



Smithsonian Folkways

“Ritmo Embolada”

An Introduction of Brazilian Rhythm

A Smithsonian Folkways Lesson

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Summary:

‘Embolada’ is a form of poetry and song that has set refrains. The refrains allow singers to organize their next improvised stanza in their heads—even as the music is sounding. (McGowan,1991) This form of traditional music is active in the northeastern region of Brazil. Embolada has a fast rhythm and complex tone that deftly incorporate varied lyrics and onomatopoeia. Embolada is mostly improvised following a dialogue by the “Embolador”, who sings while hitting the Pandeiro at short intervals in between verses. The singer needs considerable skill, experience, and a sense of humor. Embolada is sung in the streets; it is influenced by American rap music and African music. Using the Embolada rhythm, students can improvise lyrics and sing solo.

Suggested Grade Levels: K-2

Country: Brazil .

Region: Northeastern Brazil

Culture Group: Brazilian,

Genre: Ballad, Sonnet , Folklore

Instruments: Voice, Pandeiro, Hand drum, Xylophone, woodblocks, drums

Language: Portuguese

Co-Curricular Areas: Social Studies, Language Arts

National Standards: 1,2, 3,4, 6, 7,8

Prerequisites: None

Objectives:

- Through these lessons segments, students will**
- Learn to Listen with attention and detail to musical components
 - Recreate body percussion, with and without music
 - Create dialogues (in parody)
 - Sing in rhythm

Materials:

1. “Monta no Jumento Embolada”
<http://www.folkways.si.edu/TrackDetails.aspx?itemid=22076>
2. “O’Embolada, Embole Embolada”
<http://www.folkways.si.edu/TrackDetails.aspx?itemid=22074>
3. “Embolada”
<http://www.folkways.si.edu/TrackDetails.aspx?itemid=22066>
4. “No Meu Ranchinho- Embolada”
<http://www.folkways.si.edu/TrackDetails.aspx?itemid=22068>
5. “E Foi a Vaca- Embolada: Introduction in Samba a Time”
<http://www.folkways.si.edu/TrackDetails.aspx?itemid=22069>

Lesson Segments:

- 1. An Introduction to Embolada Music(6,7)**
- 2. Performing “Monta no Jumento Embolada” (2)**
- 3. Improvising a dialogue and have solo singing with Embolada rhythm (1,3,4,8)**

1. An Introduction to Embolada Music

- a. Before first listening to the music, ask students:
 - i. What sorts of instruments do you hear? (Hand drum , Pandiero, Voice, Guitar)
 - ii. How many people playing this piece? (Two instruments and Voice)
 - iii. Which rhythm is continuously sounding in this piece? (Four-eighths in percussion part.)

- b. Listen again to the recording, and ask additional questions:
 - i. Who has the melody of the song? Singer(Solo Voice)
 - ii. Is there a regular rhythm that can be identified instrument? (There are regular rhythm on Guitar and Pandiero components.)

Assessment:

Gauge whether students can identify the sound of the Voice. Check their capacity to sing the song and to demonstrate the rhythm pattern they have heard.

2. Performing “Monta no Jumento Embolada” (National Standards #)

- a. Show photo and watch a video in order to impart an understanding of how Brazilian people perform Embolada.
 - i. Discuss how the dialogue of Embolada occurs in call-and- response

fashion. (Teacher demonstrates Embolada form and show students how call and response occurs. Students will found out that Embolada is mostly improvised following a dialogue by the “Embolador”, who sings while hitting the Pandeiro at short intervals in between verses.)

- b. Students listen for the rhythm for claps, then join in clapping the rhythm.
- c. Students listen again for the guitar’s component.
 - i. How many times do you hear the pattern repeat?
(12 times)
 - ii. Teach the accompaniment part in aural-oral fashion.

Assessment:

Guage whether students can identify and perform the melodic and rhythmic percussive components of the musical selection.

3. Improvising new dialogues and singing the Embolada rhythm in pairs.

- a. Choose one students and teacher demonstrate improvisation with the students that ensues when performing in Brazilian “Embolada” style.
 - i. Use aspects of daily life to create a dialogue. Also Use the students' native language.
 - ii. Split class up into instrumentalists and two singers.
(Instrumentalists will perform on pandiero, hand drum, woodblocks, or Xylophone)
 - iii. Encourage students can try solo singing (once sufficient time has been given to singing together).
- b. With students arranged in a circle, invite them do perform of three parts, as notated—singing, chanting, and playing on various percussion instruments (including xylophones, woodblocks, or drums).
- c. Invite the students to play at faster speeds, once they have learned their parts.

Assessment:

Note the accuracy of rhythm pattern in performance.

The image shows musical notation for Embolada in 4/4 time. It consists of three staves. The top two staves are in treble clef and contain two vocal lines. The first staff has a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff has a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third staff is a percussion line with a common time signature 'C' and a series of 'x' marks representing rhythmic patterns. The pattern consists of a sequence of 12 'x' marks, with a double bar line after the 6th mark, indicating a 12-measure pattern.

Resources:

Carlin,R(2008). *Worlds of sound: The story of Smithsonian Folkways*. New York:Smithsonian Books.

Murphy, John P.(2006). *Music in Brazil: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Darién J.Davis(2009) *White Face, Black Mask*:Michigan: Michigan State Press

McGowan, C and Pessanha,R(1991). *The Brazilian Sound.Samba, Bossa Nova, and the Poplar Music of Brazil*.NY. Watson-Guptill Publications.

Liner Notes: “Songs and Dance of Brazil”

http://media.smithsonianfolkways.org/liner_notes/folkways/FW06953.pdf