WCET - Samba Termly Overview

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| Week | Learning Objectives | Activities | Notes for class teacher Resources / Assessment |
| 1 | To identify different instruments used in samba and how the sounds are produced.  To begin the Arts Award booklet. | **Intro:** Explain that Samba originates from South America and Brazil in particular, carnival music, discuss carnivals etc.  Introduce surdo drum, tamborin, ganza and agogo. Show how each is played, children to demonstrate  **Main:** T recap the Arts Award and section to filled it in. See below. Ch fill in booklet, T talk to class teacher; see WCET agreement if it is Autumn term; remind of requirements in subsequent terms. Short musical activity eg Joe and Button Factory.  **Plenary:** Revise names of instruments and main facts about samba. | Class teacher – please see the WCET agreement, which the school has agreed to by buying in this project.  If Arts Award booklet not completed, could time be found in class? |
| 2 | To have an understanding of the origins of Samba music.  To experience playing two of the samba instruments.  To be able to clap off the beat. | **Intro:** Re-cap that Samba is carnival music, describe carnivals in Rio, Brazil etc. Explain how the rhythms we clapped previously have been mainly on the beat. Explain syncopation as off-beat. Teach Flap Clap by Sarah Watts. Use vocabulary ‘syncopation’.  **Main:** Using surdo drums for steady pulse, experiment with lifting drum off floor with foot beneath it to aid resonance; dampening sound with other hand that is not holding beater. Keep steady pulse.  Using tamborin, copy syncopated rhythms clapped by teacher. Play with beater across skin and on rim. Explore different timbres. Combine with surdo on beat, in groups.  **Plenary:** Revise vocabulary ‘syncopation’ and meaning and how you can ‘flap’ on the beat so that you can clap off the beat. | CT to assist children with off beat clapping.  CT to assess who can ‘flap clap’ ie clap off the beat. |
| 3 | To experience playing two further samba instruments.  To be able to clap off the beat.  To be able to play syncopated rhythms. | **Intro:** Revise Flap Clap from last week. Revise vocabulary ‘syncopation’.  Warm up voices using soh, me, lah, doh, doh’ and introduce ray. Begin to learn to sing Samba Lele. First two lines.  **Main:** Using surdo drums for steady pulse, experiment with lifting drum off floor with foot beneath it to aid resonance; dampening sound with other hand that is not holding beater. Keep steady pulse.  Using agogo, copy syncopated rhythms clapped by teacher. Experiment with higher and lower pitches by clapping high up in air and low down. Combine with surdo playing on beat, in groups.  **Plenary:** Revise instrument names and vocabulary (syncopation, rhythm, pulse pitch, ostinato etc). | CT to assess who can ‘flap clap’ ie clap off the beat. |
| 4 | To be able to pitch match using tonic solfa pitches.  To be able to play syncopated rhythms. | **Intro:** Warm up voices using soh, me, lah, doh, doh’, ray. Continue to learn to sing Samba Lele – all song. Point out syncopated rhythms in the song.  **Main:** Revise using surdo drum for steady pulse; revise using tamborin for syncopated rhythms, revise using agogo for syncopated rhythms that have two pitches. Combine tamborin and agogo syncopated rhythms.  **Plenary:** Revise syncopated rhythms and on-beat rhythms. Can they identify which is which? | CT to assess who can play syncopated rhythms. |
| 5 | To be able to pitch match using tonic solfa pitches.  To combine sounds in groups. | **Intro:** Warm up voices using soh, me, lah, doh, doh’, ray. Revise song Samba Lele. One group mark pulse with feet; other groups clap rhythms with hands. Swap. Reinforce appropriate vocabulary.  **Main:** Revise the three instruments played so far and rhythms used. (Surdo; agogo; tamborin). Introduce ganza. (Rhythm ‘cocoacola’ with emphasis on first syllable). Discuss which two play on the beat; which two off the beat. Combine surdo and ganza on beat; combine agogo and tamborin using off beat rhythms. Combine all four instruments.  **Plenary:** Things to remember in Samba playing – not too loud, watching, combining sounds etc. | CT to assess who can play syncopated rhythms. |
| 6 | To combine sounds in groups. | **Intro:** Begin to teach words to the chant, So Many People from Active Music. See below.  **Main:** Remind the children of the groove that was established last week, using all four instruments. Rehearse again. Start off one instrument at a time; combine two at a time; then three; ensure a steady groove is achieved.  **Plenary:** Recap problems children have had in establishing the groove and how you overcame them. |  |
| 7 | To combine sounds in groups.  To know when one group will have a solo, and respond to the signals given. | **Intro:** Continue to teach So Many People. Now add in the children’s names.  **Main:** Remind the children of the groove that was established last week, using all four instruments. Rehearse again. Start off one instrument at a time; combine two at a time; ensure a steady groove is achieved.  Now show them the signs (below) that will tell them which instrument will play alone. They know when to do this by the whistle signals shown below.  **Plenary:** Revise signals for solos, and fact that all should continue to play whilst whistle is blowing. | CT to assess who can play in an ensemble, with their group. |
| 8 | To combine sounds in groups.  To know when one group will have a solo, and respond to the signals given.  To know what a Break is. | **Intro:** Continue to teach So Many People. Now add in the children’s names.  **Main:** Rehearse the groove already established, with solos. Introduce Break 1. This could be a question and answer section between teacher and children. Rehearse returning to the groove afterwards.  **Plenary:** Discuss problems encountered and ways of overcoming them. | CT to assess who can play in an ensemble, with their group. |
| 9 | To combine sounds in groups.  To know when one group will have a solo, and respond to the signals given.  To know what Breaks 1 & 2 are. | **Intro:** Introduce game of Switch 1. See below.  **Main:** Rehearse the groove already established, with solos. Introduce Break 2. This could be a rhythm that all play together for a set number of times. Rehearse returning to the groove afterwards. Introduce the signals for beginning the break. See below.  **Plenary:** Discuss problems encountered and ways of overcoming them. | CT to assess who can play in an ensemble, with their group. |
| 10 | To combine sounds in groups.  To know when one group will have a solo, and respond to the signals given.  To know what Breaks 1,2 3 are. | **Intro:** Introduce game of Switch 2. See below.  **Main:** Rehearse the groove already established, with solos. Introduce Break 3. This could be prepared pattern of T tapping 8 beats, Ch tapping 8 beats; T tapping 4 beats, Ch tapping 4 beats; T tapping 2 beats, Ch tapping 2 beats; T tapping 1 beat, Ch tapping 1 beat. Rehearse returning to the groove afterwards.  **Plenary:** Discuss issues that have arisen today and how to solve them. |  |
| 11 | To prepare for a performance. | **Intro:** Introduce Switch 3. See below.  **Main:** Rehearse all that has been done so far, adapting where necessary, so that a they are able to perform.  **Plenary:** Behaviour expectations etc in performances. | Helping with preparation for performance. |
| 12 | To participate in a performance. | **Intro:** Behaviour expectations in performances, reminders of musical issues they have had. Last rehearsal.  **Main:** Performance!  **Plenary:** Feed-back evaluation from performance. What went well, what could be improved. Well done. Recap from whole project. | If not all of the Arts Award Booklets have been completed, please could time be found to do this? |

Sheila Montila / Keith Brightman / Nicola Rose. Community Learning MK (Music Faculty).

Arts Award Booklet. Week 1.

This will be different for different groups of children depending on what has gone on before. It may be that you fill in the ‘other genre’ section of term 2 (green booklets) or if you have already done a performance it may be that you fill in the term 3 (blue) booklets. All three booklets need to be completed by the end of the school year, but the order may not be the same for all classes.

Flap Clap by Sarah Watts. (Spoken voices). Week 2.

If you wanna make a tune go with a swing,

All you have to do is just one thing,

Don’t clap on the beat that’s rather square,

Flap clap here and a flap clap there.

(Repeat last line several times, flapping arms with elbows on to sides on word ‘flap’, and clapping on ‘clap’ Once this is established ie, clapping off the beat, repeat the verse).

Samba Lele. Week 4. Notation for teacher below.

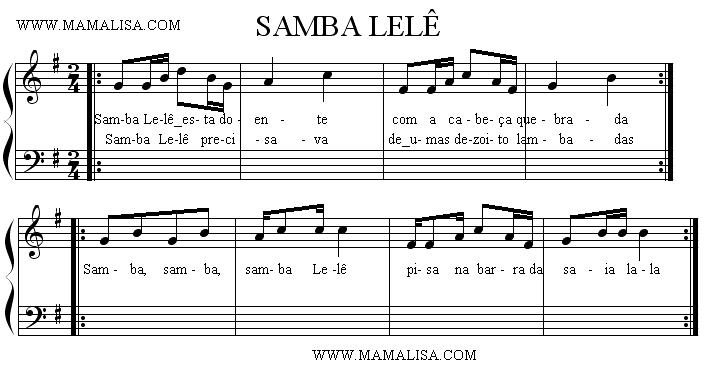
Samba Lele was down hearted, for him the day had not started,

Samba Lele was not swaying, for him the music’s not playing, ,

Samba Samba Samba Lele, dancing and singing and playing all day,

Samba Samba Samba Lele, dancing and singing and playing all day.

(Sing in English!)



Chant from Active Music. (Use syncopated rhythms wherever possible). Week 6.

So many people, so many names,

We are all different, we are all the same,

This is the way I’d like to say my name.

(4 children then say their name, one at a time, rest of class repeats).

Signals for solos. Week 7.

Surdo (fist); agogo (hand in C shape); ganza (action of holding ganza horizontally); tamborin (palm of hand).

Teacher to play rhythm on whistle ‘look at me, look at me, 1 2 3 4’ (jogging walk jogging walk walk walk walk walk) and show the signal for solo, then only that part plays. You can also do two of these parts at the same time, in which case alternate the signal with the hand.

Signals for breaks. Week 9.

You have already established what your break is and given it a number. (Question and answer; tutti rhythm; prepared pattern etc). Teacher to play rhythm on whistle ‘look at me, look at me, 1 2 3 4’ (jogging walk jogging walk walk walk walk walk) and show the signal for break ie number shown on fingers.

Switch warm up. Week 9.

Switch version 1. Teacher shows an action in time to steady pulse (eg touching head). Children copy. Teacher then changes to a new action (eg clapping), children continue to do the first action until she says ‘switch’ at which point the children change to the new action, so both children and teacher are clapping.

Switch version 2. As above, but when the children start to clap the teacher changes to another third action, so teacher and children are never doing the same actions.

Switch version 3. As version 1 above, but teacher shows a rhythm (syncopated) instead of a pulse.

Samba – Assessment sheet

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| Name | X can clap off the beat | X can play syncopated rhythms | X can play in an ensemble | Comment / other |
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