

PRESENTATION

Hello! Welcome to the website of Maracatu Nação Leão Coroado, a space which gathers and shares information about the history and activities of the oldest continuously active maracatu in Pernambuco, founded in 1863.

The purpose of this website is to contribute to documentation of the history, memories and dynamics of Maracatu Leão Coroado, systematizing knowledge and practices that were hitherto intangible and present only in the popular imaginary. Now, with this site and other platforms which comprise the Maracatu safeguarding Project - carried out with the support of the Foundation of the Historical and Artistic Patrimony of Pernambuco (Fundarpe), through Funcultura - there is a virtual space to register, protect, preserve and share the history and the day-to-day happenings of Leão Coroado with the world.

Today, Leão Coroado is recognised as Living Heritage of the State of Pernambuco (2006), under legislation act no. 12.196 / 2002. In December 2014, the tradition of Maracatu was officially added to the National Register of Brazilian Intangible Assets, a public policy focused on the cataloguing and preservation of cultural manifestations, expressions and rituals, recognising them as integral to Brazilian cultural identity.

From the emergence of Leão Coroado, whose first records date from December 8 1863, to the dynamics of the present day, this site gathers together the history and affirms the importance of maracatu nação as a manifestation of traditional popular culture of Pernambuco. It also shows the organization of the group, the music and dance, academic research, documents, photos, videos, as well as the daily life of the group, including records of celebrations and presentations – comprising a dialogical virtual environment, which will be updated every time the maracatu appears on stage or parades on the streets, its rhythm pounding and the baianas skirts' spinning.



Credits: Katarina Real, from left to right: calunga Dona Clara, beside Dama do Passo Dona Joana holding the calunga Dona Isabel, Córrego do Cotó, Água Fria, Recife PE, year 1963, FUNDAJ collection Album 4/68.



Credits: Roberto Benjamin, on the center the mestre Luiz de França, year 1963, Córrego do Cotó, Água Fria, Recife PE. Comissão Pernambucana de Folclore collection.

In this way, Leão Coroado hopes to contribute to the records of history and memory of popular culture in Pernambuco, joining efforts to build a culturally viable, economically sustainable and socially just future for all the groups that construct Pernambucan culture.

History

At present there is seemingly no evidence that supports the search for the story of Leão Coroado at the very beginning of its existence. For this reason, the year of foundation - 1863 - is presumed from the record of a police event recorded in the Pernambucan press.

Provocation - communciated: "On Sunday, at 3.30 in the afternoon, at no. 10 Sarapatel Alley, when the Society of Carnivalesca Cambinda do Porto, known as Leão Coroado, was holding an election for a new board of directors, 4 individuals; Augusto Quebra-Pratos, João Antonio Nepomuceno, known as Beraldo, Gabriel Francisco de Souza, and a certain Benedito, armed with sharp knives, began to provoke associates, uttering injurious words that offended the neighboring families. Were it not for the prudence of the partners there would have been deplorable scenes. In order to contain the fury of the rioters, some neighbors had to whistle, since none of the partners could go out to warn the police because of those controlling the window and door. After they heard the whistles, they left, pursued by the people. Told about the incident by the owner of the house, Mr. Lieutenant commander of the 1st station took the necessary measures, capturing two of the group. These individuals are already known either for the disorder they regularly cause or for belonging to the company of Olho-Vivo, and principally Gabriel, who is reported to have been prosecuted for the crime of injury "(Diario de Pernambuco, 03/15/1863).

This date is taken as a reference, although there are other events suggesting an earlier foundation date, which also occurred in the port district, bearing the name of Cambinda do Porto.

The maracatu left the port district to settle – always in the houses of its directors - in the neighborhoods of São José, Boa Vista, Afogados and Bomba do Hemetério (at numer 181 Pastor Benobi Street, Córdo do Cotó).

Up to the present day, Leão Coroado retains characteristics of folklore created by Africans, shaped by the cultures that they brought to Brazil and the circumstances of the Christian brotherhoods to which they were forcibly subscribed, accepting (consciously/willingly or not?) the link with another religious reality, in which Our Lady of the Rosary was attributed to them as patroness. In the celebrations of Our Lady, the coronation ceremonies of the black kings were thus assimilated.



Credits photo: Katarina Real, parade in the Independence Square, Recife, year 1961. Fundaj collection.



Credits photo: Katarina Real, entrance to the terreiro, year 1967. Fundaj collection.

From then on, the memory of these celebrations was recorded in the accounts of old afro-descendents testifying to their Catholic origin. In addition, some groups continue to revere Our Lady of the Rosary, performing songs in her honour at the doors of their churches.

Maracatu Leão Corado has always gone out on the streets for carnival, apart from in 1918 (mourning the death of its leader Laureano Manoel dos Santos, biological father of Luiz de França, who may have been the founder or one of the founders of

maracatu); 1954 (mourning the death of queen Dona Martinha); and 1996, which marked the collapse of the candomblé community of Luiz de França's terreiro, where the members of the maracatu came from.



Credits: Portrait of Mestre Luiz de França with agogô, year 1982, photography by Stela Maris de Oliveira.

Currently organized and directed by Mestre Afonso Aguiar, Leão Coroado was passed to him by Mestre Luiz de França (1901-1997), babalorixá and member of the Brotherhood of Rosário dos Homens Pretos de Santo Antônio and the Brotherhood of São Benedito of the Church of São Gonçalo da Boa Vista, who directed Leão Coroado for 40 years. Luiz, in turn, received the Maracatu through a godfather, who was also a leader of the Brotherhood of the Rosario dos Pretos. Historical records of December 8, 1863 indicate that the Leão Coroado was founded on this date.



Credits: Portrait of Mestre Afonso, photographer Diego Di Niglio, 2013.
Photographer's collection

From then on, Leão Corado was destined to be cosmopolitan, in a context in which boundaries lost their meaning and the notion of time was subverted. Leão Corado thus represents a challenge and a discovery for all those interested in history and cultural dynamics.

MARACATU

Texts written by Roberto Benjamin, adapted by José Fernando Souza e Silva, from the Folklore Commission of Pernambuco

Maracatu de baque virado – also known as *maracatu nação* and *maracatu nação africana* – is a Pernambucan carnival manifestation which is constructed around the concept of a royal court and resembles the coronation ceremonies of the *reis negros* (black kings).

The name *maracatu de baque virado* emphasises the musical characteristic of the group, it is said that the beat of the african maracatus involves a *turned beat* (*baque virado*), in contrast to the beat of the maracatu from the rural interior, known as *maracatu de baque solto*, *maracatu de orquestra* and *maracatu rural*.

In the majority of the maracatus nação – like Leão Coroado – members of the group are also affiliated with the religions of the orixás, although these days maracatus nação are also being created without any religious ties.

The mark of African culture is present in the music and the dance, as well as in the social organisation of the groups and their connection with afro-brazilian religions, a connection which is so strong that the maracatu can be understood as religious expression.. In truth, the maracatu is a playful manifestation of the jêje-nagô religious communities of Recife (*jêje*: name given, in Brazil, to a non-Yoruba individual, originally from the old Costa dos Escravos (Slave Coast); *nagô*: individual from the nagôs, people speaking Yoruban language who live in/came from the Republic of Benin, Africa)



Credits: Roberto Benjamin, featuring: palio, lampião, Queen Lola and King Paulo de Ogum, prince and princess, baianas, the front row of drummers with the whistle of Luiz de França, nocturnal carnival parade, Pátio de Santa Cruz, Bairro de Boa Vista, Recife, PE, 1991. Collection - Folklore Commission of Pernambuco

The word maracatu, whose etymology has still not been established, seems to be an onomatopoeia, created from the sounds of the drums. Some say it could have been a password, designed to announce the arrival of police officers who came to suppress the game, announced by the rhythm of the drums, emitting the sound maracatu / maracatu / maracatu.

It is necessary to clarify that in Africa there is nothing like our maracatus, which, today, is essentially a procession - the parade of a royal black court, following the style of Catholic processions, including the costumes, which seek to imitate the

garments Of what would have been the Portuguese court of colonial times, visible the influence of the feminine dress of baroque statuary, especially the images of Our Lady. Thus, one does not find in maracatu an authentically African meaning.



Credits: Photo of "king" Leandro and "queen" Morgana, Mestre Afonso beside the "king". Night of the Silent Drums, Recife, 2001. Juliane Costa, collection of Leão Coroado.

Throughout the period of enslavement of africans and afro-descendants in Brazil, people who were reduced to the status of slaves never ceased to resist, in multiple ways, their situation: they sabotaged the arduous work tasks demanded of them; they coordinated individual and collective escapes; they murdered lords and masters; they languished until their deaths with the 'banzo' (a deadly nostalgia which plagued the enslaved brought from Africa); they committed suicide; they sparked uprisings in both rural and urban areas.

Gathering and settling in quilombos was one of the most characteristic forms of black resistance to the conditions of slavery. Quilombos represented places of opposition to violence and oppression, and instead the expression of freedom, reinvention, self-determination and empowerment.

As they comprised of people who came from different parts of Africa and were dispersed, whilst at the same time forced to coexist with people from different regions, places and cultures, they also resisted through the practice of religions that explored and elaborated the various beliefs, forms of worship and rituals that had been brought over - despite the condemnation and surveillance of the colonial

clergy, which functioned as a mechanism to serve those in economic and political power.

They also resisted through the creation and development of new cultures, Brazilian cultures, expressed above all through celebrations, the practice of cooking, in songs and dances of their own, or rooted in their own origins.

One example of this is Maracatu Leão Coroado.



Credits: Standard-bearer and drummers of Maracatu Leão Coroado, photographer Andrezza Lobô, Festival do Caribe Cuba, year 2008, collection Leão Coroado.



Credits: Dona Joana, standard-bearer of Maracatu Nação Leão Coroado, photographer Katerina Real, 1966, parade in central Recife, collection FUNDAJ

SAFEGUARD

In its almost two centuries of rhythm, song and dance, every song, every drum, every costume and calunga symbolise the history, strength, resistance, culture, religiosity, tradition, identity and ancestry of the African and Afro-Brazilian people.

However, during this whole period, and due to the very nature of oral pedagogy, through which African and Afro-descendant knowledges and practices are often transmitted, almost nothing has been documented about Maracatu Leão Coroado. Essays, presentations, carnivals, workshops, lectures and rituals were kept only in the memories of those who experienced those moments, and the few people who dared to make some records, most of them fragmentary



Credits: Court and drummers in the Winter Festival, Garanhuns, PE, photographer Juliane Costa, álbum 9, 2001, Leão Coroado Collection.

Working from the understanding that the recording and safeguarding of intangible assets is fundamental to protect and preserve the memory, as well as to ensure the continuity of these cultures and traditions, Maracatu Leão Coroado, in collaboration with the Institute of International Economic Cooperation (ICEI Brasil) and with the support of a team of researchers and professionals from the human and social sciences, arts and communication, has developed a safeguarding project, which includes; researching, systematization and cataloging of the collection of the group; the production of materials to capture and share their work, including a book, a CD, an audiovisual documentary and this website; delivering workshops to sustain knowledge transmission and train apprentices, with the direct involvement of the cultural community that comprises Leão Coroado.



Credits: Photographer Hermes Costa Neto, Terreiro African Center: São João Batista, of Aguas Compridas, ceremony for Xangô, 2004, Collection Costa Neto.

It is a project that seeks to contribute to the process of safeguarding maracatu de baque virado in Pernambuco and to serve as a light and inspiration for similar projects by other groups, respecting the visions, wisdom and diverse ways of doing things in each maracatu in Pernambuco.

THE BEAT

The sonority of Maracatu Leão Coroado takes us on a journey that connects past and present, propelling us into the future. Thus we realise that not all elements of the Lion's beat were constructed by the ancestors of the group. Contemporary participants bring together their worldview and creative vitality in a way that also renews the baque. But the ancestral journey on which Leão Coroado leads us through its beat is precisely in this symbiotic synthesis that maracatu proposes: referring to a past in order to build in the present, and go beyond.



Credits: Katerina Real, in front of 'Veludinho' on the bass alfaia (marcante) at 100 years old, Walter on the snare, in the background the 'Lion' symbol of Maracatu Nação Leão Coroado, Córrego do Cotó, Água Fria, Recife PE, 1963. Album 4/66, 6/14, FUNDAJ collection

Maracatu is celebration, happiness, strength and hard work; it is resistance, tolerance, solidarity, and makes meaning for those involved. In a religious sense, maracatu pays homage to the *egum* (spirit) of the ancestors of the community and other people considered important for maracatu. For this reason, at its helm is the warrior orixá *lansã*, who, as well as commanding the wind, storms and feminine sensuality, dominates the lightning and reigns over the spirits of the dead, whom she leads to the other world. As regards carnival and the tradition of maracatu, the particular manifestation of this orixá in command is known as *lansã de Balé*, as she was referred to by Luiz de França - the previous mestre - and as the current mestre Afonso Aguiar Filho reaffirms. Balé comes from the Yoruba term *Igbalé* (small forest, sacred place) and, as Afonso Aguiar affirms, is the site in the *terreiro* "where religious ceremonies (sacrifices, songs, praises) are performed for the ancestors". This is why the *calungas* – wooden figures carried by the *damas do paço*, who dramatize the *eguns* – are the supreme authorities of the maracatu. "We only go out on the streets with their *recado*, which is the authorization," asserts Mestre Afonso.

The function of the baque (beat) is to sound out what the maracatu ritualises: the force of the divinities of nature (above all of Iansã) and the vital energy of its members who "put the maracatu in the street". The beat and the procession as a whole form a cluster of signs that flow between two extremes: at one end, the rumble of thunder expressed in the sound of the drums; at the other, the subtleties of femininity and love expressed in the movements of the damas do paço.



Credits: On the ganzá on the right Zé, on the agogô Marcio, on the snare Marcela, boys on the alfaías are Erike on the right, Henrique on the left. Photographer: Juliane Costa, álbum 09. Drummers in the Winter Festival Garanhuns, PE, 2001, Leão Coroado collection.

In many maracatus nations, a significant part of the required knowledge and practice is held by babalorixás, ialorixás (pais and mães de santo) and / or candomblé initiates who 'watch over' their cultural traditions. The brave mestre Luiz de França was a 'guardian' who, with skillful leadership, raised awareness of Leão Coroado amongst the maracatu community of Pernambuco and appointed a successor, mestre Afonso Aguiar Filho. According to researcher José Fernando Souza and Silva, their meeting was mediated by the prestigious babalorixá Manoel Papai.

Mestre Afonso, in turn, has been constructing a new guardianship, taking care that the maracatu stands firm, giving prominence to its defining characteristics,

maintaining the rhythms, facilitating the oral transmission of knowledge and generally ensuring the vigorous continuity of Leão Coroado.

THE PERCUSSIVE ENSEMBLE

Currently, *batuque* is the term most commonly used by the community of Leão Coroado (and most of the maracatu nations) to refer to its' instrumental ensemble, which is also called the *batucada* or, less often, *percussion*.

The sonority of maracatu de nação is usually composed of voices (solo and chorus) and percussion. The percussive ensemble consists of: 1 agogô (also called gonguê), 1 mineiro (or ganzá), 1 tarol (or more), 1 caixa de guerra (or more) and alfaias that vary in number between 15 and 40 drums, although some groups use more. There are some groups that also use agbes (also called xequerês) and atabaques. The total number of instruments varies from one group to another, but the smallest use an average of 25 instruments and the largest use around 60 or more instruments.



Credits: Rehearsal in the terreiro "São João Batista African's Center" on the day of recording the toques for the video lessons. Photographer Guga Soares, November 2015, collection of Leão Coroado, Salvaguarda project

The option to "maintain the traditional batuque" is a decision of Mestre Afonso, who states: "I am following what Luiz de França did." The batuque of Leão Coroado gathers between 20 and 25 batuqueiros (players), occasionally more or less. Leão

Coroado presents with: 1 main voice and whistle (mestre), 1 agogô, 1 mineiro (ganzá), 1 tarol and 1 or 2 caixas de guerra, the chorus (female and male members of the maracatu), and between 12 and 20 alfaias (depending on the circumstances).

In the performances of Leão Coroado, there is some flexibility in the quantities of the most numerous instruments – alfaias and voices. Reductions (or additions) may occur due to the absence of one or more batuqueiros, the conditions of the event and the place of presentation, etc. The mestre is the main leader of the batuque and, in some cases, of the entire maracatu community. In the case of Leão Coroado, Mestre Afonso Aguiar Filho exerts such leadership, so that most decisions pass through him, he knows the rhythms of all the instruments in Leão Coroado and is one of the main agents of knowledge transmission for the other participants.

Alfaia

The alfaia is an instrument made of a wooden cylinder and rim, two bovine skins and ropes for tuning the instrument. It is played with two thick sticks (in Leão, the two are the same size) or with one thick stick and one thin tree branch (also called a bacalhau). According to Mestre Afonso, in the past, Leão Coroado used alfaias of reused barrica barrels (a barrel of wood used to carry or store goods, especially liquids). The use of the barrels for transporting liquids was discontinued for economic reasons, and these same barrels would have been reused by the maracatus.



Credits: Rehearsal in the terreiro on the day of recording the toques for the video lessons. Photographer Guga Soares, November 2015, collection of Leão Coroado, Salvaguarda project

As the main vehicle of sound in the baque, the alfaia has become an important symbol of maracatu. Although it is also used in other cultural traditions, such as coco and ciranda, the alfaia became the most important symbolic instrument of Pernambuco through its function in maracatu de nação. The instrument is of African origin and is one of the main African elements of the maracatus, constituted not just by the instrument itself, but also by the movements of the batuqueiros playing the alfaia. This instrument has a such a prominent role in the sonority and the imagery of the rhythm that it actively produces and constructs the meanings of maracatu.



Credits: Photographer Guga Soares, Night of the Silent Drums in Olinda PE, 2013.

The Book

Based on the idea that the registration and safeguarding of intangible assets are the basis for protecting, preserving and preserving memory, as well as for ensuring the permanence and continuity of these cultures and traditions; under this approach, the Maracatu Nação Leão Coroadado, with the support of the International Economic Cooperation Institute - Ipei Brasil, and together with a team of researchers and professionals from the human and social sciences, art and communication, produced this commemorative book the 150 uninterrupted years of this maracatu nation. In the book we will find several points of view, research, systematization and cataloging of the iconographic collection of the group; as well as an approximation to the universe that this nation represents.



Credits: photography by Diego Di Niglio, Night of the Silent Drums of Olinda, Pernambuco, year 2013.

The book has an exclusive part of photos that bring us the most diverse views from different social actors and various photographers collaborated with the book. This selection of images tries to show the beauty, the charm, the sensibility, the density, the forcefulness, the powerful performance and the perseverance of the Leão Coroado within our community, and above all shows us the commitment and the loyalty with which it goes forward, maintaining its existence.



Credits: photograph of Juliane Costa, Mestre Afonso Aguiar, leader of the Maracatu Lion Crowned in the Night for the Silent Drums of Olinda, Church of Our Lady of the Rosary of the Black Men, in the neighborhood of Bonsucesso, year 2007.

The organizational proposal of this work is to contribute to the recording of the history and memory of the local culture, systematizing the knowledge and practices previously only immaterial, only spoken to the wind and present in the popular imagination. Although the book ends on its last page, it is an endless writing, a work that continues to dialogue, which symbolically, has a new chapter with each maracatu that takes to the streets with his music and his skirts spinning.



Credits: photo José Fernando Souza e Silva, parede carvinal year 2004, Recife, PE.

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DOCUMENTARY

Title “The lion's crown”

Duration: 40 minutos

Synopsis

My evolution is retroactive. I think we will only evolve when we get to our roots. "
(Mestre Afonso)

The 150 year struggle of the Maracatu Nation Lion Crowned is a base to face the future without losing its own tradition. This challenge is summed up in the words of his current leadership.

The film is a trip between memory and actuality of one of the most emblematic nations of Brazil. He builds an imaginary dialogue between his masters Luiz de França and Afonso Aguiar.



Credits: photo Mateus Sá, first interview with master Afonso, year 2011. Icei Brasil collection.

The documentary takes us to know the story of the Crowned Lion, scenes of the daily life of its community and the religious roots that constitute it.

Videos and photographs from various eras, the sound of drums and religious toons complete the construction of this path of resistance, from the lively streets in the carnival performances, back to the intimacy of the terreiros and candomblé celebrations.



Credits: photo Mateus Sá, Africa's day in Olinda, year 2012.

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Learning with Leão Coroado

Climério Oliveira

"I feel honoured by Mestre Afonso's invitation to be the musical diretor of the Safeguarding Project and also to produce the álbum. I feel just as welcomed by Diego and Líá (ICEI), the project leaders. However, when I realized that the Damas do Paço do indeed sustain their calunga, I had to acknowledge that the most that an apprentice like me could do was to assume the role of mediator, since the members of Leão Coroado already direct and produce their sound proficiently. My participation involved mediating between Leão Coroado and the other professionals involved in the recording process, and particularly with the technicians and businesspeople connected to the recording studio. In reality the work involved mediation between two distinct contexts: the context of the maracatu performance and the technological environment of the studio, both with their respective agents, people with different backgrounds, understandings, languages and feelings. I sought to join the chorus of the maracatu, saluting the king and the

queen, looking collectively at the horizon to which the ship carrying the desires of that community is headed; Thus, I acted in the pursuit of understanding the sonority that surrounds the walk of Dona Isabé. “



Credits:Guga Soares, presentation on Mercado da Ribeira, Olinda, PE, year 2013.

One of the desires expressed by the members of maracatu was the realization of a record "like our beat, with the sound that we hear when we are playing". They expressed their desire to "not make a cd with a street sound, like a researcher's recording." The group has already made an album like this and, although they are proud of this first CD, they emphasized that they would like to hear the nuances more clearly and, above all, "the conversation of the drums during the virada." Alongside this, they expressed the need to experience recording in a studio. Thus, initially, I was faced with a demand: to record an álbum of Maracatu Leão Coroado inside a recording studio room.



Credits: Photographer Marcelo dos Santos, Night of the Silent Drums Olinda, 2016, drummer Carlos. Leão Coroado Collection

It turns out that I couldn't satisfactorily imagine a maracatu confined to a studio room. During the training sessions and presentations, I began to talk with the directors, the drummers and the project coordinators about recording inside or outside the studio. At the same time, in order to explore the possibilities, I talked with audio technicians from Recife and other Brazilian capitals. Leão Coroado shared my concern and considered my proposal to record in an open place and I decided to make the recording a workshop, sharing with some of the members some technical knowledge about equipment and recording processes. However, the technicians I talked to were pretty much unanimous in advising that the recording be held inside the studio and overdubbing used afterwards, because that way, according to them, we would have a "reduction of the variables and a total control over the sound after being captured". But no recording professional consulted knew how to answer the following question: "How could we capture the ambience of a live maracatu performance on the street, in a studio room?" There was no satisfactory answer, indeed this is an endless line of enquiry. In one hit of the drumstick on the alfaia's skin, the drummers whip up a significant amount of air and throw the sound around them, producing a bed of sound that characterizes their performance. To achieve this effect, open space is imperative; otherwise the

maracatu's sound does not resonate. In addition, an enclosed space would certainly inhibit the gestural aspect of the batuqueiros' playing a strong cultural component that also has repercussions in the musical sound.



Credits: photographer Andrezza Lôbo, Festival do Caribe Cuba, year 2008, collection Leão Coroado.

Competent sound technician Cris Lengruber did everything to convince me to record inside the studio: 'I guarantee that after we record, we can add or subtract various effects and make the sound right' - he assured. But it was precisely this alternative that I wanted to avoid, leaving Leão Coroado to do what it knows how to do the sonority of its baque, its musical energy. Therefore, I felt compelled to insist with the sound technicians and to take on the risks of recording in an open place. Rain, sun, climate change during the day, all this could disrupt the process. However, the important thing was to capture the sound of Leão Coroado playing live and, after recording, not to add or subtract anything. Of course, this is impossible, as the idea of "naturalness" in phonographic production is just a concept, or rather, an illusion. But in this case, it was important to capture the sound in a way that is practically unnecessary to modify it afterwards.



Credits: photographer Andrezza Lôbo, carnival-opening ceremony in Recife, 2005, Leão Coroado collection

Since the Fabrica studio has a large open area around it, I decided to propose to all those involved an outdoor recording, using all the equipment installed in the studio and bringing only the cables and microphones outside. I arranged a microphone for each instrument (closed caption) and a set of over-heads, so that we could take advantage of both the drumming of each drummer in his gear and the general ambience of the open-air sound. Mestre Afonso (lead vocal) and the people he selected for the chorus were already accustomed to using microphones during rehearsals and maracatu presentations, which made the job easier. So we started the recording, using the first few hours to do tests and evaluate the results with the drummers and others involved, inside and outside the technical control room. From then on we played and went through to the end. Before the editing stage, we did a collective listening and talked about the material recorded. I realised that the sound that had been captured pleased everyone, but particularly the sound technician Cris Lengruher, who commented: "Man, inside the studio we would never have achieved such an energetic sound!"



Credits: Guga Soares, recording of the second CD, in the Fabrica Estudos, Recife, year 2015. Leão Coroado collection.

“Another desire of Leão Coroado’s batuqueiros was not to let the rhythm accelerate, which usually happens when the word "Recording!" is uttered. There are recordings made in past decades in which Leão’s baque seems too fast, contradicting the deliberately slow, strong baque that Leão Coroado strives to maintain. In fact, Leão perform a song that says: "Master Luiz de França was our teacher / to play maracatu de baque virado he was the one who taught us". This *toada* (lyrics), written by Mestre Afonso has foundation. In some interviews conducted by the late researcher Roberto Benjamim with Luiz de França, he repeated vociferous and vigorous complaints, such as: "The beat is very rushed. I already said that I do not want it ... hurried, that is not what I want"[...] " I want the rhythm more cadenced, slower [...] "; "The song asks for calm. Racing, no. Correspond to the feel of the song ". According to Mestre Afonso, the slower the rhythm the more strength it gathers. Looking at the notes I made of Leão’s rhythm I recorded in rehearsals and the presentations, during the recording I tried to follow the pace of this strong baque that creates the conditions for the standard bearer to fulfill his obligation, that beat that "the people like to see ", that" the girls "look out of the window and, in wonder, call the others to see". For this very reason, Afonso Aguiar reiterates: ""Olê, olá, negrada olha a linha" [...]. And I am also part of this negrada and I continue learning with the Lion. Gratitude!"



Credits: Photographer Diego Di Niglio, recording of the 2nd CD at Fabrica Studios, Recife

Tracks on the CD Maracatu Leão Coroado, 154 years of history, culture and religion

Track 7 **Leão Coroado quando sai** (3:30) BRDE71600120

Tradicional dos maracatus

Track 10 **Negrada, olha a linha** (2:56) BRDE71600123

Tradicional dos maracatus

CD Credits

In memory of Binbinho

Produced by Maracatu Carnavalesco Leão Coroado, coordinated by Afonso Gomes de Aguiar Filho

Direction and musical production Climério de Oliveira

Executive production Lía Miceli López Lecube e Diego Di Niglio

Recorded in Fabrica Studios, October 2015

Mastered by Fábrica Estúdios

Presentation text Climério de Oliveira

Members of Maracatu Leão Coroado

Lead vocals Mestre Afonso Gomes de Aguiar Filho

Female voices Maria de Jesus, Manuela, Cintia e Karlla

Musicians

Apito Mestre Afonso Gomes de Aguiar Filho

Agogô Lucio

Mineiro Erivaldo

Caixas Tony Boy e Afonso Henrique

Alfaias marcação Carlos, Wilton, Josinaldo Pereira da Silva Junior “Preto”

Alfaias meio Allan, Juliana

Alfaias repique Samuel, Vitor, Carlos “Juninho”, Tiago, Bruno

Alfaias virada Tiago e Vitor

Special thanks: Orixá Xangô, Mestre Luiz de França, a Comissão do Folclore de Pernambuco, a Zé Fernando; we thank to our team: Climério de Oliveira, Diego Di Niglio, Mateus Sá, Guga Soares, Lía Miceli López Lecube, Dona Janete Hora de Aguiar, and special thanks to maracatu’s family: Wallace, César, Kawã, Cecília, Irio, José Edinaldo, Karen, Rigoberto, Manuel, Iasmin.

Funding: Funcultura Governo do Estado de Pernambuco

Support: ICEI Brasil



Credits: 150 year birthday party on the land where the headquarters of the maracatu will be built, Águas Compridas, Olinda PE, December 2013, Photographer Diego Di Niglio, Leão Coroado Collection

Partnership and funding

Funding: Fundarpe - Foundation of the Historical and Artistic Heritage of Pernambuco. Funculture.

Partnerships: Institute of International Economic Cooperation - ICEI Brazil, Folklore Commission of Pernambuco, Joaquim Nabuco Foundation and the Brotherhood of Nossa Senhora do Rosário dos Homens Pretos.

In addition to partnerships and funding, it is important to highlight the involvement of Maracatu Leão Coroado community in the elaboration of the project and in all stages of its implementation, particularly in the workshops around knowledge transmission and actions undertaken with and for the Água Fria community (Olinda-PE), in which the group is inserted. The products presented here are therefore the result of a collective process, in which the members of the group participated, a multiprofessional team (also selected by members of Leão Coroado) and the community, who got involved and shared opinions about the project from the format of presentation of the contents of the book, of the CD and

of the website, choice of the images, selection of the interviewees, visual identity, types, formats and facilitators of the workshops, etc. .



Credits: 150th anniversary party of Leão Coroado on the land where the headquarters of Maracatu would be built, members of Leão Coroado and friends of the community, like Alafin Oyó; neighbourhood of Águas Compridas, Olinda PE, December 2013. Diego Di Niglio, Leão Coroado collection.

Contacts

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Face book: www.facebook.com/afonso.filho.3511

Biography of Leão Coroado in the 21st Century

AWARDS

- **January 31, 2006:** Designated Living Cultural Patrimony of the State of Pernambuco;



Credits: photography by Eric Gomes / Secult PE

- **June 6, 2006:** Awarded 3rd place in the category of traditional manifestations in the Living Culture Award, Ministry of Culture;



Credits: Mestre Afonso at the Ministry of Culture award ceremony, photo by Jose Fernando Souza e Silva, 2006, Folklore Commission of Pernambuco.

- **2007** - Maracatu Leão Coroado becomes a 'point of culture' designated by Minc, installing a Telecentre of Informatics in partnership with the Federal Government / Ministry of Communications through the Gesac Program and the Mocambos Network (digital inclusion / open software), which allows free access to residents of the Águas Compridas community and surrounding areas;
- **2007** - Popular Culture Prize - "Master Duda 100 years of Frevo".

MAIN PARTICIPATIONS:

2000

- Participant of the First Night of the Silent Drums of Olinda. Mestre Afonso Aguiar officiated the ceremony.
- Participation on the CD "Maracatu Atomico": read more on the website: <http://www1.folha.uol.com.br/fsp/ilustrad/fq1210200013.htm>
- Launch of the official website of Maracatu Leão Coroado
- Garanhuns Winter Festival, PE

2001

- Project "Maracatus of Pernambuco"
- National tour (São Paulo - Rio de Janeiro - Salvador)
- Garanhuns Winter Festival, PE

- III Mercado Cultural na Bahia:<http://www.culturaemercado.com.br/site/noticias/iii-mercado-culturalstrictly-mundial-2001/>

2002

- Project "Maracatus of Pernambuco"
 - European tour (Netherlands - Switzerland - France - Italy - Spain - Belgium)
 - Garanhuns Winter Festival PE
 - Leão Coroado withdraws from the official competition of the City Hall of Recife.
- IV Mercado Cultural na Bahia:
<http://www.viamagia.org/mercado/mercado04/prog.htm>



Credits: European tour, presentation at Futuroscope, Poitiers in France, year 2002, photo Juliane Costa. Leão Coroado collection.

2003

- 23rd Londrina Music Festival
- Garanhuns Winter Festival, PE
- Black Consciousness Day, Homen do Nordeste Museum, Joaquim Nabuco Foundation
- Launch of the CD "Maracatu Leão Coroado - 140 years".

2004

- Participant of the 4th Night of the Silent Drums of Olinda. The master Afonso Aguiar did not officialize the ceremony.

- Garanhuns Winter Festival, PE
- percussion workshops in Rio de Janeiro, na Fundação Progresso.
- 11th Brazilian Folklore Congress - Goiânia – GO

2005

- Participant of the 5th Night of the Silent Drums of Olinda. The master Afonso Aguiar did not officialize the ceremony.
- Carnival of Santa Cruz de Tenerife - Spain
- Launching of the music video "Belas catitas"
<https://www.youtube.com/watch?v=YCUWw7BsCrg>
- Garanhuns Winter Festival, PE

2006

- Participant of the 6th Night of the Silent Drums of Olinda. Mestre Afonso Aguiar officiated the ceremony.
- XXX Winter Festival, Campina Grande - PB
- IV Meeting of Traditional Cultures, Chapada dos Veadeiros - GO
- Garanhuns Winter Festival, PE
- 12th Brazilian Folklore Congress - Natal - RN
- V Fortaleza Music Fair - CE;
- Tangolomango - Festival of Cultural Diversity - Rio de Janeiro.

2007

- Participation in TEIA, meeting of the 'Pontos de Cultura' of MINC - Belo Horizonte, MG
- Tangolomango hosts - Festival of Cultural Diversity - Recife PE
- Garanhuns Winter Festival, PE.



Credits: Members of Maracatu Leão Coroado participating in the Festival del Caribe in Cuba, Andrezza Lobo, 2008.

2008

- Participated in the Passarela da Alegria Project from Pernambuco to Bahia - BA
- First Festival of African Heritage, held on May 24 and 25. Meetings of African Nations in the community of Águas Compridas - Olinda -PE.
- Participated in the III Family Health Show - August 05 to 08 - Brasília - DF

2009

- Commemoration of the Magna Carta of Recife - PE
- IX Meeting of Traditional Cultures of Chapada dos Veadeiros:
<http://www.encontrodeculturas.com.br/2010/noticiasDetalhe.php?id=11>

2010

- Commemoration of the Magna Carta of Pernambuco - PE
- Participant of the Night of the Silent Drums of Olinda.
- II Festival of African Heritage, held on March 7. Meeting of African Nations;
- Artistic Show TEIA - 2010.

2011

- Participant of the Cultural Nation Project - Fundarpe, in the cities of Pesqueira and Triunfo.
- Participant of the Night of the Silent Drums, Olinda.
- Commemoration of the State Day of Maracatu - Olinda.
- Participant in the Commemoration of Patrimônio Vivo (Living Heritage), held by Fundarpe in Olinda (Praça do Carmo).

2012

- Participant of the Cultural Nation Project - Fundarpe in the cities of Pesqueira and Triunfo
- Participant in the Night of the Silent Drums, Olinda.
- Participant in the commemoration of Africa Day, May 25, in the Church of Nossa Senhora do Rosario dos Homens Pretos, Olinda
- Commemoration of the State Day of Maracatu - Olinda.
- Participation in the commemoration of Patrimônio Vivo (Living Heritage), held by Fundarpe in Olinda (Praça do Carmo).

2013

- Participant in the Cultural Nation Project - Fundarpe in the cities of Petrolina and Belem of São Francisco
- Participant in the Night of the Silent Drums, Olinda and Recife
- Participation and honors in the Commemoration of Africa Day, May 25, in the Church of Nossa Senhora do Rosario dos Homens Pretos, Olinda
- Commemoration of the State Day of Maracatu, Olinda.
- Participation and honors at the 150-year-old collective photographic exhibition held by FUNDARPE and ICEI, Torre Malakoff, Recife, November 25, 2013. Read more: <http://g1.globo.com/pernambuco/noticia/2015/05/lancamento-de-catalogo-no-recife-celebra-o-maracatu-alem-do-carnaval.html>

2014

- Organizer and participant of the festival of popular culture, Marco Zero, Recife, paying homage to 150 years of the Maracatu Nation Leão Coroado
- Participant in the Night of the Silent Drums, Olinda and Recife
 - Launch of the photo catalogue at Torre Malakoff, within the context of the 150th anniversary commemoration of the Maracatu Leão Coroado, with funding from the Palmares Foundation.



Credits; Maracatu parade in the center of Recife, February 2014, photographer Sergio Bernardo / PCR / on the site: fotospublicas.s3.amazonaws.com/files/2014/02/maracatu201402240004.jpg

2015

- Garanhuns Winter Festival, PE.
- FENARTE, Centro de Convenções, Recife, PE.

-Start the Safeguarding Project of Maracatu Nação Leão Coroado

2016

- Garanhuns Winter Festival, PE.
- Carnival of Bezerros, PE.
- show FENARTE, Centro de Convenções, Recife, PE.
- show SESC Santo Amaro em São Paulo.
- Percussion workshops in Penedo, SP; and Mucambo de Raiz Nagô, São Paulo.

2017

-- Participant of the 16th Night of the Silent Drums of Olinda. Mestre Afonso Aguiar officiated the ceremony.

- Performs during the Carnival of Olinda, in the stage “Luiz de França”, Varadouro, Olinda.
- workshop presentation in the Projeto “Outras Palavras”, no Engenho do Meio, Recife. See more: <http://www.cultura.pe.gov.br/canal/fundarpe/estudantes-do-recife-vivem-manha-de-trocas-culturais-do-projeto-outras-palavras/>
- Percussion workshops: Maracatu in the cities of Florianópolis SC, Porto Alegre RS, e Belo Horizonte, MG
- show na FENARTE, Centro de Convenções, Recife, PE.



Credits: Diego Di Niglio, parede on maracatu's state day, 1th of august, in memory to the birthday of mestre Luiz de França, Olinda PE.

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TEAM

Safeguarding Project of Maracatu Nação Leão Coroado

Conceptualisation and execution Maracatu Leão Coroado and ICEI Brasil

Project Coordination Afonso Gomes de Aguiar Filho and Diego Di Niglio

Executive Production Lía Miceli López Lecube and Diego Di Niglio.

Photographic curation Lía Miceli López Lecube and Mateus Sá.

Archive research Cecilia Canuto de Santana and Lía Miceli López Lecube.

Content and thematic advisor José Fernando Souza e Silva.

Image editing Mateus Sá e Diego Di Niglio.

Site design: Marcelo Pedroso dos Santos.

Production assistance Ana Paula de Moura.

Communication and visual identity Kelly Ferreira de Lima

Website texts Isabelle Câmera and Lía Miceli López Lecube

Translations: english Lizzie Ogle; spanish Lía Miceli López Lecube

Book

Book Editor Isabele Câmera.

Content Advisor José Fernando Souza e Silva.

Contributing researchers Roberto Benjamin, José Fernando Souza e Silva, Isabelle Câmera, Paola Verri de Santana and Climério de Oliveira Santos.

Iconographic and collection research: Cecilia Canuto de Santana and Lía Miceli López Lecube.

Executive production Lía Miceli López Lecube and Diego Di Niglio.

Visual identity, book design and communication Kelly Ferreira de Lima.

Photography Roberto Benjamin, José Fernando Souza e Silva, Katarina Real, Stela Maris de Oliveira, Hermes Costa Neto Gonçalves, Juliane Costa, Andrezza Lôbo, Guga Soares, Mateus Sá, Diego Di Niglio.

Image editing Mateus Sá and Diego Di Niglio.

CD

In memoriam Binbinho

Musical direction Climério de Oliveira Santos and Afonso Gomes de Aguiar Filho.

Music and lyrics Maracatu Leão Coroado (traditional musical lyrics) and Afonso Gomes de Aguiar Filho.

Recording and mastering Fábrica Estudos, october 2015.

Musicians: lead voice “*master*” Afonso Aguiar; female chour Maria de Jesus, Manuela, Cintia e Karlla;musiians: whistle: Afonso Aguiar, agogô: Lucio Monteiro Ribeiro; mineiro (ganzá) Edvaldo José de Santana; caixas: Tony Boy and Afonso Henrique; alfaias de marcação: Carlos Roberto, Wilton de Barros Araújo Junior, Josinaldo Pereira da Silva “Preto”; alfaias meiaão: Allan Santos de Oliveira e Juliane Costa; alfaias repique: Samuel Lopes do Nascimento, Carlos “Juninho”, Thiago Henrique Silva de Araújo, Victor Moises Lima da Silva “Bruno”, alfais repique: Thiago e Victor.

Photography: Guga Soares and Diego Di Niglio

Executive production Lía Miceli López Lecube and Diego Di Niglio

Thanks to: Orixá Xangô, Mestre Luiz de França, Comissão do Folclore de Pernambuco, José Fernando Souza e Silv; thank to our production team: Climério De Oliveira, Diego Di Niglio, Mateus Sá, Guga Soares, Lía Miceli López Lecube, Janete Hora de Aguiar; special thanks to de whole family of Leão Coroado.

Documentary

Direction Mateus Sá e Diego Di Niglio

Editing Paulo Sano

Live sound in the vídeo lessons Justino Passos- Fono Produções

Sound editing Justino Passos- Fono Produções

Images Guga Soares, Mateus Sá, Diego Di Niglio and Marcelo Pedroso dos Santos

Music Maracatu Nação Leão Coroado “Fundação”; “Oriô, oriô”, to *Iemanjá* (religious music “Ebó Mite”); “Our Lady of Rosario”

Executive production Lía Miceli López Lecube and Diego Di Niglio.

Funding FUNDARPE, state government of Pernambuco.

Support Icei Brasil, Fundaj, Museu da Abolição and Comissão Pernambucana do Folclore.

Members of Maracatu Leão Coroado: Adson da Silva Santos, Afonso Gomes de Aguiar Filho, Afonso Henrique Santos de Aguiar, Agatha Kauany C. Santos, Allan Santos de Oliveira, Ana Cecília Santos de Aguiar, André Luiz Cabral, Antonio Alexandre Freitas da Silva, Arnaldo Lopes, Arthur Alexandre dos Santos Hora da Silva, Carlos Roberto Mendes Correia, Carlos Roberto Mendes Correia Junior, Carmem da Silva Santos, Celina Cristina Rivoredo Guimarães, Cezar Maximiano Santos Junior, Cilena de Aguiar Silva, Cintia de Aguiar Silva, Cleiton de Aguiar Silva, Deivison de Souza Silva, Dewanda Vaomi de Lima Magalhaes, Edson da Silva Rocha, Edson de Oliveira Campos, Edvaldo Jose de Santana, Erik Rodrigo, Evan Mark Williams, Fernanda Cristina S. M. da Silva, Flávio Cordeiro de Lima, Geovane da Silva Souza, Gildete Plínio dos Santos, Gillene de Aguiar Neto, Iasmim Gomes da Silva, Ilana Clara de Aguiar Silva, Inae Dandara Magalhães de Oliveira, Ingrid Lima Pedrosa, Irio Lima da Silva, Isis Lima Pedrosa, Janete Hora de Aguiar, Janielly karlla Santos da Silva, Joana Clara da Silva, João Marcello Silva, João Marcelo de Miranda Magalhães, José Claudio da Silva, José Ednaldo da Silva Carvalho, Josinaldo Pereira da Silva Junior, Juliane Silva Costa, Kaillany Stephane Aguiar de Souza, Kaillany Stephane Aguiar de Souza, Karen Adrielly Aguiar de Souza, Karina Santos de Aguiar, Karlla Santos de Aguiar Ramos, Kassandra Kelly de Aguiar Ramos, Kaua Aguiar da Silva, Leandro Francisco, Leandro Luiz da Silva, Liliâne Maria da Silva, Lucio Monteiro Ribeiro, Luiz Gonzaga da Silva Neto, Luzinete Freitas da Silva, Manoel Francisco da Silva, Manuella Pereira da Silva, Margareth de Santana, Maria Adrienny Braga Regis Lins, Maria de Fatima Gomes da Silva, Maria de Fátima Silva, Maria de Jesus Marques Magalhães, Maria Eduarda Pessoa de Lima, Maria Helena de Aguiar Silva, Maria Lucia Lourenço, Maristela da Silva Santos Correia, Morgana Menezes Vidal, Paula Pereira do Vale, Renato Ramos de Lima Vieira, Rigoberto Mendes da Silva, Samuel Lopes do Nascimento, Severina Maria dos Santos, Severina Maria dos Santos, Terezinha Maria de Farias, Thiago Henrique Silva de Araújo, Ualter Nunes da Silva, Victor Moises Lima da Silva, Vinicius Lima da Silva, Wallace Braga Regis Lins, Wilton de Barros Araujo Junior, Yamioná Marques Magalhães. *In memoriam: Robson Luiz Lourenço da Silva, Alexandre Antão Ramos.*

Olinda, Pernambuco, Brasil, August 2017.

The end.