

# Aims

## **Year 1: Autumn Aims**

- I know what Samba is and where it is from
- I know how to hold drum sticks
- I can use my voice to create rhythms
- I can follow hand signals from the Samba leader
- I can play in time
- I can play a 'pulse'
- I know the names of the Samba instruments
- I can play rhythms in different Samba sections
- I am confident playing on any Samba instrument

## **Year 1: Spring Aims**

- I know what Samba is, where it is from, how it started and who played it
- I know how to hold drum sticks and make a good sound on my instrument
- I can follow hand signals from the Samba leader for 5 different sections
- I can play in time for 1 minute
- I can play Samba Reggae
- I know the names of the Samba instruments and what parts they play
- I can play a groove with 3 different rhythms in
- I can play different styles of Samba

## **Year 1: Summer Aims**

- I can play advanced syncopated rhythms and know what syncopation is
- I can use my voice to copy complex Samba rhythms
- I can solo
- I know how to hold drum sticks and make a good sound on most Samba instruments
- I have tried to create my own hand signals
- I can perform without the Samba leader
- I think about my performances and know what to do to make them better
- I know what a Carnival is

## **Year 2: Autumn Aims**

- I know what Samba is, where it is from, how it started, who played it and when it started
- I can play rhythms accurately along with a piece of recorded music
- I can use my voice to help me play fast rhythms
- I can follow 10 hand signals
- I can play a steady rhythm within the group and show leadership
- I know the names of the samba instruments and how to make a good sound on all of them
- I can play a 5 part groove
- I know what makes a good performance
- I can lead rhythmic activities

## **Year 2: Spring Aims**

- I can play a famous Brazilian song
- I can play a Samba Hip Hop groove
- I know what Samba reggae, Samba bossa and Samba Hip Hop are.
- I can recognise Samba reggae, Samba Bossa and Samba Hip Hop when I hear them.
- I can follow 12 hand signal instructions
- I can play in time for 2 minutes
- I know why good technique is important
- I can play different sections of music from memory and know what makes an outstanding performance
- I can play a 2 part groove that uses 2 syncopated rhythms

## **Year 2: Summer Aims**

- I know what makes a good leader and can demonstrate this.
- I can confidently hold a groove together with a group.
- I think about my own and others performances and know what we can do to make them better
- I can play a 2 part groove that uses 2 syncopated rhythms
- I can follow all hand signals and cues
- I can demonstrate specific technique for all Samba instruments
- I can compose music and use compositional techniques
- I know how to sing well
- I can demonstrate dynamics and respond to dynamic hand signals
- I can sing and play at the same time

- I can solo with confidence

Each lesson has suggested aims taken from the term / season outline

# **Medium Term Plan: Year 1**

## **Lesson 1: Autumn Term**

### **Aims**

- I know what Samba is and where it is from
- I can use my voice to create rhythms
- I can play a 'pulse'

### **Establish Routines**

- Ensure engagement from all
- Set rules/ Parameters/ Routines
- Establish the 'ground rules'

### **Recognising a pulse**

- Clap pulse and see if students can join in
- Pass The Pulse

### **Don't Clap This One Back**

- Introduce rhythms from Section 1

### **Copy Section**

- Just like Copy Section except no rules
- Leader claps a rhythm, class copy

### **Vocalising Rhythm**

- Try explicitly vocalising and clapping rhythms from Section 1 (Hot Po-Ta-To / Surdo)

### **Brief Historical Context of Samba**

- Quiz to check they have understood emerging points

## **Lesson 2: Autumn Term**

### **Aims**

- I can play in time
- I can follow hand signals from the Samba leader

### **Recognising an Ostinato**

- Accuracy of rhythmic patterns
- Play some rhythms from last lesson and see if students can chant and clap when they recognise what it is

### **Accompanying a Soloist**

- Playing together as a group
- Start pulse and see if students can keep it going whilst the Samba leader solo's
- Can get progressively harder and make it playful

### **Hand signals and non verbal cues**

- Developing listening and musical awareness skills as well as learning hand signals
- Try holding up 1 finger with a count to four to introduce Hot Po-Ta-To rhythm

## Lesson 3: Autumn Term

### Aims:

- I know the names of the Samba instruments
- I know how to hold drum sticks
- I can follow hand signals from the Samba leader

### The Bateria

- Introduce each instrument by clapping the syllables of the name as you say it, students copy
- How to care for the instruments and basic technique (do it again)

### Rest Position

- Establish four step Rest Position

### 5 Hits

- Can be used as a break but works great as an ending
- Use a grunt or a guttural 'Huh!' on the 4th beat
- Screaming sounds can get silly so avoid
- Students can raise sticks in the air at the same time as the 'Huh!' on beat 4
- This will help make a statement of the ending

### Hand signals and non verbal cues

- Practice with instruments the Carry on / Stop / 5 hits / Copy

### The Rhythmic ostinatos

- Play and vocalise the various rhythmic ostinatos on the instruments
- Can try Grandpa Ted - Section 2

### Moving whilst playing

- Try and get students to move and vocalise parts

## **Lesson 4: Autumn Term**

### **Aims:**

- I can play rhythms in different Samba sections
- I can play in time

### **Accompany Each Other / Two parts simultaneously**

- Listening and awareness skills needed for playing in the Bateria
- Try Hot Po-Ta-To with Surdo part in Section 1, use 1 finger and four count to introduce
- If 2 part Surdo is too hard just play both as one part with one group

### **Junction Points**

- What are the rhythmic relationships in Section 1 Samba
- Hot and Ta are junction points where Surdo plays too
- Try with other hand signals Carry On / Stop / 5 Hits

### **Moving whilst playing**

- Try and get students to move whilst playing Section 1

### **Check Rest Position**

- Ensure four step Rest Position is established

## **Lesson 5: Autumn Term**

### **Aims:**

- I know what Samba is and where it is from
- I can use my voice to create rhythms

### **More Historical Context of Samba**

- Quiz to check they have understood expected points

### **Compose a 5 - 10 syllable unison rhythm (Student Composed Unison Break)**

- Give 2 or 3 minute historical and contextual recap
- To consolidate and further the students understanding of Historical context of Samba
- Put students into groups of 3 to create 5-10 syllable statements about what they remember
- Use words and vocalisation to compose new rhythms "samba is played on street"  
example



## **Lesson 6: Autumn Term**

### **Aims:**

- I am confident playing on any Samba instrument
- I can play in time

### **Performance**

- What makes a good performance ?
- 'Accuracy, Timing, Technique, Communication, Focus, Energy'
- How do we give feedback to peers ?

## **Lesson 7: Autumn Term**

### **Aims:**

- I can follow hand signals from the Samba leader
- I can play rhythms in different Samba sections

### **What have we learnt ?**

- Section 1 (Hot Po-Ta-To & Surdo) If 2 part Surdo is too hard just play as one part with one group
- Section 2 Grandpa Ted
- Class Composed Unison Section
- 5 hits
- Copy Section

### **Moving whilst playing**

- Try and get students to move whilst performing all sections

### **Dynamics**

- Introduce dynamics
- Hand high = Loud
- Hand low = Quiet
- Try with Section 1 & 2

## **Lesson 8: Autumn Term**

### **Aims:**

- I can play in time
- I am confident playing on any Samba instrument

### **Rhythm Tree**

- Play crotchets and quavers together
- Can try triplets

### **Section 1**

- 3 part rhythm (Hot Po-Ta-To & Surdo 2 Part)
- Can try 4th part (Caixa)

## **Lesson 9: Autumn Term**

### **Aims:**

- I know the names of the Samba instruments
- I know how to hold drum sticks
- I can follow hand signals from the Samba leader

### **Don't Clap This One Back**

- Introduce 'Put Your Hands, On Your Head'

### **Section 1**

- 5th part (Agogo)
- Vocalise 'Low High Low A Go-Go'

### **Technique Focus**

- Check all parts are using relevant technique

### **Call and Response**

- Hitting and Playing The Samba Drum

## **Lesson 10: Autumn Term**

### **Aims:**

- I can follow hand signals from the Samba leader
- I can play in time
- I can play rhythms in different Samba sections

### **Don't Clap This One Back**

- Student can try leading this exercise

### **Performance / Celebration / All Sections / Movement**

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing

## **Lesson 11: Spring Term**

### **Aims:**

- I know how to hold drum sticks and make a good sound on my instrument
- I can follow hand signals from the Samba leader for 4 different sections

### **Adapt Gradpa Ted to Great Big Drum Surdo Part**

- Warm Up with Section 2
- Demonstrate the similarities between Section 2 and 'Great Big Drum' Surdo part

### **Brief rhythmical introduction to Samba Reggae**

- Split group in 2
- Learn Samba Reggae Surdo part 'Great Big Drum, Have You Got A'
- Speed of the 'Have You Got A' section is key to the whole thing working
- Focus on being able to play fast semiquavers and what technique you need
- Demonstrate speed = stick close to drum and wrist

### **Recap all sections from last term**

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing

### **\*Extension: Look at adding Caixa part to Samba Reggae Surdo**

## Lesson 12: Spring Term

### Aims:

- I can play a groove with 3 different rhythms in
- I know the names of the Samba instruments and what parts they play

### Samba Reggae

- Add Tambourim part - Vocalise '1/2/3/4/5/ Banana'
- Practice building up groove with speed
- If you have time notate junction points
- Where do the Surdo and the Tambourim play together ?

### \*Extension: Look at adding Caixa

- this part will only work if groove has really settled

## **Lesson 13: Spring Term**

### **Aims:**

- I know what Samba is, where it is from, how it started and who played it
- I can play Samba Reggae

### **Samba Reggae History**

- Brief history of Samba Reggae 2 or 3 mins
- Quiz to check they have understood key point(s)

### **Moving whilst playing**

- Try and get students to move and vocalise parts
- If possible play on instruments.
- Use samba reggae 3 or 4 part as stimulus

### **Look at adding Agogo to Samba Reggae**

- If you have time, add the Agogo and try 5 part Samba Reggae with movement



## **Lesson 14: Spring Term**

### **Aims:**

- I can follow hand signals from the Samba leader for 4 different sections
- I can play in time for 1 minute

### **Hand Signal for Samba Reggae**

- Decide on hand gesture so section can be signaled

### **Moving whilst playing all prior sections**

- Whilst dancing, go through all previous sections.
- Reward people moving most

## Lesson 15: Spring Term

### Aims:

- I know the names of the Samba instruments and what parts they play
- I can play a groove with 3 different rhythms in
- I can play different styles of Samba

### Batucada beats part 1 transcribe

- Watch video and ask students to think about what they hear, see and feel
- Open a dialogue about this
- Aurally transcribe the groove with them
- Start with tambourim part
- You can ask them, is it this rhythm or this rhythm ? Try rhythm in different subdivisions
- Break down the groove using the rhythm tree.
- Once they can recognise it get them to copy the part with leader playing pulse & tambourim
- Then learn the 3 different Surdo parts '3/4/1' as one rhythm played by all surdos / 1 group
- Don't differentiate the surdo part yet
- You can add 3rd part, just shaker playing crotchets / pulse

## Lesson 16: Spring Term

### Aims:

- I know the names of the Samba instruments and what parts they play
- I can play a groove with 3 different rhythms in
- I can play different styles of Samba

### Batucada beats part 2 transcribe

- Part 2 should feel like a gear change and be signified with a hand signal
- The tambourim part has an extra bit of detail
- The shakers can shake as fast as possible
- Even if the shakers are 'off grid' the texture of the sound works great
- Practice going between part 1 and 2

## Lesson 17: Spring Term

### Aims:

- I know the names of the Samba instruments and what parts they play
- I can play a groove with 3 different rhythms in
- I can follow hand signals from the Samba leader for 4 different sections

### 3 part surdo differentiation

- Listen to the pitch, multiple choice is it this way or this way ?
- Practice with whole group split in 3 teams
- Team 1 beat 3, team 2 beat 4, team 3 beat 1
- Once this is smooth try all parts together

### Moving dancing through all sections

- Try and integrate this new section into your performance with hand signal and practice

## **Lesson 18: Spring Term**

### **Aims:**

- I can follow hand signals from the Samba leader for 4 different sections
- I can play in time for 1 minute

### **Transcription groove**

- Refer back to video for inspiration
- Can record the class and ask them to spot difference
- Practice using lots more movement
- Sandwich the Batucada Beats between Copy Sections

## Lesson 19: Spring Term

### Aims:

- I can follow hand signals from the Samba leader for 4 different sections
- I can play in time for 1 minute
- I can play different styles of Samba

### All Sections

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing
- Samba Reggae
- Batucada Beats Transcription

## **Lesson 20: Spring Term**

### **Aims:**

- I can follow hand signals from the Samba leader for 4 different sections
- I can play in time for 1 minute
- I can play different styles of Samba

### **Performance**

- Treat session as a performance, even with no audience
- Use self reflective feedback charts to monitor students confidence in different sections

## **Lesson 21: Summer Term**

### **Aims:**

- I know how to hold drum sticks and make a good sound on most Samba instruments
- I can perform without the Samba leader

### **Hand Signal Revision Student Leaders Lead Hand Signal in performing**

- A 'cheat sheet' of the hand signals you have used so far will be useful
- You can always give student limitation of only using 2 - 3 hand signals

### **All Sections**

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing
- Samba Reggae
- Batucada Beats Transcription



## **Lesson 22: Summer Term**

### **Aims:**

- I can use my voice to copy complex Samba rhythms
- I can play advanced syncopated rhythms and know what syncopation is

### **Syncopation and Carnival Samba**

- Define and explain syncopation through playing rhythms that are on and off
- Model 'South Af-Ri-Ca, Cu-Ba Mo-Zam-Bique'
- Demonstrate that this rhythm doesn't line up with many 'down' beats
- Play pattern and pulse simultaneously (Surdo, Tambourim)

### **Musicianship and learning the groove**

- As it is highly syncopated, take your time
- Split group in two, one side pulse, one side syncopation
- Focus on musicianship skills necessary for performing this challenging groove

## **Lesson 23: Summer Term**

### **Aims:**

- I can use my voice to copy complex Samba rhythms
- I can play advanced syncopated rhythms and know what syncopation is

### **Subdivision Exercise & Rhythm Tree**

- Split group into 2 and play through the 'rhythm tree' to enhance musicianship and listening
- This will further understanding and awareness of rhythmical gear changes / subdivisions

### **Learn 3 part Carnival Samba Groove**

- Split group into 3
- Learn 3rd part (Ganza)
- Rotate round the 3 groups so each group plays all 3 parts. Settle on appropriate instruments and focus on rhythmic junction points.
- Put into context by playing other sections in and out

## **Lesson 24: Summer Term**

### **Aims:**

- I can use my voice to copy complex Samba rhythms
- I can play advanced syncopated rhythms and know what syncopation is

### **Student Leader Rhythm Tree**

- Focussed student leads Rhythm Tree activity.
- Students give feedback on what was good about leadership of activity.

### **Learn 4 part Carnival Samba Groove**

- Split group into 4
- Learn 4th part (Agogo)
- Rotate round the 4 groups so each group plays all 4 parts. Settle on appropriate instruments and focus on rhythmic junction points.
- The Repinique / Caixa part can be played by the leader as its more technically demanding
- Put into context by playing other sections in and out

## **Lesson 25: Summer Term**

### **Aims:**

- I know what a Carnival is

### **Carnival Samba**

- As this groove is quite challenging it will be useful to have a week of extra internalising
- Swap parts
- Listen to Sergio Mendes Tristeza and Carnival Samba for inspiration
- You can hear the Tambourim part in Tristeza but less explicitly in the Carnival links

### **Context**

- Give context for Carnival Samba as you are watching performances

### **Outfits & Costumes**

- Speak to class teachers and see if there is any opportunity to create some accessories
- Aim for lesson 29 or 30 at the end of term to have a celebration of what has been learnt this year
- Could other classes watch the performance ?

## **Lesson 26: Summer Term**

### **Aims:**

- I know what a Carnival is

### **End of half term celebration.**

- In and Out of sections and movement special
- Check Samba Carnival context was understood

## Lesson 27: Summer Term

### Aims:

- I can solo
- I can perform without the Samba leader

### Pass The Pulse

- Intro with Pass The Pulse (in a line) as when they try out soloing it will be passed along the line in the same way. One person solos, then when they finish they pass it along to the next.

### Solo section

- Start with Leader playing an improvisation using one hand to play Surdo backing and the other hand to solo.
- Can make it complex and exciting but bring it back to simple exciting, dramatic, gestural ideas that leave space. This is the type of modeling that will be key for young people.
- Learn the solo section with simple + 1 backing.
- Model a solo on top of student backing. Make it 'on the grid' and also off so they have experience / simulation of somebody not playing strictly comprehensible subdivisions. Also model simple rhythms with lots of space to show them what a good solo could sound like.
- Pass The Solo the same way you Pass The Pulse, this will offer all students the opportunity to solo over backing

## **Lesson 28: Summer Term**

### **Aims:**

- I can perform without the Samba leader
- I have tried to create my own hand signals

### **Integrate Solos**

- Decide on hand signal and practice going from other sections into a Solo Section and out again

### **All Sections**

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing
- Samba Reggae
- Batucada Beats Transcription
- Carnival Samba
- Solo Section

## **Lesson 29: Summer Term**

### **Aims:**

- I can perform without the Samba leader
- I think about my performances and know what to do to make them better

### **Performance and self reflection or performance preparation**

- Schedule one of these sessions for a performance with audience if possible
- Students can reflect on experience after



## **Lesson 30: Summer Term**

### **Aims:**

- I can perform without the Samba leader
- I think about my performances and know what to do to make them better

### **Performance and self reflection**

- Schedule one of these sessions for a performance with audience if possible
- Students can reflect on experience after

# **Medium Term Plan: Year 2**

## **Lesson 1: Autumn Term**

### **Aims:**

- I know the names of the samba instruments and how to make a good sound on all of them
- I can follow 10 hand signals

### **Know how to care for instruments**

- Ensure all students know how to care for instruments
- Ensure engagement from all and that 'ground rules', parameters and routines are established

### **Recap of Previous Learning and All Sections**

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing
- Samba Reggae
- Batucada Beats Transcription
- Carnival Samba
- Solo Section

## **Lesson 2: Autumn Term**

### **Aims:**

- I know what makes a good performance
- I can play a steady rhythm within the group and show leadership

### **All Sections**

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing
- Samba Reggae
- Batucada Beats Transcription
- Carnival Samba
- Solo Section

### **Focus on 3 Part Samba Reggae**

- Ensure Samba Reggae sounds particularly tight as this will become focus of the term

## **Lesson 3: Autumn Term**

### **Aims:**

- I can play a steady rhythm within the group and show leadership

### **Focus on 4 Part Samba Reggae**

- Ensure Tambourim, both Surdo parts and Caixa are all locked in together

## **Lesson 4: Autumn Term**

### **Aims:**

- I can play a 5 part groove

### **5 Part Samba Reggae**

- Add Agogo part

## **Lesson 5: Autumn Term**

### **Aims:**

- I can play rhythms accurately along with a piece of recorded music
- I know what makes a good performance
- I know what Samba is, where it is from, how it started, who played it and when it started

### **Listen to Recording**

- As students enter play them Obvious Child by Paul Simon
- Can they hear any rhythms that they've learnt
- Can they identify the style of Samba that is being played
- Give some context for how this piece came to be

### **Try Whole Groove Slowly**

- Know what tempo to aim for by the end of term
- Focussed performance practice.

## **Lesson 6: Autumn Term**

### **Aims:**

- I can play rhythms accurately along with a piece of recorded music
- I know what Samba is, where it is from, how it started, who played it and when it started

### **Obvious Child with Track**

- See if students can accompany recording
- Give some context for how this piece came to be

## **Lesson 7: Autumn Term**

### **Aims:**

- I can use my voice to help me play fast rhythms
- I can play rhythms accurately along with a piece of recorded music

### **Rhythm Tree at Speed**

- Warm up with the rhythm tree exercise
- Try it faster than usual so students are used to playing faster subdivisions

### **Obvious Child at Speed**

- Junction points
- Work as team, listening and musicianship
- Technique, no high sticks, holding hand held instruments properly



## **Lesson 8: Autumn Term**

### **Aims:**

- I can play rhythms accurately along with a piece of recorded music

### **Break in Obvious Child**

- Listen and learn break in Obvious Child
- Decide on Hand Signal for this

## **Lesson 9: Autumn Term**

### **Aims:**

- I know the names of the samba instruments and how to make a good sound on all of them
- I can play a 5 part groove

### **Two teams**

- 2 teams split for groove learning
  
- Teamwork / subdivision exercise 2 - 3 teams swap

### **Groove practice**

- Loads of technique
- Full samba reggae groove
- Try with track for speed to gauge progression

## **Lesson 10: Autumn Term**

### **Aims:**

- I can lead rhythmic activities
- I can play rhythms accurately along with a piece of recorded music

### **Don't Clap This One Back**

- Student leader for don't clap this one back
- 

### **Celebration and playing with the song**

- Performance / Celebration
- Play with track

## Lesson 11: Spring Term

### Aims:

- I know why good technique is important

### Student Leader (Copy)

- Focussed student leads copying activity.
- Students give feedback on what was good about leadership of activity.

### Call and Response

- Look at 'Hitting and Playing' call and response section
- Listen to examples of call and response (obvious child)
- If possible attempt duet with class teacher to demonstrate.
- Watch the video of Samba group demonstrating Call and Response.
- Adapt the Unison section to become Call and Response
- For example 'Samba is played on the street' = Call
- 'Samba's from Brazil !' = Response
- Or create other original short rhythmical phrases with class

## Lesson 12: Spring Term

### Aims:

- I know what Samba reggae, Samba bossa and Samba Hip Hop are.
- I can play a famous Brazilian song

### Clave reinforced through Don't Clap This One Back

- Try don't clap this one back and play rhythm lots so students are reminded of its sound
- The clave pattern will be adapted for Bossa

### Samba Bossa Introduction

- Listen to So Danco Samba and feedback what feels different from the Bateria Samba previously.
- Brief contextual overview of Bossa that solidifies students feedback.
- Learn Bossa pattern in 2 parts.

## **Lesson 13: Spring Term**

### **Aims:**

- I know what Samba reggae, Samba bossa and Samba Hip Hop are.
- I can play in time for 2 minutes

### **Student Leader (Call and Response)**

- Focussed student leads Call and Response activity.
- Students give feedback on what was good about leadership of activity.

### **Samba Bossa In Context**

- Students decide on hand signal for 'Bossa Section'
- Play through Samba Reggae, Call and Response and then Bossa Section using hand signals.

## Lesson 14: Spring Term

### Aims:

- I know why good technique is important
- I know what Samba reggae, Samba bossa and Samba Hip Hop are.

### 4 Part Bossa

- Learn additional parts for a Samba Bossa groove and put it into context. Practice all the parts so students can get in and out of sections easily.
- Use hand signal for samba bossa and one for samba reggae .. see if both sections can be performed whilst moving 'b' & 'r'

## Lesson 15: Spring Term

### Aims:

- I know why good technique is important
- I know what Samba reggae, Samba bossa and Samba Hip Hop are.

### Samba Bossa Celebration

- As the groove is quite challenging it will most likely need an extra week to internalise
- If going well can add some vocal melody

### \*Extension: Singing Special

- Introductory vocal warm up
- Look at good vocal technique and projection
- Learn voice part in So Danco Samba
- Split group into percussion and voice and differentiate one instrument to sing the vocal part in turn



## **Lesson 16: Spring Term**

### **Aims:**

- I can play a Samba Hip Hop groove

### **Learn first 2 parts of Samba Hip Hop Groove**

- Surdo and Agogo parts
- Might only manage 1 part well or both parts independently for this groove
- Explain syncopation again

## Lesson 17: Spring Term

### Aims:

- I can play a Samba Hip Hop groove
- I know what Samba reggae, Samba bossa and Samba Hip Hop are.
- I can play a 2 part groove that uses 2 syncopated rhythms

### Learn 2 - 3 parts of Samba Hip Hop Groove

- Learn parts individually and then gradually put them together.
- Lots of copying - visual, aural etc

### History and Context

- Listen to original 66' Sergio mendes and Black Eyed Peas.
- Explain the foundation of Hip Hop and sampling
- Comprehension on how groove feels and emotion of piece.

### Notate

- Write out the Surdo part using 8th note blocks.
- Colour in notes ensemble play as they transcribe them from modeling.
- Repeat groove lots.
- Compare to recording and play again.

## Lesson 18: Spring Term

### Aims:

- I can recognise Samba reggae, Samba Bossa and Samba Hip Hop when I hear them.
- I can play a 2 part groove that uses 2 syncopated rhythms

### More Detailed Hip Hop History

- What is sampling and why is this Black Eyed Peas piece unique?
- Usually Hip Hop samples funk and soul music but this is Samba Bossa reimagined.

### Spot The Difference

- Demonstrate Samba Bossa, Samba Hip Hop and Samba Reggae
- Ask students to listen to the different parts you are playing
- See if they can identify the different grooves and styles by ear

### Can we create a 4 part groove ?

- Add in tamborim 'ah .. ahh'
- Use tamborim rhythm as a separate section on its own can work really well.
- Might still only manage a 3 part groove.

## Lesson 19: Spring Term

### Aims:

- I can follow 12 hand signal instructions
- I can play a 2 part groove that uses 2 syncopated rhythms

### Hand signal and rests in samba hip hop groove

- 2 - 4 part groove in and out using “h” hand signal.
- If most people gravitate to one groove this is okay so long as groove is settled and steady
- Vocalising the rests i.e ‘SHH’ can help with timing of Surdo part
- Use ‘Sur, SHH, Do, SHH, Hip Hop Groove’ to aid

### Performance Practice

- Look at how to get in and out of all sections learnt this far.
- Focus on the corners that are awkward or need more work.
- Use dynamic control throughout.
- Use prior learning from Batucada Beats section to inspire dynamic contrast.
- Play through all sections and pass the pulse

## **Lesson 20: Spring Term**

### **Aims:**

- I can follow 12 hand signal instructions
- I can play in time for 2 minutes
- I can play a famous Brazilian song

### **Performance**

- Try from the beginning to get through all sections using performance etiquette.
- Take student feedback and do it again.

## Lesson 21: Summer Term

### Aims:

- I know what makes a good leader and can demonstrate this.
- I can compose music and use compositional techniques

### Hand Signal Revision with Student Leaders Lead Hand Signal in performing

- Start with recap of 5 hand signals (copy, call and response 'hitting and playing', 5 hits, samba reggae, Bossa nova)
- Student with help from leader instructs bateria on what section to play using hand signals: (C, O, 5, r, b)
- Students give feedback on what was good about leadership of activity.

### Revise knowledge on Structural Devices using student participation

- Compose some short rhythmical ideas using words; unison, call and response, try canon if possible.
- This will help prepare students for the type of phonetic composition we will be using further in the term.

Could be what they ate for lunch etc etc

## Lesson 22: Summer Term

### Aims:

- I know what makes a good leader and can demonstrate this.
- I can compose music and use compositional techniques

### Copy Section using phonetics

- Introductory exercise doing a copy section but Samba leader says words along with rhythm: 'Sam-ba is from Bra-zil' 'Play-ing syn-co-pa-ted rhy-thms'
- Students copy

### Take this idea into a unison section using knowledge of Samba or something cross curricular

- Take 5-10 syllable cells from historical knowledge of Samba styles or other knowledge from wider learning
- Create rhythmical phonetic phrases like lesson 5.
- Let students decide on hand signal and incorporate into performance. Sandwich in sections for context.

\*\* did it using knowledge of mayans once for cross curricular learning - "poka toc poka toc through the hoop, knees shoulders hips and chest. You could play for hours or days, sacrificed to the gods if you lose "

## **Lesson 23: Summer Term**

### **Aims:**

- I can compose music and use compositional techniques

### **Introduction warm up with conversational call and response using students language**

- Intro activity: Use breakfast items to create call and response. 'What did you eat for breakfast?' 'I had porridge and toast' etc ...

### **Compositional Devices**

- Use unison idea from previous lesson to solidify understanding of compositional devices.
- Unison / Call & Response.
- Split ideas into 4 lines and do call and response with call lines 1 & 3 response lines 2 & 4.
- Students can demonstrate 2 compositional techniques
- Use hand signal and incorporate into performance. Sandwich with another section samba reggae or copy etc.



## **Lesson 24: Summer Term**

### **Aims:**

- I can compose music and use compositional techniques
- I can follow all hand signals and cues

### **Create canonic material using phonetic process**

- Do canon with staggered entries across all 4 lines.
- Students can demonstrate 3 compositional techniques
- Use hand signals to differentiate

## Lesson 25: Summer Term

### Aims:

- I can sing and play at the same time
- I can confidently hold a groove together with a group.

### Singing Special

- Introductory vocal warm up
- Look at good vocal technique and projection
- If confident, student leader could lead a vocal copying game (behaviour dependent)

### Attach one of the phonetic rhythms to a melody

- Attach a simple pentatonic melody to the words and learn.
- Split the group in 2 and have half playing / half singing.
- Swap and then try and sing the melody and play at the same time as an ensemble.
- See if this singing part could be signaled as Capella to start and then introduce drums to build tension.

### Extension add 3rd part

- Extension would be to add another rhythm as a backing to this section.
- This could be played by samba leader or different group

## Lesson 26: Summer Term

### Aims:

- I can follow all hand signals and cues
- I can confidently hold a groove together with a group.
- I think about my own and others performances and know what we can do to make them better

### Intro performance

- Start by performing what has been learnt. Spend time going between sections.
- A visual aid might be useful that summarises hand signals. Cheat sheet.

### Video (or audio depending on permissions) of themselves performing to asses

- If possible to, film group as they play through sections.
- Watch the video back and ask the students for feedback on what they see, hear and feel
- As well as critically assessing what they could do better next time (technique, watching, listening, feel, etc)
- - Have another go performing focussing on whatever key points were raised for improvement. Keep them as succinct as possible. Too many focus points will be difficult to remember.

### Watch the experts

- Do the same process but this time afterwards watch a professional bateria and see if we can understand what the differences are.
- There will be some obvious difference in appearance and outfits, make a note of these as they will be useful when curating final performance.
- Perform again but this time don't film.

## **Lesson 27: Summer Term**

### **Aims:**

- I can confidently hold a groove together with a group.
- I can solo with confidence

### **Solo Section**

- Use lesson 27 year 1 as a reference
- A recap of soloing would be great here as students will have grown in ability and experience
- Hopefully this means more able solos and more confidence in executing
- Put soloing into context

## Lesson 28: Summer Term

### Aims:

- I can demonstrate specific technique for all Samba instruments
- I think about my own and others performances and know what we can do to make them better

### Performance Practice and Self Reflection

- Start with performing the music learnt so far as a warm up activity.
- Rate confidence on self reflective feedback chart that students can see.

### Transcribe the least confident section and read it.

- Take the least confident section and break it down. Work through transcription exercise; if it's too challenging then give students option of yes or no. Is it this subdivision, or this one ?
- Break down rhythms into phonetic beats. Tea, Coffee, Caterpillar etc..
- Once written out play through each part and put together piece by piece being sure to focus on reading element.

### All Sections

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing
- Samba Reggae
- Batucada Beats Transcription
- Carnival Samba
- Solo Section
- Samba Hip Hop
- Samba Bossa
- Compositional Devices Section

## **Lesson 29: Summer Term**

### **Aims:**

- I can confidently hold a groove together with a group.
- I think about my own and others performances and know what we can do to make them better

### **Comprehension, Outfits & Costumes**

- Speak to class teachers and see if there is any opportunity to create some accessories
- Watch video & decide what we will wear for the performance
- Could other classes watch the performance ?

### **Performance Practice**

- Practice performance, critically assess, rehearse the bits that aren't as confident.

## Lesson 30: Summer Term

### Aims:

- I can follow all hand signals and cues
- I can demonstrate specific technique for all Samba instruments
- I can confidently hold a groove together with a group.

### Performance

- Sort arrangements beforehand, location and timings etc.
- Perform and enjoy. Students will be aware / have practiced format for performance.
- If visual aid / cheat sheet of hand signals etc is still necessary then include to the side of the samba leader.

### All Sections

- Section 1 (Hot Po-Ta-To, Surdo 2 Part, Caixa, Agogo)
- Section 2 Grandpa Ted
- Student Composed Unison Break
- 5 hits
- Copy Section
- Dynamics
- Hitting and Playing
- Samba Reggae
- Batucada Beats Transcription
- Carnival Samba
- Solo Section
- Samba Hip Hop
- Samba Bossa
- Compositional Devices Section