



G.R.E.S. União da Roseira

Tampere

Founded in 1987, about 165 members

School symbol: rose

School colours: pink, white and silver

For more information: www.roseira.net

Located at: Pyrynkatu 4, 33900 Tampere, Finland

Drum - the heart of samba

Introduction

This year, União da Roseira takes you back to the roots of samba, to its deepest and most poignant part - the rhythm of the drum. Our enredo "*Drum - the heart of samba*" tells a story that stretches from the sacred ceremonies of the Yoruba people of West Africa to the streets of Rio de Janeiro and even Helsinki. Along the way, we pause with notable figures such as José Nogueira, Tia Ciata and José Pereira da Silva to see how exciting moments in history have helped shape the major lines of samba development. This topic is particularly important to Roseira, as the legacy of the bateria of the G.R.E.S. Mocidade Independente de Padre Miguel, a samba school that is integral to the story, has played a key role in the development of our samba school's identity.

The drum is not just a source of music, but a force that connects people and carries stories across generations and cultures, bringing people together as one big community. We've limited the story from the spiritual roots of the drum to today's samba processions to highlight the continuity of tradition that lives on in every beat and rhythm. We want to show how samba grows and changes while maintaining its deep connection to the past - and just like the beat of the drum - connects us all to the great carnival of life.

Enredo

From cobbler's drum to street carnival

On Carnival Monday in 1852, the streets of Rio were alive with a diverse crowd of people dressed in fancy costumes and walking in procession-like groups. It was the last weekend before the fast before Easter. Young José Nogueira emerged from his cobbler's shop carrying a large drum he had built himself, inspired by the mighty drums of religious processions in his former homeland of Portugal. He began to play the stubby bass drum and as he set off he noticed how a group of friends gradually began to grow around him. People joined in the rhythm, playing whatever objects they could get their hands on. Despite the surrounding clatter and noise, José's drum echoed clear above everything, drawing more and more people into the large crowd. José Nogueira's drum group, inspired by the Portuguese Zé Pereira, became so popular that the following year there were several such groups. The enthusiasm had spread and the first steps on the path of carnival samba were taken.

The heritage of the Yoruba people

To dive deeper into the roots of the samba and the drum, we travel to West Africa, to the Yoruba people - at the heart of their traditions, where the drum plays a central role. There, drums, music and dance are intimately intertwined. In Yoruba, the drum has a sacred meaning, serving as an important link between the spiritual world and the people. For this reason, one of the orixas, or deities, important to their religion is Ayan (Ayangalu, Agalu), the spirit of the drum and drum music and the patron of drummers. Ayan is believed to have been the first Yoruba drummer. After their death, they attained divinity and became an orixá. Ayan is said to be able to 'speak' through the drum in the rhythms of wood and skin, hence the phrase 'the drum speaks'. The hourglass-shaped drum, the gángan, is also known as the talking drum, because through its rhythms the players communicate as if speaking. The gángan has a traditional sound, both humming and snappy, and is sometimes said to sound as if a person is talking underwater. Major festivals continue to be held in honour of Ayan Agalu in Nigeria, where the Yoruba people live honoring their heritage.

The roots of the African drum and Catholicism

In the 1500s, the Yoruba people were among the most oppressed. They were taken from their community and their homeland to be transported as slaves to Brazil. The enslaved people who came to Brazil were forced to convert to Catholicism. Music was also used in this process. They were taught to play instruments used in Catholic music, such as the violin, guitar and piano. Soon the enslaved found

that during Catholic festivals they could express their culture more freely than usual. At night, in the enslaved people's communal houses, the senzalas, they commemorated their traditional gods, ancestors and tribal rituals. In the daylight, traditions were hidden behind the frames of Catholicism. The 'secret language' of the enslaved people brought to Brazil included 'talking drums', behind which they were able to hide non-verbal communication and thus preserve the heritage of their own people. It was in this fusion of cultures that the Afro-Brazilian religion candomblé was formed.

Candomblé believes in a single creator god, Olodumaré, who is worshipped by a number of lower deities, the orixas. In Candomblé, the drums serve as a means of communication and a link to other members of the community and to the spiritual world. Each person has their orixá, who determines their fate and protects them. There are believed to be hundreds of orixás, but only a small number are commonly known today.

Candomblé's ceremonies bring deities and humans together, as they were believed to have been in ancient times before they were separated into their own worlds. The people form a circle, symbolising continuity and eternity in both the people and the drums. This circle creates a sacred, protected and all-encompassing space filled with energy. At the edge of the circle, the musicians play drums and other instruments. As the ceremony progresses, the rhythm of the drums becomes faster and stronger. In the middle of the circle, a group of selected people dance, and may fall into a trance. During the trance, the orixá descends in the dancer's body. It is believed that the orixá deities become visible and audible through people. The rhythms of the drums are therefore not just sounds; they are invitations that bring the deities to life, revealing their qualities and power.

In 17th century Bahia, drumming and dancing brought people together and offered them moments of celebration amidst the oppression of everyday life. In Bahia, the umbigada, the predecessor of the samba, evolved into samba de roda. Samba de roda combined African cultural traditions with Portuguese poetry. Even before the era of enslavement, people in umbigada had danced in a circle, playing and clapping their hands. One or more female dancers danced in the middle of the circle and the dance was changed by touching the next dancer on the belly. This touch was called semba, from which the words samba and samba de roda later evolved. The rhythms of the samba de roda often begin with the rhythmic clapping of the people, accompanied by whatever instruments are available at the time, such as the pandeiro, atabaque, berimbau or agogo. The pandeiro is one of the best known instruments of the samba de roda, as its varied and light sound adds layering and rhythmic variation to the rhythm. The sound of the pandeiro perfectly complements the rhythms of the dance, bringing both percussion and rhythm, inviting the dancers to join in the spinning movement. The pandeiro has played a central role in the samba de roda throughout the ages, and has maintained its status as an important instrument today. The essence of the roda is dynamic and can go on for hours as dancers and players

and even instruments change, as long as the collective harmony of the roda remains unified and preserved.

The connection between the drum and the spiritual world is deep and symbolic and gives the drum a strong spiritual meaning. The cradle and headquarters of candomblé and samba de roda is in the Brazilian state of Bahia, from where it has spread far and wide, including to Rio de Janeiro, where our story of carnival samba continues.

Carnival music evolves

The Bahian culture in Rio de Janeiro was maintained by a population originally from the Bahamas. They came together and kept their traditions alive, keeping the Candomblé heritage strong. The carnival tradition was already well established with various processions and music, with drums taking centre stage. The legacy of José Nogueira, had left an indelible mark on the general musical style. Carnival music at that time was very diverse in terms of genres and often resembled a march. New songs were composed for carnivals, as they were often found to be very popular with the population.

The direction for the current carnival samba and bateria was found in 1916, when a well-known Bahian woman, Tia Ciata, hosted at the home a cultural evening of playing and dancing. Tia Ciata's parties were one of the most famous and popular among all the Bahian people in Rio. At her home, samba rhythms, dance and candomblé traditions lived and flourished, and many early samba musicians gathered in her house to create something new, combining African and Brazilian traditions. One night at the party, a samba song, Pelo Telefone, formed and became a hit the following carnival year and from then on became a stylistic landmark in carnival music.

The drum at the heart of the samba school community

The first associations calling themselves samba schools were formed in the late 1920s, when the development of samba and samba education in the Estácio district of Rio began with a purposeful aim. It was in this district that the first community to call itself a samba school, Deixa Falar, entered the history books. Other similar groups developed around the same time, but Deixa Falar was a pioneer in defining the characteristics of the samba school. Deixa Falar was located near the local educational institution. It is said that Ismael Silva, one of the founding members, had the idea of having a samba school like a normal school, full of teachers - teachers of samba playing. Silva wanted the name 'samba school' not only to make the activities more purposeful and systematic, but also to develop a more respectable reputation for samba dancing and playing.

At the time of the birth of samba schools, communities practiced a style of playing and dancing, batucada, which at the time easily took on violent characteristics and had a bad reputation. The term batucada was later extended to simply mean samba rhythm played on percussion instruments. The more violent batucada of the early days was particularly popular with the malandro. The malandro was the archetype of early samba, a street-wise hooligan who could have many characteristics. Malandro was a terror of the police and a hero to local community members, protecting the community and doing his best to survive in challenging circumstances. The idea of freedom and *joie de vivre*, as well as a strong attitude and a personal way of facing the world, were concentrated in Malandro. By improving the reputation of samba schools, Ismael Silva and his colleagues and students were able to practise their dancing and playing in peace from police harassment.

Despite its name of Samba School, Deixa Falar was still very much like a bloco, a street carnival group. Deixa Falar disbanded after a few years and merged with the bloco União das Cores. This group later became the traditional samba school União do Estácio de Sá, which still bears the red and white colours of the Deixa Falar days.

The proliferation of samba schools inevitably led to competition between schools and the determined development of baterias or drum groups. The bateria of a samba school is not just a musical element, but the heart of the whole community. It defines the school's recognisable style and provides a source of pride for its members. At the same time, the rhythms and patterns of the drums create a unique musical identity for each samba school. This is why creating a unique style of bateria was so important. It is said that the samba school G.R.E.S. Estação Primeira de Mangueira was the first school to introduce the large drum, the surdo, in 1932. The surdo de primeira, or first surdo, was essential for establishing the rhythm. The surdo sounded louder than any other drum and being next to it could make you momentarily deaf, surdo. The surdo gradually became the mainstay of the bateria. However, each samba school had its own way and style of tuning the instruments, and many of the personal styles created at the beginning of the samba schools have survived to the present day.

The Surdo is the undisputed heart of the bateria as a basic beat, but it needs many other instruments alongside it. The caixa and the repinique have been called the backbone of the bateria. The caixa brings a rolling, inherent twang to the playing that carries the rhythm forward, while the repinique, in the hands of the bateria's leader, acts as the commander of the bateria. The repinique is the source of calls for the bateria, for example, to which the other instruments respond. When used as a line instrument, the repinique adds sharpness to the rhythm. The shaking rocar, with its rattling metal plates, adds energy to the rhythms, while the tamborim, played on a small round stick, speaks. It tells its own story with a very distinctive sound and invites the dancers to join in rhythmic patterns where only the imagination is the limit. To complement the different rhythmic patterns, there is also the bright-sounding cowbell agogô

and the shrill cuíca. With such a wide range of instruments, innovation and stylistic development can go on indefinitely.

Samba schools emerged, especially in the late 1930s, with the establishment of the General Federation of Samba Schools in Brazil. From then on, samba schools ambitiously developed their own styles and activities. Over time, carnivals had evolved into competitions, including fierce competition between drum groups. The title of best bateria, *Bateria nota 10*, a bateria worth ten, was won by the samba school G.R.E.S. Mocidade Independente de Padre Miguel. The Mocidade is a samba school from the Padre Miguel district, and originated originally as a drum corps of football supporters. The bateria, which encouraged footballers, had grown from a bloco to a samba school in 1955 and quickly became one of the best samba schools.

José Pereira da Silva, Mestre André, the Mocidade's bateria leader, was an important figure in the history of Mocidade and samba as a whole. Among other things, he introduced the third surdo sound and developed the chocalho type, the raspador, which is now used all over the world, as well as the many-headed sticks used to play the tamborim. He also invented the paradinha, a particular pattern for the bateria, and the traditional caixa conch of Mocidade, based on the candomblé rhythm played on the orixá oxoss.

The rhythm of the drums carries to Finland

A few decades later, in the early 1990s, Kari Rinko, a samba enthusiast, left the Roseira samba school for Brazil. Kari had heard of the prestigious reputation of the Mocidade bateria and that it was considered the best of its time. Mocidade had achieved its respectable position under the leadership of Mestre André, the bateria's director, and Mestre Jorjão, who followed in his footsteps, known for their fearless innovation and rigorous ambition.

Kari went to the Mocidade samba school and night after night he attended rehearsals and all the other activities he could. He showed humble respect for Mocidade and its bateria. At that time, there were almost no foreigners in the processions, and especially not in the baterias of the special group samba schools, but Kari's dream of playing in the Mocidade persisted. He attended other samba schools and could have played for the G.R.E.S. Acadêmicos do Salgueiro, for example, but Kari refused to give up his Mocidade dream. Little by little, Kari managed to win over the other players and eventually even Mestre Jorjão began to like the humble and persistent Kari, who practised hard. Just a few days before the carnival, Kari received final confirmation that he would be allowed to play in the Mocidade procession. This was a big day not only for Kari, but for the whole Finnish Samba field. Mocidade won the 1991 Carnival.

Kari took a lot of notes from his time in Rio and brought his knowledge back to Finland for Roseira and the whole Finnish samba scene. Roseira adopted Mocidade's trademark three-surdo style, where especially the 2nd and 3rd surdo played higher than in other schools. In Mocidade, the 1st surdo is tuned much lower than the other two, creating a style and melodic contrast unique to the samba school. The first surdo plays the second and fourth of the four strokes, while the second surdo plays the first and third. The third surdo completes the rhythm with faster patterns between the second and fourth strokes.

Drum – the rhythm of life

For decades, communities in Finland have gathered around the drum to celebrate, dance and rejoice in life as naturally as they gathered around José Nogueira a century and a half ago on the other side of the world. The joy and the sense of community that drumming and dancing bring are human experiences that draw people together, regardless of where they live, their language or their culture. Originally, in Brazil, carnival celebrations sought to bring joy to themselves and to others through their costumes, decoration and, above all, their joyful appearance. The same is true today throughout the samba world. The shared experience of joy and living in the moment brings people together again and again in the eternal cycle of life.

While Afro-Brazilian drumming traditions are deeply rooted in history, they have also evolved and modernised over time. Today's musical styles and diverse uses of the drum are a testament to the vitality and evolution of Afro-Brazilian culture. Candomblé's roots and orixát are present throughout samba culture, and in recent years a return to the roots of samba has become increasingly visible. The old samba archetypes, such as malandro, also live on in the present day, and their stylistic and melodic tradition is now being particularly strongly nurtured and developed. Around the world, efforts are being made to understand the origins of samba in Africa, the Bahia and the cultural context of Brazil, with the aim of respectfully incorporating this precious heritage into the activities and culture of contemporary communities.

Drums and drumming are part of humanity from the beginning to the end. They have passed through the years in an endless cycle, linking the secular to the spiritual, the symbiotic relationship between the individual and the community, and the past to the present and the future. The message of the drums, open to all, lives strong today, inviting people to walk and live to the rhythms of the drums. Drums are not just sounds or beats - they are heartbeats that carry the story of cultures, communities and generations forever forward.

Access report

1. Comissão de frente: Samba roots and the spirit of the drum Ayan

The Comissão introduces the Yoruba people of West Africa to their traditions, where the drum has a sacred meaning. The drum is not only a musical instrument, but also a living link between the spiritual world and the people. Ayan, the deity of the drum and drum music and the patron of drummers, is one of the most important orixas. They are said to have been the first Yoruba drummer, and after their death they became a deity who 'speaks' through the drum.

The roots of the drum are deep in nature: the wood from which the drum is made and its skin come together to create an instrument through which the spirit of Ayan lives and communicates. The wood from which the drum is made is as integral to the story as the sound of the drum - symbolising the connection between nature and the spirit world. "The 'talking drum' conveys its message through the rhythms of wood and leather, symbolising the link between past and present, carrying traditions from generation to generation.

Yoruba religion and stories are only passed down through oral tradition, and it is therefore difficult to say what Ayan looked like when he was alive. At times they have appeared as a masculine drummer in traditional dress, at other times they are as one with nature and the tree. On the other hand, Ayan is believed to appear as a muse to drummers and thus inspire them to play the drums better.

Roseira's comissão is choreographed in two samba de enredo cycles. The Comissão carries a large gángan drum.

2. Porta Bandeira & Mestre Sala - flag bearers: the arrival of African culture in Brazil

The pair of flags symbolise the importance of African culture in the birth of samba. The Porta Bandeira reflects the strong role of African culture and traditions, while the Mestre Sala protects this heritage.

The drum is central to this cultural encounter - it is the instrument through which African traditions survived and evolved in a new environment. Although the encounter was initially difficult and full of contradictions, African culture found new life in Brazil. Samba was born out of this encounter. The drum symbolises how African traditions took root in Brazil and became part of a vibrant new culture.

3. Abre ala - Float I: The beginning of the Carnival tradition in Rio de Janeiro

Abre ala reflects the moment when the Rio Carnival was born. In 1852, the cobbler José Nogueira stepped out of his shop carrying a large drum, whose rhythms invited people to the streets to celebrate. Nogueira's drumming drew the crowds in, and thus Rio's first carnival procession was born, carried along by rhythm and joy.

This year, José will also open the Roseira procession, once again bringing people along. The Abre ala reflects a historic moment and symbolises how a single drum can give birth to an

entire tradition. As he did in Rio, José invites the crowd to join him in a dance and a celebration of the pulse of life.

Main destaque: José Nogueira

4. Street destaque: Tia Ciata

Tia Ciata is one of the most important figures in samba history. She was the custodian of Afro-Brazilian culture and tradition and a key influence on the development of samba. In her home, she provided a space where samba rhythms, dance and candomblé traditions lived and flourished. The parties and ceremonies in his home were the place where many early samba musicians came together to create something new, combining African and Brazilian traditions.

Tia Ciata represents the moment when the samba took its first steps towards today's carnival. Her role has been not only as a patron of music and dance, but also as a community gatherer and guardian of tradition.

5. Ala das Baianas: Candomblé, a dance in honour of the gods

Ala das Baianas highlights the spiritual power of candomblé and the importance of community. The Baianas dance a rotating dance that represents continuity, honours the gods and connects the community between the secular and spiritual worlds, bringing everything into a greater whole where traditions are passed down from generation to generation.

6. Street destaque: Pandeiro

Pandeiro rhythm is an integral part of the development of carnival music, which began in the streets of Rio de Janeiro in the early 1900s. The pandeiro, together with other instruments, laid the foundations for the modern-day carnival samba, which continued to take shape with the emergence of samba schools. The rhythm of the pandeiro reminds us that the samba is not just the mighty thump of the big drums, but also a light and playful pedal that lives in every step and every turn of the dance.

The individual dancer acts as a link between the pulsating rhythm of the pandeiro and the samba de roda of the passistas, combining the vitality of the instrument with the dynamic movement of the dancers that keeps the samba alive in tradition and in the present day.

7. Ala das Passistas: Samba de Roda

The passistas highlight the still living tradition of the samba de roda. The roda symbolises the power of community, where each participant is part of the rhythm and movement. The vibrant energy and dynamic dance of the Passistas reflect how the samba is still going strong and connecting people from generation to generation. Samba de roda is not just history - it is a living, breathing part of today's samba culture, connecting us through rhythm and dance.

8. Rainha da Bateria - Queen of Bateria: The Star of Mocidade

The Queen of Bateria brings radiant energy and respect to the procession, illustrating the emblem of the legendary Mocidade Independente de Padre Miguel, the star. The Queen embodies the power, precision and innovation of the Mocidade Bateria - she radiates as the star that leads the entire samba school forward, just as the traditional star of the Mocidade

has been leading the rhythm of samba for generations. Her dance reflects the glory and pride of the bateria, and her role visually and rhythmically combines the influence of Mocidade with that of the Roseira bateria.

Bateria 9: The drum at the heart of the community - The rhythm of Mocidade, Bateria nota 10

Bateria is the heart of the samba school. The legendary bateria of the Mocidade Independente de Padre Miguel, known as Bateria nota 10, is one of the most famous in the samba world, and perfectly symbolises the power of samba and the importance of rhythm in the community. This foundation of rhythm and perfection was created largely under the guidance of the famous bateria leader Mestre André, who created the Mocidade bateria with its characteristic strength and energy. The text carried by the Bateria in its capes, *Bateria diferente, não existe mais quente*, refers to Mestre André's famous words: different bateria, there is no other greater.

The Mocidade bateria has been a huge source of inspiration for Roseira. The energy and innovation of its rhythms have deeply influenced our own bateria. Mocidade has offered us not only a model of rhythmic perfection, but also a deeper understanding of how the drum serves as the heart of a community - keeping the pulse of the samba alive and bringing people together. Mocidade's legacy lives on in the rhythms of Roseira.

10. Melody section: no description

11. Street destaque: the kingdom of Surdo - the power of big drums

Surdo creates the basis for the samba's powerful and low humming rhythm. Surdo has an enormous power that resonates with players, dancers and spectators alike, giving samba its unique rhythm of life. Its low and thunderous sound reflects a power that not only provides the rhythm, but carries the samba community forward.

This individual dancer highlights the majestic role of the surdo, which not only keeps the whole procession alive and moving, but also serves as the bedrock of samba's traditional and rhythmic continuity. It is the largest and most powerful of the drums, and the sound that emanates from its depths defines the rhythm of everything else around it.

12. Ala das Crianças - Children: drummers of the future - passing on the samba legacy

Although the surdo is the undisputed heart of the bateria as a basic beat, it also needs many other instruments alongside it. And to play them, we need the drummers of the future. This is a sector that glows with joie de vivre and community - children embrace the rhythms of samba and breathe in its cultural power. Samba grows and develops in the drummers of the future, ensuring that the tradition continues.

Ala 13: Estácio - samban modern development

Estácio represents a turning point in the evolution and modernisation of samba. In the 1920s, in the Estácio district, samba began to move from the streets and community-based party traditions towards modern samba schools, where skill, style and rhythm competed. Samba took on an organised form that still serves as the basis for today's samba schools. This evolution would not have been possible without a deep connection to the traditions that have been passed down from generation to generation and still live on in the rhythm of samba.

14. Katudestaque: Malandro

Malandro highlights the celebration and joy of samba, which has united people in a common carnival throughout the ages. Malandro represents the joy of life, cunning and freedom. His dancing reflects the rhythm of life - sometimes fast and energetic, sometimes calmer and sly. Malandro reminds us that life is full of rhythm, celebration and joy, and he invites the audience to live in the moment, with the beat of the drums.

Malandro will lead our procession to the second stage, "Carnival of Life - the rhythm of the drum as a celebration of life", symbolising how life is a celebration where rhythm and joy go hand in hand.

15. 2. Float: carnival of life - the rhythm of the drum as a celebration of life

The second stagecoach highlights the central role of the drum as the pulse of life. The drum is not just a source of music, it is like a heartbeat that creates power and energy. Heartbeats, like the rhythms of the drum, symbolise continuity, joy and community.

The back of the carriage depicts a carnival as a celebration of life. The rhythm of the drum carries through the joys and challenges, uniting us all in a larger, ever-lasting carnival of life.

Main destaque: The heart of samba

Destaque: The rhythm of life

Destaque: The joy of life

At the back of the stage is a tribute to Pirjo Alanko-Niemi, a long-time member and activist of our samba school, who recently passed away. The back of the wagon is decorated with Pirjo's favourite sunflowers and is embedded with the words of Pirjo's favourite pagoda, "Não deixe o samba morrer" ("Don't let the samba die").

One of the dancers in the float is recovering from a broken knee and therefore dances sitting down.

16. Velha Guarda: No description

The long-standing members of our samba school do not live to portray the procession, but they represent the memory of samba and a deep respect for the roots of the sport. Their presence symbolizes continuity and a tradition that has been passed down from generation to generation, preserving the original spirit of samba.

Velha Guarda's outfits also pay tribute to Pirjo: their earrings feature Pirjo's favourite birds, toucans.