

KARLA

DA

SILVA



# • BIOGRAPHY •



1983

Born in Rio de Janeiro,  
Brazil



2007

With a degree in Literature and Popular Songs under her belt, Karla da Silva **begins her career**, singing in the **main venues of Lapa**, the bohemian district of Rio de Janeiro where Samba has taken up residence.



2010

Release of her **first solo album** « Festejo e Fé »



2013 - 2014

**Release of the album "Quintal"**  
Awarded a prize by **Natura Musical**, she toured Brazil sponsored by the same organisation and recorded the **DVD/documentary 'Quintal ao Vivo'**.



2012

The young singer leaves her working-class northern neighbourhood to take part in the first edition of **The Voice in Brazil**. She was a **semi-finalist** in the competition, which boosted her career.



2017

**Release of the album 'Gente que nunca viu vai ver a pretíssima coroação'**. The great Brazilian singer **Elza Soares mentioned Karla's album as the one she most listened to**, in an interview at the Red Bull Music Academy in New York.



2018

**International tour**, sponsored by the IberMúsica programme, giving **24 shows between Portugal and France**.



2019 - 2022

**Karla moves to Portugal.**

**She records and releases 4 singles:** "O Samba Cura", "Água Forte", "Petit Pays" and "Pra machucar meu coração". At the same time, **she records and participates in projects and albums by other artists**, such as 'Rua das Pretas', a gathering of Portuguese-speaking musicians that was rewarded with two seasons of a musical series for **RTP1: Portugal's main television channel**. The artist performs all over Portugal, notably at the **Meo Marés Vivas festival (Porto-PT)**, as well as in venues such as the **Coliseu dos Recreios in Lisbon**.



2023

Her musical career continued and, after meeting producer Soraya Camillo, **she joined the catalogue of the French agency SOTAK MUSIK**, performing regularly in Paris at the **Studio de L'Ermitage, the Petite Halle and the legendary New Morning**. She has also performed at **major European festivals such as Paléo (Switzerland)**, and in various French cultural centres.



2024

Karla's concerts continue to grow, with **ever-increasing numbers of fans attending her concerts** in Paris, where she has been in residence at **La Petite Halle** once a month since January 2024. Karla appeared in concert at the **Venice Biennale (IT)**, and will be present this summer 2024 at the **Festival Les Suds** in Arles and the **Tempo Latino Festival** in France, among others.

**Her new album "SOTAK"**

will be released in September 2024 in Portugal and France and on all digital platforms.

# SOTAK

"SOTAK is the latest album by the singer-songwriter Karla da Silva. The album features ten original tracks, all of which were **composed by Karla da Silva herself**. The artist presents **Samba as a language that has the power to build bridges**, and provide a **sense of ease** in the midst of daily struggles. **The term 'sotaque'** in Portuguese refers to the distinct **way of speaking that is specific to a particular population and region**. In her latest album titled "Sotak" (with the "K" standing for Karla), the artist aims to **pay tribute to the various voices, sounds, and traditions** that converge in the ancestral Samba ritual known as the **"roda de Samba" (round of Samba)**. The word "round" is a reference to the circle where people gather and put themselves on the same level without any distinction. From the perspective of "Ubuntu" (a philosophy of Bantu origin), a person reconnects with his or her essence and with the awareness of belonging to something much greater and collective. "I am what I am because of what we all are". **Samba is the mother tongue of this Rio de Janeiro-born singer**, and it represents her truest essence. Her new album presents Samba in a **contemporary way without losing respect for tradition**. It presents some of its accents: **Samba de Roda, Samba Reggae, Samba de terreiro, Samba Rock, among others, all influenced by Candomblé drums and rhythms**. In Brazil, during the early 20th century, **Samba emerged as a form of resistance among black people**, as well as an invention of Afro-Brazilian culture in response to colonial trauma. It is not only considered as a potential space for community reterritorialisation for those who the diaspora, but also because the Samba Circle represents **unity and diversity**. Karla da Silva believes that **different accents should be used as bridges to build a collective future**. She believes that artistic exchanges can be contagious and has been promoting this idea in both **Lisbon and Paris**. The album is a true **reflection of the rich sound diversity found in Portuguese-speaking communities**, such as Cape Verdean Morna and Angolan Semba. Karla da Silva combines the influences in her life to express herself through her poetry and voice. **Her work invites us to walk with her through the streets and alleys of Rio de Janeiro, her school of life and music, as well as Bahia, her ancestral homeland**. The album begins with a prayer sung by the Caixeiros do Divino Espirito Santo that captures **the religious and cultural syncretism** that is characteristic of Brazilian manifestations, an aspect that Karla da Silva deeply resonates with. The following track is a Samba de roda, a musical and choreographic expression that originated in the rural regions of Bahia., considered to be the precursor of all the different versions of the Samba as we know it today. Samba de roda features simple yet beautiful poetry, rhythm and dance, and question-and-answer songs. These songs often refer to elements of nature and themes linked to the **ancestral heritage of black people**. Karla opens her album by **paying homage to the Orixás, divinities of the Candomblé religion**, of which she holds the title of Mãe de Santo (priestess). She also **honors her Bahian ancestry**, her grandmother, and all her **African ancestors who were brought to Brazil as slaves**. In fact, it all began in Bahia: that's where the first slave ship arrived in Brazil. The singer also couldn't resist praising Hilria Batista de Almeida, better known as Tia Ciata. She was a sambist, musician, and high priestess of Candomblé (mãe de santo) and a crucial and fundamental figure in the birth of Samba. By revering her, the artist is also showing affection and respect to all Tia Ciata's predecessors, such as Ivone Lara, Clementina, Jovelina Black Pearl, and Clara Nunes, her greatest references.



The album's listening sequence features a "Samba canção" (\*Samba song):

● **TODO ESSE TEMPO FOI O SAMBA QUEM CUIDOU DE MIM** ●

(\*"All this time, it's been Samba that has taken care of me"). The title alludes to Samba as the great companion of the artist's trajectory, in which Karla poetically **refers to Caprichosos de Pilares Samba School where her parents were bandleaders and where the artist grew surrounded by the rhythm of tambourines.**

● **TOQUE DE ANGOLA** ● **promotes Samba's conversation with Samba in the arrangement,**

talks about Africa, cites Karla's great-grandfather Chico as a preto velho mandingueiro (wily old sage) who brought magic, music, and the charge of life that Karla inherited. The song speaks of faith, of pushing ourselves to be our best, and counts on the **participation of the great mandolinist Diogo Guanabara**, godson of Herminius Belo de Carvalho. In ● **MINHA GINGA** ●, Samba is presented as an alternative, with a Samba Rock accent, full of personality and the typical street cunning. Without a doubt, a **Carioca aesthetic (\* born in Rio de Janeiro).**

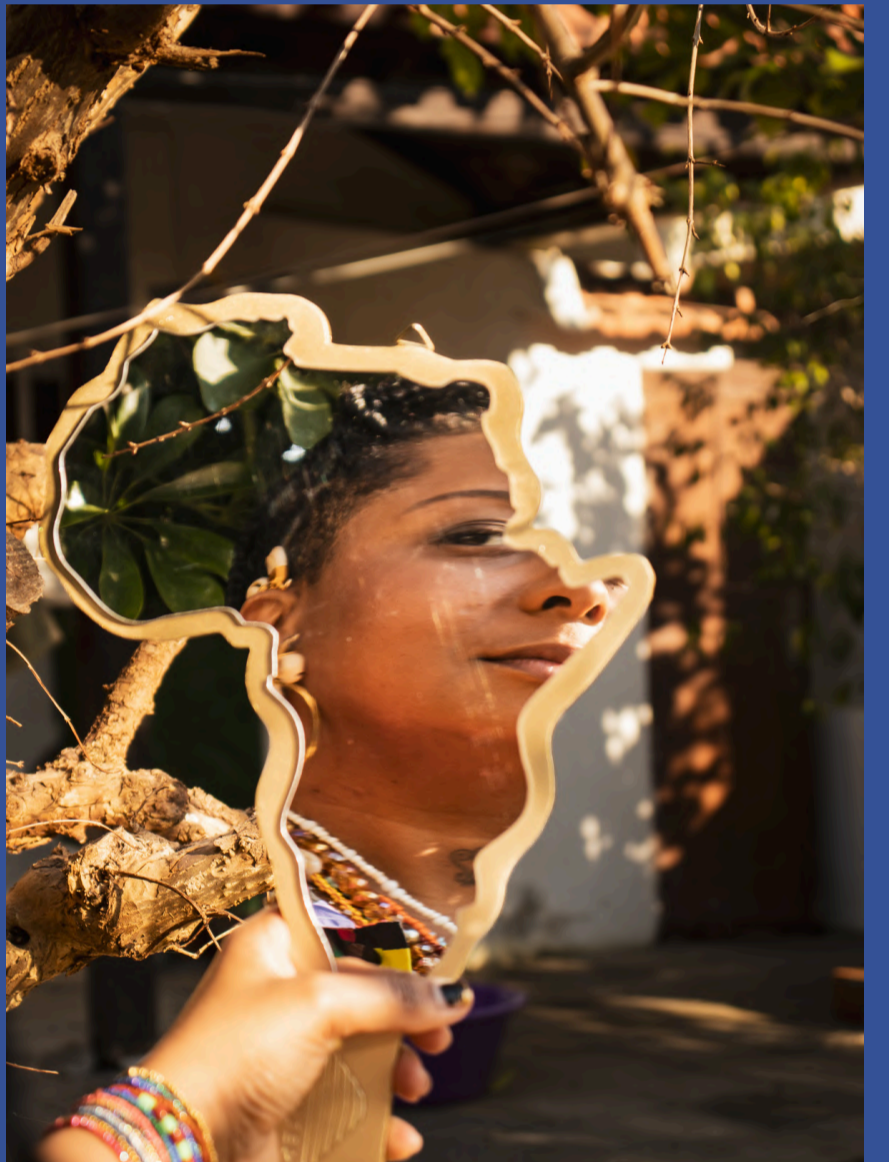
● **GROOVE ARRASTADO** ● **blends bossa nova influences with the Bahian claves** of the rhythm of the same name. It's a song about falling in love on **the day of Yemanjá, Salvador's most popular festival!** Once again, we find the sacred and the profane in a record that depicts the fluidity and integration of manifestations.

The arrangement of ● **VALENTIA** ● features the drums singing the **Ijexá rhythm**, dedicated to the Orixá Oxum in candomblé terreiros (places of worship). With the mandolin and the most contemporary guitars, we find a **song charged with poetry, strength and regeneration in the face of life's setbacks.** ● **MOLDURA** ● brings the accents of a **Cape Verdean morna**, and **traces the influences of Lusophone music** promoted by Karla da Silva's encounters with artists from the African continent during nights in Lisbon and Paris. The presence of the cavaquinho, a fundamental instrument in Morna and Samba, **refers to the accents and similarities between music of Afro-Brazilian and Afro-Lusophone descent.** ● **BAOBÁ** ● (\*Baobab) presents the **Samba Reagge**, the popular rhythm of Afro-Bahian carnival ensembles such as **Olodum and Timbalada**, among others. There are stories that this style of Samba originated with a rhythmic clave called "Agueré", dedicated to Orixá Oxóssi in Candomblé places of worship.

The poetry speaks of **farewells.** And **"baobá" refers to the tree (Baobab)** around which the slaves performed a sort of **ritual before crossing the Atlantic Ocean.** When the Portuguese arrived on the African continent, they approached the natives and realised that there was **a sacred and ancestral dimension around this tree.** Considered by many as a kind of **tree of life**, the African social identity of certain peoples is interpreted by the idea that the **roots of the baobab represent the ancestors and memories of the community, while the trunk represents the children and young people in growth.** These, in turn, must be rooted in this deep, dense and fertile layer of the earth, in order to survive the variations of time and move towards the peak of their lives. **The branches signify maturity** and when the leaves fall, returning to the soil to nourish the roots, they continue a new cycle that begins again. Predominant in the semi-arid regions of Madagascar, **the baobab tree symbolically conveys a different vision of the human being**, who is constituted from the we, rather than the I, as in the West.

If **Bahia is Africa with the face of Brazil**, ● **OURO** ●, the 9th song on the album, is its **anthem.** In its poetry, the song speaks of the **constant struggle of black people** around the world in the face of the evils caused by racism. It's a song of **militancy and racial affirmation**, of self-esteem. In the arrangement, there is a conversation between the **Afoxé rhythm and the Samba Reagge**, with the remarkable presence of guitars and the timbal, a Brazilian drum with an African influence. The album closes with ● **MADE IN MADUREIRA** ●. Although the singer now lives in Portugal and works in France, **she hails from the land of the Samba. This is the essence of the song, and its origins are never hidden.** The lyrics are **light-hearted and speak of unity and peace**, and the arrangement makes **reference to the Sambas of the seventies**, also mentioning the pagodas of Jovelina Pérola Negra or even what was sung in **the famous carnival group Cacique de Ramos.** There is also a **cavaquinho tuned like a mandolin**, an accent often used in Clara Nunes' recordings from the 70s. It's almost like the Samba we used to hear under the tamarind trees in the golden days of the Cacique de Ramos, **a celebration of the Roda de Samba!**







Release on digital platforms in September 2024

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