

<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"> Use features of African music such as rhythms, cyclic rhythms, polyrhythms, syncopation and call and response to create, rehearse, perform and evaluate a group piece of African-inspired music 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 3 (working towards) All Pupils : Recognise and identify some features of African music such as cyclic rhythms and call and response when listening and use these features as part of a larger African-inspired group composition</p> <p>Level 4 (working at) Most Pupils Recognise and identify more complex features of African music such as syncopation and polyrhythm when listening and use these features as part of a larger African-inspired group composition</p> <p>Level 5/6 (working beyond/GAT) Some Pupils : Take on a leading role in organising a group polyrhythmic texture, composing and performing call and response sections and organising an African-inspired group composition with a clear sense of structure</p>
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LESSON STRUCTURE

NC KS3 POS

Starter Activity	<p>On with the task.... – Worksheet 5 (completed from lesson 5) Begin the lesson by distributing copies of Worksheet 5 which pupils began to complete during lesson 5. Refresh the task with pupils – that they are to compose a piece of African-inspired music using features of African music which they have been learning about. During the previous lesson, pupils should have created their own syncopated rhythms, decided upon an African-sounding timbre or instrument on which to perform this and combined these with other cyclic rhythms to form a group polyrhythmic texture. Some groups can be asked to give a quick performance of their polyrhythms to refresh the task and focus learning. Explain to pupils that they will take the composition process a stage further and add a call and response section (referring back to lesson 4 where pupils explored call and response in detail). (5 mins)</p>	
Core Main Activities	<p>1. Composing and Performing African Music - Worksheet 5 Link the starter to the development of the lesson by allowing groups suitable time to create their own call and response sections, using the guidance given on side 3 of Worksheet 5. Once groups have completed this section, they can consider the overall form and structure of their piece, adding an introduction and ending and deciding upon an agreed order of performing the “polyrhythm” and “call and response” sections. Allow suitable rehearsal time before allowing each group to perform their African piece to the rest of the class, recording performances for the following activity. (25 mins)</p> <p>2. Evaluating African Music – Worksheet 6 Distribute Worksheet 6 and play recordings of each group’s African music. As pupils listen, ask them to complete the table in relation to other’s group’s performances, listening out for different musical features. (15 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> <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>Core Main Activities Continued</p>	<p>3. African Music Assessment – Worksheet 7 & Audio 12 To consolidate pupil's learning and understanding on African music from the unit, distribute Worksheet 7 and allow a few moments for pupils to complete the questions on side 1. Next, play Audio 12 asking pupils to complete the questions on side 2 of Worksheet 7, which relate to the two audio extracts. Answers may be discussed as a class or collected in for formal assessment. <i>Answers – 1. Bass Sound; 2. Djembe, Balafon, Kora, Axatse; 3. ii. Playing “off the beat”; 4. Question and answer music that sounds like a conversation; 5a Drums and sticks/claves/pieces of wood being banged together; b. Call and Response; c. Cyclic Rhythms; 6a Drums, Djembes, Cowbell, Shakers/Maracas/Axatse, Voices; b. Cyclic rhythms – short rhythms are repeated over and over again; Polyrythms – rhythms are combined and played simultaneously over the top of each other to create a polyrhythmic texture; Call and Response – the leader sings a “call”, to which the other group members “respond” using their voices.</i> (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>Plenary</p>	<p>My African Music Learning – Starter/Plenary 4 Pupils review their learning from the unit by completing Starter/Plenary 4. Space is provided for teachers to issue pupils with a “level” and provide AFL comments as well as a “ticklist” feature for pupils to track their own learning and outcomes. (5 mins)</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 Geography – Africa Literacy – rhythmic chants, offbeat syllables, question and answer, call and response</p>		<p>EAL/SEN/GAT (GAT) 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 (SEN) 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>”) (EAL) 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>LANGUAGE FOR LEARNING - spell/use/understand Axtse, Balafon, Bass, Beat, Cyclic Rhythm, Djembe, Kora, Polyrythm, Pulse, Rhythm, Slap, Syncopation, Timbre, Tone</p>		<p>HOMEWORK SUGGESTIONS Pupils could be asked to complete Cover/Homework 4 to consolidate knowledge and understanding of African music from their learning in the unit.</p>
<p>LESSON RESOURCES – 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. Recording and playback equipment Y8U1W5 – African Music Composing Sheet Y8U1W7 – African music assessment sheet Y8U1SP4 – My African music learning</p> <p>Y8U1W6 – African music evaluation sheet Y8U1A12 – African music assessment extracts Y8U1CH4 – African Music</p>		