

# Year 10 GCSE Dance

## Term 5: Professional work

### *A Linha Curva*



[https://www.youtube.com/watch?v=z\\_yqDn\\_20PQ](https://www.youtube.com/watch?v=z_yqDn_20PQ)

# Lesson 1: Objectives

By the end of the lesson, you will;

- Have taken part in a short Capoeira style workshop
- Understand key Capoeira movements which are seen in A Linha Curva
- Be able to create a Capoeira duet



# Overview

A Linha Curva was originally created for the Balé da Cidade de São Paulo in Brazil in 2005. The work is fun, exciting and very rhythmic, fusing contemporary, samba and capoeira dance and musical styles together. The movement style originates from the pelvis, is very grounded, connected and sensual using Galili's method of using hyperextension so that the body has a feeling of expansion - 'everything out'. Often the chest is concave and the spine arched. Arms are often rigid but the hands remain loose.

The work is in 7 sections with the Adage Septet [Section 2] forming the centre of a curve that starts high and drops down before rising again.

In creating the work, Galili asked his dancers to improvise a phrase that would remain inside their square and would capture their own movement style. He named the phrases after the dancer that 'owned' it - and so motifs are called Liris, Milton, Wagner, Jelenia, Robson for example. The motifs return developed as the work progresses, sometimes fused together.

In 2009, A Linha Curva came to the UK and is now performed by Rambert Dance Company. This is the version that you are studying for GCSE Dance.

# General Facts

<b>CHOREOGRAPHER</b>	ITZIK GALILI
<b>SET DESIGN</b>	ITZIK GALILI
<b>COSTUME DESIGN</b>	ITZIK GALILI
<b>LIGHTING DESIGN</b>	ITZIK GALILI
<b>ACCOMPANIMENT</b>	PERCOSSA
<b>MOVEMENT STYLE</b>	SAMBA, CAPOEIRA, CONTEMPORARY
<b>STIMULUS</b>	BRAZILIAN CULTURE. A CELEBRATION OF BRAZILIAN LIFE. THE CURVED LINE [A LINHA CURVA]
<b>CHOREOGRAPHIC INTENTION</b>	<ul style="list-style-type: none"><li>▪ HAVING FUN</li><li>▪ THE CONTRADICTION BETWEEN STRAIGHT LINES AND THE TITLE [WHICH MEANS 'THE CURVED LINE']</li><li>▪ SHOWING OFF [MALE COMPETITIVENESS]</li><li>▪ THE MEN PURSUING THE WOMEN</li></ul>
<b>CHOREOGRAPHIC APPROACH</b>	<ul style="list-style-type: none"><li>▪ IMPROVISATION</li><li>▪ COLLABORATION WITH THE DANCERS</li><li>▪ TASK SETTING: DANCERS CREATING MOTIFS</li></ul>





# Quick taster!

<https://www.youtube.com/watch?v=YqY1e-iCRdo>

## Key questions

- What dance styles can you see?
- What atmosphere is being created?
- What repeated movements could you see?



# What is Capoeira?

Capoeira is a martial art that combines elements of **fight, acrobatics, music, dance and rituals** in a very elegant and magnetic way. Performed by two people, it is often called 'Capoeira game' that is played, not a fight.

Capoeira is always played with a smile on the face symbolizing that the capoeiristas are not afraid of the danger that is coming.

# Basic movements



- Ginga – stepping sequence  
<https://www.youtube.com/watch?v=WV-Sf5-aCcc>
- Au – cartwheel (low, looking forward)  
[https://www.youtube.com/watch?v=Ut4VtW\\_Z6BM](https://www.youtube.com/watch?v=Ut4VtW_Z6BM)
- Balanca – moving from side to side
- Negativa – defence action on the floor  
<https://www.youtube.com/watch?v=iRb8inBYpf0>
- Kick – variations  
<https://www.youtube.com/watch?v=jQL0n5KvIhQ>
- Role – low turn with hands on the floor

# Creative Task

<https://www.youtube.com/watch?v=jAxjdYDBK4>

c – in duets



## In pairs;

- link together the basic Capoeira style movements to create a **duet**
- consider how you could develop this into more of a contemporary style of movement, but still retaining the essence of the Capoeira style

[https://www.youtube.com/watch?v=z\\_yqDn\\_20PQ](https://www.youtube.com/watch?v=z_yqDn_20PQ) –

at 4 minutes

The duets performed by the dancers reflect the style of Capoeira. How?



# Homework Task: by next Wednesday

## Brazilian Culture

One of the stimuli for A Linha Curva is Brazilian Culture. But how about we look at the culture from a different country to create a dance?



France



Ghana



India



Portugal

You can use this to help with your own choreography

- A. Choose one of the countries whose flags are shown above
- B. Research task: find out about the culture of the country you have chosen - especially how they like to celebrate, the festivals they might hold, their music and dance traditions
- C. Create 2 short motifs that show the information you have found
- D. Pair up with another dancer. Teach them your motifs and learn theirs.
- E. Perform all 4 motifs in unison on a loop.

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[https://www.youtube.com/watch?v=z\\_yqDn\\_20PQ](https://www.youtube.com/watch?v=z_yqDn_20PQ)

# Lesson 2: Objectives

- Recap Capoeira movements and duets
- Learn basic Samba steps and create a duet
- Analyse the stylistic features of A Linha Curva



What is the choreographic intention for A Linha Curva?

Can you name a stimulus?

## Task 1: recapping

- recap your Capoeira style duet/trio
- how can you develop this duet to have a more contemporary style?

# Samba Dance

<https://www.youtube.com/watch?v=CABJfSW6MXE>



Developed in Brazil during the 19th century, the Samba is considered the dance of celebration and joy at Carnival celebrations in Rio. Lively and rhythmical, there are many types of Samba dances, just like there are many types of Samba music. Ballroom partner Samba, one of the popular Latin dances in [ballroom](#) competitions, is made up of many different South American dances mixed into one. In Brazil, a Samba dancer is known as a Sambista.

Before Samba became a ballroom dance style, there were many styles of partner dances as well as solo Samba dances. As with the solo Samba, partner ballroom Samba has a quick beat that requires fast footwork. Over the years, the Samba has incorporated elaborate tricks, turns, and acrobatic feats into its basic set of figures. The main characteristics of the Samba are rapid steps taken on quarter beats and a rocking, swaying motion of the dancers.

# Basic steps

- Voltas

<https://www.youtube.com/watch?v=2DtIskP6SN0> – at 2.20

- Travelling botafogos

<https://www.youtube.com/watch?v=xTNu0Iyazbs>

- Samba side steps

<https://www.youtube.com/watch?v=GTaGLOz7yQg>

- Stationary walks

<https://www.youtube.com/watch?v=2DtIskP6SN0>



<https://www.youtube.com/watch?v=kTc3pv7d5vY&t=62s>





# Creative task: Samba



- remain in the same duets/trios
- combine the basic Samba steps to create a motif

## Your motif needs to be;

- Lively and energetic
- Use quick, fast footwork
- Use expressive arms
- Movement within the hips
- <https://www.youtube.com/watch?v=yZWPLYGbcVR8>

# Stylistic features of A Linha Curva



## What does 'stylistic features' mean?

### The characteristics of the performance

*For example; Emancipation of expressionism uses hip hop movements such as animation and popping and locking. It has powerful arm gestures and often the dancers have a low centre of gravity. Isolation of body parts is significant, but it also reflects the contemporary dance style with the use of floor work.*

## Watching the work;

- how would you describe the movements being performed?
- can you identify the different styles of dance?
- can you describe the work in 10 words

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[https://www.youtube.com/watch?v=z\\_yqDn\\_20PQ](https://www.youtube.com/watch?v=z_yqDn_20PQ)

# Lesson 3: Objectives

- Learn 2 motifs from A Linha Curva
  - Discuss physical skills required
  - Identify motif's within the work



# Starter task: find a partner and share your cultural motif with them – can they identify the country you've chosen?

## Brazilian Culture

One of the stimuli for A Linha Curva is Brazilian Culture. But how about we look at the culture from a different country to create a dance?



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Ghana



India



Portugal

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# Motif 1: Liris

[https://www.youtube.com/watch?v=z\\_yqDn\\_20PQ](https://www.youtube.com/watch?v=z_yqDn_20PQ) - start and 17.40 minutes

**Learn the Liris motif and perform in unison, remember the Brazilian carnival style atmosphere the piece represents;**

- Perform facing the back
- Perform facing the front
- Perform in a diagonal line
- Perform in a diagonal line using accumulation

**Now work as a group to put all 4 versions together into a performance**

accumulation

# Motif 2: Robson

<https://www.youtube.com/watch?v=Q>

**ROBSON**

Learn the Robson motif and  
perform in unison

Add both motifs together  
into a group performance  
piece



arms over the head  
in 2nd

front on the 2<sup>nd</sup>

repetition

**RELATIONSHIP** Unison. .

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[https://www.youtube.com/watch?v=z\\_yqDn\\_20PQ](https://www.youtube.com/watch?v=z_yqDn_20PQ)

# Lesson 4: Objectives

- To be able to describe (in detail) two key motifs from 'A Linha Curva'
- To create a fact page based on information gathered about A Linha Curva



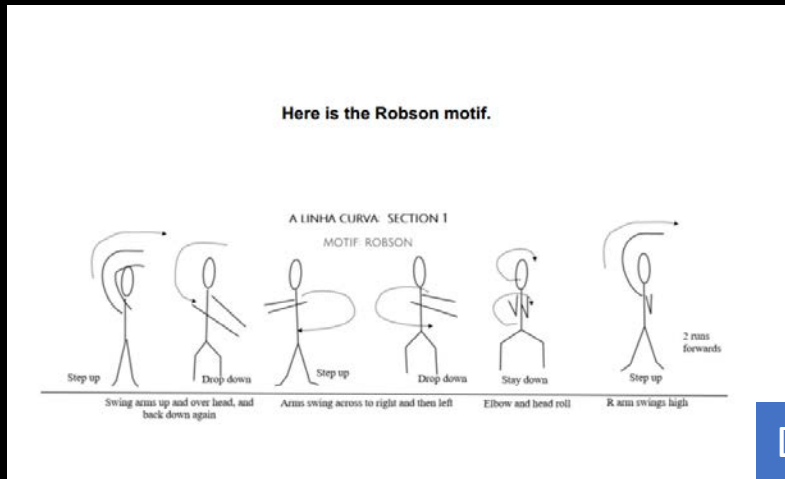
# Describing a motif

- A motif **must be a phrase of movement** and not a gesture.
- When you describe a motif, it must be a **step by step account of the phrase** from start to finish.
- You will always be asked to describe using **action, space and dynamics, sometimes with relationships** too.





# Task 1: Describing a motif



Describe any motif that you have learned from ***A Linha Curva*** using action, space, dynamics and, if appropriate, relationships.

Make sure you :

- A. State the section the motif is from and who is dancing it
- B. State correct stage directions
- C. Use interesting dynamic words
- D. Use accurate action words
- E. Write in full sentences

# Task 2: Creating a fact page (complete for homework)

Using the resources provided you need to;

- **read and highlight** the key information
- condense the most **important points**
- create a **decorative** information poster on the key facts for A Linha Curva



A Linha Curva	
GCSE Dance (8236)	
Anthology fact file	
Choreographer	Itzik Galili has built a body of more than 70 works showing a pioneering diversity. Lighting plays an integral role, and his interest in the medium led him to design the lighting for most of his works. In 1994 Itzik Galili was honoured with the Final Selection Culture Award (Phillip Morris), for exceptional talent and contribution to dance and culture in the Netherlands. In 2006 he was knighted in the royal order of The House of Oranje Nassau.
Company	Rambert is Britain's national company for contemporary dance. Founded by Marie Rambert in 1926, the company has sustained her pioneering commitment to choreography and developing dancers as artists, leading the way for nearly 90 years. The company thrives on its unique ability to share the widest range of repertoire: works from our rich heritage as the UK's oldest dance company; new works and re-stagings by choreographers from all over the world, including those who may be less well-known in the UK, and landmark dance from the 20th century. Bold, risk-taking, agile and beautiful, the dancers combine rigorous technique and artistry with an extraordinary ability to challenge and entertain. The company is also renowned for its use of live music and is the only UK-based contemporary dance company always to tour with an orchestra.
Date of first performance	Originally performed by Balé da Cidade de São Paulo (Brasil), 2005. Rambert premiere Tuesday 12 May 2009 at Sadler's Wells, London.
Dance style	The work is filled with rhythmic pulses and blends samba, capoeira, and contemporary dance technique

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# Lesson Five and Six: objectives

- Recap two phrases from A Linha Curva
- Use the stimulus for a choreographic task
- Learn 2x new motifs from A Linha Curva



# Task 1: Warm up

Find a partner and recap the two motifs we learned in last weeks lesson;

- Liris
- Robson



# Task 1: Choreographic task

Teach each other your travelling motifs and perform in unison;

X X X

X X X

You can  
own ch

A. In p  
(16  
*circ*

B. Dec  
pat

C. Trav  
line

It doesn't matter how many times  
the motif is repeated.





# Task 2: Motif 3

[https://www.youtube.com/watch?v=z\\_yqDn\\_2OPQ](https://www.youtube.com/watch?v=z_yqDn_2OPQ) - at 1.00 minute

## JELEENIA

Limbo walk – a fast unison phrase travelling downstage

<b>ACTION</b>	Walk, arm gesture, reach, shake, tilt, drop, turn
<b>DYNAMICS</b>	Rhythmic, weighted, heavy [legs] soft [arms], sudden, strong
<b>SPACE</b>	Upstage travelling downstage
<b>RELATIONSHIP</b>	Unison

Annotate your 'Jelenia' stickman hand out to help you remember the details of the motif –  
Stage directions  
Dynamics  
How is it performed?



15 dancers perform this phrase, travelling from upstage to downstage.

They are positioned in 5 lines of 3.

# Task 3: Motif 4

## WAGNER

Fast gestural motif using  
twists, pivots and arm  
movements

### ACTION

Twist, gesture, arch, drop, reach, pivot

### DYNAMICS

Precise, rhythmic, fast, strong

### SPACE

Uses the whole space in the formation. Changes in level.

### RELATIONSHIP

Unison.



Annotate your 'Wagner' stickman hand out to help you remember the details of the motif –  
Stage directions  
Dynamics  
How is it performed?



# Task 4: Creative task

- Using all 4 motifs and your choreography material, create a performance piece that represents the carnival type atmosphere in A Linha Curva
- You will be performing your dance at the lesson



Remember;

Most of the material is performed in Unison or in Accumulation with LOTS of repetition and a continuous rhythm!

# Next lesson... Set Phrases

- On Friday we will be starting to learn the first of the FOUR Set Phrases.
- These are solo phrases that will eventually be video recorded and sent to an examiner
  - They require technical accuracy and control throughout

<https://www.youtube.com/watch?v=YaFoh8Vmtmg&list=PLBhgvcteMltisacFDHw8HTZpFlr-gTyV9> – Breathe

<https://www.youtube.com/watch?v=i2jrYXzQfIY&list=PLBhgvcteMltgdPyne3ab5T8UXGdYdANvq> – Flux

[https://www.youtube.com/watch?v=cQkHmKxK2tA&list=PLBhgvcteMltgoZ81U\\_M9X0Y5ylik36YQd](https://www.youtube.com/watch?v=cQkHmKxK2tA&list=PLBhgvcteMltgoZ81U_M9X0Y5ylik36YQd) – Shift

<https://www.youtube.com/watch?v=WddzQ4TLFJM&list=PLBhgvcteMltiu293drc2dCiEjjulLFXyt> - Scoop

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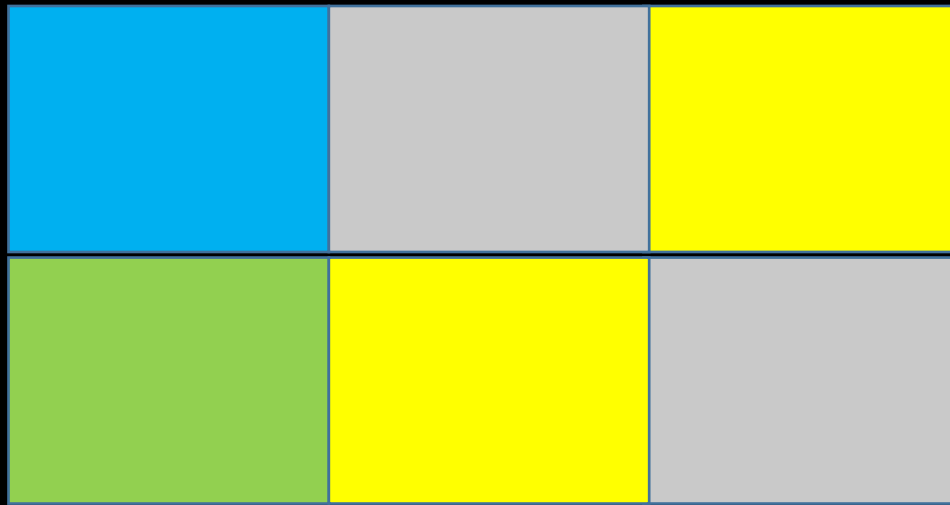
# Lesson Seven and Eight: Objectives

By the end of the lesson you will;

- Know the costume and set design of A Linha Curva
- Understand the contributions the costume makes to our understanding of the dance
- Be able to complete exam style questions on costume and set



**Starter:  
use your  
white  
boards**



Itzik .....



Galilli

Calilli

Galelli

Galili

# Which of these did Galili create in A Linha Curva?

music

set

lighting

costume

choreography

Which of these did Galili create, in  
A Linha Curva?

music

set

lighting

costume

choreography

Which company did he create  
A Linha Curva for?



Rambert Dance Company, UK

Balé da Cidade de São Paulo, Brazil

# Which company performs A Linha Curva on the GCSE Dance video?



Rambert Dance Company, UK

Balé da Cidade de São Paulo, Brazil

# Task 1: Interview

[https://www.youtube.com/watch?v=z\\_yqDn\\_20PQ](https://www.youtube.com/watch?v=z_yqDn_20PQ) – 14.54 minutes  
(male duet (fouette turns))

- Listen carefully to the interview with Mikaela Polley and complete the worksheet
- Try to fill it in with as much detail as possible





# Costumes

- The costumes worn by the dancers of A Linha Curva are bright and colourful to support the Brazilian, carnival nature of the dance.
- In an exam you will need to describe them in detail and explain the impact (contribution) of them.



# Costumes – male dancers

- Mirrored disc worn by the male dancers as collars in the introductory chant - to reflect the light and create an effect.



- Male costume (front and back – zip across the back)



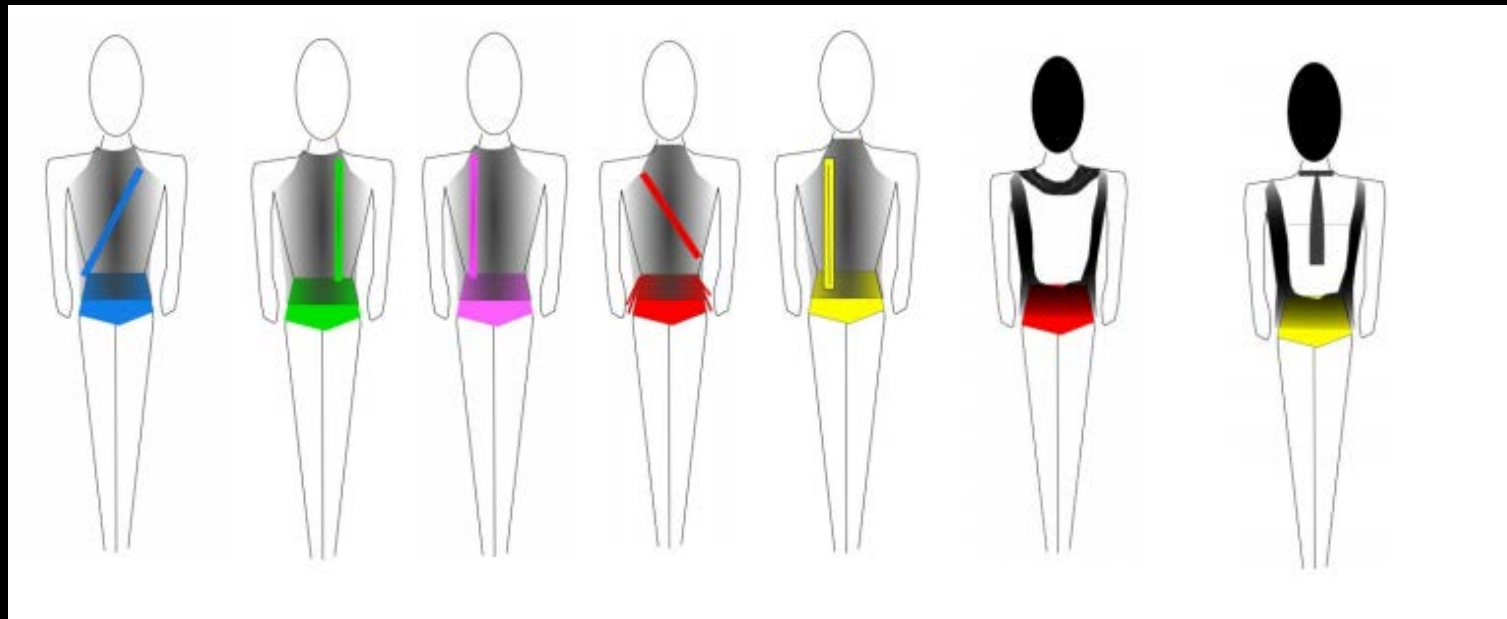
# Costumes – female dancers

- Female dancers costumes – front and back
- The zips are in different colours and attached in different directions



# Task 2: Draw and label

Use the dancer outlines in your 'A Linha Curva booklet' to **draw and label** the costumes worn by the male and female dancers.



## Task 3: Describe the costume

Describe both of the costumes you have drawn.

Consider the following:

- ✓ Design
- ✓ Colour(s)
- ✓ Texture/fabric
- ✓ Fit

[illegible]

# Example description

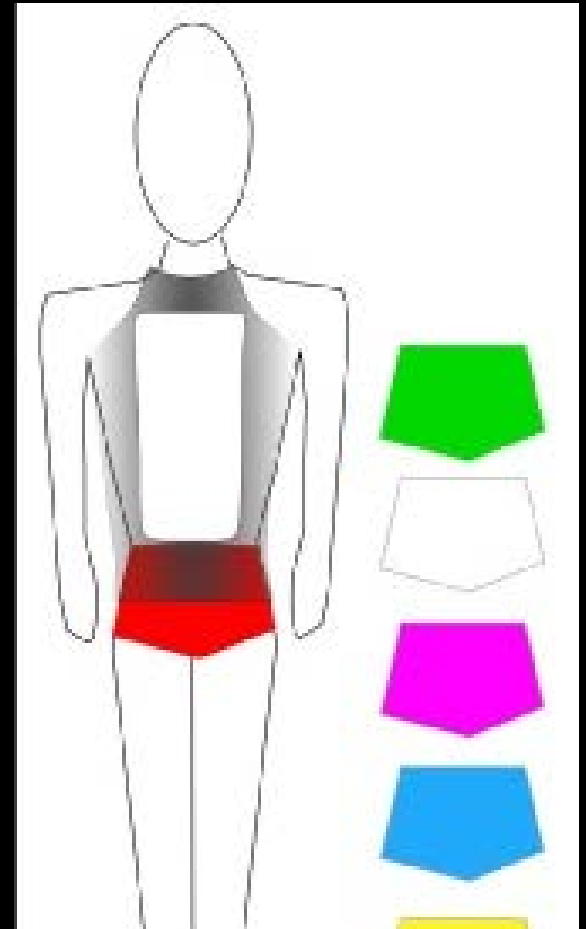
- **Female dancer** - she is wearing pink, tight, lycra hot pants and a sheer black top with a zip in the same colour (pink). The top is a tunic at the front, dropping to hip height, and virtually backless.
- The zips form lines across the body - some on a diagonal, **some vertical**, some on the right, some on the left or centre.





# Example description

- The **male dancer** wears the same costume as the girls but in reverse.
- The large square cut out for the back of the girls' costume is now the front of the men's costume. The material is black and sheer.
- This dancer wears red, tight, lycra hot pants/shorts



**Did you know?**

In the men's 'showing off' section with the solo girl - they turn their tops round.

# Task 4: Costume - contributions

You must now consider why these costumes were used and how the costumes help the audience to understand the dance work

These are called ***'CONTRIBUTIONS'***

Look at the list at the bottom of the page and agree with a partner which are relevant to these costumes

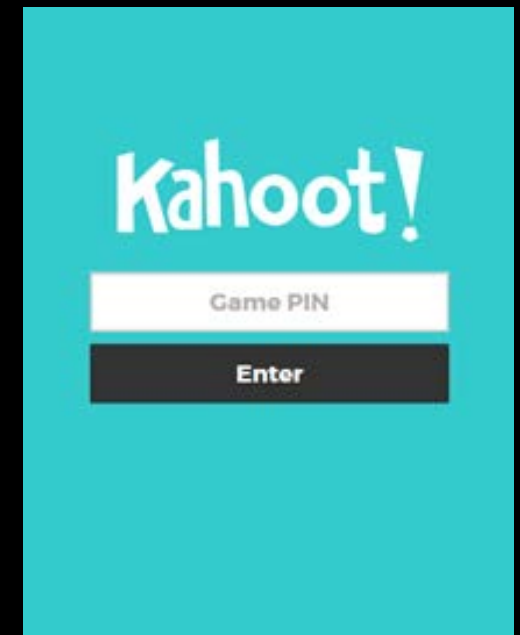
***Example: allows for ease of movement***

# Contributions example

- The costumes allow the audience to see the *line of the body* easily.
- The zip lines are different and add to the contradictions behind the title - they are all straight lines rather than curved, *supporting dance idea*
- The colours are bright and reflect the celebratory 'party' *style of the dance* - the *choreographic intention*.
- Chosen so that they disappear when out of the light. They had to be able to go black in the dark, *complimenting other components like the lighting*

# Kahoot! quiz

- Log on to the computer
- Type 'Kahoot' into google and wait for the pin number for the quiz on 'A Linha Curva'



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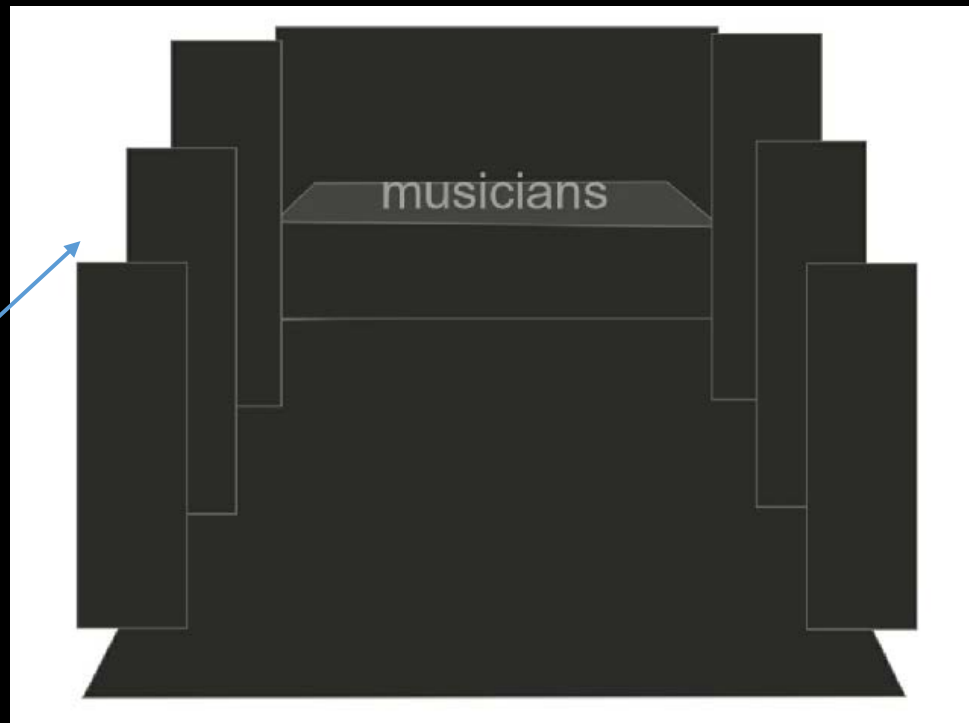
# Starter

- Mock exam results
- Target setting

# Set design/ performance space

There is no set apart from a black dance floor and a raised platform for the musicians upstage.

This too is black and the backdrop is black also.



Proscenium/  
End on  
staging



# Set design

- The musicians are integral to the dance and Galili wanted them to be visible - ***music and dance working together within the Brazilian culture*** of the stimulus.
- The ***raised platform*** allows this without reducing the performance space.



The emptiness and blackness of the stage creates the perfect environment for the vibrant lighting design that is so important for the dance

# Set design and staging


- Annotate the set design page with as much detail as you can
- Highlight the relevant ***'contributions'*** made by the set/staging

**SET/STAGING/PERFORMANCE ENVIRONMENT**

Using the images below, label and describe the set, staging and performance space. Analyse how they are used effectively in A Linha Curva.

**REMEMBER** to think about:

- o Type
- o Location
- o Colours
- o Shape
- o Backdrop/cyclorama
- o Empty/full



**Highlight if the Set/Staging/Performance Environment:**

Creates entrance/exits, set incorporated with action, complements other components, creates levels, suggests a context – historical, geographical, social, era, shows mood/atmosphere, bare stage so that the focus is on the action content, divides the stage, is symbolic, enhances structure, helps narrative, theme, set used/incorporated by the dancers, shows climate, creates contrast.

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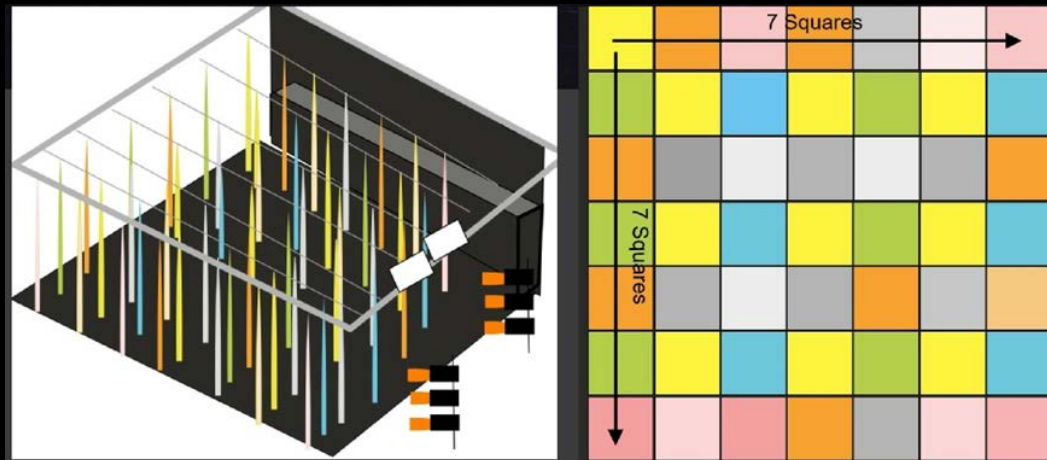
# Lighting design



- The Lighting works with the movement and the accompaniment throughout.
- *Accompaniment and lighting are linked together electronically*, rather than operated manually.

# Lighting design

- There are **49 overhead lights on the grid**, shining directly downwards. They are positioned in 7 rows and 7 columns to form a large square covering the entire performance area.
- The squares are programmed in a variety of patterns, allowing for **single strips to highlight dancers in a line**, or a **single square to highlight a solo**.



# Lighting design



- There are **two large white wash lights** positioned high up stage left, shining diagonally down. These are used for the **'showing off' section**.

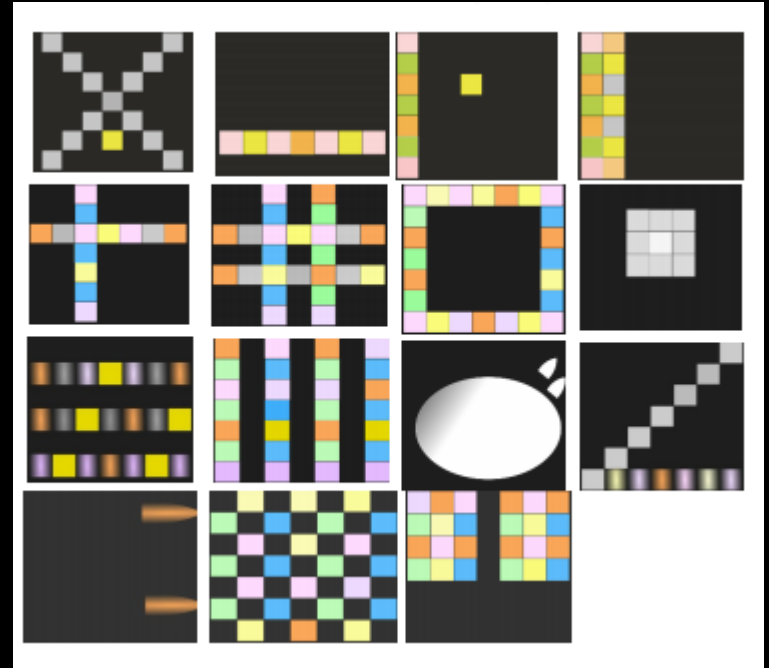
- There are **two large white wash lights** positioned high up stage left, shining diagonally down. These are used for the **'showing off' section**.
- TOP TIP!**

*The lighting adds immense excitement to the dance, allowing dancers to appear and disappear into light or darkness*

# Describe the lighting

When describing the lighting you must include;

- **Type** of lighting – spot, wash, side light etc.
- **Direction** – above, upstage etc.
- **Intensity** – how bright or dim
- **Colour**





# Task 1: Draw and describe the lighting

- There are so many lighting changes, it is impossible to know them all for the exam.

- Choose three and know them in detail.

***DRAW AND DESCRIBE  
EACH***

**Lighting Analysis**

There are so many lighting changes in A Linha Curva, it is impossible to know them all for the exam. Choose **three** and know them in detail. **DRAW AND DESCRIBE EACH.**

SECTION \_\_\_\_\_

DESCRIBE \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

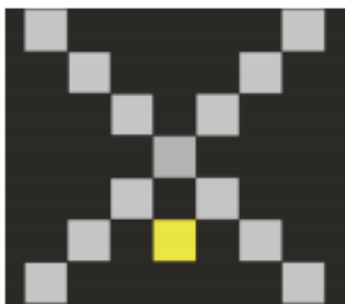
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### Opening

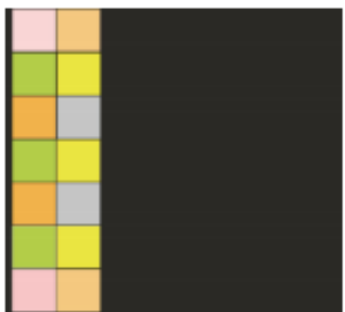
The dancers with neck discs stand in the grey/white squares. The girls kneel in the yellow square.



### SECTION 1: LIRIS



### SECTION 1: SHOULDER PHRASE



### SECTION 1: SHOULDER PHRASE

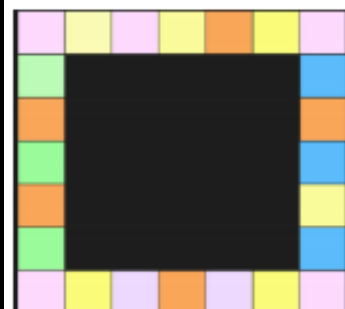
As lines of dancers move across the stage, a new column lights up. The lights behind them snap off.



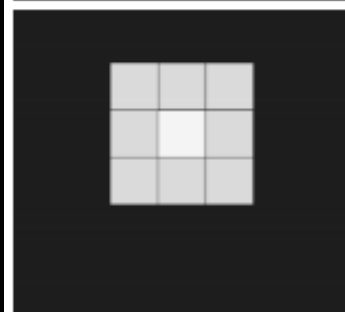
### SECTION 1: CROSS



### SECTION 1: WAGNER REPEAT



### SECTION 1: BIG SQUARE

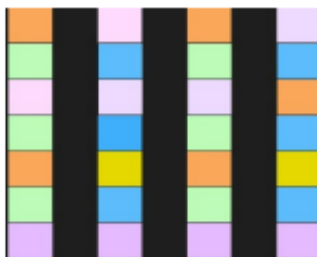


### SECTION 1: CONTACT DUET

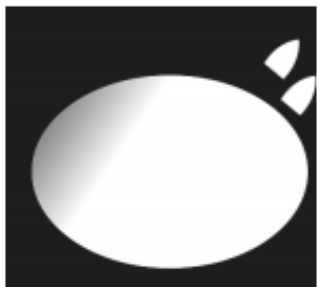


## SECTION 2: ADAGE SEPTET

3 lines are lit but the squares are on a very low intensity, except the yellow. The dancers are positioned in the yellow squares.



## SECTION 3: WAGNER DEVELOPMENT



## SECTION 3: SHOWING OFF

A huge change. For the 1<sup>st</sup> time, the grid is off. Now two high intensity floodlights stage left wash the stage with white light.



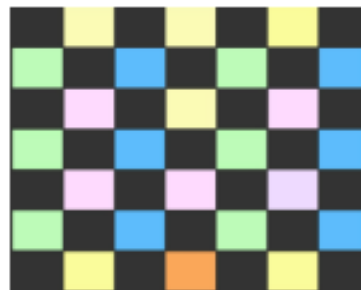
## SECTION 6: LIRIS DIAGONAL

The front line is dropped to a low intensity. Grey squares light up on a diagonal from upstage left to downstage right.

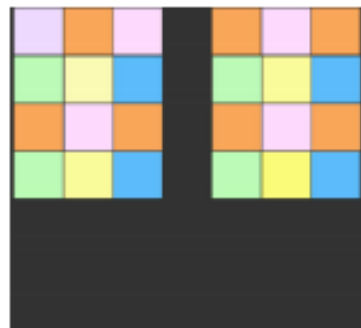


## SECTION 7: MALE SOLO PRE-BATTLE

Warm orange sidelighting



## SECTION 7: C SECTION



## SECTION 7: MILTON


# Homework: description and contributions

**LIGHTING**


Using the images below, label and describe the lighting.  
Analyse how the lighting is used effectively in A Linba Curva.

REMEMBER to think about:

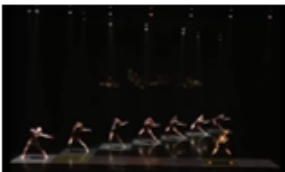
- Colours
- Direction
- Shape
- Effect
- Natural
- Intensity
- Shadows



Lighting State 1:



Lighting State 2:



Lighting State 3:

Highlight if the lighting:

Shows time of day, season, climate, context, geographical context, historical context, social context, mood/atmosphere, is symbolic, highlights dancer/groups of dancers, accentuates actions/gestures/body parts, aids theme, aids narrative, complements other components, highlights key areas of the performing space, adds humour, adds to dance style/genre, creates a natural environment/naturalistic, highlights non-dancing performer, highlights climax, highlights structure.

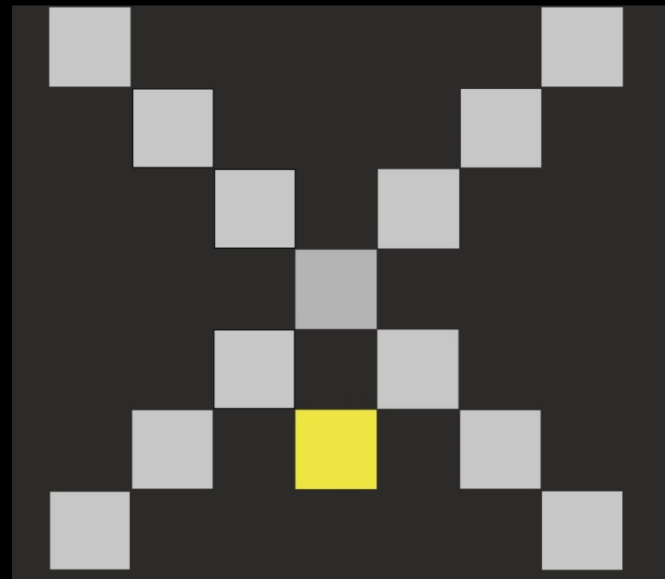
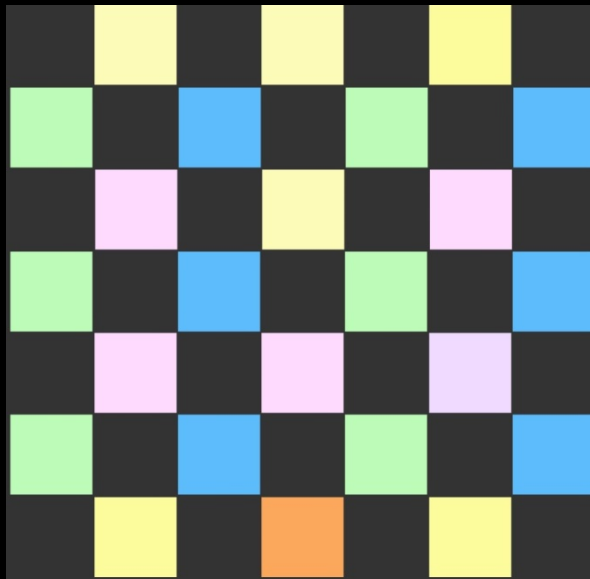
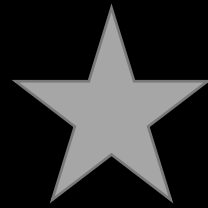
**Describe**, in detail the 3 lighting states shown in the pictures in your booklet

Highlight or underline the effect/**contribution** of the lighting on our understanding of the dance.

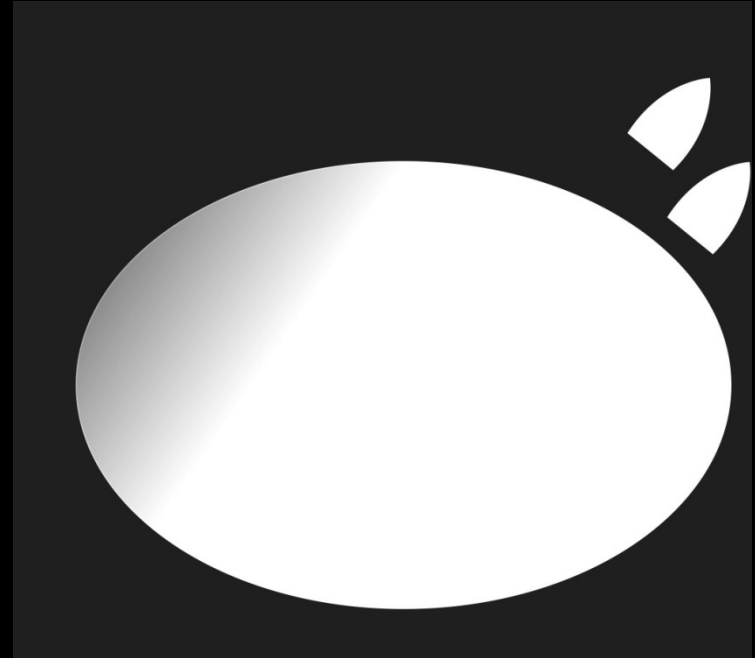
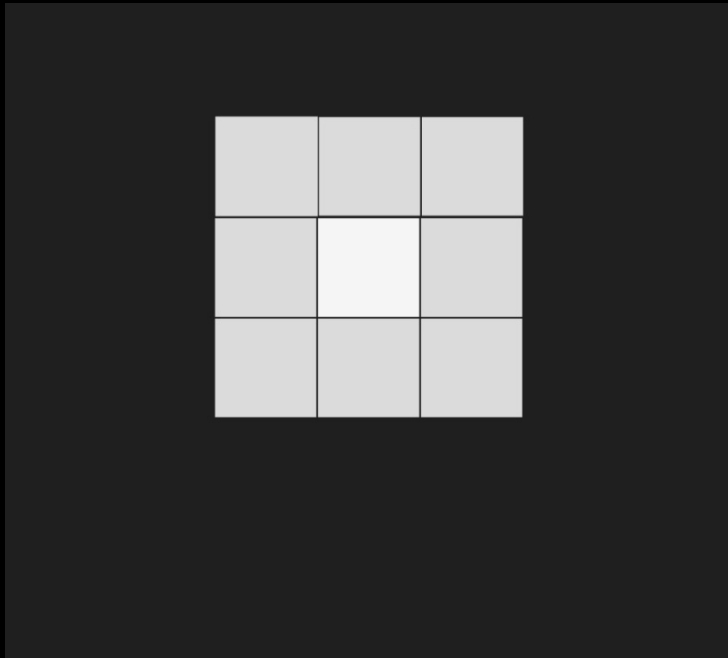
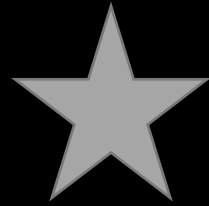
# Quiz – identify the correct lighting!



# Which lighting is used for the beginning 'Tum Tarakka Tum' chant?

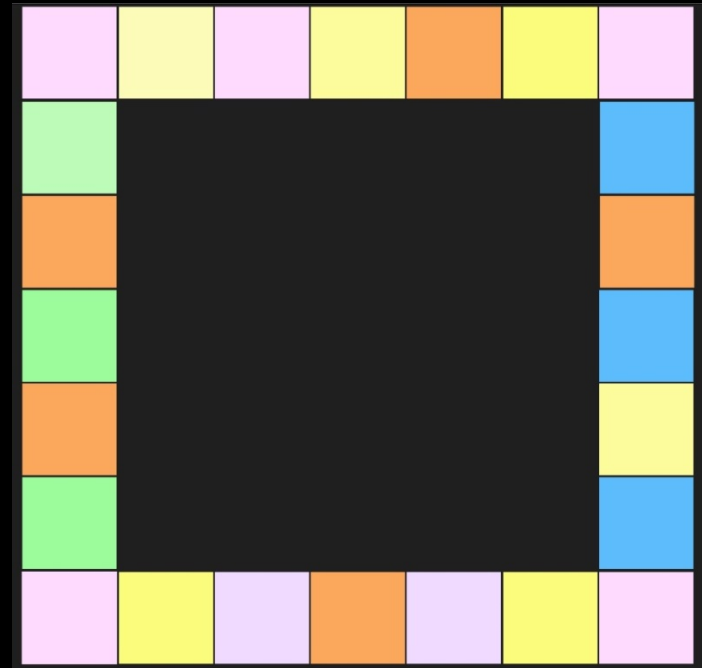
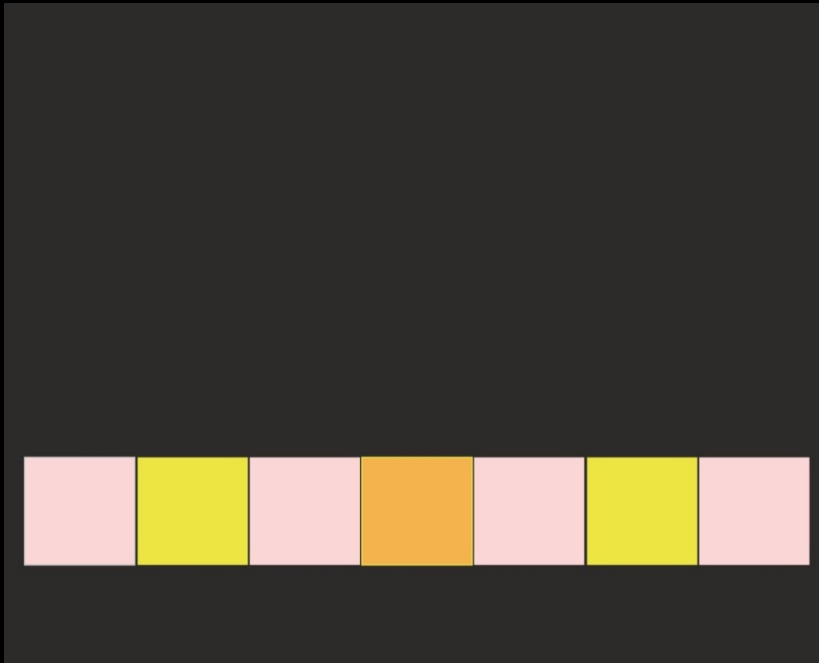
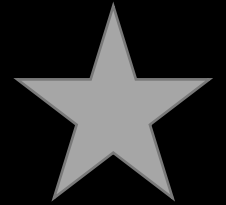


# Which lighting is used for the 'Showing Off' section?





# Which lighting is used for the first Liris motif?



How many overhead lights are there on the checked grid?

36

25

49

16

64

81



# How is the lighting operated?

Manually,  
pushing buttons

Automatic  
programme

Linked to a click  
track

# How is the lighting operated?

Manually,  
pushing buttons

Automatic  
programme

Linked to a click  
track

# Why?

To make sure that  
the dancers are  
always in the correct  
squares

Automatic  
programme

Linked to a click  
track

# Year 10 GCSE Dance

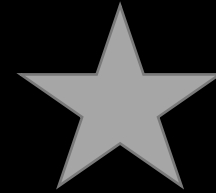
## Term 5: Professional work

### *A Linha Curva*



[https://www.youtube.com/watch?v=z\\_yqDn\\_20PQ](https://www.youtube.com/watch?v=z_yqDn_20PQ)

# Who composed the music for a Linha curva?



Purcosa

Percosa

Pircossa

Percossa



# What nationality is Percossa?

English

French

Dutch

Spanish

# What nationality is Percossa?

English

French

**Dutch**

Spanish

# Which instruments are used in A Linha Curva?

octaban

conga

guitar

shakers

bongos

trumpet

piano

whistle

the body

Boom  
whackers

Taiko drums

flute

# Which instruments are used in A Linha Curva?

octaban

conga

guitar

shakers

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piano

whistle

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boom  
whackers

taiko drums

flute

# What is the main MUSICAL STYLE?

Bossa Nova

Samba

Meringue

Salsa

# What is the main MUSICAL STYLE?

Bossa Nova

Samba

Meringue

Salsa

# Which country does samba come from?



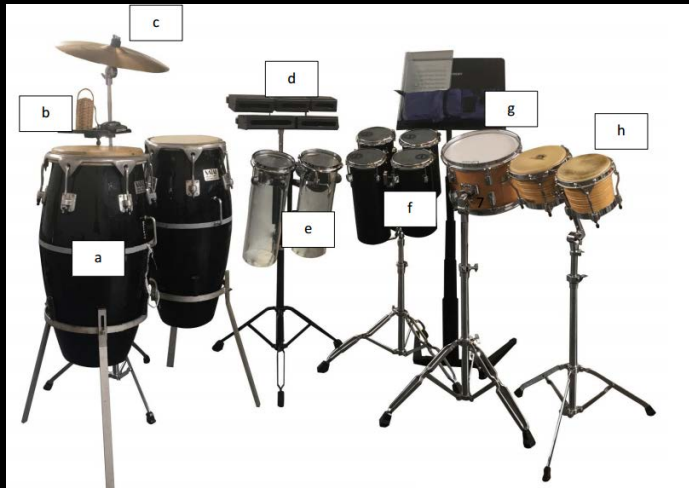
Argentina

Brazil

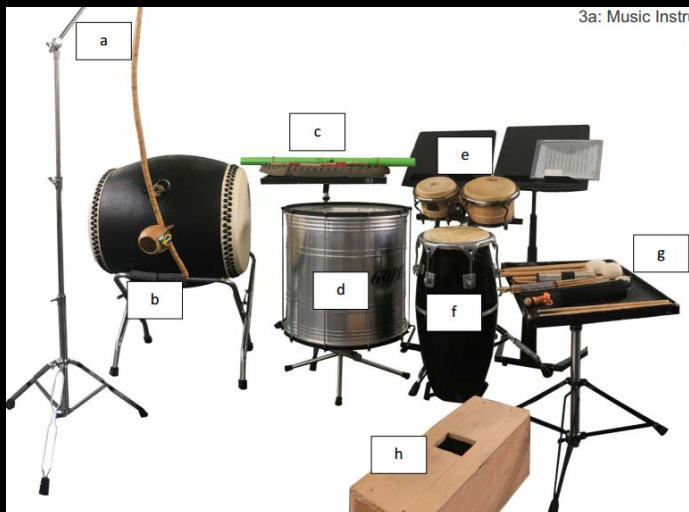
Cuba

Mexico

# Instruments used in 'A Linha Curva'



a	Congas	Cuban hand drum, capable of open, closed and slap tones.
b	Caixixi (also caxixi)	Shaker, woven basket with a bottom made from gourd – usually found in Brazil.
c	Cymbal (crash)	In this piece- rolls with soft sticks, and scrapes with piece of metal.
d	Temple blocks	Five pitched resin blocks- modern version of Chinese 'skulls' made of wood.
e	Tube drums	Custom made copies of Octobans.
f	Octobans	Like tom-toms, but pitch dictated by length of tube rather than by skin tension
g	Tom-tom (12")	Simple two skinned drum, normally part of a drum kit, and pitch is dictated by skin tension.
h	Bongos	Cuban hand drum, similar range of tones to congas, but higher pitch.



a	Berimbau	Tensioned steel string with a gourd resonator, struck with a stick, almost guitar like sound (used lots in Capoeira).
b	Taiko	Japanese two skinned drum, played on the skin and rim with sticks. Powerful, tribal sound.
c	Boomwhackers	Pitched plastic tubes, pitch dictated by length. Can be held like sticks and used to strike another object, or tied to foam and struck
d	Surdo	Brazilian two skinned bass drum, light enough to carry in samba processions, capably of open and closed tones.
e	Bongos	Cuban hand drum, similar range of tones to congas, but higher pitch.
f	Conga	Cuban hand drum, capable of open, closed and slap tones
g	Stick table	To facilitate rapid changes from one stick type to another.
h	Log drum	Modern version of African hollowed log with two tones. Played with sticks.





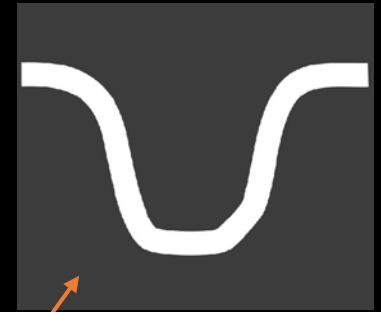
a	Berimbau	Tensioned steel string with a gourd resonator, struck with a stick, almost guitar like sound (Capoeira).
b	Stick tray with Boomwhackers	Pitched plastic tubes, pitch dictated by length. Can be held like sticks and used to strike another object, or tied to foam and struck
c	Conga	Cuban hand drum, capable of open, closed and slap tones.
d	Cymbal (Crash)	In this piece- rolls with soft sticks, and scrapes with piece of metal.
e	Bongos	Vintage version of Cuban hand drum, played with sticks in this piece. Main A Linha Curva rhythm with conga and octoban!
f	Octoban	Like tom-toms, but pitch dictated by length of tube rather than by skin tension
g	Ribbon crasher	Thin strips of steel held loosely on a simple frame. Played with sticks to achieve harsh, high pitched, short crash
h	Surdo	Brazilian two skinned bass drum, light enough to carry in samba processions, capably of open and closed tones.
i	Tamborim tree	Tamborims are small Brazilian hand-held drums played with a stick in samba processions. Here combined with mechanism to play eight at once.
j	Samba whistle	Whistle capable of emitting three different tones, although only one tone is used in A Linha Curva



a	Taiko	Japanese two skinned drum, played on the skin and rim with sticks. Powerful, tribal sound.
b	Cymbal (Chinese)	Small cymbal played in this piece with hard sticks to achieve short, aggressive crash.
c	Agogo bells	Small, Brazilian hand-held, pitched bells, played with a stick in samba processions.
d	Ribbon crasher	Thin strips of steel held loosely on a simple frame. Played with sticks to achieve harsh, high pitched, short crash
e	Tamborim	Small, Brazilian hand-held drums played with a stick in samba processions.
f	Tube drum	Custom made copies of Octobans.
g	Hi-hat	Two cymbals brought together by foot operated mechanisms, normally part of a drum kit
h	Spring drum	Long string attached to the skin of a drum, played with soft stick and scraped with metal to create thunderous effects.
i	Tam Tam	Chinese-style, metal resonating disk, played with soft stick and scraped with metal in this piece. Similar to a gong, but unpitched.
j	Bass drum	The largest drum from a drum kit, played with a foot pedal.
k	Rototoms	Variable pitch, single skinned, shell-less drums. Tunes by turning the entire drum.



# Accompaniment facts



- The initial ideas came from **Itzik Galili**, who wanted the music to have a **heavy Brazilian influence**.
- The rhythms are various but **Samba features prominently**.
- The accompaniment structure supports the idea of the **The Curved Line**. Percossa sketched how they wanted the line of intensity to look.
- Rather than have a huge climax in the middle, they instead opted to **start the work on a high** and drop in Section 2, before climbing again.

# Accompaniment facts

- The Tum tarakka Tum chanting was inspired by Indian Kathak, fused with Percossa's own ideas.
- The words do not mean anything but are simply there to **create rhythm and energy**.
- The music is played **live by 4 musicians**, but there is a **vital click playing** as well. This **click is linked to the lighting programme** and it is paramount that both start at the same time so that the choreography works within the squares.
- **If they do not begin at the same time, dancers end up in the dark!**



# Task 1: Describe the aural setting from Section 1, 2 and 3-7

## Opening: Tum Tarakka Tum



A chant. The dancers chant 'Tum Tarakka Tum' 3 times in a percussive tone emulating a drum. A separate group of girls then shout 'he he he' in shrill voices. The words have no meaning and are chosen for rhythm and energy. This links to the Brazilian culture of the stimulus and the fun of the choreographic intention.

## Adage Septet



A dramatic change. The rapid rhythms have gone and now we have a mysterious, echoing sound with just taps on the drums, a rattling scraping sound, and the tinny berimbau string. This works well with the calm, slowed down movement performed by the girls at this point and the mysterious, silent passing of the skateboards.

# Describe the aural setting from Section 1, 2 and 3-7

Robson and Adage (Samba)



A full blown carnival samba! It begins by calling with a whistle before falling into a lively, exciting samba rhythm on bongo, conga, bass drum, shaker and whistle.

The dancers follow the rhythm and the party atmosphere, accumulating into the bright and vigorous Robson motif which travels forward en masse.