

<p>LEARNING OBJECTIVES <i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> learn about how cyclic and polyrhythms are used in African drumming perform rhythms turning these into cyclic rhythms and a group polyrhythmic texture 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 3 (working towards) All Pupils : Perform one sound correctly on an African drum Perform as part of a group a simple cyclic rhythm</p> <p>Level 4 (working at) Most Pupils Perform two sounds correctly on an African drum Perform as part of a group a cyclic rhythm as part of a polyrhythmic texture</p> <p>Level 5/6 (working beyond/GAT) Some Pupils : Perform all sounds correctly on an African drum Take on a lead role and perform confidently showing an awareness of how different textural and rhythmic parts fit together within a complex polyrhythmic texture</p>
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LESSON STRUCTURE

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Starter Activity	<p>Listening for Polyrhythms in African Music – Audio 2 Begin the lesson by playing pupils Audio 2, an example of African Dance Music from Ghana. Display or discuss the following questions listening to Audio 2 again to revise key terms met from lesson 1:</p> <ul style="list-style-type: none"> <i>Which country is this music taken from? (African, more specifically Ghana in West Africa)</i> <i>Does the music consist mainly of rhythms or melodies? (rhythms)</i> <i>How many rhythms can pupils hear being performed? (many!)</i> <i>What is the musical name for this? (polyrhythm)</i> <i>The polyrhythmic texture is created but individual rhythms which are short and repeated over and over. What is the musical name for this? (cyclic rhythm)</i> <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>
Core Main Activities	<p>1. Rhythms of Africa – Score 2 & Audio 13 Either copy and distribute or enlarge and display page 1 of Score 2. Recap the concept of rhythm grid notation (used in lesson 1) and the regular 1+2+3+4+ pulse given along the top. Begin by teaching pupils to clap the “Madagascar” rhythm, given along the top using Audio 4 if required (a regular 144bpm pulse). Repeat the rhythm an agreed number of times turning it into a CYCLIC RHYTHM. Next, teach pupils to clap the “Chad” rhythm (occurring once in the cycle on the fourth beat). Now, divide the class in two and allocate the “Madagascar” and “Chad” rhythms to the two groups performing as a POLYRHYTHM, referring back to lesson 1 where pupils constructed a polyrhythmic texture with the Bass Duns parts and Djembe parts in “Sun Over the Sahara”. Continue in the same way adding the remaining four rhythms – “Ethiopia”, “Algeria”, “Egypt” and “Tanzania”, building up to a 6-part polyrhythmic texture and swapping rhythmic parts as time allows. A higher ability pupil (or yourself!) could keep the pulse on a drum or use Audio 13</p> <p style="text-align: right;">(15 mins)</p> <p style="text-align: right;"><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	<p>2. African Rhythms onto Drums - Score 2 & MIDI 11 & MIDI 12 & MIDI 13 & MIDI 14 & MIDI 15 & MIDI 16 & MIDI 17 & Audio 4</p> <p>Develop the above activity by distributing African Djembe drums, or any other handheld drums as available. Briefly revise the three different sound production methods – BASS, TONE and SLAP sounds from lesson 1. Either copy and distribute or enlarge and display page 2 of Score 2 which shows the same rhythms as page 1 onto given in Djembe notation using the key B = Bass, T = Tone and S = Slap, also familiar from lesson 1. These rhythms are modelled separately on MIDI tracks 11-16 which can be used to teach pupils by rote, or by using Audio 4 and teacher demonstration. Once pupils can perform each of the rhythms, set the challenge, given on the bottom of Score 2. Pupils are to work in groups of six, taking one of the African rhythms for each member. They are to put together a performance, selecting and combining the rhythms starting off with one single rhythm and adding others to form a POLYRHYTHMIC texture and repeating each rhythm into a CYCLIC RHYTHM. MIDI 17 models all six of the African rhythms on Score 2 being added one after each other (top to bottom) as an example of how the task might sound.</p> <p>Allow groups suitable rehearsal time to put together their performances before allowing each group to perform their piece to the rest of the class, which may be recorded for assessment purposes.</p> <p>After each group’s performance, discuss:</p> <ul style="list-style-type: none"> • <i>Did the group members use the correct drum strokes when performing the rhythm?</i> • <i>Did the TEXTURE build up gradually to form a POLYRHYTHMIC TEXTURE?</i> • <i>Did the group members repeat their rhythms accurately to form CYCLIC RHYTHMS?</i> • <i>Did the group manage to maintain a steady pulse through their performance or did the speed up/slow down?</i> • <i>Did the group use any sort of signals/conductor/leader to show when other rhythms should enter? (this links to lesson 4 where the concept of “Master Drummer” is introduced)</i> <p style="text-align: right;">(30 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>Listening to African Drumming – Starter/Plenary 2 & Audio 3</p> <p>Distribute Starter/Plenary 2 and explain that pupils are going to listen to an example of African Drumming and identify musical features relating to the musical elements given in the bubbles – PITCH, TIMBRE, TEXTURE, PULSE and RHYTHM. Play Audio 3 and ask pupils to identify any features they can hear in the music, choosing from those given in the box at the bottom and to put them into the correct musical element bubbles. Discuss responses as a class:</p> <p><i>PITCH – Different pitched sounds</i> <i>TIMBRE – Bass, Tone and Slap sounds all used (starts off with tone and slap only)</i> <i>TEXTURE – Texture gets thicker</i> <i>PULSE – Pulse gets gradually faster as the music progresses</i> <i>RHYTHM – Both cyclic and polyrhythms are used</i></p> <p style="text-align: right;">(10 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>Literacy – syllables Numeracy – rhythm grids and patterns Geography – countries of Africa</p>		<p>EAL/SEN/GAT</p> <p>(SEN) Lower ability pupils can be given simpler and easier rhythms in the performing activities which e.g. “Chad” and “Egypt” (GAT) Higher ability pupils may take on a more leading role in organising group performances setting and maintaining the pulse and using agreed signals to “cue in” different rhythms</p>
<p>LANGUAGE FOR LEARNING - spell/use/understand Bass Sound, Cyclic Rhythm, Djembe, Duns, Pitch, Polyrhythm, Polyrhythmic Texture, Pulse, Rhythm, Rhythm, Slap Sound, Texture, Timbre, Tone Sound</p>		<p>HOMEWORK SUGGESTIONS</p> <p>Pupils could be asked to design a poster for a dictionary definition of the words CYCLIC RHYTHM and POLYRHYTHM or be asked to research the meaning of the word SYNCPATION for the following lesson.</p>
<p>LESSON RESOURCES – African Djembe drums if possible enough for one per pupil/pair of pupils, alternatively, a selection of handheld hand drums or other suitable handheld drums as available. Recording equipment if desired.</p> <p>Y8U1A2 – African Dance from Ghana Y8U1MIDI11 – Madagascar Rhythm Y8U1MIDI13 – Ethiopia Rhythm Y8U1MIDI15 – Egypt Rhythm Y8U1MIDI17 – 6 African Rhythms Y8U1A3 – Listening to African Drumming</p> <p>Y8U1S2 – Rhythms of Africa Y8U1MIDI12 – Chad Rhythm Y8U1MIDI14 – Algeria Rhythm Y8U1MIDI16 – Tanzania Rhythm Y8U1SP2 – Listening to African Drumming Y8U1A13 – 144bpm Pulse</p>		