

ONLINE AUDIO GUIDE 6.1

CAPOEIRA

title: Laidinha: Rei Zumbi dos Palmares-Chula-Santa Bárbara

performing forces: three berimbau (gunga, médio, viola), caxixi, atabaque, pandeiros, agogô, reco-reco (members of Grupo Capoeira Angola Pelourinho)

language: Portuguese

composer: Mestre Moraes (aka Pedro Moraes Trindade)

form: three parts (laidinha, chula, corrido)

function: to begin the capoeira game and recount the story of Rei Zumbi

source: *Capoeira Angola Pelourinho* (Smithsonian Folkways SFW40465, 1995). This guide is for selections 6.1a, b, and c.

Listen for:

- variety of timbres
- “feel” of the basic toque
- melodies of narrow intervallic range
- three-part structure
- call-and-response in parts 2 and 3
- monophonic texture in chorus
- historical narrative

Timing	Structure and text	What happens
00:00-0:09	Laidinha	caxixi throughout berimbaus enter one by one: berimbau gunga (leader) plays seven notes; then berimbau medio and viola enter, establishing the four-beat <i>toque</i>
00:11		two pandeiros, atabaque, and agogô join the berimbaus and caixixi
00:16	Main singer begins lê . . . *	opening wail, sustained on a single pitch, signals beginning of <i>roda</i>
00:21	A história nos engana Diz tudo pelo contrário Até diz a abolição Aconteceu no mês de maio A prova dessa mentira É que da miséria en não saio.	the singer begins to tell the story in a series of short melodies, several of which repeat instruments continue to repeat the <i>toque</i>
00:44	Viva 20 de novembre Momento pra se lembrar Não vejo em 13 de maio	the occasional scratching sound is the stone vibrating loosely against berimbau strings

1:07	<p>Nada pra comemorar Muitos tempos se passaram E o negro sempre a lutar.</p> <p>Zumbi é nosso herói Zumbi é nosso herói, colega velho Do Palmares foi senhor Pela causa do homem negro Foi ele quem mais lutou Apesar de toda luta, colega velho O negro não se libertou, camará!*</p>	<p>The word “camara” (comrade) is repeated in the next section, the chula, and connects the laidinha to it, signaling for it to begin</p>
to next track		
00:00	<p>Chula</p> <p>Leader: Lê, É hora é hora Chorus: Lê, É hora é hora, camará Leader: Lê, vamos embora Chorus: Lê, vamos embora, camará Leader: Pela barra afora Chorus: Lê, pela barra afora, camará Leader: Lê, viva meu Deus Chorus: Lê, viva meu Deus, camará Leader: Lê, viva meu mestre Chorus: Lê, viva meu mestre, camará Leader: Lê, quem me ensinou Chorus: Lê, quem me ensinou, camará.</p>	<p>toque stays the same</p> <p>call-and-response singing, with chorus constantly reiterating the word “camará”</p> <p>both the call and the response are the same lengths throughout this section</p> <p>response always has same melody</p>
to next track		
00:00	<p>Corrido</p> <p>Leader: O Santa Bárbara que relampuê, O Santa Bárbara que relampuá*</p>	<p>call-and-response singing continues</p>
00:07	<p>Chorus: O Santa Bárbara que relampuê</p>	<p>response always has the same melody</p>
00:011	<p>Leader: Que relampuê, que relampuá Chorus: O Santa Bárbara que relampuê</p> <p>call-and-response format repeats</p>	<p>leader’s call sometimes overlaps with the chorus’s response</p> <p>music intensifies: two of the berimbaus begin improvising variations of the original toque</p> <p>the viola and the medio interact with each other</p> <p>pandeiro improvises</p> <p>the dance-fight-game can now begin</p>

English translation:

Ladainha

History deceives us
Says everything contrary
Even says that abolition
Happened in the month of May
The proof of this lie
is that from misery I do not escape.

Long live the twentieth of November
Moment to be remembered
I don't see in the thirteenth of May
Anything to commemorate
A long time passes
And the black man will always struggle.
Comrade!

Zumbi is our hero
Zumbi is our hero, old friend
Of Palmares he was the leader
For the cause of the black man
It was he who fought the most
In spite of all the fighting, my friend
The black man did not liberate himself, comrade!

Chula

Yes, time has come
Yes, time has come, comrade
Yes, let's go away, comrade
Away into the water channel
Yes, away into the water channel, comrade.
Yes, Long live my Lord
Yes, Long live my Lord, comrade
Yes, Long live my master
Yes, Long live my [capoeira] master
Yes, the one who taught me
Yes, the one who taught me, comrade.

Corrido

Wow, Santa Barbara, what a lightning strike!
Wow, Santa Barbara, what a lightning strike!

Text and translations courtesy Smithsonian Folkways and Leo Bernucci.

Notes on translation: “Lê” has no lexical meaning in Portuguese but is a repetitive sound that balances out the musical phrase, almost like an incantation.

“Camará” is actually short for “camarada” (comrade, comrade).

“Relampuê” and “relampua” are adaptations of the Portuguese word “relâmpago” (lightning), adjusted for the rhyme scheme.

The author thanks Brian Rice for extensive assistance with this guide.

Consider:

- Describe the vocal quality of both the leader and the chorus.
- Go back to Sound Link 3.4 and try to recall your initial reaction to the berimbau. Does its timbre strike you any differently now that you are listening to several berimbaus at once and in a new context?
- What might the lightning symbolize?

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