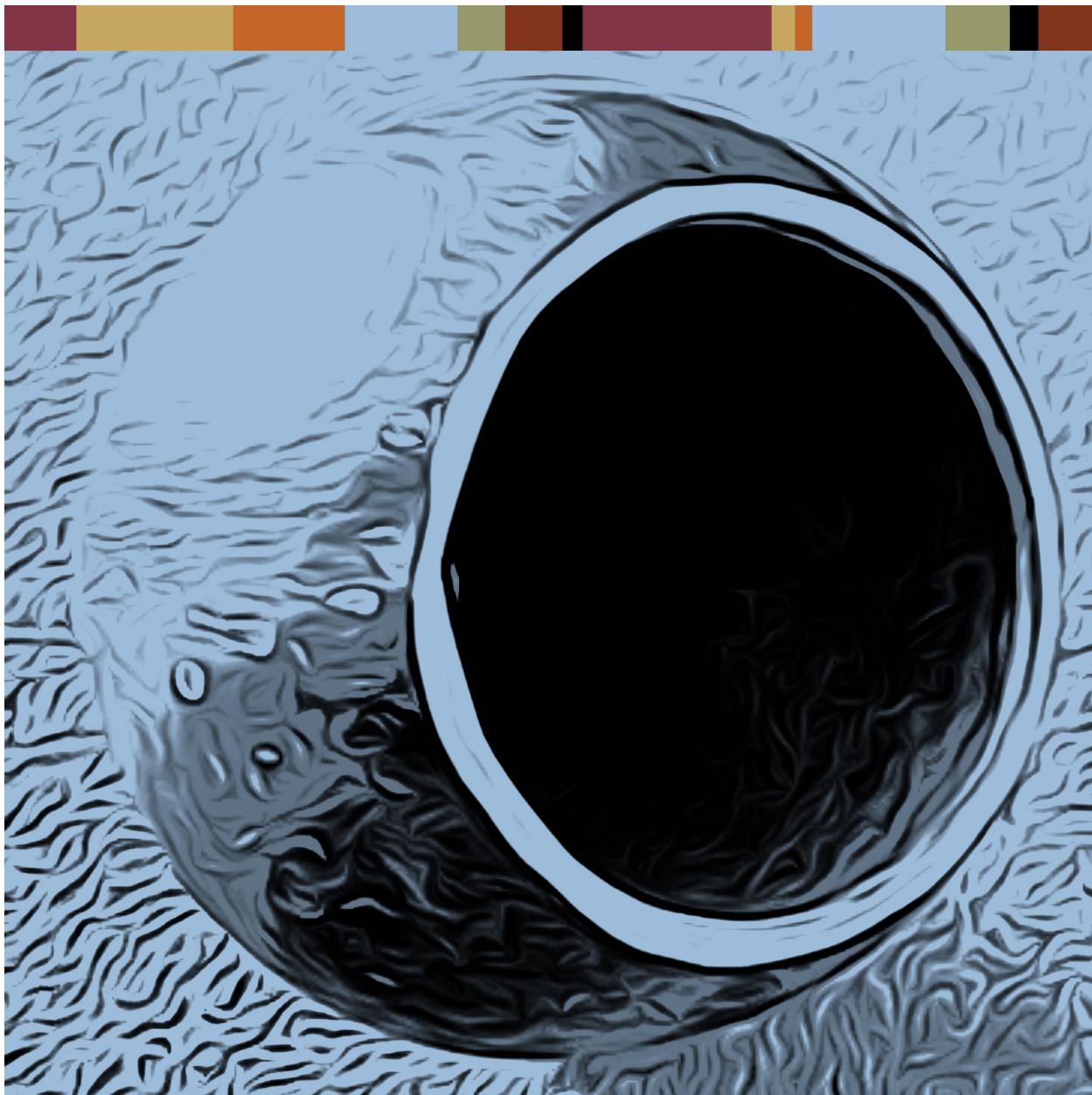


The Berimbau in Capoeira

A study of the technique, writing, and evolution of the traditional and contemporary music of the Bahian berimbau



BY RAMIRO MUSOTTO

**RESPECTFULLY RE-ORGANIZED,
ANNOTATED, AND EXPANDED
BY GREGORY BEYER**

Arcomusical

arcomusical.com

TABLE OF CONTENTS

PREFACE.....	3
BASIC SOUNDS OF TRADITIONAL BERIMBAU PLAYING.....	4
MODERN SOUNDS AND EXTENDED TECHNIQUES.....	5
WAH-WAH TECHNICAL DEVELOPMENT.....	6
PREPARATORY EXERCISES.....	8
MESTRE PASTINHA AND CAPOEIRA ANGOLA.....	10
Angola	11
São Bento Pequeno	12
São Bento Grande	13
MESTRES WALDEMAR, TRAÍRA, COBRINHA VERDE, & GATO PRETO.....	
Santa Maria (Tico Tico)	
Angola Dobraida.....	
Jogo de dentro	
Gêge.....	
MESTRE BIMBA AND CAPOEIRA REGIONAL.....	
Iúna	
Benguela.....	
Amazonas.....	
Cavalaria (Bimba).....	
MESTRE CANJUIQUINHA.....	
Samango (Cavalaria de GCAP, Capoeira Angola)	
Muzenza	
MESTRE SUASSUNA.....	
Miudinho	
OTHER AFRO-BRAZILIAN STYLES.....	
Maracatu	
Candombé	
Baravento	
Samba Angola	
NANÁ VASCONCELOS.....	
7/8 Nana Exercisios	
RAMIRO MUSOTTO.....	
Tecnicas modernas	
Samba dos Animais	
Tezcatlipóca	
CONCLUSION.....	

PREFACE

Ramiro Musotto (1963-2009) was a studious, hardworking, talented, and charismatic musician whose passion for the berimbau led him to push the boundaries of the instrument further than ever. Respectful and aware of the berimbau's deep roots within the rich Afro-Brazilian tradition of Capoeira, Musotto dove deeply into a study of the voices of the master performers whose musical skills brought the berimbau to the forefront of Capoeira. Yet Musotto was first and foremost a creative musician, not a capoeirista. He was equally aware of the creative genius of Naná Vasconcelos, whose unmistakable musical vocabulary reveals its strong influence on Musotto's own playing.

Musotto's years of study were the subject of what would have been a groundbreaking piece of research for students of the berimbau. He intended to publish a book alongside a series of videos to demonstrate the evolution of the berimbau from its traditional origins to its contemporary vocabulary that he himself had a hand in developing. The 87-page manuscript is full of incredibly detailed and accurate transcriptions of the great mestres of capoeira, Bimba, Gato Preto, Canjiquinha, Vavá, Suassuna, and many others. He also includes his transcriptions of some of Naná Vasconcelos' vocabulary, and transcriptions of his own creative works. The original title of Musotto's book is in Portuguese:

“O Berimbau da Capoeira: um estudo da técnica, escrita, e evolução da música tradicional e contemporânea do berimbau da Bahia”

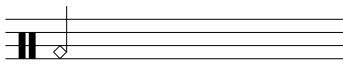
Sadly, Musotto passed well before his time, dying of stomach cancer at the young age of 46. The berimbau lost a friend and an advocate, and the musical bow world was poorer for it. As an homage to the genius artistry and gifted research of this wonderful musician, Arcomusical humbly re-organizes and presents:

The Berimbau in Capoeira: a study of the technique, writing, and evolution of the traditional and contemporary musica of the Bahian berimbau

Herein, I have endeavored to provide historical information about the capoeiristas Musotto represented, and have re-organized the book from a reference of my own training in Capoeira Angola, offering my own transcriptions of multiple berimbau playing where relevant and related to Musotto's own transcriptions. With profound respect for where the tradition has been and where it wants to go, Arcomusical dedicates this re-imaging of Musotto's book to the spirit of Musotto himself, and to his student, Dainho Xequerê, Artistic Director of the incredible berimbau orchestra, OBA DX (Orquestra de berimbau afinados Dainho Xequerê). - **Gregory Beyer, Artistic Director, Arcomusical**

SONS BÁSICOS DO BERIMBAU TRADICIONAL

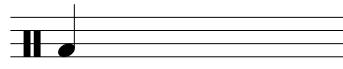
BASIC SOUNDS OF THE TRADITIONAL BERIMBAU



“DUN”

grave abafado (com a cabaça fechada na barriga), bate o arame acima da pedra/moeda.

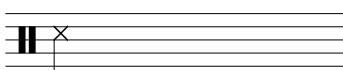
low muffled tone (with the cabaça closed on the stomach), strike the wire above the stone/coin.



“DON”

som grave (com a cabaça afastada da barriga), bate o arame logo acima da cordão da cabaça.

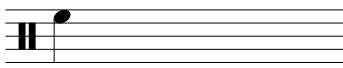
low tone (with the cabaça away from the stomach), strike the wire just above the cabaça cord (bridge).



“TCHI”

ruido ou escrachado (a cabaça fechada na barriga), pedra encostando no arame sem pressionar, bate logo acima da pedra. Também “chepa” ou “chiado.”

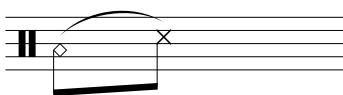
noise or scratch tone (the cabaça closed on the stomach), the stone/coin lightly resting on the wire without pressure, strike the wire just above the stone/coin. Also called “chepa” or “chiado.”



“DIN”

som agudo (a cabaça afastada da barriga), pedra pressionando a corda, bate logo acima da pedra.

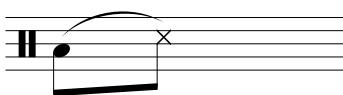
high tone (with the cabaça away from the stomach), the stone/coin firmly pressing the string, strike just above the stone/coin.



“DUN LIGADO AO TCHI”

bate o “DUN” abafado e depois encosta a pedra suavemente na corda

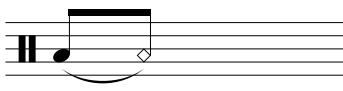
strike a muted “dun” then lightly touch the stone on the string



“DON LIGADO AO TCHI”

bate o “DON” e depois encosta a pedra suavemente na corda ao mesmo tempo que encosta a cabaça na barriga

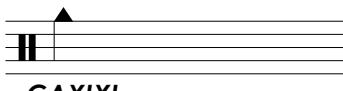
strike “DON” then lay the stone/coin lightly on the string at the same time closing the cabaça on the stomach



“DON LIGADO AO DUN”

bate o “DON” e depois encosta a cabaça na barriga, produzindo o som “wawa.”

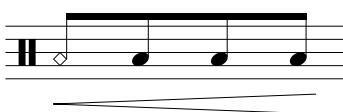
strike “DON” then close the cabaça on the stomach, producing a “wah-wah” sound



CAXIXI

só caxixi (bate os sementes no fundo da cesta)

only the caxixi (strike the seeds at the bottom of the basket)



cabaça abrindo aos poucos (som de filtro)

gradually opening the cabaça (timbral filter effect)

SONS DO BERIMBAU MODERNO

SOUNDS OF THE MODERN BERIMBAU

"DUN LIGADO AO DON"

também produz o som de “wawa.”

Just as “don ao dun,” this also produces a “wah-wah” effect, but starting on the muffled tone.

"DIN LIGADO AO TCHI"

também utilizado no berimbau tradicional.

Also used on a traditional berimbau. Play “din” then simultaneously bring the cabaça to the stomach and rest the stone on the string.

"TCHO"

“TCHI” com a cabaça afastada.

Play “TCHI” with the gourd open, away from the stomach.

"DUIN"

“DIN” abafado, com a cabaça fechada.

Play a muted “DIN,” with the cabaça closed against the stomach.

"TOK"

Bate a moeda (em reverso) contra a verga.

Strike the coin (backwards) against the staff.

"TAK"

Bate a vaqueta contra a verga.

Strike the stick against the staff.

"TIK"

Bate a vaqueta contra a cabaça.

Strike the stick against the cabaça.

Vira a caxixi, deixa cair os sementes na parte de cima da cesta.

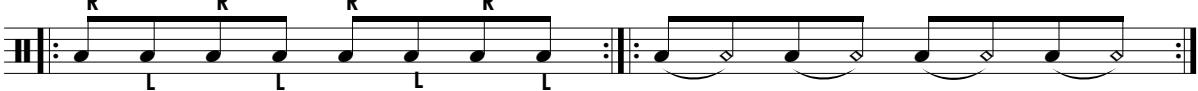
Turn the caxixi upside down, letting the seeds fall into the upper part of the basket.

TÉCNICA WA-WA

WAH-WAH TECHNICAL DEVELOPMENT

O coluno esquerdo oferece exercícios de manulação pelo coordenação das duas mãos na controle do ritmo do efeito wa-wa, criado pela alternação da cabaça aberta/fechada. R significa um bate da vaqueta na corda. L representa um “bate” da cabaça na barriga. O coluno direito mostra o resultado musical. Nessa página, a bate da corda sempre coincide com a cabaça aberta (“DON”).

The left-column offers sticking exercises intended to coordinate the two hands to control the rhythm of the wah-wah effect created by an alternating open/closed cabaça. R represents a stroke of the stick on the string. L represents a “stroke” of the cabaça on the stomach. The right column demonstrates the musical result. On this page, the strike of the string is always with the open cabaça (“DON”).

1. 

2. 

3. 

4. 

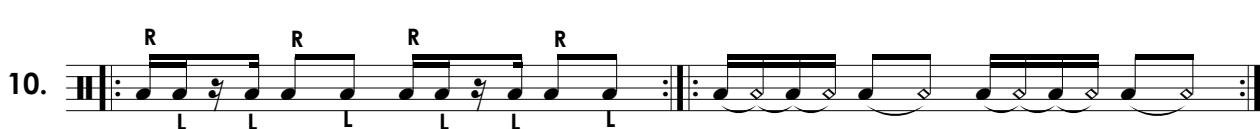
5. 

6. 

7. 

8. 

9. 

10. 

TÉCNICA WA-WA

WAH-WAH TECHNICAL DEVELOPMENT part 2, inversion

Este página de exercícios continua as idéias da previa página, mas agora a bate da corda é sincronizada com a cabaça fechada ("DUN"). A coordenação das mãos é indicado na coluna esquerda, e o extremamente interessante resultado musical é indicado na coluna direita.

This page of exercises continues the ideas of the previous page, but now the striking of the string is synchronized with a closed cabaça ("DUN"). The coordination of the hands is indicated in the left column, and the extremely interesting musical result is indicated in the right column.

1. R R R R
L L L L

2. R R R R
L L L L

3. R R R R
L L L L

4. R R R R
L L L L

5. R R R R R R R R
L L L L L L L L

6. R R R R R R R R
L L L L L L L L

7. R R R R R R R R
L L L L L L L L

8. R R R R R R R R
L L L L L L L L

9. R R R R R R R R
L L L L L L L L

10. R R R R R R R R
L L L L L L L L

EXERCICIOS PREPARATORIOS

TECHNICAL PREPARATION EXERCISES

O coluno esquerdo ofere exercícios de manulação pelo coordenação das duas mãos na controle do ritmo do efeito wa-wa, criado pela alternação da cabaça aberta/fechada. R significa um bate da vaqueta na corda. L representa um “bate” da cabaça na barriga. O coluno direito mostra o resultado musical. Nessa página, a bate da corda sempre coincide com a cabaça aberta (“DON”).

The following exercises work through the four basic sounds of the berimbau in capoeira: DON, DUN, TCHI, and DIN. Combinations of two or more of these sounds are systematically explored in a logical flow. These exercises will prepare you to play the basic toques of capoeira. As you gain fluency, feel free to move well beyond these basics and explore combinations of your own.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

MAIS EXERCICIOS PREPARATORIOS

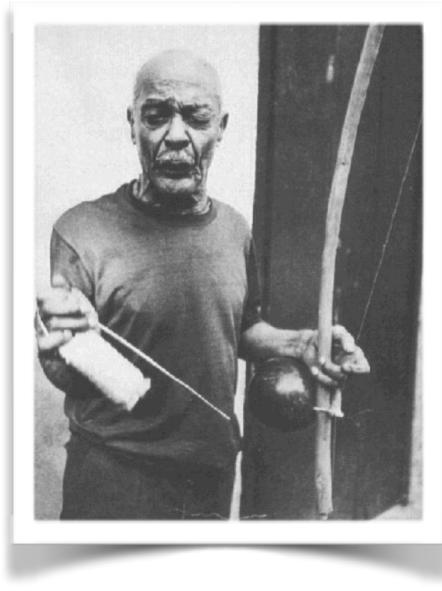
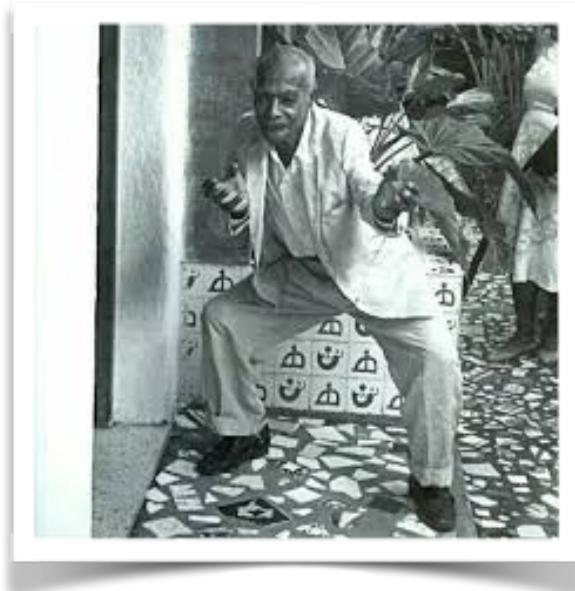
TECHNICAL PREPARATION EXERCISES (CONTINUED)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

MESTRE PASTINHA (1889 - 1981)

"A Capoeira é tudo que a boca come e tudo que o corpo dá."
Capoeira is everything the mouth eats and all that the body gives.

- | | | |
|------|---|--|
| 1930 | - | Born Vincente Fereira Pastinha |
| 1966 | - | Worldwide Festival of Black Arts in Dakar |
| 1976 | - | American Festival of American Folklife, African Diaspora |

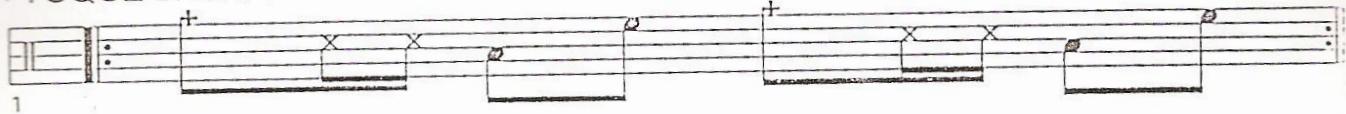


CAPOEIRA ANGOLA

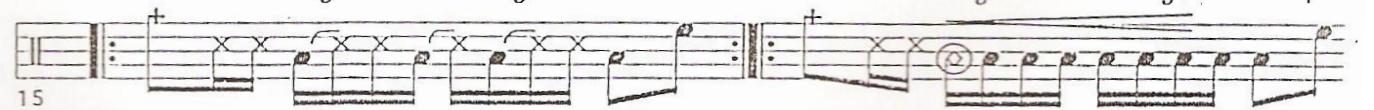
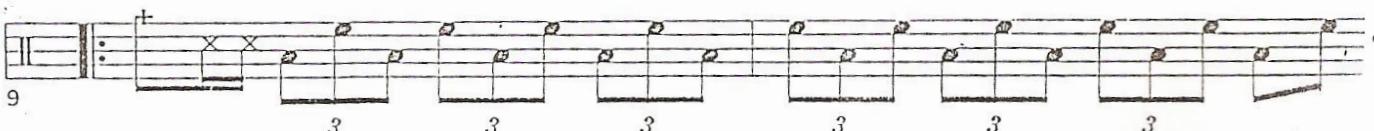
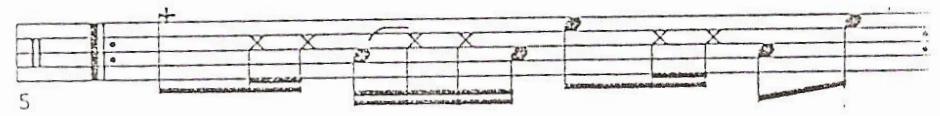
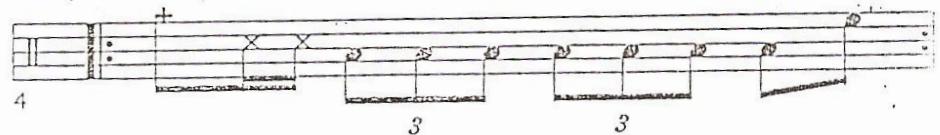
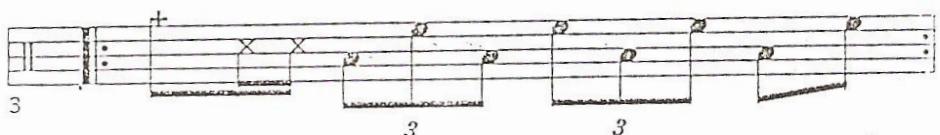
Considered the matrix of all modern capoeira styles. "Capoeira Angola" as a term came into focus in the 1980's as a response to the growing popularity of an alternative approach to capoeira known as Capoeira Regional, founded and developed by Mestre Bimba. In an effort to provide a connection to elder mestres who had been forgotten or overlooked by younger generations of capoeiristas, Capoeira Angola was founded by Mestre Moraes and Mestre Cobra Mansa in a now famous group in Bahia known as GCAP, the Grupo de Capoeira Angola Pelourinho. For Angoleiros, Mestre Pastinha is considered the father figure of their retroactively traditional approach to capoeira in its philosophy, music, physical approach to play, and most importantly to its respect for elder generations.

ANGOLA

TOQUE BÁSICO



VARIAÇÕES



SAO BENITO PEQUENO

cimbaus

TOQUE BÁSICO

The sheet music consists of 12 staves of hand drum notation for cimbaus. The notation is based on a grid system where vertical strokes represent different drum heads or strokes. The first staff is labeled "TOQUE BÁSICO" and the subsequent staves are labeled "VARIAÇÕES" followed by numbers 1 through 12. Measures are marked with the number "3" under specific groups of strokes, indicating a three-beat pattern. The notation is divided into measures by vertical bar lines.

Adaptado por Ramiro Musotto

SÃO BENTO GRANDE de ÂNGOLA
TOQUE BÁSICO



VARIACÕES

