



FEATURE

THE MUSIC OF BRAZIL

Meets National Core Arts Anchor Standards 7-9, 11

OBJECTIVES

Perceive and analyze artistic work. (Re7)
Interpret intent and meaning in artistic work. (Re8)
Apply criteria to evaluate artistic work. (Re9)
Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. (Cn11)

MATERIALS

Music Alive! magazine (Vol.40 No.6)
Computer or mobile device with internet access

START

Ask your students to read “The Rhythm of Brazil” on pages 10-14. Then, go over the following highlighted words. **[This reinforces comprehension and vocabulary.]**

INDIGENOUS—originating or occurring naturally in a particular place; native.

AFRO-BRAZILIAN—Brazilians who have predominantly or partial African ancestry.

BALLAD—a poem or song narrating a story in short stanzas.

MAXIXE—a Brazilian dance for couples, resembling the polka and the local tango.

SAMBA—a Brazilian dance of African origin.

BOSSA NOVA—a style of Brazilian music derived from samba but placing more emphasis on melody and less on percussion.

CARNIVAL—a period of public revelry at a regular time each year, involving processions, music, dancing, and the use of masquerade.

RHYTHM—a strong, regular, repeated pattern of movement or sound.

BATACUDA—a substyle of samba referring to an African-influenced percussive Brazilian style of music characterized by its repetitive style and fast pace.

BATARIA—a form of Brazilian samba band, the percussion band or rhythm section of a Samba School.

SAMBODROMO—the place where samba schools parade competitively each year during the Carnival in Rio.

FORRO—called also forró pé-de-serra, is played by a trio of accordion, triangle, and zabumba. Northeastern Brazil music style begun by those tending farms.

ZABUMBA—bass drum

AGOGO—a small bell made of two metal cones used as a percussion instrument in African and Latin music.

TROPICALIA—combination of newer styles of pop music with the folk music sounds and style of the indigenous people of Brazil.

SKEKERE—Dried, hollowed gourd covered with a net of beads and struck with the hand.

DEVELOP

As a class, listen to the following tracks in Hear the Music:

“Pelo Telefone” by Martinho da Vila

Which cultural influences are evident in this song?

How does this song make you feel?

Which subgenre of samba is taught at samba schools?

What instruments do you hear?

“The Girl From Ipanema” by Antonio Carlos Jobim - ft. Astrud Gilberto and

In what ways does bossa nova sound different than samba?

How many instruments can you identify?

How would you describe the melody as compared to “Pelo Telefone”?

How would this song have a different effect if it were played with different instruments?

(Extra: Compare this song to “Chega de Saudade” by Joao Gilberto. What is different between the two?)

“Pra Frente (Ao Vivo)” by Ivete Sangalo

How is the style of this axé song compare to bossa nova? Is it similar or different?

How does this song make you feel?

What instruments can you identify? Are any of them similar to earlier Brazilian music styles?

EXTRA CREDIT

Learn samba dance: bit.ly/ma406braz4

Did you find the basic samba dance easy or difficult? Why?

Try dancing to a samba tune on the *Hear the Music* playlist.

Learn samba rhythms on agogo: bit.ly/ma406braz5

Taking any percussion instrument (or your hands), follow along with the rhythms played on the video. For fun, create *ganzas* using paper towels or toilet paper tubes and add a shaker to the rhythms!

CLOSE

How have other cultures influenced the people of Brazil? How did they adapt to create their own unique music?

ASSESS

Did the students read the article?

Did they review the vocabulary words?

Did they answer the supplemental questions?