



MAMADÊ FUNDATION

OLOGUNDÊ

Afro-Brazilian Music, Dance and Martial Arts



Study Guide



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About the Artists

The US-based Ologunde ensemble celebrates the rich Afro-Brazilian culture of Salvador, Bahia through a diverse repertoire of music, dance and martial arts. Comprised of Brazilians living in the United States and Brazil, the ensemble includes former members of world-renowned music and dance troupes and is under the direction of master Afro-Brazilian percussionist Dendê Macêdo. The ensemble has performed throughout the US since its formation in 2002 and toured Greece as part of the Cultural Olympiad, appearing at the Kalamata Dance Festival and at the Athens Festival at the Acropolis.

The group performs a diverse repertoire which includes the rituals associated with candomblé, a synthesis of the Yoruba and Catholic religions in which various orixás (gods) are invoked; the breathtaking capoeira martial arts dance; maculêlê, a warrior dance which utilizes sticks and machetes and was originally created in the sugarcane fields by slaves; and the exhilarating samba de roda, which can be traced back to the semba of Angola.

About Dendê, Artistic Director

Dendê Macêdo is a percussionist, singer, composer, bandleader, teacher, and multi-instrumentalist.

He's been a professional musician since the age of 14, when he appeared in the frontline of Timbalada, Carlinhos Brown's superstar percussion ensemble. Since 2001, he's been developing his solo career, splitting his time between the US and Bahia and working with his folkloric group Ologundê and his flagship band Dendê & Band.

Dendê & Band have recently performed at venues such as the Skirball Cultural Center in Los Angeles; the KW Latinfest in Ontario, Canada; the Penang World Music Festival in Malaysia; Summerdance in Chicago and the Chile Pepper Fiesta at the Brooklyn Botanical Gardens.

His folkloric group Ologundê has performed at major performing arts centers and festivals throughout the US and toured Greece as part of the Cultural Olympiad, appearing at the Kalamata Dance Festival and at the Athens Festival at the Acropolis.

He has provided workshops, clinics and residency programs throughout the US and Brazil at such esteemed institutions as Lincoln Center, the Juilliard School, the Eastman School of Music and the Peabody Conservatory among many others. Dendê currently teaches regularly in the Philadelphia area.

Dendê endorses Latin Percussion® and recently developed the RAW Series Trash Snare in collaboration with them.



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Vocabulary

Brazil - country in South America

Bahia - Northeastern state in the country of Brazil

Capoeira - Afro-Brazilian martial art

Candomblé - Afro-Brazilian religion

Choreography - the art or job of deciding how dancers will move in a performance

Percussion - musical instruments that you play by hitting or shaking

Acrobatics - difficult or dangerous acts, movements, done by a performer

Slavery - the practice or system of owning human beings who are subject to exhausting labor or restricted freedom.



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About the Performance

Candomblé



Candomblé is a syncretic Afro-Brazilian religion that developed out of the need for the Yoruba to disguise their religious traditions inside those of Catholicism. Much like in *santería*, Cuban *lucumi* and Haitian *vodun*, the African disguised the deities called *Orixas* behind the Catholic saints. Some of the deities that will be seen are:



Ogum: God of Iron. His color is dark blue and his day of the week is Tuesday.



Iemanjá: Goddess of the salt water. Her color is blue and her day of the week is Saturday.



Oxum: Goddess of fresh water. Her color is yellow and her day of the week is Friday.



Iansã/Oyá: Goddess of Storms and the Winds. Her color is red and her day of the week is Wednesday.



Xango: God of Thunder. His colors are red and white and his day of the week is Wednesday.



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Capoeira



Capoeira is one of many cultural weapons used to break the chains of enslavement in Brazil. To the slave masters it looked like playfulness, acrobatic dancing, and joking around. Eventually the enslavers realized its power and outlawed *capoeira angola*. During slavery, death was the penalty if caught playing *capoeira*. For almost 400 years *capoeira angola* was taught and practiced in secret. Only in the 1930s did this African martial art become legal to teach and practice.

Music is played during *capoeira* sessions to teach the rhythmic heart of the art and to mask its power. The *jogo de capoeira* (play of *capoeira*) takes place as a ritual activity in a circular area called the *roda* (wheel, circle, social group). The *roda* is a *capoeira* party in which *capoeiristas* gather and play *capoeira*. The players and onlookers form a circle, a *roda*; at the top of the circle is the *bateria*, an ensemble of musicians and singers.

Music is not incidental to the practice of *capoeira*; it is one of the most important elements in the art. Music is used to inspire the players to a more intense level of interaction, and is used to calm them down when the game has become too heated.

The ritual of *capoeira* begins when the two players enter the circle and squat at the foot of the *berimbau*. One player will sing a *ladainha*, a ritual song of commencement. Then a *corrido* is sung in order to begin the *jogo de capoeira*.

Samba de Roda



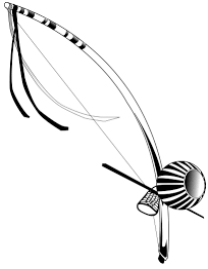
Samba de roda (pronounced: samba gee hawda) is a spontaneous dance that is characteristic of the city of Bahia. There is a wide variety of interpretations and forms which include the *samba de roda corrido*, the most common form; *samba de roda chulado*; *samba duro*; *samba martelo*; *samba de velho*; *samba de lata*; *samba da garrafa*; and *samba do baú*.

The music is performed as call and response, which recalls its African roots. The roots of the dance can be traced back to the *semba* of Angola where the dancers hit their bellies. In Brazil, this belly-bumping is called *umbigada*. A dancer enters the *roda* (circle) to dance only when he/she received an *umbigada* from the previous dancer.



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The Instruments



Berimbau: a one-string musical bow with a gourd resonator (*cabaça*). The most important instrument in *capoeira*, it is considered the soul of *capoeira*. Tones are produced when the bowstring is struck by a thin flexible stick (*baqueta*). A small rattle (*caxixi*) is held in the hand that holds the *baqueta*.

Agôgô: a double-headed bell that is struck with a stick or thin metal rod



Pandeiro: a tambourine with metal cymbals that is an integral instrument in Afro-Brazilian music. It is used in both *capoeira* and *samba de roda*.

Atabaque: sacred drums made of wood and animal skin used in *candomblé* ceremonies. They are played with the hands and/or sticks and are also used in *capoeira* and *maculêlê*.



Reco-Reco: a scraper used in *capoeira* that is similar to the Cuban *guiro*.

Conga: a conical wooden drum with an animal-skin head used in *samba de roda*



Surdo: a bass drum which is used to maintain the tempo. Its name literally means "deaf."

Tamborim: a small tambourine-like instrument with a 6" head and no cymbals. It is used primarily to keep the *clave*.





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About Brazil



Brazil is a country in South America. It is the fifth largest country by geographical area, occupying nearly half of South America, the fifth most populous country, and the fourth most populous democracy in the world. Bounded by the Atlantic Ocean on the east, Brazil has a coastline of over 4,655 miles. It is bordered on the north by Venezuela, Guyana, Suriname and the French overseas department of French Guiana; on the northwest by Colombia; on the west by Bolivia and Peru; on the southwest by Argentina and Paraguay and on the south by Uruguay. Numerous archipelagos are part of the Brazilian territory, such as Fernando de Noronha, Rocas Atoll, Saint Peter and Paul Rocks, and Trindade and Martim Vaz.

Brazil was a colony of Portugal from the landing of Pedro Álvares Cabral in 1500 until its independence in 1822. Initially independent as the Brazilian Empire, the country has been a republic since 1889, although the bicameral legislature, now called Congress, dates back to 1824, when the first constitution was ratified. Its current Constitution defines Brazil as a Federal Republic. The Federation is formed by the union of the Federal District, the 26 States, and the 5,564 Municipalities.

A predominantly Roman Catholic, Portuguese-speaking, and multiethnic society, Brazil is also home to a diversity of wildlife, natural environments, and extensive natural resources in a variety of protected habitats.

About Bahia



Bahia is one of the 26 states of Brazil, and is located in the northeastern part of the country on the Atlantic coast. It is the fourth most populous Brazilian state after São Paulo, Minas Gerais and Rio de Janeiro, and the fifth-largest in size. It is also one of the most important states in terms of history and culture in Brazil, and is comparable to Pernambuco in Brazil's Northeast Region.

Bahia's capital is the city of Salvador, or more properly, São Salvador da Bahia de Todos os Santos, and is located at the junction of the Atlantic Ocean and the Bay of All Saints. The name "bahia" is an archaic spelling of the

Portuguese word meaning "bay" and comes from All Saints' Bay, first seen by European sailors in 1501.



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Bahia was a center of sugar cultivation from the 16th to the 18th centuries, and contains a number of historic towns, such as Cachoeira, dating from this era. Integral to the sugar economy was the importation of a vast number of African slaves; more than 37% of all slaves taken from Africa were sent to Brazil, mostly to be processed in Bahia before being sent to work in plantations elsewhere in the country.

About Carnaval



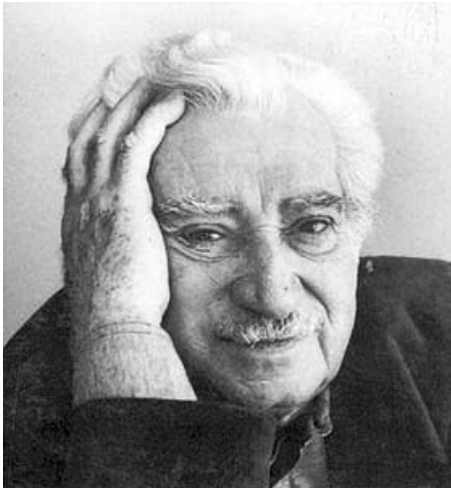
During Carnaval, the 'Trio-Elétricos' sweep up whoever is in Salvador during Carnaval. The 'Trio-Elétricos', floats with amplifiers used as moving stages, pass through three official circuits. Behind them, more than 2 million merrymakers dance along 16 miles of streets and avenues. Osmar's float goes from Campo Grande to Castro Alves square, in the town centre; Dodô's float, goes from Farol da Barra to Ondina, along the coast; and Batatinha's float goes across the Pelourinho. The first is the oldest circuit. It is also where the event's most traditional groups parade. In the Dodô circuit, where the more famous artists' box seats are located, the party becomes lively toward the end of the afternoon, and it continues like this until morning.



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Curriculum Connections

Literature

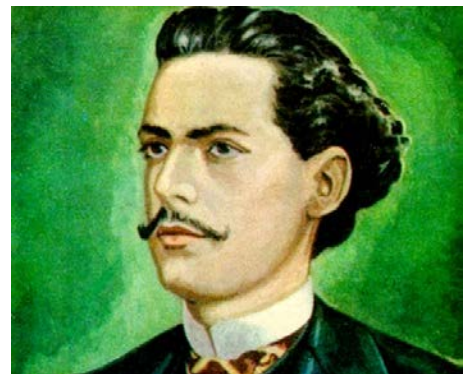


Jorge Amado

The major Brazilian fiction writer of the 20th Century, Jorge Amado, was born in the southeastern Bahian city of Itabuna, and resided for many years in Salvador. His major novels include Gabriela, Cinnamon and Cloves; Dona Flor and Her Two Husbands; and Tieta, the Goat Girl, all of which became internationally renowned films.

Castro Alves

During the 19th century, one of Brazil's greatest poets, the Bahian abolitionist poet and playwright Castro Alves, a



native of the recôncavo city of Cachoeira, penned his most famous poem, Navio Negreiro, about slavery; the poem is considered a masterpiece of Brazilian Romanticism and a central anti-slavery text.

Navio Negreiro

'Stamos em pleno mar... Doudo no espaço
Brinca o luar — dourada borboleta;
E as vagas após ele correm... cansam
Como turba de infantes inquieta.

'Stamos em pleno mar... Do firmamento
Os astros saltam como espumas de ouro...
O mar em troca acende as ardentias,
— Constelações do liquido tesouro...

'Stamos em pleno mar... Dois infinitos
Ali se estreitam num abraço insano,
Azuis, dourados, placidos, sublimes...
Qual dos dous é o céu? qual o oceano?...

'Stamos em pleno mar. . . Abrindo as velas
Ao quente arfar das virações marinhas,
Veleiro brigue corre à flor dos mares,
Como roçam na vaga as andorinhas...

Donde vem? onde vai? Das naus errantes

Slave Slip (English Translation)

We are on the high sea... Mad in space
The moonlight plays — golden butterfly;
And the waves run after it. . . tiring
As a band of frenzied infants.

We are on the high sea... From the firmament
The stars jump like foam of gold. . .
The sea in exchange lights phosphorescence, -
Constellations of liquid treasure...

We are on the high sea... Two infinites
There narrowed in an insane embrace,
Blue, golden, placid, sublime..
Which of the two is ocean? Which sky?...

We are on the high sea.. . Opening the sails,
To the warm breath of the maritime winds,
Sail-boat brig runs to the flower of the seas
Like the swallows brush in the wave...



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Quem sabe o rumo se é tao grande o
espaço?
Neste saara os corcéis o pó levantam,
Galopam, voam, mas nao deixam traço.

Bem feliz quem ali pode nest'hora
Sentir deste painel a majestade!
Embaixo — o mar em cima — o firmamento...
E no mar e no céu — a imensidade!

Oh! que doce harmonia traz-me a brisa!
Que música suave ao longe soa!
Meu Deus! como é sublime um canto ardente
Pelas vagas sem fim boiando à toa!

Homens do mar! ó rudes marinheiros,
Tostados pelo sol dos quatro mundos!
Crianças que a procela acalentara
No berço destes pélagos profundos!

Esperai! esperai! deixai que eu beba
Esta selvagem, livre poesia,
Orquestra — é o mar, que ruge pela proa,
E o vento, que nas cordas assobia...

Por que foges assim, barco ligeiro?
Por que foges do pavido poeta?
Oh! quem me dera acompanhar-te a esteira
Que semelha no mar — doudo cometa!

Albatroz! Albatroz! aguia do oceano,
Tu que dormes das nuvens entre as gazas,
Sacode as penas, Leviathan do espaço,
Albatroz! Albatroz! da-me estas asas.

From where do you come? Where do you go?
Of the wandering ships Who knows the course if
the space is so immense? On this Sahara wild
horses the dust raise, Gallop, soar, but leave no
trace.

Happy the one who can there, at that hour,
Feel from this panel the majesty!
Below — the sea, above — the firmament!...
And in the sea and in the sky — the immensity!

Oh! what sweet harmony the breeze brings to
me! What soft music from distance sounds!
My God! how sublime an ardent song is
Through the endless waves drifting without
destiny !

Men of the sea! Oh rude sailors,
Toasted by the sun of the four worlds!
Children who the storms lull to sleep
In the cradle of these deep abysses!

Wait! wait! let me drink
This wild, free poetry,
Orchestra — is the sea, that roars by the prow
And the wind, that whistles in the ropes.

Why do you retreat so, sprightly boat?
Why do you evade the diffident poet?
Oh! if I only could follow your course
That reflects on the sea— mad comet!

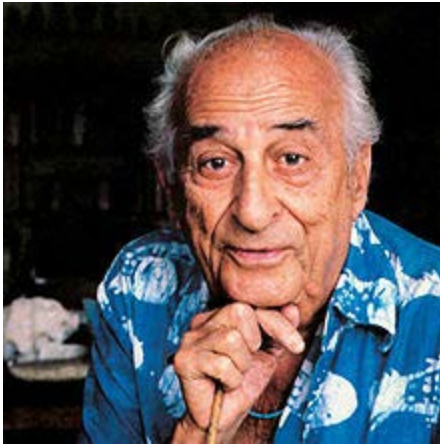
Albatross! Albatross! Eagle of the ocean,
You who sleep in the mist of the clouds,
Shake your feathers, leviathan of space
Albatross! Albatross! give me those wings.



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Visual Arts

Carybé



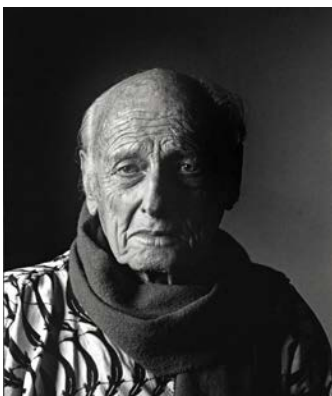
Héctor Julio Páride Bernabó or Carybé (Lanús, 7 February 1911 - Salvador (Bahia), 2 October 1997) was a painter, engraver, draughtsman, illustrator, potter, sculptor, mural painter, researcher, historian and journalist. He settled in Brazil and naturalized as a Brazilian.

While living in Rio de Janeiro, he was a scout. There, scouts were nicknamed after types of fish, and he was given the nickname of Carybé (a kind of piranha). So the artist used it as an alias for his Christian name, which was very similar to his brother's name, who was also an artist.



He produced five thousand pieces of work, including paintings, drawings, sculptures and sketches. He illustrated books by Jorge Amado as well as Gabriel García Márquez's *One Hundred Years of Solitude*. He was an Obá de Xangô, an honorary position in candomblé. He died of heart failure during a session in a candomblé yard.

Some of Carybé's work can be found in the Afro-Brazilian Museum of Salvador: 27 panels representing the orixás of the Bahian candomblé. Each board shows an orixá with his weapons and his animal of worship. They were painted on Cedar wood, with engravings and scaling of various kinds of material. Carybé produced more than 5,000 works; his art was expressed through paintings, engravings, illustrations, wood carvings, mosaics and murals.



Pierre Verger

Pierre Edouard Leopold Verger, alias Fatumbi or Fátúmbí (Paris, November 4, 1902; Salvador, Brazil, February 11, 1996) was a photographer, self-taught ethnographer, and babalawo (Yoruba priest of Ifa) who devoted most of his life to the study of the African diaspora — the slave trade, the African-based religions of the new world, and the resulting cultural and economical flows from and to Africa.



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At the age of 30, after losing his family, Pierre Verger took up the career of journalistic photographer. Over the next 15 years, he traveled the four continents, documenting many civilizations that would soon be effaced by progress. His destinations included Tahiti (1933); United States, Japan, and China (1934 and 1937); Italy, Spain, Sudan (now Mali), Niger, Upper Volta, Togo and Dahomey (now Benin, 1935); the West Indies (1936); Mexico (1937, 1939, and 1957); the Philippines and Indochina (now Thailand, Laos, Cambodia and Vietnam, 1938); Guatemala and Ecuador (1939); Senegal (as a conscript, 1940); Argentina (1941), Peru and Bolivia (1942 and 1946); and finally Brazil (1946). His photographs were featured in magazines such as Paris-Soir, Daily Mirror (under the pseudonym of Mr. Lensman), Life, and Match.



In the city of Salvador, Brazil he fell in love with the place and people, and decided to stay for good. Having become interested in the local history and culture, he turned from errant photographer to a researcher of the African diaspora in the Americas. His subsequent voyages are focused on that goal: the west coast of Africa and Paramaribo (1948), Haiti (1949), and Cuba (1957). After studying the Yoruba culture and its influences in Brazil, Verger became an initiated of the Candomblé religion, and officiated at its rituals. During a visit to Benin, he was initiated into Ifá (cowrie-shell divination), became a babalawo (priest) of Orunmila, and was renamed Fátúmbí ("he who is reborn through the Ifá").



Verger's contributions to ethnography are embodied in dozens of conference papers, journal articles and books, and were recognized by Sorbonne University, which conferred upon him a doctoral degree (Docteur 3eme Cycle) in 1966 — quite a feat for someone who dropped out of high school at 17.

Verger continued to study and document his chosen subject right until his death in Salvador, at the age of 94. During that time he became a professor at the Federal University of Bahia in 1973, where he was responsible for the establishment of the Afro-Brazilian Museum in Salvador; and served as visiting professor at the University of Ifé in Nigeria. The non-profit Pierre Verger

Foundation in Salvador, which he established to continue his work, holds more than 63,000 photos and negatives taken until 1973, as well as his papers and correspondence.



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Pre-Performance Activities 30 Second Commercials

Break students into groups or pairs and assign them one of the dances described above. Challenge them to create a 30 second commercial about the dance to prepare the rest of the class for the assembly. Consider these requirements:

- Your 30 second commercial can be for television, radio, or social media.
- It must include accurate information about the dance based on the information you read.
- It should be both informative and persuasive, making the audience excited about the assembly and eager to see it.
- It should be organized in a way that makes sense and include all team members in the delivery.

As pairs/groups perform their commercials, have students fill in the K of a KWL chart--with what they now know about the dances/assembly.

Once students have finished sharing, have them add their questions to the W of the KWL chart.

What I now K NOW	What I W ANT to know	What I L EARNED

Vocabulary Bingo (see Handout)

Distribute a handout of the instruments (above) and the vocabulary listed and have students randomly write the instrument names and vocabulary words on blank Bingo Boards (below). Distribute chips, pennies, small pieces of paper, etc to be used during the game.

Instead of saying the instrument/vocabulary word, pantomime, show, draw or give a verbal description of it. Students should cover that word individually. When they have three boxes covered across, down, or diagonally, they have won, BUT they need to read out the words to make sure that they are correct. Continue playing until several students win.



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Did You Know? Posters

Divide students into three groups and assign them Brazil, Bahia, or Carnaval (in Additional Resources). Challenge students to create a “Did You Know?” poster with at least ten facts about their topic. Consider these requirements:

- Your poster must include 10 accurate facts about your topic.
- It must be written in your own words.
- It should be neat and colorful to attract the attention of the audience.
- It should be organized in a way that makes sense and include all team members.

As groups share their posters, have students fill in the K of a KWL chart--with what they now know about the topics.

Once students have finished sharing, have them add their questions to the W of the KWL chart.

Post Performance Activities

KWL

Revisit the KWL chart with things that students Learned from the assembly. This can be done as a whole group or with students individually writing what they learned on Post It's.

Connect-Extend-Challenge (see Handout)

This routine works well with the whole class, in small groups or individually. Keep a visible record of students' ideas. If you are working in a group, ask students to share some of their thoughts and collect a list of ideas in each of the three categories or have students write their individual responses on post-it notes and add them to a class chart.

3-2-1 Exit Ticket (see Handout)

Write a Review

Have students write a review of the performance. Make sure that they choose how many stars (up to five) and include: a brief description of the assembly, what they learned about dances/music/culture, what they liked/disliked, and if they would recommend it to other schools.



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Curriculum Connections

Extend student learning using the Curriculum Connections below.

Classroom Discussion Questions:

- What were the three Afro-Brazilian art forms that you saw today?
- What did you learn about Brazil that you didn't know before?
- What do the art forms that you saw today tell you about the people of Bahia, Brazil?
- How are these art forms similar to ones that you already knew before seeing them performed by Ologunde?
- What did the different dance forms that you saw during the performance make you feel? Did they make you think of anything that you've seen before?
- What does the music that you heard tell you about Afro-Brazilian people and culture?



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Classroom Handouts

It's Vocabulary



Fill your board randomly with the instrument names and vocabulary words provided.
Sorry---no free space! Then get ready to play!



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3-2-1 Exit Ticket

Share Your Thoughts! (In Class -or- Take Home)

3

Things you learned during this assembly.

2

Things you really enjoyed.

1

Question you still have that you want to explore.



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Connect-Extend-Challenge

CONNECT How are the ideas and information presented CONNECTED to what you already know?	EXTEND What new ideas did you get that EXTENDED or PUSHED your thinking in new directions?	CHALLENGE What is still CHALLENGING or confusing for you to get your mind around? What questions, wonderings or puzzles do you now have?