

<p><b>LEARNING OBJECTIVES</b>  <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"> <li>• Learn about African musical instruments</li> <li>• Use features of African music such as rhythms, cyclic rhythms, polyrhythms and syncopation to begin creating a group piece of African-inspired music</li> </ul>	<p><b>LEARNING OUTCOMES</b>  <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 3 (working towards) All Pupils :</b>                  Know that African music is often performed using different types of drum, but other percussion instruments (pitched and unpitched) are also used.                  Compose and record own rhythm performing on a suitable instrument and turning it into a cyclic rhythm</p> <p><b>Level 4 (working at) Most Pupils</b>                  Make connections between African musical instruments and those available within the classroom                  Compose and accurately record own rhythm, with some syncopation, performing it individually and as part of a group polyrhythmic texture</p> <p><b>Level 5/6 (working beyond/GAT) Some Pupils :</b>                  Identify and correctly name a range of African musical instruments                  Take on a leading role in organising a group polyrhythmic texture showing awareness of how different cyclic rhythms fit together</p>
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**LESSON STRUCTURE**

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<b>Starter Activity</b>	<p><b>Learning about African Musical Instruments – <a href="#">Video 3</a> (&amp; <a href="#">Cover/Homework 3</a>)</b>                      Watch <a href="#">Video 3</a> with pupils, showing a selection of different African musical instruments in action. Pause and discuss the questions contained on the video at appropriate intervals, inviting pupils to make connections between traditional African musical instruments and those available in the classroom. While the majority of instruments used in African are drums and percussion, there are some string instruments such as the <b>KORA</b> which can be replicated by an acoustic guitar. Ask pupils to think of what instruments, available in their music classroom, could be used to produce similar African timbres: <b>Djembe</b> – any type of drum played with the hand using different strokes (lesson 1); <b>Kora</b> – acoustic guitar; <b>Balafon</b> – xylophone; bells, shakers, maracas can also be used to replicate e.g. <b>Axtse</b>. Teachers may want to include some written work in relation to learning about African musical instruments at this point. <a href="#">Cover/Homework 3</a> can be used here, or discussed if set as homework from lesson 4. (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>
<b>Core Main Activities</b>	<p><b>1. Composing an African-inspired piece – <a href="#">Worksheet 5</a></b>                      Link the starter to the development of the lesson by explaining that pupils are going to use their learning about features of African music – rhythms, cyclic rhythms, polyrhythms, call and response and rhythmic improvisation, together with their learning on what classroom instruments resemble the timbres produced by traditional African musical instruments to put together an African-inspired piece of music, which will span both this and the subsequent lesson. Distribute <a href="#">Worksheet 5</a> which takes pupils through the composition process. Sides 1 and 2 can be completed during this lesson, with side 3 being added in lesson 6, depending on the ability and working speed of groups. (45 mins)                       Continued....</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>

Core Main Activities Continued	<p>The following process can be used:</p> <ul style="list-style-type: none"> <li>• Begin with individual rhythm composition, described on stage 1 of <a href="#">Worksheet 5</a>. Pupils individually compose their own rhythms, using the names of African countries as a stimulus if desired, and encouraging the use of <b>SYNCOPATION</b>.</li> <li>• Pupils individually notate their rhythms in the rhythm grid and rehearse, clapping (with chanting) only at this stage</li> <li>• Bring class together inviting pupils to clap and/or chant their rhythms to a regular pulse</li> <li>• Ask pupils to consider <i>what instrument they are going to perform their rhythm on?</i> If using a <b>DJEMBE</b>, consider <b>BASS</b>, <b>TONE</b> and <b>SLAP</b> strokes or consider different pitches if using pitched percussion, such as a xylophone.</li> <li>• Encourage pupils to repeat their rhythms turning them into <b>CYCLIC RHYTHMS</b></li> <li>• Allow suitable time for pupils to rehearse and bring class together inviting individuals to perform their cyclic rhythms on their chosen instrument an agreed number of repetitions.</li> <li>• Form groups of 5-6 pupils. Allow pupils to swap their rhythms, notating each other's on <a href="#">Worksheet 5</a></li> <li>• Each group then establishes a <b>POLYRHYTHMIC</b> texture, deciding upon an agreed order of entry and an agreed number of repetitions. Pupils add numbers to their rhythm grids on <a href="#">Worksheet 5</a> to record the chosen order.</li> </ul>	
Plenary	<p><b>Sharing of Work - <a href="#">Worksheet 5</a></b>  Invite groups to perform their <b>POLYRHYTHMIC</b> texture to the rest of the class. After each group has performed, discuss with the class:</p> <ul style="list-style-type: none"> <li>• <i>Was each of the individual rhythms performed as a <b>CYCLIC RHYTHM</b>?</i></li> <li>• <i>Could you hear each of the individual rhythms coming in after each other?</i></li> <li>• <i>Could you hear the <b>TEXTURE</b> of the piece becoming thicker?</i></li> <li>• <i>How well did the individual rhythms "fit" together?</i></li> <li>• <i>What could the group do to improve their piece next lesson?</i> (5 mins)</li> </ul>	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><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b>  <b>Geography</b> – Africa  <b>Literacy</b> – rhythmic chants, offbeat syllables, question and answer</p>	<p><b>EAL/SEN/GAT</b>  <b>(GAT)</b> Higher ability pupils may be able to move onto side 3 of <a href="#">Worksheet 5</a>, beginning to create the call and response section.  <b>(GAT)</b> Higher ability pupils who decide to use pitched percussion e.g. a xylophone to resemble a Balafon, may be able to turn their rhythm into a pitched melody, recording on staff notation  <b>(SEN)</b> Lower ability pupils may need additional support when composing their own rhythms and may use one of the rhythms or phrases used earlier in the unit (e.g. "<i>Bacon, for breakfast, it's Bacon for breakfast...</i>" or "<i>These are the rhythms of Africa</i>")  <b>(EAL)</b> The use of mnemonics in African music is a common feature, but one which falls out of the scope and range of this particular unit. Pupils who may speak an African language or come from an African background may be able to use mnemonics when composing their own rhythms to help them remember and record the pattern.</p>	
<p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand  Axtse, Balafon, Bass, Beat, Cyclic Rhythm, Djembe, Kora, Polyrhythm, Pulse, Rhythm, Slap, Syncopation, Timbre, Tone</p>	<p><b>HOMEWORK SUGGESTIONS</b>  Pupils could be asked to complete <a href="#">Cover/Homework 2</a> or <a href="#">Cover/Homework 5</a> reinforcing cultural understanding of the role of music in West African countries. Alternatively, if <a href="#">Cover/Homework 3</a> hasn't been used, this can be set as appropriate homework.</p>	
<p><b>LESSON RESOURCES</b> – selection of African Djembe drums, or other suitable hand drums if available; a range of untuned classroom percussion instruments including pitched percussion such as xylophones or pitched percussion sounds from keyboards. Video and projection equipment capable of playing .mpg videos or access to the Musical Contexts YouTube® channel.  <a href="#">Y8U1VID3 – African Musical Instruments</a>  <a href="#">Y8U1W5 – African Music Composing Sheet</a>  <a href="#">Y8U1CH5 – West African Music</a></p>		