

Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Music - Summer

Year: KS1 - Year A – Samba

NC/PoS:

- **Introduction to Singing, Listening, Composing and Performing**
- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

Expected Prior Learning (what pupils already know and can do)

Children can recognise and correctly read and perform 2 bar rhythms using the names Tom, JoJo, Caterpillar and Rest, effect the dynamic of their instrument and vocal performance. Sing the first 5 notes of a Major Scale along to an accompaniment, naming the degrees of the scale, and repeat similar 5 note melodic examples. Can draw Quarter and Eighth Note

End Points (what pupils MUST know and remember)

SINGING - NOTE: At every step, children will be guided through advancing techniques and gaining a deeper level of practical and theoretical confidence from A to B years

- How to sing an 8 note major scale
- Singing melodies back by ear, including the 8 degrees of a major scale as lyrics

LISTENING / COMPOSING / PERFORMING - NOTE: At every step, children will be guided through advancing techniques and gaining a deeper level of practical and theoretical confidence from A to B years

- The role of the Maestre - The Drum Leader in Samba
- Samba is celebratory music and dance from Brazil
- Samba is played on percussion instruments
- The main instruments of Samba include Repique, Sudro and Tamborim
- Samba is taught mainly through call and response
- A Samba band is called a Bateria
- "Breaks" are used to chop up the music into sections
- Unison means performing all together, not as separate parts

Key Vocabulary

Samba, Brazil, South America, Afro-Brazilian, Repique (Hepeek), Surdo, Tamborim, Accent, Bateria, Unison, Breaks

As these Samba lessons require a deeper level of practice in order to master, there are 6 sessions mapped out over the term to allow for rehearsal, self assessment and practice to perform the intricate Samba rhythms more accurately and confidently.

Session 1:

SINGING

Vocal warm-up "Mama made me Mash my M and Ms" to feature held notes and follow conductor. 8 notes of scale and focus on notes of chord.

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Add phrasing into our advanced scale warm-ups - example: adding emphasis (accents) to given scale degrees: "1 2 3 4 5 6 7 8"

LISTENING

Can we pick out a specific rhythmic element we have learnt in previous lessons?

(specifically aiming to identify Caterpillar in the following during the main rhythm after the intro)

The Obvious Child - Rhythm of the Saints - Paul Simon

<https://www.youtube.com/watch?v=9HKNAhAxMAk>

Repique (Hepeek) or Repinique (Hepineek) is the high pitched drum, a lead instrument often played by the Maestre to lead the Samba Band.

See The Obvious Child video for performance of Repique.

MUSICAL TRADITIONS

Samba: Brazil is the largest Country on the Continent of South America.

Samba is a form of music from Brazil that has its roots in Afro-Brazilian music (the mix of African and Brazilian people).

Its musical and dance style is influenced by the people of Africa and Brazil (Afro-Brazilian).

Samba music is played on percussion instruments and is linked directly with the dance moves of the same name.

The Maestre (Italian for Master) or Leader will guide the performance and rhythms coming up using a variety of signals. The signals include call and response, visual cues, vocal cues, and often using a whistle (called an apito).

Practicing our Caterpillar Drumming in time to the Drum Leader, then performing along to the track The Obvious Child.

Watching and listening for signals.

To learn some more of the basic rhythms of Samba through call and response and move as we do.

Vocabulary: Repique (Hepeek), Maestre, Brazil, South America,

Session 2:

MUSICAL TRADITIONS

Samba is "folk" music - meaning "of the people" - it is passed down through generations, often via the aural tradition (call and response), just like we are learning.

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The beginnings understanding the cultural importance of Samba include the simple fact that Samba is used in celebration and is passed on down through the generations via the aural tradition (learnt by ear).

There are many ways to play the rhythms of Samba as it has developed over hundreds of years in many different areas of Brazil. The basics are similar for most styles of Samba.

We will start to learn and play each of the rhythms that will form individual parts within the overall multi-part rhythms in the Samba genre using a mix of traditional Samba Instruments (and Larger Scale Funky Junk)

To learn a variety of more advanced rhythms including Sixteenth Note permutations using vocal phrases and words such as Caterpillar (4 sixteenths), Lemonade (2 sixteenth 1 eighth note), Coffee (2 sixteenths - 1 eighth rest).

Accent on **Cat**erpillar = Common for many styles of music around the world

Accent on Cater**pill**ar = Typical of Samba, especially for the Repinique

Bateria = Drum or refers to a Drum group

Bateria Batucada <https://www.youtube.com/watch?v=0Pq8vOVbvzs>

What do we recognise in the performance that shows us the mood of the performers / mood of the music? (Smiles / Fun / Joy / Celebration / Party)

Vocabulary: Afro-Brazilian, Roots, Percussion, Bateria, Brazil, Samba, Strong beats, Weak Beats, Syncopation. Surdo, Repinique

Session 3:

The role of the Surdo - the heartbeat of Samba music = Mute (higher) strokes on 1 and 3, Open (lower) on 2 and 4.

Performing Hi and Low Surdo pattern on both single instruments, and between Hi and Lo pitched 2 part.

How we use Open and Mute sounds on the Surdo to give High and Low sounds.

Weak Beats are notes that fall anywhere within a bar that are not on strong beats.

Syncopation is the use of notes, especially with accents on the weak beats (the note values within the bar that do not fall on the strong beats).

Syncopation = Emphasis (accent) on weak beats.

Perform along with The Obvious Child.

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Vocabulary: Afro-Brazilian, Roots, Percussion, Bateria, Brazil, Samba, Strong beats, Weak Beats, Syncopation. Surdo, Repinique

Session 4:

SINGING

Vocal Warm-Ups to keep our muscles relaxed and prepared for the upcoming activities.

PERFORMANCE

Strong Beats are the main beats within any bar, such as 1 2 3 4.

Recap of Performing basic Samba rhythms in unison (all together), using strong beats with accents:

Surdo = **Caterpillar**

Call and Response Grooves in Unison featuring Signals from the Maestra (Drum Leader)

"What is the Universal Break?" - "This is the Universal Break"

Vocabulary: Maestra, Break, Universal Break, Bateria, Brazil, Samba, Folk Music, Generations, Parts, Mute, Open, Mood, Energy, Performance, Celebration, Call and Response, Cue, whistle, Accent. Syncopation.

Session 5:

SINGING

Vocal Warm-Ups to keep our muscles relaxed and prepared for the upcoming activities.

PERFORMANCE

Adding in the Tamborim "I love Samba, Yes, I love Samba"

Keeping focus on tempo, beat, and our own individual part within the arrangement during multi-part performance.

Starting a Groove called out by the Maestre, adding in the Universal Break, then waiting for the next Groove to be called by the Maestre and joining back in to build the multi-part back up.

In the following example, can we see / hear the calls by the Maestra on the apito (whistle) and can we hear how the band drop from Multi-Part to Unison and back?

Example: (use just first 2m8s)

<https://www.youtube.com/watch?v=z8v21zdpNLs>

Vocabulary: Strong beats, Weak beats, Syncopation, Unison, Whistle, Apito

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Session 6:

PERFORMANCE

Starting to sequence our individual patterns of Surdo, Tambourim, and piecing together the whole multi-part performance to include call breaks by the Maestre.

Vocabulary: Bateria, Folk Music, Generations, Parts, Mute, Open, Mood, Energy, Performance, Celebration, Call and Response, Cue, whistle, Accent, Repique.

Future learning this content supports:

This content will support future learning and development of instrumental pitched pieces, including compositions of greater interest as they are now flavoured with inspiration from around the world, pitched note reading, sight singing, multi-part arrangement - both vocally and instrumentally.