

Key Stage 3 Scheme of Work

Unit No. **Title :** Drums & Rhythms of the World. **Year :** 8

Aim	<p>To aurally recognise and appreciate instrumental and rhythmic characteristics of certain World Music. To learn ethnic percussion techniques and utilise them in composition. To learn about the construction of ethnic percussion and how this effects timbre. To develop standard and non-standard means of notating rhythm. To develop individual and ensemble skills within a percussion group.</p>	
Required resources	<p>Recordings of Indian, African and Samba music. Indian: 'Ha'-Talvin Singh. Island/Omni CID 8103/548497-2 African: 'Drummers of Burudi'. Real World 077778718222 Samba: 'Brasiliero' (Sergio Mendes). ELEKTRA 755-961315-2 A wide range of percussion instruments. Tabla / Dhol. Recording equipment. Map of the World. Polyrhythmic Grid</p>	
Optional resources	<p>Drum machine. Computer & Rhythm Generating software (e.g. 'Fruity Loops'). CD ROM (e.g. Microsoft Musical Instruments). Internet. Curry House Samba</p>	
Differentiation	<p>Mainly by Outcome though some may possibly be having Drum Lessons Some Indian pupils may already have a working knowledge of the Tabla and Dhol. This could provide a valuable opportunity to vary grouping strategies according to ability and culture diversity.</p>	
Cross curricular elements/Key Skills	AON	Dealing with number grids, number patterns, subdivision and multiples of beats.
	Comm	Expression of ideas through verbal and non-verbal means within a group.
	IT	Use of Internet and CDROM resources to facilitate project development.
	WVO	Developing a role and responsibilities within and ensemble (Community).
	IOLP	Self-assessment through keeping a diary.
	PS	Emulation of musical styles and forms
Assessment arrangements	<p>Ensemble performances of Tala, African Polyrhythm and Samba. 'Diary entries'. (Self assessment) Final performance and presentation. (Teacher & Peer assessment)</p>	
Expectations	<p>Most pupils will : Have experienced a range of percussion techniques</p>	

	<p>and styles of music. They will have composed and notated their work using non-standard means of notation.</p> <p>Some pupils will not have made so much progress and will : Have experienced a range of percussion techniques and styles of music. They will have attempted to notate composition work using non-standard means.</p> <p>Some pupils will have progressed further and will : Have developed well-structured compositions and notated their work using both standard and non-standard means of notation.</p>
<p>Summary of learning points</p>	<p>Developing rhythmic skill and awareness.</p> <p>Developing percussion techniques and understanding.</p> <p>Developing individual and group composition skills.</p> <p>Developing self-appraisal, project development and presentation skills.</p>

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1	<p>Introduction to the scheme of work. Outline to the pupils that they are on a musical journey. You can make links with great discoverers (e.g. Columbus) or with travel writers (e.g. Clive James, Bill Bryson). The pupils are to keep a 'travel diary' of their musical discoveries.</p> <p><u>India - The Tabla, Dhol and Tala.</u> Listen to extracts of a Traditional Indian piece of Music that features the Tabla and a modern piece of Bhangra Music that features the Dhol. Discuss with the pupils the role the different drums adopt in the music.</p> <p>With the pupils sat in a circle (possibly on the floor!) describe and basically demonstrate the Tabla. Pass round the Tabla and ask the pupils to experiment making different sounds from striking the Tabla head. (<u>Refer to Tabla Worksheet in 'Survival Guide to Indian Music in the Classroom'.</u> (Repeat the activity with the Dhol if possible.)</p> <p>Tell the pupils what Tala means and teach the whole group 'Tintal'. Divide the class into three groups:</p> <ol style="list-style-type: none"> 1. Counts the beat numbers (1-16) 2. Adds the clap (1,5 & 13) and the Wave (9) 3. Says the 'Tabla Bols' (dha, din, din etc.) <p>Rotate so each group completes all the elements of 'Tintal'.</p> <p>Pupils are to begin their 'Diaries', and summarise their 'discoveries' using Key Words. For example;</p> <ul style="list-style-type: none"> • Tabla - a pair of Indian Drums, which are played with your fingers. One is made of wood; the other is made of metal. The wooden drum makes a higher pitch and can be tuned. • Tala-the Indian term to describe a repeated rhythmic cycle. • Tabla Bols-the word sounds (phonetics) that imitate the sounds made by the Tabla.
2	<p>Recap over prior sessions work with pupils reading examples of 'Diary entries'. Recap over Tala; repeat 'Tintal' if necessary.</p> <p><u>Pupil's Tala Compositions.</u> Using 'Creating your Own Tala' read through the worksheet and build up a Tala with the whole class. Divide the pupils into groups of three to create their own Tala performance. Extension Work: Encourage rhythmic improvisation around the main beats. Decorating the rhythm for example. Encourage the pupils to swap roles each time the cycle is repeated.</p> <p>Record the performances and pupils are to evaluate their performances as a Diary entry.</p>
3	<p><u>Africa and Syncopation.</u> Play an extract of African drumming. Discuss the occasions where this music</p>

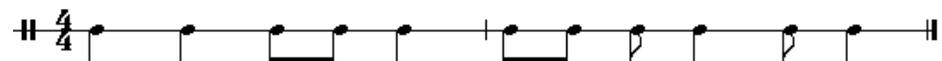
could be played and say how Africans use drum rhythms as a means of communication.
 Play some call and response rhythm games with the class. Set up a walking pulse (left - right march!). Keep the rhythm to two bars of 4/4 (eight beats) using crotchets and quavers only (tea & cof-fee). Gradually introduce syncopated rhythms.

Tribal Drums Game.

Divide the class into four groups; each to be a compass point. Each group is to imagine that they are a tribe on a hillside and they have to communicate with other tribes across a big valley.

Each group has a drum (all tuned at different pitches if possible).

The game begins with the North Drummer making up a rhythm (2 bars of 4/4 or eight beats). A good example is the 'football' rhythm.



The North Drummer plays the rhythm to the South Drummer who repeats it.

The South Drummer then makes up a new rhythm and plays it to the East Drummer who repeats it.

The East Drummer makes up a new rhythm for the West Drummer who repeats it.

The West Drummer makes up a new rhythm for the North Drummer who should have now changed.

This is repeated until all the pupils have had a go. Pupils who are not drumming can be occupied by marching the pulse or 'quietly' marking the pulse with percussion (e.g. woodblocks or shakers).

Pupils complete a diary entry.

4

Africa and Polyrhythms.

Question what 'poly' ('many') means in geometry. Explain that polyrhythms are a combination of lots of rhythms played together.

Reinforce this by the polyrhythmic counting game.

(Set a regular pulse with a metronome or drum machine)

- Pupil A; counts 1,2 and claps on beat 1 (repeat!)
- Pupil B; counts 1,2,3 and claps on beat 1 (repeat!)
- Pupil C; counts 1,2,3,4,5 and claps in beat 1 (repeat)

This can be extended using 7 and 11.

In groups of four (max.) pupils develop a polyrhythmic piece using percussion. E.g.

	•	•	•	•	•	•	•
Pupil A	1	2 &	3	Repeat			
Pupil B	1	2	3 &	4 &	5	Repeat	
Pupil C	1 &	2	3	4 &	Repeat		
Pupil D	1	2	3	4	5 &	6 &	Repeat

Pupils are to devise and notate their work on a Polyrhythmic Grid.

Encourage the pupils to structure their work; building the piece in layers is a

	<p>good idea. ('Lasagne!')</p> <p>Record the performances and pupils are to evaluate their work as a Diary entry.</p>
5	<p><u>Brazil - Samba & Carnival.</u></p> <p>Listen to an extract from a Samba. Discuss; Where from? Why? Occasion where this music may be heard? Mention the relation with Africa - Slaves used by Portuguese settlers.</p> <p><u>Classroom Samba.</u></p> <p>Begin by setting up an even pulse ('walking the pulse'). Use one pupil to play the pulse on a Floor Tom-tom. Using a whistle play rhythms from the first classroom Samba, which the pupils answer back. Once the answer is correct hand out the corresponding instruments (If possible, load the midi file of the Samba into a sequencer and loop it for support).</p> <p>Teach the pupils the Samba call, which acts as a 'break' in the samba. This can also be used to link the two sambas together or to end the performance.</p> <p>Pupils complete a diary entry.</p>
6	<p><u>Brazil - Pupils Samba Compositions.</u></p> <p>Recap over the previous lesson; focus on some of the key aspects of the Samba (e.g. Pulse, Syncopation, Samba Call).</p> <p><u>Samba Compositions.</u></p> <p>Using the work sheet show how to build a Samba on a Rhythm Grid. Extension work: Add a Samba Call as a 'break'. Performances - It may be possible to link each group as if they were 'floats' at a carnival making a continuous composition.</p> <p>Record the performances and pupils are to evaluate their work as a Diary entry. If time permits, try the Curry House Samba</p>
7	<p><u>Project Preparation - Practical aspect.</u></p> <p>Explain assessment presentation for the following lesson. Choosing India, Africa, or Brazil, the pupils are to develop a short presentation, which must include a verbal and musical aspect. Pupils can work in groups (max. 4) but each has to make a verbal and musical contribution to the presentation.</p> <p>The remainder of the lesson is to be used by the pupils to prepare their practical performances. In addition to their diary entries, encourage pupils to use the Internet and Encarta to help research in addition to the library.</p>
8	<p><u>Rhythms of the World Presentations.</u></p> <p>Pupils have a maximum of twenty minutes to rehearse their presentations. Record presentations. Encourage peer and self-evaluation.</p>