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**Knowledge Rich Curriculum Plan**

Year 8 Music / Unit 6 – Saharan Sounds



| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know…….* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this, students need to already know that…* | **Assessment** |
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| **Lesson 1 – Introduction to African Drumming** | * *African drumming is traditional and handed down via the ‘oral tradition’. Music is not written down.* * *African drumming often features layers of different, interlocking rhythms. Polyphonic musical texture is created in this way* * *A strong feature of African drumming is the repeated rhythmic pattern.*   *(Rhythmic ostinato).*  *They will know the role of the master drummer (Gives musical cues to performers to change rhythms during a performance)*  Students will know how music is used in African culture, why music is important to Africans. They will understand that African music is combined with other art forms (dance, mime, costume), they will know the four different types of African instrument. | Oral tradition, interlocking, Polyphonic, Ostinato, master drummer, Balafon, Djembe, Talking Drum, Aerophone, Chordaphone, Idiophone, Membranophone. | Units 1, 2, 3, 4 and 5 | Retrieval task set on Satchel One as homework in preparation for next lesson. |
| **Lesson 2 – Listening to African music** | * *That the master drummer can change the tempo of the music, often including an ‘accelerando’. (The tempo gradually speeds up)* * *What is meant by the term ‘falsetto’,(when singers use their highest vocal register)* * *Name three common features of African choral singing. (Call and response, Unison, improvisation, falsetto singing, a Capella)* * *How to use Italian terminology to describe the dynamics of African drumming music. (Forte-f (loud) or Fortissimo –ff (very loud)*   Students will watch and listen to a performance of Yiri by Koko and complete a grid. Recognising solo balafon, identifying aerophones, describing polyrhythmic texture, recognising musical dialogue between voices and instruments. | Oral tradition, interlocking, Polyphonic, Ostinato, master drummer, Balafon, Djembe, Talking Drum, Aerophone, Chordaphone, Idiophone, Membranophone, A Capella, Falsetto, Choral Singing, Unison singing, | Units 1, 2, 3, 4 and 5 | Retrieval task set on Satchel One as homework in preparation for next lesson. |
| **Lesson 3 – Rehearsing and performing a piece of African choral music** | * *Name five traditional African instruments (Talking drum, djembe, dundun, balafon, mbira, flute, gourd, maracas, kora, bows, lyres, zithers, harp)* * *That there are the four families of African instruments (Aerophones, Idiophones, Chordophones, Membraphones)* * *That African music has been a very important influence on three styles of music that were brought to America by slaves. (Blues, Jazz and Gospel).* * *Name the African choral group who specialize in harmonized A Capella singing and featured on the album Graceland with the American singer Paul Simon. (Ladysmith Black Mambazo)* * *Perform a piece of African choral music.*   Students will rehearse and perform a piece of African choral music called Tumba. They will warm up their voices and learn to sing in three parts, embedding their understanding of polyphonic texture. | Oral tradition, interlocking, Polyphonic, Ostinato, master drummer, Balafon, Djembe, Talking Drum, Aerophone, Chordaphone, Idiophone, Membranophone, A Capella, Falsetto, Choral Singing, Unison singing, Gourd, Maracas, Ladysmith Black Mambazo, Mbira, Kora | Units 1, 2, 3, 4 and 5 | Retrieval task set on Satchel One as homework in preparation for next lesson. |
| **Lesson 4 – Composing a polyrhythmic percussion piece.** | * *Know how to perform African Call and response polyrhythm grid.* * *Continue identifying traditional African instruments.* * *Begin composing a polyrhythmic rhythm grid and begin rehearsing in groups.* * *Understand the importance of an introduction/main section/ending(coda) in African drumming music.*   Students will be led by teacher in a call and response session using djembe drums. Students will identify traditional African instruments. Students will begin composing their own piece of polyrhythmic percussion music. | Oral tradition, interlocking, Polyphonic, Ostinato, master drummer, Balafon, Djembe, Talking Drum, Aerophone, Chordaphone, Idiophone, Membranophone, A Capella, Falsetto, Choral Singing, Unison singing, Gourd, Maracas, Ladysmith Black Mambazo, Mbira, Kora, call and response, polyrhythm, composing, percussion, coda | Units 1, 2, 3, 4 and 5 | Ongoing/monitoring of work and feedback. |
| **Lesson 5 – Written/theory assessment** | Written/Theory- Assessment lesson   * Students complete a written assessment based on the retrieval tasks set throughout this unit.   They will continue to practise performing their polyrhythmic composition in groups, in preparation for a practical assessment in lesson 6. | Oral tradition, interlocking, Polyphonic, Ostinato, master drummer, Balafon, Djembe, Talking Drum, Aerophone, Chordaphone, Idiophone, Membranophone, A Capella, Falsetto, Choral Singing, Unison singing, Gourd, Maracas, Ladysmith Black Mambazo, Mbira, Kora, call and response, polyrhythm, composing, percussion, coda | Units 1, 2, 3, 4 and 5 | Theory assessment |
| **Lesson 6 – Performance assessment** | Practical assessment  Students will rehearse and perform their polyrhythmic percussion pieces. Pieces should include a call and response section, cyclic rhythms, a lead drummer, an improvisation section and a discernible structure. | Oral tradition, interlocking, Polyphonic, Ostinato, master drummer, Balafon, Djembe, Talking Drum, Aerophone, Chordaphone, Idiophone, Membranophone, A Capella, Falsetto, Choral Singing, Unison singing, Gourd, Maracas, Ladysmith Black Mambazo, Mbira, Kora, call and response, polyrhythm, composing, percussion, coda | Units 1, 2, 3, 4, 5 and 6 | Practical assessment |