

Scheme Of Work

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UNIT: Caribbean Music: Reggae and Calypso

Term: 3

Year: 8

Focus:

Develop an understanding of Caribbean music through listening, composing and performing. Pupils will become aware of the culture and background of the Caribbean's. Show an awareness and understanding of the different musical styles – in particular Reggae and Calypso; in order to produce an ensemble performance.

Key Vocabulary:

Riff, Chord/triad/ Bassline, Accompaniment, Pulse, Chord pattern, Syncopated Off-Beat, Bass Drum, Bass Guitar, Hi-Hat, Structure

Specific Teaching:

- ♣ Reading a chord pattern
- ♣ Part singing
- ♣ Ensemble skills
- ♣ Keyboard/percussion playing encouraging two handed style
- ♣ Playing within a section e.g. Rhythm, harmony, melody
- ♣ Syncopation over a steady pulse
- ♣ Stylistic features of Reggae and Calypso music
- ♣ Cultural and historical background of Caribbean music
- ♣ Evaluation of own performance

PoS

5b
5a
5c
5a
5c
5a
6c
6b,c
6e

Repertoire:

- ♣ Charley Marley – trad. Jamaican song
- ♣ Prelude and Variations – Lalliet
- ♣ Being for the Benefit of Mr Kite – The Beatles
- ♣ No Woman, No Cry – Bob Marley/UB40 songs
- ♣ Changing Patterns – Steel pan music

Resources:

Information worksheets
Recordings of examples
Listening tasks –carnival music
Score & song Sheets
Theory Matters

Activity Plan:

- ♣ Introduction to Caribbean music – info. Sheet/ location, history, musical background – listening
- ♣ H/W – Questions about Caribbean history and slave trade
- ♣ Listen to examples of Reggae and Calypso
- ♣ Discuss key features and write up brainstorm on board
- ♣ Introduce performance piece – Charley Marley and learn lyrics
- ♣ H/W – find out about Reggae music including artists and songs
- ♣ Discuss instruments used in Caribbean music
- ♣ Listening exercises – Steel pan music ‘Changing Patterns’
- ♣ Study chord pattern on keyboard using LH bass notes and RH chords/triads
- ♣ Establish sections in Charley Marley – rhythm, harmony, melody – teach separately and then rotate
- ♣ Rehearse individually and as a whole class – add riffs/ostinatos
- ♣ Listening exercises – identify different styles: reggae, calypso, ska, merengue, compas, mento.
- ♣ Establish theory understanding through continual work and H/W from theory booklet
- ♣ Rehearsal- all sections and singing
- ♣ Final Rehearsal and Performance
- ♣ Evaluation of performance and skills developed

Outcome:

All pupils:

Participate in class rehearsals and performance. Play bass lines and simple ostinato parts. Play a chord pattern in one hand. Recognise importance of syncopation. Develop a basic understanding of music theory – staves and chords.

Most pupils:

Perform confidently with sense of style, playing bass line and RH off-beat chords. Play a syncopated riff over a steady pulse. Maintain an individual part within ensemble. Develop a good understanding of Reggae and Calypso.

Some pupils:

Perform with sensitivity taking on a solo part. Play accurately and in time. Develop a good understanding of music theory and its relation to Charley Marley, alongside the stylistic features of Caribbean music.

Assessment:

- ♣ Monitoring work
- ♣ Observation - of ensemble skills, performance and rehearsals .
- ♣ Listening test
- ♣ Pupil as teacher - assessed by other pupils.
- ♣ H/W
- ♣ Self evaluation
- ♣ Project