

<p><b>LEARNING OBJECTIVES</b>  <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"> <li>Understand what is meant by improvisation</li> <li>Learn about some frameworks for improvisation with Samba</li> <li>Begin to develop own improvisation techniques</li> </ul>	<p><b>LEARNING OUTCOMES</b>  <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 4 (working towards) All Pupils :</b>                  Improve as part of a group over a regular pulse/beat                  Perform a simple rhythmic part as part of a small group</p> <p><b>Level 5 (working at) Most Pupils</b>                  Explore and improvise rhythmic patterns within given frameworks                  Perform a more complex rhythmic part with awareness of some of the rhythmic features of Samba e.g. call and response</p> <p><b>Level 6/7 (working beyond/GAT) Some Pupils :</b>                  Confidently use musical devices such as imitation, riff and ostinato in rhythmic improvisations within a given framework                  Comment on the effectiveness of own and other's improvisations                  Perform fluently all rhythmic parts with awareness of how other parts fit together to produce a polyrhythmic texture</p>
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**LESSON STRUCTURE**

		<b>NC KS3 POS</b>
<b>Starter Activity</b>	<p><b>Improvisation Warm-Up</b></p> <ul style="list-style-type: none"> <li>Ask the class to stand in a circle and keep a steady beat with their feet (walking on the spot) referring to the role of the “Surdo” group in “Samba da Janeiro”.</li> <li>While everyone keeps the beat steady, use clapping or body sounds (from starter activity in lesson 2) to play them some rhythms which they echo back to you – <b>CALL AND RESPONSE</b>.</li> <li>Now tell the pupils that instead of copying what you clap, they can make up their own rhythms when they respond. You may want to draw a parallel with spoken conversation, where you don't just repeat what the other person says. You can demonstrate this idea first by asking a confident pupil to provide you with a “call”, to which you respond in different ways.</li> <li>Lead the class with different “call” rhythms to which they can respond in different ways.</li> </ul> <p style="text-align: right;">(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>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, 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>
<b>Core Main Activities</b>	<p><b>1. Understanding Improvisation</b></p> <p>Link the starter to the development of the lesson by explaining to pupils that during this lesson they will be focusing on improvisation. The following script may prove a useful lead: <i>“Improvisation is about making music up as you go along, using any ideas that come into your head. Improvising is to music what talking is to language. It is a common form of music making that spans the whole history of music. It is still present in a variety of different and exciting styles from today from music around the world such as Samba. Improvising can seem daunting at first. Generally musicians work with a shared idea, a scale pattern or a structure, which helps them to think through what they are doing.”</i></p> <p>Link this to the unit as a whole by explaining to pupils that in this lesson they will complete a series of improvising tasks using percussion instruments – any drums, tambourines, wookblocks, shakers etc. will be appropriate – which will give them experience of improvising before they add improvisation sections to “Samba de Janeiro”.</p> <p>Begin by dividing the class into two groups – one group is the “Surdo” group and establishes a regular pulse using the words “Bim, Bom, Bim, Bom” to a crotchet pulse. The other group is the “Shakers” group and semi-quaver rhythm to the words “Shaker, shaker, shaker, shaker” as in “Samba de Janeiro”. While the class continues to play this cycle, demonstrate how you can improvise a 4-bar, 16-beat rhythm over the top on any percussion instrument. Next, invite a pupil to come to the front and perform a 4-bar, 16-beat rhythm improvisation while the rest of the class performs the rhythmic backing.</p> <p style="text-align: right;"><i>Continued...</i></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>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, 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 style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Core Main Activities Continued</b></p>	<p>Divide the class into groups of about 4 equipping each group with a “Surdo”-type instrument (as the ‘beat keeper’) and a “Shaker”-type instrument (as the semi-quaver pulse) and two other assorted percussion instruments. Each group is to work as the class has done by firstly establishing a regular pulse with the “Surdo”, then adding the “Shaker” and the remaining two pupils to take turns in improvising a 4-bar, 16-beat rhythm over the top. Allow the “Surdo” and “Shaker” pupils to swap with the “improvisation” pupils so that everyone gets a go before selecting some groups to perform to the rest of the class. The performances, and improvisations will, of course, be different every time and this concept can be reinforced as an important part of improvisation. Discuss with the class <i>which improvisations were more successful than others and why?</i> (25 mins)</p> <p><b>2. Adding Improvisations to “Section C” of “Samba de Janeiro” - <a href="#">Score 1 &amp; Presentation 1</a> &amp; <a href="#">Starter/Plenary 1</a> &amp; <a href="#">MIDI 1</a> &amp; <a href="#">MIDI 2</a> &amp; <a href="#">MIDI 3</a></b></p> <p>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!</p> <p>Re-assemble the class into four groups as in lessons 1 &amp; 2– Group 1 Surdos, Group 2 – Chocolas &amp; Reco Recos, Group 3 – Tamborims and Group 4 – and using either Score 1 and/or Presentation 1 introduce “Section C” of “Samba de Janeiro”. This section begins like Section “B” with the Surdo section establishing a steady beat followed by the Shakers section adding their semi-quaver rhythm, although there is only one bar before the improvisations begin. Ask for volunteers (from all four sections, improvisations on the Surdos and Shakers work well too and add to a contrast in timbre!) to add a 4-bar, 16-beat rhythmic improvisation section. Establish a “running order” of who will improvise and explain that pupils will know when their improvisation is coming to an end as you will give four crotchet blows on the whistle on beats 13, 14, 15 &amp; 16 to signify the end of one and the “get ready” of the next volunteer. The “Surdo” and “Shakers” group keep the pulse throughout the improvisation and the “Tamborim” and “Agogo Bell” players not involved in the improvisation task can join in with the pulse.</p> <p>Now, try performing the Introduction, “Section A”, “Section B” and finally “Section C” keeping the same “running order” for the improvisation sections. Reinforce the use of the whistle as a cue and signal to change between the sections. (20 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>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</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 style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Plenary</b></p>	<p><b>Reviewing Improvisation</b></p> <p>Ask the pupils to discuss with each other (in their groups or in pairs) what it felt like to improvise during the lesson.</p> <ul style="list-style-type: none"> <li>• Was it easy to think of ideas?</li> <li>• Could they keep in time with the “rhythm section”?</li> <li>• Did it feel different from playing rhythms from notation or a score?</li> <li>• Did they get better or more confident and improvising during the lesson?</li> </ul> <p>Invite some of the class to share their thoughts with the rest. (5 mins)</p>	<p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b></p> <p><b>Citizenship</b> – impact and effect of belonging to a community e.g. Samba school; working with others, co-operation, teamwork, other cultures</p> <p><b>RE</b> – processions, festivals, carnivals, Mardi Gras</p> <p><b>Geography</b> –Rio de Janeiro, Brazil; Latin-America Notting Hill, London.</p> <p><b>Dance</b> – Samba</p>		<p><b>EAL/SEN/GAT</b></p> <p><b>(GAT)</b> Higher ability pupils be selected during the starter activity to improvise to the rest of the class</p> <p><b>(SEN)</b> Lower ability pupils may find counting from 1-16 aloud during their improvisations helps them keep track of the structure</p> <p><b>(SEN)</b> Lower ability pupils may find using “snippets” of rhythms from “Samba de Janeiro” helpful in their improvisations or using rhythmic words and phrases on which to base their improvisations.</p>
<p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand</p> <p>Beats, Call and Response, Improvisation, Polyrhythm, Rhythm</p>		<p><b>HOMEWORK SUGGESTIONS</b></p> <p>Pupils could be asked to research more about the culture and origins of Samba using <a href="#">Cover/Homework 3</a></p>
<p><b>LESSON RESOURCES -</b></p> <p><a href="#">Y9U7S1 – “Samba de Janeiro” Percussion Parts</a></p> <p><a href="#">Y9U7MIDI1 – “Samba de Janeiro” Introduction</a></p> <p><a href="#">Y9U7MIDI3 – “Samba de Janeiro” Section B</a></p> <p><a href="#">Y9U7CH3 – Samba Research Activity</a></p> <p><a href="#">Y9U7PPT1 – “Samba de Janeiro” Presentation</a></p> <p><a href="#">Y9U7MIDI2 - “Samba de Janeiro” Section A</a></p> <p><a href="#">Y9U7SP1 – Samba Instrument Group Posters</a></p>		