A series of music lessons for implementation in the classroom F-10.

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These resources were developed by Sydney Symphony with funding and support from the Australian Government Department of Education, Employment and Workplace Relations and Education.
Five 15 minute lessons for easy implementation in the classroom based upon Arthur Benjamin’s piece *Jamaican Rumba*.

**Year level: F-2**
Sydney Symphony Bite Sized Music Lessons

Teacher Notes

Five bite-sized lessons for the Infants classroom based upon the work by Australian Composer Arthur Benjamin which is an arrangement of the popular folk song *Jamaican Rumba*

Each lesson will take between 10-15 minutes for complete and they are geared to students of infants school age.

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<th>Page</th>
<th>Focus activity</th>
<th>Matched to content descriptor</th>
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<td>Moving &amp; Composing</td>
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Lesson Index

**Lesson 1: Singing and Dancing**
In this lesson students learn to sing the song upon which the Jamaican Rumba is based and learn a dance which demonstrated the structure of the piece.

**Lesson 2: Listening Moving and Reading**
In this lesson students will complete a series of rhythm activities exploring and experimenting with beat and accent and learning how to play an ostinati accompaniment to the piece.

**Lesson 3: Composing**
This series of listening activities will help students understand the FORM or structure of the music and reinforce the ostinati accompaniment pattern learnt in lesson 2. They will then invent their own ostinati accompaniment to perform with the song.

**Lesson 4: Performing**
Here students will perform a number of different percussion accompaniment patterns together based upon ideas from the song *Mango Walk*.

**Lesson 5: Moving, Composing and Writing**
This activity is based upon a Latin American stomping dance which can be performed to the *Jamaican Rumba* and then allows the students to notate (write) their own percussion score and perform from it.
Jamaican Rumba (1938)

Composer: Arthur Benjamin (1893-1960)
Arthur Benjamin was born in Sydney in 1893 and died in London in 1960. At the age of 18 he won a scholarship to the Royal College of Music, London where he studied composition. He remained at the college until the outbreak of war in 1914.

During World War I he served in the infantry and later the air force. After the war he taught piano for a short time at the Sydney Conservatorium. In 1921 he returned to London where he taught composition at the Royal College of Music. He lived the rest of his life teaching and composing in London. Benjamin wrote a wide range of works including chamber music, operas, songs, orchestral works, and he was active as a writer of music for films.

A visit to the West Indies in 1937 provided the inspiration for Jamaican Rumba. It was originally composed for two pianos and later arranged for orchestra. The work was so popular it reached the New York Hit Parade. Over 250,000 copies of the recording were sold in its first season.

Key musical concepts contained in this work
- Performing: singing Mango Walk and playing percussion score, movement activities while singing
- Composing: creating a percussion accompaniment
- Aural skills: ostinati, syncopation
- Listening: identifying beat and familiar tunes and rhythm patterns, recognising a 2 part structure.

At the conclusion of the activities students should be able to:
- Demonstrate syncopated rhythmic patterns.
- Perform the song Mango Walk with percussion accompaniment.
- Perform a simple dance to Mango Walk.
- Identify the two main themes of Jamaican Rumba.
- Recognise the use of the chorus and verse melodies in Jamaican Rumba.
- Compose and perform accompanying rhythms to suit a rumba.
- Identify the melodic and accompanying roles of the instruments in the piece.

Material required for teaching these activities:
- Internet Access for audio excerpts and speakers for playback of audio excerpts
- Percussion instruments for Lesson 4 and 5
Listening Guide

The structure of Jamaican Rumba is: Introduction, A, B, A, B, C Coda. A coda is a short section intended to finish off the music. It is an Italian word for tail.

Chorus Melody (Section A) – flute part

Verse Melody (Section B) – clarinet part

Use the following link to listen to Jamaican Rumba [http://www.youtube.com/watch?v=-tRYhkongQ8](http://www.youtube.com/watch?v=-tRYhkongQ8) played by the Eastman-Rochester Pops Orchestra and conducted by Frederick Fennell.

<table>
<thead>
<tr>
<th>Audio Cues</th>
<th>Section</th>
<th>Features</th>
</tr>
</thead>
</table>
| 0:00 – 0:15 | Intro   | • Piano and strings set the rumba rhythm.  
  • Brass chords and maraca rhythm added.  
  • This accompaniment continues throughout most of the piece. |
| 0:16 – 0:42 | A       | • Oboe and bassoon play the chorus melody.  
  • Violins play the melody with fragments of the verse melody from woodwind at the same time.  
  • Short piano motif leads into next section. |
| 0:43 – 1:00 | B       | • Clarinet and bassoon play the verse melody with brass and woodwind accompaniment.  
  • This section ends with a repeated rhythmic idea and prominent piano section under sustained strings, similar to the introduction. |
| 1:01 – 1:27 | A       | • Return of chorus melody played by flute and glockenspiel.  
  • Maraca playing the rumba rhythm becomes prominent.  
  • Bridge passage leads to return of Section B. |
| 1:28 – 1:40 | B       | • Verse melody played by violins in lower register.  
  • Rumba rhythm in woodwind. |
<table>
<thead>
<tr>
<th>Audio Cues</th>
<th>Section</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:41-1:52</td>
<td>C</td>
<td>• Melodies combined. Flute and glockenspiel play chorus melody while the violins repeat verse melody.</td>
</tr>
<tr>
<td>1:53-2:08</td>
<td>Coda</td>
<td>• Ends with descending fragments based upon the jaunty rumba rhythm. Question and answer between pitch instruments and the maracas.</td>
</tr>
</tbody>
</table>

**Visual Guide - digital teaching materials**

A presentable classroom PDF is included as a separate download to use with these lessons. In this download you will find:

- Slide Three: Introduction
- Slide Four: Lesson 1 – Mango Walk
- Slide Five: Lesson 2 – The Rumba
- Slide Six: Lesson 2 – Rhythmic Patterns
- Slide Seven: Lesson 3 – Clave Rhythms
- Slide Eight: Lesson 4 – Performing
- Slide Nine: Lesson 5 – Mento Percussion Accompaniment
Sequential Bite-sized Activities

Lesson 1: SINGNG AND DANCING

1. Teach the song *Mango Walk*.

   **Mango Walk**

   a) Divide the class into two groups. This song is a partner song, which means that each section, though different can be performed at the same time. One group sings the chorus against the other group singing the verse.

2. Try dancing a simplified version of the *rumba* while singing *Mango Walk*. This version is a ‘box step’ over four beats:

<table>
<thead>
<tr>
<th>Beat</th>
<th>Step Description</th>
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<tbody>
<tr>
<td>one</td>
<td>Step forward with your left foot.</td>
</tr>
<tr>
<td>two</td>
<td>Side step to the right with your right foot.</td>
</tr>
<tr>
<td>three</td>
<td>Move your left foot to your right foot.</td>
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<tr>
<td>four</td>
<td>Pause.</td>
</tr>
</tbody>
</table>

   In the next four beats perform:

<table>
<thead>
<tr>
<th>Beat</th>
<th>Step Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>one</td>
<td>Step back with your right foot.</td>
</tr>
<tr>
<td>two</td>
<td>Sidestep to the left with your left foot.</td>
</tr>
<tr>
<td>three</td>
<td>Move your right foot to your left foot.</td>
</tr>
<tr>
<td>four</td>
<td>Pause.</td>
</tr>
</tbody>
</table>

   Keep repeating this pattern while singing the song.
   The dance can be performed in pairs with partners beginning on opposite feet.

   Learn/watch some rumba dance steps [http://learnballroombadancing.org/rumba-dance-steps](http://learnballroombadancing.org/rumba-dance-steps) and extend your dance.
Lesson 2: LISTENING MOVING AND READING

In a circle, with the students facing clockwise and standing still, lightly clap the 4 beats in a bar while listening to Jamaican Rumba through this link http://www.youtube.com/watch?v=-tRYhkongQ8

a) Once students have a sense of the pulse, have them count the beats aloud (1, 2, 3, 4).

b) Then have them count in their heads while listening to the music and just saying the first beat aloud.

c) Now have them step on the first beat of the bar.

d) Then vary the steps to beat 1 and 3 or beats 1, 2, 3 or all 4.

To add a challenge to this activity you can change the movement patterns they do on each beat e.g:

<table>
<thead>
<tr>
<th>Beat 1</th>
<th>Beat 2</th>
<th>Beat 3</th>
<th>Beat 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>step</td>
<td>step</td>
<td>step</td>
<td>hop</td>
</tr>
<tr>
<td>clap</td>
<td>step</td>
<td>step</td>
<td>step</td>
</tr>
</tbody>
</table>

A rumba is a Cuban dance in 8 quavers that is characterised by 3+3+2 rhythmic groupings. Learn the rumba rhythm as a class.

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<tbody>
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<td>L</td>
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<td>R</td>
<td>L</td>
<td>R</td>
<td>R</td>
<td>L</td>
<td>R</td>
</tr>
</tbody>
</table>

a) Have the students count each of the 8 quaver pulses aloud and accent the ones marked with a ' > ' whilst practicing the pattern. (It is probably easiest to count 123, 123, 12 using 2 hands and having 1 in the left hand and the 2 and 3 in the right – see below.)

b) Now count the beats aloud but clap the accented notes only. The clapped rhythm would look like:

<table>
<thead>
<tr>
<th></th>
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<td>R</td>
<td>L</td>
<td>R</td>
<td>R</td>
<td>L</td>
<td>R</td>
</tr>
</tbody>
</table>

c) Have a small group of students perform 4a and 4b as accompaniment ostinati (an accompaniment of repeated patterns) on classroom percussion instruments whilst another keeps the beat on a drum and the rest of the class sing Mango Walk.

d) Perform the patterns while listening to the performance.
Lesson 3: COMPOSING

3. **Listen to Jamaican Rumba**

   a) Students identify the melodies they recognise from the song *Mango Walk*.

   b) Now learn the traditional Cuban clave patterns below using body percussion. Use the audio sound in the Classroom PDF to help you.

      Note that this is a pattern that can work as a 2 then 3 group, or in reverse, as a 3 then 2 group.

      Once the students are confident with the clave patterns perform them to *Jamaican Rumba*.

      - 2 - 3 Clave – use for the A section of the theme.

      - 3 - 2 Clave – use for the B section of the theme. Note the two patterns are in reverse order.

4. **This is the plan or structure of the piece:**

    | Introduction | A | B | A | B | C | Coda |
    |--------------|---|---|---|---|---|------|

   a) Discuss the structure of the piece. Get students to describe the structure using the following terms: introduction, chorus, verse, coda. Use the listening guide to discuss the features of each section.

   b) Listen again to *Jamaican Rumba* having discussed the above terms.

5. Identify the instruments used in each section of *Jamaican Rumba* and decide whether they play a melodic or accompanying role. (See listening guide for answers.)

6. Perform the song *Mango Walk* with the instrumental accompaniment using the same structure as *Jamaican Rumba*.

7. Create your own syncopated accompaniment patterns which can be used to play in the C section of the piece.
Lesson 4: PERFORMING

Jamaican Rumba is based on the traditional Jamaican folksong Mango Walk from activity 1. Now teach the accompaniment to Mango Walk using the following speech patterns:

- **Maracas**

  - 1, 2, 3, 1, 2

  - Man-go, go, Man-go, go, Man-go

- **Claves**

  - Go man-go walk, you

  - Go man-go walk, you

- **Drum**

  - 1, 2, 3, 1, 2

  - (Play on 1)

a) Transfer the speech patterns to body percussion, then to percussion instruments.

b) Perform the accompaniment with the chorus of Mango Walk. Now play it twice through as an introduction before the voices enter and once at the end as a coda or finishing off section.

8. Now have students work in small groups to invent a contrasting accompaniment for the verse.

   a) Groups practise their accompaniment.

   b) Each group performs their accompaniment while the rest of the class sings the verse.

9. Divide the class into groups and allocate parts (see table below). Prepare and perform and then have the groups swap parts.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Plays introduction/accompaniment for chorus/coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 2</td>
<td>Plays their accompaniment for Verse 1 (see Lesson 3).</td>
</tr>
<tr>
<td>Group 3</td>
<td>Plays their accompaniment for Verse 2 (see Lesson 3).</td>
</tr>
<tr>
<td>Group 4</td>
<td>Sings the song (see Lesson 1).</td>
</tr>
</tbody>
</table>
Lesson 5: MOVING AND COMPOSING

Mento is a musical style from Jamaica also influenced Benjamin. It has the following musical features:

- A strong accent on the last beat of a four beat bar.
- Mento involves group participation and improvisation from a soloist.
- It is performed at a slower tempo to the Latin American rumba.
- Mento is often played by an ensemble of 4 to 10 players.
- The melody is played by instruments such as the flute, fiddle, harmonica, penny whistle, accordion, clarinet and trumpet.
- The harmony is played on guitars, banjos, bass fiddle and rumba boxes with drums, claves, maracas, tambourines, rattles and a grater stroked with a nail or metal object.

The example below shows a typical Mento percussion accompaniment with the 4th beat of the bar accented.

![Mento Percussion Accompaniment]

a) Learn the mento pattern counting 4 aloud and clapping of beats one and four, with four accented.

b) Perform Mango Walk with this percussion accompaniment. The chorus with the accompaniment has been given below as an example. Apply the mento rhythm to the whole song.

c) In groups make up a stomping dance based upon the mento rhythm.

d) Now perform your stomping dance along with Jamaican Rumba.

e) Use the grid below to create your own percussion score for two or three instruments and a mento beat. We have divided the beat into the pulse of 8 half beats of quavers so the eight should be counted quickly.

f) The patterns will repeat over and over so the students will have created an ostinati percussion accompaniment.

<table>
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<tr>
<th>Count</th>
<th>1</th>
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<td>Instrument</td>
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<tr>
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<td></td>
</tr>
<tr>
<td>Mento</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
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<td></td>
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</tbody>
</table>

g) Rehearse this percussion accompaniment score as a class slowly at first and gradually increase the tempo. Then perform it with the recording.