Copyright in relation to this thesis

Under the Copyright Act 1968 (several provisions of which are referred to below), this thesis must be used only under the normal conditions of scholarly fair dealing for the purposes of research, criticism or review. In particular no results or conclusions should be extracted from it, nor should it be copied or closely paraphrased in whole or in part without the written consent of the author. Proper written acknowledgement should be made for any assistance obtained from this thesis.

Under Section 35(2) of the Copyright Act 1968 the ‘author of a literary, dramatic, musical or artistic work is the owner of any copyright subsisting in the work’. By virtue of Section 32(1) copyright ‘subsists in an original literary, dramatic, musical or artistic work that is unpublished’ and of which the author was an Australian citizen, an Australian protected person or a person resident in Australia.

The Act, by Section 36(1) provides: ‘Subject to this Act, the copyright in a literary, dramatic, musical or artistic work is infringed by a person who, not being the owner of the copyright and without the licence of the owner of the copyright, does in Australia, or authorises the doing in Australia of, any act comprised in the copyright’.

Section 31(1)(a)(ii) provides that copyright includes the exclusive right to ‘reproduce the work in a material form’. Thus, copyright is infringed by a person who, not being the owner of the copyright and without the licence of the owner of the copyright, reproduces or authorises the reproduction of a work, or of more than a reasonable part of the work, in a material form, unless the reproduction is a ‘fair dealing’ with the work ‘for the purpose of research or study’ as further defined in Sections 40 and 41 of the Act.

Keith Jennings
Registrar and Deputy Principal

*‘Thesis’ includes ‘treatise’, ‘dissertation’ and other similar productions.
VOLUME II
FIGURES AND EXAMPLES IN VOLUME II

Note. The figures and examples in this volume appear in the order in which they appear in Volume I. For a list of the figures and examples which appear in the text, see the introduction to Volume I.

Figure 1. Latin-American-born Immigrants in Australia (1891-1971) ..... 1
Figure 2. Brazilian Immigrants in Australia (1971) ..... 2
Figure 3. Distribution of Latin-American Immigrants in Sydney (1976) ..... 10
Figure 4. Pastora Costume in Sydney ..... 10
Figure 5. Caixa ..... 10
Figure 6. Pandeiro ..... 11
Figure 7. Surdo ..... 11
Figure 8. A Rio Carnaval Desfile and the Escolas de Samba ..... 38
Figure 9. Brazilian Urban Carnaval – Locations and Organisations ..... 39
Figure 10. Sambação – Pre-Migration Locations of Brazilian Members ..... 40
Figure 11. A Comparison of Samba School Components – Escolas de Samba (Rio) and Sambação (Sydney) ..... 40
Figure 12. Sambação Destaques ..... 41
Figure 13. Porta-Bandeira and Mestre-Sala (Rio de Janeiro) ..... 41
Figure 14. Porta-Bandeira and Mestre-Sala (Sydney) ..... 42
Figure 15. Four Pandeiro Players ..... 42
Figure 16. The Members of Sambação Stage 2 ..... 43
Figure 17. Sambação Stage 2 Passistas ..... 43
Figure 18. Sambação Stage 2 – Porta-Bandeira and Mestre-Sala ..... 44
Figure 19. Parada de Lucas Street Scene ..... 44
Figure 20. Essa Gente Brasileira – Song Text and Translation. ..... 45
Figure 21. Unidos de Lucas Bateria – Instrumentation and Placement ..... 49
Figure 22. Mocidade Bateria – Instrumentation and Placement ..... 50
Figure 23. Samba-Enredo Instruments – Classification Method 1 ..... 51
<table>
<thead>
<tr>
<th>Figure</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Samba-Enredo Instruments – Classification Method 2</td>
<td>51</td>
</tr>
<tr>
<td>25</td>
<td>Cavaquinho</td>
<td>52</td>
</tr>
<tr>
<td>26</td>
<td>Apito</td>
<td>58</td>
</tr>
<tr>
<td>27</td>
<td>Tamborim</td>
<td>58</td>
</tr>
<tr>
<td>28</td>
<td>Pandeiro</td>
<td>64</td>
</tr>
<tr>
<td>29</td>
<td>Pendeiro Player with Passista</td>
<td>64</td>
</tr>
<tr>
<td>30</td>
<td>Cuica - Internal View</td>
<td>65</td>
</tr>
<tr>
<td>31</td>
<td>Musician Plays Cuica</td>
<td>65</td>
</tr>
<tr>
<td>32</td>
<td>Agogô</td>
<td>75</td>
</tr>
<tr>
<td>33</td>
<td>Musician Plays Reco-Reco</td>
<td>81</td>
</tr>
<tr>
<td>34</td>
<td>Chocalho – Six Chocalho Sizes</td>
<td>81</td>
</tr>
<tr>
<td>35</td>
<td>Musician Plays Chocalho</td>
<td>82</td>
</tr>
<tr>
<td>36</td>
<td>Musician Plays Repinique</td>
<td>82</td>
</tr>
<tr>
<td>37</td>
<td>Caixa de Guerra</td>
<td>95</td>
</tr>
<tr>
<td>38</td>
<td>Surdo de Repicar</td>
<td>95</td>
</tr>
<tr>
<td>39</td>
<td>Surdo de Marcação</td>
<td>96</td>
</tr>
<tr>
<td>40</td>
<td>Surdo de Marcação Centralizador</td>
<td>96</td>
</tr>
<tr>
<td>41</td>
<td>A Comparison of Three Baterias</td>
<td>102</td>
</tr>
<tr>
<td>42</td>
<td>Sambação Stage 1 and Rio Bateria – A Comparison</td>
<td>102</td>
</tr>
<tr>
<td>43</td>
<td>Sambação Hand-Made Surdo</td>
<td>103</td>
</tr>
<tr>
<td>44</td>
<td>Sambação Hand-Made Chocalhos</td>
<td>103</td>
</tr>
<tr>
<td>45</td>
<td>Sambação Hand-Made Agogô</td>
<td>104</td>
</tr>
<tr>
<td>46</td>
<td>Sambação Hand-Made Tamborim</td>
<td>104</td>
</tr>
<tr>
<td>47</td>
<td>Sambação Stage 2 and Rio Bateria – A Comparison</td>
<td>111</td>
</tr>
<tr>
<td>48</td>
<td>Sambação Stage 2 Bateria – Instrumentation for Example 24 (a,b,c,d)</td>
<td>119</td>
</tr>
<tr>
<td>49</td>
<td>Sambação Stage 3 and Rio Bateria – A Comparison</td>
<td>119</td>
</tr>
<tr>
<td>50</td>
<td>Sambação (Stages 1-3) – Summary of Change</td>
<td>136</td>
</tr>
<tr>
<td>51</td>
<td>Suei da Fonseca Sings with Group</td>
<td>137</td>
</tr>
<tr>
<td>52</td>
<td>João Carlos Plays the Repinique</td>
<td>137</td>
</tr>
<tr>
<td>53</td>
<td>Lourenço Forte Performs at La Vina</td>
<td>138</td>
</tr>
<tr>
<td>54</td>
<td>Marilane de Mello Sings with Group</td>
<td>138</td>
</tr>
<tr>
<td>55</td>
<td>Luiz Alberto Plays the Surdo</td>
<td>139</td>
</tr>
<tr>
<td>56</td>
<td>John MacDonald Parades with the Centre</td>
<td>139</td>
</tr>
<tr>
<td>57</td>
<td>The Centre – External Desfiles (1980-1984)</td>
<td>140</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
<td>Page</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>58</td>
<td>A Comparison of Samba School Components - <em>Escolas de Samba</em> (Rio) and the Centre (Sydney)</td>
<td>141</td>
</tr>
<tr>
<td>59</td>
<td>The Centre - Carnival Costume Copies (1980)</td>
<td>142</td>
</tr>
<tr>
<td>60</td>
<td>Sueli da Fonseca – <em>Desfile Fantasia</em> (1983)</td>
<td>142</td>
</tr>
<tr>
<td>61</td>
<td>Flintstone Costumes</td>
<td>143</td>
</tr>
<tr>
<td>62</td>
<td>Paper Cup Costume</td>
<td>143</td>
</tr>
<tr>
<td>63</td>
<td>Drinking Straw Costume</td>
<td>144</td>
</tr>
<tr>
<td>64</td>
<td>The Centre - <em>Porta Bandeira</em> and <em>Mestre-Sala</em></td>
<td>144</td>
</tr>
<tr>
<td>65</td>
<td>Musicians in the Centre (1979-1984)</td>
<td>145</td>
</tr>
<tr>
<td>66</td>
<td>The Centre - Musical Change Categories</td>
<td>146</td>
</tr>
<tr>
<td>67</td>
<td>The Centre - Musical Repertoire (1980-1984)</td>
<td>147</td>
</tr>
<tr>
<td>68</td>
<td>The Sydney Brazilians Perform <em>La Vem Portela</em></td>
<td>179</td>
</tr>
<tr>
<td>69</td>
<td>Sueli da Fonseca With Song Text in Hand</td>
<td>179</td>
</tr>
<tr>
<td>71</td>
<td>Function of <em>Mocidade</em> Patterns A-D – Summary</td>
<td>186</td>
</tr>
<tr>
<td>72</td>
<td>A Schematic Overview of Example 31</td>
<td>187</td>
</tr>
<tr>
<td>73</td>
<td>The Centre – Summary of Change</td>
<td>202</td>
</tr>
<tr>
<td>74</td>
<td>Brazilian Music in Sydney – Individual Case Studies</td>
<td>203</td>
</tr>
<tr>
<td>75</td>
<td><em>As Pastôrinhas</em> – Version 1 (Brazil 1937)</td>
<td>3</td>
</tr>
<tr>
<td>76</td>
<td><em>As Pastôrinhas</em> – Version 2 (Brazil 1930s)</td>
<td>12</td>
</tr>
<tr>
<td>77</td>
<td><em>As Pastôrinhas</em> – Version 3 (Brazil 1973)</td>
<td>15</td>
</tr>
<tr>
<td>78</td>
<td><em>As Pastôrinhas</em> – A Comparison of <em>Caixa Marcha</em> Patterns</td>
<td>19</td>
</tr>
<tr>
<td>79</td>
<td><em>As Pastôrinhas</em> – Version 4 (Sydney 1974)</td>
<td>20</td>
</tr>
<tr>
<td>80</td>
<td><em>As Pastôrinhas</em> – Melody, Harmony and Text Comparisons (Versions 4 and 1-3)</td>
<td>32</td>
</tr>
<tr>
<td>81</td>
<td><em>As Pastôrinhas</em> – Comparison of Melodic Cue Patterns and Break Patterns (Versions 4 and 1)</td>
<td>33</td>
</tr>
<tr>
<td>82</td>
<td>Original Sydney <em>Marcha</em> – <em>Marcha do Cangurús</em></td>
<td>34</td>
</tr>
<tr>
<td>83</td>
<td><em>Samba-Enredo</em> Melody</td>
<td>46</td>
</tr>
<tr>
<td>84</td>
<td>Notated Brazilian <em>Samba-Enredo</em>.</td>
<td>47</td>
</tr>
<tr>
<td>85</td>
<td><em>Cavaquinho</em> Accompaniment Rhythms</td>
<td>53</td>
</tr>
<tr>
<td>86</td>
<td><em>Lucas Samba-Enredo</em> – Function of <em>Tamborims</em></td>
<td>59</td>
</tr>
<tr>
<td>87</td>
<td><em>Cuica</em> Melody – ‘One Note Samba’</td>
<td>66</td>
</tr>
<tr>
<td>88</td>
<td><em>Lucas Cuica</em> Rhythms</td>
<td>67</td>
</tr>
<tr>
<td>89</td>
<td><em>Cuica</em> – Soloistic Sounds and Rhythms</td>
<td>69</td>
</tr>
<tr>
<td>Example 16.</td>
<td><em>Lucas Samba-Enredo – Agogô Rhythms.</em></td>
<td>76</td>
</tr>
<tr>
<td>Example 17.</td>
<td><em>La Vem Portela</em> Excerpt (bars 17-65)</td>
<td>83</td>
</tr>
<tr>
<td>Example 18.</td>
<td><em>Repinique in Lucas Samba-Enredo</em></td>
<td>87</td>
</tr>
<tr>
<td>Example 19.</td>
<td><em>Repinique Cues Bateria</em></td>
<td>92</td>
</tr>
<tr>
<td>Example 20.</td>
<td><em>Repinique Cues Bateria</em> for <em>Essa Gente Brasileira</em></td>
<td>93</td>
</tr>
<tr>
<td>Example 22.</td>
<td><em>Lucas Samba-Enredo – Function of Surdo de Repicar</em></td>
<td>97</td>
</tr>
<tr>
<td>Example 23.</td>
<td><em>Bahia de Todos os Deuses</em> – Sambaçaõ Stage 1</td>
<td>105</td>
</tr>
<tr>
<td>Example 24.</td>
<td>Sambaçaõ Stage 2 – <em>Samba-Enredo</em> Variations</td>
<td>112</td>
</tr>
<tr>
<td>Example 25.</td>
<td>‘Brazil’ – Sambaçaõ Stage 3</td>
<td>120</td>
</tr>
<tr>
<td>Example 27.</td>
<td>The Centre – <em>Samba-Enredo</em> Rehearsal (1981)</td>
<td>149</td>
</tr>
<tr>
<td>Example 29.</td>
<td><em>Mocidade</em> – Four Cue/Response Rhythmic Patterns</td>
<td>180</td>
</tr>
<tr>
<td>Example 30.</td>
<td>Musical Function of <em>Mocidade</em> Patterns A-D</td>
<td>181</td>
</tr>
<tr>
<td>Example 31.</td>
<td>The Centre – Imitation of <em>Mocidade</em> Cue/Response Patterns (Bondi 1984)</td>
<td>188</td>
</tr>
</tbody>
</table>
Notational Symbols:

- $\blacktriangleright$ = microtonally flat
- $\downarrow$ = phrase mark
- $\neq$ = sound of two snare drum sticks which are struck together
- $\neq$ = when a cuica sound can only be ascribed with an approximate pitch

Specific Instruments and Associated Notational Symbols:

**Agogo**

- $\begin{array}{c} \hline \hline \hline \end{array}$ = high pitched bell
- $\begin{array}{c} \hline \end{array}$ or $\begin{array}{c} \hline \end{array}$ = low pitched bell

**Bell**

- $\begin{array}{c} \hline \end{array}$ = bell rim sound
- $\begin{array}{c} \hline \end{array}$ = bell resonant sound

**Tamborim**

- $\begin{array}{c} \hline \end{array}$ = *tamborim* dampened stick beat
- $\begin{array}{c} \hline \end{array}$ = *tamborim* resonant stick beat
- $\begin{array}{c} \hline \end{array}$ = *tamborim* finger attack

**Triangle**

- $\begin{array}{c} \hline \end{array}$ = triangle dampened sound
- $\begin{array}{c} \hline \end{array}$ = triangle resonant sound

**Repinique**

- $\begin{array}{c} \hline \end{array}$ = an accented *repinique* sound
**Surdo**

\[
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \text{\textbullet} \\
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

or \((+)\) = surdo dampened stick beat (also referred to as surdo weak beat)

\[
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \text{\textbullet} \\
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

or \((0)\) = surdo resonant stick beat (also referred to as surdo resonant beat)

**Apito**

\[
\text{\textbullet}
\]

= apito (whistle) sound (when pitch of whistle is considered to be important the symbol \(x\) is placed according to its corresponding pitch on the treble clef staff).

**Kit Drums**

\[
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array}
\]

= snare drum

\[
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\end{array}
\]

= medium-pitched tom tom

\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

= low-pitched tom tom

\[
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\end{array}
\]

= bass drum

\[
\text{\textbullet}
\]

= snare drum rim shot

\[
\text{\textbullet}
\]

= hi-hat cymbals

\[
\text{\phi}
\]

= open ride cymbal

- = presence/inclusion of a musician/instrument component

\(\text{\textcircled{\textbullet}}\) = director of the \textit{bateria}

\(x\) = placement of \textit{surdo de marcação} or \textit{surdo de marcação centralizador} in \textit{bateria}

--- = omission of transcription notation due to poor quality of field recording

\[
\text{\textbullet}
\]

= wooden maracas

\[
\text{\textbullet}
\]

= one musician plays cabaca and maraca simultaneously
Figure 1.
Latin-American-born Immigrants in Australia
(1891-1971)
### Figure 2.

**Brazilians Immigrants in Australia (1971)**

<table>
<thead>
<tr>
<th>Birthplace</th>
<th>NSW</th>
<th>VIC</th>
<th>QLD</th>
<th>S.A.</th>
<th>W.A.</th>
<th>TAS</th>
<th>N.T.</th>
<th>ACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brazil</td>
<td>376</td>
<td>361</td>
<td>66</td>
<td>29</td>
<td>52</td>
<td>3</td>
<td>4</td>
<td>16</td>
</tr>
</tbody>
</table>

### Figure 3.

**Distribution of Latin-American Immigrants in Sydney (1976)**

<table>
<thead>
<tr>
<th>Location</th>
<th>Uruguay</th>
<th>Chile</th>
<th>Argentina</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fairfield</td>
<td>1633</td>
<td>704</td>
<td>567</td>
</tr>
<tr>
<td>Auburn</td>
<td>433</td>
<td></td>
<td>148</td>
</tr>
<tr>
<td>Botany</td>
<td>440</td>
<td>429</td>
<td></td>
</tr>
<tr>
<td>Randwick</td>
<td>436</td>
<td>588</td>
<td>192</td>
</tr>
<tr>
<td>Liverpool</td>
<td>431</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bankstown</td>
<td></td>
<td>484</td>
<td></td>
</tr>
<tr>
<td>Canterbury</td>
<td>424</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashfield</td>
<td></td>
<td></td>
<td>160</td>
</tr>
<tr>
<td>Marrackville</td>
<td></td>
<td>162</td>
<td></td>
</tr>
</tbody>
</table>
Example 1

AS RADIANTAS – Version 1 (Brazil 1937)
AS PASTOINHAS - Versão 2 (Brasil 1930s)

Exemple 2.
Example 3
Example 4.

*As Pastörinhas* – A Comparison of *Caixa* Marcha Patterns

**As Pastörinhas** (Brazil)

**Marcha** (Brazil)

<table>
<thead>
<tr>
<th>Version 1</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1937</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brasil</td>
<td></td>
<td>Sydney</td>
</tr>
<tr>
<td>Musicians</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Version 1**

**Brazil/Sydney – (Musicians)**

<table>
<thead>
<tr>
<th>Caixa 4</th>
<th>Surdo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Version 3**

Guerrero (1979:275)

<table>
<thead>
<tr>
<th>Caixa 4</th>
<th>Surdo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Example 5.
Example 6.

*As Pastořinhas* – Melody, Harmony and Text Comparison

(Version 4 and 1-3)
Example 7.

*As Pastôrinhas* – Comparison of Melodic Cue Patterns and Break Patterns

(Version 4 and 1)
Example 8.

Original Sydney Marcha –
Marcha do Cangurús

Guitar Fingers Intro. $\text{\textcopyright 198}$

Pattern A

Voice

Val. ter. car

Bass ostinati

Val. na. terra. dos. can

Rús. a. minha. fantástica de. ko.
A Rio Carnival Destile and the Escoles de Samba

Figure 8
Figure 9.
Brazilian Urban Carnaval – Locations and Organisations

SOUTH-EAST REGION

1. RIO DE JANEIRO
   - Escolas de Samba
   - Blocos Carnavalescos
   - Clubes de Frevo
   - Clubes de Rancho
   - Grande Clubes

2. SÃO PAULO
   - Escolas de Samba
   - Blocos Carnavalescos

3. BELO HORIZONTE
   - Escolas de Samba
   - Blocos Carnavalescos
   - Sociedade Carnavalesca
   - Imigrantes

NORTH-EAST REGION

4. RECIFE
   - Clubes de Frevo
   - Escolas de Samba
   - Blocos Carnaval
   - Clubes de Carnavalescos
   - Clubes de Alegria e Crítica
   - Maracatu-Naçção
   - Cabloclinhos do Recife
   - Tribos de Índios
   - Ursos de Carnaval
   - Bois de Carnaval
   - Troças

5. SALVADOR
   - Trios Electricos
   - Escolas de Samba (-1978)
   - Blocos Carnavalescos
   - Filhos de Gandhi
   - Afoxés
   - Ijexá
### Figure 10.

**Sambação – Pre-Migration Locations of Brazilian Members**

1. São Paulo 38%
2. Rio de Janeiro 22%
3. Nova Friburgo 20%
4. Belo Horizonte 15%
5. Mato Grosso 5%

### Figure 11.

**A Comparison of Samba School Components – Escolas de Samba (Rio) and Sambação (Sydney)**

<table>
<thead>
<tr>
<th>Components</th>
<th>Escolas de Samba – Rio</th>
<th>School of Samba – Sambação – Sydney</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enredo</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Non-Specialists</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sambistas</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Pastôras</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Specialists</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carnavalesques</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Sambistas-Dir.</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Destaques</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Porta-Bandeira</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Mestre-Sala</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Passistas</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Instrumentistas</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Ritmistas</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Director de Bateria</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Compositores</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Puxador de Samba</td>
<td>•</td>
<td></td>
</tr>
</tbody>
</table>
(Rio de Janeiro)
Portu-Bandeira and Mane-Sala

Figure 13.

Samambaia Desaguis

Figure 12.
Figure 17.

The Members of Sambago Stage 2

Figure 16.

Sambago Stage 2 Passers
Figure 18.

Sambação Stage 2
Porta-Bandeira and Mestre-Sala

Figure 19.

Parada de Lucas Street Scene
**UNIDOS DE LUCAS – 85**

Tema: "ESSA GENTE BRASILEIRA"

Author: Luiz Fernando
Compositores: Artair Cardoso, Zebinho C. Barros, Cosminho Magnata

[Explode na idéia do artista
O samba é a cultura nacional
Sufocam a ciência sem ninguém
poder falar
Desta maneira não dá mais
prá segurar] BIS

[Quem sou eu
Quem vem lá
Brasileiros reclamando seu
direito de votar] REFRAO

Precisamos lutar por um dia melhor
(bem melhor)
Deste povo sofrido devemos ter dó
(e ter dó)

[Crise do desemprego
Em nosso dia a dia
Já não como, não durmo vivo
na agonia
Na esperança de ver um Brasil
bem maior (bem maior)
Sem a dívida externa pro
pagar] BIS

Cantamos com o rosto banhado em pranto
Por esta gente do campo
Sem reforma prá plantar

[Vejam nossos índios no abandono
Sendo os verdadeiros donos,
deste rico chão] BIS

Hoje só impera a burguesia
Esta tal democracia
Enche o pobre de ilusão

[No cruzeiro eu vejo a grande
constelação
E o dólar massacrand o progresso
da Nação] REFRAO

---

**UNITED OF LUCAS – 85**

Theme: THE BRAZILIAN PEOPLE

Author: Luiz Fernando
Composers: Artair Cardoso, Zebinho C. Barros, Cosminho Magnata

[Explodes the idea of the artist
That samba is the national culture
They suffocate science without anyone
being able to speak
This way we can't stand it
any more] TWICE

[Who am I?
Who goes there?
Brazilians reclaiming their right
to vote] CHORUS

We have to fight for a better day
(a much better one)
We must take pity on these suffering
people (and take pity)

[Unemployment crisis
In our daily lives
I don't eat, I don't sleep,
I live in agony
Hoping for Brazil to get better
(much better)
Without the foreign debt for the
people to pay] TWICE

We sing with out faces wet with tears
For the peasants
Without agrarian reform to plant

[Look at our Indians standing in a lurch
And they are the real owners of such a
rich soil] TWICE

Today only the bosses rule
Now this so-called democracy
Fills the poor with illusions

[In the cruzeiro I see only the big
constellation
And the dollar is killing the progress
of the Nation] CHORUS
Example 10.

Notated Brazilian Samba-Enredo

Lapa em três tempos

Gravação ODEON por PAULINHO DA VIOLA

Ary do Cavaco e Rubens

Melodia

PISTON SI b
CLARINETE SI b
SAX TENOR SI b
(Abre a janela formosa mulher
Bis (Cantava o poeta trovador
(Abre a janela formosa mulher
(Na velha Lapa que passou...

Vem dos ventos
E dos tempos do Brasil Imperial
Até a República atual
Os grandes mestres do passado
Dedicaram obras de grande valor.

Bis (A Lapa de hoje a Lapa de outrora
Que revivemos agora.

A seresta quantas saudades nos traz
Os cabarés e as festas
Envolvidas pelos lampiões a gás
As sociedades e os cordões
Dos antigos carnavales.

(Oba a roda de malandro
(Quero ver quem vai cair
Bis (Capoeira vai plantando
(Pois agora vai subir
(Força o poeta
(Ó samba vai levantar poeira.

Imagem do Rio antigo
Bérco de grandes vultos da história
A moderna arquitetura
Lhe renova a toda hora
Mas os famosos arcos
Os belos mirantes
São reliquias deste bairro
Que foi o berço de boêmios seresteiros.

Abre a janela formosa mulher, etc
Figure 21.

**Unidos de Lucas Bateria** – (Brazil)
Instrumentation and Placement

### Unidos de Lucas Bateria – Instrumentation

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cavaquinho</strong></td>
<td>necked box lute</td>
</tr>
<tr>
<td><strong>Apito</strong></td>
<td>European signalling whistle</td>
</tr>
<tr>
<td><strong>Tamborim/s</strong></td>
<td>small struck membranophone with skin – without jingles</td>
</tr>
<tr>
<td><strong>Pandeiro/s</strong></td>
<td>single-headed rattle drum with skin and jingles</td>
</tr>
<tr>
<td><strong>Cuica/s</strong></td>
<td>friction drum with fixed stick</td>
</tr>
<tr>
<td><strong>Agogô/s</strong></td>
<td>struck clapperless bells</td>
</tr>
<tr>
<td><strong>Reco-Reco/s</strong></td>
<td>unpitched scraped idiophone</td>
</tr>
<tr>
<td><strong>Chocolhos</strong></td>
<td>shaken tube rattle</td>
</tr>
<tr>
<td><strong>Repinique/s</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Caixa/s de Guerra</strong></td>
<td><strong>European side drums</strong></td>
</tr>
<tr>
<td><strong>Tarois</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Surdo de Repicar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Surdo de Marcação</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Surdo de Marcação Centralizador</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Unidos de Lucas Bateria – Placement of Instruments

**Director de Bateria**

- **Agogô**
- **Agogô**
- **Chocalho**
- **Cuica**

**Tamborins**

- 1st Assistant Director

- **Caixas**
- **Repiniques**

- 2nd Assistant Director

- **Repinique**
- **Surdo de Rep.**
- **Repinique**
- **Repinique**
- **Repinique**

- **Surdo de Marcacao**
- **Repicar**
- **Repinique**
- **Repinique**
- **Repinique**
- **Marc. Cent.**

• = Musician
○ = Director
Figure 22.
*Mocidade Bateria* – Instrumentation and Placement

<table>
<thead>
<tr>
<th>Director de Bateria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cuicas</td>
</tr>
<tr>
<td>Tamborins</td>
</tr>
<tr>
<td>Chocalhos</td>
</tr>
<tr>
<td>Pandeiros</td>
</tr>
<tr>
<td>Reco-Recos</td>
</tr>
<tr>
<td>Agogos</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Surdo de Marcação Centralizador</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tarois</td>
</tr>
<tr>
<td>Caixas</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Surdos de Repicar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surdos de Marcacao</td>
</tr>
<tr>
<td>(x)</td>
</tr>
</tbody>
</table>

![Diagram showing instrumentation and placement with symbols and notes.](image-url)
### Figure 23.

*Samba-Enredo Instruments – Classification Method 1*

<table>
<thead>
<tr>
<th>Grouping</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Muidezas</strong></td>
<td>Apito</td>
</tr>
<tr>
<td></td>
<td>Tamborims</td>
</tr>
<tr>
<td></td>
<td>Pandeiros</td>
</tr>
<tr>
<td></td>
<td>Cuicas</td>
</tr>
<tr>
<td></td>
<td>Agogós</td>
</tr>
<tr>
<td></td>
<td>Reco-recos</td>
</tr>
<tr>
<td></td>
<td>Chocalhos</td>
</tr>
<tr>
<td><strong>Couros Pesados</strong></td>
<td>Repiniques</td>
</tr>
<tr>
<td></td>
<td>Caixas de Guerra</td>
</tr>
<tr>
<td></td>
<td>Tarôs</td>
</tr>
<tr>
<td></td>
<td>Surdo de Repicar</td>
</tr>
<tr>
<td></td>
<td>Surdo de Marcação</td>
</tr>
<tr>
<td></td>
<td>Surdo de Marcação Centralizador</td>
</tr>
</tbody>
</table>

### Figure 24.

*Samba-Enredo Instruments – Classification Method 2*

<table>
<thead>
<tr>
<th>Grouping</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LEVES</strong></td>
<td>Apito</td>
</tr>
<tr>
<td>(High-group/Layer)</td>
<td>Tamborims</td>
</tr>
<tr>
<td></td>
<td>Pandeiros</td>
</tr>
<tr>
<td></td>
<td>Cuicas</td>
</tr>
<tr>
<td></td>
<td>Agogós</td>
</tr>
<tr>
<td></td>
<td>Reco-Recos</td>
</tr>
<tr>
<td></td>
<td>Chocalhos</td>
</tr>
<tr>
<td><strong>INTERMEDIARIOS</strong></td>
<td>Repiniques</td>
</tr>
<tr>
<td>(Middle-group/Layer)</td>
<td>Caixas de Guerra</td>
</tr>
<tr>
<td></td>
<td>Tarôs</td>
</tr>
<tr>
<td><strong>BASE</strong></td>
<td>Surdo de Repicar</td>
</tr>
<tr>
<td>(Low-Group/Layer)</td>
<td>Surdo de Marcação</td>
</tr>
<tr>
<td></td>
<td>Surdo de Marcação Centralizador</td>
</tr>
</tbody>
</table>
Cavatina
Accompaniment Rhythms

Example II.
Figure 27

Figure 26
Lucas Samra-Enredo — Function of Transformations

Example 4

95
Pancho Player with Passion

Figure 29.

Pancho

Figure 28.
Figure 30.

*Cuica – Internal View*

Figure 31.

*Musician Plays Cuica*
Clara Melody - One Note Samba

Example 13.
Lucas Cuban Rhythms

Example 14
Example 15.
Example 16.

Lanc Sambo Enhanced - Agogo Rhythms
Figure 33. Musician Plays Reco-Reco

Figure 34. Chocalho – Six Chocalho Sizes
Example 17.

‘La Vem Portela’ Excerpt (bars 17-65)
Example 20.1

Reproduced from Barenreiter Edition for Exa Chine Brasiliana

93
République Cie - Exra Gene Brosierna

Example 21.
Figura 38.

Figura 37.
Figure 40.

Figure 39.
Example 22. Lucas Sambo-Brezza – Function of Sundo de Rapier
Figure 41.
A Comparison of Three Baterias

<table>
<thead>
<tr>
<th>Lucas/Mocidade</th>
<th>Sambação Document</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apito</td>
<td>Apito</td>
</tr>
<tr>
<td>Tamborims</td>
<td>Tamborims</td>
</tr>
<tr>
<td>Pandeiros</td>
<td>Pandeiros</td>
</tr>
<tr>
<td>Cuicas</td>
<td>Cuicas</td>
</tr>
<tr>
<td>Agogos</td>
<td>Agogôs</td>
</tr>
<tr>
<td>Reco-Recos</td>
<td>Reco-Recos</td>
</tr>
<tr>
<td>Chocalhos</td>
<td>Chocalhos</td>
</tr>
<tr>
<td>*Frigideira</td>
<td></td>
</tr>
<tr>
<td>Repiniques</td>
<td>Repiniques</td>
</tr>
<tr>
<td>Caixas de Guerra</td>
<td>Caixas de Guerra</td>
</tr>
<tr>
<td>Tarôis</td>
<td>Tarôis</td>
</tr>
<tr>
<td>Surdo de Repicar</td>
<td>Surdo de Repicar</td>
</tr>
<tr>
<td>Surdo de Marcação</td>
<td>Surdo de Marcação</td>
</tr>
<tr>
<td>Surdo de Marcação</td>
<td>Surdo de Marcação</td>
</tr>
<tr>
<td>Centralizador</td>
<td>Centralizador</td>
</tr>
</tbody>
</table>

Figure 42.
Sambação Stage 1 and Rio Bateria – A Comparison

<table>
<thead>
<tr>
<th>Rio Bateria</th>
<th>Sambação Stage 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Maj. of Brazilians)</td>
<td></td>
</tr>
<tr>
<td>Apito</td>
<td>•</td>
</tr>
<tr>
<td>Tamborims</td>
<td>•</td>
</tr>
<tr>
<td>Pandeiros</td>
<td>•</td>
</tr>
<tr>
<td>Cuicas</td>
<td>•</td>
</tr>
<tr>
<td>Agogôs</td>
<td>•</td>
</tr>
<tr>
<td>Reco-Recos</td>
<td>•</td>
</tr>
<tr>
<td>Chocalhos</td>
<td>•</td>
</tr>
<tr>
<td>Repiniques</td>
<td>•</td>
</tr>
<tr>
<td>Caixas de Guerra</td>
<td>•</td>
</tr>
<tr>
<td>Tarôis</td>
<td>•</td>
</tr>
<tr>
<td>Surdo de Repicar</td>
<td>•</td>
</tr>
<tr>
<td>Surdo de Marcação</td>
<td>•</td>
</tr>
<tr>
<td>Surdo de Marcação</td>
<td>•</td>
</tr>
<tr>
<td>Centralizador</td>
<td>•</td>
</tr>
</tbody>
</table>
Figure 4.1

Sambar or Hand Made Chocchhos

Figure 4.2

Sambar or Hand-Made Stuks
Sambarga - Hand Made Tambourin

Figure 46.

Sambarga - Hand Made Anggas

Figure 45.
Example 23
Figure 47.
Sambação Stage 2 and Rio Bateria – A Comparison

<table>
<thead>
<tr>
<th>Rio Bateria</th>
<th>Sambação Stage 2 (Maj. of Non-Brazilians)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apito</td>
<td>•</td>
</tr>
<tr>
<td>Tamborins</td>
<td>•</td>
</tr>
<tr>
<td>Pandeiros</td>
<td>•</td>
</tr>
<tr>
<td>Cuicas</td>
<td>•</td>
</tr>
<tr>
<td>Agogôs</td>
<td>•</td>
</tr>
<tr>
<td>Reco-Recos</td>
<td>•</td>
</tr>
<tr>
<td>Chocalhos</td>
<td>•</td>
</tr>
<tr>
<td>Repiniques</td>
<td>•</td>
</tr>
<tr>
<td>Caixas de Guerra</td>
<td>•</td>
</tr>
<tr>
<td>Surdo de Repicar</td>
<td>•</td>
</tr>
<tr>
<td>Surdo de Marcação</td>
<td>•</td>
</tr>
<tr>
<td>Surdo de Marcação Centralizador</td>
<td>•</td>
</tr>
</tbody>
</table>
Example 24

Sambago Stage 2 - Samba-Enredo Variations
Figure 48.
Sambação Stage 2 - Instrumentation for Example 24 (a, b, c, d)

Example 24 (a-d)

\begin{tabular}{ll}
\textbf{LEVES} & \text{Apito} \\
(High-group/Layer) & \text{Tamborim} \\
 & \text{Pandeiro} \\
 & \text{Cuica} \\
 & \text{Agogô} \\
 & \text{Reco-reco} \\
 & \text{Chocalho} \\
\textbf{INTERMEDIARIOS} & \text{Repinique} \\
(Middle-group/Layer) & \text{Caixas de Guerra} \\
\textbf{BASE} & \text{Surdo de Repicar} \\
(Low-group/Layer) & \text{Surdo de Marcação} \\
 & \text{Surdo de Marcação} \\
 & \text{Centralizador} \\
\end{tabular}

Figure 49.
Sambação Stage 3 and Rio Bateria - A Comparison

\begin{tabular}{ll}
\textbf{Rio Bateria} & \text{Sambação Stage 3} \\
 & (Maj. of Australian-Born) \\
 & \text{Apito} \\
 & \text{Tamborim} \\
 & \text{Pandeiro} \\
 & \text{Cuica} \\
 & \text{Agogô} \\
 & \text{Reco-reco} \\
 & \text{Chocalho} \\
\textbf{LEVES} & \text{Repinique} \\
(High-group/Layer) & \text{Caixas de Guerra} \\
 & \text{Tarois} \\
\textbf{INTERMEDIARIOS} & \text{Surdo de Repicar} \\
(Middle-group/Layer) & \text{Surdo de Marcação} \\
 & \text{Surdo de Marcação} \\
 & \text{Centralizador} \\
\textbf{BASE} & \text{Surdo de Marcação} \\
(Low-group/Layer) & \text{Surdo de Marcação} \\
 & \text{Centralizador} \\
\end{tabular}
Figure 50.

Sambação Stages 1-3 – Summary of Change

**Escolas de Samba** – Rio

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
</table>

**Components**

*Enredo* | Yes | No | No

**Non-Specialists**

- **Sambistas**
- **Pastorás**

**Specialists**

- **Carnavalesques**
- **Sambistas-Dir.**
- **Destaque**
- **Porta-Bandeira**
- **Mestre-Sala**
- **Pasistas**
- **Instrumentistas**
- **Ritmistas**
- **Director de Bateria**
- **Compositores**
- **Puxador de Samba**

**Musical Instruments**

**High-Sound layer**

- **Apito**
- **Tamborins**
- **Pandeiros**
- **Cuicas**
- **Agogós**
- **Reco-Recos**
- **Chocalhos**

**Middle-Sound Layer**

- **Repiniques**
- **Caixas de Guerra**
- **Tarois**

**Low-Sound Layer**

- **Surdo de Repicar**
- **Surdo de Marcação**
- **Surdo de Marcação Centralizador**
Figure 51.
Sueli da Fonseca Sings with Group

Figure 52.
João Carlos Plays the Repinque
Figure 53.
Lourenço Forte Performs at La Vina

Figure 54.
Marilane de Mello Sings with Group
Figure 55.
Luiz Alberto Plays the *Surdo*

Figure 56.
John MacDonald Parades with the Centre
Figure 57.

The Centre – External *(Desfiles 1980-1984)*

**1980**

- 1980 Festival of Sydney
- South American Festival (Bondi Pavilion)

**1981**

- 1981 Festival of Sydney
- South American Festival (Bondi Pavilion)
- Moomba Festival (Melbourne)
- Great Western Fun Fair (Woodward Park Liverpool)
- Community Fair (Liverpool)
- *Mount Druit Amphitheatre (Mt. Druit)*
- Central Gardens (Merrylands)
- Lake Gillawarars (Georges Hall)
- *State Theatre (Sydney)*

**1982**

- 1982 Festival of Sydney
- South American Festival (Bondi Pavilion)
- *Rotary Club of Beecroft (North Rocks)*
- Cowra Annual Festival (Lachlan Valley)
- Randwick Community Festival Concert
- *International Foods Fair (Sydney)*
- University of N.S.W.
- *Kemblawarra Sports and Social Club*
- *International Conference of Film and Television Schools (Sydney)*
- Caranivale ’82 Official Opening
- Seafood Fair – Blessing of the Fleet
- *Brazilian Independence Day (Sydney)*
- Ethnic Fair (Eastlakes Reserve)
- Carnavale 82
- *Moore Bank Rotary Club Annual Charity Ball*
- Trade Union Club Sydney
- *Philippine Australian Friendship Association (Sydney)*
- *United Nations Annual Ball (Sydney)*
- Festival of Arts (Croydon)
- *Madeira Club (Petersham)*
- *Croatian Club (Endsor Park)*
- *Liverpool Lions (Liverpool)*
- *Kemblawarra Sports and Social Club (Port Kembla)*

**1983**

- 1983 Festival of Sydney
- South American Festival (Bondi Pavilion)
- Pier One First Birthday (Sydney)
- *Uruguayan Club (Sydney)*
- *Concordia Club (Stanmore)*
- Carnivale ’83
- *Telegraph Holiday and Travel Show*
- *Seafood Fair and Blessing of the Fleet*

The asterisk indicates desfiles that were presented indoors.
Figure 58.
A Comparison of Samba School Components — *Escolas de Samba* (Rio) and the Centre (Sydney)

<table>
<thead>
<tr>
<th>Internal Organisation</th>
<th>Escolas de Samba – Rio</th>
<th>Internal Organisation</th>
<th>The Centre – Sydney</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Components</strong></td>
<td></td>
<td><strong>Components</strong></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
<td>B</td>
<td>No</td>
</tr>
<tr>
<td><em>Enredo</em></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Non-Specialists

- *Sambistas*  
- *Pastéras*

Specialists

- *Carnavalesques*  
- *Sambistas-Dirigentes*  
- *Destaques*  
- *Porta-Bandeira*  
- *Mestre-Sala*  
- *Passistas*  
- *Instrumentistas*  
- *Ritmistas*  
- *Director de Bateria*  
- *Compositores*  
- *Puxador de Samba*
Figure 59.
The Centre – Carnival Costume Copies 1980

Figure 60.
Sueli da Fonseca – Desfile Fantasia
Figure 61.
Flintstone Costumes

Figure 62.
Paper Cup Costume
Figure 63.
Drinking Straw Costume

Figure 64.
The Centre – *Porta Bandeira* and *Mestre-Sala*
### Figure 65.

Musicians in the Centre (1979-1984)

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musician</td>
<td>Pre-Mig. Location</td>
<td>Arr. Aust.</td>
<td>Post-Mig. Occupation</td>
<td>Post-Mig. Musical Instrument</td>
</tr>
<tr>
<td>Walter da Fonseca</td>
<td>R</td>
<td>1972</td>
<td>unemployed</td>
<td>apita, cuica, caixa, pandeiro</td>
</tr>
<tr>
<td>Lourenço Forte</td>
<td>BH</td>
<td>1971</td>
<td>labourer</td>
<td>apita, tamborim, caixa, surdo</td>
</tr>
<tr>
<td>Itamar Valente</td>
<td>BH</td>
<td>1975</td>
<td>taxidriver</td>
<td>tamborim</td>
</tr>
<tr>
<td>Jose Gilva</td>
<td>R</td>
<td>1971</td>
<td>cleaner</td>
<td>&quot;</td>
</tr>
<tr>
<td>Jose Araujo</td>
<td>R</td>
<td>1972</td>
<td>cook</td>
<td>&quot;</td>
</tr>
<tr>
<td>Cajuzinho</td>
<td>R</td>
<td>1972</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Roberto</td>
<td>U</td>
<td>1976</td>
<td>panelbeater</td>
<td>pandeiro</td>
</tr>
<tr>
<td>Daniel</td>
<td>U</td>
<td>1975</td>
<td>taxidriver</td>
<td>&quot;</td>
</tr>
<tr>
<td>Adão Ronha</td>
<td>NF</td>
<td>1980</td>
<td>cleaner</td>
<td>&quot;</td>
</tr>
<tr>
<td>Jose Leite</td>
<td>R</td>
<td>1968</td>
<td>electrician</td>
<td>&quot;</td>
</tr>
<tr>
<td>Wilson Palma</td>
<td>SP</td>
<td>1971</td>
<td>labourer</td>
<td>agogó</td>
</tr>
<tr>
<td>Mario Melchioreetta</td>
<td>U</td>
<td>1979</td>
<td>storeman</td>
<td>&quot;</td>
</tr>
<tr>
<td>Murray Mandel</td>
<td>NZ</td>
<td>1971</td>
<td>labourer</td>
<td>&quot;</td>
</tr>
<tr>
<td>Kerverton da Silva</td>
<td>MG</td>
<td>1971</td>
<td>truckdriver</td>
<td>reco-reco</td>
</tr>
<tr>
<td>Roberto Zaceira</td>
<td>R</td>
<td>1975</td>
<td>cleaner</td>
<td>chocalhos</td>
</tr>
<tr>
<td>Eduardo Choupel</td>
<td>NF</td>
<td>1980</td>
<td>cleaner</td>
<td>&quot;</td>
</tr>
<tr>
<td>David Ross</td>
<td>NF</td>
<td>1980</td>
<td>cook</td>
<td>&quot;</td>
</tr>
<tr>
<td>João</td>
<td>B</td>
<td>1982</td>
<td>diamond trdr.</td>
<td>&quot;</td>
</tr>
<tr>
<td>João Barreto</td>
<td>CF</td>
<td>1966</td>
<td>cook</td>
<td>&quot;</td>
</tr>
<tr>
<td>Juan Reus</td>
<td>AR</td>
<td>1973</td>
<td>taxidriver</td>
<td>&quot;</td>
</tr>
<tr>
<td>Rivaldo Bottas</td>
<td>R</td>
<td>1970</td>
<td>labourer</td>
<td>&quot;</td>
</tr>
<tr>
<td>João Carlos</td>
<td>SP</td>
<td>1981</td>
<td>unemployed</td>
<td>&quot;</td>
</tr>
<tr>
<td>Lino Herval</td>
<td>R</td>
<td>1982</td>
<td>student</td>
<td>&quot;</td>
</tr>
<tr>
<td>Joaquin Bota</td>
<td>R</td>
<td>1975</td>
<td>unemployed</td>
<td>&quot;</td>
</tr>
<tr>
<td>Mario da Silva</td>
<td>R</td>
<td>1978</td>
<td>clerk</td>
<td>&quot;</td>
</tr>
<tr>
<td>Edison Lopes</td>
<td>MG</td>
<td>1978</td>
<td>mailsorter</td>
<td>&quot;</td>
</tr>
<tr>
<td>Celso da Silva</td>
<td>R</td>
<td>1978</td>
<td>technician</td>
<td>&quot;</td>
</tr>
<tr>
<td>Nilson da Silva</td>
<td>R</td>
<td>1972</td>
<td>painter</td>
<td>caixas</td>
</tr>
<tr>
<td>Marcelo Botelho</td>
<td>R</td>
<td>1978</td>
<td>type repairer</td>
<td>&quot;</td>
</tr>
<tr>
<td>Wanderlei da Fonseca</td>
<td>R</td>
<td>1971</td>
<td>technician</td>
<td>&quot;</td>
</tr>
<tr>
<td>Bruce Lanham</td>
<td>USA</td>
<td>1978</td>
<td>musician</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

**Middle-Group**

*High-Group*

*Middle-Group*

*Low-Group*

Key to Location Abbreviations: R = Rio de Janeiro; U = Uruguay; MG = Minas Gerais; AR = Argentina; BH = Belo Horizonte; NF = Nova Friburgo; SP = São Paulo; NZ = New Zealand.
<table>
<thead>
<tr>
<th>Change Category</th>
<th>The Centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Substitution</td>
<td></td>
</tr>
<tr>
<td>.3 Musical Instruments</td>
<td>*</td>
</tr>
<tr>
<td>.2 Musical Style</td>
<td>*</td>
</tr>
<tr>
<td>.3 Playing Technique</td>
<td>*</td>
</tr>
<tr>
<td>.4 Thematic Material</td>
<td>*</td>
</tr>
<tr>
<td>2. Simplification</td>
<td></td>
</tr>
<tr>
<td>.1 Rhythms</td>
<td>*</td>
</tr>
<tr>
<td>.2 Song Presentation</td>
<td>*</td>
</tr>
<tr>
<td>3. Standardisation</td>
<td></td>
</tr>
<tr>
<td>.1 Musical Repertory</td>
<td>*</td>
</tr>
<tr>
<td>.2 Rhythms</td>
<td>*</td>
</tr>
<tr>
<td>4. Re-alignment</td>
<td></td>
</tr>
<tr>
<td>.1 Surdo Samba Beats</td>
<td>*</td>
</tr>
<tr>
<td>5. Incorporation</td>
<td></td>
</tr>
<tr>
<td>.1 Percussive Interludes</td>
<td>*</td>
</tr>
</tbody>
</table>
### The Centre - Musical Repertory (1980-1984)

<table>
<thead>
<tr>
<th>Decade</th>
<th>Sambas-Enredo</th>
<th>Sambas de Carnaval</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td></td>
<td>Praça Once</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nega do Cabelo Duro</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cai-Cai</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Esta Chegando a Hora</td>
</tr>
<tr>
<td></td>
<td></td>
<td>General da Banda</td>
</tr>
<tr>
<td>1950</td>
<td></td>
<td>Barracão</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Obsessão</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vai Amor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Se eu Chorei</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lata d'Agua</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Se a Canoa não Virar</td>
</tr>
<tr>
<td>1960</td>
<td>Bahia de Todos</td>
<td>Fechei a Porta</td>
</tr>
<tr>
<td></td>
<td>O Bafo da Onça</td>
<td>Tristesa</td>
</tr>
<tr>
<td></td>
<td>Monteiro Lobato</td>
<td>Portela Querida</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Neste Carnaval</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Palmas no Portao</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tem das Onze</td>
</tr>
<tr>
<td></td>
<td></td>
<td>As Mil e Uma Noites Cariocas</td>
</tr>
<tr>
<td>1970</td>
<td>Mangueira</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Festa do Divino</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Brasil Devegar com</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Andor e Baiana</td>
<td></td>
</tr>
<tr>
<td>1980</td>
<td>Das Maravilhas do Mar</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Diz Espelho Meu</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Onde Canta o Sabia</td>
<td></td>
</tr>
<tr>
<td></td>
<td>O Teu Cabelo Não Nega</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bum Bum Paticibum Prugurundum</td>
<td></td>
</tr>
<tr>
<td></td>
<td>É Hoje</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Voltei</td>
<td></td>
</tr>
</tbody>
</table>
Example 26.

The Centre – Bondi Desfile (1980)

High-Group

- Apito
- Tamborim
- Agogô
- Reco-Reco
- Chocalhos

Middle-Group

- Repinique
- Caixas

Low-Group

- S.de Repicar
- S.de Marcação
- S.de Marc. Centr.

Figure 68.

The Centre – Bondi Desfile Components

reco-reco chocalho tamborim tamborim agogô
• • • • •
surdo surdo caixa caixa repinique surdo
• • • • •
instrumentista
•
director de
harmonia •
director de bateria •
destaques & passistas • •
Example 28.
Por te(e) la teu, Car in hoso teu.

Que eu sou, como devo câo em nossos céus.

Por te(e) la teu, Car in hoso, tema e or a câo.
teu, Carinho, te me or (e)

Pra. falar de quem fico

como de voo cão em nossos corações
de. ro_sas. mu sic.er. La ven Por

Improvised Percussive Section.

Cue Pattern A

Basic: Accompaniment Pattern
Figure 69.
The Sydney Brazilians Perform *La Vem Portela*

Figure 70.
Sueli da Fonseca With Song Text in Hand
Figure 71.

*Mocidade* Rhythms – 1974 and 1977 Recordings:
Summary of Structural Elements

1974 Side 1

<table>
<thead>
<tr>
<th>Track 1</th>
<th>6&quot;</th>
<th>18&quot;</th>
<th>36&quot;</th>
<th>3&quot;</th>
<th>20&quot;</th>
<th>6&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>C/R</td>
<td>LE</td>
<td>SE</td>
<td>RF</td>
<td>LE</td>
<td>C/R</td>
<td></td>
</tr>
<tr>
<td>16&quot;</td>
<td>6&quot;</td>
<td>2&quot;</td>
<td>1'20&quot;</td>
<td>28&quot;</td>
<td>2&quot;</td>
<td>24&quot;</td>
</tr>
</tbody>
</table>

1977 Side 1

<table>
<thead>
<tr>
<th>Track 1</th>
<th>42&quot;</th>
<th>2&quot;</th>
<th>55&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>SI</td>
<td>RF</td>
<td>LE</td>
<td>fade....</td>
</tr>
<tr>
<td>2&quot;</td>
<td>32&quot;</td>
<td>4&quot;</td>
<td>3&quot;</td>
</tr>
</tbody>
</table>

Track 2

| RF | LE | SI | Sc | Cuica | RF | LE |

Key to Abbreviations

C/R = *Repinique* Cue/Ensemble Response  
LE = Large Ensemble Improvisation  
SE = Small Ensemble Improvisation  
RF = *Repinique* Fill/s  
SI = Solo Instrument/s

Example 29.  
*Mocidade* – Four Cue/Response Rhythmic Patterns

Cue/Response Pattern A

Cue/Response Pattern B

Cue/Response Pattern C

Cue/Response Pattern D
Musical Function of Modulate Patterns A-D

Example 30
### Figure 72.
Musical Function of *Mocidade* Patterns A-D – Summary

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Recording</th>
<th>Side</th>
<th>Track</th>
<th>Function Single/Combined</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1974</td>
<td>1</td>
<td>2</td>
<td>Ending (E)</td>
</tr>
<tr>
<td></td>
<td>1974</td>
<td>6</td>
<td></td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>1977</td>
<td>3</td>
<td></td>
<td>E</td>
</tr>
<tr>
<td>B</td>
<td>1974</td>
<td>2</td>
<td>1</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*2</td>
<td>2</td>
<td>Intro (I)</td>
</tr>
<tr>
<td>C</td>
<td>1974</td>
<td>*2</td>
<td>2</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>1977</td>
<td>5</td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>D</td>
<td>1974</td>
<td>1</td>
<td>1</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>1977</td>
<td>6</td>
<td></td>
<td>E</td>
</tr>
</tbody>
</table>
Figure 73.

A Schematic Overview of Example 31

- Intro. Repinique solo
- Ensemble Percussive Improv.
- Rep. Cue to Finish

SECTION A (0.41")

SECTION B (2.05")

SECTION C (2.10")

SECTION D (4.16")

SECTION E (6.18")
Cue/Response Patterns (Bondi 1984)
The Centre - Imitation of Mockette

Example 31
Example 32

Modulate Cue/Response Pattern A – The Centre (1982)
### Components

#### The Centre

<table>
<thead>
<tr>
<th>Components</th>
<th>The Centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enredo</td>
<td>No</td>
</tr>
</tbody>
</table>

#### Non-Specialists
- Sambistas
- Pastoras

#### Specialists
- Carnavalesques
- Sambistas-Dir.
- Destaques
- Porta-Bandeira
- Mestre-Sala
- Passistas
- Instrumentistas
- Ritmistas
- Director de Bateria
- Compositores
- Puxador de Samba

#### Musical Instruments

##### High-Sound layer
- Apito
- Tamborims
- Pandeiros
- Cucicas
- Agogôs
- Reo-Reocos
- Chocalhos

##### Middle-Sound Layer
- Repiniques
- Caixas de Guerra
- Tarois

##### Low-Sound Layer
- Surdo de Repicar
- Surdo de Marcação
- Surdo de Marcação Centralizador
Brazilian Music in Sydney – Individual Case Studies

Brazilians with Pre-Migration Emic Experience

<table>
<thead>
<tr>
<th>Name</th>
<th>Location Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tristão da Aguiar</td>
<td>(R)</td>
</tr>
<tr>
<td>Edison Cardoso</td>
<td>(R)</td>
</tr>
<tr>
<td>Lourenço Forte</td>
<td>(BH)</td>
</tr>
<tr>
<td>Sueli da Fonseca</td>
<td>(R)</td>
</tr>
<tr>
<td>João Carlos</td>
<td>(R)</td>
</tr>
<tr>
<td>Sam Sabag</td>
<td>(SP)</td>
</tr>
</tbody>
</table>

Brazilians without Pre-Migration Emic Experience

<table>
<thead>
<tr>
<th>Name</th>
<th>Location Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allan de Mello</td>
<td>(R)</td>
</tr>
<tr>
<td>Marilane de Mello</td>
<td>(R)</td>
</tr>
<tr>
<td>Rinaldo Medeiros</td>
<td>(NF)</td>
</tr>
<tr>
<td>Wilson Palma</td>
<td>(SP)</td>
</tr>
<tr>
<td>Mauricio Sabbag</td>
<td>(MG)</td>
</tr>
<tr>
<td>Walter da Fonseca</td>
<td>(R)</td>
</tr>
</tbody>
</table>

Non-Brazilian without Pre-Migration Experience

<table>
<thead>
<tr>
<th>Name</th>
<th>Location Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim Ross</td>
<td>(A)</td>
</tr>
<tr>
<td>Craig Leclos</td>
<td>(A)</td>
</tr>
<tr>
<td>Murray Mandel</td>
<td>(NZ)</td>
</tr>
<tr>
<td>John MacDonald</td>
<td>(A)</td>
</tr>
</tbody>
</table>

Key to Location Abbreviations: R = Rio de Janeiro; BH = Belo Horizonte; SP = São Paulo; NF = Nova Friburgo; MG = Minas Gerais; A = Argentina; NZ = New Zealand.
agogô. Struck clapperless bells. The agogô consists of a short iron bar terminated at one end by one or more wedge-shaped prongs resembling bells. The term agogô is a Yoruba word for bells.

afoxés. Carnaval groups of Salvador, Bahia in the north-east of Brazil. These groups emphasise the African contribution to Brazilian culture and music through the use of percussion instruments, including atabaques, agogôs and cabacas (instruments of African origin) and other symbols (for example dress styles) connected with the African identity of black Brazilians.

alas. The various sub-groups within the Brazilian Escolas de Samba (Samba Schools) during a Carnaval desfile.

apito. A small metal whistle similar in size and appearance to a referee's whistle and used by the director of a Brazilian Escola de Samba bateria to give instructions to the musicians. Also used as a musical instrument in samba improvisations.

baile. An indoor celebration which is part of the annual Carnaval of Brazil.

balança. A term used by musicians in the Brazilian Escolas de Samba baterias to describe the successful blending of the various samba musical instruments.

base. The low-pitched drums in a Brazilian Escola de Samba bateria. Namely, the surdo de repicar, surdo de marcação, and surdo de marcação centralizador.

bateria. The musical ensemble of the Brazilian Escolas de Samba which provides the musical accompaniment to their carnival theme songs called sambas-enredo.

batucada. A form of improvised samba common in urban Brazil, particularly in Rio de Janeiro, São Paulo and Belo Horizonte.

benedito. A term used in Brazil in reference to black Brazilians due to the association of the word with Saint Benedict, black patron saint of Brazil's blacks.

blocas caricotas. Carnival groups of Belo Horizonte, Brazil.

bossa-nova. A form of urban popular music that emerged in Brazil in the 1960s, the innovative rhythms of which marked a departure from the more traditional rhythms of samba on which the style was based.
breque. A pre-arranged rhythmic device used to highlight certain sections of text in samba songs.

cabaca. A gourd rattle used in Afro-Brazilian music. Manufactured versions are also popular in Latin-influenced popular musics throughout the World.

cachaca. A highly-alcoholic drink popular in Brazil made from a mixture of limes and cane-spirit.

caxa de guerra. A military snare drum used in the bateria of a Brazilian Escola de Samba.

candomblé. An Afro-Brazilian religious cult in the north-east of Brazil. Of Yoruba origin, ritual dancing and drumming are used to bring about spirit possession by the major West African Gods which are said to enter the bodies of the candomblé initiates.

capoeira. A stylised fighting dance of Bahia.

carnaval. A pre-Lenten Brazilian Celebration.

carnavalesques. Those members of a Brazilian Escola de Samba responsible for the invention of the School's enredo (narrative theme) and costume styles, decorations, floats, etc., that most effectively transmit their chosen theme to the Carnaval parade spectators.

cavaquinho. A small ukelele-like guitar classified as a necked box lute and used in the Brazilian Escolas de Samba for informal and formal music sessions and in Brazilian popular music in general.

chamar. The term used by musicians in the Escola de Samba baterias to describe the pre-rehearsed signals and rhythmic cueing devices played by the repinique player.

chocalho. A shaken tube-rattle used in the Escolas de Samba baterias and in Brazilian popular music in general.

clube de frevo. The most popular type of carnival organisation in Recife in the north-east of Brazil.

componentes. A term used by members of Brazil's Escolas de Samba in reference to the various organisational components within the Escolas.

compositores. The Escola de Samba composers responsible for the creation of original melodies to compliment the organisation's original carnival theme.
**couros pesados.** A term used by members of the Brazilian Escolas de Samba to describe the low-pitched drums in the *bateria*.

**cuica.** A Brazilian friction drum made from metal. Used in the *Escolas de Samba* and music of *samba-enredo* and in Brazilian popular music in general.

**desfiles.** The official outdoor parades which are a highlight of urban Brazilian *Carnaval*, particularly in Rio de Janeiro, São Paulo and Belo Horizonte. During the annual *Carnaval desfiles*, the *Escolas de Samba* compete for the title of ‘Champions of *Carnaval*’ in each location.

**destaques.** Members of the *Escolas de Samba* who, during a *Carnaval desfile*, dress in elaborate individually styled carnival costumes called *fantasias*.

**director de bateria.** The musical director of an *Escola de Samba* *bateria*.

**enredo.** A theme or plot chosen by each *Escola de Samba* for its competitive participation in the annual *Carnaval desfile*. The *enredo* depicts, through the visual presentation, a social issue or historical event that has taken place in Brazil.

**escolas de samba.** The *Escolas de Samba*, referred to in English as Schools of Samba, are Brazilian carnival organisations whose members (*sambistas*), are dedicated to the presentation of aspects of Brazilian *samba* dance and music at the annual *Carnaval* of Brazil.

**especializados.** Specialist members of a Brazilian *Escola de Samba* such as the composers and director of the *bateria*.

**fantasias.** Carnival costumes worn by the members of an *Escola de Samba* during their competitive participation in the annual *Carnaval* of Brazil.

**favelas.** Slum areas in Brazil occupied by the most socially and economically disadvantaged members of Brazilian society, mostly black Brazilians.

**frigideira.** A small household frying pan sometimes used as a musical instrument in the *Escola de Samba* *baterias*.

**jogo do bicho.** An illegal form of gambling in Brazil. Funds from that source are sometimes used to fund the *Escolas de Samba*.

**harmonia.** One of ten official areas by which an *Escola de Samba* is judged during its competitive participation in the *Carnaval desfile*. The term refers to the successful cohesion of a School’s music, choreography, and visual presentation.
instrumentista. An instrumentalist who plays in an *Escola de Samba bateria*.

intermediários. The medium-sized instruments in a Brazilian *Escola de Samba bateria*, two main types being the *caixas de guerra* and *repiniques*.

leves. The small, hand held percussion instruments of the *bateria*, namely the *agogô, cuica, pandeiro, tamborim, reco-reco* and *chocalho*. *marcha*. Brazilian urban *Carnaval* music.

*marcha-rancho*. Brazilian *Carnaval* marcha played at a slower tempo.

marcação-dupla. The alternating weak and resonant beat of Brazilian *Carnaval samba-enredo* usually produced by the *surdo de marcação* and *surdo marcação centralizador*.

mestre-sala. Dancing partner of the Samba School’s flag bearer (*porta-bandeira*).

mocidade. A Rio *Escola de Samba*.

movimento negro unificado. A Brazilian political organisation formed as a representative body committed to advancing the cause of black Brazilians.

muídezas. A collective term which refers to the medium and high-sound instruments of an *Escola de Samba bateria* such as the *caixas, repiniques, cuicas, tamborims, pandeiros, agogôs, recos* and *chocalhos*.


pandeiro. A membranophone or single-headed rattle drum similar in construction to a tambourine with a skin and jingles. Commonly used in the music of Brazilian *Carnaval* and Brazilian popular music in general.

partido-alto. A *samba* variant popular in the Brazilian *Escolas de Samba*.

passarela. Rio’s official parade area for the annual Carnaval and competitive *desfiles* of the *Escolas de Samba*.

passistas. Virtuosoic female dancers who perform in front of the *bateria* during a *Carnaval desfile* in Rio de Janeiro, São Paulo and Belo Horizonte.

pastôras. Female members of an *Escolas de Samba* who sing the *samba-enredo* chorus during a *Carnaval desfile*.

porta-bandeira. The female member of an *Escola de Samba* who carries the School’s official flag and emblem. During the *Carnaval desfile* she dances virtuosoic dance steps with the *mestre-sala* and presents the flag to the *desfile* spectators.
puxador de samba. The solo singer in an *Escola de Samba* who is responsible for initiating and leading the *samba-enredo* during the School's *desfile*.

**quadra.** A large area controlled by an *Escola de Samba* which the group uses to rehearse for *Carnaval*, hold informal dance nights, beer festivals, and fund-raising events.

**quisitos.** The various areas by which an *Escola de Samba* is judged during its competitive participation in the official *Carnaval desfile* (for example, 'Harmonia' refers to the successful meshing of the sung melody and musical accompaniment with the other components of the Samba School; 'Bateria', the quality of the rhythms produced by the musicians in an *Escola de Samba bateria*). The *Escola* with the highest points for the various *quisitos* becomes the champion of *Carnaval* for that particular year.

**reco-reco.** An unpitched scraped idiophone used by musicians in the *Escola de Samba baterias*, in modern urban dances such as marcha, and in rural dances such as *congado*, *cururú* and folk samba.

**repinique.** A circular drum with membrane used by musicians in an *Escola de Samba bateria*.

**réveillon.** New Year's Eve celebration in Brazil.

**ritmistas.** Specialist musicians in an *Escola de Samba bateria* who combine virtuosic samba dance steps and instrumental techniques during their participation in the *Carnaval desfile*.

**sair.** To participate in Carnaval as a member of an *Escola de Samba*.

**samba.** A popular form of Afro-Brazilian dance and music in Brazil.

**sambação.** The first Rio-modelled School of Samba formed by Brazilian immigrants in Sydney.

**samba-canção.** Ballad samba.

**samba dirigentes.** The members of an *Escola de Samba* who are responsible for organisational aspects of the School's competitive participation in a *Carnaval desfile*.

**samba-enredo.** Samba-narrative or theme samba. The original theme song created by the composers in an *Escola de Samba* for the groups participation in a *Carnaval desfile*.

**samba-ideológico.** Samba-narrative that deals with political issues.
sambista. A member of a Brazilian *Escola de Samba*.

saudade. A feeling of longing or melancholy.

surdo. Large cylindrical bass drum covered on both ends by a skin which is attached by a metal hoop with regulating rods. Suspended at the waist, the surdo is used in the *Escolas de Samba baterias* as part of the *samba-enredo* accompaniment as well as other forms of *samba* such as *samba batucada*, *samba de partido alto* and *samba de quadra*.

tamborim. A struck membranophone which has the appearance of a small round drum approximately 15 cm in diameter by 4cm in depths, covered on one side only with a plastic head which is fitted to the drum by means of a metal hoop with regulating screws. Used in the *Escola de Samba bateria* and for *samba* variants in general.

tarol. An instrument of the *Escola de Samba bateria* similar in size to a military snare drum.

trios electricos. Popular carnival groups of Salvador, Bahia in Brazil's north east.

umbanda. An Afro-Brazilian religious cult practice popular in Rio de Janeiro and other parts of southern Brazil.

unidos de lucas. An *Escola de Samba* based in Parada de Lucas, a slum area in the northern zone of Rio de Janeiro.

unidos de tijuca. An *Escola de Samba* in the more affluent southern residential area of Rio de Janeiro.

xangô. An Afro-Brazilian cult religion popular in Recife and surrounding areas of Brazil's north-east.
BIBLIOGRAPHY


Brazil Tourist Calendar (Rio de Janeiro: Centro Basileiro de Informação Turistica 1980.


