



music dance theater

2010-2011  
SEASON

## *SchoolTime* Study Guide



### **Balé Folclórico da Bahia**

Monday, March 7, 2011 at 11 a.m.

Zellerbach Hall, University of California, Berkeley



# Welcome to *SchoolTime*

On **Monday, March 7 at 11am**, your class will attend a performance of **Balé Folclórico da Bahia** at Cal Performances' Zellerbach Hall.

This dynamic troupe of dancers, musicians and singers – the most popular folk dance company in Brazil – performs a mix of choreography from African and South American traditions, including slave dances, capoeira, samba, and dances celebrating Carnival. The energy and spirit that Balé Folclórico da Bahia brings to the stage leaves audiences celebrating in the aisles. “Exuberant, indefatigable and virtuosic,” hails The New York Times.

At *SchoolTime*, the company will perform “Bahia of All Colors,” a performance featuring dances that celebrate Bahia’s diversity and the three different influences that formed the Brazilian people: African, Indígena (Brazilian natives) and Portuguese/European.

## Using This Study Guide

You can use this study guide to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:

- **Copy** the Student Resource Sheet on pages 2 & 3 for your students to use before the show.
- **Discuss** the information on pages 4-6 About the Performance & Artists.
- **Read** About the Art Form on page 7 and About Brazil on page 17 with your students.
- **Engage** your class in two or more activities on pages 20-21.
- **Reflect** by asking students the guiding questions, found on pages 2, 4, 7, 12 & 17.
- **Immerse** students further into the subject matter and art form by using the Resource and Glossary sections on pages 22 & 23.

## At the performance:

Your class can actively participate during the performance by:

- **Listening** carefully to the exciting rhythms, chants, call and response, melodies and harmonies of the music
- **Observing** how the dancers tell a story and express ideas and emotions through their movements
- **Thinking** about the culture, traditions and history expressed through the dance and music
- **Marveling** at the skill of the dancers and musicians
- **Reflecting** on the sounds, sights, and performance skills you experience at the theater.

We look forward to seeing you at *SchoolTime*!

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# 1 Theater Etiquette

**Be prepared and arrive early.** Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

**Be aware and remain quiet.** The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

**Show appreciation by applauding.** Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

**Participate by responding to the action onstage.** Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

**Concentrate to help the performers.** These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

**Please note:** *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



# 2

## Student Resource Sheet

Balé Folclórico da Bahia

### Questions to Think About During the Performance

- What kind of dance will you see?
- Name the different groups of people that have shaped and influenced Brazilian culture.
- What are some different Brazilian dance forms?



### What You'll See

Your class will attend a performance by Balé Folclórico da Bahia, Brazil's most popular folk dance company. At SchoolTime, the company will present Bahia of All Colors which features authentic folkloric dance and music based on three influences that shaped Brazilian culture: African, from the introduction of slavery in the late 16th century, indigena, the Brazilian natives, and European, through the Portuguese who colonized the country. The performance includes traditional dances like the Puxada de Rede (Fisherman's Dance), Maculelê, Samba De Roda and Capoeira.

### About Balé Folclórico da Bahia

The 32-member Balé Folclórico da Bahia is the only professional folk dance company in Brazil. It was formed in 1988 by Walson Botelho and Ninho Reis in the city of Salvador in the northern State of Bahia. Since its first performances the following year, the troupe has achieved considerable international success.

Led by Walson Botelho, now General Director and José Carlos Arandiba, Artistic Director, this extraordinary company, with its gifted dancers,

musicians and singers, represents the culture, traditions, history, music and movements of the people of Bahia, Brazil.

### Origins of Brazilian Dance & Music

The music and dance of Brazil is as diverse and varied as its inhabitants. As colonists, slaves and immigrants came to Brazil; they brought with them their rhythms, sounds, instruments and movements.

#### Indigenous

The dance of Brazil's indigenous people is and was mostly improvised (made up on the spot) and their music has long been influenced by their surroundings. A variety of instruments including rattles, drums, whistles, flutes and horns are used in this tradition to reflect the sounds heard in the deep forests and other natural places of Brazil.

#### Portuguese

When the Portuguese arrived in the 1500s, they brought with them many European instruments like the flute, clarinet, guitar, violin, accordion, cello, tambourine, piano and four-stringed guitar (that later became the Hawaiian ukulele.) They also brought vocal music such as ballads, romantic songs, church music, children's

songs, and lullabies in addition to European scores and harmonies. Polkas, waltzes and marches also became popular. These instruments, sounds and rhythms are now used in much of what's referred to as Brazil's "traditional music."

## African

Africans brought to Brazil as slaves strove to keep their musical heritage alive while working in the sugarcane plantations. Much of their music and dance became absorbed into Brazilian folk dance and music in the form of rhythmic patterns and choreography. This is particularly true in Bahia where African rhythms are central to Bahia's music, and even today, much of Bahian music is about Africa, slavery and racism.

African influence can be seen in the use of drums, bells, rattles and bowed instruments with gourds which are often used to accompany African-based dances such as the samba and capoeira. Much of the music is used to accompany dances that are included in rituals.

## Brazilian Dances

**Samba** – Samba is the dance of Brazil and each region of Brazil has its own samba. The samba originally came from batuque, an African dance. Gradually it evolved into the Samba de Roda, which traveled south as slaves were traded from Bahia to the area of Rio de Janeiro.

Samba's music is played on African-derived instruments, but might also include brass instruments or guitars. As samba is such a large part of Brazilian life, there are many "samba schools," which are actually clubs that teach the folk art as it's been handed down from generation to generation. A "samba school" includes certain elements like a bateria (percussion group), dancers, singers, costume making, as well as a yearly theme and parade featuring baianas, elderly women in distinctive hoop skirt costumes.

**Maculelê** – This dramatic dance originated in the sugarcane fields of Bahia, both as part of a harvest celebration and as means of self-defense. Originally, dancers used sugarcane stalks and machetes, later these were replaced by long sticks.

**Capoeira** – This martial art form combines acrobatic and dance elements. Two people "play" capoeira by battling each other through a series of

kicks, flips, jumps, turns and sweeps while surrounded by a circle of spectators and musicians. Generally opponents don't actually follow their movements through to the point of physical contact but rather show their agility, strength, and skill through a variety of movements and responses to their opponent. The dance/sport is as much about cleverness as it is about physical ability.

Music is an essential element of capoeira, it sets the tempo and the style of the match. Made up of instruments and vocals, the music is performed in a call and response format with topics ranging from Brazilian history to famous capoeiristas (people who perform capoeira), to life and lost love.

Capoeira was developed in the 1500s by slaves from Western Africa. The capoeira kicks, cartwheels, and turns they practiced were a potentially lethal martial art they could use in self-defense for an eventual escape. However, as slaves were not permitted to train or to fight, the movements could also be transformed into a dance should the slaveholder approach. This way slaves could continue to secretly practice their martial art, transmit their culture and lift their spirits.

For centuries, capoeira has been practiced in Brazil as a feature of Carnaval. Capoeira today is so popular that it is second only to soccer as the Brazilians' favorite pastime.

## Brazil's Fast Facts

*Official Name:* Federal Republic of Brazil

*Capital:* Brasilia

*Population:* 183,888,841

*Official Language:* Portuguese

*Money:* Real  
(Pronounced he-OWL)

*Symbol:* R\$

*Area:* 3,286,470 square miles  
(slightly smaller than the continental US)

*Major Mountain Ranges:* Serra do Mar, Serra do Espinhaço

*Major Rivers:* Amazon, São Francisco, Paraná, Tocantins



# 3 About the Performance & Artists

Balé Folclórico da Bahia

## Guiding Questions:

- ♦ Name some of the dances you'll see performed at the SchoolTime performance.
- ♦ Where are Balé Folclórico da Bahia's founders from?



## The SchoolTime Performance: *Bahia of All Colors*

### Dança de Origem (Origin Dance)

Choreography: Augusto Omolú  
Music: Antônio Portella

Based on a legend depicting the creation of the Universe as interpreted by Candomblé, the African religion brought to Brazil by the slaves during the colonial period (16th and 17th centuries) and still practiced today in Bahia: "The Supreme God, Oxalá, with His sons, formed the Universe from a mixture of sacred powder and water".

### Puxada de Rede (Fishermen's Dance)

Choreography: Walson Botelho  
Music: Bahian Folklore

A popular demonstration, still seen on the beaches of Bahia, in which Iemanjá, the Goddess of the sea, is invoked by the fishermen and their wives who, through their dances and songs, ask for an abundant catch.

### Maculelê

Choreography: Walson Botelho  
Music: Bahian Folklore

A dramatic dance that originated in the sugar cane plantations of Bahia during the Brazil's colonial period, Maculelê was danced by slaves to celebrate a good harvest. Due to its potential for violence, this dance was also used as a means of defense by slaves against their owners.

### Samba De Roda

Choreography: Walson Botelho  
Staging: Walson Botelho and José Carlos Arandiba  
Music: Bahian Folklore

The most popular dance and rhythm in Bahia, the samba first appeared in Brazil as an entertainment practiced by the slaves during their leisure hours.



## Capoeira

Staging: Walson Botelho and José Carlos Arandiba  
Music: Bahian Folklore

A form of martial art that originated in Africa and, during the colonial period, was brought to Brazil by slaves from Angola.

## Afixirê

Choreography: Rosângela Silvestre  
Music: Antônio Portella and Jorge Paim

Meaning “Dance of Happiness” in Yorubá, language of West Africa. This dance is an homage to all African countries that influenced and formed the Brazilian culture. A festival of rhythms, sounds, colors and movements that show the sensuality and spirit of the Bahian people.

## Samba Reggae

Choreography: José Carlos Arandiba and the company  
Music: songs of Bahia’s carnival

The most recent form of the Bahian carnaval’s rhythm. Samba Reggae is a mixture of Afro-Bahian rhythms such as afoxé, ijexá, and samba duro with a Caribbean influence and the reggae.

## About Balé Folclórico da Bahia

The 32-member Balé Folclórico da Bahia is the only professional folk dance company in Brazil. It was formed in 1988 by Walson Botelho and Ninho Reis in the city of Salvador in the northern State of Bahia. Since its first performances the following year, the troupe has achieved considerable international success, in particular, at France’s Lyon Biennale de la Danse in 1994 and 1996, at Sydney Festival and Spoleto Festival USA in 1997 and 2000.

The company has toured throughout Brazil, and in 1990, 1993, 1996 and 2000 was named “the Best Dance Company in Brazil,” an award given by the Ministry of Culture. Since its 1992 European debut in Berlin, the company has returned to Germany, France, Portugal, Sweden, Finland, and Denmark. Their first North American tour in 1996 included New York, Boston, Washington DC, Berkeley, Miami, Los Angeles, Seattle, Toronto, Montreal and more, totalling over 80 cities from 1996 to 2004.





The current tour presents authentic folkloric dance and music based on three important influences on Brazilian people and culture: African, from the introduction of slavery in the late 16th century; Indígena, the Brazilian natives; and European, through the Portuguese colonization.

This marvelous company, with its dancers, musicians and singers, represents the culture, the traditions, the beliefs, the history, the colors, the music, and the movements of the people of Bahia.

**Walson Botelho**, General Director and co-founder of the company, is a choreographer and former performer. He graduated from the Federal University of Bahia with a degree in Cultural Anthropology. He has worked as Dance Director at Cultural Foundation in Bahia, as Production Director for the Balé Teatro Castro Alves, in Salvador, and as assistant director, dancer, singer and musician with the company Viva Bahia. In addition to Balé Folclórico da Bahia, he works as Artistic Director for the two most famous Bahian popstars: Carlinhos Brown and Daniela Mercury.

**José Carlos Arandiba**, Artistic Director, has worked with the company since 1992. A former solo performer with the Contemporary Dance Group at the Federal University of Bahia, he is an internationally-recognized teacher and director whose work has been featured on television programs in France, Germany and Holland. He has also choreographed for several European-based companies.





# 4

## About the Art Form

### Brazilian Dance & Music

#### Guiding Questions:

- ♦ Which cultures influenced Brazilian music and dance?
- ♦ How did capoeira evolve?
- ♦ Name some of the instruments in a bateria.



### Origins of Brazilian Dance & Music

Music and dance are key elements of Brazilian culture as exhibited at Carnavál, Brazil's annual version of Mardi Gras, and other special holidays. The music and dance of Brazil is as diverse and varied as its inhabitants. As colonists, slaves and immigrants came to Brazil, they brought with them their rhythms, sounds, instruments and movements.

#### Indigenous

Not a lot is known about the music and dance of the indigenous peoples of Brazil but more has been learned in recent years. What is known is that dance in these communities was and is primarily improvised (made up on the spot) and their music has long been influenced

by the surroundings. The people use a variety of instruments including rattles, drums, whistles, flutes and horns to reflect the sounds heard in the deep forests and other natural places of Brazil.

#### Portuguese

When the Portuguese arrived in Brazil they brought many European instruments, including the flute, clarinet, guitar, violin, accordion, cello, tambourine, piano and four-stringed guitar (that later became the Hawaiian ukulele.) They also brought vocal music such as ballads, romantic songs, church music, children's songs, lullabies in addition to European scores and harmonies. Polkas, waltzes and marches also proved popular. These instruments, sounds and rhythms are now used in much of what's referred to as Brazil's "traditional music."



Samba dancer

## African

Africans who were brought to Brazil as slaves strove to keep their musical heritage alive while working in the plantations. Their music and dance became absorbed into Brazilian folk dance and music in the form of rhythmic patterns and choreography. This is particularly true in Bahia, where African rhythms are central. Even today, much of Bahia's music is about Africa, slavery and racism.

African influence can be heard in the use of drums, bells, rattles and bowed instruments with gourds that are often used to accompany dances such as the samba and capoeira. This music is used to accompany African-based dances that are included in rituals.



Maculelê dancers

## Brazilian Dances

**Samba** – Samba is the dance of Brazil and each region of Brazil has its own samba. The samba originally came from batuque, an African group dance. Gradually it evolved into the Samba de Roda, which traveled south as slaves were traded from Bahia to the area of Rio de Janeiro. In Rio, the Samba de Roda acquired its own flavor by incorporating the cultural influences of that area.

Samba music is played on African-derived instruments, and also includes brass instruments or guitars. Because samba is such a large part of Brazilian life, there are many "samba schools" or escolas. These schools are actually more like clubs that teach informally, as samba is more of a folk art handed down from generation to generation.

These components are necessary in an escola: a bateria (percussion group), dancers, singers, and costume making. The escolas work with a yearly theme, or enredo, and parade that features baianas, elderly women in distinctive hoop skirt costumes. People from each region strongly identify themselves with their escola – it is part of who they are.

**Maculelê** – This dramatic and violent dance originated in the sugarcane fields of Bahia, both as part of a harvest celebration and as a means of self-defense used by slaves against their owners. Originally, dancers used machetes, later these were replaced by long sticks.



Performing capoeira



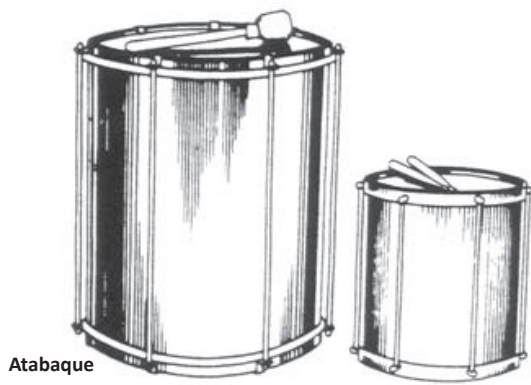
**Capoeira** – This martial art form combines acrobatic and dance elements that are categorized as attack or avoidance movements. Two people “play” capoeira by battling each other through a series of kicks, flips, jumps, turns and sweeps while surrounded by a circle of spectators and musicians. The opponents do not generally follow movements through to the point of physical contact but rather exhibit their agility, strength, and dexterity through movements and responses to their opponent. The dance/sport is as much about cleverness as it is about physical ability.

Music is an essential element of capoeira, setting the tempo and style of the match. Dance movements are delivered gracefully in time with the music. Comprised of instruments and vocals, the music is performed in a call and response format with topics ranging from Brazilian history to famous capoeiristas (people who perform capoeira), to life and lost love.

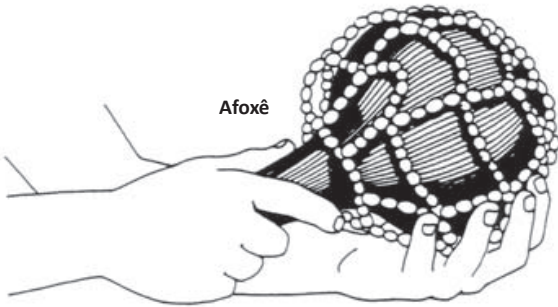
Capoeira was developed in the 1500s by slaves from Western Africa. The capoeira kicks, cartwheels, and turns they practiced were a potentially lethal martial art they could use in self-defense and for an eventual escape. However, as slaves were not permitted to train or to fight, the movements could also be transformed into a dance should the slaveholder approach. This way slaves could continue to secretly practice their martial art, transmit their culture and lift their spirits.

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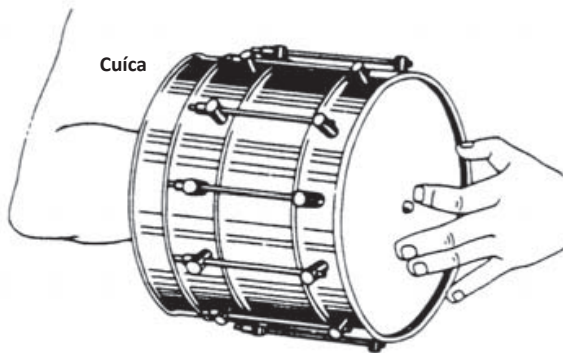




Atabaque



Afoxê



Cuíca



Tamborim

## Musical Instruments

The **Bateria** is the traditional form of accompaniment for Samba. It consists of these percussion instruments:

**Atabaque** drums are the traditional drums used in ceremonies in the Afro-Brazilian religion known as Candomblé, and are also used in samba de roda, capoeira, and maculelê. The drums are similar to conga drums and played with hands or sticks.

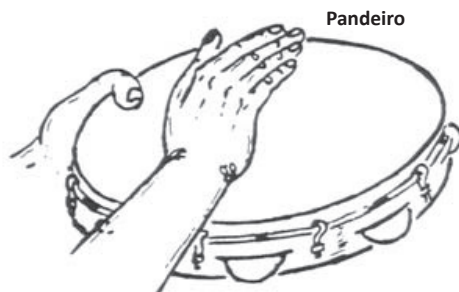
The **Afoxê**, also called the Xequerê, is played by moving the beads around the outside of a hollow gourd. The resulting rhythmic sound is a common accompaniment to Bahian music.

The **Cuíca** is a drum played by means of friction. One hand rubs a piece of cloth along a reed affixed to the inside of the drumskin.

The **Tamborim** is Brazil's handheld drum. It is not like the American Tambourine, because it does not have metal bells on the side to jangle. Instead, it is played with a stick or switch.

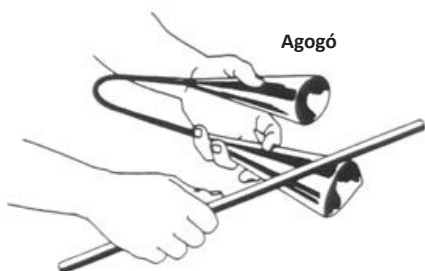


LEFT TO RIGHT: Members of the female group Didá parading with surdos. Large group of men playing the high-pitched drums repiniques.



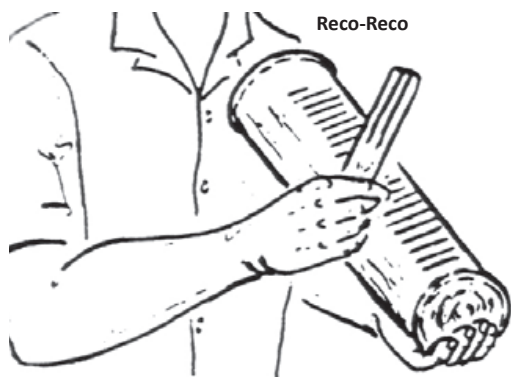
**Surdo** drums are big bass drums that provide the powerful rhythms in the drum ensembles or blocos that parade in Bahia during Carnavál in a style called samba reggae.

The **Pandeiro** is most like the tambourine and is shaken or hit with the palm to elicit sound.



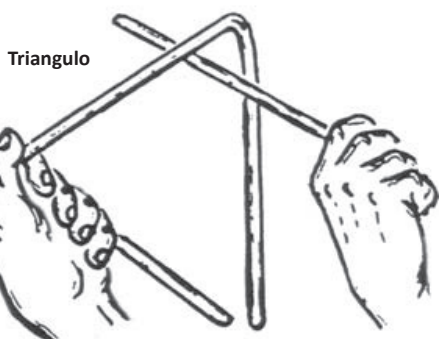
The **Agogó** is a double cowbell of African descent played by hitting it with a stick. Agogó bells are also used in Candomble, capoeira, and maculelê, and are played in some parade groups in Bahia.

The **Reco-Reco** is played by scraping a stick across a ribbed wooden surface.



The **Triangulo** (triangle) is a steel triangle open at one corner and struck with a steel rod.

**Repiniques** are high-pitched drums played in samba reggae groups in Bahia. Repiniques are used to make calls to lead the whole group, or to play a steady rhythm. Repiniques are usually played with two long sticks in samba reggae groups.



LEFT TO RIGHT: Olodum, a famous samba reggae group playing surdos, repiniques, and a conical-shaped drum called a timbal. Members of the famous group Filhos de Gandhi playing agogo bells.



# 5

## About the People, Religion and Celebrations of Brazil

### Guiding Questions:

- ♦ How did Brazil's diverse population and culture develop?
- ♦ What might you see at Carnaval?
- ♦ Describe some important celebrations in Bahia, Brazil.



### People of Brazil

Brazil boasts a diverse population of indigenous peoples, Portuguese, Afro-Brazilians, and European and Asian immigrants. The cultures and heritages of these different groups characterize the spirit and liveliness of Brazil today. Despite their differences, these groups come together for a variety of holidays and other celebrations on which true Brazilian culture is best witnessed.

#### The Indigenous Peoples

Prior to the arrival of Portuguese and other European explorers, Brazil was home to somewhere between 2.5 to 5 million people, representing a wide range of cultures and languages. Sadly these populations experienced dramatic decline after the arrival of the Portuguese due to displacement, war and disease. By 1950, only about 120,000 indigenous people remained. Recent years have seen a reversal of this trend and population numbers are now on the rise with a current estimate of 200 indigenous societies now thriving in Brazil. There are relatively large groups including the Tikuna, Guarani, Kaingang and Yanomami, each

with anywhere from 10,000-30,000 people. Smaller groups include the Ava-Canoeiros, with a tiny population of just 14 people. Like the Africans brought to Brazil in the days of colonization, many indigenous people were forced to work in plantations and mines. They also guided many of the colonists into the interior parts of Brazil. These natives did not easily adjust to slavery – they were nomadic people with their own faith and way of life. Today the indigenous populations have a tremendous impact on Brazilian culture and often come together with Afro-Brazilians and other Brazilians for celebrations.

#### The Portuguese

In 1500, Portuguese explorer, Pedro Alvares Cabral and his fleet of 13 ships and 1,200 crewmen, set sail from Lisbon in hopes of arriving in India. Instead, they landed on the coast of Brazil, and found a pleasing climate conducive to a Portuguese lifestyle. Upon returning to Portugal, Cabral informed King João III of his discovery, and in 1521 the king sent the first colonists to Brazil. Colonists included sailors, nobles, affluent and provincial people as well as those who had violated the law in Portugal.





## The Afro-Brazilians

Portuguese colonists soon discovered the land and climate were ideal for growing sugar cane. In the following years, millions of Africans were brought to Brazil as slaves and forced to work in plantations. The enslaved people came mainly from the present-day African countries of Nigeria, Benin, Angola, Congo and Mozambique. Today, Brazil has the largest African-descended population outside of Africa and African culture and heritage has influenced almost every aspect of Brazilian life – from cuisine, to music, to dance, to art. This is most prominent in Bahia, a region in northeast Brazil where some traditions are so deeply rooted that even though they are no longer found in Africa, they are still practiced in Bahia.



## The European and Asian Immigrants

In the 1820s and 1830s, 7,000 Germans settled in the South of Brazil. They were followed in the 1890s by emigrants from Switzerland, Italy, the Middle East, Japan and several other countries. The new populations have added diversity to Brazilian culture, language and heritage.

## Religion

The Africans who were brought across the Atlantic as slaves carried with them dance, music, and art traditions which were closely connected to their religious beliefs. In Brazil, African religious rituals took on many forms, but Candomblé is the most widely recognized and practiced. An estimated two million Brazilians from various social classes declared Candomblé as their religion.

### Candomblé Belief & Practice

A number of gods or spirits derived from African deities are worshipped in Candomblé; these gods are referred to orisha, or in Portuguese, orixás. It is believed that all of these spirits were created from one supreme god, the Olòrún (also known as Oludumaré) of Yoruba . Each deity is said to have a unique personality, skills and ritual preferences and each is connected to specific natural phenomena. Every person is chosen at birth by one or more “patron” spirits which are identified by a priest. These orixás serve as a sort of liaison between Olòrún and humankind.



The name Candomblé translates to “dance in honor of the gods” and dance is central to the religion – it is the celebration of the life force, and the primary way to communicate with the orixás. In Candomblé, orixás are called into the community through specific rhythms and chants and their spirits enter into the bodies of the spiritual leaders/dancers (all women), who pass into a trance-like state. The dancer who receives the spirit is supposed to allow the spirit of the orixá to move through her and become clearly visible in her being. During a woman’s “possession” the other dancers support her. Men are thought to have “hot blood” and neither the patience nor the ability to control their passions in order to successfully incarnate the spirits. As a result, it is the elder women who direct Candomblé and are in charge of the spiritual needs of the community.

## Candomblé & Catholicism

During the time of slavery, Candomblé was banned because slave owners feared its power to unite slaves. Catholic priests worked hard to eliminate Candomblé, relating it with devil worship. To keep their religion alive, the slaves integrated aspects of it with Catholicism. The African god, Olòrún, became associated with the Christian concept of “God” and their orixás were associated with Catholic holy figures. For example, Oxalá, the male god of procreation, became Jesus and Iemanjá, the goddess of procreation and family, became “Our Lady of Conception” (the Virgin Mary).

## Candomblé Deities & Personalities



### ***Iemanjá* (yeh-mahn-DJAH):**

Mother of all the orixás and deity of the rivers that lead out to the sea and ocean. It is believed that people guided by this deity are strong-willed, protective and loyal. They care about hierarchy and social status and can be judgmental and materialistic. They believe that all suffering beings brings just rewards and in a one-and-only true love.



### ***Oxalá* (oh-shah-LAH):**

Father of all the orixás and deity of creation. Those guided by this deity are said to be intellectual, curious, tight-fisted, stubborn, observant and cautious. They are passionate about the arts, new ideas, new concepts, and can take multiple paths to reach one single goal.



### ***Oxossi* (o-shó-si):**

King of Candomblé and deity of the forest and the hunt, people guided by this deity have a natural curiosity and always know something others do not. They love to watch and analyze behaviors of others and often spend too much time on what they find. They care for others, master many skills and are great explorers.



### ***Xangô* (shah-Gott):**

King of all the orixás and deity of fire and thunder. Those guided by this deity love to live life to its fullest, are exuberant, boastful, self-important, and very well organized. They inspire people to believe in them and can often build colorful worlds.



### ***Oxum* (oh-SHOOM):**

Queen of all the orixás and deity of love. People guided by this deity are characterized as being regal, coy, impeccable, vain and materialistic. They cannot see much beyond themselves but if you treat them well, they will put you at the center of their universe. They help other people in matters of the heart as well as providing help for all of their children.



## Brazilian Celebration: Carnaval

Many countries with large Catholic populations have festivals during the Easter season. In Brazil, the entire country halts business to celebrate. Like Mardi Gras in New Orleans, the four-day celebration marks the beginning of Lent, the Catholic period of abstinence leading up to Easter Sunday. The festivities have roots in ancient Greek and Roman celebrations that were assimilated into Christian tradition. Characteristics of these festivities are retained in the use of masks and the view that these occasions allow people to let loose and release pent-up energy and emotion. Carnaval is a time of camaraderie and freedom and a week without work when most Brazilians party day and night.

### Origins of Carnaval

Carnaval arrived in Brazil in the form of the chaotic Portuguese entrudo, in which celebrants threw mud, dirty water, and flour balls at one another in the streets, often triggering violent riots. By the mid-1800s, this practice was replaced with masquerade balls for the upper classes where waltzes and polkas were the music of choice. This evolved to include more music, parades, and floats. Poor people, unable to afford tickets to the masked balls and bored with the orderly parades, formed cordões; male-only groups that celebrated vigorously in the streets and paraded to African-based rhythms. The tamer ranchos, groups that included women, joined in and were responsible for introducing themes and stories to the parades.

### Elements of Carnaval

Today's Carnaval includes many Bandas (bands comprised of drums and a brass section), which pass through the streets playing marchas (a happy, festive musical style with lots of horns, drum rolls, and simple, humorous lyrics.) Carnaval also includes blocos de empolgação, great masses of people dancing energetically and wearing identical costumes as they parade together in one solid block.

The escolas de samba comprise the biggest part of Carnaval. Competing escolas – with thousands of participants in each “school” – are judged on music, costumes and a chosen theme. Themes often include historical events or figures, legends or stories. Costumes must reflect the themes’ historical time and place, the samba song must recount it and the huge floats must detail the theme in depth.

The parade begins with the singing of the samba without musical accompaniment, followed by the entrance of the bateria – hundreds of percussionists who join in the samba. Next come the waves of performers from the escolas. One large escola parade may cost more than a million dollars and may include thousands of people from all different racial, ethnic and socioeconomic backgrounds.



*Samba is the rhythm of Carnaval. it takes several forms, from the lively sambo de enredo to the slower samba cancao (literally “song samba”) in which a lead singer is backed simply by guitar and percussion.*

## Important Bahian Celebrations

### Celebration of Iemanjá, the Goddess of the Sea

In Salvador, the capital of the Brazilian state of Bahia, Candomblé followers celebrate the goddess Iemanjá on the same day consecrated by the Catholic Church to Our Lady of Seafaring (Nossa Senhora dos Navegantes). Every February 2nd, thousands of people line up at dawn to leave their offerings at her shrine in Rio Vermelho.

Gifts for Iemanjá include flowers, perfume, jewelry, combs, lipsticks and mirrors. These are gathered in large baskets and taken out to the sea by local fishermen or tossed directly into the water. This is done to appease the goddess and curry favor for the year to come, as well as to thank her for past favors. It is a joyful event and afterwards a massive street party ensues.



### Festa do Bonfim (Feast of Bonfim)

One of the most important religious ceremonies in Salvador, Bahia takes place on the third Thursday of January, when hundreds of women in traditional Bahian dress form a procession and carry perfumed water to wash the church steps while dancing and singing chants in Yoruba (an African language). The washing ritual is called the Lavagem do Bonfim (Washing of Bonfim). It attracts a multitude of believers as well as tourists.

This celebration lasts ten days and ends with an enormous mass in the Bonfim Church. Worshippers come from far away to honor vows taken with Our Lord of Bonfim. The feast includes traditional food, folk dances and concerts by local musical groups.

Even though the feast is Catholic in its origins, it reveals a lot about the blending of Catholicism and African religions in Bahia. In the Candomblé religion, Our Lord of Bonfim is associated with the Candomblé orixá, Oxalá. Indeed, people dress in white during the feast to honour Oxalá.



# 6 About Brazil

## Guiding Questions:

- ♦ What are some of Brazil's natural and geographic features?
- ♦ How has African culture played a role in Bahia?



Brazil is the fifth largest country in the world with a land mass as big as the continental United States and a population of around 190 million people. It occupies over half the South American continent and shares borders with every nation on

that continent except Chile and Ecuador. Unlike its Spanish-speaking neighbors, Brazil's official language is Portuguese, which is spoken in a slightly different dialect than in Portugal and incorporates some words from Brazil's indigenous populations.

## Landscape & Climate

Brazil is typically divided into five regions: Norte (North), Nordeste (Northeast), Centro-Oeste (Central-West), Sudeste (Southeast), and Sul (South).

The country's landscape varies from the Amazon basin to the Brazilian Highlands. The basin is more than 60% of the land and some parts receive over 80 inches of rain per year. It is home to a rapidly depleting rain forest, losing about 52,000 square miles annually. The Brazilian Highlands are generally less than 4000 feet above sea level, with the highest point –Pico de Neblina –rising to 9888 feet. Southeastern Brazil is mainly comprised of extensive uplands that drop off quickly at the coast. Brazil's climate runs from equatorial/tropical in the north to temperate in the south.

Brazil features the world's largest rainforest, majestic waterfalls and beautiful white sand beaches. Some natural highlights include:

### Iguacu Falls

The Rio Iguacu waterfalls are over two miles wide and 262 feet high at their largest point. The falls begin in the coastal mountains then snake west, making a final sweep around the jungle, opening into falls at the Brazil-Argentina-Paraguay border.

### The Amazon

Brazil is called the “Lung of the World” because it contains the world's largest rainforest in its Amazon area. This gigantic system of rivers and rainforest covers nearly half of Brazil and extends into neighboring countries. It's estimated there are nearly 15,000 species of Amazon creatures including jaguars, tapirs, spider monkeys, sloths, armadillos, alligators and more. There are also 1,800 types of butterflies and more than 200 kinds of mosquitoes.

### The Pantanal

A wetland area, located in the far west of Brazil, the Pantanal has few towns and people and is only accessible by airplane. It is a sanctuary for river otters, anacondas, iguanas, cougars, jaguars, crocodiles, and many types of birds. The name “Pantanal” comes from the Portuguese word pântano, meaning wetland, swamp or marsh.





## About Bahia

Bahia (pronounced bah-EE-ah) is a state in the northeast of Brazil, running north of Rio de Janeiro around the bulge of the Amazon River. The state is rich in cocoa, sugar, tobacco and coffee and is known for having the best citrus fruits in the world. The state was one of the first major centers of colonial Brazil. Much of what is considered characteristically Brazilian in music, folklore, cuisine and cultural traditions, originated in this area.

### Salvador, Bahia's Capital City

Salvador, Balé Folclórico's home, was the original capital of Brazil, a status it held from 1549 to 1763. Salvador is now the fourth largest city in Brazil with over two million residents, most of whom are descendants of slaves brought by the Portuguese from Africa. There is an unrivalled collection of colonial architecture, a labyrinth of hills and narrow streets, and some of the world's most beautiful beaches. Until the 19th century, Salvador boomed as a port city with a lucrative local sugar-cane industry supported by a large slave population, and as an international trade broker with easy access to nearby gold and diamonds. Salvador was also the head of the Catholic religion in the Portuguese "New World." With 365 churches (one for each day of the year), it became known as the city of churches.

### Salvador's African Influence

More than anywhere else in Brazil, African influence is readily visible in Salvador, from the spicy dishes still called by their African names (caruru, vatapa, acaraje), to the many schools teaching the African-based martial art form, capoeira, to the Candomblé ceremonies and celebrations. Bahian dress owes much to African influences: silver ornaments, long, billowing skirts, and blouses with flowing ruffles. Today, Salvador is considered a renowned center of Afro-American culture and spirituality.



# 7 Learning Activities

## Visual Art (Grades K-12)

### *Making a Iemanjá headdress*

#### **Materials needed:**

Blue, silver or white card stock or cardboard paper  
Assorted beads in blue, white or silver  
Imitation pearls, Sequins, Small shells  
Elastic strips, Glue (preferably quick drying), and Scissors

#### **Optional items:**

Glitter or glitter glue / pens in blue, silver & white  
Craft paper, shiny paper or fabric in light blue, white or silver  
Star shapes  
Crown template: <http://www.cheekymagpie.com/wp-content/uploads/2009/10/crown-print.gif>

#### **Directions:**

- Cut the card stock or cardboard into headdress shapes (older students may cut these out themselves.)
- Review with students information about the goddess Iemanjá (page 14), who is celebrated every February 2 in Bahia (see Important Bahian Celebrations on page 16).
- Invite students to pick out materials to glue on their headdresses. Encourage them to be creative, keeping the qualities of Iemanjá in mind.
- As the headdresses are drying, have students take a “museum walk” around to view all of them.
- After the headdresses have dried, invite students to wear them and have a parade. (They might imagine they are taking gifts to the sea for Iemanjá, and asking her to grant their wishes.)
- Reflect with students on what it was like to make their headdresses and view everyone else’s pieces. How did they capture aspects of Iemanjá in their headdresses?

## Dance / Language Arts (Grades 2-12)

### *Symbolic Movement*

- Review with your students information about Candomblé and its orixás (page 14)
- Ask students to imagine that they are embodying the spirit of a Candomblé-like spirit. They could take on the characteristics of a natural element (earth, wind, fire, water), an aspect of human experience (love, fear, joy, grief), or an important human activity (farming, hunting, leisure, warfare.)
- Have them write a descriptive phrase or sentence about the personality of the “spirit” they have chosen -- how it looks, moves and acts. (Water rushes, trickles, drips, surges, etc.)
- Put on some evocative music and suggest that the students move as the physical incarnation of their spirit. When the exercise is complete, have volunteers, together or separately, show the class how they moved.
- Reflect with students on what it was like to try to move like their Candomblé spirit.



## Dance / Language Arts (Grades 2-12)

### Creating a Movement Phrase

- Review with your students information on Carnaval (page 15)
- Brainstorm a list of adjectives for Carnaval (eg. joyful, colorful, energetic, etc.)
- With the students in a circle, ask for a volunteer to create a motion which demonstrates one of the adjectives.
- After the motion is completed, ask everyone to copy the movement as closely as possible.
- Other volunteers in turn name an adjective and then create a movement, after which the group repeats the motion.
- After five people have had turns, ask the group to begin with the first motion and repeat all five consecutively.
- Then, view these motions as a movement phrase, and make adjustments to have the motions flow together more smoothly.
- If interest remains high, add to your dance with more motions or repeat this movement phrase with new pathways, transitions, speeds or levels.
- Reflect with students on creating a dance inspired by Carnaval. You might ask them:
  - How did you use your entire body to express an adjective?*
  - Was it difficult to use your body rather than just your facial expressions?*
  - Did you feel like you had more or fewer options for how to express the idea?*

## Dance (Grades 2-12)

### Creating Dances

In all of these activities, students can discover new ways to move. To cap off their learning, engage them in the following exercise.

- Play a short piece of music with a clearly defined rhythm – preferably something Brazilian (see the Resource section on page 27 for Discography list)
- Divide students into groups of 2-5 and instruct them to choose one of the Candomblé “spirits” to embody together.
- They can create a new dance together, based upon their collective ideas of how to express and symbolize their chosen deity, or they can select moves from past activities that go with the music and then link them together in movement phrases.
- Encourage them to think about ways to perform their movement phrases, using different levels (high, low), time (slow, fast), and pathways (straight, curved, smooth, choppy.)
- Also ask them to think of the size of their movements – some movements may appear very large and some may be very small.
- Have students share their dances with each other.
- Reflect with students afterwards. You might ask after each group performs:
  - Can you guess which spirit (element, experience, or activity) the performers manifested through their dance?*
  - What did the audience see in the dance?*

## Additional Resources

### Balé Folclórico da Bahia

<http://www.balefolcloricodabahia.com.br/>

### Video Clips of Balé Folclórico da Bahia

<http://www.balefolcloricodabahia.com.br/eng/guestbook.html>

<http://www.youtube.com/watch?v=ZvALpVBuVM>

### Books

- Fausto, Boris. A Concise History of Brazil. Translated by Arthur Brakel. Cambridge, MA: Cambridge University Press, 1999.
- Fontes, Justine and Ron Fontes. Brazil: A to Z. Danbury, CT: Children's Press, 2004.
- Fryer, Peter. Rhythms of Resistance: The African Musical Heritage of Brazil. Wesleyan University Press, 2000.
- Schwarz, Roberto. Miseducation: Essays on Brazilian Culture. NY: Verso, 1992.

### DVDs

"Beats of the Heart, The Spirit of Samba: Black Music of Brazil" (1982)

"Brazil: Rio De Janeiro" (1994)

"Families of Brazil" (1999)

"Globe Trekker: Destination Brazil" (2002)

### Music

Various Artists. "Axé Music: O Som da Bahia." Polygram.

Various Artists. "Acoustic Brazil." Putumayo.

Various Artists. "Samba Bossa Nova." Putumayo.

Various Artists. "Capoeira: Rites and Invocations." Buda Musique

### Children's Books:

Dancing Turtle: A Folktale from Brazil by Pleasant DeSpain

Victoria Goes to Brazil by Maria de Fatima Campos

The Great Kapok Tree: A Tale of the Amazon Rain Forest by Lynne Cherry

## Local Venues featuring Brazilian Music, Dance and Culture

### ABADA Capoeira

3221 22nd St. @ Mission, San Francisco, CA 94110

(415)284-6196

### Capoeira Mandinga

4137 Piedmont Avenue, Oakland, CA 94611

(510) 655-8207

### Dance Mission Theatre

3316 24th St., San Francisco, CA 94110

(415)826-4441

<http://www.dancemission.com>

### La Pena Cultural Center

3105 Shattuck Avenue, Berkeley, CA 94705

(510) 849-2568

[lapena.org](http://lapena.org)

# 8

## Glossary

**baianas** – a group of elderly women within a samba school who traditionally wear distinctive hoop skirt costumes

**bateria** – a form of Brazilian musical group, usually the percussion band of a samba school

**call & response** – a style of singing in which the melody sung by one singer is responded to or echoed by others

**Candomblé** – a religion based on the worship of African (Yoruba) deities, practiced in Brazil, especially in the state of Bahia. The deities, called orixás, have distinct personalities and are associated with occupations, colors, days of the week, and natural phenomena. Rituals include animal sacrifice, spirit offerings, and dances.

**Carnaval** – an annual festival in Brazil held forty days before Easter and celebrated with parades, costumes, music and dancing.

**capoeira** – a dance form incorporating martial arts elements, originating among African slaves in Brazil

**Catholic** (or Roman Catholic) – Christian church of which the pope, or the bishop of Rome, is the supreme head.

**choreographer** – person who designs or plans the movements of a dance

**colonize** – when a group of people leave their native country to form in a new land a settlement closely connected with, the parent nation.

**director** – a person who supervises the creative aspects of a performance or production

**enredo** – the theme, story or sequence of events behind a Carnaval parade in Brazil

**folklore** – traditional customs, tales, dances, or art forms preserved among a people

**improvise** – to perform (a poem, play, piece of music, etc.), composing as one goes along

**indigenous** – originating in and characteristic of a particular region or country; native

**maculelê** – an Afro-Brazilian dance and martial art in which a number of people gather in a circle and rhythmically strike sticks together to accompany singing.

**martial art** – any of several fighting styles which contain methods of training for combat; often practised as a sport, e.g. boxing, karate, judo, wrestling, etc.

**nomadic** – moving from place to place with no fixed home

**orisha / orixá** – gods or spirits of traditional Yoruba religion and its South American and Caribbean offshoots such as Candomblé and Santería

**percussion** – the family of instruments in which sound arises from the striking of materials with sticks, hammers, or the hands

**polka** – a lively couple dance from Bohemia (in Europe), with music in duple meter.

**reggae** – a form of pop music that originated in Jamaica, combining elements of calypso and rhythm and blues with a strongly accentuated offbeat

**rhythm** – the patterns of time and beats in music.

**ritual** – a collection of religious or other rites, regularly performed in a set manner.

**samba** – a lively Brazilian dance of African origin with a syncopated rhythm

**tempo** – the speed at which a piece or passage of music is meant to be played

**waltz** – a ballroom dance in triple time in which couples spin around as they progress round the room



# 9

# California State Standards

## Music Grades K-12

### 1.0 ARTISTIC PERCEPTION

#### Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

### 2.0 CREATIVE EXPRESSION

#### Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

#### Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

#### Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

#### Diversity of Music

3.2 Identify different or similar uses of musical element in music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

### 4.0 AESTHETIC VALUING

#### Responding to, Analyzing and Making Judgments about Works of Music

Students critically assess and derive meaning from works of music and the performance of music, the elements of music, and original works according to the elements of music.

## Dance Grades K-12

### 1.0 ARTISTIC PERCEPTION

#### Processing, analyzing, and responding to sensory information through the language and skills unique to dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

### 2.0 CREATIVE EXPRESSION

#### Creating, performing and participating in dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

#### Understanding the historical contributions and cultural dimensions of dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

### 4.0 AESTHETIC VALUING

#### Responding to, analyzing, and making judgments about works of dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

### 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

#### Connecting and applying what is learned in dance to learning in other art forms and subject areas and to careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.



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The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.



This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson, Nicole Anthony, Jorge Alabê, Conceição Damasceno and Deborah Cogan.

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