

World Percussion – A KS1 Scheme of Work Resource

An Overview and ten lesson plans that will take
your class from first skills to first performance.

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At Drums for Schools we understand that teachers don't just need a detailed resource book to help with the delivery of material unfamiliar to them, they also benefit from 'Quick Reference' lesson plans that will allow them to stay on track at a glance. The ten lesson plans and Overview document that we provide here are based upon content from 'Andy Gleadhill's African Drumming Book 1' and act as an accompaniment to it. You can use this resource to teach African Drumming to your classes, but we recommend that you acquire a copy of the book in order to fully grasp the concepts and warm-up techniques for yourself.

Introduction

This Scheme of Work takes your pupils on a journey around 4 continents learning about percussion instruments from different countries, regions and cultures. It is suitable for KS1 (5-7 years) pupils.

What is provided?

6 lesson plans and accompanying presentation slides.

Mapping documents showing how this scheme links to different national curricula and [Ofsted recommendations](#).

Support from a member of the Drums for Schools Team to answer any questions you may have.

In addition, you will need: *Drums for Schools* [World Percussion Class Set of Instruments](#) (or sufficient similar instruments for your class), and [Andy Gleadhill's Class Percussion Book](#) (included in the class set or available separately).

How to use this Scheme of Work

This scheme of work is designed to provide enough material for 6 weekly hour-long lessons, so is roughly equivalent to half a term's worth of activity when taught weekly. (In England, the latest advice from Ofsted and the DfE is that music should be taught on a weekly basis, for an hour a week, although this can be split into two shorter sessions for younger pupils.)

Overview

In this scheme of work, pupils will explore music and instruments from around the world through performing, composing & improvising and listening activities. They will discover the sounds and playing techniques of each instrument and experiment with, create, select and combine sounds using the interrelated dimensions of music, to make music of their own.

Lesson	Topic/Continent	Instruments	Musical Styles
Lesson 1	Music of the World		Western Pop
Lesson 2	Africa	Bongos; M'bira; Claves; Agogo bells	Isicathamiya; Afro-Jazz
Lesson 3	Asia	Metallophone; Bento	Gamelan
Lesson 4	South America	Guiro; Maracas	Samba
Lesson 5	Europe	Tambourine; Triangle	Flamenco; Western Classical
Lesson 6	Recap		Contemporary Classical

World Percussion: Lesson 1 – Music of the World	Skills
In this lesson your class will freely explore all the instruments in the World Percussion Class Set, seeing how they make sound, and finding out more about their provenance.	<ul style="list-style-type: none"> • Playing tuned and untuned instruments
Learning Objective & Outcomes	Preparation & Resources
<p>Objective: To explore how instruments make sound</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Able to make a sound out of each instrument with support (-) • Able to make a sound out of each instrument independently (=) • Able to combine different instrumental sounds musically (+) 	<ul style="list-style-type: none"> • Read Andy Gleadhill's Class Percussion Book Chapter 2 • Unpack and prepare your World Percussion instruments • Display Lesson 1 Slides • Test the levels on your sound system
Starter / Warm-Up	
Introduce your class to the concept of continents using the song on Slide 3 . Discuss the fact that continents are made up of different countries, all of which have their own musical styles and traditions. In this unit we will be finding out about some of the different musical styles, traditions and instruments from four different continents: Africa, Asia, Europe and South America. Do the children know anything about these continents already that they can share?	
Main Activity	
Introduce your class to the different instruments from your World Percussion Class Pack. Pass them around the room, allowing children to explore how they make sound. Which continents do they think these instruments have come from? What materials are they made from? How do they think they are played? Which ones sound good played together? Which ones can play a tune and which ones can only play rhythms?	
Plenary	
Once your class has finished their investigation, work through the slides to find out more about these instruments and see which of their assumptions and preconceptions were correct. You can ask children to identify the instruments from the pictures one-by-one, and demonstrate how they think they are played, before learning more on the slide for each instrument.	

World Percussion: Lesson 2 – Africa	Skills
In this lesson your class will explore the instruments which originated on the continent of Africa. They will learn more about the music of different regions and countries within Africa, and start to create their own music inspired by this.	<ul style="list-style-type: none">• Listening to and analysing music using musical language• Playing tuned and untuned instruments• Experiment with combinations of sounds to create a piece of music.
Learning Objective & Outcomes	Preparation & Resources
Objective: To be able to play a rhythmic call and response	<ul style="list-style-type: none">• Read Andy Gleadhill’s Class Percussion Book Chapter 3• Watch the technique videos for Bongos; M’bira; Claves; Agogo bells• Unpack and prepare Bongos; M’bira; Claves; Agogo bells• Display Lesson 2 Slides on whiteboard• Test the levels on your sound system
Outcomes: <ul style="list-style-type: none">• Able to copy a rhythmic call and response (-)• Able to create their own rhythmic call and response (=)• Able to create a musically satisfying rhythmic call and response (+)	
Starter / Warm-Up	
Watch the Ladysmith Black Mambazo video on Slide 14 which uses some traditional African music against scenes from the African countryside and rural village life. The instruments we will be using today come from very old traditions across different countries in Africa, and it’s important to remember that not everyone will be using these instruments or listening to that type of music today. (A bit like how some people in England still take part in Morris dancing, but the majority do not!)	
Main Activity	
Introduce the following instruments of West African origin to your class one by one, demonstrating how to play them, and allowing each pupil to have a turn.	
Bongos (West Africa): Watch the instruction video on Slide 16 or demonstrate the technique to your class yourself. (Don’t worry for now about the third tone that is demonstrated at 00:50 in this video, you can just concentrate on placing the hands in the correct place on each drum). Learn the Bongo rhythm on Slide 16. Pupils without instruments can tap their knees and/or chant the words while they wait for their turn:	

Claves (West Africa): Watch the instruction video on Slide 17 or demonstrate the technique to your class yourself. Play the Claves along to the Bongo rhythm and note how they can only play at one pitch – there is no low or high. Play the claves just on the high notes of the rhythm, adding in the Bongos and knee tapping / chanting for anyone without an instrument:

Agogo (West Africa): Watch the instruction video on Slide 18 or demonstrate the technique to your class yourself. Play the Agogo along to the Bongo rhythm, making sure to get the low and high sounds in the right place! Add in the Claves and the Bongos, with everyone else tapping their knees / chanting.

The traditional music of West Africa often makes use of call and response – where one person plays or sings something, and then someone else ‘answers it.’ You can see a short teacher guide video [here](#). Create some chanted phrases of your own to make a call and response. E.g ‘Do you like music?’ ‘Yes we do!’

Transfer these onto instruments, and ask some pupils to make some up of their own. Split into pairs and create own call and responses using instruments, voices and body percussion. Watch out for some really good examples and choose these to be performed to the rest of the class at the end.

Plenary

Introduce your pupils to the final instrument, the M’bira from South Africa with the Slide 20 video of Hope Masike, an artist who uses the traditional M’bira instrument in more modern styles of music.

M’bira (South Africa): Watch the instruction video on Slide 21 or demonstrate the technique to your class yourself. Pass these around as before for your pupils to practise playing. What is different about this instrument compared to the others? It can play a melody because it has a range of pitches, not just a high or a low sound. Practice starting on the outer edges of the instrument and moving into the middle, alternating left and right thumbs, then from the inside to the outside. Can any of your pupils make up their own melody?

World Percussion: Lesson 3 – Asia	Skills
In this lesson your class will explore the instruments which originated on the continent of Asia. They will learn more about the music of Indonesia, and create a musical performance inspired by this.	<ul style="list-style-type: none">• Listening to and analysing music using musical language• Playing tuned and untuned instruments• Singing• Experiment with combinations of sounds to create a piece of music.
Learning Objective & Outcomes	Preparation & Resources
Objective: To be able to play a melodic call and response	<ul style="list-style-type: none">• Read Andy Gleadhill’s Class Percussion Book Chapter 3• Watch the technique videos for Metallophone; Bento• Unpack and prepare Metallophone; Bento• Display Lesson 3 Slides on whiteboard• Test the levels on your sound system• Create some space in your classroom for dancing
Outcomes: <ul style="list-style-type: none">• Able to copy a melodic call and response (-)• Able to create their own melodic call and response (=)• Able to create a musically satisfying melodic call and response (+)	
Starter / Warm-Up	
Watch the video on Slide 23 which introduces the Gamelan ensemble: The gamelan comes from Indonesia, a region of the continent of Asia. Can your pupils see an instrument from your class set that looks a bit like a gamelan? Yes, the metallophone!	
Main Activity	
Introduce the metallophone to your class one by one, demonstrating how to play them, and allowing each pupil to have a turn.	
Metallophone (Indonesia): Watch the instruction video on Slide 24 or demonstrate the technique to your class yourself. What do they notice about this instrument? (It can play a tune) Where are the highest notes and the lowest notes? (To the right, to the left). Play up and down the instruments, with anyone who is waiting their turn singing along to the numbers 1, 2, 3, 4, 5, 6, 7, 8 etc. (If you also have other types of metallophone in your school such as glockenspiels, you could add these in, explaining that they are a European version of the same instrument – the metallophone plays a C major scale, so note 1 on the metallophone is a C on the glockenspiel etc)	

Like the West African music we learnt about last week, Gamelan music also uses call and response, but this time it is a melodic (tuned) call and response rather than a rhythmic (untuned) one. Using a word phrase like last week, demonstrate creating a melodic call and response. (It helps the music feel 'finished' if the response ends on the lowest note.

Do you	Like	Mu-	-sic?	Yes	We	Do!	
♪	♪	♪	♪	♪	♪	♪	
1 1	2	3	5	4	2	1	

Set up the metallophones (including any additional glockenspiels etc that you may have to hand) in one area of the classroom, and send pupils in pairs to create their own call and response melodies. They can write these down on mini-whiteboards using numbers so that they can remember them later.

While they are working, introduce the Bento Shaker (Indonesia) to the rest of the class: Allow each child to have a quick go at making the long and short sounds, before learning the Bento shaker rhythm on Slide 26.

Once all the children have rotated between the metallophone group and the bento group, come back together and hear each pair play their call and response.

Plenary

Dance is an important part of traditional Indonesian culture. Watch a short section of the video on Slide 27 which shows traditional dancers accompanied by the Gamelan.

Combine the Bento shaker rhythm with one of the better melodic call and responses your pairs have created. Create some dance moves to accompany the music that the rest of the class can perform. (If you want more children to be involved in the playing at the same time, you can add in any glockenspiels, chime bars, maracas or shakers you have to hand).

Video the performance, watch back, and discuss as a class. What did you like? What could you do to improve?

World Percussion: Lesson 4 – South America	Skills
In this lesson your class will explore the instruments which originated on the continent of South America. They will learn about samba music, and create their own music using samba rhythms.	<ul style="list-style-type: none">• Listening to and analysing music using musical language• Playing tuned and untuned instruments• Experiment with combinations of sounds to create a piece of music.
Learning Objective & Outcomes	Preparation & Resources
Objective: To be able to play a samba rhythm on South American percussion instruments	<ul style="list-style-type: none">• Read Andy Gleadhill’s Class Percussion Book Chapter 3• Watch the technique videos for Guiro; Maracas; <i>Claves</i>; <i>Agogo bells</i>; <i>Bongos</i>• Unpack and prepare Guiro; Maracas; <i>Claves</i>; <i>Agogo bells</i>; <i>Bongos</i>• Display Lesson 4 Slides on whiteboard• Test the levels on your sound system
Outcomes: <ul style="list-style-type: none">• Able to play all the instruments with correct technique (-)• Able to play the samba rhythms accurately (=)• Able to play a samba rhythm independently as part of a group performance (+)	
Starter / Warm-Up	
<p>Show your class the instruments that you have prepared for this session and work through the activities on Slide 29.</p> <p>Today we are learning about the music of South America. This includes instruments from Africa. Why is this? Because people from Africa were enslaved by Europeans and brought to South America, bringing their musical culture with them. Watch the first section of the video on Slide 30 which introduces Samba music, one of the many South American musical styles which fused African and European musical traditions.</p>	
Main Activity	
<p>Introduce the following instruments of South American origin to your class one by one, demonstrating how to play them, and allowing each pupil to have a turn.</p> <p>Maracas (Puerto Rico) Guiro (Puerto Rico)</p>	

Using the long-short-short rhythm from the video, and the graphic on Slide 32 as a guide, play the Maracas and Guiro at the same time. Add in the rhythms you learned in lesson 2 for the Agogo, Bongos and Claves. This should allow half the class to play at once while the other half taps along on their knees to get used to the rhythms before they have their turn on the instruments.

Demonstrate creating your own piece of music by pointing to the instruments in different orders, creating layers by adding and taking away different instruments, and by giving signals for loud and quiet. Allow a couple of pupils to come to the front and try this for themselves.

Split into groups of 6, with each group having one of each instrument, and a 'conductor/composer'. Ask the conductor to create their own piece of music. (Some children will remember and be able to play their instrument's rhythm, some will not, but at this point it doesn't really matter as the task is more about the experience of being in charge of a musical performance) If you have enough time, rotate the roles around the group so that everyone gets a turn at being in charge.

Plenary

Watch each group's performance and discuss as a class. What did you like? What could you do to improve?

World Percussion: Lesson 5 – Europe	Skills
<p>In this lesson your class will explore the instruments which originated on the continent of Europe. They will learn about the different European musical traditions that use these instruments, and create their own piece of music using the rhythms they have learnt.</p>	<ul style="list-style-type: none"> • Listening to and analysing music using musical language • Playing tuned and untuned instruments • Experiment with and create sounds
Learning Objective & Outcomes	Preparation & Resources
<p>Objective: To be able to hold their own part in an ensemble piece</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Able to play all the instruments with correct technique (-) • Able to play their part accurately in isolation (=) • Able to play their part accurately alongside the other parts(+) 	<ul style="list-style-type: none"> • Read Andy Gleadhill's Class Percussion Book Chapter 3 • Watch the technique videos for Tambourine; Triangle • Unpack and prepare Tambourine; Triangle; <i>Metallophone</i> • Download Lesson 4 Slides & display on whiteboard • Test the levels on your sound system
Starter / Warm-Up	
<p>Watch the Flamenco video on Slide 35 and identify the instrument that the dancer is playing. The tambourine is often used in European Classical Orchestras, but tambourines pre-date the orchestra and were used in folk music traditions across the south and east of Europe and in the Middle East for hundreds of years, for example the Flamenco tradition from Spain.</p> <p>Pass the Tambourines around the room and encourage your pupils to explore the different sounds you can make with them. Make a note of how many different sounds you can create, then watch the Tambourine video and count all the different sounds you hear. Were there more than the sounds you managed to find? Discuss how the sounds were made.</p>	
Main Activity	
<p>Introduce the following instruments of European origin to your class one by one, demonstrating how to play them, and allowing each pupil to have a turn.</p> <p>Tambourine (Spain)</p>	

Triangle (Europe)

Split the class into groups, reserving three of your best musicians for a special job! Hand one group (15 pupils) the tambourines, maracas, bento shakers and guiros, and get them to play the rhythm they have learnt in previous weeks. Give another group (6 pupils) the agogos and bongos to add in their rhythm, and the final group the claves and triangles to add their rhythm.

Your three remaining students are going to add the tune of Twinkle Twinkle Little Star on top of the rhythmic parts, using the metallophone. While they learn to play this, the other pupils can sing along the note numbers on slide 39 to help them. You can also use European versions of the metallophone like glockenspiels and chime bars to allow more students to play the melody. (The metallophone is in C major, so the starting note – note 1 - on a glockenspiel will be C)

The World Percussion Book (page 37) contains a more complicated version of this tune where every instrument has a different rhythm, which you could try if your pupils pick this task up easily.

Plenary

Perform Twinkle Twinkle Little Star, record it, play it back and discuss.

World Percussion: Lesson 6 – Recap	Skills
<p>In this lesson your class will create their own piece of world percussion music and revise all of their learning about the origins of different world percussion instruments.</p>	<ul style="list-style-type: none"> • Listening to and analysing music using musical language • Playing tuned and untuned instruments • Experiment with combinations of sounds to create a piece of music.
Learning Objective & Outcomes	Preparation & Resources
<p>Objective: To be able to use a variety of world percussion instruments to create their own music</p> <p>Outcomes:</p> <ul style="list-style-type: none"> • Able to play all the instruments with correct technique (-) • Able to play all the instruments musically and creatively (=) • Able to take a lead role in creating a piece of music (+) 	<ul style="list-style-type: none"> • Unpack and prepare all instruments • Display Lesson 6 Slides on whiteboard • Print out World Percussion Map worksheets • Pre-cut the instrument pictures for the map if you want to save time in the lesson.
Starter / Warm-Up	
<p>Get all the instruments out and work through the activities on slides 42 and 43 to check learning. Explain that music can be used to tell stories, express emotions, and describe things. Listen to Eleanor Alberga's Nightscape Movement 2 which describes a night in Jamaica (starts at 08:25).</p>	
Main Activity	
<p>Explain that music can be used to tell stories, express emotions, and describe things.</p> <p>Today we are going to create our own music to represent an environment. Using Slide 46, model this with the class, taking the idea of a rainforest, showing how you think about what sounds there would be in the rainforest, and pick instruments that would make similar sounds, then layer these up to create a piece of music.</p> <p>Divide your class into groups and give them a soundscape to work on each – keeping it a secret from the other groups. You can either hand out instruments to each group or let them choose themselves (the latter is more chaotic!) so that they have a range of sounds to be used. Your pupils should work together to create a soundscape for their given environment, thinking about layering sounds, and using dynamics (loud and quiet) and tempo (fast</p>	



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and slow) to make the piece more musical. They can also add vocal and body percussion sounds if they want to.

Listen to and record each group's performance. Can the rest of the class guess which environment it was meant to be, and why?

Plenary

Hand out and fill in the World Percussion map, sticking the instrument pictures and names in the right places to show which continent they originally came from. Slide 47 can be displayed to help them.