


APPENDIX A: MUSIC TRANSCRIPTION

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A

Lryics
Ho - je
a Vár-zea can - ta en ho-me - na - gem
Ex-al-tan

Tamborim

7
do a ter-ra do sol Que vem o e vem pon-te-an-do a his

15-tó ria En-ri-que-cen - do a cul-tu-ra E a bra-vu - ra des-se

22 po-vo lu-ta dor Na ter-ra dos A-ra-uxa-nes a-fas-ta

29 dos pe-la lu-so o - cu-pa ção Do sob ra - do às char - que

35 a - das Do Ri-o Gran - de de São Ped ro a as-cen ção *Oí o neg - ro

* Cue from the lead singer to the escola for the lyrics of the next section.
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O' pe - gro
A mão for-te, que tra-bal-ha__ Raiz mar-ca
da num ba-tue or-ri-gi al__ Nas á-gus da li-ber
da de De Ga-ri-bal-di be-lo por-to na-tu-ral__ Tem fes-ta no bo-quei-rão

B
tem tem tem mis-sa lá da ca pe-la o po-vo se-gue a pro-cis-são__ Do imi-
gran-te po-me rano gran-de con tri-bui ção__ A-qui tá bom tem ca-sa-men
to de ale-mão__ Tem fes-ta no bo-quei-rão tem tem tem mis-sa lá da ca pe

la o po-vo se-gue a pro-cis-são__ Do imi-
gran-te po-me rano gran-de con tri-bui ção

* text in italics are not sung by the escola. These are shout outs from the lead singer. These generally serve to cue the escola for the lyrics for next section of the song, but in this case create a second layer to the lyrical texture.
A-qui tá bom tem ca-sa-men-to de a-le-mão * Foi pre-ci-so

so na-ve-gar des-bra-var pro-gre-dir Dançar no bai

le do Kra val Cui-dar das flo- res nos jar din-

Gran-des mes-tres con-stru-to-res No re-pon-te eu vou can-tar

E a Te-lles ir-ma-na-da São Lou ren-co Te con-vi-da vi-a

jard Pe-los ca-mi-nhos po-me-ra-no-farr-o pil ha Num be-loen con-tro da

* Cue from the lead singer to the escola for the lyrics of the next section.
APPENDIX B: AUDIO-VIDEO FILES

DISC 1: ESCOLA DE SAMBA GENERAL TELLES PERCUSSION TECHNIQUES
   1) Escola de samba rehearsal overview
   2) Tamborim Part
   3) Samba Breaks

DISC 2: ESCOLA DE SAMBA GENERAL TELLES CULTURAL OVERVIEW
   1) Carnaval celebrations overview
   2) The bateria of General Telles during the parade

A note regarding the DVD format:

These discs are formatted to be played on a standard DVD player or using a computer application.