

# Maracatu

*Arranged for Arcoiris by Ian Parry*

Maracatu is a traditional rhythm from the north of Brazil.

Main Groove																
	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Agogo bell	L		H		L		H		L	H		H	L		H	
Snare 1	<b>R</b>	<b>R</b>	<i>L</i>	<b>R</b>	<b>R</b>	<i>L</i>	<b>R</b>	<i>L</i>	<b>R</b>	<b>R</b>	<i>L</i>	<b>R</b>	<b>R</b>	<i>L</i>	<b>R</b>	<i>L</i>
Snare 2	<b>R</b>	<b>L</b>	<i>R</i>	<b>L</b>	<b>R</b>	<i>L</i>	<b>R</b>	<i>L</i>	<b>R</b>	<b>L</b>	<i>R</i>	<b>L</b>	<b>R</b>	<i>L</i>	<b>R</b>	<i>L</i>
Tam		X			X		X			X			X		X	
Shaker	F		B	F	B		F	B	F		B	F	B		F	B
Timba	B		S	S	B		O	O	B	S	S	S	B		O	O
Rep	H	S		S	H		S	S	H	S		S	H	S		roll
All surdos	<b>B</b>				H		<b>B</b>		H	<b>B</b>			H	<b>B</b>		

**Agogos** The mnemonic for the agogo bell is “Daisy, Daisy, you drive me crazy”. This pattern is subtly different from the “donkey, donkey don’t, kick the donkey” pattern in Mozambique. The difference is the *don’t* in Mozambique is one box earlier than the *you* in maracatu.

**Snares** Snare 1 and 2 should sound the same, it’s just the playing technique that differs. Technique 1 is the traditional way it’s done in Brazil with the strong hand notes (shown as the right hand notes in the table) as accents and the weak hand notes as ghosts. Technique 2 is how we might play it “hand to hand” as we do for most Arcoiris rep/caixa patterns. Players should choose whichever suits them best. Absolute beginners can simply play the strong hand part of technique 1. The mnemonic for the accented notes (large bold letters) on the snare is “bring-out the-bran ston bring-out the-bran ston”. This is the same as break 1 in Bathhouse Ragga. If you put the ghost notes in it sounds Italian: “Bring outta the branna stonna bring outta the branna stonna”.

**Tams** The tam pattern is traditionally played on a big bell called a gonge (pronounced gone-gay). The mnemonic is “out bran ston out bran ston” which is a fragment of the snare pattern.

**Shakers** For the shaker F=forward and B=back.

**Timbas** The timba pattern is the same as the Bathhouse Ragga one.

**Reps** For the rep pattern, players use a hand and a stick. H means hit the skin with the hand and S means hit the middle of the skin with the stick. The roll is also played with the stick of course. The mnemonic for the rep pattern is “an-app-le a-pair and-a-bunch-of ban-an-as”. The *an* at the start of the mnemonic is the roll and the *app* is the “1” at the start of the bar. Note that the hand hits are basically keeping time on the 1, 2, 3 and 4 like a metronome and the stick hits are very syncopated. This pattern is based on maracatu alfaia patterns (traditionally, there are no reps in maracatu).

**Surdos** The traditional bass drums in maracatu are called alfaias (pronounced alf eye urs). They are made of wood with goat skin heads tensioned with rope. They are played with a big wooden stick in the strong hand and a small wooden stick in the weak hand. The surdo patterns in this arrangement are meant to approximate to a couple of the traditional maracatu alfaia parts. For the surdos, B stands for beater and H stands for hand (i.e. an empty hand). The beater should be wielded with your strongest hand (the right hand for most people). The mnemonic for the surdo groove pattern is “Beef lamb chops chick-en chick-en”. The important thing is to accurately get the timing right for the loud hits played with the beater. The *chops* and especially the *ens* are very syncopated. The hand hits are on the beat and their main purpose is to make the timing of the beater hits correct – making an audible sound is a secondary purpose.

Surdo Chorus																
	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
bars 1 & 2	H	B		B	H		B		H	B		B	H			
bar 3	H	B		B	H		B		H	B		B	H			B
bar 4	H			B	H		B		H	B		B	H			

The surdo chorus mnemonic is “bring-out the-bran ston bring-out the-bran (×3) the-bran the-bran ston bring-out the-bran”. The syllables beginning with *br* are played with the empty hand and they are all on the beat. This pattern is called “martelo” (Portuguese for hammer) because of these metronome-like hand hits.

**Break 1** is the agogo groove pattern played by the whole band with the surdos doing the low bell part and the rest of the band doing the high bell part. It’s similar to the traditional maracatu bridge. When used to end the piece, the last note is the *zee* (last syllable of *crazy* – see the agogo mnemonic above) on the + after the “4”. Don’t play the “1” that follows!

Break 1																
	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Surdos	X				X				X				X			
Everyone else			X				X			X		X			X	

**The intro** is a simple 2 bar call from the lead rep and then everyone goes straight into their groove patterns. The rep call is the same as the rep groove pattern but it’s cut off short in the second bar. The *oiy* in the second bar is shouted out by the whole band.

Intro (rep call)																
	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Rep call pick up																roll
Rep call bar 1	H	S		S	H		S	S	H	S		S	H	S		roll
Rep call bar 2	H	S		S	H		S	S	H							
Everyone sings bar 2													oiy			
Bar 3	Everyone plays their groove pattern															