

Meden School Curriculum Planning							
Subject	Music	Year Group	10	Sequence No.	Component 1	Topic	Samba

Retrieval	Core Knowledge	Student Thinking
What do teachers need to <b>retrieve</b> from students before they start teaching <b>new content</b> ?	What <b>specific ambitious knowledge</b> do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to <b>development of our students thinking, encouraging them to see the inequalities around them</b> and 'do something about them!'
Key Questions:  What are three influences of Reggae?  How does Reggae differ from	<p><b>This unit teaches pupils musical styles, musical elements, stylistic features and characteristics. Pupils then apply this knowledge of the use of techniques to create music.</b></p> <p><b><u>Lesson Knowledge:</u></b></p> <p><b>The origins of Samba</b></p> <ul style="list-style-type: none"> <li>Samba is a Brazilian musical genre and dance style, with its roots in Africa via the West African slave trade and African religious traditions, particularly of Angola and the Congo, through the samba de roda genre of the northeastern state of Bahia, from which it derived.</li> <li>Although there were various forms of samba in Brazil in the form of various popular rhythms and regional dances that originated from drumming, samba as a music genre is seen as originally a musical expression of urban Rio de Janeiro, then the capital and largest city of Imperial Brazil.</li> </ul>	<p><b>Challenge thinking</b></p> <p>How does music make people feel better?</p> <p>How does music influence people's perceptions of others?</p> <p>How might Samba be seen</p>

<p>Rock 'n' Roll?</p> <p>What are the key features of Reggae?</p> <p>What are the key features of Samba?</p> <p>Where did Samba originate from?</p> <p>What is Samba's link to the slave trade?</p>	<ul style="list-style-type: none"> <li>• It is recognized around the world as a symbol of Brazil and the Brazilian Carnival. Considered one of the most popular Brazilian cultural expressions, samba has become an icon of Brazilian national identity.</li> <li>• The Bahian Samba de Roda (dance circle), which became a UNESCO Heritage of Humanity in 2005, is the main root of the samba carioca, the samba that is played and danced in Rio de Janeiro.</li> <li>• Traditionally, the samba is played by strings (cavaquinho and various types of guitar) and various percussion instruments such as tamborim.</li> <li>• Influenced by American orchestras in vogue since the Second World War and the cultural impact of US music post-war, samba began to use trombones, trumpets, choros, flutes and clarinets.</li> <li>• Samba's importance as Brazil's national music transcends region, however; samba schools, samba musicians and carnival organizations centered on the performance of samba exist in every region of the country, even though other musical styles prevail in various regions.</li> </ul> <p><b>Features of Samba music</b></p> <ul style="list-style-type: none"> <li>• <b>PULSE</b> – a regular beat that is felt throughout music</li> <li>• <b>RHYTHM</b> – a series of notes of different lengths that create a pattern. Usually fits with a regular beat or pulse.</li> <li>• <b>SYNCOPIATION</b> – accenting or emphasising the weaker beats of the bar (often a half beat (quaver) followed by a full beat (crotchet)) giving the rhythm an OFFBEAT feel.</li> <li>• <b>SAMBISTA</b> – the leader of a Samba band or ensemble, often signalling cues to the rest of the band of when to change sections within the music with an APITO (Samba whistle)</li> <li>• <b>POLYRHYTHM</b> – the use of several rhythms performed simultaneously, often overlapping each other to create a thick texture.</li> <li>• <b>CALL AND RESPONSE</b> – one person plays or sings a musical phrase, then another person/group responds with a different phrase or copies the first one.</li> <li>• <b>CYCLIC RHYTHM</b> – a rhythm that is repeated over and over again.</li> <li>• <b>IMPROVISATION</b> – making up music as you go along, without preparation.</li> <li>• <b>OSTINATO</b> – a repeated pattern. Can be rhythmic or melodic; usually short.</li> <li>• <b>PERCUSSION</b> – Instruments that are mostly hit, scraped or shaken to produce sound. Samba uses many percussion instruments which together are called a <b>BATERIA</b>.</li> <li>• <b>MONOPHONIC</b> where a single rhythm is heard as in <b>CALL AND RESPONSE</b> sections.</li> <li>• <b>POLYPHONIC</b> where sections of the Samba band play different rhythms (<b>OSTINATOS</b>)</li> </ul>	<p>as culturally important to people and their identity?</p> <p>Why is music used at special events?</p>
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	<ul style="list-style-type: none"> <li>• This creates <b>CROSS-RHYTHMS</b> (when two rhythmic patterns that “conflict” with each other occur simultaneously) creating a thick texture of interweaving and interlocking rhythms – a <b>POLYRHYTHM</b> or a <b>POLYRHYTHMIC TEXTURE</b>.</li> <li>• <b>VERY LOUD = Fortissimo</b></li> <li>• The dynamics of Samba music are normally VERY LOUD – it is music designed to be performed outdoors at carnivals and is played by large numbers of instrumentalists and to accompany dancers and processions with large audiences watching and listening.</li> <li>• <b>CRESCENDO</b> = Getting louder. Sometimes, a CRESCENDO is used at the end of a piece of Samba music for dramatic effect.</li> <li>• <b>Allegro</b> = lively</li> <li>• <b>SAMBISTA</b> samba leader</li> <li>• <b>RUBATO</b>: You can change the tempo of the piece, you may go slightly slower or slightly faster. The pulse will NOT be steady.</li> <li>• Samba music is generally FAST at around 104 bpm and keeps a constant tempo to assist the dancers or processional nature of the music.</li> <li>• Sometimes the SAMBISTA (Samba leader) uses (TEMPO) RUBATO – tiny fluctuations in tempo for expressive effect.</li> </ul> <p><b>Samba Instruments</b></p> <ul style="list-style-type: none"> <li>• <b>Surdo</b>: The Surdo is the biggest drum of all and it provides the bass line marking the beat of the samba music, often called the ‘heartbeat’ of the samba band. Surdos often come in two sizes – a higher pitch and lower pitched sound and are played with a soft beater and sometimes the hand used to dampen some notes.</li> <li>• <b>Repinique</b>: This metal drum can be played with great variety as it can produce so many different tones and is often the instrument used to introduce and end songs and breaks. It is played with sticks or hands and is held on by a belt around the waist.</li> <li>• <b>Agogo Bell</b>: They are made out of metal and have two connected bells which make different tones – high and low pitch - when hit with a stick. They are the only melodic instrument in samba band and often play tricky SYNCOPATED rhythms.</li> <li>• <b>Tamborim</b>: This is a small-headed drum that is tuned very high and struck very quick and sharp with a flexible stick. The player is able to press and tighten the skin or dampen the sound whilst playing and plays more complicated rhythms than the surdo or choco</li> </ul>	
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- Chocolo: Chocolos are shakers made of either many small cymbal like metal pieces. They sound similar to tambourines or jingles and are held at both ends and are shaken back and forth to produce a constant rhythm. Sometimes large metal cans filled with rocks or sand are used as Chocolos.
- Reco reco: The Reco Reco is a scraper which plays the same time values as the chocolo.
- Caixa De Guerre: The Caixa is a drum very similar to the Repinique but with springs on the bottoms to create vibration like a snare drum. Two drum sticks are used and the Caixa plays fast repetitive rhythms which drive the groove along and maintain the rhythm.
- Apito: The Apito is similar to a sports whistle and is played by the group leader to indicate the sections of the piece

#### Rhythm Notation Links

- [https://www.youtube.com/watch?v=sHlyCKE\\_yRM](https://www.youtube.com/watch?v=sHlyCKE_yRM)
- <https://www.youtube.com/watch?v=yArOS-C121U>
- <https://www.youtube.com/watch?v=hf71kMirA5o>

#### Samba Piece Guidance

- Samba music often starts with an INTRODUCTION often featuring CALL AND RESPONSE RHYTHMS between the Samba Leader and ensemble.
- The main Ostinato rhythm of Samba is called the GROOVE when all the instruments of the Samba Band play their respective rhythms over and over again (CYCLIC RHYTHMS) forming the main body of the piece.
- The GROOVE is broken up by BREAKS – 4 or 8 beat rhythms providing contrast and MID SECTIONS – one or two instruments change the rhythm of their ostinato and the others stay the same or stop.
- Sometimes BREAKS and MID SECTIONS feature a SOLOIST who “shows off” their rhythms.
- The SAMBISTA must signal to the group when to change to a different section which is normally done with an APITO (Samba Whistle –loud!).
- A piece of Samba can end (this section is called the CODA) with either a CALL AND RESPONSE pattern or a pre-rehearsed ending phrase of rhythm.

The **FORM AND STRUCTURE** of a piece of Samba may look like the following:



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