Samba Styles

Throughout Chapter 1, the author describes several styles and genres of Brazilian music. As students read this chapter, have them to create a reference guide for these styles. Handout 1.1 in the Supplementary Materials section may be used for this assignment. The sample guide below contains examples of information students may glean from the text and enter into the Style/Genre Reference Guide.

### HANDOUT 1.1

<table>
<thead>
<tr>
<th>Style</th>
<th>Origins</th>
<th>Purpose/Function</th>
<th>Description/Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samba-enredo</td>
<td>Carnaval parades</td>
<td>Songs based on specific themes often drawn from Brazilian history and culture</td>
<td>Conveys the theme portrayed visually by performers</td>
</tr>
<tr>
<td>Samba de morro</td>
<td>Rio de Janeiro—<em>morros</em> are the hillsides where poorer neighborhoods are often located slums</td>
<td>Carnaval performance</td>
<td>Performed by <em>escolas de samba</em> (samba schools) with brightly costumed dancers, floats, and musicians playing an array of percussion instruments</td>
</tr>
<tr>
<td>Samba-canção</td>
<td>1920s Rio de Janeiro. Sometimes called mid-year samba because it was released outside of Carnaval season</td>
<td>&quot;samba song&quot;—Originally developed for musical theater</td>
<td>Emphasizes melody more than rhythm and has more varied harmonic accompaniment compared to Carnaval sambas</td>
</tr>
<tr>
<td>Pagode</td>
<td>Originated in Ramos, a suburb of Rio de Janeiro in 1960s. More commercial style began in 1990s.</td>
<td>Pagode gatherings—originally informal parties and celebrations</td>
<td>Generally slower tempos; rich harmonies; use of <em>partido-alto</em> rhythm</td>
</tr>
<tr>
<td>Samba-de-roda</td>
<td>Bahia</td>
<td>Performances beyond the Carnaval setting</td>
<td>Dancers accompanied by percussion take turns performing in the ring formed by musicians, other dancers, and onlookers</td>
</tr>
<tr>
<td>samba-exaltação</td>
<td>Exalts the Brazilian people, culture, and geography</td>
<td>Varies—&quot;Aquarela do Brasil&quot; is one of the best known examples. It was composed to celebrate the way of life found in Salvador</td>
<td></td>
</tr>
</tbody>
</table>
Map Skills

Using a detailed map of Brazil, (Figure 1.1) locate the following cities and regions referred to in Chapter 1:

Recife, Olinda, Bahia, Rio de Janeiro, Brasília, Salvador, Belo Horizonte, Porto Alegre, Manaus, São Paulo, Belém

Samba and Carnaval in Rio de Janeiro

Samba is a national music that exists in many varieties. Its highly syncopated two-pulse beat animates colossal Carnaval parades, intimate backyard parties, and every setting in between. Samba lyrics offer insight into Brazilian nationalist sentiment, romantic relationships, gender roles, and political views. After reading pages 4-7, students should take part in the following discussions and activities.

1. After reading descriptions of Carnaval activities, invite discussion on what celebrations are students familiar with which have similar activities. (Examples: Mardi Gras in New Orleans, Mummers’ Parade in Philadelphia, etc.) How are these events similar? How are they different? If possible, show photographs and play recordings and videos of these other events.
2. What makes Carnaval an expression of Brazilianness? How does Carnaval draw together Brazilians of all social classes?
3. List instruments used in samba in Rio De Janeiro. (Samba percussion will be explored in more detail below.)
4. How is samba comparable to jazz? List parallels between these genres and invite discussion.

History of Samba

The urban samba of Rio de Janeiro developed from traditional forms of samba that had been practiced in the Northeast region, especially Bahia state, which scholars link to the Congo-Angola region of Africa. (Pages 7-10)

1. Briefly describe the musical occasions and venues in which the precursors of modern samba in Rio de Janeiro were performed in the late 19th century.
2. Bahian migrants brought African-derived observances and music with them to Rio de Janeiro. Identify several of these practices and compare them to similar practices in Cuba and Haiti.
3. Advanced students may be assigned research projects exploring the links between the Congo-Angola region of Africa and Brazil. Alternatively, students may choose to pursue a more in-depth exploration of the spirit possession religious practices and their related musics through the Caribbean and South America.
4. Identify and describe dance genres popular among Bahian migrants during the time of migration to Rio de Janeiro including their distinctive rhythms and/or forms.
5. What was the first recorded samba? When was it recorded? Why is there controversy as to the accuracy of its identification as samba carnavalesco?
6. When was the first samba school (escola de samba) formed? What is the origin of the term “samba school”?
7. Discuss ways in which early samba schools developed the samba style and repertory and
distinguished it from earlier music and dance forms. Advanced students may be assigned research projects exploring this history more fully.

**Samba Percussion**

AA (1-5)  E (6)

The *samba* rhythm is played by the *samba* school’s percussion section, which is called the *bateria*. After reading pages 10-11, students should take part in the following discussions and activities.

1. Figures 1.4 and 1.5 describe the instruments used in the *bateria*. If representative *samba* instruments are available, explore sounds and performance techniques.

2. [www.brazilianpercussion.com](http://www.brazilianpercussion.com) shows various Brazilian instruments including those shown in Figures 1.5-1.12 and others. Use this site to identify and name instruments in Figures 1.4 and 1.5. For each instrument, there is a link to hear the sound of the instrument being played. This site allows students to experience the sounds of Brazilian instruments and may help in identifying instruments during listening exercises for this text. [www.brazilsound.net](http://www.brazilsound.net) also has links to hear instrumental sounds as well as examples of various genres of Brazilian music explored in *Music in Brazil*.

3. After reviewing these figures and listening to sound clips (see above), determine which classroom instruments may best be substituted for selected *samba* percussion instruments (for example, tambourine may be substituted for *pandeiro*, snare drum substituted for *caixa*, etc.).

4. Students may wish to explore performance techniques for these instruments using the brief instructions in this text and in such additional resources as the texts, videotapes, and compact disks included in *Drum Circle: A Guide to World Music Percussion* (Kumor and Eduardo: Alfred) and *World Music Drumming* (Schmid: Hal Leonard).

5. After mastering basic skills, perform the *samba* rhythm pattern shown in Figure 1.6 in the Text. Choose parts for available instruments or appropriate substitutions from classroom percussion instruments.

6. Younger students may wish to learn the simpler *samba* rhythm given on page 188 of *Teaching Music Globally*, one of the framing volumes of the *Global Music Series*.

**Samba and Gender Roles**

C/U

A recurring theme used by *samba* lyricists of the 1920s through the 1950s was that of relationships between men and women as they are affected by work and money. Another theme was that of racial identity and race-mixing. (Pages 11-13)

1. Briefly define the figure of the *malandro* which appeared prominently in lyrics of this era.
2. In which two roles were women frequently presented in *samba* lyrics of the 1930s through the 1950s?
3. Discuss the character of the *mulata*, the attractive mixed-race woman featured in *samba* schools and stage shows. What roles for women were affected by racial identity?
4. In what ways does the practice of straightening hair by a black woman in the song “Nega do Caelo Duro” resemble efforts by U.S. blacks during this era to disguise racial identity (Hair straightening, skin lightening, changes in speech patterns, etc.)?
5. Advanced students may be assigned research projects examining racism in song lyrics, use of music to break down racial barriers, discriminatory practices against ethnic and/or national groups in the music industry.
The Mystery of Samba

S, C/U

In its earlier years, samba was the persecuted music of the mostly Afro-Brazilian underclass, yet samba became the symbol of Brazilness. This change in the status of samba was part of a broader shift in Brazilian national consciousness that included a new appreciation for Afro-Brazilian culture as essentially Brazilian and a more positive view of race mixing. (Pages 11-17)

1. In what ways did the 1926 encounter between intellectuals and samba musicians influence the shift in the perception of samba and other facets of Afro-Brazilian culture?
2. Identify and describe the three events (part of Brazilian artistic Modernism) that symbolize the shift in Brazilian national identity.
3. Which political regime established the political context for the use of popular music as a marker of Brazilian national identity? What policies encouraged this use of music? Which practices were used to control the content of samba?

Carmen Miranda

AA (1-5), S, C/U (6) Note; #3 below may require careful consideration of the maturity of younger students and whether resulting discussions are appropriate for a specific group of students.

Through her stage and motion picture performances in the 1940s and 1950s, Carmen Miranda came to represent an indelible image of Brazil and Brazilian music. To what extent, however, was this image a stereotype? How much was an accurate representation of Brazilian music and dance? (Pages 17-19)

1. Briefly describe Miranda’s career prior to her coming to the United States.
2. Inquire whether any students are familiar with Carmen Miranda from motion pictures. If so, ask students to describe how she dresses and how she performs. These answers may be used as the basis for discussions of stereotypes of Brazil and its culture.
3. Go to a website about Carmen Miranda (such as http://www.carmenmiranda.net/home.php) and view photographs of Carmen Miranda performing.
   a. Describe costumes in which she appears and compare to caricatures of Miranda in print and film (including the animated impersonations by Bugs Bunny in 1940s vintage Warner Brothers cartoons).
   b. View photographs of Carnaval in Bahia and compare these costumes to those worn by Miranda. To what extent are Miranda’s costumes accurate portrayals of Bahian dress?
   c. If available, recordings and/or films of Miranda’s performance may be shown and discussed.
4. What different audiences did Miranda feel pressure to please?
5. How do young people in Brazil view Miranda today?
6. Invite discussion of stereotypes in clothing, music, speech, etc. for various ethnic or national groups. How have stereotypes changed over time? Do depictions of national and ethnic groups in music texts portray these groups accurately or are stereotypes still evident?
**Samba and Carnaval**

*Carnaval* in Brazil is a pre-Lenten celebration, a season of celebration that culminates in the three days preceding Ash Wednesday, the beginning of the Lent season that precedes Easter in the Christian liturgical calendar. *Carnaval* is celebrated all over Brazil, and in each region, local traditions are included along with samba. (Pages 19-26)

1. Briefly describe the celebrations that preceded contemporary *Carnaval* celebrations prior to the founding of the first *samba* schools. What was a legal reason for the founding of *samba* schools?
2. When were *samba* schools given legal official recognition? What were some of the conditions for official recognition?
3. Why did tourism become more important to Rio de Janeiro in 1960 and what impact did this have on *Carnaval* and *samba*?
4. In each region, local traditions are included along with *samba*. Organize class into cooperative learning groups and assign each group a type of local tradition or type of performing group to research and present to class. Encourage use of print, recorded, and web resources. Include such topics as:
   a. *Blocos afro*
   b. *Tríos elétricos*
   c. *Afoxé*
   d. *axé music*
5. Invite discussion of how *sambas* have addressed the influence of U.S. music and popular culture on Brazil. Include discussions of Brazilian influences in U.S. popular music.
6. Describe the two forms of *pagode*.
   a. What distinguishes *pagode* from other forms of *samba*?
   b. Describe the *partido-alto* song form.
   c. Learn to clap the characteristic *partido-alto* rhythm and play it on appropriate instruments. (Figure 1.10 on page 25)

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**Samba Today**

AA

There are many forms of *samba*, each sharing a role in creating a sense of national identity, a sense that they communicate something uniquely Brazilian, something rooted in Brazilian ways of making percussive music, of moving the body, and using language to comment on daily life in artful ways. (Pages 26-28)

1. To what do the oldest uses of the term *samba* refer?
2. List and describe several of the meanings of *samba* throughout Brazil. What other genres are closely related to *samba*?
3. Obtain recordings of selected songs by artists and groups discussed in pages 26 through 28. Using a chart similar to the one below (Also Handout 1.2 in the Supplementary Materials section of this manual) to compare these performances. This chart may be expanded to include other characteristics or points for discussion.
**HANDOUT 1.2**  
**Song Comparison Chart**

<table>
<thead>
<tr>
<th>Song/Artist</th>
<th>Tempo</th>
<th>Instruments/Voice</th>
<th>Form</th>
<th>Description</th>
</tr>
</thead>
<tbody>
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