

<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 some of the different techniques in African drumming for producing different sounds learn how these techniques can be combined by performing different rhythms learn about how cyclic and polyrhythms are used in African drumming 	<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 music from different countries and places 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 Correctly identify music from different countries and places 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</p>
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LESSON STRUCTURE

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Starter Activity	<p>“Where in the World?” – World Music Card Sort – Starter/Plenary 1 & Audio 1 To introduce the unit, and to revise pupils’ learning of world music to date, prior to the lesson, copy, cut up, shuffle and put into envelopes the 6 world music cards given on Starter/Plenary 1 distributing a pack to each pair/small group of pupils. Explain that pupils will hear six audio examples of different types of world music and their task is to sequence the cards into the correct order, from left to right, as to which country they think the music is taken from. Discuss answers as a class: <i>(Answers – 1. Indian Music; 2. Chinese Music; 3. Caribbean Music; 4. Japanese Music; 5. Indonesian Gamelan; 6. African Music)</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>
Core Main Activities	<p>1. Learning to play an African Drum – Video 1 & Worksheet 1 & Worksheet 2 Link the starter to the development of the lesson by explaining that in this unit, pupils are going to learn about the type of music heard in the final extract – African music. Ask pupils to think about <i>what instruments they think of primarily, in connection with African music?</i> The answer will inevitably be the drum. Distribute Worksheet 1 which shows three blank Djembe drum heads and watch Video 1 which describes the three different playing techniques when playing an African drum – BASS, TONE and SLAP sounds. As pupils watch, ask them to draw the different hand positions on Worksheet 1 in relation to the three different playing positions – adding notes if required. This can also be done using Worksheet 2 in addition or instead of using Video 1. Next, using an African Djembe, if possible, demonstrate the bass, tone and slap strokes to the class. Now, distribute African Djembes, other hand drums (or upturned plastic classroom chairs!) or suitable handheld drums which are available to each pupil/pair and allow time for pupils to practice the bass, tone and slap strokes. Recall the class and ask everyone to perform the bass stroke together to a simple beat, followed by the tone followed by the slap, until all pupils are aware of the distinction between the difference in sound between the strokes.</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>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>Core Main Activities c/pnued</p>	<p>2. Performing “Sun Over the Sahara” – Score 1 & MIDI 1 & MIDI 2 & MIDI 3 & MIDI 4 & MIDI 5 & MIDI 6 & MIDI 7 & MIDI 8 & MIDI 9 & MIDI 10</p> <p>Now that pupils have learned and understood the three basic sounds achieved by playing an African drum, introduce “Sun Over the Sahara”, an African polyrhythmic drumming piece, shown on Score 1. Revise the concept of rhythm grid notation and the key for BASS (B), TONE (T) and SLAP (S) sounds. Begin with the two DUNS parts, which provide the rhythmic foundation. Teach the whole class Duns Part A by rote using MIDI 1 (Duns Part A with metronome click) & MIDI 2 (Duns Part A without metronome click) if required. Next, move onto Duns Part B and again teach the whole class by rote using MIDI 3 (Duns Part B with metronome click) & MIDI 4 (Duns Part B without metronome click) as required. Agree on a number of repetitions and introduce the word CYCLIC RHYTHM as a way of looping or repeating a rhythm, turning it into a cycle. Much African drumming, particularly the Duns parts are based on cyclic rhythms to keep the pulse or beat of the ensemble. Next, divide the class in half – one half taking Duns Part A and the other Part B. Try performing both parts at the same time, modelled on MIDI 5 (Duns Parts A & B with metronome click) and MIDI 6 (Duns Parts A & B without metronome click). (<i>Note – the MIDI tracks given for demonstration have each rhythm repeated 8 times</i>)</p> <p>Next, teach pupils the DJEMBE part, which is faster and drives the music forward. Explain that this is again a CYCLIC RHYTHM which is to be performed over the top of the two DUNS rhythms forming a POLYRHYTHM – many rhythms being performed at the same time which fit together to create a thick texture. The saying “Bacon, for breakfast, it’s bacon, for breakfast, its...” (repeated), is a good way of teaching this Djembe part which is modelled with an without metronome clicks on MIDI 7 & MIDI 8. Finally, divide the class into three groups – Duns Part A, Duns Part B and Djembe part and perform “Sun Over the Sahara” as a polyrhythmic piece, swapping parts between groups as time allows. All three parts are modelled with and without metronome clicks on MIDI 9 & MIDI 10.</p> <p>Develop this activity further by “resetting” all of the groups and reallocating each member of the class one of the three different parts by going round the class using the order – Duns Part A, Duns Part B, Djembe, Duns Part A etc. so that each pupil is sitting or performing next to a pupil performing a <i>different</i> part. Attempt to perform “Sun Over the Sahara” again, an agreed number of times, allowing pupils to experience what performing is like when not “grouped” together in an ensemble all performing the same rhythm. After drums and instruments have been put away, discuss with the pupils:</p> <ul style="list-style-type: none"> • Which part did they find easiest to play? Why? • Did pupils find it easy or difficult to count the number of rhythm cycles? • Did anyone lose count? • Can anyone think of a way for someone to signal when to stop playing (the idea of “master drummer” will occur in a subsequent lesson!) • Was it easier to play within a group or playing next to someone performing a different rhythm? <p style="text-align: right;">(35 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>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>Plenary</p>	<p>African Drumming in Action – Video 2</p> <p>Watch Video 2 which shows three short examples, together with some questions relating to African Drumming and African music. Pause the video after each sequence to discuss answers as a class:</p> <p><i>Clip 1 – African drums are being played by both sticks (as beaters) and with the hands; the hand drummer is using the bass stroke</i></p> <p><i>Clip 2 – 4 drummers (two using beaters; two using hands); variety of other percussion including shakers, scrapers and beaten objects</i></p> <p><i>Clip 3 – The musical name for a repeated rhythm is a CYCLIC RHYTHM</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>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT Numeracy – rhythm grids and patterns Geography – world music – India, China, Caribbean, Japan, Indonesia & Africa</p>	<p>EAL/SEN/GAT (EAL) – Any African students can be encouraged to talk about their experience with traditional African music and musical instruments (SEN) – Some pupils can perform the “Bols” part in “Sun Over the Sahara” as part of a larger group to provide rhythmic support (GAT) – Some pupils can perform the “Solo” parts in “Sun Over the Sahara”</p>
<p>LANGUAGE FOR LEARNING - spell/use/understand Bass Sound, Cyclic Rhythm, Djembe, Duns, Polyrhythm, Rhythm, Slap Sound, Tone Sound</p>	<p>HOMEWORK SUGGESTIONS Pupils could be asked to design a small booklet or poster for a primary school or Year 7 pupil showing them the three different ways of performing on a African drum</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; video and projection equipment capable of playing .mpg videos or access to the Musical Contexts YouTube® channel</p> <p> Y8U1SP1 – “Where in the World?” World Music card sort Y8U1VID1 – African Drum Techniques – Bass, Tone & Slap Y8U1W2 – How to play an African Drum Y8U1MIDI1 – Duns Part A with metronome click Y8U1MIDI3 – Duns Part B with metronome click Y8U1MIDI5 – Duns Parts A & B with metronome click Y8U1MIDI7 – Djembe Part with metronome click Y8U1MIDI9 – Duns Parts A & B & Djembe with metronome click Y8U1VID2 – African Drumming in Action </p> <p> Y8U1A1 – World Music Card Sort (6 extracts) Y8U1W1 – African Drumming Techniques – Djembe Heads Y8U1S1 – Sun Over the Sahara Y8U1MIDI2 – Duns Part A without metronome click Y8U1MIDI4 – Duns Part B without metronome click Y8U1MIDI6 – Duns Parts A & B without metronome click Y8U1MIDI8 – Djembe Part without metronome click Y8U1MIDI10 – Duns Parts A & B & Djembe without click </p>	