

ROOTS OF RHYTHM - CHAPTER 1: THE *ADUFE* FROM PORTUGAL

Instrument:

Adufe, a religious frame drum

Country:

Portugal



Flag:

The band of green means hope, and red stands for the blood of the country's heroes. The coat of arms recalls historic castles and Portugal's victory over the Moors in 1139.

Size and Population:

Portugal has 34,340 square miles not including the Azores or the Maderia Islands. There is 458 miles of coastline with most of it on the west coast. The estimated population as of July 2004 is 10,524,145.

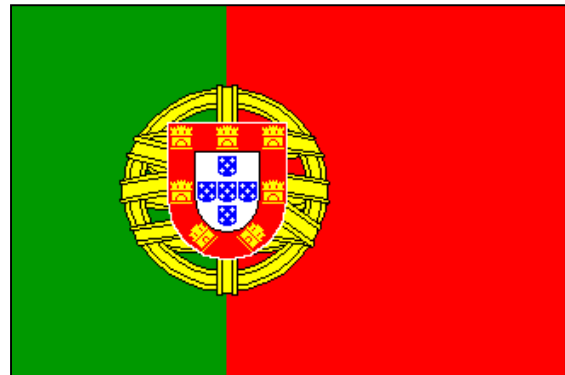
Geography and Climate:

Portugal is on the westernmost part of the Iberian Peninsula with Spain. It is mostly flat land just above sea level. There are mountain ranges in the northeastern, central and southwestern regions. The Coastal Plains support farming and fishing on the Atlantic Coast. On a huge plateau that extends into Spain, farmers grow crops and raise livestock. Two rivers cross the country from east to west, and the Tagus River in the center empties into the Atlantic Ocean at Lisbon, the capital, and divides the country.

Generally mild, in the spring and summer Portugal is warm and dry. Snow covers the highest northern mountain ranges several months each year. Average temperatures range from 70° F in July to 50° F in January. Precipitation ranges from 55 inches in the north to 20 inches in the south.

Background and History:

The area of Portugal was originally occupied by the Phoenicians thousands of years ago. The area came under control of the Roman Empire around 200 B.C. Over the next few hundred years Latin, the Roman language, became the basis of the Portuguese language, and Romans established cities, built roads, and developed the area as Roman Catholic. Roman rule ended with the invasion of northern Germanic tribes but Christianity remained.



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In 711 A.D. the Iberian Peninsula was invaded and subsequently ruled by Muslims, called Moors (named Maurs, from Mauritania, northwest Africa). Under Islamic rule Arab-influenced buildings were constructed, new crops were introduced, and education and roads were improved. Many Christians opposed Muslim rule and fought to retake their land for hundreds of years. The Portuguese won freedom from Arabic rule in 1139 and Portugal became an independent kingdom in 1143, but the dominance of Arabic culture for over 400 years had been very influential.

By 1415, the Portuguese had acquired much knowledge about navigation, shipbuilding and the sea as traders and fisherman and had sailed far into the Atlantic Ocean. From 1450 to 1550 the Portuguese began epic voyages to discover ocean routes to India, Brazil, China, and Japan, and simultaneously began settlements on the east and west coasts of Africa, extending Portuguese influence almost all the way around the world. The country controlled a vast overseas empire and gained great wealth from its colonies in the form of gold, diamonds, colonial crops and participation in the African slave trade. In 1580 Spain invaded Portugal and ruled until 1640. However, Portugal thereafter was too small a nation to control a global empire and other nations including England, France and the Netherlands began to take control of Portuguese colonies. No other foreign powers ruled in Portugal after 1811. Portugal lost its wealthiest colony, Brazil, in 1822.

In 1910 the Portuguese established a republic and by 1928 Oliveira Salazar began a forty-year rule as a dictator. In the 1960s, Portugal's African colonies rebelled against outside rule. Around 1974 dictatorships ended, almost all colonies gained independence, and there were free elections in Portugal. The country became a member-country of the European Union in 1986, and Portugal currently enjoys steady economic growth.

Culture:

The people of Portugal are a mixture of the various ethnic groups, ranging from the Greeks and Romans to the Visigoths and North African Muslims, which have occupied the country at various times over the past 5000 years. Over the past forty years many Africans from Portugal's colonies have moved to Portugal, forming the only minority. Most Portuguese are rural farmers and coastal fishermen and keep close family ties. Some rural people dress in ancestral clothing including berets, stocking caps, and baggy clothes among the men and long skirts and shawls for the women. People enjoy folk songs, bullfights (the bull is not killed) and soccer. Over 50,000,000 people speak Portuguese. Outside of Portugal, Portuguese is the national language of Brazil in South America, and Mozambique and Angola in Africa.

Most Portuguese are Roman Catholic and people enjoy religious celebrations, pilgrimages, and processions. There are pilgrimages for healing to the town of Fatima, famous for the reported appearance of the Virgin Mary in 1917. Education in the country is not strong and in most cases children after the age of 14 need to begin work. The largest of ten universities is in Lisbon.

The arts have been heavily influenced by the Catholic Church, royalty, and the country's love of the sea. The folk music ranges from lively dance songs like *chulas* (choo-las) and *viras* (ver-las) to sad songs like *fados* (fah-dos) sung to a guitar accompaniment. The focus instrument for the Portugal lesson, the *adufe* (ah-doof) drum, is used in religious and folk celebrations. This

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instrument reflects many aspects of the Portuguese culture, particularly since it came from the Muslim occupation after 711 A.D.

Music: Instruments & Rhythms

Instruments: There are many types of traditional musical instruments in Portugal. In addition to bagpipes and flutes there is the violin called *rabeca chuleira* (rah-bek-ah choo-lee-air-ah), the traditional antique guitar called *cavaquinho* (cah-vah-keen-hoh), the friction drum called *sarronca* (sah-rong-kah), and the square frame drum called *adufe*, the last of these being the focus of this lesson. Because of their small size, several types of instruments were taken to foreign lands by sailors. Among these were both the *rabeca chuleira* and *adufe*.

The *adufe* is a square or rectangular pine frame drum from 12 to 22 inches on a side and around 1 to 2 inches thick. There is a drumhead on each side made of goatskin and the two sides are sewn together or nailed on to the frame. Before the heads are attached the drum maker will place objects inside the drum to rattle when the drum is struck or shaken. These objects might include bells, dried seeds, bottle caps, a gut snare or even small metal nuts or jingles.

The drum was introduced into the Spanish and Portuguese cultures by the Moors of North Africa beginning in the early 700s A.D. The *adufe* is found mainly in three different regions of Portugal and the way of making it is different in each one. In Alentejo, a tanned pig's bladder is used for the skin while in Tras-os-Montes, a goatskin called "samara" (sah-mah-rah) is used. The drum is decorated with bits of ribbon on each corner of the frame.

The name *adufe* probably came from the Arabic name "duff" or "deff." During the Middle Ages this term was used for round and square frame drums. In Arabic the definite article "al" added to the word "duf," becomes "adduf." In Spain and Galicia (northwestern Spain) the square frame drum is called "pandeiro" (masculine). This name is related to the Persian-Arabic name *bendayer* (ben-dair), a kind of frame drum. The *adufe* is also known as *pandiero quadrado* (pon-dee-air-oh quah-drah-doh). It is similar to a square frame drum found in Egypt that dates back as far as 1400 B.C. Triangular drums are also found on the Iberian Peninsula.

The drum continues to be very popular in the west central Beira Baixa province. It is used in the religious celebrations known as "alvarissa." *Adufe* players drum outside the door of the local church, but also in town festivals, local dances, and on Sundays for relaxation. It is also used during work in the fields. The instrument is usually played by women, and is used to accompany religious songs, festival songs and ceremonies. It is also played by men but not during religious events. The drum accompanies the *charamba* (cha-ram-bah), a Portuguese circle-dance performed by couples. *Adufe* players are called *adufeiras* (ah-due-fee-air-ahs).

One famous woman *adufeira* is Catarina Chitas (1913-2003) from the Beira Baixa region. There is now a famous Portuguese group named *Adufe* that made very large versions (several feet on a side) of the *adufe* for stage performances that were inspired by Japanese *taiko* (tie-koo) drummer performances. Professional frame drummers around the world now use the *adufe* as a standard part of their instrumental performances. A large meeting of *adufeiras* took place in the north central town of Niza, Portugal in 2003, and global interest in this ancient instrument continues to expand.

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The *adufe* is held between the thumbs of each hand and played with two types of strokes: 1) the full hand hits and rebounds off quickly, creating a low tone; and 2) the full hand's fingers slap the head staying on to stop the sound from ringing, creating a high tone. The Spanish version can be played in a sitting position with the frame and skin struck by a stick in the right hand and the skin struck with the left hand. Percussionists will sometimes clap the rhythms to practice, but in some cases, especially in the Berber tradition, clapping is the main way a rhythm is performed.

Rhythms: The *adufe* rhythms came from the Moorish Berber tribes of North Africa and they are the basis of many current Portuguese rhythms. Two important rhythms for the Portuguese *adufe* are the *ritmo de passo* (reet-moh deh pah-so), or “stepping or passage rhythm,” in 4 or 8 counts and the *ritmo de roda* (reet-mo deh roh-dah), or “round or wheel rhythm,” in 3 or 6 beats. When the *ritmo de passo* has four counts, the repeated rhythm sounds like “low, low, high, high.” When the *ritmo de roda* has three counts, the repeated rhythm sounds like “low, low, high.” The six and eight count versions of these beats have a double low sound on counts three and four (see the Resources section below). The rhythms can be played either slow or fast.

When the Portuguese colonized Brazil in 1500, the *adufe* was taken to that country with the sailors. More recently, the rhythms of the *adufe* influenced the development of samba rhythms, making a distinct sound that the public recognized. The *adufe* drum and its rhythms have traveled to many countries!

Listen & Play Along: *Use *Roots of Rhythm* CD Notes to support this section.

Note to teachers: if instruments are not readily available, consider having students make their own (a general activity for making drums can be found in the Roots of Rhythm: Introduction section, and a specific adufe-making activity can be found below) or encourage them to improvise - using everyday items such as buckets, containers, phone books, desk tops, etc., as instruments. Rhythms can also be created with body percussion including hand clapping, foot tapping, finger snapping, etc.

Listen to Tracks 1-2 of the Roots of Rhythm Companion CD to hear the sound of the adufe. Now it's time to play the adufe. First, you'll need a drum to play (see the exercise below for making an adufe, or use other percussion instruments if you are unable to find or make the drum). Once you have an instrument, play your drum along with the rhythms on Tracks 1-2 of the Roots of Rhythm Companion CD, and first simply try to get a high sound, and a low sound. Use your hands, or if suitable, use sticks. The closest thing to the square adufe is a standard tambourine. Remember, the adufe also has rattles or jingles like the tambourine, but they are enclosed inside between the two drumheads.

Once you find the high and low sounds on your drum, you can begin to work on the specific *adufe* rhythms demonstrated on Tracks 3-10 of the *Roots of Rhythm* Companion CD. These rhythms are also shown in the box notation in the Resources section, for drumming with three, four, six and eight counts. The two basic rhythms are *ritmo passo* and *ritmo roda*.

Making Your Own Adufe: You can make your own *adufe* with some simple tools and materials by following seven steps. Remember, when you stretch the tape around the frame, pull it tightly. Listen to the sound of the *adufe* on Tracks 1-2 of the *Roots of Rhythm Companion CD* and see if your homemade version sounds the same.

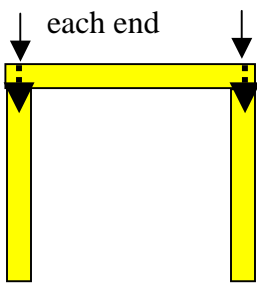
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Tools:	Hammer Pencil to break PVC tape	Hacksaw to cut wood Sandpaper	Scissors
Materials:	Wood 1" x 2" x 12" - two Wood 1" x 2" x 10 1/2" - two Wood dowel 3/8" x 10"	Box nails 1 1/4" - four Talcum powder Ribbon - several colors	PVC tape – one roll Pebbles, beans, seeds Thumb tacks - four

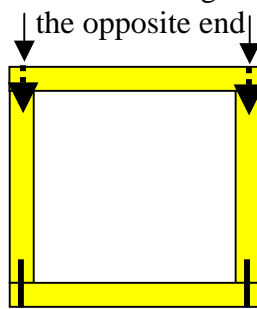
Seven Steps for Making an *Adufe*:

1. Cut wood in four measured pieces and sand each piece.

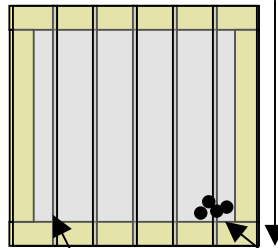
2. Hammer 1 nail in each end



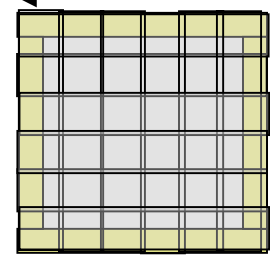
3. 2 more nails go in the opposite end



4. Wrap tape down frame on the nail end

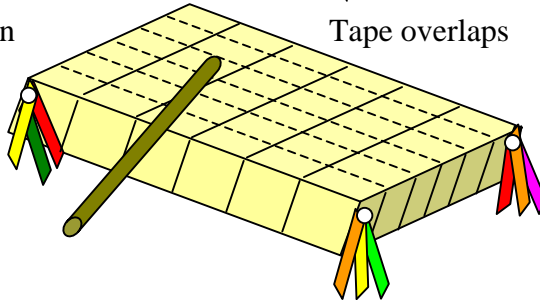


5. Wrap tape across frame, opposite way



6. Tack several strips of ribbon on the drum's corners for decoration

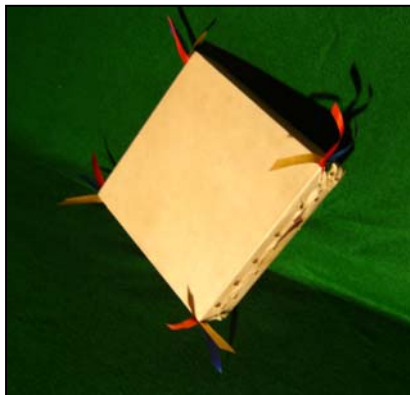
7. Sand the stick ends round



Tape overlaps

NOTE: In step 4, add talcum powder inside to remove stickiness, then add rattles before adding the last strip.

Adufe and Performers:

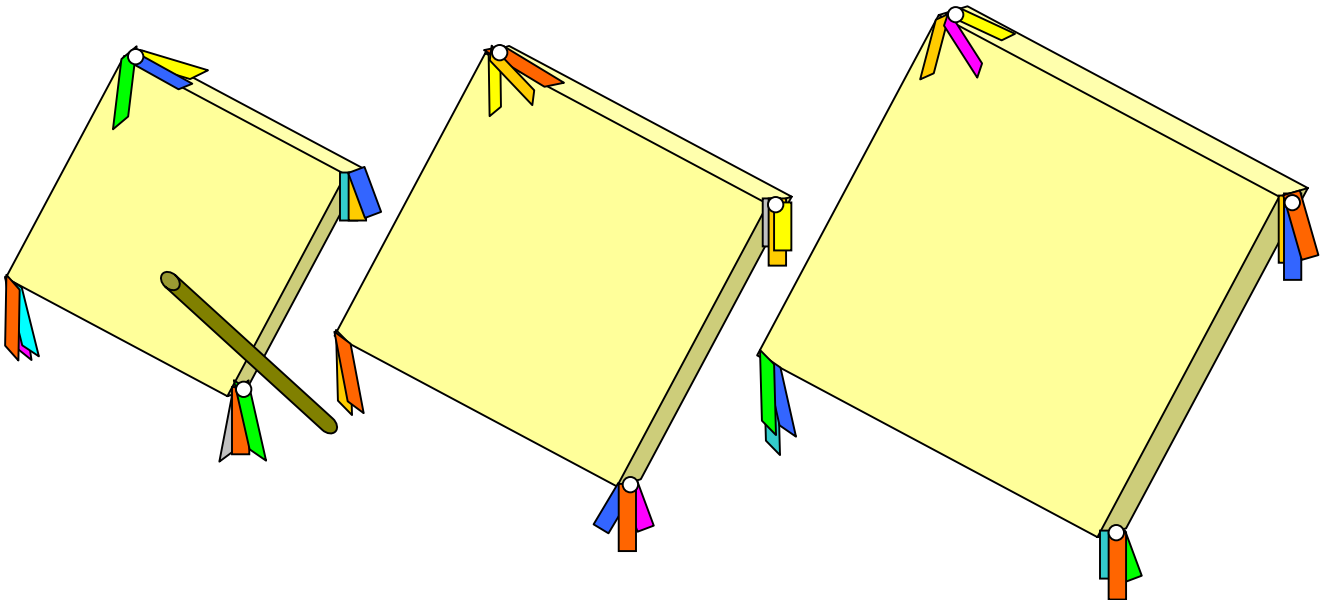


Photograph by Craig Woodson.



Adufeiras from Portugal.
Photograph by Benjamim Pereira.

Resources: The *Adufe* Ensemble & Rhythms



12-inch *Adufe*

14-inch *Adufe*

16-inch *Adufe*

***Passo* Rhythms in 4 and 8 counts and *Roda* Rhythms in 3 and 6 Counts**

Ritmo Passo

For the 16"

Adufe Say "low low high high"

Four Counts

	1	2	3	4
12"	<u>L</u>			℞
14"	<u>L</u>		R	
16"	<u>L</u>	<u>L</u>	R	R

For the 16"

Adufe Say "low.... low-low high...high...."

Eight Counts

	1	2	3	4	5	6	7	8
16"	<u>L</u>		R	<u>L</u>	R		R	
14"	<u>L</u>		<u>L</u>		R		R	
12"	<u>L</u>				℞		℞	

Ritmo Roda

For the 16"

Adufe Say "low low high"

Three Counts

	1	2	3
12"	<u>L</u>		℞
14"	<u>L</u>	<u>L</u>	
16"	<u>L</u>	<u>L</u>	R

For the 16"

Adufe Say "low....low-low high...."

Six Counts

	1	2	3	4	5	6
16"	<u>L</u>		R	<u>L</u>	R	
14"	<u>L</u>		<u>L</u>		R	
12"	<u>L</u>				℞	

Please note:

1. The *passo* and *roda* rhythms are shown for a right-handed percussionist.
2. R or L means play the low or rebound hit on the drum; R or L means play a high damp or slap.
3. ℞ or ℞ means hit the wooden rim of the drum with the stick.
4. The arrows show how the basic rhythms with three or four counts can expand to a more embellished rhythm with a double low on beats three and four on six and eight count rhythms.
5. The traditional speed for the 4-count and 3-count rhythm is four boxes per second.