Music of Brazil

Tropicalismo
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Tropicalismo

Valerie Dare
Marcos da Silva

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Introduction

Music of Brazil; Tropicalismo

A blending of Amerindian, African and European cultures, Brazilian music is so rich in forms of musical expression that it could offer the world a new dance song form or rhythm each day for years without repetition. Brazilian musicians are drawn together by common feelings of tristeza, alegria and saudade (sadness, joy and longing) which are expressed through music. They continually create new rhythms, new harmonies and new forms; this development, combined with Brazil's diverse musical heritage, produces sounds that have reached into every style of Western music. These rhythms, poetry, melodies and harmonies are changing the way musicians around the world think about music.

The aboriginal inhabitants of Brazil had their own music when the Portuguese landed in 1500. Musical refrains of the Tupis, one of the principle tribes, show that these songs celebrated the beauty of natural elements or religious rites. They were sung solo, or in chorus, often enhanced by percussion such as hand claps, stamping feet, rattles, sticks and drums. Melodic instruments included flutes, whistles and horns.

The musical heritage of the Portuguese contributed complex songs, lyrics and dances that formed the framework of Brazilian popular music and contributed almost all the instruments: flute, cavaquinho (small guitar), guitar, piano, clarinet, violin, concertina, tambourine and jew's harp. The Portuguese tradition of the lyric ballad, infused with a bittersweet, melancholy spirit has survived in the Brazilian sentiment of saudade.

The second, unwilling colonizers of Brazil were African slaves. Between the mid 1500s and 1800s, an estimated three to four million Africans were brought to the northeast coast. Yoruban and other cultures took root in Bahia and maintained their heritage through the Candomblé religion and, more recently, in dance music such as forró, chôro, and samba. Portuguese instruments and African
rhythms combined to raise spirits and overcome the oppression of economic deprivation like that found in the “favelas.”

Poverty-stricken Afro Brazilians and those of mixed blood are the main inhabitants of the favelas, shanty towns built above and around major cities like Rio de Janeiro. As well as providing cities with their work force, favelas are the creative centers for Brazilian music and the home of the samba. Escolas de samba, samba “schools,” are community centers where members gather to prepare for the annual carnival, making elaborate costumes, building floats, choreographing samba routines and rehearsing the newly composed samba which will represent the school in the parade. Each samba school often contributes hundreds or even thousands of dancers, singers and musicians, taking up to an hour to pass a given point along the parade route. The largest of the Brazilian carnivals occurs in the middle of February or early March, during the four days before Ash Wednesday, when street performances, dancing and feasts blend themes from European, native and African traditions and Brazilian history into the celebration of life which is the music of Brazil.

Valerie Dare
Geographic Background

BACKGROUND INFORMATION

Population:
Ethnic Groups:

Official Language:
Major Religion:
Economy:
Literacy rate:

RATING

0 — 1 — 2 — 3 — 4 — 5

COMPLETION ACTIVITY

Map Activities

STATISTICS

Brazil

DEMOGRAPHIC PIE CHART

World Music
The largest South American country, Brazil is a nation of immense contrasts. It has the world's longest continuous coastline, one quarter of all known plant species and a third of the earth's iron ore reserves. One third of the earth's oxygen and one fifth of its fresh water reserves are found in the Amazon Basin.

Brazil's cultural diversity is reflected in the heritage of her people: native South Americans, Africans and Europeans. The indigenous people live mainly in the north and northwest, Afro Brazilians in the northeast and Europeans in the south and southwest, the wealthiest and most populated region.

From the pampas in the south to the Amazon Basin, Brazil's geographic diversity and legendary wealth have attracted countless explorers searching for the fabled El Dorado, the city of gold. Now their descendants grow soybeans and coffee, herd cattle, mine ore and work in manufacturing industries.

Despite rapid economic growth since the 1970s, the majority of Brazilians do not have an adequate share of the country's wealth and millions live in slums called favelas on the fringes of the cities. But poverty does not diminish the Brazilians' optimism—particularly during the carnival season between Christmas and Easter when thousands celebrate the joy of life in an orgy of music and dance.

**STATISTICS**
- Population: 160,000,000
- Ethnic Groups: White - 32%, Mixed - 55%, Black - 11%
- Official Language: Portuguese
- Major Religion: Christianity; other religions are practiced
- Economy: 9th largest in the world
- Literacy rate: 82%

**RATING**
Rate Brazil as a developing country by drawing a circle around the appropriate number.

0 ····· 1 ······ 2 ········ 3 ········· 4 ··········· 5
least developed most developed

**COMPLETION ACTIVITY**
Use the background information text to complete the activity.

Brazil is the _______ country in South America. The Amazon Basin produces one third of the earth's _______ and has one fifth of its fresh _______. The population is made up of _______ South Americans, _______ and _______. Poorer Brazilians live in _______ on the outskirts of large cities.

- Graph and label the percentage of Europeans, Afro Brazilians and Brazilians of mixed ancestry.
Write a paragraph on one of the three topics: artists, styles or locations shown in the Musical Diversity graphic organizer.
**DIRECTIONS**

Have students research artist, styles and locations of Brazilian music listed on the graphic organizer below.

---

**Musical Diversity**

<table>
<thead>
<tr>
<th>Artists</th>
<th>Styles</th>
<th>Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jorge Ben</td>
<td>Bloco Afro</td>
<td>Bahia</td>
</tr>
<tr>
<td>Chico Buarque</td>
<td>Bossa Nova</td>
<td>Salvador</td>
</tr>
<tr>
<td>Gilberto Gil</td>
<td>Forró</td>
<td>Rio de Janeiro</td>
</tr>
<tr>
<td>João Gilberto</td>
<td>Frevo</td>
<td>Samba schools</td>
</tr>
<tr>
<td>Carmen Miranda</td>
<td>Lambada</td>
<td></td>
</tr>
<tr>
<td>Milton Nascimento</td>
<td>MPB (Música Popular Brasileira)</td>
<td></td>
</tr>
<tr>
<td>Flora Purin</td>
<td>Tropocalismo</td>
<td></td>
</tr>
<tr>
<td>Caetano Veloso</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Topic: Music of Brazil
**DIRECTIONS**

Watch the first section of the video, *The Spirit of Samba; Black Music of Brazil*, which shows the preparations for carnival in Rio de Janeiro and answer the questions below.

1. Who comes together for the four days of Carnival?

2. What does Carnival look like?

3. What are favelas?

4. What type of music comes from favelas?

5. What does the song describe?

6. Describe Samba “schools.”

7. Who runs many of the samba schools?

8. Why does the government support Carnival?

9. **EVALUATION** Is it a good idea for poor people from favelas to pay so much money to prepare for Carnival?

10. **CHOICE** Would you like to participate in a Carnival? Why or why not?

   If yes, what would your role be?

11. **MAKE YOUR OWN QUESTION**

12. **MAKE YOUR OWN QUESTION**
DIRECTIONS

Have students view the first section of the video, The Spirit of Samba; Black Music of Brazil, which shows the preparations for carnival in Rio de Janeiro.

1. Who comes together for the four days of Carnival?
   Every caste and creed come together.

3. What are favelas?
   They are shanty towns occupied by blacks or people with mixed blood.

5. What does the song describe?
   It describes how the Black culture is being absorbed by the white community.

7. Who runs many of the samba schools?
   Big business, the Mafia and drug money run many schools.

9. EVALUATION Is it a good idea for poor people from favelas to pay so much money to prepare for Carnival?

2. What does Carnival look like?
   There are hundreds of people, dressed in ornate costumes, dancing in the streets.

4. What type of music comes from favelas?
   Favelas are home to the Brazilian samba.

6. Describe samba “schools.”
   They are musical centres in each favela where Black families get together to prepare for the Carnival celebration.

8. Why does the government support Carnival?
   It is a useful release of people's frustrations caused by poverty.

10. CHOICE Would you like to participate in a Carnival? Why or why not?
    If yes, what would your role be?

11. MAKE YOUR OWN QUESTION

12. MAKE YOUR OWN QUESTION
### Listening Guide

**DIRECTIONS**

Listen to *Só Quero Um Xadó*, by Gilberto Gil from the recording *Beleza Tropical*, and circle the appropriate word or words. The song is an example of the Tropicalismo style.

<table>
<thead>
<tr>
<th>STYLE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a capella</td>
<td>accompanied</td>
</tr>
<tr>
<td>solo</td>
<td>chorus</td>
</tr>
<tr>
<td>call and response</td>
<td>always changing</td>
</tr>
<tr>
<td>melismatic</td>
<td>one note per syllable</td>
</tr>
<tr>
<td>fast tempo</td>
<td>or</td>
</tr>
<tr>
<td>slow tempo</td>
<td>or</td>
</tr>
<tr>
<td>simple</td>
<td>or</td>
</tr>
<tr>
<td>complex</td>
<td>or</td>
</tr>
</tbody>
</table>

### INSTRUMENTS

- gong
- shaker
- acoustic guitar
- xylophone
- drum kit
- triangle
- marimba
- conga drums
- saxophone
- bass guitar
- piano
- clave
- horns
- electric guitar
- bell
- rattle
- accordion
- flute

### MY FEELINGS

- curious or content
- excited or peaceful
- angry or romantic
- happy or sad
- calm or energetic
- powerful or weak
- confident or confused
- homesick or content

### THE PICTURE I SEE

![Image of a cloudy sky with silhouettes of people]
**Listening Guide**

**DIRECTIONS**

Have students listen to Só Quero U m X adó, by Gilberto Gil from the recording Beleza Tropical, and circle the appropriate word or words. The song is an example of the Tropicalismo style.

**STYLE**

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<tr>
<td>call and response</td>
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<td>or</td>
<td>repetitive</td>
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</tbody>
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**INSTRUMENTS**

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**MY FEELINGS**

- curious or content
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**THE PICTURE I SEE**

- Brazil
### Song Writing

#### DEFINITION
**WHAT IS A ________________ ?**
**DEFINITION:**

#### MODEL SONG LYRICS

#### DIRECTIONS

<table>
<thead>
<tr>
<th>Step</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 1</td>
<td>Watch the teacher make the first line.</td>
</tr>
<tr>
<td>Step 2</td>
<td>Help the teacher make the second line.</td>
</tr>
<tr>
<td>Step 3</td>
<td>Make a third line with the teacher's help.</td>
</tr>
<tr>
<td>Step 4</td>
<td>Write a fourth and fifth line yourself.</td>
</tr>
</tbody>
</table>

#### THE NEW SONG

---

World Music
Song Writing

Leonel de la Fuente

DEFINITION

WHAT IS A Samba? 

DEFINITION:

A dance or group of dances; the music and rhythm for the
dance variations include:
  - Samba Carioca
  - Samba Chôro
  - Samba Reggae

MODEL SONG LYRICS

Samba deU ma N ota Só (One note Samba)

Listen here's a little samba built upon a single note
Other notes will come along soon but the base is one sole note
Now this other one's a consequence of what I've just now said
The same, I'm just a consequence of you I can't avoid

There's so many people all around who
Talk so much but tell us nothing or nearly nothing
Now the scale's used up and not a thing
I've done turned out to be of use and what's left is nothing.

And I come back to my one note as I must come back to you
And I'll keep my one notesinging to say how much I love you
Those who still want all the notes here: d e f g a b c
Always end up without any; stay with one, a single note!

DIRECTIONS

Step 1: Watch the teacher make the first line.

Step 2: Help the teacher make the second line.

Step 3: Make a third line with the teacher's help.

Step 4: Write a fourth and fifth line yourself.

THE NEW SONG

Brazil
DANCE

DIRECTIONS
In the space below draw a picture of two dancers in costume dancing the samba.

DESCRIPTION
The samba displays many of the diverse elements that are present in Brazil itself. The basic steps are related to the polka, but with the addition of Spanish and African influences. Originating as a folk dance, the samba gained popularity overseas as a ballroom dance.

The samba is a couple dance with the basic step done in 2/4 time.

COSTUME AND/OR INSTRUMENTS

ILLUSTRATION OR STEPS DIAGRAM
The basic step is done forward and backward in place, turning in place, progressing up the floor, and from side to side. The movement of the feet is slow, quick, slow, with a rapid transfer of weight from foot to foot while keeping the knees in constant motion by bending and straightening them. Begin by standing with both feet together, the weight over the ball of the right foot.

BOY
A. 1 bar: Rest
B. 1 bar: Step forward on left foot, dipping left knee slowly. Right knee bends. Bring right foot beside the left. Put weight briefly on right foot before returning the weight to the left.
C. 1 bar: Step backward with the right foot, both knees bent. Transfer weight briefly to the left foot and then return the weight to the right.

GIRL
A. 1 bar: Rest
B. 1 bar: Step back on right foot, dipping the right knee slowly. Left knee is bent. Bring left foot beside the right. Put weight briefly on the left foot before returning the weight to the right.
C. 1 bar: Step forward with left foot, both knees bent. Transfer the weight briefly, to the right foot and then return the weight to the left.

Continuethespatternthroughoutthedance.
DIRECTIONS
Learn the following dance using any of the samba songs on the Carnival CD from the set, Brasil; a Century of Song.

DESCRIPTION
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C. 1 bar: Step forward with left foot, both knees bent. Transfer the weight briefly, to the right foot and then return the weight to the left.

Continue the pattern throughout the dance.
DIRECTIONS
Use the cd-rom program, Musical Instruments, to research the ____________________.

NAME & CLASSIFICATION
____________: membranophone  idiophone  chordophone  aerophone

ORIGINS & GEOGRAPHICAL DISTRIBUTION

MATERIALS  FAMILY  PERFORMANCE DETAILS
wood  SIZE
metal
skin
bone  PITCH RANGE
plastic
gourd

RELATED INSTRUMENTS  LOOKS LIKE

World Music

Brazil
Musical Instruments

DIRECTIONS
Have students use the CD-ROM, Musical Instruments, to research the berimbau, or other indigenous instrument.

NAME & CLASSIFICATION
berimbau: membranophone, idiophone, chordophone, aerophone

ORIGINS & GEOGRAPHICAL DISTRIBUTION
- originally from Africa
- played since prehistoric times
- made by African slaves in Brazil
- used as a weapon as well as being a musical instrument

MATERIALS
- wood
- metal
- skin
- bone
- plastic
- gourd

FAMILY
- strings
- wood
- metal
- skin
- bone
- plastic
- gourd

SIZE
- 3-5 feet

PITCH RANGE
- varies

RELATED INSTRUMENTS
- harp
- kora
- krar
- saung-gauk

PERFORMANCE DETAILS
The berimbau is a stringed bow with a resonator gourd attached. It is played by tapping the string with a stick and opening and closing the gourd against the stomach to vary the pitch. At the same time a small wicker rattle, or caxixi, is shaken to produce a rhythmic accompaniment.

LOOKS LIKE
- Image of a berimbau

Brazil
DIRECTIONS
Design an album cover which expresses the spirit of the music played by the artist you enjoy the most. Complete the information about the music of each Brazilian group or artist.

ALBUM COVER

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Name:</th>
<th>Rhythm Style:</th>
<th>Instruments Played:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daniela Mercury with Olodum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>João Gilberto</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mestre Marcos Barrão</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genero</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A Song Title:</th>
<th>Genre/Purpose for Song:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

World Music
Musicians

DIRECTIONS
Have students listen to each of the following artists and groups, choose one, and design an album cover which expresses the spirit of their music.

ALBUM COVER

**GROUP**
Name: Daniela Mercury with Olodum
Rhythm Style: MBP
Instruments Played: drums, electric guitar, synthesizer, horns

A Song Title: Swing Da Cor
Genre/Purpose for Song: dance
*from Brasil; A Century of Song (Musica Popular Brasileira)

**GROUP**
Name: Celso Machado
Rhythm Style: Bossa Nova
Instruments Played: ganzá, pandiero, tamborim, acoustic guitar

A Song Title: Depois de Anos
Genre/Purpose for Song: listening enjoyment
*from Varal

**GROUP**
Name: Mestre Marcos Barrão
Rhythm Style: Capoeira
Instruments Played: berimbau, atabaque drums, acoustic guitar, bass guitar

A Song Title: Paraná Tradicão
Genre/Purpose for Song: accompanies Capoeira contest
*from Axé C apoeira

**GROUP**
Name: Genero
Rhythm Style: Samba
Instruments Played: guitar, surdo, pandiero, shaker, whistle

A Song Title: Macunaima
Genre/Purpose for Song: dance
*from Brasil; A Century of Song (Carnaval)
Religion

Brazil

DIRECTIONS
Use the text on the opposite page to make notes in point form on each of the topics listed. Notes on Religion are done for you as a model.

RELIGION
Afro Brazilian Religions
- Integrate music, dance, beliefs
- Brought by African Slaves
  • centered in Bahia
- Christian, African practices joined
  • gods and saints combined
  • celebrations corresponded with Catholic holidays
  • allowed the Afro Brazilians to openly practice their beliefs

FOCUS
Candomblé
- Origin
- Examples of Orixas
- Candomblé ceremony

EXAMPLE
Listen to the Candomblé Ceremony, track 5 of the Folk and Traditional CD from the set Brasil; a Century of Song.

HISTORY
- 1500
- 1536
- 1538
Religion

DIRECTIONS
Have students use the text below to make notes in point form on the student activity sheet.

RELIGION
African-Brazilian religions integrate music and dance in countless forms. African slaves brought with them their religious cults in the form of gods, music and instruments and kept them alive to the present day, particularly around the port city of Salvador in Bahia. Reacting to pressure from Catholic missionaries to adopt Christian religious practices, African-Brazilians invested each of their African gods with the persona of a Christian saint. Catholic holidays honouring the saints often corresponded to the African ritual calendar determined by the natural cycles of planting and harvesting and, in this way, African-Brazilians were able to worship traditional gods even in the priest’s presence.

FOCUS
Candomblé
Brought to northeastern Brazil by West African slaves, the traditions of Candomblé mix traditional African gods, Orixás, with Christian saints. The Orixás are the divine powers that govern natural forces such as water, air and fire. Examples of Orixás and the natural forces with which they are associated are Oxossi, god of the forest, Ixum, goddess of rivers and lakes, Xangô, the god of lightning and thunder and Yemanjá, goddess of the ocean and mother of all the Orixás. Each Orixá has its special colours, costumes, possessions, dance steps, and personality.

During Candomblé ceremonies, dances, songs and drumming are focused on the worship of the Orixás. When the gods descend to earth, they are believed to be channeled through the bodies of Candomblé initiates and therefore the particular Orixá can be identified by the way in which the dancer performs. For example, Oxalá, the creator, dances with the body bent at the waist while Ozun, the warrior, does a sword dance. Although Candomblé is practiced as far south as Rio de Janeiro, the northeast state of Bahia is the centre of this religion.

EXAMPLE
Listen to the Candomblé Ceremony, track 5 of the Folk and Traditional CD from the set Brasil: a Century of Song.

HISTORY
In 1500, Portuguese explorer Pedro Álvares Cabral and 1200 men landed on the east coast at what is now Porto Seguro, which they named Brazil after the abundant redwood trees. In 1586, King João III of Portugal declared Brazil a colony. Missionaries were sent to Catholicize the native Brazilian people, who retreated into the jungle. Needing slave labour for the sugar cane fields, the Portuguese began in 1538 to bring Africans from Angola, the Congo and Mozambique. An estimated five million slaves were shipped to Brazil before slavery was abolished in 1886.
**DIRECTIONS**
Read Carnavalia! and complete the activity sheets.

**TITLE**

**CHARACTERS**
The main characters are: ___________________________
___________________________
___________________________
___________________________
___________________________

The hero of the story is: ___________________________
___________________________
___________________________
___________________________
___________________________

The villain of the story is: ___________________________
___________________________
___________________________
___________________________
___________________________

The story includes a musical instrument called the ___________________________.

**VOCABULARY**
New words I learned are:

<table>
<thead>
<tr>
<th>Word</th>
<th>Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**INSTRUMENT LOOKS LIKE**

**WORDS THAT DESCRIBE THE INSTRUMENT ARE:**

<table>
<thead>
<tr>
<th>Looks like:</th>
<th>Sounds like:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
**DIRECTIONS**
Listen to the recorded version of the story and complete the activity sheets.

**TITLE**
Carnavlio!

**CHARACTERS**
The main characters are:
- Mourrice
- Nanny
- Carlls H enry

The hero of the story is: Mourrice

The villain of the story is: Carlls H enry

**VOCABULARY**
New words I learned are:
- Reisado means dancers; messengers from the king (rai)
- Bumba M eu Boi means jump my cow
- Frevo means from Portuguese word fervo, meaning “bailing”
- M oçambique means a dance with a fast rhythm
- M aracatú means crowning of an African king and queen
- Congo means ceremony honouring the royal family
- mágico means wizard

The story includes a musical instrument called the **maracas**.

**INSTRUMENT LOOKS LIKE**

**WORDS THAT DESCRIBE THE INSTRUMENT ARE:**
- rattle
- ball with handle
- shaker
- balloons on sticks
- seeds in a jar
**SETTING**
The physical setting for the story looks like:

**THEME**
The central idea of the story is:

**PLOT**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Rising Action</th>
<th>Climax</th>
<th>Conclusion</th>
</tr>
</thead>
</table>

**SETTING**
The physical setting for the story looks like:

**THEME**
The central idea of the story is:

Carnival dances and celebrations take over Brazilian streets during Christmas to Easter.

**PLOT**

<table>
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<tr>
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<th>Climax</th>
<th>Conclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Réisado dancers knock on Mourrice's door. They celebrate Christmas Eve with music and dancing.</td>
<td>Mourrice is taken to celebrations like Bumba Meu Boi and Frevo and sees a dance called A Alma, Diabo, e Anjo Miguel. On the 6th of January, Mourrice goes to the Três Reis Magos, the Three Kings celebrations.</td>
<td>Everyone in town dances the frevo.</td>
<td>The Congo performance, Moçambique dance and Maracatu event conclude the Carnival.</td>
</tr>
</tbody>
</table>
## DIRECTIONS
Write the meaning of each of the following words. **Draw** a picture or **write** a sentence which shows the meaning of the word.

<table>
<thead>
<tr>
<th>WORD</th>
<th>MEANING</th>
<th>SENTENCE OR ILLUSTRATION</th>
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<tbody>
<tr>
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<td>Bahia</td>
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<td>Berimbau</td>
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<td>Candomblé</td>
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<td>Capoeira</td>
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<td>Escolas de Samba</td>
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<td>Saudade</td>
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<tr>
<td>Tropicalismo</td>
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</tbody>
</table>
## Glossary of Terms

### Brazil

**DIRECTIONS**

Have students complete either word, meaning, sentence, or illustration for the following terms.

<table>
<thead>
<tr>
<th>WORD</th>
<th>MEANING</th>
<th>SENTENCE OR ILLUSTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atabaque</td>
<td>tall, barrel-shaped drums used in Candomblé ceremonies</td>
<td></td>
</tr>
<tr>
<td>Bahia</td>
<td>the state in north east Brazil where African slaves landed</td>
<td></td>
</tr>
<tr>
<td>Berimbau</td>
<td>a one-stringed instrument used to accompany capoeira</td>
<td></td>
</tr>
<tr>
<td>Candomblé</td>
<td>an African-based religion practiced mainly in Bahia</td>
<td></td>
</tr>
<tr>
<td>Carnival</td>
<td>a time of street celebrations, especially the 4 days before Ash Wednesday</td>
<td></td>
</tr>
<tr>
<td>Capoeira</td>
<td>an acrobatic martial art/dance</td>
<td></td>
</tr>
<tr>
<td>Escolas de samba</td>
<td>samba schools</td>
<td></td>
</tr>
<tr>
<td>Favelas</td>
<td>shanty towns</td>
<td></td>
</tr>
<tr>
<td>Samba</td>
<td>a music/dance form</td>
<td></td>
</tr>
<tr>
<td>Saudade</td>
<td>a feeling of longing</td>
<td></td>
</tr>
<tr>
<td>Tropicalismo</td>
<td>a song style popular in the 1960s</td>
<td></td>
</tr>
</tbody>
</table>
**MATERIALS**
- 5' (approx.) willowy branch or bamboo
- sharp knife
- wire
- yarn
- gourd or coconut
- palm-sized stone

**DIRECTIONS**
1. Loop one end of wire. Tie yarn to loop.
2. Carve notch at bottom of branch or bamboo. Attach wire to notch.
3. Stretch wire to top of branch or bamboo and wrap tightly until taut.
4. Tie off with yarn.
5. Cut top off gourd or coconut and put two holes in bottom of gourd or coconut.
6. Loop a piece of yarn through the two holes tying off with approximately three fingers' length of slack.
7. Squeeze wire and branch while sliding the gourd up until it can't go any further.

*To hear an excellent example of berimbau playing by a master musician, listen to Berimba, track 8 of the Folk and Traditional CD from the set, Brasil; a Century of Song.*

**ILLUSTRATION**

1. 
2. 
3. 
4. 
5. 
6. 
7.
**Performance/Workshop**

**Brazil**

**RESOURCE PEOPLE**

**Name:** Marcos da Silva  
**Contact Information:** Axé Capoeira Academy  
695 Smithe Street  
Vancouver, bc v6b 2c9  
Tel (604) 669-3135 or Art Starts in Schools at (604) 878-7144

**Audience Participants:** Suitable for students in grades 6 up

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**PERFORMANCE/WORKSHOP DESCRIPTION**

**Capoeira**

**Focus:** Mestre Marcos Barrão and members of the performance group, Axé Capoeira, demonstrate and teach some of the basic movements of this dance/martial arts tradition. The workshop can be expanded to a series if required.

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**STAGING REQUIREMENTS**

Gym with wooden floor.  
Sound system.

Students will need loose clothing and bare feet.

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**LEARNING RESOURCES**

The Spirit of Samba (video)  
Axé Capoeira (cd)

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**PRE-PERFORMANCE SUGGESTIONS**

Provide background information on the slave trade between Africa and Brazil. Focus on the importance of music and dance in maintaining the African culture.

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**POST-PERFORMANCE SUGGESTIONS**

Complete the instrument building activity and learn to play the berimbau.
### The Knowledge Framework (adapted from B. Mohan, 1986)

<table>
<thead>
<tr>
<th><strong>CLASSIFICATION/CONCEPTS</strong></th>
<th><strong>PRINCIPLES</strong></th>
<th><strong>EVALUATION</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking Process:</strong> defining, explaining, classifying</td>
<td><strong>Thinking Process:</strong> inferring, interpreting, imagining, analyzing, generalizing</td>
<td><strong>Thinking Process:</strong> feeling, rating, appreciating, empathizing</td>
</tr>
<tr>
<td><strong>Language:</strong> specific and generic nouns</td>
<td><strong>Language:</strong> because of, in order for, so that, result of</td>
<td><strong>Language:</strong> I feel, I appreciate, I know</td>
</tr>
<tr>
<td><strong>Focus:</strong> musical instruments, styles, social and cultural concepts, folk tale</td>
<td><strong>Focus:</strong> music for religious, social purposes</td>
<td><strong>Focus:</strong> musicians, styles</td>
</tr>
<tr>
<td><strong>Key Visual:</strong></td>
<td><strong>Key Visual:</strong> main idea with supporting details</td>
<td><strong>Key Visual:</strong> rating scale</td>
</tr>
</tbody>
</table>

| **Thinking Process:** describing, examining, observing, listening | **Thinking Process:** sequencing, following instructions | **Thinking Process:** determining preferences, making decisions, suggesting alternatives |
| **Language:** adjectives for feelings, specific nouns for styles, instruments | **Language:** first, second, third, before, then | **Language:** could, would, should |
| **Focus:** musical instruments berimbau | **Focus:** samba dance, building a berimbau | **Focus:** album cover, socio-political focus: artists, styles, locations |
| **Key Visual:** name/classification, origins, performance details | **Key Visual:** numbered instructions, diagrams | **Key Visual:** album cover |

### Brazil

**Description**

**Sequence**

**Choice**
Reference Sources

BOOKS

SOUND RECORDINGS

VIDEO
The Spirit of Samba; Black Music of Brazil (Beats of the Heart).* Shanachie, n.d.

CD ROM

RESOURCE PERSON FOR UNIT
M arcos da Silva
Axé C apoêra Academy
695 Smithe Street
Vancouver, bc v6b 2c9
Tel (604) 669-3135

*Reference sources required for this unit.