

Music of the Hispanic Caribbean Lesson 1 <i>Bomba Sica Rhythms</i>	MUS6935 – Musics of the World University of Florida Andre Clark
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Teacher's Name: Andre Clark

Date: June 20, 2020

Student Grade Level: HS, 11---12

Class Size: 35

Class Subject: Mixed Choir

Lesson Length: 20 minutes

National and State Standards Addressed in this Lesson:

(Cross-----referenced to your state; e.g., the Three Artistic Processes from CT)

2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
6. Listening to, analyzing, and describing music. (R)
7. Evaluating music and music performances. (R)
9. Understanding music in relation to history and culture. (R)

Texas Essential Knowledge and Skills

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) perform appropriate literature expressively;
- (B) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and
- (C) identify music forms of performance and listening repertoire.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) classify by style and by historical period or culture representative examples of music, justifying the classifications;
- (B) identify and describe the effects of society, culture, and technology on music;
- (D) define the relationships between the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and

Mastery Objectives: Students will be able to:

1. Identify the locale for the Music from the Caribbean on a map, and gain an understanding about the culture from which this is observed
2. Identify individual rhythmic patterns from the supplied audio examples.
3. Write the primary rhythmic idea played in audio example, "Bomba Sica Rhythms," using the TUBS system. Identify patterns for the sticks, the shaker, and the congas.
4. Program the rhythms using a drum machine application on the iPad.
5. Create a video of your recorded rhythmic pattern. Work in pairs.
6. Provide feedback of your partner's' performances in a written blog post.

Materials:

- Audio technology to play audio examples (iPad)
- Access to web, to access maps and supporting material
- Using iPads, download to each device the audio example of "Bomba Sica Rhythms," CD Track available on the accompanying CD from the book, Music in the Hispanic Caribbean Book, Oxford University Press.
- Online Google Document that allows entry of a blog post, or Blogger entry
- iPad application for encoding a drum machine pattern (GarageBand, EasyBeats, etc.)
- Recording, SoundCloud upload of the example "Bomba Sica Rhythms" from the Oxford Hispanic Caribbean CD

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Procedures:

Anticipatory Set:

- Have students enter the room listening to a representative Bomba pattern, use a Smithsonian Pathways example, such as on my blog post --- <http://andreclarkufl.blogspot.com/2014/06/week---1---bomba.html>
- Have list of mastery objectives posted on an accessible webpage, which is displayed on the classroom screen, also – Include necessary links to SoundCloud recording, at <http://andreclark.com/eportfolio/MUH6935>

Instructional Strategies

- Navigate to <http://andreclark.com/eportfolio/muh6935>, click on Lesson Plan 1.
- As class starts, have students listen to the Bomba recordings on my blog site, which link to the Smithsonian Pathways site.
 - CLASS QUESTION: Where do you think this music is from, originally? (Puerto Rico, or Afro---)
- After the first listening, have students navigate on their iPads to the Lesson Plan 1 page.
- Read the Cultural Background on the bottom of the page.
- Divide students into elbow pairs. Modify strong groups to include weaker students.
 - Notate the rhythm using the Time Unit Box System.
 - Use the notated rhythm to program a drum track with the primary material transcribed above.
- After 10 minutes, bring the groups back together. In sections, ask for 3 volunteers to share their recordings.

Closure:

- Have all students clap the rhythms with the recording, divide unique lines in different parts.
- While moving on through the additional portion of the rehearsal, have the students provide feedback of your partner's' performances in a written blog post.

Assessment:

- Teacher: Aural observation of student pitch and rhythm accuracy on piece.
- Student: Peer assessment of rhythmic accuracy on piece, provide feedback of your partner's' performances on your written blog post.

Provisions for Students with Special Needs:

- GT: sing one to a part in a 4---part performance of the round
- Vocal Disabilities: draw pictures of the animals identified, after watching the video featuring the performance by the young girls
- Movement disabilities: no provisions needed
- ELL: no provisions needed