

ANIMA

The Music of Brazil

Anima is a group of six Brazilians whose music brings together two continents and two ages. Mixing sweet and haunting melodies from the ancient castles of Europe with spirited drumbeats and dance rhythms from today's Brazilian countryside, Anima's music is at once gentle and powerful, old and new.



Cue
sheet
FOR STUDENTS

Welcome to Cuesheet, a performance guide published by the Education Department of the John F. Kennedy Center for the Performing Arts, Washington, DC. This Cuesheet is designed to help you prepare for the performance of Anima.



This symbol marks items you may want to talk about with other students, friends, or family.

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JOHN F. KENNEDY CENTER
FOR THE PERFORMING ARTS

The Kennedy Center

From the Old World to

traditional—music learned by ear, passed from an older generation of parents and grandparents to a newer generation of young people

melody—a tune you can sing or hum

improvise—to make up music while you are playing it

composition—a piece of music

The musicians in Anima originally created the group to play Early Music—music composed in Europe between 1000 and 1750. Early Music was first brought from the Old World of Europe to the New World of the Americas more than four hundred years ago.

Anima performs Early Music in a way that makes the old songs new. First, the musicians blend into the old pieces **traditional** rhythms, **melodies**, and instruments from their homeland of Brazil. Second, they **improvise** as they play, adding fresh melodies and rhythms to the original **compositions**.

Arranging Old Music Together

Many Early Music groups perform songs exactly as they appear on printed pages (called musical **scores**), where the part each instrument plays is clearly written out. Anima is very different.

When it learns an unfamiliar piece, the members of the group decide together how the music should be performed. One of them might suggest that a particular instrument should play the melody, while another might propose adding a certain drum rhythm. This is known as

arrange—to prepare a musical composition to be played by a particular group of instruments in a certain style

arranging the music. Anima arranges music like good friends would cook a meal together—smelling, tasting, talking,

laughing, debating, and finally serving up the feast.

Improvising and Oral Traditions

Before Johannes Gutenberg invented the printing press in 1445, most people communicated by speaking rather than writing. Many people didn't even know how to read and write. Older generations taught beliefs and ways of doing things—their traditions—to younger generations orally, through speech and songs. In oral communication, the words are almost



the New

Movement of settlers from Portugal to Brazil

always improvised. A storyteller, for example, never tells a story in exactly the same way twice. Anima makes much of its music in the same way: It improvises each time it plays for a different audience.

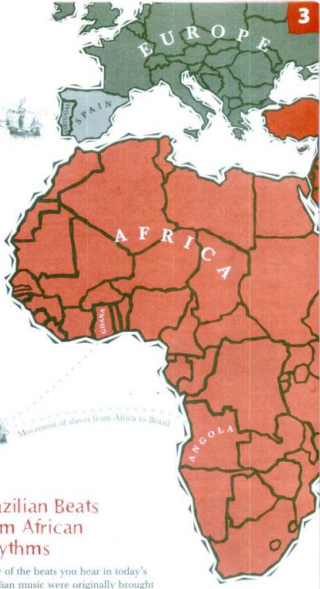


Thinking about Tradition

Celebrating Thanksgiving is an American tradition passed down from adults to children, from one generation to the next. Certain things about the way people celebrate the holiday may change with each generation. Describe in words or pictures how your own family celebrates Thanksgiving, how your great grandparents celebrated it, and how the pilgrims celebrated. What things have stayed the same? What things have changed?

How did European music get to Brazil?

Christopher Columbus discovered the New World in 1492. In the following years, many ships from Portugal and Spain set sail for the unexplored continent in search of spices, silk, and other riches. In 1500, Portuguese (PORCH-you-gee-zee) explorers arrived in Brazil. Sixty years later, settlers established Brazil's first sugar cane plantation, and by 1600 Brazil was one of the world's largest sugar producers. Many Portuguese moved there to live and work, bringing their European music with them.



Movement of slaves from Africa to Brazil

Brazilian Beats from African Rhythms

Many of the beats you hear in today's Brazilian music were originally brought to Brazil by African slaves. In the 1550s, Portuguese settlers began shipping slaves to Brazil from ports in Angola and Ghana to work on the sugar plantations. These slaves brought their traditional music with them, and over time it became a part of the Brazilian sound.

Fiddles, Drums, and Flutes

folk musician—a musician without formal training who plays traditional music by ear

Finding a Fiddle

Soon after Anima was formed, José Gramani (who died in 1998), the violinist in the group, began searching the Brazilian countryside for fiddles handmade by folk musicians. When he found one he liked, he would play it in Anima's concerts of early European music. While travelling through rural areas, Gramani would often hear folk musicians performing Brazilian folksongs on the fiddles they had built. As he listened to more and more of this music of his

hometown, he began to compose songs for Anima that drew upon Brazilian folk music traditions.

The Beat Goes On

Drawings of European musical groups from 1000 years ago show people playing drums.

Music historians think that when Islamic conquerors invaded Spain and Portugal from North Africa before 1000 AD, they brought with them drums from their native lands. Anima's percussionist, Dalga Larrondo, uses instruments from North Africa, as well as the Middle East and Brazil, to add rhythms to Anima's sound.

Islam—a religion founded in Arabia in 632 AD

Is a Fiddle a Violin?

A violin is sometimes called a fiddle, especially when played in folk music. However, the fiddles that Luiz Fiaminghi plays in Anima are quite different than violins. Luiz's fiddles have a body made from one block of hollowed-out wood, with a neck attached by two nails. The body of a violin, in contrast, is made from many different pieces of wood glued together, which gives it a brighter sound than the more mellow-toned fiddle. Also, while violinists hold their instruments under their chins, Luiz holds his fiddle against his chest so that

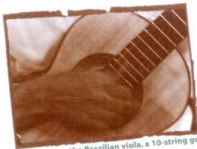
he can more easily perform the lively rhythms needed for dance music.



Luiz plays the Brazilian fiddle.



Dalga plays percussion instruments such as this birimbao [BEER-imb-ow].



Paulo strums the Brazilian viola, a 10-string guitar.



Valeria plays the recorder.

Flutes from the Rainforest

Valeria Bittar plays the recorder, an eight-holed European flute commonly heard in European Early Music. But she also plays kulutas (koo-LOO-tahs), the flutes of several tribes from the **Amazonian** rainforest. The people of these tribes believe that these flutes, made from bamboo and beeswax, have special powers. When people are sick, for example, the tribe's medicine man will play the kuluta to cure them.

Amazon—the longest river in the world, located in South America

Paulo Freire plays the Brazilian viola, a 10-string guitar. This instrument is found all over Brazil, especially in the north-east where musicians sing long dramatic songs while playing along on the viola.

Anima's Largest Instrument

Patricia Gatti, the keyboardist in Anima, plays a large, long instrument called the harpsichord. This instrument was popular in Europe before the piano was invented.



Patricia's instrument is the harpsichord.

An Unusual Viola

For people who listen to European music, a viola (vee-O-luh) is a four-stringed instrument that looks like a large violin. In Brazilian music, the viola is something completely different.



Listening for Timbre

Timbre (TAM ber) is a French word that means tone-color. It's what makes one instrument sound different from another. A flute has a different sound than a fiddle because it has a different timbre.

To prepare to hear the timbres in Anima's music, listen to several of your favorite songs:

- 🎧 How many different instruments do you hear?
- 🎧 What words would you use to describe each instrument's timbre—is the sound you hear bright, dark, sweet, harsh? See how many words you can think of to describe each timbre.



Songs of Praise, Love, and

Isa is Anima's singer.



Photo by Elizabeth Maradei

Anima plays music from both Europe and Brazil—some of it more than 700 years old, some of it very new. Just as life is filled with many things, so too are Anima's songs. Anima's singer, Isa Taube, sings about love, loneliness, death, the moon, palm trees, a bird, even a jumping toad! The **lyrics** to Anima's songs are in Portuguese and other languages. But even if you can't understand the words, Isa's singing often gives you a good idea of what a song is about.

lyrics—words
to a song

A Sign of Water

In certain parts of the Brazilian countryside, sometimes it doesn't rain for five years! That makes water a very precious thing. In the song "Baiozim Calungo" (BUY-own-ZEEM cah-LOO-goo), a Brazilian cowboy praises the green palm trees that tell him water is nearby. The rhythm is from a northeastern Brazilian dance called the Baiao (BUY-own).



Clapping the Baiao

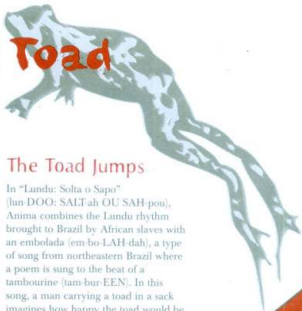
The Baiao rhythm is fun to clap. Follow these steps, starting slowly. Speed up when the rhythm becomes steady.

- 1 Ask a friend to help you. You will be the Baiao clapper and your friend will be the timekeeper.
- 2 The timekeeper claps a steady beat of eight, while counting aloud with each clap... "1-2-3-4-5-6-7-8, 1-2-3-4-5-6-7-8..."
- 3 At the same time, the Baiao clapper claps and counts aloud **ONLY** beats 1 and 4—that's the Baiao!
- 4 In Brazil, a Baiao clapper might also clap on 1, 4, and 7. Try it!



Martinho Taube

a Jumping Toad



The Toad Jumps

In “Landu: Solta o Sapo” [lun-DOO: SALT-ah OU SAH-pou], Anima combines the Landu rhythm brought to Brazil by African slaves with an embolada (em-bo-LAH-dah), a type of song from northeastern Brazil where a poem is sung to the beat of a tambourine (tam-bur-EEN). In this song, a man carrying a toad in a sack imagines how happy the toad would be if he let it jump out. The toad might be so overjoyed at being free, he thinks, that it would burst into song.



Mauroto Imber

A Love Lost

Hundreds of years ago when a ship set sail, it might be lost at sea, never to return. In “Quantas Sabedes Amar” [KWAN-tas sah-BAY-days ah-MAR], Isa sings about a young woman whose lover has drowned. The woman invites anyone who has ever loved to bathe with her in the **Vigo Sea**, where she hopes to see her beloved in the stormy waves.

The song was composed in the 13th century by the Portuguese troubadour (TRUE-ba-door) Marçim Codax (mar-TEEM KO-dax). Troubadours were travelling musicians who performed in the palaces of France, Spain, Portugal, Italy, and Germany between the 11th and the 13th centuries.

Vigo Sea—a part of the Atlantic Ocean just north of Portugal



Twisting the Tongue

“Solta o Sapo” [SALT-ah OU SAH-pou] is a tongue-twister in Portuguese, the national language of Brazil. “Peter picked a peck of pickled peppers” is a tongue-twister in English. During the concert, Anima will ask a volunteer to come on stage to teach everyone a tongue-twister. To prepare, hold a tongue-twister teaching contest in class. Vote for the person who teaches the best tongue-twister and agrees to volunteer during the concert. Anima will probably choose only one volunteer, so good luck!

You, the Audience

Music is a collaborative art. This means that it requires the work of many people: composers, performers, and the audience. The audience is the final collaborator in every musical performance.

Different kinds of music require different kinds of listening. The audience at a pop concert usually doesn't need to be silent. In fact, pop musicians often encourage the audience to dance and sing along to the music.

Listening to Anima's music is different. Audiences need to sit quietly and listen

carefully for two reasons. First, the technical demands of the music require the performers' complete attention. Any unexpected activity in the audience can disturb Anima's concentration. Second, audience members will enjoy the performance more fully if they can hear every note. Your silence will enable everyone to hear. Of course, if Anima invites you to clap along to a particular song, you should feel free to do so.

Listen. Watch. Think. Imagine. Enjoy your collaboration in this Anima performance!



Visiting The Kennedy Center

The Kennedy Center is a living memorial to John F. Kennedy, the President of the United States from 1961 to 1963. As a living memorial, the Kennedy Center is a place where people experience dance, music, theater, and film every day. There are six theaters in the Kennedy Center. In addition, the Millennium Stage presents free performances daily. Anima will perform in the Theater Lab.

The Theater Lab is on the top floor of the Kennedy Center. Inside the theater, an usher will direct you to your seat. The Theater Lab does not have a curtain in front of the stage, so you will be able to see the instruments set up for Anima.

Four hundred people can watch a performance together in the Theater Lab!

Resources

You may want to

listen to...

Anima. *Especialista*. MCD 078.
Anima. *Espiral do Tempo*. MCD 022

read...

McKay, Susan. *Brazil (Festivals of the World)*. Milwaukee: Gareth Stevens, 1997. This book describes how the culture of Brazil is reflected in its many festivals.

Pernoud, Regine. Giorgio Bacchin, and Dominique Clift. *A Day with a Troubadour*. Minneapolis: Runestone Press, 1997. The fictional story of a troubadour's daily life. Provides information on family life, food and clothing, tools, technology, and religion.

visit online...

Harmonia.
<http://www.indiana.edu/~wfu/>
A weekly one-hour radio program devoted to Early Music. Broadcast Thursdays at 9 p.m. EST on WFIU-FM. Requires RealPlayer software.

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