

**THE PRESENT TIME, THE SAMBA-ENREDO, AND THE TEACHING OF HISTORY**

**O TEMPO PRESENTE, O SAMBA ENREDO E O ENSINO DE HISTÓRIA**

**EL TIEMPO PRESENTE, EL SAMBA ENREDO Y LA ENSEÑANZA DE LA HISTORIA**

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**ABSTRACT**

This article seeks to analyze the importance of music, especially samba, for Teaching History in the Present Time. AbstractIn this way, we will discuss the creation of uniformity in samba schools, especially in the Vargas Era, as well as the use of this musical genre to build a national identity. Furthermore, we situate sambas from the perspective of the Present Time and their use for History Teaching.

**Keywords:** Samba. Samba Schools. Teaching History.

**RESUMO**

O presente artigo busca analisar a importância da música, em especial o samba-enredo, para o Ensino de História do Tempo Presente. Desse modo, discutiremos a elaboração de uma uniformidade das escolas de samba, em especial na Era Vargas, bem como a utilização desse gênero musical para a construção de uma identidade nacional. Além disso, situamos os sambas a partir da perspectiva do Tempo Presente e sua utilização para o Ensino de História.

**Palavras-chave:** Samba. Escolas de Samba. Ensino de História.

**RESUMEN**

El presente artículo busca analizar la importancia de la música, en especial del samba-enredo, para la Enseñanza de la Historia del Tiempo Presente. De este modo, discutiremos la elaboración de una uniformidad en las escuelas de samba, especialmente durante la Era Vargas, así como la utilización de este género musical para la construcción de una identidad nacional. Además, situamos los sambas desde la perspectiva del Tiempo Presente y su utilización para la Enseñanza de la Historia.

**Palabras clave:** Samba. Escuelas de Samba. Enseñanza de la Historia.

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## 1 INTRODUCTION

Every year, the sympathizers of the Samba Schools, as well as researchers and admirers, are waiting for the new samba-enredo that the School will present on the avenue. This cyclical ritual, since it takes place every year, is easily perceived nowadays, when all the groups launch a theme, make a contest with several qualifiers until the grand finale, a moment of delirium in which the fans organize themselves to dance and exalt the samba of their sympathies.

However, it was not always like this: the samba we know today, sung in samba circles, on the radio, consumed by the population of lovers of this art, had to show its competence and resistance to become one of the main representatives of our nation. The journey was long and crossed by a series of mishaps for the bambas and their sambas to be accepted by society.

To achieve this dimension and characterization of the plot, samba had to come a long way, crawl with rural samba, seek its gestation in samba circles, departmentalize its special type of batuque, after all, "in the past, travelers called batuque any manifestation that brought together dance, singing and the use of black instruments" (DINIZ, 2008, p. 13). In this way,

The batuque has no age. This primitive act of making a rhythmic noise with the simplest and most improvised percussion instruments appeared with the conscious man. The Brazilian batuque was our first musical movement. The slow drumming of the Indians was transformed and dominated by the strong and rhythmic beat of the Africans, marked initially by nostalgia for the lands from which they came and, later, by the strength of the new airs until the euphoria of the conquest of freedom, and the equality of a people that was formed happy and playful. (MUNIZ JUNIOR, 1976, p. 14).

This is how urban samba began to derive in the forms of batuque, the batuque of African joy, from the slow rhythm of the indigenous people until it reached a series of elaborations such as the samba-canção, the samba de breque, the samba-choro and the samba-enredo. This comes from the neighborhood of bambas Estácio de Sá, the birthplace of this type of samba, as well as the samba de quadra and the samba de partido alto, more accelerated, which in a few years reached the carnival parades of Praça Onze and contributed to the making of the largest audiovisual show in the world.

## 2 THE SAMBA-ENREDO: ORIGIN AND CONSOLIDATION OF A PULSATING BRAZIL

Because it is often characterized as any form of batuque, samba was still, at the beginning of the twentieth century, considered a manifestation of blacks, poor, from the lowest stratum of society, often seen as a manifestation that contributed to perpetuate Brazil outside the civilized world - for this reason a series of manifestations against this form of leisure are expressed by representatives of Brazilian politics. It is enough to observe the testimony of Ruy Barbosa, in the Federal Senate at the beginning of the twentieth century:

One of yesterday's sheets printed in facsimile the presidential reception program in which, in front of the diplomatic corps, of the finest society in Rio de Janeiro, those who should give the country the example of the most distinguished manners and the most reserved customs raised the "Corta-jaca" to the height of a social institution. But the "Corta-jaca" that I had heard about a long time ago, what is he, Mr. President? The lowest, the most foul, the coarsest of all wild dances, the twin sister of batuque, cateretê, and samba. But at presidential receptions the "Corta-jaca" is performed with all the honors of Wagner's music, and we do not want the conscience of that country to revolt, for our faces to blush and for the youth to laugh! (EFEGÊ, 1974, p. 161).

The aforementioned pejorative description of Ruy Barbosa is only one of the prejudiced representations that refer to the expressions of musicality of the poor layers of the population of Rio de Janeiro, characterized by him as short, wild and foul. This discourse allows us to understand the universe of samba, which in the nineteenth century was the twin brother of cateretê<sup>2</sup> and batuque<sup>3</sup>. Therefore, the aforementioned discourse delivered on November 7, 1914, it mentions the performance of Corta-jaca, a song composed by Chiquinha Gonzaga.

It is true that part of the Brazilian elite was content to listen to the European lyrical genre that was part of the repertoire of their meetings, hailed as a privileged model of artistic representation, a model copied and graced even by

Ruy Barbosa. However, what interests us is the fact that even at the beginning of the twentieth century, samba was " the twin brother of batuque and cateretê" (OLIVEN, 1985, p. 38), something that still lacked its consolidated representativeness and that, therefore, was still often confused with maxixe, tango and other manifestations that musically seemed to be the same thing.

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<sup>2</sup> The catira or cateretê is a genuinely Brazilian dance. According to Maia (2005, p. 1) "It has been known since colonial times. Father José de Anchieta, between the years 1563 and 1597, included it in the feast of São Gonçalo and Nossa Senhora da Conceição, to which he was devoted".

<sup>3</sup> According to Muniz Júnior (1976, p. 13) the batuque has no age, it is the primitive act of making noise.

That samba can be considered today as one of the most important and creative elements capable of enabling the understanding of Brazilian society by Brazilians themselves is something current in Anthropology, Sociology and History. However, for this, it is necessary to understand his formation until reaching what we know as samba-enredo, one of his most representative expressions, expressing his way of making music and enabling his body discourse.

One of the first appearances of the word samba, according to Muniz Júnior (1976, p. 19), took place in the magazine *Carapuceiro*, from Recife in 1838, in which " Friar Miguel do Sacramento Lopes Gama raged indignantly against the samba d'almocreves." The same religious also published curious verses about the term samba in 1842 that said: Here in our bush / Which was then very tatamba / Nothing else was known/ Otherwise the dance of samba (MUNIZ JUNIOR, 1976, p. 22).

Dating back to the nineteenth century and, because of this, with a still shifting definition, samba was associated with any type of batuque and could happen at any time of the year. The interesting thing about the criticism made by Friar Miguel do Sacramento is that this term has its appearance in the Northeast, more specifically, in Pernambuco.

This allows us to affirm that in the nineteenth century samba was danced in various parts of Brazil. As the term samba was associated with the condition of batuques and these batuques sounded in the four corners of Brazil, samba, in this way, was played and danced in several provinces of the Brazilian Empire. Of course, because Rio de Janeiro was the capital of Brazil in the imperial period, this fact attracted many people and their customs to this location – among these, batuque and samba dance. However, we agree with Muniz Júnior (1976) when he states that it was danced in Maranhão, Pará and Pernambuco since the nineteenth century, and was also adopted in Bahia, where it became bold and melodious, " samba came to Rio de Janeiro, and he joined his brother, the lundu and with the no less famous maxixe, definitively consecrating himself in Rio de Janeiro" (MUNIZ JÚNIOR, 1976, p. 23).

There are countless testimonies about the origin of the word samba. Muniz Júnior (1976. p. 36) states that researchers who have studied the etymology of the word samba have reached three conclusions.

The first states that samba comes from Zambo, which in Spanish and Portuguese, defines the mestizo of black and Indian. Samba or semba would therefore be the dance of these mestizos. Samba comes from semba, an Angolan word that means

umbigada, a euphemism with which the touch of the sexual parts is expressed, in certain passages of the dance. Samba really comes from samba, an African term that has the meaning of dance, only as a choreography to the sound of a certain rhythm.

In 1967 the II Samba Symposium was held and it was at this Symposium that the historian Francisco Martins dos Santos declared that "although it appears in Pernambuco, since 1842, in quotations such as dance, it is in Rio de Janeiro, in 1890 that it appears as written music and title" (MUNIZ JÚNIOR, 1976, p. 33). For Hildegardes Vianna, samba

[...] is almost the same age as Brazil. It has always been samba depending on the way it is danced and the way of the dancer. That is why samba is the creole drum of Maranhão, the samba de roda of Bahia, the batuque of São Paulo, the bambelê of Rio Grande do Norte, the virado of Alagoas, the samba of the hill, and this lundu that they now call samba duro. It is samba, no matter how it is sung, of the variation that they always want to give it, always with that rhythm that only it has. Samba is national dance, it is national singing. It is in the north and in the south, in the east, in the west. Depending on the place or according to the time, it is dressed in different clothes. (VIANNA apud MUNIZ JUNIOR, 1976, p. 45).

The definition of Hildegardes (1973) highlights the statement that samba is a national song. It is a national dance, an expression that is often cited by us and, therefore, shared with the aforementioned author. However, the word samba still generates a number of controversies.

Because it came from Africans, the batuque, or even any festive manifestation of black Brazilians, caused a lot of astonishment in imperial society and at the beginning of the Republic. After all, in order to be accepted as a cultural manifestation, representative of our condition of being and our nationality, samba went through a series of

tortuous paths. The testimony of Donga, considered the author of the first Samba, *Pelo Telefone* is elucidative, stating that:

Until 1916, samba was considered undesirable music, but not by the people. The presence of a samba musician at that time almost always meant the presence of the police, as samba was prohibited by the Penal Code. And what to do to undress the samba of bad reputation that it had acquired by certain people? Because it was necessary to make him a good guy, varnish him, comb him, use these maneuvers so that he imposed himself without any concession. (MUNIZ JUNIOR, 1976, p. 24).

This statement was made in 1956, when samba had already acquired some acceptance by society. However, Donga's memories serve as a substrate to demonstrate the

strategies that the samba dancers used to reach Rio de Janeiro society at the beginning of the twentieth century.

Sandroni (2001) shows us that the word samba is found in different places on the American continent, and in all of these, with the exception of Argentina, it has always had a strong connection with the black world. Although the etymology has been much discussed by researchers from various areas, the word samba, according to the Dictionary of Brazilian Music, comes from the Kimbundo semba, which would mean umbigada. For Sandroni, (2001, p. 85)

In general terms, they consisted of the following: all participants form a circle. One of them stands out and goes to the center, where he dances individually until he chooses a participant of the opposite sex to replace him (the two can perform a choreography – as a separate pair – before the first rejoins the group). All participants clap their hands and repeat a short chorus, in response to the improvised singing of a soloist.

The accompaniment of the umbigada was on account of the palms of the hands, violas and tambourines, which, over time, contributed to some researchers characterizing such manifestations, with the descriptions made above, of samba-de-umbigada, a description made in an article entitled precisely Samba-de-umbigada, written by Edison Carneiro in 1961. The samba-de-umbigada described by Carneiro has a great similarity with our well-known samba circles, which, for Moura (2004, p. 35) were a

A ritual of encounter, a moment of strengthening bonds of identity and reciprocity, a meeting of equals, and, at the same time, a locus of exchanges with other social groups. Alongside the music and the conversation, two elements are fundamental for the pagode's unfolding: the drink (often beer, some cachaça, a lemon smoothie) and something to eat, whether it's a soup – rubble, lentils, peas – or a stronger dish or even a meal, a fish, a pasta, a mocotó.

Although in the second description the ritual of batuque was present with drink and food, in the umbigada this practice was no different, as the blacks gathered to practice their rituals, among which the meal was necessary so that the bodies could continue singing and dancing. From this perspective, the batuque was the element that enabled the rhythmic understanding of Brazil, after all, the description above is very similar to other forms of black men and women dances in various parts of our country.

Among the rhythmic forms that can fit the description of the umbigada, we can highlight the Tambor de Crioula, a typical manifestation of Maranhão in which men play the drums and

women in a roda practice a ritual that has a series of characteristics similar to the umbigada described by Sandroni (2001). This manifestation has not lost its traditional characteristic, in which women dance and men sing and drumming. In this way, the Creole drum, in its origin, is part of the rhythmic group that served as the root for the current modern samba, since

The creole drum is a popular dance of Afro-descendants. It is an umbigada dance similar to others of the genre existing in the country. In Maranhão it has specific characteristics and only here it is known with that name. It has external similarities with the Afro-Maranhão manifestation of the Tambor de Mina, with which it is sometimes confused. The main differences are in the instruments and religiosity of the Tambor de Mina. (FERRETI, 2002, p. 22).

Tambor de Mina, Tambor de Crioula, manifestations of black men and women who, when they landed on the Brazilian coast, introduced in this land their wide range of rhythmic varieties, their dances and their songs. Therefore, after exhaustive work in the

sugar plantations and then coffee, as well as a series of other activities, the blacks danced and drummed their rude instruments in the slave quarters of the farms.

From this exhibition, despite numerous quotes about the origin of samba, what we think is most interesting is how a dance and a batuque became symbols of national identity. Who or which groups were interested in the rhythmic transformation that was once seen as a thing of people without culture, of uninformed blacks, and becomes, in the middle of the twentieth century, proud of our sense of nation?

This nationalized samba went through a series of transformations until it spread throughout Brazil. If before it was considered batuque, dance, umbigada, Tambor de Crioula, from the 1930s onwards, samba already has an established definition, it is already known and recognized as a national rhythm. In this way, we corroborate the definition of Vasconcelos (1958 apud MUNIZ JÚNIOR, 1976, p. 36) when he states that

Samba was born in Praça Onze, several explanations have emerged to explain the origin of the word samba. There were even those who sought it in the Tupi language, as did Teodoro Sampaio. Samba would be a chain made hand in hand by people in merrymaking; circle dance. This interpretation, defended, by the way, by Silvio Romero, is opposed by those who, with more coherence, sought the word in African dialects. These, in general, say, like Arthur Ramos, that samba comes from semba, umbigada. We consulted Professor Mozart Araújo, an authority on Afro-Brazilian music and who declared to us that he preferred to accept samba as coming from samba itself, that is, from an identical word and which, in African dialect, means to worship

the divinity through dance (Serra Frazão). This version also seems to us the most plausible, since samba, in its origin, is linked to the cult of the terreiros.

Despite returning to the question of the origin of the term samba, the definition of Vasconcelos (1958 apud MUNIZ JÚNIOR, 1976, p. 36), when he states that the term samba comes from samba itself, interests us because we agree with the author, when he states that samba was born in Praça Onze, the square of the samba musicians of Rio de Janeiro, cradle of bambas, which on Carnival days was full of sympathizers. If samba has its origin in choreographic diversity, in the variety of dance and music, assuming, in its origin, various names and forms throughout the national territory, it was in Rio de Janeiro and only there that it reached the aesthetics we know today.

Bahia, Maranhão, Pernambuco and other Brazilian states had their rhythmic manifestations of batuque, no doubt, but samba, as we know it

Currently, this one is from Rio de Janeiro, he is from the hills, he goes down to the city, he has in his dance, in his swing and in his ballet the aesthetics of the carioca way of being. In addition, the batuque that contributed to the origin of samba continued, as in the case of Maranhão, with the same characteristics.

If the Tambor de Crioula and the Samba de Roda da Bahia, in their genesis, can be considered batuques that could be called samba, from the first half of the twentieth century this is no longer possible, since both the Tambor de Crioula and the Samba de Roda were part of a series of Brazilian manifestations, of the so-called Batuque Dance. We think that Zé Keti's samba is one of the great rhythmic definitions of samba with which we are concerned in this work. From this perspective, *A Voz do Morro* represents the aesthetics of samba, the samba we hear today, with its rhythmic feature already defined.

I am the samba / The voice of the hill is myself yes sir / I want to show the world that I have value / I am the king of the terreiro / I am the samba / I am from here in Rio de Janeiro / I am the one who brings the joy / To millions of Brazilian hearts / Save the samba, we want samba / Who is asking is the voice of the people of a country / Save the samba, we want samba / This melody of a happy Brazil (KETTI [n.d]).

It was by showing his value that the samba musician from the hill came down and transformed the rhythmic pulse of samba into national music. The samba that we see as an element of identification for a portion of the population of Rio de Janeiro is from Rio de Janeiro



and expresses, especially in the 1930s, the desire, values and dimension of a portion of the population that is often marginalized.

Although samba gains expressiveness when it descends from the hills of Rio de Janeiro and reaches the city, it is the voice of the hill that is present in part of the samba society. At first, samba was associated with vagrancy and trickery, however, the voice of the hill became, over the course of a few years, the voice that reached an entire country. Thus, samba is natural in Rio de Janeiro, in the hill, and when it descends the city it goes through a series of transformations until it reaches the form of a plot and is played and danced throughout the Brazilian territory.

Despite the controversy about samba, its naturalness and originality, the samba of the Samba Schools, known as samba-enredo or samba de enredo, it needed to develop its own structural characteristics, so that it could be able to meet the purposes of a parade, which contributed to becoming a singular genre of samba. Associated with the Samba School, the samba de enredo also represents the voice of the hill, the desire to be heard and accepted by passers-by on the asphalt, since, although this form of samba goes beyond the limits of carnival associations, it was with the Samba Schools of Rio de Janeiro that samba gained greater visibility.

Samba de enredo or samba-enredo, it doesn't matter. What interests us is how the rhythmic expression of the Samba Schools contributed to the nationalization of samba and became one of the symbolic elements of the construction of our identity, that is, since identity is a symbolic elaboration, the samba-enredo became a symbol of national identity.

Like samba, with its definition and rhythmic consolidation, samba-enredo traveled a long rhythmic trail to be accepted as a rhythm and symbol of national identity. It had to be born and grow up to be able to establish itself as the rhythm of our condition of Brazilianness, expressing, once again, the voice and the way of the carioca, or at least the voice, the dance, the way and the pride of part of the carioca society, because the samba-enredo is intrinsically linked to the Samba School, which has its roots in the hill, in the space of sociability of humble but noble people, noble in the condition and wisdom of making themselves accepted. From this perspective, a samba made by the composer from Maranhão, Cristóvão, in the 1970s illustrates well what we propose to defend.

Oh oh oh, I'm going to go down to the city / I'm going to show these people / What real samba is / There is / There is too much samba / There in the village there is / Real samba / Oh, oh, oh, oh, oh, I'm going down from the village to the city<sup>4</sup>

The samba of Cristóvão, one of the great composers of the Turma do Quinto de São Luís, serves as a substrate for the demonstration that the samba-enredo is from the hill, and it was from the hill that it descended to the city. In this case, as in São Luís there are no hills, the samba is from the Village. Vila in São Luís is, just like the hill in Rio de Janeiro: the space of sociability of simple people, poor people, but who have samba on their feet, who sweat inspiration and makes this some beautiful sambas. In this way, when consolidated as a musical genre that expresses our condition of nationality, the samba-enredo can be one of the tools for understanding the history of the present.

### **3 SAMBA-ENREDO AND TEACHING OF HISTORY OF THE PRESENT TIME**

To think about the present in history, or the present of history, is to fall into the uncertainty of time. Time does not belong to the historian. Time, as Augustine (2000) had rightly stated, is a psychological conception, time does not exist, it is emptying itself into our hands. Time does not in fact belong to us, that is, what we do is an attempt to time time, we give it a meaning, but we cannot make it concrete.

So, does the present exist in history? What are the criteria used to cut out the present time? When does contemporaneity begin? How far will the postmodern, when it comes to time, survive? These questions are extremely important for the historian who uses what they call the history of the present time, even because, if the past does not exist, can we say the same about the present? The present, when it is narrated, is no longer present, for this reason, "Thompson states that, to the historian, it would be up to the historian to work on the past, the present would be pertinent to the studies of sociology" (MULLER, 2007, p. 17).

We will not be concerned here with defining which is the object of sociology or history, or what differentiates the object of both; Our concern, in fact, is to try to understand the place of the present in contemporary historiography. Is the present a safe field for the historian? If the past is simply what has already happened, is there a history of the present? What is the importance of memory for us to tell the story?

This is still a tenuous aspect, because if history is the narrative of the past, the present is only narrated when that same present has become the past. The present is immediate, it

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<sup>4</sup> Available at [www.letras.mus.br](http://www.letras.mus.br). Accessed on: 3 mar. 2024.



is constructed, it is passage, it is movement. Therefore, we can say that it is practically impossible to narrate the present, as it is extremely ephemeral. In order for it to be narrated, at least in the eyes of historians, it must become the past, not because the past is our object of study, but only because we can only say something, from the historical point of view, of what has already passed, not of something that is happening. This "happening" may even belong to historical knowledge, however, we can only narrate about what happened when

the same become happen. Even so, even in the treatment of what has passed, it does not mean to affirm that the elaboration of the past can be constructed as it actually was, because what we do is a discursive signification about events that occurred in the past, whether it is close or distant from our earthly time, whether it is remembered or remembered, collectively and individually, because even though it is collective, memory is an individual faculty. In this way, history is an object of construction whose place is not the present time, but the elaborations made by men of their time and about events that occurred in the past – whether recent or distant.

If this happening does not belong to us, what is the way out for those who make history of the present time? Exactly the present time is a retreat from history. In this sense, how far can we go back to perceive the present in history? What are the temporal spaces to define the present time in history? Where does it begin? To what extent do we remember events so that they can become history?

If we take into account those who define history from a modern paradigm, giving it a place of progress, the Second World War would be "the mark of distinction between what would be the past and the present time in historical research" (MULLER, 2007, p. 18). In this sense,

We call attention to two institutions that have been working with the notion of History of the Present Time. They are the Institut d'Histoire du Temps Présent (IHTP), created in France in the 70s and linked to the CNRS, with a body of researchers and publications mostly dedicated to studies on post-war French history as well as on theory and method; the Institute of Contemporary British History, linked to the University of London, which has been organizing conferences and seminars on British history in the twentieth century, especially after World War II. (MULLER, 2000, p. 19)

These are some of the concrete examples of institutions that have been concerned with the present time as an object of study of history and, if the present is for these institutions

an object of history, it is up to us historians to inquire what is the criterion that could define what can be considered as the history of the present time.

Thus, Muller (2007) defines the present time in history as steeped in questions: When does the present time begin? With the First World War? With World War II? Or with the fall of the Berlin Wall? In addition to these elements that may define the

At the beginning of this new field of history, another no less significant question would be: what is the method used to construct the history of the present, or, can the history of the present time be a discipline? What is the importance of memory for the resignification of contemporary history? Is the present time a time of post-contemporaneity or is it part of the contemporary world? In the case of samba, the interesting thing is to demonstrate that even though the world was going through a war of global dimensions, part of the plots of the Samba Schools of Rio de Janeiro were not concerned with these issues of a political nature. We advance that this does not mean that the samba dancers were oblivious to what was happening, but rather, they were part of a spatiality that was not present in a practical way as a country that was effectively at war. In the period of World War I, the samba schools were not yet consolidated in the carnival of Rio de Janeiro. In 1917, the first samba in the history of popular music was recorded. Composed by Ernesto dos Santos (Donga) and Mauro Almeida.

By Phone  
Donga and Mauro Almeida  
The head of the revelry  
By phone Sends me to warn  
That with joy  
Do not question yourself  
To play

This first samba reflects everyday issues of part of the society of Rio de Janeiro. The title itself by phone, alludes to the intense movement to combat games that was recurrent in the central regions of Rio de Janeiro. During this period, Dr. Aurelino Leal was the chief of police, who in the samba of Donga, is called the head of the revelry, but who, the warning, concerns the restrictive measures to this type of leisure.

Historiography shows that the population's leisure, even at the beginning of the twentieth century, was watched on a daily basis. For this reason, the pernadas, capoeiras and batuques, elements that will influence the samba genre, were seen as a trickster's thing,



which is why the places of consumption practices of the first carnival parties, watered by samba, were policed. Samba was a thing of vagabonds, rascals, and frowned upon by the elite. This conjuncture was that worried the first composers of the future genre of music that would cross our identity.

In this interval of two wars, the samba schools, the great societies, the corsos, competed for space and importance within the carnival party. When the Second World War broke out, which took place between 1939 and 1945, the samba schools were already consolidated in the carnival of Rio de Janeiro, as the most important manifestations of popular culture in the state. Certainly the world conjuncture contributed to a series of debates about the carnival of the federal capital. At the height of the Pan-Americanist policy, especially during the III Meeting of Consultation of American Foreign Ministers in Rio de Janeiro, the first demonstrations against the holding of the carnival party took place. The article in the *Jornal do Brasil* of 1942 questioned:

What judgment can be made of us by the elite spirits (it is evident that each country will take care to select its representation) who, coming from distant lands, to deal with matters of extreme gravity and magnitude, had their steps choked by a howling, sweaty and smelly crowd on Avenida Rio Branco, or on any other street, screaming carnival songs, which they will not understand, with dancers in the hundreds and thousands breaking the vast hips and trembling the Somatic facades in rhythms of sensual music? (JORNAL DO BRASIL, Rio de Janeiro, January 1, 1942)

Still in 1942 it is possible to perceive the prejudiced tone of the news. First, because the prohibition would be directed to the street carnival, the carnival of the people, of sweaty and smelly people, because the carnival practiced in clubs and private associations would have its manifestations assured. Voices from the Catholic Church also criticized the holding of the party. What is certain is that the party took place and Portela sang "A vida do Samba" becoming two-time champion in 1942.

The samba was a festival of the Indians We perfected it more  
It is a reality  
When he comes down from the hill To live in the city  
Samba you are very well known  
Worldwide  
Samba pride of Brazilians  
You went abroad  
And you achieved a lot of success  
We are very proud of your progress



As the lyrics of Alvaiade say, samba in this period was already consolidated within its spatiality, which in this period was Praça Onze, the square that in that same year becomes immortal from the verses of Herivelton Martins and Grande Otelo. The people of Rio de Janeiro, as was common on these days of celebration, got involved with all possible vigor, demonstrating.

We emphasize that this is the Getúlio Vargas period, crossed by a solid relationship with samba and the samba schools. Although the Second World War is an element of conjunctural analysis, a deeper question about carnival was being posed: the relationship between samba dancers and the State. When Vargas took power, he made his nationalist issues clear, and, without going into the merits of the discussion of nationality, since what interests us is the history of the present time and samba, we emphasize that samba begins to gain new meanings, because " samba was no longer, therefore, a mere musical expression of a marginalized social group, but an effective instrument of struggle for the affirmation of black ethnicity in the framework of Brazilian urban life " (SODRÉ, 1998, p. 20). From this perspective, we must remember that among our competencies, we elaborate questions, build hypotheses, arguments, and propositions in relation to documents, interpretations, and specific historical contexts, using different languages and media, exercising empathy, dialogue, conflict resolution, cooperation, and respect (BNCC, 2017, p. 400)

Among our competencies, we must also be secure in relation to our episteme, and, in this horizon, samba is extremely important for us to perceive our current conjuncture, or what we treat as the history of the present time or immediate history. In this way, we highlight, among the various artistic productions, the plot of Mangureira of 1919, for the simple fact of drawing attention to our knowledge. The plot of the mango tree entitled "story to lullaby big people " dealt with a story that history did not tell, giving prominence to the characters often silenced in historiography. In this way, we take the liberty of quoting the entire lyrics of the samba, which, in our understanding, tries, among other things, to give voices to those who may have been suffocated by an official historiography for centuries.

Story to lullaby big people Brazil, my  
Let me tell you  
The story that history does not tell The reverse of the same place  
In the struggle is that we meet Brazil, my denço Mangureira arrived With verses that  
the book erased  
Since 1500 there has been more invasion than discovery There has red blood trampled  
on



Behind the framed hero Women, tamoios, mulattoes I want a country that is not in the  
portrait  
Brazil, your name is Dandara And your face is cariri  
It didn't come from heaven  
Not even from Isabel's hands  
Freedom is a dragon in the sea of Aracati  
Save the caboclos of July  
Who was steel in the years of lead  
Brazil, it's time  
To listen to the Marias, Mahins, Marielles, Malês  
Hose, dust the cellars  
Oh, make way for your heroes in the sheds  
From the Brazils that make a country of Lecis, jamuns Are green and pink, the crowds.

Certainly these verses are already sung and told in this way. But it is still important to understand the samba-enredo to tell the Brazil of the present. The Brazil that was invaded and not discovered, the abolitionist Brazil from the slaves themselves, and not by the will of a princess, the Brazil that fought for its independence in the Northeast, from the Revolt of the Malês, from feminism, democracy and freedom still awaited by many. It is the Brazil of the present time, that the samba schools historically sing and tell from their desires and versions

#### **4 FINAL CONSIDERATIONS: WHAT HISTORY TO TEACH?**

The historian, when writing about history, makes his own the image of the work of an artisan of the present, always seeking new forms of art in order to be able to build new products in search of new markets. Thus, the historian and history teacher must seek new forms of approaches so that he can build his knowledge. But, from the perspective of teaching history, what is the relationship between history and the present? Can we think of the present as a new way of constructing the teaching of history? If so, one of the tools for the construction of this knowledge must have as a concern the prospection of memory. Thus, the use of memory is of vital importance for understanding the current world.

This is a coherent idea in the characterization of the task of History. Not because it admits a mission crossed by the commitment to the construction of a current history, but, above all, because, like a craftsman of the present, the historian needs to work with the elements that constitute the current world. In this way, the memorization of a recent past can be a more pleasurable task for students who, many times, are not interested in subjects that are not part of their context, which, in fact, are not part of their history.

From this perspective, the historian and teacher should never forget that we are objects of history, and as such, we are influenced by the environment in which we are inserted. Thus, recent memories will be our sources that will allow us to understand current conjunctures to the extent that we are violators of memory and manipulators of these sources.

On the other hand, a series of elements serve as an obstacle to thinking about teaching focused on the present, ranging from the need to follow a curriculum imposed by educational institutions, as well as the ineptitude of most professionals who still think about a history that has as its objectivity the understanding of the past. Certainly we are not questioning history as a past, however, we do not share the idea of the possibility of understanding past facts as if they could come to light from the historian's writing.

In this way, the present here was treated as a recent past, which is still the past, but not with the looks and perspectives that were given to the past as an object of history. Therefore, the retreat from the past treated here as present must be one of the tools used to build a history that is truly concerned with the changes that are to come.

How many times have we taken up the idea that we are builders of a more critical and coherent society! Several times, historians and history teachers claimed to be responsible for the construction of a conscious society. Hence, nothing more plausible and coherent than thinking and using the present in order to reach a certain level of consciousness.

If history is a discipline that has as an element of concern the knowledge about the past, so that a more critical and conscious society can be built, there is nothing more coherent than thinking about this recent past, here treated as the present. If we can understand the present, treat it as an object of history and manage to diagnose problems and even try to find some solutions to the social chaos in the new millennium, then we will have achieved the true goal of historical knowledge.

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