



Rhythms of the World

AIMS:

- 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.

**This particular series is
in three parts:
Part 2—Africa**



Rhythms of the World—Africa

YOU WILL NEED:

- A Recording of African Drumming
- A wide range of percussion instruments.
- Recording equipment.
- Map of the World.

OPTIONAL ITEMS:

- Drum machine.
- Computer & Rhythm Generating software
- Internet

LINKAGES:

SNAP—grids, patterns, subdivision and multiples of beats

ELLA—verbal and non verbal communications, diary entries

ICT—internet, music generating software

ADDITIONAL—roles and responsibilities, group work, ensemble direction, self assessment.

SUGGESTED ASSESSMENT:

- Ensemble performances of African Polyrythm
- 'Diary entries'. (Self assessment)

Africa

Outline to the students 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 idea is for the students to keep a 'travel diary' of their musical discoveries.

ACTIVITIES:

- Listen to an extract of a African Drumming.
- Ask the students to identify the instruments playing.
- Discuss the occasions when music would be used and the fact that traditional tribes used drums rhythms as a form of communication.
- 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). 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).
- TRAVEL DIARY ENTRY—Students make notes regarding what they have learned. Make sure they have noted the uses of music in African culture, the types of instruments and of course the different rhythms that they either composed or had to repeat.
- GROUP COMPOSITION PIECE:

African Polyrhythms

What are they?

CLASS GROUP PERFORMANCE:

Group A; counts 1,2 and claps on beat 1 (repeat)

Group B; counts 1,2,3 and claps on beat 1 (repeat)

Group C; counts 1,2,3,4,5 and claps on beat 1 (repeat)

Group D; counts 1, 2, 3, 4, 5, 6, 7 and claps on beat 1 (repeat)

Try the same idea but with rhythmic patterns. Repeat these patterns several times:

Group A: clap ta, ta-te, ta

Group B: clap ta, ta, ta-te, ta-te, ta

Group c: clap ta-te ta ta ta-te

Group D: clap ta ta ta ta ta-te ta-te

CLASS GROUP COMPOSITION:

- Divide into groups and create your own polyrhythmic composition.
- Perform or record your piece for the class.
- Complete a travel diary evaluation. Comment on things like: how your group worked as a team, what the performance sounded like, what process you used to create and make decisions and your thoughts on the other performances presented. Use the notes below to help you keep track of preparations during the composing stage.

Notes:

