

## African Drumming – Unit of Work



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The following unit of work is written with upper key stage two pupils in mind. However it may be used for any group in either key stage two or three and must be adapted according to the ability level and progress. The whole scheme, including the learning objectives for each lesson are also for guidance and must also be adapted wherever necessary. Whatever age your group is, they should be encouraged to be accurate with their playing, be creative and most of all – to enjoy themselves! - All of the interactive resources are based on material from Andy Gleadhill's African Drumming, available with full scores & CD from Charanga.

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|                                                                                                                                                                                                                                      | <p><b>Intro / context video:</b><br/>Beginning each lesson with a video of live African Drumming helps pupils to focus on specific musical aspects, understand the roots, context and cultural importance of music played on the Djembe in African society.</p> | <p><b>Warm Ups:</b><br/>Designed to focus on correct posture and playing position of each hand, creating the Open (High) Tone by playing towards the outside of the drum skin and Bass (Low) Tone by playing in the centre of the drum.</p>                                                                                                                                               | <p><b>Repeat after me:</b><br/>Exercises of increasing difficulty focus pupil's listening skills and rhythmic accuracy. Ideal for developing improvisation/composition when pupils lead the group with their own rhythms.</p>                                                                                                                         | <p><b>Pieces:</b><br/>Exercises build towards learning one complete piece and composing a complete group piece in this unit.</p>                                                                                                          | <p><b>Call &amp; response:</b><br/>Four rhythm patterns supported with mnemonics to get started. Once familiar, they can be used in pieces and pupils should be encouraged to compose their own and lead the group.</p>                                                       | <p><b>Review and Appraise:</b><br/>The end of the lesson can be used to incorporate new aspects into a piece (such as call &amp; response), listening to examples and reviewing progress, agreeing on areas of improvement for the following lesson.</p>                                                                                                                                                                                          |
| <p><b>Lesson 1 Objectives:</b></p> <ul style="list-style-type: none"> <li>- Correct playing posture</li> <li>- Playing with alternate Left &amp; Right hands</li> <li>- Understanding 'beat'</li> <li>- Playing together in time</li> </ul> <p>See <b>Djembe Lesson One</b> for all the <b>Charanga Resources</b></p> | <p>Introduce the cultural importance of Djembe playing in African society. Playing can be found in all sorts of different contexts, a wedding for example</p> <p><b>Charanga Resource: Music from Mali – Djembe wedding</b></p>                                 | <p>Spend some time demonstrating correct playing posture and air flow through a Djembe and allowing pupils to explore the difference in sound when the end of the drum is covered / uncovered.</p> <p><b>Charanga Resource: Posture Image</b> shows the correct posture. Then introduce the first two warm up exercises:</p> <p><b>Charanga Resource: Djembe Warm ups 1a &amp; 1b</b></p> | <p>Ensure the pupils understand the concept of 'beat' using cartoon</p> <p><b>Charanga Resource: Beat</b></p> <p>How well has the group been keeping the beat in the warm ups? How many 'beats' count in the interactive exercises? Introduce repeat after me exercises;</p> <p><b>Charanga Resources: Djembe Repeat After Me 4a, 4b &amp; 4c</b></p> | <p>To familiarize pupils with the group sound you are looking to establish, you can listen to <b>Charanga Resource: Sogo</b> as an example. More able listeners may identify the ABAB structure. (Uses <b>Call &amp; Response 1a</b>)</p> | <p>Introduce the Call &amp; Response concept, using</p> <p><b>Charanga Resource: Call &amp; Response 1a</b> as the first exercise. You may want to set homework for pupils to come up with their own mnemonic call &amp; response in preparation for the following weeks.</p> | <p>Review all that has been learned today, in particular:</p> <ul style="list-style-type: none"> <li>- correct posture</li> <li>- playing with alternate L/R hands</li> <li>- understanding 'beat' – Ask pupils whether they think the group playing in time to the beat improved during the session?</li> </ul> <p>If time, introduce how to play high &amp; low sounds using</p> <p><b>Charanga Resource: 2a Four highs &amp; four lows</b></p> |

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| <p><b>Lesson 2 Objectives:</b></p> <ul style="list-style-type: none"> <li>- Playing with alternate Left &amp; Right hands</li> <li>- Playing the different high and low tones</li> <li>- Understanding 'rhythm'</li> <li>- Understanding 'tempo'</li> </ul> <p>See <b>Djembe Lesson Two</b> for all the <b>Charanga Resources</b></p>                                                         | <p><b>Intro / Context:</b></p> <p>To continue the theme of contextual importance of djembe playing in African society. What kind of ceremony could this be? What happens to the tempo of the drumming (speeds up)? Pupils will undoubtedly enjoy watching the lively dancing!</p> <p><b>Charanga Resource: Music from Mali - Djembe ceremony</b></p>   | <p><b>Warm Ups:</b></p> <p>Revise correct posture and hand position from last lesson. Play through <b>Charanga Resources: Djembe Warm ups 1a,1b&amp;1c</b></p> <p>Spend some time demonstrating how to play High &amp; Low tones, and allow the pupils some time to experiment with the two different hand positions. Then work through <b>Charanga Resources: 2a Four highs &amp; four lows and 2b Two highs &amp; two lows</b></p> | <p><b>Repeat after me:</b></p> <p>Revise the concept of beat from last lesson, using cartoon</p> <p><b>Charanga Resource: Beat Question</b></p> <p>Introduce the concept of rhythm, using cartoon <b>Charanga Resource: Rhythm</b></p> <p>Move on to repeat after me exercises; <b>Charanga Resources: Repeat After Me 4d, 4e &amp; 4f</b></p>                                | <p><b>Pieces:</b></p> <p>Continuing familiarization of the group sound, you can listen to <b>Charanga Resource: Polole</b> with a focus on the changes in tempo.</p> | <p><b>Call &amp; Response:</b></p> <p>Revise Call &amp; response exercise from last week and move on to the second <b>Charanga Resources: Call &amp; Response 1a &amp; 1b</b></p> <p>If children have written their own for homework, one or two may be able to teach their rhythms to the group.</p> | <p><b>Review and Appraise:</b></p> <p>Recap:</p> <ul style="list-style-type: none"> <li>- correct posture and hand positions</li> <li>- how to play high and low tones</li> <li>- the concept of rhythm</li> </ul> <p>Perhaps end the session playing an exercise, but adjusting the tempo to be a little quicker.</p> |
| <p><b>Lesson 3 Objectives:</b></p> <ul style="list-style-type: none"> <li>- Playing the different high and low tones accurately</li> <li>- Understanding 'rhythm' &amp; playing in time</li> <li>- Understanding 'tempo' &amp; playing in time</li> <li>- Responding to Call &amp; Response accurately</li> </ul> <p>See <b>Djembe Lesson Three</b> for all the <b>Charanga Resources</b></p> | <p><b>Intro / context:</b></p> <p>To introduce the concept of layered rhythms, use <b>Charanga Resource: Music from Mali – Marakafoli</b></p> <ul style="list-style-type: none"> <li>- are they playing the same or different rhythms? The two djembes begin with the same pattern, but then one goes on to play different rhythm patterns.</li> </ul> | <p><b>Warm ups:</b></p> <p>Revise correct posture and hand position, play through <b>Charanga Resources: Warm ups 1a,1b&amp;1c</b></p> <p>Revise High and Low, then work through <b>Charanga Resources: 2a Four highs &amp; four lows, 2b Two highs &amp; two lows and 2c High &amp; Low</b></p>                                                                                                                                     | <p><b>Repeat after me:</b></p> <p>Revise 'Rhythm' using <b>Charanga Resource: Rhythm Question</b></p> <p>Move onto Repeat After Me exercises <b>Charanga Resources: Repeat After Me 4f, 4g &amp; 4h</b></p> <p>Choose one or two confident pupils to lead some repeat after me, improvising their own patterns. (May need to highlight importance of rhythmic simplicity)</p> | <p><b>Pieces:</b></p> <p>Listen to <b>Charanga Resource: Conga</b> focusing on the structure</p>                                                                     | <p><b>Call &amp; Response:</b></p> <p>Rehearse <b>Charanga Resources: Call &amp; Response 1b &amp; 2a</b> then if any individuals have composed their own, ask them to lead.</p>                                                                                                                      | <p><b>Review and Appraise:</b></p> <p>Recap – high/low tones and understanding of terms 'rhythm' and tempo'. How well do you think the group is playing in time? If time, introduce the first rhythm of <b>Charanga Resource: The Conga (Part 1)</b></p>                                                               |

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| <p><b>Lesson 4 Objectives:</b></p> <ul style="list-style-type: none"> <li>- Understanding 'rhythm' &amp; playing in time</li> <li>- Understanding 'tempo' &amp; playing in time</li> <li>- Responding to Call &amp; Response accurately</li> <li>- Understanding 'Dynamics'</li> </ul> <p>See <b>Djembe Lesson Four</b> for all the <b>Charanga Resources</b></p>   | <p><b>Intro / context:</b></p> <p>Watch <b>Charanga Resource: Grand Master Djembe Player</b> focusing on the grand master's role as musical leader, also worth noting changes in tempo and the fast rolls occasionally played (similar to Long &amp; Short warm up)</p> | <p><b>Warm ups:</b></p> <p>Begin with LR warm ups as before, but now without the interactive resource and ideally led by one of the group. Work through <b>Charanga Resources: High &amp; Lows 2a,2b &amp; 2c</b> as before. Introduce long &amp; short, working through <b>Charanga Resources: Long/Short 3a &amp; 3b</b></p> | <p><b>Repeat after me:</b></p> <p>Introduce concept of dynamics, using <b>Charanga Resource: Dynamics</b> cartoon.</p> <p>Move on to <b>Charanga Resources: Repeat After Me 4h, 4i &amp; 4j</b> then choose ind pupils to lead – can they incorporate some changes in dynamics?</p> | <p><b>Pieces:</b></p> <p>Introduce <b>Charanga Resources: The Conga (parts 1&amp;2)</b> learn each part together, then split group into 2 parts to play each alternate part.</p>                                                                                           | <p><b>Call &amp; Response:</b></p> <p>Rehearse <b>Charanga Resources: Call &amp; Response 2a &amp; 2b</b> followed by any composed by individual pupils.</p>                                                                                           | <p><b>Review and Appraise:</b></p> <p>Recap – term 'dynamics' can any pupil demonstrate loud/quiet playing? Review progress on The Conga, listen to <b>Charanga Resource: Conga</b> if necessary and agree with group on next steps.</p> |
| <p><b>Lesson 5 Objectives:</b></p> <ul style="list-style-type: none"> <li>- Playing Call &amp; Response accurately</li> <li>- Understanding 'rhythm', 'tempo' &amp; 'dynamics and incorporating all in playing accurately</li> <li>- Understanding 'duration' or note length.</li> </ul> <p>See <b>Djembe Lesson Five</b> for all the <b>Charanga Resources</b></p> | <p><b>Intro / context:</b></p> <p>Watch <b>Charanga Resource: Music from Mali - Mariannette Festival</b> paying particular attention to changes in tempo and noticing the other percussion instruments playing with the Djembe.</p>                                     | <p><b>Warm ups:</b></p> <p>LR – pupil led, then move on to High/Low now without the interactive resource and ideally led by individuals too. Work through <b>Charanga Resources: Long/Short 3a &amp; 3b</b></p>                                                                                                                | <p><b>Repeat after me:</b></p> <p>Recap dynamics using <b>Charanga Resource: Dynamics Question</b> cartoon.</p> <p>Move on to <b>Charanga Resources: Repeat After Me 4j, 4k &amp; 4 Complete</b> followed by some pupil led, again trying to incorporate changes in dynamics.</p>   | <p><b>Pieces:</b></p> <p>Recap <b>Charanga Resources: The Conga (parts 1&amp;2)</b> and play together with 2 parts.</p> <p>Then play <b>Charanga Resources: Call &amp; Response 2a</b> if the group are ready to play unaided, see if they can switch between the two.</p> | <p><b>Call &amp; Response:</b></p> <p>All patterns (<b>Charanga Resources: Call &amp; Response 1a, 1b, 2a &amp; 2b</b>) should be familiar, however use the interactive resource if still required.</p> <p>Choose 1 or 2 pupils to lead their own.</p> | <p><b>Review and Appraise:</b></p> <p>Review progress on The Conga and agree next steps (may want to add tempo change/dynamics in the next session or simply be able to play the rhythms without the interactive resource).</p>          |

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| <p><b>Lesson 6</b></p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>- Playing with increasing accuracy, incorporating dynamics, different rhythms &amp; changes in tempo</li> <li>- Beginning to understand structure</li> <li>- Improvising rhythmic patterns</li> </ul> <p>See <b>Djembe Lesson Six</b> for all the <b>Charanga Resources</b></p>                                 | <p><b>Intro / context video:</b></p> <p>Watch <b>Charanga Resource: Music from Mali - FulaDugu Dance</b> focusing on interaction between drummer &amp; dancer.</p>                                           | <p><b>Warm ups:</b></p> <p>Run through LR &amp; High/Low led by individual pupils, followed by <b>Charanga Resource: Long/Short 3a/3b</b> using resource if required.</p> | <p><b>Repeat after me:</b></p> <p>Begin with <b>Charanga Resource: Repeat After Me 4 (Complete)</b> perhaps a few bpm quicker than last week. Follow with ch leading their own.</p>                                           | <p><b>Pieces:</b></p> <p>Play The Conga, without the interactive resource if possible, switching between main rhythm and C&amp;R 2a , with the agreed additional focus from the last session (eg. Tempo, dynamics)</p> | <p><b>Call &amp; Response:</b></p> <p>Begin with 4 patterns learned, followed by any pupil led.</p>                                                                            | <p><b>Review and Appraise</b></p> <p>Review progress of The Conga and agree focus for improvement in next session.</p> <p>If the group are ready, introduce them to another 2 part piece <b>Charanga Resource: Jongo</b> and learn <b>Jongo (Part 1)</b> together. You may also want to listen to <b>Charanga Resource: Jongo</b></p> |
| <p><b>Lesson 7</b></p> <p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>- Playing with increasing accuracy &amp; awareness</li> <li>- Improvising rhythmic patterns</li> <li>- Beginning to compose own rhythmic patterns</li> <li>- Appraising own group work, identifying areas for improvement</li> </ul> <p>See <b>Djembe Lesson Seven</b> for all the <b>Charanga Resources</b></p> | <p><b>Intro / context video:</b></p> <p>Watch <b>Charanga Resource: Music from Mali - Matche Traore plays djembe</b> focusing on long/short rhythm Matche plays over the top of the other djembe rhythm.</p> | <p><b>Warm ups:</b></p> <p>Go through whole warm up sequence, led by individual pupils for each set; LR, High/Low &amp; Long/Short.</p>                                   | <p><b>Repeat after me:</b></p> <p>Begin with <b>Charanga Resource: 4 Complete</b> (if req'd). Different children then lead with their own repeat after me, can the group change leader smoothly, without losing the beat?</p> | <p><b>Pieces:</b></p> <p>Rehearse The Conga with the agreed focus from last session. Practice <b>Charanga Resource: Jongo (parts 1&amp;2)</b> as class, then split into two groups and rehearse.</p>                   | <p><b>Call &amp; Response:</b></p> <p>Play any of 4 patterns learned, perhaps <b>Charanga Resource: 1b</b> as it is used in <b>Jongo</b> – follow with any of pupils' own.</p> | <p><b>Review and Appraise:</b></p> <p>Review progress of both pieces and agree focus for both in next session. Perhaps this could be an opportunity to focus on structure and maybe incorporate additional call &amp; response patterns into The Conga – maybe one that has been composed by a pupil.</p>                             |

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| <b><u>Lesson 8</u></b><br><b>Objectives</b><br>- Playing with increasing accuracy & awareness<br>- Improvising & Composing own rhythmic patterns<br>- Understanding Structure<br>- Appraising group work, identifying areas for improvement                                               | <b><u>Intro / context:</u></b><br><br>Listen to <b>Charanga Resource: Bwala Dance (Track Explorer)</b> as an example of vocal call & response in a different context, listening also to the different time signature (not everything is in 4!) | <b><u>Warm ups:</u></b><br><br>Go through whole warm up sequence, led by individual pupils for each set; LR, High/Low & Long/Short.       | <b><u>Repeat after me:</u></b><br><br>All pupil led<br><br><b><u>Call &amp; Response:</u></b><br><br>Play any of 4 original patterns and some of pupils' own.                                                                                                                                                                                                                                                                                                                                                                          | <b><u>Pieces:</u></b><br><br>Rehearse The Conga, improving based on agreed focus and <b>Charanga Resource: Jonga</b> now working towards playing without the interactive resource and incorporating <b>Call &amp; Response 1b</b> | <b><u>Review and Appraise:</u></b><br><br>Agree focus for improvement of both pieces in next session. Perhaps now could be the time to introduce new call & response patterns to make these pieces their own, or to begin thinking about building the groups own piece, using any of their own rhythms they have composed over the past few weeks (leading call & response or repeat after me) |
| <b><u>Lesson 9</u></b><br><b>Objectives</b><br>- Appraising own work and identifying areas for improvement<br>– Beginning to perform with an awareness of audience                                                                                                                        | <b><u>Intro / context:</u></b><br><br>Watch <b>Charanga Resource: Steve Reich Clapping Music</b> as an example of group stage performance.                                                                                                     | <b><u>Warm ups:</u></b><br><br>Sequence pupil led<br><br><b><u>Repeat after me &amp; call and response:</u></b><br><br>Sequence pupil led | <b><u>Pieces:</u></b><br><br>Rehearse The Conga and Jonga without the interactive resources and with call & response patterns and an agreed structure. Also focus on improving the aspects agreed in the previous session.<br><br>Depending on your groups ability and the number of remaining lessons, you may want to begin a third piece – either a 3 part piece from Charanga's selection, or a group composition made up of rhythms composed by the pupils.                                                                       |                                                                                                                                                                                                                                   | <b><u>Review and Appraise:</u></b><br><br>Review the pieces rehearsed in this session, recapping the aspects that may need improvement:<br>- rhythm, tempo, dynamics, structure, beginning and ending, leadership etc.                                                                                                                                                                         |
| <b><u>Lessons 10, 11 &amp; 12</u></b><br><br>Ideally the group will have an opportunity to perform the pieces they have learned together in this unit to an audience of fellow pupils, parents or both.<br><br>Depending on what has been achieved, this may be one, two or three pieces. |                                                                                                                                                                                                                                                |                                                                                                                                           | <b><u>Extension</u></b><br><br>In this unit, we have begun with the most simple two part pieces The Conga and Jonga. If your pupils show rapid progress with these, you may want to move them onto either a rhythmically more complex piece from Charanga's selection or create a group composition. Alternatively, any of the pieces could be adapted by adding additional parts, rhythm sections, instruments or solo improvisations. Where your group take this is completely up to you and how creative your group is ready to be! |                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                |