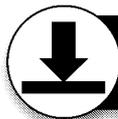




African Drumming

Scheme of Work for KS3 Music: Year 7



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- Lesson 1 Slide 4: Video from Steve Lange and Megan Biner: West African Drumming, YouTube Channel Sunrise Ranch. Video available at: <https://www.youtube.com/watch?v=hWbgFPS5kyE>
- Lesson 3 Slide 4: Djembe audio is taken from the video MEINL WOOD DJEMBE HDJ500VWB-M | Demonstration of sound, YouTube Channel: MusicMaxEu. Video available at: <https://www.youtube.com/watch?v=B2oSNXbNng0>
- Lesson 3 Slide 8: Agogo bells audio is taken from the video Video Agogô - Levada Império Serrano, YouTube Channel: Edu de Maria. Video available at: <https://www.youtube.com/watch?v=Zs-k9YLn0Zw>
- Lesson 3 Slide 8: Claves audio is taken from the video MEINL Wood Claves CL1HW | Demonstration of sound | How to play claves, YouTube Channel: MusicMaxEu. Video available at: <https://www.youtube.com/watch?v=qYzksjQDJzs>
- Lesson 3 Slide 8: Shaker audio is taken from the video #Shaker Instrument Music#, YouTube Channel: PONS MUSIC TREATS. Video available at: <https://www.youtube.com/watch?v=VBB0x7BAeFI>

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- Two Sabar drums from Senegal, courtesy of Michael Brouwer
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Teacher's Introduction

This West African Music scheme of work is intended for a Year 7 group, although with some adaptation it could be used with students in Year 8. The planning will help to build and expand students' knowledge of rhythm and rhythmic notation and the scheme covers this in detail.

Within this unit, students are given ample time to explore the culture behind the music of West Africa and focus on the communities and people. They have numerous opportunities to perform as soloists and as members of an ensemble. Recordings and lesson-by-lesson PowerPoints have been provided to enable greater understanding.

The six lessons provided in this resource include opportunities for students to listen critically to music and to discuss their thoughts and ideas. The composition activities are open-ended and can allow more musically able students to develop their thoughts and ideas that are appropriate to their current understanding. Several lessons contain homework activities that can provide opportunities to embed learning and develop listening skills.

This scheme helps students to develop and build their musical vocabulary and key terminology relating to West African music and rhythm.

How to use this scheme of work

The scheme includes everything you need to teach West African Drumming to a Year 7 class in Key Stage 3. Medium-term plans are provided alongside individual lesson plans that contain 'Do it Now' tasks to create an active beginning to your lesson, together with resources, website links and PowerPoints for each lesson.

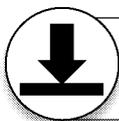
Following this scheme of work, students should:

1. Know which part of Africa the music relates to
2. Understand that Africa is a collection of countries and is a continent
3. Be able to discuss where the music fits into society
4. Know how the community uses music and how this is similar to / different from the way music is viewed in Western culture
5. Be able to name the countries the music relates to specifically
6. Be aware of the names of the most commonly used West African drums
7. Understand how different rhythms are used together – including syncopation, cross-rhythms, polyrhythms, etc.
8. Explain and identify the role of the Master Drummer in an ensemble
9. Be aware of call and response patterns
10. Understand how ostinati are used

Following this scheme of work, students should be able to:

1. Read rhythmic patterns and understand how to feel a pulse
2. Perform simple rhythmic patterns as a member of an ensemble
3. Write rhythmic patterns using (semiquavers), quavers, crotchets, minims, and use triplets (semiquavers), quavers, crotchets and minims
4. Produce different tonal sounds from the drum
5. Perform a piece that uses call and response structure with ostinati
6. Maintain a simple rhythmic pattern while singing/chanting vocal call and response

September 2025



Six PowerPoint presentations, one for each lesson, are provided on the ZigZag Education Support Files system. These can be accessed via zzed.uk/productsupport

Links to the National Curriculum

The grid below shows links to the National Curriculum and the requirements met

Lesson	1	2	3	4
Solo/Ensemble Playing	✓	✓	✓	✓
Improvise and Compose				✓
Relevant Notations		✓	✓	✓
Musical Features		✓	✓	
Listening and Analysis	✓	✓	✓	
Cultural Awareness	✓	✓	✓	✓

There is a focus on practical music making, and the tasks follow the ideals of George symbol. Notation is used where appropriate and builds from using rhythm grids to work can be completed using either rhythm grids or notation depending on the pre more flexibility it is possible for a more musically able student to use notation that rhythms such as triplets, cross-rhythms, polyrhythms, dotted notes and syncopation opportunities to develop rhythmic awareness and understanding to students across

There is potential to develop class performances by extending the length of the p performances of each other's rhythmic compositions should time allow. This sche contains both visual, auditory, practical and engaging material for all learners. It is scheme by providing more practice time for the practical activities, and this sche 12 weeks if required. Not all of the resources provided are required and it may be tasks depending on the learners within each class

Neurodiversity and additional needs

Lessons with whole-class e performances can cause over-stimulation for some studer that some s require ear defenders or need access to quieter areas of th within all of lessons are generally organised so that there are quieter sections ar louder parts of the lesson, it is important to be aware of the individual needs of the

It is important to discuss and explain key vocabulary numerous times so that the students. It is often useful to discuss the etymology of key words to enhance the meaning of the word within a musical context. EAL students often benefit from h and it may be possible to include these as part of a classroom display.

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Scheme of Work – Lesson Overview

Lesson	Learning Objectives	Content
1	<ol style="list-style-type: none"> Understand that Africa is a collection of countries and is a continent, and be able to locate the countries in West Africa around Burkina Faso To become aware of the social and cultural context within an African community and be able to clap simple rhythmic patterns accurately as a member of an ensemble 	<ol style="list-style-type: none"> Introduction to the rhythm grid Locating West African countries Historical context and important musical characteristics Copy clapping Class performance Simple rhythmic compositions
2	<ol style="list-style-type: none"> Be able to read and write quavers, crotchets and minims and create rhythmic patterns Confidently read and perform a variety of rhythmic cycles as a member of an ensemble at 60 bpm and 120 bpm with an awareness of pulse Understand the roles of individuals in an African drumming ensemble 	<ol style="list-style-type: none"> Name and locate West African countries Discuss how notation is written down and explain what the main parts of the note are, and relate notation to rhythm grids Focus on sound and how to interpret the symbol Copy clapping exercises Importance of notation and how different types of notation can be useful in different situations Explain characteristics of West African drumming music and talk about beats per minute (bpm)
3	<ol style="list-style-type: none"> Understand how to perform using an African drum (djembe) and a variety of percussion instruments Work as a member of an ensemble in a class performance 	<ol style="list-style-type: none"> Name four West African countries Talk about the djembe Learn the Ibo rhythm Learn the Kpanlogo rhythm Class performance
4	<ol style="list-style-type: none"> Understand how to perform using an African drum (djembe) and a variety of percussion instruments Work as a member of an ensemble in a class performance Understand the roles of individuals in an African drumming ensemble 	<ol style="list-style-type: none"> Recap the Ibo rhythm Recap the Kpanlogo rhythm Learn the break section Introduce hand signals to move from one section to the next – musical structure Class performances and moving between different rhythmic patterns and the role of the Master Drummer Developing awareness of pulse and tempo

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Lesson	Learning Objectives	Content
5	<ol style="list-style-type: none"> 1. Understand how to perform using an African drum (djembe) and a variety of percussion instruments 2. Work as a member of an ensemble in a class performance 3. Understand the roles of individuals in an African drumming ensemble 	<ol style="list-style-type: none"> 1. Clapping different rhythmic patterns using the rhythms of their name 2. Go through the assessment criteria 3. Group work and developing rhythmic composition within a structure 4. Developing compositional ideas within a group and roles within the ensemble
6	<ol style="list-style-type: none"> 1. Understand how to perform using an African drum (djembe) and a variety of percussion instruments 2. Work as a member of an ensemble in a class performance 3. Understand the roles of individuals in an African drumming ensemble 	<ol style="list-style-type: none"> 1. Finish group composition and practise composition in full 2. Performance of group composition 3. Critical listening and providing feedback for others within the group and students from other groups

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Lesson Plans

Lesson 1

Learning Objectives:

1. Understand that Africa is a collection of countries on this continent, and be able to locate the countries in West Africa around the world map.
2. To become aware of the role and extent of music within many of these communities.
3. To be able to clap simple rhythmic patterns accurately as a member of an ensemble.

Timing (Mins)	Lesson Structure
5	<p>Starter and Do it Now Task:</p> <p>Display the rhythm grid as students enter, with the questions:</p> <ul style="list-style-type: none"> • What is meant by this grid? • How do you use it? • Can you perform what it is asking you to do? <p>Extending the Learning:</p> <ul style="list-style-type: none"> • What other information would make this easier to interpret accurately? • Tempo? • Volume? • Number of people? • Instruments?
5	<p>Main Lesson Activities and New Learning:</p> <p>Discuss the countries shown on the map of West Africa. This could also include South Mali. Relate this map to the map of Africa on the previous slide. Listen to the audio (or other West African performance) and discuss the main features.</p>
5	<p>Copy clapping exercises. Play audio Lesson 1 – Slide 7 – Patterns for Copy Clapping (e.g. in pairs) and lead class through exercises.</p>
5	<p>Discuss the historical context and musical characteristics.</p>
5	<p>Model the rhythm grid, and students to copy on slides 8, 9 and 10.</p>
10	<p>Slide 9: Work through this as a class initially.</p> <ol style="list-style-type: none"> 1. Split the class into two halves – practise separately then perform together. 2. Try using a metronome (or drum beat on a keyboard) to set the pulse. 3. Aim to be able to perform the pattern four times. 4. Get the students to practise this in a group of two or four.
4	<p>Define and explain cross-rhythm; demonstrate slides 11 and 12.</p>
6	<p>Work through a class composition of a rhythm grid. Take ideas from students and write them on the board. Perform them together.</p>
15	<p>Students work in groups of two to create an original rhythm in their own rhythmic compositions.</p>
5	<p>Plenary:</p> <ul style="list-style-type: none"> • There are many characteristics that give West African music its distinctive sound. Can you name at least three of them? • Can you remember any of the countries mentioned earlier in this lesson that are considered to be part of West Africa? • How effective was your rhythmic composition? • What would you try differently next time?

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Adaptive Teaching:

- Use mini whiteboards, or thumbs up, middle or down, to assess the learning during the lesson.
- Provide opportunities for students to recall information during the lesson – low-stakes quizzes.
- Ensure that information provided on slides and worksheets is read aloud to the students.
- Provide modelling of musical elements.
- Provide extra examples alongside non-examples.
- Use peer support.
- Students with more musical experience may wish to develop, dotted notes or other rhythmic patterns. Encourage them to take their ideas further. Be careful that students do not inaccurately interpret the rhythm.
- Students who find performing the rhythms difficult may focus on using crotchets and semibreves.

Additional Needs:

- Write down key words and discuss. Provide music examples of the vocabulary to give students a better understanding of the musical application.
- Help with spelling trickier words. For example, 'rhythm' can be remembered by saying 'two hips move'.
- Use a world map to show the location of West Africa and relate this to the UK.
- Provide clear guidance on when students should stop practical work and return to work on the worksheet.

Key Words/Terms:

1. Cross-rhythm
2. Continent
3. Tempo
4. Pulse
5. Ensemble
6. Composition

Resources:

1. PowerPoint – Lesson 1
2. L1 Rhythm Grid Instructions
3. Audio for Slides 8–12 (optional)



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Lesson 1: Worksheet

Patterns for Copy Clapping:

Rhythm Grid Instructions:

- Copy and complete the grid below to create your rhythmic pattern.
- Use an 'X' to show that you will make a sound.
- To make one of the counts silent, leave the box blank.
- Make your rhythm sound interesting by using a mixture of sound and silence.

Count	1	2	3	5	
Part 1:					
Part 2:					

Think about

1. Do the two different rhythms work well together? Why do you feel this?
2. Could you make any improvements to the rhythm patterns you have created?
3. Can you perform your rhythmic part accurately and fluently with confidence?
4. How could you improve your rhythm performance?
5. Can you perform your rhythm accurately and fluently in time as an ensemble?

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Lesson 2

Learning Objectives:

1. Be able to read and write quavers, crotchets and minims and create rhythmic patterns
2. Confidently read and perform a variety of rhythmic cycles as a member of an ensemble at 60 bpm and 120 bpm with an awareness of dynamics
3. Understand the roles of individuals in an African drumming ensemble

Timing (Mins)	Lesson Structure
10	<p>Do it Now Task:</p> <p>Display the 'Do it Now' slide as students enter. Have students demonstrate the rhythms to each other and the class. Model corrections if necessary. Split class in half and lead an ensemble performance.</p>
5	<p>Main Lesson Activities and New Learning:</p> <p>Have the students look at the world map to locate where the continent of Africa is and discuss the large number of countries within this continent. Stress that this topic will focus on the music of West Africa – primarily looking at drumming.</p>
5	<p>Explain parts of a note and how rhythm is notated. Look at the rhythms for quaver, crotchet and minim. Copy clap the written rhythm and discuss the musical words.</p>
5	<p>Copy clap rhythms on Slide 8 with demonstration (could be student-led). If time allows, try clapping two of the patterns together using different sounds (clap, thigh slap, foot stamp, etc.).</p>
5	<p>Explain how the rhythmic grids link up with the notation and how the two are related. Watch the video to use rhythm grids for West African music. Compare this to standard notation? Explain how syncopation can often look different in standard notation and that rhythm grids allow very complex rhythms to be understood easily and quickly.</p>
10	<p>Discuss characteristics of West African music and show the different types of drum that are commonly used in ensembles.</p>
5	<p>Explain bpm and how to work out the tempo from an analogue clock.</p>
10	<p>Try the different rhythm patterns on Slide 14 at 60 bpm and 120 bpm. Discuss which tempo is easier, and why. Often the faster tempo will be easier as there is less time for things to go wrong! Go through this as a class and then allow students to work in pairs creating their own rhythm patterns.</p>
5	<p>Plenary:</p> <ul style="list-style-type: none"> • Tell me about the characteristics of West African music. • What do you expect to hear? • What is the Master Drummer and what do they do? • Can you name any of the types of drums used in West African performances? • Which tempo did you find easiest to work in – 60 bpm or 120 bpm?

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Adaptive Teaching: <ul style="list-style-type: none"> • Use mini whiteboards, or thumbs up, middle or down, to assess the learning during the lesson. • Provide opportunities for students to recall information during the lesson – low-stakes quizzes. • Ensure that information provided on slides and worksheets is read aloud to the students. • Provide modelling of musical elements. • Provide extra examples alongside non-examples. • Use peer support. • Provide additional rhythms for copy clapping if timing is not quite correct. Focus on the rhythm being evenly spaced. • Have students draw rhythms on the floor for the rest of the class to clap together. 		
Key Words/Terms: <ol style="list-style-type: none"> 1. Continuo 2. Quaver 3. Note head 4. Time signature 5. Bar 6. Bar line 7. Tempo 8. Pulse 9. Ensemble 10. Composition 	Resources: <ul style="list-style-type: none"> • PowerPoint – Lesson 2 • L2 Rhythm Grid Template • L2 Audio for Clap and Stamps (optional) • L2 Audio for Slides 6–13 (optional) 	How to use: <p>no</p>

West African Music Quiz – 5 Quick Questions (Answers)

1. How do you define ‘call and response’? *A musical conversation. A call is made then answered by someone else (or group).*
2. What is the name of one of the most well-known drums used in African music? *Djembe*
3. What material is traditionally used for the skin of the djembe drum? *Goat skin*
4. What is an ostinato? *A pattern that repeats*
5. What is the name given to the lead drum in West African drumming group? *Molodo*



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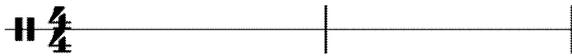
Lesson 2: Worksheet

African Drumming

Create your own 8-beat rhythm using a combination of crotchets and crotchet rests one below. Use an X to show where you want to make a sound. You can either use blank space. Aim to make your rhythm contain a mixture of these three.

1	2	3	4	5	6

Try to write out your rhythm from the grid above using standard notation. Use a staff like the one below. You will need to use a crotchet, quaver and crotchet rest, possibly a minim.



Make sure each note is written on a line or space so that it is clearly visible.

Quaver = ½ beat
 Crotchet = 1 beat
 Crotchet rest = 1 beat silence

West African Music Quiz – 5 Quick Questions

1. How do you define 'call and response'?
2. What is the name of one of the most well-known drums used in African music?
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4. What is an ostinato?
5. What is the name given to the leader of a West African drumming group?



Lesson 2: Worksheet

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Template Rhythm Grids (Optional)

Count	1	2	3	4	5

Count	1	2	3	4	5

Count	1	2	3	4	5

Count	1	2	3	4	5

Count	1	2	3	4	5

Count	1	3	4	5

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Lesson 3

Learning Objectives: 1. Understand how to perform using an African drum (djembe) and a variety of percussion instruments 2. Work as a member of an ensemble in a class performance	Targeted Statement: Consider students' understanding of rhythm and other aspects of music.
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Timing (Mins)	Lesson Structure
10	Starter and Do it Now Task: <ul style="list-style-type: none"> Write the names of four African countries that are situated in West Africa. Name three different drums used in an African drumming ensemble. Write three sentences describing music, when and how it is used, and how it is a part of the West African culture.
5	Main Lesson Activities and New Learning: Explain what a djembe is and why it is so important in West African music. Explain the three different sounds that we will use in class, but also explain that more advanced players use up to seven different tonal variations. Explain the role of the djembe in a West African piece.
5	Describe and explain the other percussion instruments and briefly explain how they are played.
15	Recap note lengths then go through the Ibo rhythm as a class. Work on each part individually. Explain that each group of four is now equal to one beat. This means that four boxes add up to the length of a crotchet and the pattern shown is one long. Practise the rhythms slowly. Split the class into groups and assign instruments. Work through the patterns slowly and try to get them all to work together – try to repeat the pattern four times.
20	Work through the Kpanlogo rhythm Section 1 and Section 2 if time. Students will concentrate more on this pattern next lesson. If time and space allow, split the different parts so that all 'Djembe 1' players are together, etc. If students are struggling with the rhythmic patterns, break them down into smaller sections and slow the tempo down as required. More musically able students can be given extra practice time with smaller groups or within whole class activities.
5	Final Task: <ul style="list-style-type: none"> Why is the djembe so important in West African music? What type of animal skin is traditionally used on a djembe? What are the three types of sounds we have learned on the djembe? Can you name two West African countries? What did you find difficult about the practical task today?

Adaptive Teaching: <ul style="list-style-type: none"> Use thumbs up, middle or down to give a quick indication of students' understanding. Move around the groups providing support as required, enabling the groups to stay with students if the pulse becomes lost or if individuals are struggling to perform a task. Demonstrate how to feel an underlying pulse while performing a rhythmic pattern. Discuss ideas, with student contributions, as to how to maintain a rhythmic pattern while students are performing. Remind students that it is acceptable to stop, listen and find the pulse and then rejoin. Provide opportunities for students to recall information during the lesson – low-stakes questions. Ensure that information provided on slides and worksheets is read aloud to the students. Provide modelling of musical elements. Provide extra examples of different drumming examples. Use peer support.

Key Words: <ul style="list-style-type: none"> Semi-quaver, quaver, crotchet, minim Bar Tempo 	<ul style="list-style-type: none"> Pulse Ensemble Composition Bass, tone and slap 	<ul style="list-style-type: none"> Agogo bells, rakatak, claves, shaker Djembe 	Resources: <ol style="list-style-type: none"> PowerPoint – Lesson 3 Worksheet L3 – Do it Now Task Instrument audio files as required 	Home Learning: Practise the patterns with your family. Notice and write down what you use to perform.
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Lesson 3: Worksheet

Do it Now Task

1. Write the name of four African countries that are situated in West Africa.
2. Name three types of drum used in an African drumming ensemble.
3. Write three sentences describing music, when and how it is used, and how it is used.



Lesson 3: Worksheet

Do it Now Task



1. Write the name of four African countries that are situated in West Africa.
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Lesson 3: Worksheet

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Lesson 3: Worksheet

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Lesson 3: Worksheet



Do it Now Task

1. Write the name of four African countries that are situated in West Africa.
2. Name three types of drum used in an African drumming ensemble.
3. Write three sentences describing music, when and how it is used, and how it is used.

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Lesson 4

Learning Objectives:

1. Understand how to perform using an African drum (djembe) and a variety of percussion instruments
2. Work as a member of an ensemble in a class performance
3. Understand the roles of individuals in an African drumming ensemble

Timing (Mins)

Lesson Structure

10	<p>Starter and Do it Now Task:</p> <ul style="list-style-type: none"> • Ask the students to work out the rhythm of their name. • Call the names and ask the students to clap this rhythm instead of verbalising it.
5	<p>Lesson Activities and New Learning:</p> <p>This lesson will extend and develop the learning from the previous lesson. Students will return to the Kpanlogo rhythm and add the break section. Students should ideally memorise the three rhythmic patterns. They can choose a new instrument this lesson or they can stick with the same instrument as last time. This will make it easier if they do not swap instruments during this lesson.</p>
5	<p>Recap the rhythms from the previous lesson and teach the break section. This requires modelling of the rhythmic patterns and lots of repetition in sections. More-able students may model rhythms.</p>
15	<p>Talk through how to structure the three rhythmic patterns to create a West African style piece. Use hand signals to count down between sections.</p>
20	<p>Teach the break section so that students have it memorised. Display Section 1 on board so that students can see the pattern. Start by playing the break section and immediately go into Section 1. Count down and use hand signals to show that you are going to end or move to the next section. Make sure all students can see you and avoid shouting over the drums. Make sure everyone stays together! Students who are more musically able could be used to lead when the class ensemble work as required.</p> <p>The focus today is to complete a whole class performance of the Kpanlogo rhythm, moving between sections accurately and fluently.</p>
5	<p>Plenary:</p> <ul style="list-style-type: none"> • Was it easy to switch between the different rhythmic patterns in the class performance? • What is the role of the Master Drummer? What is the equivalent of this in Western classical music or a jazz band? • How could you improve your performance of the Kpanlogo rhythms?

Adaptive Teaching:

- Use thumbs up, middle or down to assess the learning during the lesson.
- Provide opportunities for students to recall information during the lesson – low-stakes.
- Ensure that information provided on slides and worksheets is read aloud to the students.
- Provide modelling of musical elements.
- Provide extra examples alongside non-examples.
- Use peer support.
- Rhythms can be broken down to help students learn them if required.
- Some students may find it difficult to be used with them. For example, they are used for crotchets, and the

Key Words/Terms:

- Semiquaver, quaver, crotchet, minim
- Time signature
- Bar
- Tempo
- Pulse
- Ensemble
- Composition
- Bass, for example, slap
- Logg, rakatak, shaker, shaker
- Djembe

Resources:

1. PowerPoint – Lesson 4
2. Teacher Performance Score
3. Rhythm audio files as resources
4. Printouts of the Kpanlogo rhythm to help students who are poor or struggle with short-term

West African Quiz (Answers)

1. Which of the following is not a sound that is made on a djembe? a. Bass b. Hit c. Slap
2. What is the word used to describe a repeated pattern? a. Melody b. Harmony c. Rhythm
3. When the pulse of the music gets faster, what musical element has changed? a. Dynamics b. Tempo c. Pitch
4. Which djembe sound has the lowest pitch? a. Slap b. Tone c. Bass
5. Which **two** musical features are important in West African drumming music? a. Improvisation b. Long melodic line c. Tempo changes d. Call and response

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Teacher Performance Score

Section 1

B = Bass tone T = Open tone

Count/Instrument	1	2	3	4	5	6	7	8	9	10
Djembe 1	B				T		T		B	
Djembe 2	B				B		T	T	B	
Djembe 3			S	S			S	S		
Agogo	H			H			H			
Clave	X				X				X	
Shaker	X		X	X	X		X	X	X	

Section 2

B = Bass tone T = Open tone

Count/Instrument	1	2	3	4	5	6	7	8	9	10
Djembe 1	B				T	T			B	
Djembe 2	T	T		S		B	B		T	
Djembe 3	B		T	T	T		B		T	T
Agogo	L				H				L	
Clave	X								X	
Shaker	X			X	X		X	X	X	

Break Section

B = Bass tone T = Open tone

Count/Instrument	1	2	3	4	5	6	7	8	9	10
Djembe 1	B		T	T	T		B			
Djembe 2	B		T	T	T		B			
Djembe 3	B		T	T	T		B			
Agogo									L	
Clave									X	
Shaker									X	

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Lesson 4: Worksheet

African Music Homework 2

Complete one of the following research projects using computer software (PowerPoint, Keynote, Word or Pages) or use paper! Make sure you really take care over your presentation as your work may well be used as part of a classroom display.

1. Research traditional West African instruments providing pictures of the instruments, a description of how they are made and playing techniques.
2. Research traditional West African musical traditions. Focus on music, culture, dance and religious beliefs and how they impact how the music is created.
3. Find a recording of a traditional West African group performing the Kpanlogo rhythm and discuss the musical techniques you hear in the performance video file or a link to the site or recording.

West African Music Quiz

1. Which of the following is not a sound that is made on a djembe?
a. Bass b. Hit c. Tone
2. What is the word used to describe a repeated pattern?
a. Melody b. Harmony c. Pulse
3. When the pulse of the music gets faster, what musical element has changed?
a. Dynamics b. Texture c. Tempo
4. Which djembe sound has the lowest pitch?
a. Slap b. Tone c. Bass
5. Which **two** musical features are important in West African drumming music?
a. Improvisation b. Long melodic line c. Tempo changes



Lesson 4: Worksheet

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West African Music Quiz

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5. Which **two** musical features are important in West African drumming music?
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Lesson 5

Learning Objectives:

- Understand how to perform using an African drum (djembe) and a variety of percussion instruments
- Work as a member of an ensemble in a class performance
- Understand the roles of individuals in an African drumming ensemble

Timing (Mins)

5	<p>Starter and Do it Now Task:</p> <ul style="list-style-type: none"> Ask the students to work out the rhythm of their name. Write all the rhythms on the board and ask the students to clap this rhythm instead of verbally responding!
15	<p>Main Lesson Activities and New Learning:</p> <p>Students will need to be in a group of six. If there is a smaller class, groups of five will work with one less instrumental part.</p> <p>Go through the assessment criteria and make sure that students know that the composition, contribution to group work and performance will be assessed.</p> <p>Students should form a group of six and choose which instrument they are going to play. Each group should elect a Master Drummer. They should each compose a rhythm as a member of a group. They should jointly decide on what they will write for their break section.</p> <p>They decide and agree on the structure they will use. AFTER they have planned the composition element and structure, they should rehearse, refine and get ready to perform. Performance assessments will take place next lesson. Additional support should be provided where required to groups that are struggling with getting a clear structure and a variety of rhythmic ideas.</p> <p>The completed sheet 'Performance Assessment Planning Sheet' and any composition grids will also be used for the assessment.</p> <p>More-able students should focus on developing different structures and creating contrast with a variety of musical elements. This should be notated clearly on the sheet.</p>
30	
10	<p>Discuss the following questions with the students</p> <ul style="list-style-type: none"> Self-evaluate your own performance and contribution to the group. How could your group's performance be improved? How could you improve your rhythmic composition? Check that your composition: <ul style="list-style-type: none"> includes an ostinato is polyrhythmic has a clear structure

Adaptive Teaching:

- Use cold-calling during the lesson to assess the learning of individuals. (Hands down)
- RAG cards to quickly get a feel for which students may require more immediate support
- Provide opportunities for students to recall information during the lesson – low-stakes
- Ensure that information provided on slides and worksheets is read aloud to the students
- Provide modelling of musical elements. During practical tasks break up the activities, as they are finding difficulties, how they have overcome difficulties or how they have improved
- Use peer support and discussion.

Key Words/Terms:

- Compose
- Composition grid
- Instrument names
- Binary structure
- Tempo
- Timbre
- Occupation
- Cross-rhythm
- Polyrhythm

Resources:

- PowerPoint – L5
- L5 African Drumming
- L5 Performance
- L5 African Drumming

West African Quiz – 5 Quick Questions (Answers)

- How many beats does a crotchet last for? *One beat*
- How many beats does a minim last for? *Two beats*
- How many beats does a quaver last for? *Half a beat*
- What is meant by the term 'structure' in music? *The term structure is used to describe how the piece is constructed or put together. Different musical ideas create different sections.*
- How can you create different musical elements? *could be used with section forte, or on complex patterns with longer note values*

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African Drumming Assessment Criteria

	Composing	/10	Rehearsing and Refining	/
Exceeding	Create a layered rhythmic piece accurately using ostinato, syncopation, cross-rhythms and an overall sense of shape.	9–10	Refine your piece to give a better overall sound with interlocking layers and awareness of parts.	8–
Secure	Create a layered rhythmic piece accurately using ostinato, syncopation and an overall sense of shape.	6–8	Refine your piece to give a better overall sound with some awareness of parts.	6–
Developing	Create a rhythmic composition with some accuracy using ostinato and an overall sense of shape.	4–5	Refine your part of the piece to make it better with some awareness of parts.	4–
Emerging	Be able to create a rhythmic piece with some accuracy using an ostinato.	2–3	Refine your part of the piece to make it easier or more interesting to play.	2–



African Drumming Assessment Criteria

	Composing	/10	Rehearsing and Refining	/
Exceeding	Create a layered rhythmic piece accurately using ostinato, syncopation, cross-rhythms and an overall sense of shape.	9–10	Refine your piece to give a better overall sound with interlocking layers and awareness of parts.	8–
Secure	Create a layered rhythmic piece accurately using ostinato, syncopation and an overall sense of shape.	6–8	Refine your piece to give a better overall sound with some awareness of parts.	6–
Developing	Create a rhythmic composition with some accuracy using ostinato and an overall sense of shape.	4–5	Refine your part of the piece to make it better with some awareness of parts.	4–
Emerging	Be able to create a rhythmic piece with some accuracy using an ostinato.	2–3	Refine your part of the piece to make it easier or more interesting to play.	2–

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Lesson 5: Worksheet

Performance Assessment Planning Sheet (Non-write-on version)

You need to be in a group of six.

Copy and complete the table below so you have a record of what is decided. You will use this during today's lesson as we will use it next week for performance.

	Name of Group Member	Instrument
1		
2		
3		
4		
5		
6		

Composition Grids (Non-write-on versions)

Section 1

B = Bass tone T = Oper

Count/Instrument	1	2	3	4	5	6	7	8	9	10

Section 2

B = Bass tone T = Oper

Count/Instrument	1	2	3	4	5	6	7	8	9	10

Break Section

B = Bass tone T = Oper

Count/Instrument	1	2	3	4	5	6	7	8	9	10

Structure

Choose the structure of your composition. You may choose binary form (two sections) or ternary form (three sections, with the first section repeated – A B A). Think about how you are going to create contrast.

Here are some examples of structures you can use:

Idea 1

- Section 1 × 4
- Break section × 1
- Section 2 × 4
- Break section × 1 (End)

Idea 2

- Break section × 1
- Section 1 × 8
- Break section × 1
- Section 2 × 8
- Break section × 2 (End)

Idea 1 will provide a very short performance and may not give you the best chance to show off what you have learned. This could affect your overall grade.

You could have Section 1 repeated more times than Section 2, or use the break section more than once.

Write down your chosen structure.

West African Music Quiz – 5 Quick Questions

- How many beats does a crotchet last for?
- How many beats does a minim last for?
- How many beats does a quaver last for?
- What is meant by the term 'structure' in music?
- How can you create contrast in music?

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Performance Assessment Planning Sheet (Write-on version)

You need to be in a group of six.

Complete the table below so you have a record of what is decided. You should complete this lesson as we will use it next week for performance.

	Name of Group Member	Instrument
1		
2		
3		
4		
5		
6		

Composition Grids (Write-on version)

Section 1

B = Bass tone T = Open

Count/Instrument	1	2	3	4	5	6	7	8	9	10

Section 2

B = Bass tone T = Open

Count/Instrument	1	2	3	4	5	6	7	8	9	10

Break Section

B = Bass tone T = Open

Count/Instrument	1	2	3	4	5	6	7	8	9	10

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Lesson 6

Learning Objectives:

1. Understand how to perform using an African drum (djembe) and a variety of percussion instruments
2. Work as a member of an ensemble in a class performance
3. Understand the roles of individuals in an African drum ensemble

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Timing (Mins)	Lesson Structure
5	<p>Starting and End Task:</p> <p>Students are given 5 minutes to choose a rhythmic pattern from the board and perform it gradually to be able to sit down!</p>
5	<p>Main Lesson Activities and New Learning:</p> <p>Recap the assessment criteria and make sure that students know that their composition, contribution to group work and performance will be assessed. Give students their performance plan from Lesson 5.</p>
5	Recap the task and answer any questions.
30	<p>Students should continue to work in their groups. AFTER they have planned the composition element and structure, they should rehearse, refine and get ready to perform. Performance assessments will take place after 30 minutes. More musically able students may act as the leader of their groups.</p> <p>The completed sheet 'L5 Performance Planning' and any composition grids will also be used for the assessment.</p>
10	<p>Performances of groups. Students should voice their thoughts about the assessment using the worksheet provided during the performances of other groups. This should be done privately.</p>
5	<p>Plenary:</p> <p>Choose a few students to share some of their thoughts on the following questions:</p> <ul style="list-style-type: none"> • How well could you have improved your composition? Did it fit within the group composition? • Did you contribute to your group effectively? Did people in your group cooperate and listen to each other? How could this be improved? • What did you feel was good about your performance? How could it be improved?

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Adaptive Teaching:

- Provide time for a pause in the practical assessment in which students can discuss ideas as a class. Allow small sections of group work to be performed and provide feedback (W.W.W.) and what could be even better if... (E.B.I.).
- Extension activities could include use of dynamics, increased cross-rhythmic and polyrhythmic patterns. Some may wish to look at using compound time signatures with simple time signatures or alongside 4-beat patterns.
- Provide opportunities for students to recall information during the lesson – low-stakes quizzes.
- Ensure that information provided on worksheets is read aloud to the students.
- Provide modelling of musical examples.
- Provide extra examples to include non-examples.
- Use phrases like Pounce, Bounce – to encourage peer-led discussion and feedback.

Key Words:

1. Compose
2. Composition grid
3. Instrument names
4. Binary or ternary structure
5. Tempo, dynamics, timbre
6. Syncopation
7. Cross-rhythm
8. Polyrhythm

Resources:

- PowerPoint
- L5 African Drumming
- L5 Performance Planning
- L5 African Drumming
- L6 Listening

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Lesson 6: Worksheet

Performance Evaluation

Listen to another group's piece and answer the following questions.

1. Does the group use call and response? (Yes / No)
2. Does the group use an ostinato? (Yes / No)
3. Does the group have a good pulse? (Strong / Sometimes / Weak)
4. Is the group well organised? (Yes / No)
5. Has the group organised their work into a clear structure? (Good / Some / All)
6. Has the group used all of the following elements – texture, volume, pitch? (Yes / No)
7. What mark out of 10 would you give this group?



Lesson 6: Worksheet

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