CALYPSO!

A MUSICAL

PROJECT FOR

YEAR - 7

**GUIDANCE FOR THE USER**

I have designed this pack for the specialist and non- specialist music teacher.

**Ideally, the length of lessons should be 40 minutes but if that is not possible then you may wish to start the introduction to the project at the end of one term (i.e singing and perhaps the listening activity) and then concentrate on singing and composition during the following term.**

**During this project the children will:**

* **Sing a variety of songs**
* **Discuss the structure of songs**
* **Become familiar with a selection of Latin American rhythms**
* **Be introduced to/revise chords**
* **Play single finger chords on the keyboard or on tuned percussion**
* **Write lyrics for a Calypso**
* **Write an 8 beat melody using the G pentatonic scale**
* **Be introduced to/revise question and answer melodies and refine their own work**
* **Play melodies over a chordal backing**
* **Listen to a piece inspired by the Carnival and to a piece written for the Carnival**
* **Put together melodies, lyrics, chords and percussion in order to perform a Calypso.**
* **Evaluate their own work.**

**Optional activities include the use of a music notation programme.**

**This pack contains:**

* **Lesson plans and teacher guidance**
* **Specific teaching points**
* **Assessment points**
* **Follow up activities**
* **Ideas for assessment**
* **National Curriculum requirements met**
* **A self-assessment sheet (photocopiable resource)**
* **Differentiated listening questions (photocopiable resource)**
* **A glossary**

#### PROJECT: CALYPSO

**Year Group 7**

**Length – 1 Term**

**Lesson – 40 minutes (If the lessons are shorter, the activities can be spread out over a longer time)**

#### Objectives

* **To sing Latin American songs and those which are in a Latin American style.**
* **To become familiar with some basic Latin American rhythms.**
* **To introduce or revise the use of the chord.**
* **To compose the words and melody of a Calypso.**
* **To listen to Latin American music and music inspired by the Carnival.**

#### Resources

* **CD/tape recorder**
* **Tuned and untuned percussion**
* **5 keyboards (these are not essential to the project however)**
* **Ta-ra-ra-boom-de-ay**
* **Mango Spice and tape**
* **An I.T. programme such as ‘Notate’ or ‘Cubase’ (optional)**
* **‘Arriba’ from ‘Jazz in the Classroom’ (Book and tape)**
* **Berloiz: Overture: The Roman Carnival.**
* **‘Under the Boardwalk’**

**INTRODUCTION: LESSON 1**

**Show the children a map of the Caribbean and find out how many of the islands they know. Ask them if they know of any music that comes from that part of the world. Many will know Reggae which originated in Jamaica. Other styles are the Merengue (Haiti), Mento (Jamaica), the Calypso and its modern relative Soca. The Calypso originated in Trinidad and Tobago. It was usually improvised (made up on the spot) by singers as a complaint, to ridicule or protest. Other songs are usually about island life or Anancy the spiderman, a very popular Caribbean hero.**

**(Heineman produce a good resource folder called ‘Music of the Caribbean’ which contains tapes, a map, stories, background information about instruments and lesson ideas).**

**Discuss the history of Caribbean music. It is a fusion of the sounds of many different cultures. Music from the African slaves, European settlers, native Americans and from Asia was mixed together in a huge melting pot of sound to produce this wonderful variety of rhythms and melodies.**

**Start by singing some songs.**

**Choice is optional but try to choose some songs with a variety of styles.**

**E.g: From ‘Ta-ra-ra-boom-de-ay!’ (No tape on sale for these songs).**

**No 17**

**‘Island in the Sun’ – illustrates the Calypso rhythm of**

**1 2 3 1 2 3 1 2 well (see bar 9 ‘Shores will always be’)**

**No 18**

**Lazy coconut tee – illustrates the Calypso rhythm of 3 + 3 + 2, typical lyrics and the structure of melodies.**

**Play the class the first tune ‘D ‘D C B A E A F# F# G A B -**

**Now play them the second ‘D ‘D C B A E A F# F# G A G –**

**And ask them what they notice (that only the last note has changed).**

**Now do the same with the chorus.**

**First tune E E A C B B B A G A A A G F# B –**

**Second tune E E A C B B B A G A A G F# G –**

**And they should notice the same structure.**

**If you divide each tune in half you can illustrate ‘question’ and ‘answer’ melodies.**

**i.e. Question ‘D ‘D C B A E A Answer F# F# G A B**

 **Question ‘D ‘D C B A E A Answer F# F# G A G**

 **Question E E A C B B B A G Answer A A A G F# B**

 **Question E E A C B B B A G Answer A A A G F# G**

**Notice how the question stays the same and the answer only changes to accommodate the finishing ‘home’ note or tonic.**

**No 20**

**‘Mango Walk’ could be used for part singing. One group sing the chorus melody to ‘lah’ whilst the other sing the verse.**

**No21**

**‘The Mocking Bird’ illustrates the use of long notes in contrast to more lively rhythms.**

**No22**

**‘Jamaica farewell’ illustrates how ‘throwing’ the words off the strong first beat of the bar adds a lift to the song. (You may unfortunately have to deal with sniggers at the use of the word ‘gay’).**

**To summarize:**

* **The lyrics are simple and about everyday island life or used as a means of protest.**
* **The melodies are built up with simple 8 beat answers.**
* **The bass rhythms are usually 3 + 3 + 2**

**Say the first line of each of the songs and ask the children to click in time. Ask them how may clicks there were between, for example ‘Like’ and ‘Coc…’ in No18. There are 4.**

* **There are 4 beats in each bar.**

**‘Like the lazy cocococonut’**

 **1 2 3 4 1 2 3 4**

**Mango Spice does come with a tape. If you are not a guitarist or pianist, you may find a selection of those songs easier to learn.**

**E.g: No3 Coconut Woman (2 part)**

 **No4 Cane**

 **No9 Freedom (213 part)**

 **No15 Tinga layo!**

 **No 23 Hill an gully (call and response singing)**

 **No 38 Brown girl in the ring.**

**Each of these has suggestions for percussion accompaniment and can be ‘visited’ at any stage during this project.**

#### LESSON 2: LATIN AMERICAN RHYTHMS

**Sing one of the songs you have chosen from ‘Ta-ra-ra-boom-de-ay’ or ‘Mango Spice’.**

**Introduce these rhythms to the children by writing them on the board as follows:**

 **1 2 3 4**

1. **Maracas**
2. **Guiro (scraper)**
3. **Triangle**
4. **Claves/drum**

**Start by clapping a steady 1, 2, 3, 4 crotchet or ‘ta’ pulse.**

**Ask if anyone can fit two claps (or ta-te) in the time of each one of yours (That is rhythm a).**

**Now explain that the (lightning strike!) is a one beat rest. Ask the children under which number the clap is (part b). Ask them to say the word ‘rest’ when there is one written eg rest clap rest rest.**

**Now do the same with c) eg rest rest rest clap.**

**Rhythm d) is the most difficult. Ask the children what they notice after the first note (a dot). This dot has robbed time from the next note, making it only half as long. Ask the class which note in rhythm a the second note of rhythm d) comes under. Ask them to count a) as ‘1 and 2 and 3 and 4 and’.**

 **(The second note of rhythm d) falls here)**

**Clap on 1, count 2 and play on ‘and’**

**1 and 2 and 3 and 4 and (long short long long)**

**clap clap clap clap**

**Divide the class in two.**

**Ask one half to clap rhythm a) and the otherhalf, b).**

**Repeat with a) and d)**

**Divide the class into three**

**Ask one group to clap rhythm a, one b) and one c)**

**Repeat with d), b) and c)**

**Divide the class in four.**

**Give each group a rhythm. Start with a), then add b), c) and finally d).**

**Notice how rhythm b) plays in d’s) ‘gap’**

**i.e. 1 2 & 3 4**

**Now give the groups maracas, guiros/wooden agogos or cabassas, triangles/cowbells, claves/drums.**

**Put the rhythms together as above.**

**Swap around the groups until all have played each rhythm.**

**LESSON 3: LATIN AMERICAN RHYTHMS**

**Revise the four rhythms. Latin American pieces should feel relaxed so do not allow the children to get faster, particularly those playing d).**

**Now listen to ‘Under the Boardwalk’.**

**Ask the children to identify which instrument is playing rhythm d). (Double Bass).**

**Ask them if they can hear any of the other rhythms. Now try adding the rhythms to the recording. Tell the children that you will point to a rhythm on the board and count ‘1, 2, 3, 4’ with your fingers and then they are to start playing. They are to continue to play until you point to their line again, count ‘1,2,3,4’ with your fingers and then stop them by slicing your hands horizontally through the air.**

**Important points to remember – if they play too loudly they will not be able to hear the recording and will rush.**

* **they need to watch you carefully.**

**Important points for the teacher – be sure of where the strong beat of each bar falls before you count in ( )**

 **1 2 3 4**

* **count in time with the music**
* **bring groups in and out but do not have everyone playing at once for very long**
* **if you want to bring everyone off at the end, listen out for the instrumental section without any singing. The chorus is then repeated once before the end.**
* **Practice this before you try it with the class. Now allow a few volunteers to try conducting for the class.**

**Make up 5 groups of 6 children. Ask each group to take a selection of shakers, scapers, cowbells, triangles, drums and claves away and to try to put the rhythms together themselves.**

**(Note: always start with rhythm a) or d)).**

**If there are not enough instruments for each child, some could clap, click or make other body sounds.**

**Bring the groups back in and let them perform what they have done.**

**\*ASSESSMENT POINT \***

LESSON 4: LATIN AMERICAN RHYTHMS AND CHORD BACKING

**Sing a song from ‘Mango Spice’ or ‘Ta-ra-ra-boom-de-ay’.**

**Look at some new Latin American rhythms.**

**e.g. 1 2 3 1 2 3 1 2 To help the children give**

 **etc each ‘1’ a little accent**

 **e.g. 1 2 3 1 2 3 1 2 and**

 **repeat it several times.**

 **Long short long**

 **Short short short**

 **Short long long**

 **Short short short**

**If these are too difficult find some rhythms on the keyboard under ‘Latin American’ and try to pick each one out.**

**Keep the keyboards out and look at the chords which will provide the background to the piece: They are:**

**G (G B D G) A Minor (A C E A) D (D F# A D) returning to G.**

**This is a chord sequence and will run through their entire piece.**

**Briefly explain/revise what a chord is:**

* **When three or more notes are played together.**
* **The first note gives the chord its name.**
* **The next is two notes away (i.e. just miss a note out)**
* **The next is another two notes away.**
* **The final note is the first note 8 notes or an ‘octave’ higher.**

**Draw a line of letters along the board.**

**Ring the notes of the C chord.**

**A B C D E F G A B C D E F G**

**The F chord**

**A B C D E F G A B C D E F G**

**The G chord**

**A B C D E F G A B C D E F G**

**Play these notes separately and together if possible so the children can hear the sound.**

**Now take four chime bars, D F A D and play them.**

**Now play D F# A D and ask the children if they notice any difference. Most will say the first sounds darker or more unhappy.**

**Do the same with A C E
 A C# E**

**Explain that the happy one is called a ‘major’ chord and the unhappy one a ‘minor’ chord. The latter is shown by a small ‘m’ after the letter name.**

**Play C E G and E Eb (D#) G**

 **F A C and F Ab (G#) C**

 **G B D and G Bb D**

**Ask them to smile when they think it is a major chord and to frown when they think it is a minor chord.**

#### LESSON 5: CHORDAL BACKING

**Revise the meaning of ‘Chord’.**

**If you have enough keyboards for each group, follow lesson 5a). If you do not have enough keyboards, follow lesson 5b)**

LESSON 5a)

Demonstrate the way in which the keyboard will play all the notes of a chord for you if you press only 1 key for a major chord and 2 for a minor. Pull the switch down until the chord lights come on or until it is next to ‘single finger’.

**Then play G, A and C together, D, G**

**Count 4 on each eg G 2 3 4 A & C 2 3 4 D 2 3 4 G 2 3 4**

**It is important to then return to G. Some children will play G 2 3 4 A & C 2 3 4 D 2 3 4 G 2 3 4 A & C 2 3 4 D 2 3 4 etc, instead of**

**G 2 3 4 A & C 2 3 4 D 2 3 4 G 2 3 4 G 2 3 4 A & C 2 3 4 D 2 3 4 etc.**

**G Am D G**

**Show the children how to use the introduction. Press any G with ‘Intro long’ and count 16 beats then start the piece with G again.**

**(Lesson 5b)**

**Ask each group to take the keyboard to a space and to practise playing those chords with a Latin American beat. Ask them to remember the name and number of the beat they liked best and to write it in their music books. (Latin American only and they must have four beats to a bar.)**

**Observe their ability to play single finger chords.**

**\*ASSESSMENT POINT\***

**Sing a song from ‘Mango Spice’ or ‘Ta-ra-ra-boom-de-ay’.**

**If you do not have enough keyboards for each group I suggest that you use them purely as piano keyboards as this will prevent arguments!**

**Demonstrate the ways in which chords can be played on a xylophone or glockenspiel. (Ask children to help you at each stage so there is maximum involvement).**

**Separately in a Latin American style, e.g. G B D**

 **123 123 12**

**Two notes together e.g. B B B B**

 **G G G G**

 **1 2 and 3 4**

**One player playing two notes: e.g. D D D D D D D D**

 **B B B B B B B B**

 **1 2 3 1 2 3 1 2**

**whilst the other plays one G G G**

**Send each group away with one or two tuned instruments. Ask them to work in pairs on the G chord first and to take it in turns. Then work on the other chords and try moving from one to the other.**

**If this causes problems, simplify the task in this way:**

**Player 1 G A D G etc.**

**Player 2 B C F# B etc.**

**Or G G B B A A C C D D F#F# G G B B**

**Or G G B D A A C E D D F# A G G B D**

**Sing a song from ‘Mango Spice’ or ‘Ta-ra-ra-boom-de-ay’.**

#### LESSON 6: LYRICS

**Sing a selection of songs from ‘Mango Spice’ such as No. 3 ‘Coconut Woman’, No. 15 ‘Tinga Layo’ and no. 38 ‘Brown Girl In The ring’. Look at the different rhyming patterns of each song and note how repetitive the songs are. Choose your own pattern for the children to follow and make up the lyrics of a song together.**

**e.g: Rhyme line 2 with line 4.**

**Fun**

**Bun**

**Chum**

**Come**

**Done**

**Gun**

**Pun**

**Run**

**One**

**Verse:**

**Here on my tropical island**

**I’m lying on the sun**

**Swimming in the blue sea**

**And having lots of fun.**

Chorus:

****

**Trop-ic, trop-ical trop-ic, trop-ical**

**Trop-ic, trop-ical fun.**

**Trop-ic, trop-ical trop-ic, tropical**

**Island in the sun.**

**Be**

**Bee**

##### Key

**Quay**

##### Fee

**Hee**

**Lea**

**me**

**Verse:**

**Here on my tropical island**

**Floating in the sea**

**What a brilliant feeling’s**

**Coming over me.**

**Verse:**

**hand**

**land**

**sand**

**Here on my tropical island**

**Listening to the band**

**Lying in my old hammock**

**Ice cream in my hand.**

**The children need only make up a verse and a chorus.**

Write the words in books.

# **LESSON 7: MELODY MAKING**

**For this lesson you would ideally need one tuned instrument between two. I realise that 15 tuned instruments are not in every class. In that case, give as many tuned instruments out to the class as possible and swap the activity around frequently.**

**Ask each pair to find the notes D, E, G, A, B**

###### D

###### G

###### E

###### A

**B**

**Either play ‘Arriba’ from ‘Jazz in the Classroom or play the tape. Point out how two bars repeat over and over. The children will ‘improvise’ their melodies over this repeated pattern.**

**Teaching points – the children cannot ‘go wrong’. The notes will all fit:**

* **The melodies should be 8 counts long.**
* **Try to repeat notes, use long notes or silences and to allow the lively rhythm of the accompaniment to affect their melody.**

**Give the children two minutes to try out some ideas. They may be worried about trying to make their melodies 8 beats long and this may hamper their rhythmic creativity. Reassure them that their tunes will most likely be 8 counts long and ask those in each group without instruments to quietly count 8 whilst a member of their group plays and to advise them of how to make their tune fit the 8 counts. (Give the class the beat which you are going to play ‘arriba’ to.)**

**Now check the melodies. Ask all those playing D and E to play first.**

**Tell them that you will count ‘1, 2, 3, 4’, then they will play quietly so that they can hear you counting 1, 2, 3, 4, 5, 6, 7, 8. They should stop on 8. If they finish their tune before 8 they could hold onto the last note.**

**Now swap over and try the same with the G, A, B players.**

**Now try playing along with the tape or piano.**

**Sort out the children into an order. Tell them to try to play straight after one another. They should listen to the backing tape /piano at first (rather than the person preceding them) and count 8. If they miss their entry (the beginning of the repeated pattern) then they should just wait for he beginning of the next pattern. You may need to help them with this by saying ‘1 2 3 4 ready to play and’**

**Ask those who are not playing to comment on the tunes, e.g. which are their favourite? How could some be improved? (repeat some notes, make some longer, make the rhythm more bouncy).**

**Try it once more and then repeat the whole process with the other half of the class.**

**\*ASSESSMENT POINT\***

**(This is easier to assess if you are not playing yourself.)**

#### LESSON 8: MELODY MAKING

**Revise the points made the previous week. Now give each pair the opportunity to use all five notes, D, E, G, A, B.**

**Teaching points – they do not need to use all five notes.**

**They can start on D, G, or B.**

**To remember to make the tunes lively by repeating notes or patterns of notes.**

**Repeat Lesson 7 with both halves of the class.**

**Now introduce the idea of question and answer melodies.**

**Look at the lyrics they have made up.**

**In each chorus and verse there will be 3 tunes.**

**E.g.**

**Trop-ic tropical, trop-ic tropical Tune 1 (Question)**

**Trop – ic tropical fun Tune 2 (Answer)**

**Trop-ic tropical, trop-ic tropical Tune 1 (Question)**

**Island in the sun Tune 3 (Answer)**

**Here on my tropical island Tune 4 (Question)**

**Listening to the band Tune 5 (Answer)**

**Lying in my old hammock Tune 4 (Question)**

**Ice-cream in my hand Tune 6 (Answer)**

**You might help them to decide who composes which tune. For differentiation purposes, often the less able will be happy composing the tunes for the chorus as they are more repetitive. Also, the tunes for the verse may need to be altered each time to fit new words.**

**Give examples of conversational question and answers and illustrate how, although they are not the same they do have something in common. The same is true of musical questions and answers.**

* **they are of the same length**
* **the answer may copy the first few notes of the question or have a similar rhythm.**

**E.g. D D E E D G A B A Question**

 **D D E E B A G Answer**

**Or**

 **B A B A B A G E D D D E D Question**

 **D E D E D E G A B A A G Answer**

**The answer could finish on the ‘home’ note G each time but this is only necessary at the end of the chorus. (The verse does not even need to finish on G unless the group is planning to end the piece with a verse).**

**Give the group time to work on their question and answer melodies.**

**Notice how easy/difficult they find it to alter their melodies to fit the lyrics**

**\*ASSESSMENT POINT\***

#### LESSON 9: MELODY AND LYRICS

**Sing a song from ‘Mango Spice’ or ‘Ta-ra-ra-boom-de-ay’**

**Remind the children of the task.**

**To compose question and answer melodies to fit the lyrics which they have written.**

**Chorus**

**1st line – question**

**2nd line – answer**

**3rd line - 1st question repeated**

**4th line – new answer ending on G**

**Verse**

**1st line – question**

**2nd line – answer**

**3rd line – 1st question repeated with altered rhythm if necessary**

**4th line – new answer, not necessarily ending on a G**

**Give the children 10 minutes to practise and ask them to rehearse singing with tunes.**

**Listen to the tunes.**

#### LESSON 10: ADDING CHORDS TO THE MELODY

**Remind the children of the chords that will fit their melodies and how to play them.**

**Keyboard: G 2 3 4 A&C 2 3 4 D 2 3 4 G 2 3 4**

**Xylophones/Glocks: G 2 3 4 A 2 3 4 D 2 3 4 G 2 3 4**

**Or G&B 2 3 4 A&C 2 3 4 D F# 2 3 4 G&B 2 3 4**

**(For alternative ideas see lesson 5b)**

**They will fit under the melodies like so:**

**Trop-ic tropical tropic tropical**

**G Am**

**Trop-ic tropical fun**

**D G**

**Tropic tropical tropic tropical**

**G Am**

**Island in the sun**

**D G**

**i.e. two chords per line.**

**Ask each group to choose one player to play the chords. They will need to teach their tune to another member of the group. I suggest that you choose a child who was playing the chorus as the chords are not very difficult to play but are very important and will give the less able child a real feeling of achievement. (If using xylophones rather than keyboards, you may wish to suggest that two people teach their tune to others).**

**Alternatively, a more able child could be shown how to play the notes in a chord (G B D, A C E, D F# A, G B D) using the ‘fingered’ control and could even play a tune or an untuned percussion instrument in his/her right hand simultaneously.**

**Ringing or underlining the words in each line where the chord changes, will help with ensemble if the players find it difficult to keep together.**

**Ask each group to practise:**

1. **the tunes**
2. **the tunes with chords**
3. **the tunes with singing but no chords**
4. **the tunes with singing and chords**

##### LESSON 11: LISTENING

Berloiz: The Roman Carnival Overture (play only the first 2 or 3 minutes).

**In order to answer these questions, the children will need to know**

* **what pitch means**
* **what dynamics are (variation in volume)**
* **what the word ‘atmosphere’ means.**
* **what percussion instruments are (allow them to look at a picture in a book or at a poster on the classroom wall).**
* **what the string and woodwind sections sound like**
* **what the word ‘character’ means in this context**
1. **What happens to the pitch and the dynamics of the piece at the beginning?
Answer: the pitch rises up and down quickly and the music gets louder and softer quickly. The effect is like a big wave of sound.**
2. **What atmosphere does that create?
Answer: excitement, expectancy.**
3. **Name two percussion sounds that you can hear at the beginning of the piece?
Answer: Tambourine, cymbal, triangle, timpani.**
4. **After the introduction the piece is quiet. How does the composer communicate the idea that something exciting is about to happen?
Answer:
- the tune is short, lively, jumpy or bouncy
– there is a very fast repeated pattern in the bass
– there are quick scampering patters of notes in the woodwind
– the tambourine is used to build up the volume to the loud section**
5. **Which sections of the orchestra play in the quiet parts of the piece?
Answer: Woodwind and strings.**
6. **How would you describe the overall character of the piece?
Answer: joyful, fun, lively, exciting, hectic, colourful.**

#### LISTENING: The Bee’s Melody by Kitchener

**Kitchener is the ‘Grand Master of Calypso’. Every year he composes a piece to be played by the steelbands for Carnival time.**

**Ask the children to listen to:**

1. **the backing instruments
– cowbell, drum kit
– saxophones, trombones, trumpet
– the electric bass guitar**
2. **the lyrics**
3. **the way in which the female backing singers join in**
4. **the way in which the music is divided into instrumental and vocal sections**
5. **to comment upon the mood of the music**
6. **to describe how the singers show the buzzing of the bee (humming the melody and by singing ‘vroom, vroom’)**
7. **to indicate when they can hear the sounds of the steel pans.**
8. **to describe how the piece ends (a repetition of ‘vroom, vroom’ and ‘oi, oi’)
Use the questions at the back of the pack or just discuss the music together as a class.
In order to complete the questions as a listening activity the children will need to know:**

- what percussion instruments are (those that are hit)

- what wind instruments are (those that are blown)

 - the difference between low and high

 - what steel pans sound like

**The questions are:**

1. Which percussion instruments can you hear?
Answer: drum kit, bongos, cowbell or woodblock.
2. Which instruments can you hear being blown?
Answer: saxophone, trumpet and trombone.
3. What is the deepest sound you can hear?
Answer: electric bass guitar.
4. Do you think this song is meant to be serious?
Answer: No
5. Is the singer always male?
Answer: No the backing singers are female.
6. a) Do the singers sing throughout the entire song without stopping?
Answer: No
b) If ‘no’ try to describe what happens.
Answer: there are vocal section and instrumental sections.
7. How do the singers show the buzzing of the bee?
Answer: they sing a smooth melody to ‘ooo’ and then sing ‘voom, voom’.
8. What new instruments join in near the end of the song?
Answer: The steel pans.
9. How does the song end?
Answer: The steel pans play and the singers repeat ‘oi oi’ and ‘voom, voom’.

LESSON 12: CALYPSO REHEARSAL

Warm up the children’s voices by singing a short Caribbean song e.g. No.23 ‘Hill an Gully’, a call and response song.

Ask them to rehearse their Calypsos as before.

1. play tunes through
2. add chords
3. play tunes and sing lyrics
4. play and sing tunes and add chords

Give the groups the opportunity to show the class what they have been working on. Use this to encourage evaluation.

* **The chords are not moving with the melody**
* **I can’t hear the singing**
* **Try turning down the volume on the keyboard**

**Suggest that they might add some very simple percussion to their song the following week.**

#### LESSON 13: CALYPSO PERFORMANCE

**Remind the class of the simple rhythms they learnt at the beginning of the term**

**1 2 3 4**

##### Maracas

**Guiro**

**Triangle**

**Claves**

 **1 2 and 3 4**

**Suggest that they add these (or some copied from the keyboard backing if you are using keyboards). They should not interfere with the singing or playing in any way and should not cause people not to sing or drown the singing.**

**Before the class perform their pieces tell them what you will be assessing.**

* **Their ability to play in time with a beat**
* **Their awareness of others in the group so that they do not ‘drown out’ other tunes (balance).**
* **The quality of their melodies (are they suitable, i.e. bouncy, lively, do they fit the lyrics, are both question and answer 8 beats long).**

**If using keyboards always make sure that only the group performing have their keyboard switched on. Make sure that the ‘on’ switch is clicked onto ‘single finger chord’ that they have the correct beat and tone programmed, that the volume is correct.**

**Ask a child from each group to announce the piece and to say who is in the group. (This is useful for assessment purposes).**

**Tape each piece then play them back to that the groups can enjoy them and can make comments about their performance.**

**\*ASSESSMENT POINT\***

#### FOLLOW UP ACTIVITIES

1. **Self assessment**

**This project provides a good opportunity for self-assessment. (see attached sheet). You could then fill in a simple mark grid with whatever letters/numbers your school use (or you may wish to use the new NC levels if you have explained these to the children).**

1. **I.T./display
Design a very simple sheet with a line at the top, a box in the middle, lines underneath that and a space at the bottom. On the top line children can design a ‘Calypso’ title, they can draw a picture in the box, write the words of the verse or chorus on the lines and use a computer program, such as ‘Notate’ (Acorn) or Cubase (PC) to pring out their tunes on a keyboard and in strict time with a beat. The ‘quantize’ function will be very useful in this case but needs to be set to quavers ( ♪ ). It would be hard to use ‘step’ time’ (dragging notes into the stave using the mouse) for this project as the children will find it hard to work out the rhythm of their melodies.**

**When using one computer with 30 children in the classroom organisation can be difficult.**

* **Demonstrate the program to the whole class but spend some time with some individual children so that they can operate the program, thus enabling you to help others.**
* **Divide the class in two and give one half the display work to complete whilst you supervise the other half the opportunity to practise their melodies with a beat and using the computer keyboard. Then swap over.**
* **If the computer work is taking longer than you expected ask the rest of the class to research ‘Bob Marley’ or to find out about steel pan music, reggae or the Caribbean way of life.**
1. **If using this project near Christmas, sing No.31 ‘The Twelve Days of Christmas’ from ‘Mango Spice’ and ask them to compose some new lyrics for the song as it if was being sung in another country or continent e.g. Europe, West Africa, China.**
2. **There is a useful chapter on working with chords in ‘New Music Matters 11-14’ by Chris Hiscock and Marian Metcalf. This introduces steel pan music and a performance activity called ‘Charley Marley’.**

#### ASSESSMENT

##### Fill in a simple grid with these skills

* **Can control untuned instruments rhythmically within a group**
* **Can play simple chords**
* **Can compose an 8 beat melody**
* **Can refine that melody so that it fits the lyrics**
* **Can practise and perform with awareness of different parts**
* **Can listen carefully**
* **Is aware of how musical elements are used in various styles of music**
* **Is aware of the effect of environment, resources and venue on musical creation and performance.**

 **Could equal ‘has experienced/been introduced to’.**

 **Could equal ‘has attained/succeeded some of the time/
 is aware’.**

 **Could equal ‘is confident in using/succeeded all the time/**

 **Understands’.**

**National curriculum requirements met.**

**1. a) b) c)**

**2. a) b)**

**3. a) b) c)**

**4. a) b) c) d)**

**5. a) b) c) d) if using ‘Notate’ or similar program e)**

 **to record compositions or if programming**

 **rhythms and sounds into key boards**

#### CALYPSO SELF-ASSESSMENT SHEET

1. **Describe the task.**
2. **What skills did you use this term?**
3. **Which of these skills were new to you?**
4. **What did you find most difficult about the project?**
5. **What did you find most enjoyable?**
6. **Were you pleased with your composition?
Give a reason.**
7. **Were you pleased with your performance?
Give a reason.**
8. **What did you think you personally were best at?**
9. **What do you think you need to work hard at?**

#### TEACHER’S ASSESSMENT

|  |  |  |
| --- | --- | --- |
| **Composition** |  |  |
| **Performance** |  |
| **Co-operation** |  |
| **Overall mark** |  |

**Your target:**

**To used tuned instruments with more confidence**

**To play with more awareness of pulse**

**To sing with more confidence**

**To make improvements to work**

**To take a more active role in group work**

**BERLOIZ: ROMAL CARNIVAL OVERTURE**

1. **What happens to the pitch and the dynamics at the beginning of the piece?**
2. **What atmosphere does that create?**
3. **Name two percussion sounds that you can hear at the beginning of the piece**
4. **After the introduction the piece is quiet. How does the composer communicate the idea that something exciting is about to happen?**
5. **Which sections of the orchestra play in the quiet parts of the piece? Choose from woodwind, brass, strings and percussion.**
6. **How would you describe the overall character of the piece?**

**BERLOIZ: ROMAN CARNIVAL OVERTURE**

1. **At the beginning of the piece the sound rushes:**

**Up and down
Down and up (Ring the correct answer)**

1. **The beginning is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**quiet exciting calm fun**

1. **I can hear the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ .**

**Cymbal timpani triangle woodblock**

1. **In the quiet section the music is:**

**Fast and jumpy**

**Slow and smooth (Ring the correct answer)**

1. **During the quiet section I can hear the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ sections.**

**String woodwind percussion brass**

1. **I would describe this piece as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.**

**Fun sad exciting gloomy**

#### KITCHENER: ‘THE BEE’S MELODY’

1. **Which percussion instruments can you hear?**
2. **Which instruments can you hear being blown?**
3. **What is the deepest sound you can hear?**
4. **Do you think this song is meant to be serious?**
5. **Is the singer always male?**
6. **A) Do the singers sing throughout the entire song without stopping?
B) If ‘no’, try to describe what happens.**
7. **How do the singers show the buzzing of the bee?**
8. **What new instruments join in near the end of the song?**
9. **How does the song end?**

**KITCHENER: THE BEE’S MELODY**

1. **Ring the instruments that you can hear being played**
2. **Percussion instruments: drum kit tambourine cowbell**

**b) Wind instruments: flute saxophone oboe trombone trumpet**

1. **The deepest sound I can hear is played by the:**

**Tuba bassoon double bass bass guitar**

1. **I think that this song is:**

**Serious Silly (Ring the correct answer)**

1. **The singer is always a man
 (Tick the correct sentence)
Sometimes female singers join in**
2. **Sometimes the singing stops and instruments play

The singing never stops (Tick the correct sentence)**
3. **The singers show the buzzing of the bee by:

Buzzing loudly (Tick the correct sentence)**

Closing their mouths and singing ‘ooo’

1. Near the end of the song:

**A piano joins in**

 **(Tick the correct sentence)**

**Some steel pans join in**

**GLOSSARY**

**The Calypso A style of music which originated
 in Trinidad and Tobago. Its
 characteristics are a 3 + 3 + 2
 pattern of beats and**

 **‘improvised’ vocals.**

**Improvise To create music spontaneously
 usually associate with jazz**

**1 beat Crotchet­­­ Ta**

**2 sounds in 2 Quavers Ta-te**

**the time of**

**1 beat**

**One sound in Minim Ta-a**

**The time of**

**2 beats**

##### One sound in Dotted Ta-a-a

**The time of Minim**

**3 beats**

##### One sound in Semi-breve Ta-a-a-a

**The time of**

**4 beats**

 **A crotchet or ‘ta’ rest**

 **A quaver rest (half a beat)**

 **The dot adds half the time of the original
 note to it i.e = 1 beat
 half of 1 beat = ½ beat**

 **= 1 ½ beats.**

***Chords* – Three or more notes played together. The most commonly used in the classroom is the ‘triad’ which consists of the note from which the chord takes its name called the root e.g. C, a note two notes higher in pitch, e.g. E, a note which is five notes higher in pitch than the root e.g. G**

***Keyboard controls –* It is important to use the correct chord setting and to press down the keys firmly, lifting the hand up off the keys in between each note.**

***Fingered –* The child will need to play all the notes of the chord.**

***Single Finger –* The child will only need to play the first note of a major chord e.g. G and the fist two notes of a minor chord e.g. Am**

***Major Chord* – There are 4 semi-tones between the first two notes of the chord e.g. C C# D D# E.**

**There are 3 semi-tones between the second two notes of the chord. E.g. E F F# G.**

**The chord sounds bright or ‘happy’
C= C E G G= G B D D = D F# A**

***Minor Chord –* There are 3 semi-tones between the first two notes of the chord e.g. C C# D Eb (or D#)**

**There are 4 semi-tones between the second two notes of the chord.**

**E.g: Eb E F F# G**

**The chord sounds darker or unhappy:**

**Cm = C Eb G Am = A C E**