**Whole Class Ensemble Teaching – African Drumming**

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| **Week** | **Learning Objectives** | **Teaching Activities** | **Notes for class teacher**  **Resources / Assessment** |
| 1 | To be able to play a bass tone on a djembe, using different rhythms.  To begin the Arts Award booklet for this term. | **Intro:** Explain that the Djembe drum is made of natural materials – wood and goat skin. Show how it is held tilted between the knees to enable sound to resonate; show difference in sound if flat on the floor etc. Discuss. Surface of drum called ‘skin’.  **Main:** T show Arts Award booklet for this term. Explain content. Ch fill in booklet as T talks to class teacher; use WCET agreement if it is Autumn term; remind of requirements in subsequent terms etc.  T to show how to play bass tone (middle of skin) using cupped hand that ‘bounces’ off surface of drum. Ch to replicate simple rhythm patterns played by T.  **Plenary:** Revise how to play djembe. Leave booklets with class teacher if need to be finished, otherwise collect in and keep. | Class teacher – please see the WCET agreement, which the school has agreed to, by buying in this project.  If Arts Award booklet not completed, could time be found in class? |
| 2 | To be able to pitch match using soh and me.  To learn a new Call and Response song.  To be able to recognise and copy rhythms using the bass tone. | **Intro:** Warm up voices using soh and me pitches. Hello everyone; Hello Mrs Rose etc. Revise how to hold djembe.  **Main:** Begin to teach Senua Dedende by call and response. See below. Indicate pitches with finger pointing sideways. Make sure that children can pitch match accurately.  Revise ‘walk’ and ‘jogging’ note lengths from work in year 3. Show how bass tones are played. Children copy. Ensure hands bounce from skin of drum. Copy a variety of rhythms using these values. Don’t Clap That One Back.  **Plenary:** Revise how to hold drum and song. | Senua dedende – help children by joining in singing.  Bass tone – help children to bounce hand from skin of drum. |
| 3 | To be able to pitch match using soh and me.  To continue to learn a Call and Response song.  To be able to recognise and copy rhythms using the bass tone and rim tone. | **Intro:** Warm up voices using soh and me pitches. Hello everyone; Hello Mrs Rose etc. Revise how to hold djembe.  **Main:** Continue to work on Senua Dedende. Show how second half of song descends then steps up one note. Indicate with finger pointing horizontally.  Explain how to play bass tone again. All rehearse using rhythms played by teacher. Introduce rim tone. All rehearse using rhythms played by teacher. Don’t Clap That One Back also introduce new rhythm not be copied ‘New Bradwell is the best’. Have a mix of some rhythms using bass tone, some using rim tone.  **Plenary:** Difference between bass and rim tone. | Senua dedenda – join in singing.  Help children play bass and rim tone effectively. |
| 4 | To be able to use handsigns to pitch match soh and me.  To learn to sing a known song in canon. To know what a canon is.  To be able to recognise and copy rhythm pattern 8 4 2 1. | **Intro:** Warm up voices using soh and me pitches. Use Kodaly handsigns.  **Main:** Revise song Senua Dedende as a Call and Response song. Now try in canon at half way point. To begin – all children in one group, teacher in another. Then strong singers in one group, others and teacher in second group.  Revise bass and rim tones. Don’t Clap That One Back and additional rhythms particular to the school. Have both bass and rim tones in one rhythm.  Show pattern 8 stamps; 4 taps on knees; 2 claps; 1 hand in air as call and response pattern. Now do on 8 4 2 1 pattern on drums.  **Plenary:** Revise what a canon is. Revise new 8 4 2 1 pattern. | Begin to do assessment:    Can copy rhythm patterns  Can play bass and rim tones |
| 5 | To be able to use handsigns to pitch match soh, me, la.  To respond to a new rhythm adding the ending, and transfer this to drums.  To begin to learn a new African song. | **Intro:** Warm up voices using soh, me and la pitches, using Kodaly handsigns.  **Main:** Revise 8 4 2 1 pattern using body percussion as in week 4. Now do the same on drums – some on rim, some as bass tone.  T to clap the football rhythm. Ch join in on final two claps. Now put onto drums. Vary bass and rim tones.  Begin to learn to sing Funga Alafia (see below). Teach by rote – call and response.  **Plenary:** Revise football rhythm. | Continue with assessment:    Can copy rhythm patterns  Can play bass and rim tones |
| 6 | To be able to use handsigns to pitch match soh, me, la, low doh.  To be able to play new rhythm using both rim and bass tones.  To sing African song in canon. | **Intro:** Warm up voices using soh, me, la, low doh pitches, using Kodaly handsigns.  **Main:** Remind the ch of patterns used so far (8421; football rhythm). Play one and then the other without stopping. T do 8, ch do 8 etc. Then ch do last 2 of football rhythm.  T show ch new rhythm that fits with the words ‘fish and chips is the best’. (Jogging walk jogging walk). All of rhythm as rim tones apart from last walk. Play repeatedly.  Revise Funga Alafia. Now sing as a canon at the halfway point.  **Plenary:** Revise new rhythm ‘fish and chips…’ | Continue with assessment:    Can copy rhythm patterns  Can play bass and rim tones |
| 7 | To be able to use handsigns to pitch match soh, me, la, low doh.  To be able to play new rhythm using both rim and bass tones.  To begin a new song. | **Intro:** Warm up voices using soh, me, la, low doh pitches, using Kodaly handsigns.  **Main:** Revise fish and chip rhythm from week 6. Now learn ‘I love lasange’ (walk walk jog walk jog). First two walks as bass tone; others as rim tone. Play repeatedly.  Sing Funga Alafia as a canon at the halfway point. Begin to learn Hey Ungua – as a call and response song.  **Plenary:** Revise new rhythm. | Support children who are not secure in drumming – it is important all are secure so that two part is most effective next week. |
| 8 | To be able to use handsigns to pitch match soh, me, la, low doh, high doh.  To be able to combine two rhythms as a class. | **Intro:** Warm up voices using soh, me, la, low doh, high doh pitches, using Kodaly handsigns.  **Main:** Revise fish and chip rhythm – see above.  Revise lasagne rhythm – see above.  Start half the class off doing one of these rhythms, when this is secure start the other half of class doing other rhythm. Swap round. Notice how the two rhythms are complimentary (when one has bass tone other has rim tone and vice-versa).  Build up into a piece – 8 4 2 1; football rhythm; fish and chips with half class; lasagne with half class. Finish by counting on fingers 4 3 2 1 stop.  Revise Hey Ungua as a call and response song.  **Plenary:** Revise how the two rhythms fit together. | Continue assessment – can maintain a rhythmic part in a two-part piece. |
| 9 | To be able to use handsigns to pitch match soh, me, la, low doh, high doh, re.  To take part in question and answer sequences.  To know what an ostinato is.  To be able to sing an ostinato as others sing the melody. | **Intro:** Warm up voices using soh, me, la, low doh, high doh, re pitches, using Kodaly handsigns  **Main:** Verbally ask the question, ‘Would you like a cup of tea?’ (Jogging jogging jogging walk). Children answer ‘\_ yes please \_’. (sh walk walk sh). Note the rests at beginning and end. Then clap respective rhythms. Then play on drums. Question all on rim apart from last walk. Answer on bass tone. When ready extend this to ‘Tea?’ ‘Yes’ first as walks then joggings.  Revise Hey Ungua. Introduce concept of ostinato. Have one group sing ‘ungua’ ostinato (very end of song) repeatedly as others sing whole song. Swap groups around.  **Plenary:** Revise concept of ostinato. | Support the group that is weakest in ostinato / melody work. |
| 10 | To plan a performance.  To decide on the arrangement of the piece as a class. | **Intro:** Remind the children of all the different aspects of African Drumming that we have covered. (8 4 2 1; football rhythm, two-part phrases – fish and chips / lasagne; question and answer).  **Main:** Revise each of the above, by playing. As a class decide upon an order in which to play these to make a piece of music. Decide how to stop one section / start the next. (Could be 4 3 2 1 as in week 8).  Discuss songs learned (Senua Dedende, Funga Alafia, Hey Ungua). Decide which to include in performance.  **Plenary:** Recap all that has been decided for concert. | Support music teacher by helping to arrange concert / performance / assembly etc.  Practical considerations in your particular school.  Complete assessment if necessary. |
| 11 | To take part in a final rehearsal. | **Intro:** Recap of what was decided last week.  **Main:** Rehearsal of drumming item and songs.  **Plenary:** Reminder of practical issues / behaviour expectations. | As week 10 |
| 12 |  | **Intro:** Recap of what was decided last week, short rehearsal.  **Main:** Performance!  **Plenary:** Well done, what went well, what could be improved etc. | Support children as necessary during performance. |

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Lower case letters indicate quavers; capital letters indicate crotchets (or sometimes longer)

Senua Dedende

(An African song about a mother vulture watching her egg float downstream in a nest).

Senua dedende senua.

gG f E D c C –

Senua dedende senua.

gG f E D c C -

Senua dedende senua dedende senua dedende senua.

c C b A G a A g F E f F e D E c C –

Indicate relative pitches by using finger pointing sideways as this gesture is not a Kodaly handsign.

Works as a canon – at the halfway point.

Funga Alafia

(Welcome / hello song).

Funga Alafia ashay ashay

g G c ddc g G c D C

Funga Alafia ashay ashay.

g G c ddc a A g F

Works as a canon – at the halfway point.

African Drumming Assessment

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| Name | X can copy rhythm patterns | X can play bass and rim tones | X can maintain a part in group | Comments etc |
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3 = Emerging abilities

2 = Expected level

1 = Exceeding expectation