

BATUQUES À MINA: TERREIRO EDUCATION AND MUSICAL TRANSMISSION PROCESSES

BATUQUES À MINA: EDUCAÇÃO DE TERREIRO E PROCESSOS DE TRANSMISSÃO MUSICAL

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ABSTRACT

This article presents a study on the origins and processes of musical transmission in a Mina Jeje Nagô terreiro in Belém do Pará. Mina is a typically Afro-Amazonian religion that is most widespread in the state of Pará. In this context, music is an inseparable element, performing a communicative function, present in its rituals, as well as being closely related to extramusical elements, such as dance and the mythology of the orixás, the African and Afro-Brazilian deities. Aiming to go beyond everyday content, research the musical activities of the Mina terreiros to encourage reflection on traditional and contemporary educational practices. Understanding the religious universe of Tambor de Mina was considered appropriate to review the concepts of culture and education and assist in understanding this system that involves music. Therefore, based on bibliographic and field research, where dialogue was established with musicians from the terreiros, a bibliographic review was conducted with theoretical support from authors in the fields of education, music education, and ethnomusicology, as well as specific works on culture and music in the terreiro, in addition to interviews with the Yalorixá and the lead drummer of Kuênãbossizô – Casa do vento no caminho do fogo (House of the Wind on the Path of Fire) located in the Pedro Teixeira complex. These are some of the authors. Therefore, through a global view of the cultural environment of Tambor de Mina, we aim to bring it and its contributions to Afrocentric music education.

Keywords: Afro-Brazilian Music. Tambor de Mina. Transmission Processes. Afrocentric Music Education.

RESUMO

O presente artigo apresenta um estudo sobre as origens e os processos de transmissão musical num terreiro de Mina Jeje Nagô em Belém do Pará, a Mina é uma religião tipicamente Afro-Amazônica mais difundida no estado do Pará. Nesse contexto, a música é um elemento indissociável, exerce função comunicativa, presente em seus rituais, bem como está intimamente relacionada com elementos extramusicais, como a dança e a mitologia dos orixás, as divindades africanas e afrobrasileiras. Visando extrapolar os conteúdos cotidianos,

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pesquisar as atividades musicais dos terreiros de Mina para fomentar uma reflexão sobre as práticas educacionais tradicionais e contemporâneas. Entender o universo religioso do Tambor de Mina, foi considerado oportuno, para revisar os conceitos de cultura e educação e auxiliar na compreensão desse sistema que envolve a música. Sendo assim, contando com a pesquisa bibliográfica e de campo onde foi estabelecido o diálogo com os músicos dos terreiros assim como, foi realizada uma revisão bibliográfica tendo como suporte teórico autores das áreas da educação, da educação musical, da etnomusicologia, bem como, obras específicas sobre cultura e a respeito da música no terreiro, além da entrevista com a Yalorixá e o tambor guia da Kuênãbossizô – Casa do vento no caminho do fogo localizada no conjunto Pedro Teixeira, estes são alguns dos autores. Portanto, mediante uma visão global do ambiente cultural do Tambor de Mina, almejamos trazer da mesma e suas contribuições para uma educação musical afrocentrada.

Palavras-chave: Música Afro-Brasileira. Tambor de Mina. Processos de Transmissão. Educação Musical Afrocentrada.

RESUMEN

El presente artículo presenta un estudio sobre los orígenes y los procesos de transmisión musical en un terreiro de Mina Jeje Nagô en Belém do Pará. La Mina es una religión típicamente afroamazónica muy extendida en el estado de Pará. En este contexto, la música es un elemento indisoluble, ejerce una función comunicativa, está presente en sus rituales y está íntimamente relacionada con elementos extramusicales, como la danza y la mitología de los orixás, las deidades africanas y afrobrasileñas. Con el objetivo de extrapolar los contenidos cotidianos, investigar las actividades musicales de los terreiros de Mina para fomentar una reflexión sobre las prácticas educativas tradicionales y contemporáneas. Se consideró oportuno comprender el universo religioso del Tambor de Mina para revisar los conceptos de cultura y educación y ayudar a comprender este sistema que involucra la música. Así pues, basándonos en la investigación bibliográfica y de campo, en la que se estableció un diálogo con los músicos de los terreiros, se llevó a cabo una revisión bibliográfica con el apoyo teórico de autores de las áreas de la educación, la educación musical y la etnomusicología, así como de obras específicas sobre la cultura y la música del terreiro, además de la entrevista con la Yalorixá y el tambor guía de Kuênãbossizô – Casa del viento en el camino del fuego, situada en el conjunto Pedro Teixeira, estos son algunos de los autores. Por lo tanto, mediante una visión global del entorno cultural del Tambor de Mina, aspiramos a aportar sus contribuciones a una educación musical afrocentrada.

Palabras clave: Música Afrobrasileña. Tambor de Mina. Procesos de Transmisión. Educación Musical Afrocentrada.

1 INTRODUCTION

In Brazil, since the arrival of blacks in the colonial period, from the seventeenth to the nineteenth centuries, batuques, as a religious practice, have always been present in Pará and established in the Amazon as a result of the transposition of African knowledge. Practices conducted by the sound of drums are important communication tools for African societies, in this way, several drums with healing rituals were constituted in Brazil - Indigenous Shamanism, Mina, Catimbós, Umbanda and Candomblés.

This musical language makes up the religiosity applied initially in healing rituals and, later, in other rituals. Over time, Pará became a force for the diffusion of black and indigenous religiosity in the Amazon, musicologist Sonia Chada, in her research *The Music of the Caboclos in the Candomblés of Bahia*, highlights the importance of music in religious practices. She points out: "The musical system thus reflecting the cognitive system of its practitioners, their feelings, their cultural experiences, in addition to their social, intellectual and musical activities" (Chada, 2007, p. 14). In this vein, Flávio Pessoa de Barros, in his book *The King's Banquet - Olubajé: An introduction to Afro-Brazilian sacred music* of 2006, makes significant contributions to the study of the music of the Candomblés of Bahia and Rio de Janeiro.

In the terreiro communities, the processes of knowledge transmission present, as their main characteristics, the traditional methodology of orality, the processes of repetition and memorization and their forms of Africanized sociability. The teaching of music, specifically, adopts an Afro-centered musical education, in which its main subjects - today, black Brazilians, indigenous people, caboclos and white people - remain in ritual and community interaction, ensuring the permanence of this Africanized education. As a consequence, Mina consolidates itself as an Afro-Brazilian religion that establishes an important black cultural heritage, deserving to be studied and disseminated as an important tool for the dissemination of Afro-Brazilian culture in the Amazon and for the formation of an Afro-centered education.

In this way, 'Ilù ñ ké, ará ñ jó, orí ñ àlàfià' - *The Music of the Terreiros de Mina Jêje Nagô do Maranhão in Belém do Pará* stands out for its unprecedented character when approaching music in the Afro-Amazonian religion, the research will seek to analyze, describe, point out and understand the importance of the resistance of the black people in their occupation in the Amazon, having the batuques as a guiding thread of cultural practices in the city of Belém.

Data were collected through bibliographic field research, in which sound, visual and audiovisual records were collected. Other interaction and collection procedures were used, such as interviews with Yalorixá Mãe Claudia and Gujalonã Lucas Eduardo from *Kuênãbossizô – Casa do vento no caminho do fogo*, telephone calls, recordings, Figuregraphs, among others, which serve the elaboration and production of artistic and educational products.

In this context, it is worth understanding: What are the musical knowledge present in the Mina Jêje Nagô terreiros in Belém? How does the transmission of musical knowledge take place in the way of teaching and learning in the terreiros? Who are the guardians of this musical knowledge? How to insert Afro-religious music in the school context, in a process of building an Afro-centered anti-racist education? By exploring these issues, research will greatly contribute to the strengthening of Afro-Brazilian history and culture, as well as play an important role in the area of education.

2 A BRIEF REFLECTION ON AFRO-BRAZILIAN MUSICALITIES

In the Americas, the influence of African peoples contributed to the constitution of the culture of the various countries that were crossed by the inhumanity of enslavement, but despite all the ills of this for the African people in diaspora, the survival of identity is proof of the resistance and cultural resilience guaranteed through various artistic expressions, popular brought by blacks, thus making an important and relevant part of the diversity of musical genres and styles in the Americas by the musicality inherited from their ancestors.

In port cities in the Caribbean, the Americas, as well as West Africa, vats for transporting goods, available at port docks and warehouses, were widely used for drum construction. Also adopted and adapted in the modes of playing, were Etheric string instruments and percussion and wind instruments of military bands. (Markl, 2011, p. 57)

In Brazil, African and Afro-Brazilian music is fundamental in the constitution of national identity, we can see this through its influence in the first creation of genuinely Brazilian artistic expression, samba. The samba born in batuques as well as in terreiros in Bahia and Rio de Janeiro, as an Afro-Brazilian expression is a heritage that has spread throughout Brazil.

"When the first samba with a samba rhythm appeared in Tia Ciata's house as a collective work of a group of old Bahian revelers and people from the modern lower class of Rio de Janeiro" (Tinhorão, 1973, p. 123). Making an analogy between terreiros and samba,

we understand the proximity of musicality applied to religiosity and leisure that originates in the batuques in the terreiros, which these practices also influenced several expressions of popular culture and Brazilian music, such as carimbó, maracatu, bois bumbá, among many other sambas and batuques that cross and remain alive in the country, because, like in Rio de Janeiro, several of these houses also maintained religious artistic activities.

Brazilian music and other cultural expressions have a deep relationship with the processes of socialization and accommodation of blacks who were first enslaved, but also when they were free, they had a great influence on the urbanization processes of large and small cities in Brazil, where the rhythmic and sound presence guaranteed the identity of Brazilian music in its various forms and expressions, A music of blacks in diaspora, indigenous and Europeans originated several styles these styles composed of elements of the diverse ethnic, with characteristics that over time merged. This process of fusion I will call here accommodation also defined by other researchers as "creolization" or miscegenation.

The creolization or miscegenation of customs made the batuques less ostentatious, forcing blacks to new tactics of preservation and continuity of their cultural manifestations. The batuques were modified, sometimes to incorporate popular festivals of white origin, sometimes to adapt to urban life. African music and dances were transformed, losing some elements and acquiring others, depending on the social environment. Thus, since the second half of the nineteenth century, the traces of a Brazilian urban music began to appear in Rio de Janeiro, the seat of the Imperial Court – the modinha, the maxixe, the lundu, the samba. Despite its mestizo characteristics (a mixture of African and European influences), this music was really fermenting among the black population, especially after Abolition, when blacks began to seek new modes of communication adaptable to a hostile urban framework. (Sodré, 1998, p. 13)

This path leads us straight to samba, as well as other genres and musical styles that have become popular in Brazil and throughout America, the music that also transmits the characteristics of miscegenation, this miscegenation as well as syncretism were widely used resources as well as accommodated that allowed to disguise and even acclimatize various cultural practices that were on the margins repressed mainly by the practice of racism, but that in times of modernity also allows us to understand the participation of these subjects, music and dances such as carimbós, lundus, bois, maxixes as well as a variety of sambas.

The lundu, like the batuque or the samba, also included in its choreography a circle of spectators, a soloist pair, violent swaying of the hips and umbigada, with the accompaniment of violas. But lundu is already fully urban: it is the first black music

accepted by whites. In fact, she is the first to become a creolized, to become a mulatto. (Sodré, 1998, p. 30)

This mulatice or miscegenation made these cultural expressions more accepted, in this way this ended up strengthening the insertion of oxen, coconuts, frevos and carimbós and others by accommodating in their music or dances European influences that also introduced the presence of the white, in the Amazon also the presence of the caboclo consolidates this idea of miscegenation on the enslaved peoples and the native peoples who began to have gestures and sonorities as a strategy of social approximation between blacks, indigenous people and whites.

However, and despite a history of repression yesterday and today, the African contribution and influence is already described in research that accounts for the religious and leisure practice of blacks since Belém do Grão Pará, with records of popular expressions and occurrences of gatherings of blacks frequently recorded in police records and other documents that account for social and cultural activities. There are references to various drums promoted by enslaved people in moments of leisure after hard work.

But batuque, associated with religious practices, only became known in Pará in the middle of the last century. The Germanic scientists Spix & Martius, around 1820, speaking of the mestizos of Pará and the leisurely spirit of the blacks, noted the unbridled batuque and the lascivious lundu as their dances. (Salles, 1969, p. 106).

With regard to religiosity and leisure, the music and dance so important to African peoples is fully established in the way of life of various peoples, these creations, treated pejoratively have their cultural activities stereotyped, forbidden and thus pointed out as something minor and evil associated with primitivism. Primitivism as applied here in the sense of associating origin with a dimension of inferiority. According to Tinhorão (1972, p. 33) "While in primitive human groups music and dance, invariably associated, fulfill a religious function, linking their origins to tribal rites, in modern societies music and dance constitute creations included in the organization of leisure". On the other hand, starting from the idea of Africa:

In some African languages (Kimeru, for example, spoken in a region of Kenya), the word for "music" has the same meaning as singing and dancing. Something strongly vital happens in dance in its origin. First, the re-actualization of the knowledge of the cult simultaneous to the inscription of the individual's body in a territory, so that the cosmic force, that is, the power of belonging to an integrated totality, is realized. In addition, thanks to the intensification of the dancer's movements at the party – a whole

complex that encompasses action, voice, gestures, songs and affections – space and time become a single value (that of sacralization) and, thus, become autonomous, becoming independent of the one who individually occupies the space. (Sodré, 1998, p. 166)

In the religious practices of blacks, the music in the terreiros is the connection with Africa; It is established as an immanent link to the performance of rituals, celebrations and trance (incorporation) in these sacred houses. The ringtones and doctrines existing within the Tambor de Mina are forms of praise to the sacred, which are played and sung with devotion to Voduns, Orixás, and Caboclos present in the giras and rodas in the Mina and other entities present in Umbanda or Candomblé. The repertoire of the houses of saints "is very numerically expressive and in its symbolic contents at the same time it is functional because music plays an important role in the maintenance of the customs of religious groups" (Berrague, 1976, p. 131).

Thus, we can see that the Africans, when they arrived in Brazil, had, in music and dances, not only the opportunity for rare relaxation, but also a form of reconnection and reinvention of their cultural practices that were already happening in Africa, an approximation with practices that already consisted of their ways of life. Mina, Candomblé and other religions of African origin went through a process of syncretization, which appears in the changes in the practices in the rituals and celebrations of the blacks where music took place. These gatherings, which took place in different spaces, over time were established in specific spaces such as terreiros or religious houses.

In this research, the ethnography of the musical records in the rituals and festivities of the Tambor de Mina was made with the objective of contributing to the study and debate of Afro-Brazilian religious practices, from the perspective of valuing the culture of the traditional communities of the Jêje Nagô terreiros of Maranhão in Belém, capital of Pará, as well as for the recognition of the sacredness of the processes related to religious practices. The methodology used was participant research, based on observation and participation, in which an emic approach to sociocultural aspects was made, with various bibliographic reference materials that supported the research.

"The term emic is used to describe the reference system of forms and objects that are used in a specific cultural tradition. This word was coined by Pike (1954, 1957, 1966) and later elaborated by French (1963)" (Roazzi, 1987, p. 37). In this study, the author deals with the music in the terreiros in its ritualistic and musical aspects, and its modes of transmission.

The adoption of the emic approach is a determining factor for the researcher to describe the phenomena in a meaningful and traditional way for the researched community. Thus, fieldwork was carried out with the heads of the houses of Mina and musical groups, with the following objectives: to study the behavior of the group within the established system, to examine the cultural aspects, to structure the discoveries made, to observe and record the musical knowledge object of research. The criteria refer to the internal characteristics of cultural practice.

The concept of culture is an abstraction sketched to describe all patterns of thought and interaction, "an organized system of signifying symbols" (Geertz, 1975, 46), which persists in communities over time. Musical instruments and the transcriptions or scores of the music played on them are not the culture of their creators, but the manifestations of this culture, the products of social and cultural processes, the material result of the "capacities and habits acquired by man as a member of society". We cannot "see" a culture: we can only infer it from the regularities in the form and distribution of the things we observe. Every musical performance is, in a system of social interaction, a standardized event whose meaning cannot be understood or analyzed in isolation from the other events in the system (Blacking, 2007, p. 204).

Thus, having defined the aspects related to the methodology of ethnographic research, the study of terreiro music was divided into two stages: 1- Historical and bibliographic research; 2- Field research. Both processes deal with the trajectory, history and memory in cultural and religious practices; Afrocentric musical education and its processes of transmission of ritual music; the formal structure of this sacred music; and the pedagogy of the terreiro. Thus, it is possible to understand the role of music as a representation of the strength of this community, in which sounds and rhythms establish access to a symbolic universe motivated by the strength of Axé.

In a dynamic governed by axé, as is the case of the Afro liturgy, music is primarily vibratory, guided by the modalities of rhythmic execution, singing and dance, in which percussion is fundamental. In Europe, scholarly music, governed by the ascendant universe of writing since sounds of the Middle Ages, was guided by melody and harmony, leaving in a secondary plane the timbre and rhythm, which predominate in the mythical universe of orality. If the rite is the bodily and affective expression of the myth, the rhythm is a rite capable of feeding back the existential power of the group. Body and time appear in the rhythmic apprehension in various modulations of existence. (Sodré, 2017, p.164)

On the issue of the fundamentals of music in the terreiros, it is necessary to understand them, to prioritize them from the African conception, obeying the spiritual dimension, where the foundation applied is related to the music, the points, also called doctrines, songs that facilitate the transcendental moment of trance, these fundamentals are elements that enable the sound link with spirituality, a way so close to African and Afro-Brazilian peoples. However, those fundamentals that deal with the technical dimension of music, which involve rhythm, dynamics, intensity and pitch of sound, are also evident in the practices of the musical group even if these fundamentals have another meaning related to musical technique.

Rhythm thus creates a space of its own and gives rise to a specific imaginary, which implies a practical, bodily reflection on duration. This means that it is not just a technical artifice in the context of musicality, but a symbolic configuration of the lived time that, combined with dance, constitutes itself a context, a kind of "place", or synesthetic and synergetic scenario, where ritualistically something happens (Sodré, 2017, p. 165).

It is understood that the music present in the terreiros goes far beyond their formal structures, also involving affection, bonding with the community and, above all, a transcendental aspect. Its fundamental elements - timbre, pitch and rhythm - assume a central role and predominate in the mythical universe inherent to the ritual. "If the rite is the bodily and affective expression of the myth, the rhythm is a rite susceptible of feeding back the existential power of the group. Body and time appear in the rhythmic apprehension in various modulations of existence" (Sodré, 2017, p. 165). Thus, one can conclude the importance of music in the connection between earthly bodies and spirituality. "Rhythm in African music is often a social and spiritual language, which tells stories, communicates across distances, and reflects the cycles of life" (Alsup, 2024).

Another aspect inherent to the fundamentals and musical practice is related to the performance of the musicians, who in the ritual find themselves as participants completely involved in the worship, where they reproduce essentially musical elements and fundamentals, both are structuring, these are preserved from the traditional processes of musical transmission present in the terreiros. Where the members of the musical group such as the Tambor Guia who develops specific roles as an assistant conductor of the musical group, and influences the rhythm of the drums at parties and celebrations. The contribution of this subject is important in the ritual, although it does not supplant the symbolism linked to the transcendence of the religious event.

The ethnography of musical performance [...] gives up the focus on music as a 'product' to adopt a broader concept, in which music acts as a 'process' of social meaning, capable of generating structures that go beyond its merely sound aspects. Thus, the ethnomusicological study of performance deals with all musical activities, their opportunities and their functions within a larger community or social group, adopting a processual perspective of the cultural event. (Oliveira Pinto, 2001, p. 227-228).

In this way, musical performance associated with the fundamentals of music understood as a process of social signification. In the touch and vibration present in the sacred beats of atabaques, gourds, maracas and irons, the music of the abatazeiros that are an inseparable part of the Tambor de Mina in Belém do Pará through music is guaranteed.

3 THE STRUCTURE OF MUSICAL GROUPS AND CELEBRATIONS

Regarding the structuring of music and musicians in the terreiros, it is important to note that it has a role in the daily life of the community and is structuring in the rituals. In the house, positions and functions are established through hierarchy. There are musicians with a position and function in the house; They are the guardians of sounds, an important African and Afro-Brazilian cultural and religious heritage. In this culture, the processes of transmission of knowledge are linked to labels related to the seniority of the performance of the children of the house, the support for the dynamics of musical practice is also directed by those who exercise leadership in the group.

Learning is the product of experience and an initiatory process that is materialized through the oral transmission of knowledge. It is common, however, for the youngest initiates to have notebooks where they write down what is observed by them: the songs, prayers and other treasures collected in daily life; yet they never cease to perceive their existence, keeping them in absolute secrecy. (Barros, 1999 p. 30-31)

The musical group is divided between the following musicians: Abatazeiros, Cabaceiros and Ferreira. This is the basic formation of musical groups in the Mina drum, but it may, however, occasionally present the numerical participation of more people in the group – but a function that cannot be duplicated is that of Ferreira. The leadership and making of the members of the musical group is exercised by the Abatazeiro Guia or Alabê, according to Lucas Peniche or Gujálonã Abatazeiro Guia da Casa do Vento e do Fogo *Kuênãbossizô* in an interview given on August 10, 2025.

Regarding the identification of the drums present in the Tambor de Mina, Lucas Peniche in his interview clarifies that the nomenclature of these is not fixed as in other religions of Brazilian African origin, according to the abatazeiro guide Lucas Peniche "These drums have no fixed name, they are named and baptized in an obligation and receive a name according to what the conch defines", that is, there is also an initiation process that is what defines the name of the drums, but in the structure of the group they are called Tambor Guia, drum against guide and the drum that stands call the drum of the forest.

It is also important to note that because some festivals and ceremonies can be long, group members take turns during the time of the doctrines. The musical practice follows the logic of the group's structure: the ferreira (woman), guide drum, second drum and the gourds, successively.

Below, Figuregraphs of the instruments of the musical groups belonging to the terreiros: 1- *Kuênãbossizô – House of the wind on the path of fire*; 2- *Casa Grande de Mina Jeje Nagô de Toy Lissá and Abe Manja Huevy*.

Figure 1

Tambor da Mata



Source: Record of the author researcher.

Figure 2

Gán. Ilê Axé Kuênãbossizô



Source: Author's record.

The music in the terreiros is associated with the establishment of rituals, celebrations and trance (incorporation) in these sacred houses. To transcend is to connect to the spirits and cultivate them, so the music in the terreiros carries symbolic aspects that go beyond the fundamentals of music according to a Western logic.

On the other hand, in ritual practice, music presents structures and formal organization, with regard to the conduct of the musical group in traditional behaviors in ritual. Musical performance in the perfect execution of doctrines or points is learned traditionally where the processes are repeated in a community that lives the secret and the sacred. In practice, the performance of musicians also goes through the traditional processes of musical transmission. Below, a table that presents the structure of the music in a Mina ritual. The existence of a specific musical repertoire aimed at the entities in worship is verified (see table 1). This repertoire is distinct and dedicated to each entity, in this case, Voduns, Orixás and Caboclos.

Table 1

Ritual music

Entities	Doctrines	Touch	Directory
Orisha	Oya- Ogumgum lanaô, o Ní o nissé naô, aê naô Oyá Nissé naô Oyá tetê, Oyá tetê, Oyá Oyá oyá, cararô jotá (repeats)	Folded Run	Jêje Nagô
Vodun	Toy Lissá - Oh Lissá is Vodun maó, Tóy Lissá is Vodun maó (repeats) Ebo babá, eborum alá Vodun Lissá, ta no obiriô, ebô	Waltz Waltz	Jêje Nagô
Caboclos	Cabocla Ita- She went for a walk, on a steam trip, Oh on the island of the crabs, cabocla Ita was enchanted She walked, my lord But here it arrived	3x1	Jêje Nagô
	Antônio Légua- My St. Anthony cowboy, you tell me, who are you...	Run	Jêje Nagô

Source: Prepared by the authors based on the paintings of Chada (2006) and information collected from the community of the terreiro.

It is analyzed, here, the development of the repertoire of the houses, focused on the reality of this traditional hierarchical community, in which the interaction between the various spirits and entities involved in the cult - known as Pantheon - aggregate Voduns, Orixás and Caboclos. This interaction has specific characteristics and aspects, such as languages, dialects, and deities, which are important to know. The musicologist from Pará Sonia Chada (2001, p. 121) states that there is a certain flexibility in the cult of the Caboclo that allows the creation or alteration of the structure of the rituals and results in the adaptation of the same musical repertoire to different contexts. These changes are attributed to the will of each Caboclo, consequently affecting the musical repertoire that has to be adapted to new contexts, entities and subjects, producing differential changes in the cult of the Caboclo in the Bahian candomblé houses that start to build their own history, although there is a basic structure common to all of them. later spread throughout Brazil.

Table 2

Ritual comparison

	Vodun	Orisha	Vodun Gentil	Caboclo
Deities	African	African	European nobles	Brazilians, indigenous people
Type of communication	African dialects (more than one)	African dialects (Yoruba, others)	Portuguese	Portuguese, indigenous dialects
\	African deities	African deities + Catholic saints	European/noble deities	Brazilian, indigenous entities.

Ritualistic	Parties/Drum, cute	Parties/Drum, cute	Parties/Drum	Parties/Drums, giras, mediumistic tables, others
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Source: Prepared by the authors based on the paintings of Chada (2006) and information collected from the community of the terreiro.

In the Mine, the touches and doctrines, which are touched and directed to the deities and entities, perform 4 touches: 3x1, Folded, Leaked, Run. They are linked to the pantheon that is present in the houses. The musical group is formed by the following musicians: Abatazeiros (2), Cabaceiros (2), Ferreira (1). During the festivals and celebrations that last long, often more than 3 hours, the musicians take turns among themselves. Another important aspect refers to the modal scale used most of the time, with the exception of some caboclo repertoires that are more Brazilianized, sometimes referring to samba.

Still on the rhythms and touches that we find in the various terreiros of the country, it is important to highlight that referring to candomblé due to this presence of the caboclo in candomblés according to Barros (1999 p 52) "18 rhythms performed in the liturgy of the terreiro communities, belonging to the Jeje Nagô cultural complex of Rio de Janeiro, were identified".

In the African-based religion, music is an essential communication instrument for religious ceremonies. In the interculturality of the musical practices of the terreiros de Mina – in Belém do Pará, in the Amazon – Afro-religious music still presents itself as a field that is little researched and explored, despite its importance. The musical change generated by the processes of hybridization of music originating from African drums also reinforces the need for further studies on the subject, even to provide its understanding and popularization.

The chants, doctrines or points as they are popularly defined have a praiseworthy character, they are performed to honor a certain entity, Vodun, orixá or caboclo, although the music of the mine has a consolidated modal system, the music of the caboclos promotes changes that bring new sounds closer to the sounds of Brazil.

Ritual chants have very specific characteristics that denote their uniqueness as a musical form. These specificities can be noted as melodic patterns and syncopated rhythms, that is, where we perceive the displacement of the strong tempo in the rhythm marking. Also marks of this musical form are the singing in responsorial style, with the support of the tonality proposed by the soloist Alabê or Italabexê (Barros, 2006, p. 53).

Table 3

Musicality

Touches	3x1	Folded	Leaked	Run
Instruments	Guide Drum, Drum; drum of the forest / Gan / Gourds	Guide Drum, Drum; drum of the forest / Gan / Gourds	Guide Drum, Drum; drum of the forest / Gan / Gourds	Guide Drum, Drum; drum of the forest / Gan / Gourds
Dialect	Various African languages	Various African languages	Portuguese	Portuguese
Dance	Predominant	Predominant	Predominant	Predominant

Source: Prepared by the authors based on the paintings of Chada (2006) and information collected from the community of the terreiro.

The rituals can be private or public and are deeply linked to the line adopted in religious action: "In the Tambor de Mina the spiritual entities received by the filhos-de-santo are classified in various ways, among them: by category, by family, by lineage or 'nation', by position in the head of the medium in which they incorporate and by position in the terreiro" (Ferretti, 2000, p. 73).

The rituals of private order, in the Mine, are linked to the owner of the house, that is, to Vodun, they are ceremonies and celebrations that involve a lot of secrecy. The one who receives Vodun has many obligations, among them, those involving the killing of animals and the making. A very popular Vodun in the house is Oxalá, in the Casa Grande de Mina Jêje Nagô de Toy Lissá and Abe Manja Huevy this is the celebration that opens the festivities of the year, one of the main ones in the house.

Table 4

Structure of the ritual

	Vodun	Orisha	Gentle Vodun	Caboclo
Secret Ceremony	Liabilities/ Kills	Liabilities/ Kills	Liabilities/ Kills	Liabilities/ Kills
Public Ceremony	Drums: Imbarabô or opening corresponding to the ritual; Songs for the Vodun of the party; Corresponding vodun songs. Drum Closure - Oxalá	Drums: Imbarabô or opening corresponding to the ritual; Songs for the Vodun of the party; Corresponding vodun songs. Drum Closure - Oxalá	Drums: Opening and closing corresponding to the ritual	Drums: Opening and closing correspond to the ritual. Parties and other daily activities.

Source: Prepared by the authors based on the paintings of Chada (2006) and information collected from the community of the terreiro.

Below, three examples of doctrines chanted and danced at the Oxalá party at the Casa Grande de Mina Jêje Nagô de Toy Lissá and Abe Manja Huevy on January 6, 2024:

Nanã (Vodun doctrine)

Oh dance, oricô
Give me sequere, ah a deum
Nanã ah icó, ah Grandma Misan wanting is
Oh sister zakaô, Orisha oke adeô and arocô
Toy Lissá is Mina deô

Oyá (doctrine of Orixá)

Ogungum nanaô
Oni Onissé, no
Yay noô Oyá miss noô

Chica Baiana (Caboclo Doctrine)

Oh in the woods there is a grove
In the grove, a nightingale
At the foot of the palm tree where the thrush sings
Here in the terreiro Chica Baiana comes to baia.

Rituals, festivities and celebrations can take place in private ceremonies that involve all entities - vodun, orixá, caboclo. The exact date of when caboclos began to interact in the terreiros of Minas Gerais is not known, but it is known that caboclos have been seen since the first batuques, acclimatizing indigenous people and other national subjects.

In the Maranhão Mine, although COSTA EDUARDO made reference in 1948 (in a work published in English, not yet translated) to the presence of caboclos in the oldest and most traditional Yoruban terreiro in São Luiz and of terreiros derived from and spoken about caboclos received in the interior of Maranhão (Codó) (Ferretti, 2000, p. 54).

This presence in Mina's houses, even if not dated, promotes variations in the repertoire of ceremonies and celebrations. "The cult of the Caboclo, due to the emphasis it gives to the individualism of the Caboclos, an aspect of the religious system, is an open door, within limits, to individual variations that may or may not constitute musical change" (Chada, 2006, p. 109-110). The researcher points out that, like other sociabilities, religion is in a constant process of change, which affects culture. In this way, the cult of caboclos and orixás is subject to the same changes.

It is observed that, in the case of Mina, the musical change is assimilated with the alteration of the repertoire. However, it is important to highlight that, even with the presence of the caboclo in ceremonies, solemnities and celebrations, the same four musical touches are still maintained, with the inclusion of the specific doctrines of caboclos. In this case, the

formation of the group differs with the introduction of a drum of excavated wood and leather played standing on the Tambor da Mata, a typically caboclo drumming.

Table 5

Type of ritual

	Vodun	Orisha	Gentle Vodun	Caboclo
Secret Ceremony	Liabilities/ Kills	Liabilities/ Kills	Liabilities/ Kills	Liabilities/ Kills
Public Ceremony	Drums	Drums	Drums	Drumming, parties and other daily activities.

Source: Prepared by the authors based on the paintings of Chada (2006) and information collected from the community of the terreiro.

In the Tambor de Mina, the cult of the vodun, the orixá and the caboclo has, in its musical practice, the permanence of 4 specific touches that are altered by the doctrines, however, they are linked to all the entities and spirits present in the practice of the Mina. As for the rituals of the entities that make up the Pantheon, each one has a specific type of solemnity. These solemnities are very important, as they consolidate hybridization as a phenomenon present in the Mine, allowing a variety of rituals that accommodate and acclimatize, in a very symbolic way, all the entities and cultures that made the Mine such a diverse religion. Below are some different models of rituals:

Table 6

Vodun Ritual

Vodun Festival – Solemnity
Xirê drum
Enchanted family that has a foundation with vodun

Source: Prepared by the authors based on the paintings of Chada (2006) and information collected from the community of the terreiro.

Table 7

Orisha Ritual

Vodun Festival – Solemnity
Xirê drum
Xirê Nagô
Enchanted family that has a foundation with vodun

Source: Prepared by the authors based on the paintings of Chada (2006) and information collected from the community of the terreiro.

Table 8

Caboclo Ritual

Caboclo Festival - Solemnity
Some Orixás corresponding to the honored family are played
Songs for caboclos and their family

Source: Prepared by the authors based on the paintings of Chada (2006) and information collected from the community of the terreiro.

The tables allow us to see a simplified overview of how the music present in parties, rituals and celebrations is structured, what they play, how they play and for whom. All this dynamic is a system that transmits here too, the results of an Afro-centered musical education.

4 THE PROCESSES OF MUSIC TRANSMISSION: AN AFROCENTRIC MUSICAL EDUCATION

The musical knowledge present in Mina's houses are non-formal processes, which promote an education based on memories, knowledge and cultural traditions that permeate knowledge through the orality of repetition. These processes promote a non-formal musical education in the daily life of the casas de santo, however, they are part of the already established pedagogy of the terreiro.

The processes of acquisition and learning of music, construction of knowledge and development of musical perception take place socially, through participation in rituals, through interaction and joint action between the subjects involved in the collective construction, in addition to the coordination of individual actions in the distribution and sharing of social cognition. The context, of fundamental importance, shapes musical practice, at the same time that it is modeled by it (Chada, 2007, p. 1).

With regard to the definitions and concepts adopted by the non-formal education present in traditional communities or houses, what we have most symbolic is the intention of those who teach. It is the children of the houses - actors endowed with knowledge and skills - who, in view of their responsibilities in the terreiro, carry with them the function of transmission. It is important to highlight that this task is not defined by the formal structures of education, since the transmission of knowledge is based on its own system, which has its specific form of organization established by the dynamics of the functioning of sacred spaces. Thus: "non-formal education would be those activities that have an intentional character, but

are poorly structured and systematized, where pedagogical relationships occur, but which are not formalized (Wille, 2025, p. 41).

We highlight the importance of presenting the processes related to music and its educational processes in the terreiro; and the memories related to this knowledge and its processes, understanding who its actors are and their role. Because, as Molina (2006, p. 53) states, "The resignification of knowledge cannot be a one-way line, but rather a one-way street, but rather a function of the context in which it is produced, and this context includes both what is produced scientifically and what is produced by non-academic knowledge, in different ways and situations". However, it is important to highlight the main differences between the terms formal, non-formal or informal education, in order to define, more precisely, the field of study of this research on the musical knowledge of the terreiros of Mina Jêje Nagô do Maranhão, in Belém do Pará, with emphasis on the "batusques à mina: processes of musical transmission".

It is up to me to say that education as axé that I claim is not necessarily a model of experiences/learning codified strictly in contexts of Afro-religious cultural practices. What is commonly called by communities the axé education terreiro is understood as the educational processes experienced in the daily lives of these populations, a kind of habitus experienced in the time/space of Afro-religious contexts. These forms of education practiced in these educational contexts resize the educational problem in relation to diversity, revealing modes of education as culture (Rufino, 2019, p. 66).

In this sense, and in order to recognize the importance of Africa in the history of the formation of the Brazilian people and to strengthen the teaching of Afro-Brazilian culture, this thesis also proposes the cataloguing, analysis and creation of a musical collection. This collection will serve as material aimed at formal education, thus reducing the scarcity of didactic materials that explore the issue of Afro-Brazilian identity, but above all, understanding and using the system of musical transmission experienced in the terreiros makes it possible to admit other epistemologies.

The research of the musical memory of the terreiros of Mina emerges, therefore, as an important tool for safeguarding and disseminating Afro-Brazilian culture in the Amazon. The elaboration of relevant educational material will have the function of disseminating and demystifying African-based religions, combating racism in society.

Research in the area of music, ethnomusicology, has much to contribute with regard to the musical knowledge of the terreiros of Mina. It presents itself with the challenge of

establishing a parallel between the music and the cultural system of the terreiros de Mina in Pará. It also seeks to understand and establish the meaning of music in the reality of the terreiro and its expressions as religiosity. The need to implement affirmative and evaluative policies that express in the daily lives of these traditional and religious communities.

Music, in its sociabilities, is present in the most diverse human expressions. Through it, we are led to variables between the profane and the religious, we can transcend between the earthly and the spiritual. Its foundations are decisive for the interaction of the bodies that dance as an expression of axé. Thus, in this microcosm that is the terreiros, music is an inseparable element that composes a system in religious practice – whether in the terreiros of Mina, or in the terreiros of Candomblé.

The processes of transmitting the songs, even in Yoruba, depend on the status of the child made in the house, who will have more and more access to information due to the advancement of traditional learning, as well as the functions developed according to his seniority in the house – the child goes through several initiations, which the ogãs also go through, inside the terreiro. It is important to highlight that all members of the terreiro go through initiatory processes, regardless of whether they have the function of rodante, ekele or other.

In an interview given on June 24, 2023, to Oyárumbá Claudia Peniche from Keenãnbossizo - Casa do Vento no Caminho do Fogo, located in Conjunto Pedro Teixeira, Coqueiro neighborhood, defines musical organization as a ritual element in Mina's terreiro:

The ritual music that is constituted in the Mina is a process where, when entering a terreiro, those who come from outside can visualize a whole organization that allows the best enjoyment and execution of the works or celebrations, where you also express the hierarchy of the house, by having as main participants the leaders and authorities of the house: Yalorixás; Babalorixás; the guide abatazeiro; other authorities and caboclos when authorized by the Babalorixá. (Interview with Oyárumbá Claudia Peniche, 2023)

This organization shows the unity of the group, as it involves many of the subjects inherent to the terreiro – its community. In this ritualistic space, music is part of a system of non-formal knowledge, which is fundamental to the existence of ritual. In the terreiro, the guide sings and evokes the entities. He also calls the children of the house to experience the sacred, evoking their gods in the mythical universe of the terreiro. The Abatazeiros have the function of giving the sound of the drums, which make all the magic or enchantment happen

in a terreiro de Mina. The ritual is initially opened with the use of iron, brought and played by Ferreira, fulfilling the stage of beginning the work preceding the use of drums.

Musical knowledge reflects and expresses the dynamics and pedagogy of the terreiro. This pedagogy is a system of informal education, which enables the transfer of knowledge, between generations, through processes symbolically established by the community itself. Memories are activated and stories are constituted through orality, imitation and other traditional practices, which make up the elements of preservation of cultural memory and musical memory. According to Luneli (2015, p. 8-9), "Most of those interested in learning the rituals had, in their genealogies, family members who participated in the ceremonies. The process occurs with socialization and with the insertion of apprentices in the universe of rituals and drums".

In the terreiro, the musical instruments also maintain a relationship of sacredness. They are consecrated, for they establish the connection between man and divinity. Oyárumbá Claudia Peniche (2023), explains how these instruments are used and their functions:

The atabaques are the instruments that call the orixás, in the Tambor de Mina it is important that there are two drums lying down, the tambor de mina is differentiated by that, encased on two sides, they are not hollow like the curimbó for example. And the drums of the forest can be placed upright, unlike Candomblé where all the drums are standing. Generally in a house it must have two drums lying down, or two drums standing and a gourd and an iron, which is an instrument of the Mina drum mostly played by women, being the instrument that calls the orixás, it enters before any other instrument, and then the atabaques and gourds enter. The instruments in this case can be called batas or abatás and the players abatazeiros. (Interview with Oyárumbá Claudia Peniche, 2023).

As for the informal knowledge systems, which are educational knowledges closely linked to the pedagogy of the terreiro, there is an epistemology recognized by the results traditionally achieved by all those who are children of the terreiros and who constitute educational spaces. Arroyo (2000, p. 89) suggests the use of new practices that move between school and non-school spaces, aiming to "account for the diversity of musical experiences that people are experiencing in today's society".

The transmission of this knowledge is effective in the interaction, in the exchange of experiences between the authorities and the members of the house. This conviviality comes as a principle of exchange, which, within the pedagogy of the terreiros, brings the teachings that form the filhos de santo. The ways and practices – such as the ways of playing and

singing – constitute specific forms, timbres, intensity and movements for all those who, linked to the ritual, will evoke and interact. These touches are initially taught by the babalorixá, but the guide drum also exercises this function of teaching the touches through a lot of repetition. Nowadays, technological resources such as recordings for musical transmission are already used, but initially the process is always traditional, through orality and repetition.

The Toque, for example, in the Tambor de Mina, it has several ringtones. There is the corrido, there is the dobrado. According to what the pai de santo and the mãe de santo (Babalorixá and lalorixá in this case) are singing. The cadence is determined by the one who pulls the corner. And the pitch of the drums (Intensity), they are always played in a tone that the whole house can hear, we cannot determine a music system with a speaker and other equipment. It's all live, it's all done to the sound of the voices, in the tambor de Mina I have not yet seen as in other houses the lalorixá who use a microphone (Interview with Cláudia Peniche, held on June 24, 2023).

Singing is presented as another fundamental element of the ritual in Tambor de Mina. It merges in its dynamics to evoke and honor the entities, as well as to identify the families. This relationship is linked to the hierarchy of houses, as Claudia Peniche (2023) explains to Oyáorumbá:

The Songs of the Minas drum are all sung both in Portuguese, especially when the Tambor de Mina arrives here in Pará, because there is a mixture with the Pajelança, but I am talking about the Tambor de Mina Jeje Nagô of Maranhão, where the Songs are sung in Portuguese and Yoruba, which is the African language. I am not talking about Mina do Pará, because Mina do Pará and Umbanda are the same thing. The Points sung in the drum of Mina they are according to the families. The Tambor de Mina is hierarchical, it has several families, so the chants are directed to these families, the same thing is the Songs of the caboclos, they sing points that have reference to the caboclos with the entities with the name of these entities, especially the orixás. (Interview with Oyáorumbá Claudia Peniche, 2023)

The processes of transmission of musical knowledge in the Tambor de Mina Jêje Nagô of Maranhão, established in the terreiros of the capital of Pará, need to be recognized as an educational practice, resulting from a traditional pedagogy of the terreiro, as this system is already a fact. The system has its foundations based on faith, in the ways and dynamics of the functioning of these houses, which constitute true Afro-religious communities. The transmission of traditional knowledge constitutes educational and formative processes for all children who adopt religious practices in the daily life of the terreiros of Mina.

Like education, religion is a territory for the exchange of goods, services and meanings between people. Like those of education, the cultural agencies of religious work involve hierarchies, unequal distribution of power, inclusions and exclusions, routines, programs of serial training of personnel and different styles of daily work (Brandão, 2002, p. 152).

In this way, within the hierarchy and daily life of the houses of Mina Jêje Nagô in Maranhão in Pará, musical knowledge is taught to the children, as dancing and singing are part of the process and dynamics of the rituals. These songs, with their forms, dynamics, rhythms, intensities and songs, are sacred instruments and repertoires. They carry the importance of entities and all the vibration necessary for the interaction between body and spirits in the incorporation. Music serves as a vibratory and conductive line, dynamic and evocative, for the performance of the ritual in celebrations, works and festivities.

Thus, religion, in its meanders, mechanisms and ways of acting in the world, acts as education. More than that: the religious temple is an educational place, given that inside the terreiro there is a series of transmissions of knowledge that open up possibilities for the establishment of a set of pedagogical relationships (Silva and Costa Junior, 2020, p. 3).

By observing and analyzing the experiences lived by the children of the terreiros, it is found that the communities or peoples who experience the terreiros do not traditionally resort to formal or official mechanisms, such as schools. These religious practices have educational systems that transmit knowledge to the community of the terreiro. As Albuquerque (2011, p. 26) points out, there is no direct or exclusive need to consult "school, books, television, the internet or teachers in their human form".

Afrocentric musical education is not formal, but a natural, symbolic and popular process that generated the musicality of the revelries and sambas. In the terreiros of Mina Jêje Nagô do Maranhão in Belém do Pará, the education necessary to form the son of the house (the son of the terreiro) is based on Pensar Nagô - the recognition of the Tambor de Mina as the main religion of African origin practiced in the State of Pará, showing a new political configuration among all the subjects who, In their diversity and multiculturalism, they live these religious practices.

African culture, transformed by the effects of the diaspora on our society, emerges in the Amazon through religious practices. Thus, the Tambor de Mina is established as the African-based religion of the Amazon. From the Amazon, why? Because it was exactly here,

in the universe of enchantment, that syncretism took place and a religion was given life with unique subjects and entities that reflect all those who are in society.

It is clear that the Tambor de Mina is the religion of the new pact of forces, it is a religion of fission and syncretism. Thus, in Mina's houses in Belém do Pará, we see the members of the house as subjects who produce education, materializing the assimilation of these teachings. Sociability and intelligibility, in the relationships existing in the terreiro and in the community, are the facilitators that allow us to give life to the dynamics and belonging of all those who are in these spaces. In this way, by understanding the existence, origin, teachings and life in these spaces, the way of life is built through an African and Afro-Brazilian philosophy.

5 FINAL CONSIDERATIONS

Colonization in the Americas unfortunately consolidated an unequal and hierarchical social structure where the traditional knowledge of black peoples in diaspora as well as native peoples was born. In a society that establishes roles and divides bodies and subjectivities based on racial and cultural criteria that are structuring in Brazilian society. Afro-Brazilian religiosity is the expression of Afrocentric knowledge, which established dialogue with indigenous and European people, occupying inferior spaces, pressuring the acceptance of non-European cultures in social relations.

The research of music in the terreiros of Mina Jêje Nagô do Maranhão in Belém do Pará presents and analyzes the various liturgical repertoires, which consist of songs sung in the giras, festivals, rituals, ceremonies and celebrations in two terreiros in the capital of Pará. These songs are the doctrines or points that make the connection and transcendence of the participants in the rituals or celebrations.

Regarding their modes of transmission, the instrumentalists who are children of the house go through traditional terreiro training and education, which has an Afrocentric character, often based on orality. The music of the terreiro maintains its essence in African traditions, musicality and sound, despite the changes arising from socialization processes and the historical transformations that occurred in the configuration of the Pantheons that today make up the Pará Mine.

Finally, terreiro education and the transmission of musical knowledge is proof of the existence of other epistemologies that enabled the diffusion of Afro-Brazilian musical

expressions throughout all regions, an example of the implementation of traditional Afrocentric systems representative of Afro-Amazonian religiosity and identity.

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