

LEARNING OBJECTIVES	LEARNING OUTCOMES
<p>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</p> <ul style="list-style-type: none"> Learn about call and response as a feature of African Music Improvise and compose different call and response rhythms 	<p>(The evidence to show that pupils have achieved the learning objectives)</p> <p>Level 3 (working towards) All Pupils : Sing and perform unison “response” patterns as part of a class or small group Improvise and compose one “call” pattern in relation to a given “response” pattern with some sense of question and answer rhythm</p> <p>Level 4 (working at) Most Pupils Improvise and compose two “call” patterns, using words and recording using rhythm grid notation with a good awareness of question and answer rhythms</p> <p>Level 5/6 (working beyond/GAT) Some Pupils : Take on the role of soloist in singing or performing “call” patterns Improvise confidently and stylistically and compose syncopated “call” patterns notating ideas accurately and performing with confidence in rhythm.</p>

LESSON STRUCTURE

		NC KS3 POS
Starter Activity	<p>I want a cup of Tea! – Call and Response Warm-Up – Starter/Plenary 3 & Audio 8 & Audio 9</p> <p>Begin the lesson by either enlarging or displaying Starter/Plenary 3 or copying and distributing it to pupils as they enter the classroom. The concept of rhythm grid notation should now be familiar to many pupils and higher ability pupils can be invited to attempt to clap the rhythm across the first line at sight. Either clap, or distribute handheld untuned classroom percussion instruments or drums and teach pupils the whole of “I want a cup of tea”. Refer back to lesson 3 where pupils explored SYNCOPIATION and ask which syllables occur OFF THE BEAT and the effect which this has on the music. This rhythm chant is modelled on Audio 8, first with a regular pulse and then without. Next, explain that this chant is formed of two parts – the CALL and RESPONSE or QUESTION and ANSWER – shown in two different colours/shades (if in black and white!) Explain to pupils that you are going to take on the role of MASTER DRUMMER, as is common in African music and you’re going to “drum out” the call while the pupils perform the response (in time counting quietly in their heads). Attempt this first chanting the words and then try to perform the rhythm only. Invite other volunteers to take on the role of master drummer in performing the call while the rest of the class perform the response. Next, play Audio 9 asking pupils to listen for the differences between the CALL and RESPONSE in some traditional African drum rhythms. (10 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>
Core Main Activities	<p>1. Singing African Call and Response Songs – Song Sheet 2 & Score 4 & MIDI 20 & MIDI 21 and/or Song Sheet 3 & MIDI 22 & MIDI 23 & MIDI 24</p> <p>Link the starter to the development of the lesson by explaining that CALL AND RESPONSE is used in African vocal music as well as instrumental music and teach and perform one of the following African call and response songs:</p> <ul style="list-style-type: none"> Nsansa Censele (<i>familiar if pupils have followed Year 7 Unit 3 “Form and Structure” or Year 7 Unit 11 “Voiceworks” from Musical Contexts</i>) given on Song Sheet 2 with piano accompaniment on Score 4, song melody modelled on MIDI 20 and piano accompaniment on MIDI 21 Owe Nsawila, given on Song Sheet 3 and song melody on MIDI 22 Byowa, given on Song Sheet 3 and song melody on MIDI 23 Na ya la mu, given on Song Sheet 3 and song melody on MIDI 24 <p>(15 mins)</p> <p><i>Continued...</i></p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>

Core Main Activities continued	<p>2. Listening to and Performing Call and Response Rhythms – Worksheet 4 & MIDI 35 & Audio 10</p> <p>Distribute Worksheet 4 and focus pupils firstly to the RESPONSE section given at the bottom of the sheet. Teach pupils to perform the response until fluent, pointing out its SYNCOATED RHYTHM (ask pupils to identify which beats are OFF THE BEAT), either clapping and chanting, or using drums or hand held percussion instruments. This response rhythm is given on MIDI 35 repeated four times to support learning. Next, explain that pupils are going to listen to five <i>different CALL</i> patterns each answered by the same RESPONSE pattern (“These are the rhythms of Africa”) which they have just performed. As they listen to each different call pattern (each performed with the response twice on Audio 10), ask them to identify which rhythm pattern (A-E) they think matches the call in each extract. (<i>Answers – 1B; 2E; 3C; 4A; 5D</i>). Next, assemble pupils in a circle and assume the role of the MASTER DRUMMER. Begin by IMPROVISING a new CALL pattern over 16 beats (1+2+..etc) in the style of one of the example calls on Worksheet 4, including some SYNCOATION. The class responds with the above learned RESPONSE pattern. Now, move around the circle allowing each pupil the opportunity to adopt the role of MASTER DRUMMER and IMPROVISE their own 16-beat call pattern when it’s their turn, to which the rest of the class respond. After each member of the class has had the chance to improvise their own call patterns, discuss with pupils:</p> <ul style="list-style-type: none"> • <i>Did the pupils find it easy or difficult to improvise their call patterns?</i> • <i>How well did certain call patterns “fit” with the given response pattern?</i> • <i>Was anyone’s call pattern particularly effective? Why?</i> • <i>Did anyone’s call patterns include the use of SYNCOATION?</i> <p>Finally, allow pupils to work individually for a few moments to compose two of their own CALL PATTERNS. They can begin by creating an “African phrase”, such as those given on Worksheet 4 to help them remember their rhythms and then try notating these into the two remaining spaces on the “calls” section rhythm grid. Each pupil should be able to perform one or both of their call patterns fluently, either clapping or on an untuned instrument or drum. Next, assemble pupils in groups of 5-6 and allow each pupil to perform one or both of their composed call patterns to which the rest of the group respond with the given response in unison. Allow the role of MASTER DRUMMER to move around each group twice, each member performing their different call when their turn comes around again. Listen to as many groups performing their call and response rhythms as time allows.</p> <p style="text-align: right;">(25 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>
Plenary	<p>Call and Response in Spirituals, Gospel and The Blues – Audio 11</p> <p>To help pupils appreciate that different musical styles do not exist in isolation and features such as call and response are common to more than one style of music, play Audio 11 containing examples of a spiritual, gospel and the blues, each of which have been inspired by the African call and response structure.</p> <p><i>Extract 1 – “Go Down Moses” (Spiritual) – listen out for Louis Armstrong singing the “call” in unison answered by the chorus singing the “response” in both unison and harmony.</i></p> <p><i>Extract 2 – “Certainly Lord” (Gospel) – again listen out for the soloist singing the unison “call” and the harmonic “response” by the choir, also call and response in the introduction.</i></p> <p><i>Extract 3 – “Thinking Blues” (Blues) – listen for the solo singer performing the “call” answered by an instrumental “response” on muted trumpet.</i></p> <p style="text-align: right;">(5 mins)</p>	<p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</p> <p>Geography – Africa</p> <p>Citizenship – The role of master drummer; leader of a tribe; communication</p> <p>Literacy – rhythmic chants, offbeat syllables, question and answer</p>		<p>EAL/SEN/GAT</p> <p>(GAT) Higher ability pupils may be able to perform rhythms from rhythm grid notation at sight or sing the “call” sections of call and response songs as soloists</p> <p>(GAT) Higher ability pupils can be given an African Djembe on which to compose their own “cal” rhythms and be encouraged to use a variety of Bass (B), Tone (T) and Slap (S) sounds to provide rhythmic variety.</p> <p>(SEN) Lower ability pupils may need further support when improvising and could be given a specific African-related word to repeat – showing evidence of cyclic rhythms from earlier learning!</p>
<p>LANGUAGE FOR LEARNING - spell/use/understand Beat, Call and Response, Gospel, Improvisation, Master Drummer, Offbeat, Pulse, Question and</p>		<p>HOMEWORK SUGGESTIONS</p> <p>Pupils could be asked to complete Cover/Homework 3 African Musical Instruments for suitable preparation for the following</p>

Answer, , Rhythm, Spirituals, Syncopation, The Blues	lesson.
LESSON RESOURCES – selection of African Djembe drums, or other suitable hand drums if available; a range of untuned classroom percussion instruments suitable for performing rhythms on. Y8U1SP3 – I want a cup of Tea (call and response warm-up) Y8U1A9 – Call and Response African Drum Rhythms Y8U1S4 – Nsansa Censele (piano accompaniment) Y8U1MIDI21 – Nsansa Censele (piano accompaniment) Y8U1MIDI22 – Owe Nsawila (song melody) Y8U1MIDI24 – Na ya la mu (song melody) Y8U1MIDI35 – African Response Rhythm Y8U1A11 – Call and Response in Spirituals, Gospel and The Blues	
Y8U1A8 – I want a cup of Tea Y8U1SS2 – Nsansa Censele Y8U1MIDI20 – Nsansa Censele (song melody) Y8U1SS3 – Three African Call and Response Songs Y8U1MIDI23 – Byown (song melody) Y8U1W4 – African Call and Response Rhythms Y8U1A10 – Call and Response Rhythm Matching Y8U1CH3 – African Musical Instruments	