

**Grooversity:
Brazilian Beats
Educational Guide, Grades K-12**

About the Performance

Acclaimed percussionist, educator, activist and Grooversity maestro Marcus Santos leads an ensemble of drummers and dancers in a high-energy survey of Brazilian drumming styles springing from his native Bahia—the original capital of Brazil. As students are introduced to soul-stirring Afro-Brazilian spirituals, to the jazz that virtuosic street soloists make with instruments as humble as plastic buckets, to the thunderous and gleeful drumming of festival marching bands, to the modern sounds of Samba Funk, they will join in the fun with call-and-response chants and funky dance moves. Volunteers will be called upon to get up on stage and help make some music.



About the Artist

Grooversity is an innovative drumming network envisioned and led by Brazilian percussionist Marcus Santos. Grooversity's goal is to promote Afro-Brazilian percussion as an educational resource, entertainment and as a catalyst for social change. Grooversity focuses on community outreach for positive outcomes while targeting global diversity awareness.

Program Learning Goals

1. To explore Afro-Brazilian instruments and rhythms.
2. To broaden students' understanding of Brazilian culture.
3. To empower students to express themselves through music.

Essential Questions

1. How is Afro-Brazilian music similar to music that you are familiar with? How is it different?
2. What can learning about other cultures teach us?
3. How can music help us to express ourselves?

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Learn More About Marcus Santos, Director of Grooversity

Marcus Santos is a highly accomplished contemporary percussionist and dedicated educator hailing from Salvador, Bahia in Brazil. With a remarkable versatility spanning genres such as Pop, Rock, Hip Hop, Jazz, and World music, he showcases his exceptional performance skills in various musical styles. However, his true passion lies in the exploration, teaching, and preservation of his hometown's Afro-Brazilian music and cultural heritage.



Marcus's musical journey has brought him to prestigious stages and events worldwide. Notably, he has captivated audiences at a performance for the president of Brazil, TEDx conferences, and the "One World Band" produced by MTV. His outstanding talent has earned him several accolades, including the 2013 KOSA Recognition award and the Outstanding Arts Performer Award bestowed by the Brazilian Immigrant Center in 2008. Marcus was also honored with the Outstanding Percussionist Award from the esteemed Berklee College of Music. In 2024, Marcus received the Outstanding Artist Award by the Arts at the Armory in Somerville, MA.

In 2023, Marcus further showcased his artistry by recording the soundtrack for the PBS American Revolution documentary by the acclaimed filmmaker Ken Burns. Additionally, he graced the stage at the illustrious Fête de La Danse in Monaco, leaving a lasting impression on international audiences.

Marcus's dedication to sharing his expertise extends beyond his performances. He authored the instructional DVD 'Modern Approach to Pandeiro' and contributed to the DVD 'Musically Speaking II' by BOSE. He has conducted workshops on Afro-Brazilian percussion and music for Social Change at renowned institutions and conventions worldwide, including Carnegie Hall, PASIC, and Harvard.

Currently, Marcus serves as the director of the Grooversity network project and collaboratively leads twenty-four drumming groups across the United States, France, Germany, Bermuda, and Canada. Through his tireless commitment to artistic pursuits and educational endeavors, Marcus continues to inspire musicians, foster cultural understanding, and promote the rhythmic beauty of Afro-Brazilian music on a global scale.

Note to Teachers

The activities on the following pages are designed to introduce students to the important facts and cultural context about the music and instruments explored in Grooversity's *Brazilian Beats* performance. There is an answer key for all activities on page 9.



Samba



Brazil is a country located in South America. Unlike many of its neighboring countries, Brazil's national language is not Spanish. In Brazil, people speak a language called Portuguese. Brazil is home to many unique rhythms and dances, too. One of Brazil's most popular rhythms is samba. Starting in the 16th century, enslaved men and women were forcibly taken from West Africa and brought to Brazil. They used dance and music to preserve their culture and traditions. When enslavers tried to ban these dances and rhythms, enslaved people continued their traditions in secret.

After Brazil abolished slavery in 1888, many formerly enslaved people moved to a city called Rio de Janeiro. They continued to practice their rhythms and dance, eventually creating a groove called samba. The first *escolas de samba* (schools or clubs of samba), were located in Rio de Janeiro. Today, many people from around the world dance and play samba rhythms. Those who dance samba are known as sambistas.

Fill in the blanks:



Where were the first *escolas de samba* located?

What language is spoken in Brazil?

What is a samba dancer called?

Instruments



In Brazil, many of the dances and songs are accompanied by a wide variety of instruments. Just like you have a name, these instruments also have names. The surdo is the lowest sounding drum. It is similar to a bass drum. The repinique is a two-headed drum often played with two plastic drum sticks, or one plastic drum stick and one hand. The caixa is the Brazilian snare drum. The caixa has metal wires on the bottom of the drum that rattle to give it a unique buzzy sound. Finally, the timbau drum is designed to play loud, rapid phrases and solos with powerful slaps. This drum is known for having three sounds: a low sound, a middle sound, and a high sound.



Draw a line to the matching description:



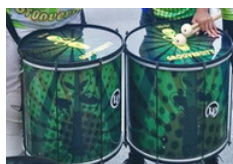
Timbau



Caixa



Repinique



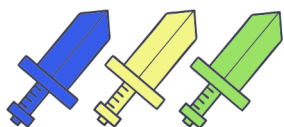
Surdo

Played with plastic drum sticks

The lowest sounding drum

Has three sounds

Has metal wires that rattle



Maculele



Maculele is another martial art and dance. Many debate whether this martial art came from Africa or from the indigenous people of Brazil. It is rumored that maculele started with enslaved people defending themselves on a sugarcane plantation. Another theory is that it started with two tribes at war. Although its origin is unknown, its original purpose was to fight.



Maculele is a warrior dance. It is fought with long wooden sticks made from biriba wood. These sticks are called grimas. Along with sticks, maculele is also known to be fought with swords.



Today, maculele performances are choreographed with dancers performing in a straight line. However, true maculele is done in a circle, similar to capoeira. Someone begins singing or playing a rhythm and two people enter the circle and begin the game.

Word Search Clues:

- 1: Maculele is sometimes performed with these weapons
- 2: The original purpose of Maculele
- 3: The name of the long wooden sticks used in Maculele
- 4: The type of wood used to make the long sticks

U R F D P J U X H Z
 T S T V H I V M P H
 T G O S W O R D S Z
 A F I G H T Z Q B A
 A U R B D I R O M G
 L L E I G R I M A S
 L I Q R A V I M B S
 K U Q I Q T U L M P
 M E F B P B G M R Z
 W E W A G G R W O K

Maracatu

Maracatu can be traced back to the *Reis do Congo* (Kings of Congo) procession that existed in 17th century Brazil until the end of slavery in 1888. The Kings of Congo were enslaved Africans who were given leadership roles as the main communicators between the Brazilian government and the enslaved people. Before the word maracatu was used, the rhythm was known as *nação*. The traditional maracatu included elements of Portuguese nobility. The performers would take on roles such as king, queen, prince, or princess during the performance.



Choose the best answer:

1. Before the name maracatu, this rhythm was known as....
 - A. Nação
 - B. Samba
 - C. Brazilian rhythm #1
2. The *Reis do Congo* (Kings of Congo) acted as the communicator between...
 - A. the grass and the sky
 - B. the Brazilian government and the enslaved Africans
 - C. the enslaved Africans and their crops
3. The maracatu court included which of the following:
 - A. King, queen, prince, princess
 - B. Judge, plaintiff, defendant
 - C. Three little kids and a drum

Answer Key

Samba:

What language is spoken in Brazil?

Portuguese

Where were the first *escolas de samba* located?

Rio de Janeiro

What is a samba dancer called?

Sambista

Instruments:



Timbau



Caixa



Repinique



Surdo

Played with plastic drum sticks

The lowest sounding drum

Has three sounds

Has metal wires that rattle

Maculele:

U R F D P J U X H Z
 T S T V H I V M P H
 T G O **S W O R D S** Z
 A **F I G H T** Z Q B A
 A U R **B** D I R O M G
 L L E I **G R I M A S**
 L I Q R A V I M B S
 K U Q I Q T U L M P
 M E F B P B G M R Z
 W E W **A** G G R W O K

Maracatu:

1. A. Nação
2. B. the Brazilian government and the enslaved Africans
3. A. King, queen, prince, princess

Pre-Performance Discussion Questions

- What do you know about Brazil and Afro-Brazilian music? What would you like to know? How could you find out more?
- What percussion instruments do you know? How are they played? What type(s) of music do they play?
- What do you think different cultures can communicate through music and dance?

Post-Performance Discussion Questions

- What instruments did Grooversity use in their performance? How were they played?
- How do the dances and music from the performance compare to the dances and music you listen to?
- What was your favorite drum or groove from the performance? What did it teach you?



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Further Resources

- [Grooversity Artist Website](#)
- [Educational Videos by Grooversity](#)
- [The Kennedy Center's Digital Latin American Arts Collection](#)
- [Brazilian Music Resources from All Around This World](#)
- Anacona, George: *Capoeira: Game! Dance! Martial Art!*, Lee & Low Books (2007)
- Engle, Margarita: *Drum Dream Girl*, Houghton Mifflin Harcourt (2015)
- Manica, C.: *Oi from Brazil: Let's Learn about Brazil, Its People, Places, Foods, Animals, Sports, and More!*, Independently published (2023)
- Sexton, Colleen, *Exploring Countries: Brazil*, Bellwether Media (2010)
- Schofield-Morrison, Connie: *I Got the Rhythm*, Bloomsbury U.S.A. Children's Books (2014)



Curricular Connections

Arts Standards: Dance and Music

Creating

- Generate and conceptualize artistic ideas and work. (D.Cr.01, M.Cr.01)
- Organize and develop artistic ideas and work. (D.Cr.02, M.Cr.02)

Performing

- Convey meaning through the presentation of artistic work. (D.P.06, M.P.06)

Responding

- Perceive and analyze artistic work. (D.R.07, M.R.07)
- Interpret intent and meaning in artistic work. (D.R.08, M.R.08)
- Apply criteria to evaluate artistic work. (D.R.09, M.R.09)

Connecting

- Synthesize and relate knowledge and personal experiences to make art. (D.Co.10, M.Co.10)
- Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding. (D.Co.11, M.Co.11)

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Curricular Connections, continued

English Language Arts and Literacy Anchor Standards

Speaking and Listening

- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. (SL.PK-12.2)
- Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric. (SL.PK-12.3)

History and Social Science

K

- Topic 1: Civics: classroom citizenship (HSS.K.T1)
- Topic 3: History: shared traditions (HSS.K.T3)

Grade 1

- Topic 1: Civics: communities, elections, and leadership (HSS.1.T1)
- Topic 3: History: unity and diversity in the United States (HSS.1.T3)

Grade 2

- Topic 2: Geography and its effects on people (HSS.2.T2)
- Topic 3: History: migrations and cultures (HSS.2.T2)

Grade 6

- Topic 5b: Physical and political geography of South America (HSS.6.T5b)

Grades 9-12

- World History I Topic 1: Dynamic interactions among regions of the world (HSS.WHI.T1)
- World History I Topic 5: Global exploration, conquest, colonization, c. 1492-1800 (HSS.WHI.T5)
- World History II Topic 1: Absolute power, political revolutions, and the growth of nation states, c. 1700-1900 (HSS.WHII.T1)
- World History II Topic 3: The global effects of 19th century imperialism (HSS.WHII.T3)

