

LEARNING OBJECTIVES	LEARNING OUTCOMES
<p><i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> Learn about polyrhythms and rhythm loops and how these are used in Samba Learn about the importance of signs and signals as a cue for changing section in Samba Learn about the instruments used in Samba 	<p><i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 4 (working towards) All Pupils : Understand the concept of repeated rhythms and rhythmic loops and how these feature in Samba Perform a simple rhythmic part as part of a small group Identify some instruments used in Samba pictorially and aurally</p> <p>Level 5 (working at) Most Pupils Understand the concept of polyrhythms and how these feature in Samba Perform a more complex rhythmic part with awareness of some of the rhythmic features of Samba e.g. call and response Identify most instruments correctly used in Samba</p> <p>Level 6/7 (working beyond/GAT) Some Pupils : Perform fluently all rhythmic parts with awareness of how other parts fit together to produce a polyrhythmic texture Correctly identify and distinguish all instruments used in Samba both pictorially and aurally</p>

LESSON STRUCTURE

		NC KS3 POS
<p>Starter Activity</p>	<p>Body Percussion Warm-up Assemble the class in a circle and teach them the following body percussion rhythm hitting different parts of their body in time to a steady 8-beat rhythm</p> <ul style="list-style-type: none"> <i>Right Thigh</i> <i>Left Thigh</i> <i>Right Hand on Stomach</i> <i>Left Hand on Stomach</i> <i>Right Finger Click</i> <i>Left Finger Click</i> <i>Clap</i> <i>Rest</i> <p>Then, divide the class into two groups. Group 1 continue as above, but group 2 miss out the stomach part so their part is only a 6-beat rhythm:</p> <ul style="list-style-type: none"> <i>Right Thigh</i> <i>Left Thigh</i> <i>Right Finger Click</i> <i>Left Finger Click</i> <i>Clap</i> <i>Rest</i> <p>Start the two groups together so that a POLYRHYTHM develops with different body sounds. A suitable point to end the routine and to reinforce the importance of signs and signals in Samba music as a cue for changing rhythms and sections is to listen for the point where the two groups clap together (group 1 on their 3rd cycle and group 2 on their 4th). At this point they clap with their hands in the air and shout “Hey!” Swap groups and perform again. (10 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>

Core Main Activities	<p>1. Revising the Introduction and Section “A” of “Samba de Janeiro” – Score 1 & Presentation 1 & MIDI 1 & MIDI 2 & Starter/Plenary 1 Prior to the lesson, ensure that there are enough percussion instruments suitably divided up and placed clearly into the four groups as described in the “Lesson Resources” section of lesson plan 1 (or the scheme of work) – the display posters on Starter/Plenary 1 may help in establishing which groups pupils belong to if they’re not playing a traditionally authentic Samba instrument! Assemble the class into four groups as in lesson 1– Group 1 Surdos, Group 2 – Chocolas & Reco Recos, Group 3 – Tamborims and Group 4 – Agogo Bells – and revise rules and routines with regard to playing techniques and care of instruments as necessary. Assume the role of the leader with a whistle at the front of the class and using either Score 1 and/or Presentation 1 revise both the Introduction and Section “A” parts of “Samba de Janeiro” as learned in lesson 1. Link the starter to the development of the lesson by encouraging pupils to be aware of the POLYRHYTHMIC texture created, the use of CALL AND RESPONSE as a key feature of Samba – the whistle acting as the call and the whole class Samba band acting as the response, and the importance of the whistle as a sign or cue to change section. Rotate groups so all players get a chance to play instrument in all of the different four groups. (10 mins)</p> <p>2. Learning Section “B” of “Samba de Janeiro” - Score 1 & Presentation 1 & MIDI 3 & Starter/Plenary 1 Keeping pupils in the same instrument “groups” as above, move onto Section B of “Samba de Janeiro” using Score 1 and/or Presentation 1 with MIDI3 to demonstrate as required. The “B” section begins like the “A” section with the Surdo section establishing a steady beat followed by the Shakers section adding their semi-quaver rhythm, although there is only one bar each before the Tamborims and Agogo sections enter playing in unison with each other. The words “1, 2, 3, 4, we do the Samba” may help pupils with the syncopated rhythm. Rotate groups so all players get a chance to play instrument in all of the different four groups. Finally, try building a performance of “Samba de Janeiro” starting with the Introduction and then Section A, followed by Section B, building up the LAYERS to create a POLYRHYTHMIC texture (the introduction could be added to the end of section A signalled by the whistle as indicated on the score) (20 mins)</p> <p>3. Learning about the Instruments of Samba – Presentation 2 Using Presentation 2, talk pupils through the instruments used in traditional Samba using the embedded sound files in the presentation to play brief audio examples of the solo sound of each instrument (10 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
Plenary	<p>Instruments of Samba Card Sort – Starter/Plenary 4 & Audio 4 & Worksheet 2 To reinforce learning from the previous activity, prior to the lesson, copy, cut up and put into envelopes the cards contained on Starter/Plenary 4. Explain to pupils that for each of the pictures of Samba instruments, they are to match the correct name and description cards. The correct answer is given on the original starter/plenary sheet. Next, play Audio 4 and ask pupils to sort their instrument cards into those that they can hear playing in the traditional piece of Samba Batacuda. Discuss responses as a class. Alternatively, pupils can attempt to match the descriptions of instruments to the pictures given on Worksheet 2 (10 mins)</p>	<p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT Citizenship – impact and effect of belonging to a community e.g. Samba school; working with others, co-operation, teamwork, other cultures RE – processions, festivals, carnivals, Mardi Gras Geography –Rio de Janeiro, Brazil; Latin-America Notting Hill, London. Dance – Samba</p>		<p>EAL/SEN/GAT (GAT) Higher ability pupils can take on the role of the band leader and be given the whistle when performing “Samba de Janeiro” (SEN) Lower ability pupils can be “paired” with higher ability pupils during the performing task to aid the learning and performance of rhythms (SEN) The use of a “saying” to learn a particular rhythm is highly effective for less able pupils and should be encouraged as an aid to learning (EAL) Pupils from Latin-American backgrounds may help with the correct pronunciation of the traditional Samba instruments.</p>

<p>LANGUAGE FOR LEARNING - spell/use/understand Agogo Bells, Apito, Caixa de Guerre, Call and Response, Chocolo, Layers, Polyrhythm, Reco-reco, Repinique, Rhythm, Surdo, Surdo, Tamborim, Unison</p>	<p>HOMEWORK SUGGESTIONS Pupils could be asked to research a particular instrument of Samba as encountered in the lesson and to produce a colour poster together with an illustration of the instrument, its origins, role within the Samba ensemble and connections with other similar instruments. <u>Worksheet 2</u> can also be issued as a homework task to reinforce learning from the lesson.</p>		
<p>LESSON RESOURCES -</p> <table border="0"> <tr> <td data-bbox="132 383 715 508"> <p>Y9U7S1 – “Samba de Janeiro” Percussion Parts Y9U7MIDI1 – “Samba de Janeiro” Introduction Y9U7MIDI3 – “Samba de Janeiro” Section B Y9U7PPT2 – Instruments of Samba Y9U7SP4 – Samba Instrument matching Card Sort</p> </td> <td data-bbox="715 383 1458 508"> <p>Y9U7PPT1 – “Samba de Janeiro” Presentation Y9U7MIDI2 - “Samba de Janeiro” Section A Y9U7SP1 – Samba Instrument Group Posters Y9U7A4 – “Reinsamba Samba Batacuda” Y9U7W2 – Instruments of Samba</p> </td> </tr> </table>		<p>Y9U7S1 – “Samba de Janeiro” Percussion Parts Y9U7MIDI1 – “Samba de Janeiro” Introduction Y9U7MIDI3 – “Samba de Janeiro” Section B Y9U7PPT2 – Instruments of Samba Y9U7SP4 – Samba Instrument matching Card Sort</p>	<p>Y9U7PPT1 – “Samba de Janeiro” Presentation Y9U7MIDI2 - “Samba de Janeiro” Section A Y9U7SP1 – Samba Instrument Group Posters Y9U7A4 – “Reinsamba Samba Batacuda” Y9U7W2 – Instruments of Samba</p>
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