

Overview

Gahu, beatboxing, and the role of a drummer

For my curriculum unit I taught a series of lessons all relating to percussion and different jobs and sounds percussion players take on. The overall theme was different kinds of percussion Ewe, vocal, other types of vocal from around the world, and pop (drum set). The unifying concept I had in mind was drawing similarities and differences between the varying types of percussion in both the responsibilities held by each type as well as the different sounds created and how they're produced. Looking closer at each of the lessons, students are able to unconventionally interact with rhythm by performing and analyzing through the perspective of a vocal percussionist. Students also learned basic beatboxing sounds and had the opportunity to compose their own beatboxing "groove".

The students selected for this particular unit are in 4th grade at around the age of 8 and 9. This unit was taught in the second half of the year so their musical developmental is farther along than that of a beginning 4th grader. Prior to beginning this unit, students were working on recorder. Students were able to play a full C scale as well as echo basic teacher performed melodic and rhythm patterns. With this in mind, concepts that I believed to be more difficult were put into echo and respond format. I did this because I knew students were comfortable with mimicking teacher patterns. This worked especially well with beatboxing and vocal percussion because when first beginning to perform, students have to be able to understand the sound to be able to try and effectively reproduce it.

This specific unit is appropriate and important for the fourth grade level because while they are now familiar with simple rhythmic patterns learned from recorder, as they begin to reach the end of the year they are relating more to the fifth graders. Activities that third graders are also doing, including recorder, are now observed as something for the younger kids. This unit is a great way to continue teaching general instrumental and rhythmic concepts. Gahu drumming requires a lot of coordination that younger grades would not be able to handle. In distributing contrasting, multiple, individual drum parts to students, they are accepting more responsibility which in turn validates their sense of maturity. The ability to go beyond the music and understand drummers roles in an ensemble requires that students have a basic and general understanding of what's happening to begin with. Finally, beatboxing is uncharted territory for most students and music teachers. Students seem to be more willing to continue trying in producing beatboxing sounds because there is a general understanding that their peers are all doing the same. It's also just in general something new, which in itself is going to produce excitement and participation. By teaching rhythmic concepts and percussion roles through beatboxing/vocal percussion, students are put on an even playing field creating a safe environment to think, perform, and analyze more creatively.

Scope and Sequence

SCOPE OF UNIT

Learning Objectives:

1. Students will be able to play/identify Gahu rhythms on the following Ewe instruments; axatse, gankogui, sogo drum, and kidi drum
2. Students will be able to perform (beatbox)/identify heavy and light vocal percussion sounds as a group
3. Students will be able to identify at least one other style of vocal percussion from around the world
4. Students will be able to perform the following vocal percussion sounds individually and in a group; T, Tk, and Chfa
5. Students will be able to identify examples and define call and response in percussion music and the role of each as a group
6. Students will be able to name one habit/skill that makes a drummer better (Listening)

SEQUENCE OF UNIT

Lesson 1: 40 Minutes

Lesson Topic: Introduction to Gahu drumming

<i>Lesson Activities/Materials</i>	<i>Assessment</i>	<i>Student Outcomes:</i>
<ul style="list-style-type: none">- Ewe drums/instruments: Gankogui, axatse, sogo drum, kidi drum, kagan drum, and boba drum as well as drum sticks- Board/projector- Audio clips of gankogui and axatse playing- CU Lesson 1 Presentation	<ul style="list-style-type: none">- Students will play/perform together as an ensemble- Students will play/perform in small groups- Students will play/perform individually	<ul style="list-style-type: none">- Students will be able to play axatse and gankogui in unison as a group- Students will be able to play/identify rhythm for sogo drum- Students will be able to play/identify rhythm for kidi drum- Students will be able to echo by either chanting or patting gahu rhythms demonstrated by teacher

MA Frameworks

- 1.1 Sing (chant) independently, maintaining accurate intonation, steady tempo, rhythmic

- accuracy, appropriately-produced sound(timbre), clear diction, and correct posture
- 1.5 Sing (chant) in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
 - 1.9 Sing (chant) music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment
 - 3.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
 - 3.4 Echo and perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
 - 3.5 Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
 - 3.6 Perform independent instrumental parts while other students sing or play contrasting parts
 - 3.7 Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with appropriate posture, playing position, and technique
 - 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form
 - 5.2 Listen to and describe aural examples of music of various styles and cultural and/or geographic context
 - 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings
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Lesson 2: 40 Minutes

Lesson Topic: Review of Gahu Drumming and Introduction to Beatboxing

<i>Lesson Activities/Materials</i>	<i>Assessment</i>	<i>Student Outcomes</i>
<ul style="list-style-type: none"> - Ewe drums/instruments: Gankogui, axatse, sogo drum, kidi drum, kagan drum, and boba drum as well as drum sticks - Board/projector - CU Lesson 2 Presentation 	<ul style="list-style-type: none"> - Students will play/perform together as an ensemble - Students will play/perform in groups - Students will play/perform individually - Students will aurally identify sound differences as a group 	<ul style="list-style-type: none"> - Students will be able to play axatse and gankogui in unison as a group - Students will be able to play/identify rhythm for sogo drum - Students will be able to play/identify rhythm for kidi drum - Students will be able to identify/name a heavy versus light vocal percussion sound

MA Frameworks

- 1.1 Sing (chant) independently, maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture
 - 1.5 Sing (chant) in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
 - 1.9 Sing (chant) music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment
 - 3.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
 - 3.4 Echo and perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
 - 3.5 Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
 - 3.6 Perform independent instrumental parts while other students sing or play contrasting parts
 - 3.7 Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with appropriate posture, playing position, and technique
 - 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form
 - 5.2 Listen to and describe aural examples of music of various styles and cultural and/or geographic context
 - 5.3 Use appropriate terminology in describing music, voices, and music performances
 - 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings
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Lesson 3: 40 Minutes

Lesson Topic: Beatboxing, Vocal Percussion, and Heavy versus Light Sounds

<i>Lesson Activities/Materials</i>	<i>Assessment</i>	<i>Student Outcomes</i>
<ul style="list-style-type: none">- Beatboxing syllable and groove worksheet- Board/projector- Drum set (Bass Drum, Snare, Cymbal)	<ul style="list-style-type: none">- Students will aurally identify sound differences as a group- Students will aurally identify either location or specific name of other world vocal percussion- Student will perform light vocal percussion sounds in small groups	<ul style="list-style-type: none">- Students will be able to identify/name a heavy versus light vocal percussion sound- Students will be able to identify at least one other style of vocal percussion from around the world (looking for name of where style is from and/or what the name of it actually is)

	- Student will perform light vocal percussion sounds in large groups	- Students will be able to perform light vocal percussion sounds (T, Tk, Chfa)
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MA Frameworks

- 1.5 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
- 2.1 Demonstrate and respond to: the beat, division of the beat, and rhythmic notation, including half, quarter, and eighth notes and rests
- 3.1 Play (Beatbox) independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
- 3.4 Echo and perform easy rhythmic and melodic patterns accurately and independently on rhythmic (vocal percussive) instruments (voice/mouth)
- 3.5 Perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor
- 3.6 Perform independent instrumental parts while other students sing or play (beatbox) contrasting parts
- 4.1 Improvise “answers” in the same style to given rhythmic and melodic phrases
- 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, and form
- 5.2 Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context
- 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

Lesson 4: 40 Minutes

Lesson Topic: Beatboxing, Drum Set, and Call and Response

<i>Lesson Activities/Materials</i>	<i>Assessment</i>	<i>Student Outcomes</i>
<ul style="list-style-type: none"> - Post-test for Assessment of Learning (enough for the class) - Board/Projector - Internet access - Incredibox: https://www.incredibox.com/demo/ or app - Pencils 	<ul style="list-style-type: none"> - Students will aurally identify call and response roles - Students will individually perform/play (beatbox) using either T or KL beatboxing syllables - Students will perform/play (beatbox) using either T or KL 	<ul style="list-style-type: none"> - Students will be able to identify/define call and response role examples - Students will be able to beatbox a 4 beat phrase on either all T or KL beatboxing syllables individually - Students will be able to perform Straight Rock groove beatboxing pattern in small groups

<ul style="list-style-type: none"> - Beatboxing syllable papers - Drum set (snare drum, bass drum, cymbal) 	<ul style="list-style-type: none"> - beatboxing syllables as a group - Students will perform/play (beatbox) Straight Rock groove beatboxing pattern in large and small groups - Students will perform/play parts of Straight Rock groove on either bass drum, snare, or cymbals - Students will take post-test 	<ul style="list-style-type: none"> - Students will be able to perform Straight Rock groove beatboxing pattern in large groups - Students will be able to perform/play parts of Straight Rock groove on either bass drum, snare, or cymbal individually
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MA Frameworks

- 1.1 Sing (Beatbox) independently, maintaining steady tempo, rhythmic accuracy, appropriately-produced sound, and correct posture.
- 1.5 Sing (Beatbox) in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
- 2.1 Demonstrate and respond to the beat, division of the beat, rhythmic notation, including half, quarter, and eighth notes and rests
- 3.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
- 3.4 Echo and perform easy rhythmic and melodic patterns accurate and independently on rhythmic classroom instruments
- 3.5 Perform in groups, blending instrumental timbres and responding to the cues of a conductor
- 4.1 Improvise “answers” in the same style to given rhythmic and melodic phrases
- 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, texture, and form
- 5.3 Use appropriate terminology in describing music, music instruments and voices, and music performances
- 5.4 Identify the sounds of band instruments, and instruments from various cultures
- 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

Lesson Plan #1

Your Name: Parlee Hayden

School Name: Jackson Street School	Date: 3/26/19
Supervising Teacher: Kim O'Connell	Time: 9:45am-10:45am
Class/grade(s): 4th Grade	No. of students: 20

Massachusetts Art Curriculum Framework Music Standards

- 1.1 Sing (chant) independently, maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture
- 1.5 Sing (chant) in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
- 1.9 Sing (chant) music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment
- 3.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
- 3.4 Echo and perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
- 3.5 Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- 3.6 Perform independent instrumental parts while other students sing or play contrasting parts
- 3.7 Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with appropriate posture, playing position, and technique
- 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form
- 5.2 Listen to and describe aural examples of music of various styles and cultural and/or geographic context
- 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

Lesson Objectives

Students will:

- Students will be able to play axatse and gankogui in unison as a group
- Students will be able to play/identify rhythm for sogo drum
- Students will be able to play/identify rhythm for kidi drum
- Students will be able to echo by either chanting or patting gahu rhythms demonstrated by teacher

Materials and Setup Needed to Deliver Instruction (list music, audio equipment, instruments, etc.)

- Ewe drums/instruments: Gankogui, axatse, sogo drum, kidi drum, kagan drum, and boba drum as well as drum sticks
- Board/projector
- Slideshow: <https://www.flipsnack.com/parleeh/undefined.html>
- Audio clips of gankogui and axatse playing:
<https://thisworldmusic.com/gahu-african-drumming-and-dance-from-ghana/>

Procedures

1. Introduction Phase (engage students; set expectations; state outcomes)

- *Slideshow on board*
- What is Gahu?
 - a. It's part of Ewe drumming, a tradition in West Africa.
 - b. Show Gahu drum ensemble
- Name the different drums

2. Focus Phase (describe learning experiences/activities; include differentiated learning strategies)

- With slides on the board:
 - Have everyone using their hand and thigh do the Gankogui/Axatse rhythm (down down up down)
 - Pass out axatse's and gankogui's have students play rhythm slowly together while chanting it
 - Explain that these are the timekeepers of the group. They are like the conductors, helping everyone play where they're supposed to.
 - Remind that this music is not precise it's supposed to be fun!
- Teach So-go-go
 - Play recording of gankogui and axatse part and have students chant together
 - Students use right palm of hand for "so" and then left hand finger tips for "go go"
- Have students watch and repeat motions (alternating between so-go-go and pa pa ti pa (down down up down)
- Have students watch and identify (patting with hands on thighs mimic one of the motions have students respond with corresponding words)
- Take volunteers (2-3) to play sogo
- Continue to take volunteers (2-3) add gankogui/axatse
- Teach Ki-kidi
 - Chanting, "So Ki-kidi"
 - Split room: one side chanting so go go others doing Kidi
 - Divide into 3: $\frac{1}{3}$ doing axatse/gankogui, $\frac{1}{3}$ chanting so-go-go, $\frac{1}{3}$ chanting ki-kidi
 - Take volunteer for sogo, continue chanting kidi and playing gankogui/axatse
 - Take volunteers for kidi (solo)
 - Take more volunteers adding sogo

- Switch parts around if anyone hasn't had a turn on one of the drums yet
- Teach kagan: explain it means "c'mon hurry up"
 - "Say the word kagan, now say it as fast as you can. Now say it on the beat but as fast as you can, that's how we play it"
 - Take volunteers (solo)
- Piece the ensemble together, starting with gankogui/axatse, adding in sogo, then kidi, then kagan
 - when I tap you on the shoulder stop playing (way of moving the drums and having different people play)
- "What drum have we not used yet?"
 - Answer: Boba.
- Explain Boba's role, it's meant to tell the dancers what to do
 - we say ki-kidi or so go-go and it tells us how to play the drum, when the boba plays a certain way it tells the dancers how to move

3. Closure Phase (reinforce, review, reflect on learning outcomes)

- Music isn't always about reading the notes. What is one thing we had to do in order to play all the different parts at once?
 - LISTEN
- What instrument is like the conductor or timekeeper of the group?
 - Gankogui or axatse
- What instrument is telling us to hurry along?
 - Kagan
- Do all the drums make the same sound? No they make different sounds because they perform different roles in the ensemble. Next lesson we'll be learning about beatboxing and how with different sounds you can change the "feel" of something.
- For instance if I have a lot of the bass drum sound (demonstrate) it might make you want to dance more
 - What drum tells the dancers what to do? Boba it's the lowest sounding drum, could be compared to my bass drum sound. So similar to the Ewe drums, different sounds and beats can give us different information

Assessment is Informal and Individual/Group

Assessment instrument(s):

- Listening and observing for rhythm accuracy in axatse and gankogui small and large groups, I expect 75% to achieve this
- Listening and observing individual performance of rhythm accuracy in sogo drum part, I expect 75% to achieve this
- Listening and observing individual performance of rhythm accuracy in kidi drum part, I expect 75% to achieve this
- Listening and observing rhythmic and limited pitch accuracy of echo after teacher demonstrated gahu pattern

Assessment procedures:

- Students will play/perform together as an ensemble
- Students will play/perform in small groups
- Students will play/perform individually

Accommodations/modifications

Students who are English Language Learners (ELL):

- Repetition
- Visual cues for entrances
- Seat close to front to enhance visual aid for directions
- Teacher demonstration/modeling of activity

Students with other special needs:

- Visual aid → “verbal notation” on board
- Repetition
- Visual cues for entrances
- Seat students with hearing needs towards the front

Extension (include additional guided practice activity, assessment, etc.)

- Adding in Boba drum to ensemble
- Allowing solo opportunities on Boba
- Showing video of dance that goes with Boba drum, corresponding sounds that change the way the dancers move
- Show clip of Gahu drumming with vocal Boba (instead of boba making calls, gahu drummer is using rhythmic syllables and chanting)
https://www.youtube.com/watch?v=IQ9ZY_JrqWg
- Begin introduction to beatboxing (individual syllables and corresponding low high pitches)
- Beatbox the different Gahu parts (B Pf Pf → So go go, etc)

Lesson Plan #2

Your Name: Parlee Hayden

School Name: Jackson Street School	Date: 4/10/19
Supervising Teacher: Kim O’Connell	Time: 9:45am - 10:25am
Class/grade(s): 4th Grade	No. of students: 20

Massachusetts Art Curriculum Framework Music Standards (include detailed standards by grade level)

- 1.1 Sing (chant) independently, maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture

- 1.5 Sing (chant) in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
- 1.9 Sing (chant) music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment
- 3.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
- 3.4 Echo and perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
- 3.5 Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- 3.6 Perform independent instrumental parts while other students sing or play contrasting parts
- 3.7 Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with appropriate posture, playing position, and technique
- 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form
- 5.2 Listen to and describe aural examples of music of various styles and cultural and/or geographic context
- 5.3 Use appropriate terminology in describing music, voices, and music performances
- 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

Lesson Objectives

Students will:

- Students will be able to play axatse and gankogui in unison as a group
- Students will be able to play/identify rhythm for sogo drum
- Students will be able to play/identify rhythm for kidi drum
- Students will be able to identify/name a heavy versus light vocal percussion sound

Materials and Setup Needed to Deliver Instruction

- Ewe drums/instruments: Gankogui, axatse, sogo drum, kidi drum, kagan drum, and boba drum as well as drum sticks
- Board/projector
- Slideshow:
<https://drive.google.com/open?id=18nk1mQXhwPDGNUdKxXtHwEnuinF5VAgUsibKOHsfIFE>

Procedures

1. Introduction Phase (engage students; set expectations; state outcomes)

- With slideshow projected on board
- Holding up gankogui; “Raising your hand, can one person give me the name of this? Can another person tell me what it’s role is?”
- Holding up axatse; “Raising your hand, can one person give me the name of this instrument?” Can another person tell me if the axatse’s role is the same as the gankogui?”

- “Using your hand and leg to show me, who can remember the way we play the sogo pattern?”
- “Using your hand and leg to show me, who can remember the way we play the kidi drum pattern”
- Have students identify different ways we can remember the different drum patterns
- Remind students that chanting is helpful to them and that we have to constantly listen to the other parts

2. Focus Phase (describe learning experiences/activities; include differentiated learning strategies)

- Review of Gahu drumming:
 - Pass out axatse’s to one side of the room, explaining that parts will rotate
 - Give gankogui to a student demonstrating good listening skills (opposite side of axatse’s), explain when they have had a turn to pass it to the person next to them
 - Students who don’t have instrument yet should chant sogo part
 - Rotate axatse’s to back side of room and give sogo to former axatse player (gankogui should be passed around continually)
 - Students who don’t have instrument now chant kidi part
 - Rotate axatse’s and start kidi rotation opposite the sogo
- Transition into beatboxing/vocal percussion lesson
- Connection to call and respond/Gahu ensemble music (VP in acapella responds to the vocal sounds (singing) of music/VP is the “lead” drum because no conductor in acapella)
- Different kinds of vocal percussion: Indian, Celtic, Chinese (Konnakol, Lilting, Kouji) → will show example videos next class
- Quick overview of the different sounds (B, Pf, Kl, T, Chfa Chka, Tk)
- Identify heavy sounds vs light sounds
- “In vocal percussion, you can change the way a song feels based on what heavy and light sounds you use.”

3. Closure Phase (reinforce, review, reflect on learning outcomes)

- Review Gahu drum parts by asking for visual or aural participation (please show me with your hand and leg or by chanting, how we play the gankogui part)
- Give students an idea of what will be happening next class (mostly vocal percussion lesson)

Assessment is informal and group

Assessment instrument(s):

- Listening and observing for rhythm accuracy in axatse and gankogui large groups, I expect 90% to achieve this

- Listening and observing individual performance of rhythm accuracy in sogo drum part, I expect 80% to achieve this
- Listening and observing individual performance of rhythm accuracy in kidi drum part, I expect 75% to achieve this
- Observing group response in identifying light and heavy vocal percussion sounds, I expect 95% to achieve this

Assessment procedures:

- Students will play/perform together as an ensemble
- Students will play/perform in groups
- Students will play/perform individually
- Students will aurally identify sound differences as a group

Accommodations/modifications

Students who are English Language Learners (ELL):

- Repetition
- Visual cues for entrances
- Sit close to front to enhance visual aid for directions
- Teacher demonstration/modeling of activity

Students with other special needs:

- Visual aid → “verbal notation” on slideshow
- Repetition
- Visual cues for entrances
- Seat students with hearing needs towards the front

Extension (include additional guided practice activity, assessment, etc.)

- Beatbox for them and show “bonus” sound: choo ee choo
 - Smile, pull bottom lip over bottom teeth, say “ch”, experiment with different sound by changing mouth shape from “ee” to “oo” while blowing air and maintaining lip over bottom teeth, then experiment with choo ee oo with set embouchure
- Compare sounds to Ewe drums B = Bobo, t = Gankogui, Pf = Sogo, K = Kidi, Chfa = Axatse

Lesson Plan #3

Your Name: Parlee Hayden

School Name: Jackson Street School	Date: 2/24/19
Supervising Teacher: Kim O’Connell	Time: 9:45am - 10:25am

Class/grade(s): 4th Grade	No. of students: 20
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Massachusetts Art Curriculum Framework Music Standards (include detailed standards by grade level)

- 1.5 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
- 2.1 Demonstrate and respond to: the beat, division of the beat, and rhythmic notation, including half, quarter, and eighth notes and rests
- 3.1 Play (Beatbox) independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
- 3.4 Echo and perform easy rhythmic and melodic patterns accurately and independently on rhythmic (vocal percussive) instruments (voice/mouth)
- 3.5 Perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor
- 3.6 Perform independent instrumental parts while other students sing or play (beatbox) contrasting parts
- 4.1 Improvise “answers” in the same style to given rhythmic and melodic phrases
- 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, and form
- 5.2 Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context
- 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

Lesson Objectives

- Students will be able to identify/name a heavy versus light vocal percussion sound
- Students will be able to identify at least one other style of vocal percussion from around the world (looking for name of where style is from and/or what the name of it actually is)
- Students will be able to perform light vocal percussion sounds (T, Tk, Chfa)

Materials and Setup Needed to Deliver Instruction

- Beatboxing syllable and groove worksheet
- Drum set (Bass Drum, Snare, Cymbal)

Procedures

- 1. Introduction Phase (engage students; set expectations; state outcomes)**
 - Show video of Gahu drumming using vocal percussion as lead drum (Boba)
https://www.youtube.com/watch?v=IQ9ZY_JrqWg
 - With a raised hand, have students identify specific Gahu drum based off demonstrated pattern through beatboxing
 - Show vocal percussion from around the world:

- *India* Konnakol: <https://www.youtube.com/watch?v=vyLYT08WL8k> (1:28 - 2:24) → “Tha, The, Thom, Num”
- *Irish* Liltin: <https://www.youtube.com/watch?v=qnUOq0euqYQ> → “oo’s, ee’s, ya’s” → Using syllables to imitate instruments
- *China* Kouji: https://www.youtube.com/watch?v=Drd_8Kia5F8 → Imitation of real life sounds using the mouth
- The syllables that we use are based around the percussion sounds we are surrounded by (drum set, synthesized beats, dubstep, etc)
- At the end of class today I will be asking for volunteers to tell me something they’ve learned

2. Focus Phase (describe learning experiences/activities; include differentiated learning strategies)

- Review of sounds (B, Pf, Kl, T, Chfa Chka, Tk)
- Pass out worksheet with sounds and grooves listed
- Difference between beatboxing and vocal percussion
 - Have room sing easy song (row, row, your boat, mary had a little lamb) beatbox over them singing
 - Beatbox without them singing
- Beatboxing is done by both beatboxers and vocal percussionists but a vocal percussionist beatboxes with an ensemble as opposed to a solo performance
 - “YOU are each beatboxers, WE are all vocal percussionists”
- Review of heavy and light sounds: Heavy: B, Pf, sometimes Kl and Light: T, Tk, Chfa, sometimes Kl
- Echo and respond, having small groups be individual sounds → when you point they respond, foreshadow groove to be learned later through this activity
- Faster lighter sounds can energize a song
- Faster heavy sounds can energize a song
- If you want to energize a song by using a lot of sounds but it’s a ballad or lullaby we should use more what sounds?
 - answer lighter. BUT we balance it out with heavy sounds because we want to make sure we keep the energy grounded
- As percussionists, YOU can control the energy level by mixing up the balance of what two types of sounds?
 - Answer: Light and heavy
- Even though we control a lot of aspects in the song, it’s important to remember we are the time keepers as well, we don’t have separate jobs like what Gahu instrument?
 - Answer Gankogui
- In order to play well within a Gahu ensemble what do Ewe drummers have to do?
 - Listen
- Reading “Straight Rock” groove on handout

- Go over the syllables and notation
- Select three students to play different parts of drum set (Bass drum, Snare, Cymbal)
- Have class beatbox straight rock while three students at a time go up and play corresponding sound on drum (with guidance)

3. Closure Phase (reinforce, review, reflect on learning outcomes)

- Raising your hand, I would like someone to tell me one thing they learned today
- There are other beatboxing grooves on the sheet, you can try and come up with your own one's and write them down OR try and imitate a sound or instrument you hear on the radio
- We covered a lot of information today so thank you for being good listeners! Next class think of some similarities between vocal percussion and the drum set/kit

Assessment is informal and group

Assessment instrument(s):

- Observing group response in identifying light and heavy vocal percussion sounds, I expect 100% to achieve this
- Listening to individual student response in identifying at least one other style of vocal percussion from around the world, I expect 75% to achieve this
- Listening/Observing to students performing light vocal percussion sounds (T, Tk, Chfa) in small and large groups, I expect 90% to achieve this

Assessment procedures:

- Students will aurally identify sound differences as a group
- Students will aurally identify either location or specific name of other world vocal percussion
- Student will perform light vocal percussion sounds in small groups
- Student will perform light vocal percussion sounds in large groups

Accommodations/modifications

Students who are English Language Learners (ELL):

- Repetition
- Visual aid → Worksheet
- Visual/Aural aid → Example videos
- Sit close to front to enhance visual aid for directions
- Teacher demonstration/modeling of activity

Students with other special needs:

- Repetition
- Visual aid → Worksheet
- Visual/Aural aid → Example videos
- Seat students with hearing needs towards the front
- Sit close to front to enhance visual aid for directions

Extension (include additional guided practice activity, assessment, etc.)

- Raising your hand, have any of you heard of Incredibox?
- While setting up (ideally have already set up just in case) Incredibox, assign one of the beatboxing grooves for them to try and figure out on their own
- Hear large and small group performance of assigned groove
- Show Incredibox and if students are interested offer it up as a potential activity next class
- *Bonus* Beatboxing sound - hsh = wind and energizing sound, can also be used for electronic pitch (same air flow but adjust to dv mouth shape)

Lesson Plan #4**Your Name:** Parlee Hayden

School Name: Jackson Street School	Date: 5/1/19
Supervising Teacher: Kim O'Connell	Time: 9:45am - 10:25am
Class/grade(s): 4th Grade	No. of students: 20

Massachusetts Art Curriculum Framework Music Standards (include detailed standards by grade level)

- 1.1 Sing (Beatbox) independently, maintaining steady tempo, rhythmic accuracy, appropriately-produced sound, and correct posture.
- 1.5 Sing (Beatbox) in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
- 2.1 Demonstrate and respond to the beat, division of the beat, rhythmic notation, including half, quarter, and eighth notes and rests
- 3.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
- 3.4 Echo and perform easy rhythmic and melodic patterns accurate and independently on rhythmic classroom instruments
- 3.5 Perform in groups, blending instrumental timbres and responding to the cues of a conductor
- 4.1 Improvise "answers" in the same style to given rhythmic and melodic phrases
- 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, texture, and form
- 5.3 Use appropriate terminology in describing music, music instruments and voices, and music performances
- 5.4 Identify the sounds of band instruments, and instruments from various cultures
- 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

Lesson Objectives

- Students will be able to identify/define call and response role examples
- Students will be able to beatbox a 4 beat phrase on either all T or KL beatboxing syllables individually
- Students will be able to perform Straight Rock groove beatboxing pattern in small groups
- Students will be able to perform Straight Rock groove beatboxing pattern in large groups
- Students will be able to perform/play parts of Straight Rock groove on either bass drum, snare, or cymbal individually

Materials and Setup Needed to Deliver Instruction

- Post-test for Assessment of Learning (enough for the class)
- Board/Projector
- Internet access - Incredibox: <https://www.incredibox.com/demo/> or app
- Pencils
- Beatboxing syllable papers
- Drum set (snare drum, bass drum, cymbal)

Procedures

1. Introduction Phase (engage students; set expectations; state outcomes)

- Review of beatboxing sounds (B, KL, Pf, T, Tk, Chfa) *Chooee + Swsh (bonus)
- <https://www.youtube.com/watch?v=cv-PiHVGg0> → Drummer versus beatboxer
 - What part of his mouth is he using to match the sound of the stick?
 - Tongue
 - Is the stick a heavy or light sound?
 - Light → Tendency to use our tongue/teeth to make light sounds
- Today is my final day with all of you! we'll be finishing up this unit and taking a quick survey!

2. Focus Phase (describe learning experiences/activities; include differentiated learning strategies)

- Beatbox improvisation
 - Explain the activity: I'm going to count of "1, 2, ready, go" and each of you can make up a one measure rhythm (4 beats) USING either all T beatboxing syllables or all exhale KL syllables and everyone will respond with the same pattern but on the opposite syllable
 - Demonstrate
 - (1 2 3 + 4) T T TT T you would all respond KL KL KLKL KL
- Does anyone know what call and response is?
 - There are different musical interpretations of what it means but in the context of drumming and beatboxing it means when one or more drums respond AFTER a lead drum.
 - In the activity we just did was the individual the call or the response?
 - Call
 - The class was the response because we weren't doing exactly what the call was

- What were we doing differently from the call?
 - opposite syllable
 - which was a response and also was a balance of heavy and light sounds
- But in a call and response we have to show that as responders and more importantly as drummers and musicians we are doing what?
 - Listening
 - Raising your hand to help me remember, call and response is what?
- Call and response is when one person or a smaller group performs and then one or more people, larger group respond
 - Have students repeat this
- Before playing next video: I want you to pay close attention to what drums the drummer is hitting to match and echo the sound of the beatboxer.
- <https://www.youtube.com/watch?v=TUkt-cw5lu8> → Drummer and beatboxer combined
 - Raising your hand what do you notice about the drummer that's similar to the beatboxer?
 - Raising your hand what do you notice that's different?
- Raising your hand to answer, if I use the letter B is that going to make a heavy or light sound?
 - Heavy
- Will it make a high or low sound?
 - Low
- The B sounds like what drum on the drum set?
 - Bass drum
- It also sounds and is similar to the Boba drum which we didn't have time to talk about. If the boba drum plays and the dancers all respond by dancing what kind of term does that sound like? we talked about earlier with our first activity
 - Call and response
 - Call and response is when one person or a small group performs and then more people or a large group responds
- What's a boba's job in call and response?
 - Call
- Who responds?
 - Dancers
- Drummers and vocal percussionists have to LISTEN to the ensemble because they can be BOTH
- If a violinist begins to play a lullaby and a drummer joins in on cymbals are they calling or responding to the violinist's sound?
 - Responding
- If a drummer begins to play a lot of bass drum and heavy sounds, energizing the song and the ensemble, are they still responding?
 - They are now the call, the ensemble will either be very confused or will adjust the way they are singing so it RESPONDS to the drummer

3. Closure Phase (reinforce, review, reflect on learning outcomes)

- Hand out post test

- Re aloud each question
- Collect
- Raising your hand what's one thing you learned today?

Assessment is formal AND informal as well as individual AND group

Assessment instrument(s):

- Observing group/individual response to correctly identifying call and response role examples, I expect 75% to achieve this
- Listening and observing individual students beatboxing 4 beat phrases on either all T or al KL beatboxing syllables, I expect 75% to achieve this
- Listening and observing to students perform Straight Rock groove beatboxing pattern in small groups, I expect 50% to achieve this
- Listening and observing to students perform Straight Rock groove beatboxing pattern in large groups, I expect 75% to achieve this
- Listening and observing to students perform/play parts of Straight Rock groove individually on either bass drum, snare, or cymbals, I expect 85% to achieve this
- Reviewing answers to post-test

Assessment procedures:

- Students will aurally identify call and response roles
- Students will individually perform/play (beatbox) using either T or KL beatboxing syllables
- Students will perform/play (beatbox) using either T or KL beatboxing syllables as a group
- Students will perform/play (beatbox) Straight Rock groove beatboxing pattern in large and small groups
- Students will perform/play parts of Straight Rock groove on either bass drum, snare, or cymbals
- Students will take post-test

Accommodations/modifications

Students who are English Language Learners (ELL):

- Repetition
- Visual aid → Worksheet
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- Teacher demonstration/modeling of activity

Students with other special needs:

- Repetition
- Visual aid → Worksheet
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- Seat students with hearing needs towards the front
- Sit close to front to enhance visual aid for directions

Extension (include additional guided practice activity, assessment, etc.)

- Incredibox: <https://www.incredibox.com/demo/> or app
 - Let students select (teacher control mouse) one sound to put up
 - Every couple students ask what the balance is (between heavy, light, high, and low sounds)

My Beatboxing Sounds

LOW / Heavy

B

HIGH/ Light

T

KI

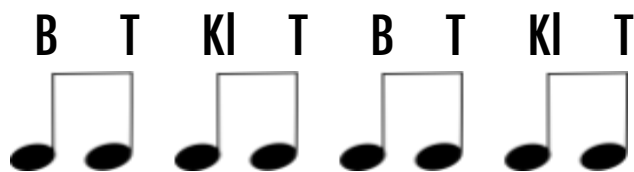
TK

Pf

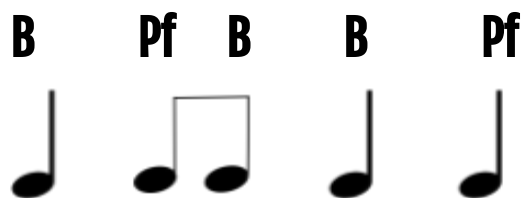
Chfa Chka

Common Beatboxing Patterns

Straight Rock:



Pop Rock:



Pop Rock (Hard): B t Pf B B t Pf t



Jazz Hi-hat: Ts t t Ts t t



"Jazz hi - hat Jazz hi - hat"

Break-down: B t tss Kl t tss



***Kl = Pf**

Free-style: B Ch-fa ch-ka B B Bsh



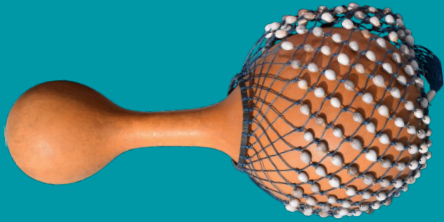
Make your Own!

Pattern → Ta Ti Ti Ti Ti Ta .
1 2 3 4

Use heavy — - — - — -
And light sounds: 1 2 3 4

GAHU

Came from Kokosawa



EWE



Location of EWE Speaking People

Back to Ewe History

GAHU DRUM ENSEMBLE



GANKOGUI



PA – PA – Ti – PA

Down – Down – UP – Down



AXATSE



PA – PA – Ti – PA

Down – Down – UP – Down



SOGO



So – go – go



KIDI

So - go - go

:

Ki - Kidi



KAGAN

Ki – Kidi

Kagan – Kagan – Kagan – Kagan



BOBA



A decorative graphic on the left side of the image consisting of two overlapping parallelograms. The front one is dark blue and the back one is a lighter greenish-blue. Both are tilted at an angle.

Gahu Drum Review

Feat. Beatboxing

Gankogui + Axatse



Pa	–	Pa	Ti	Pa
Down	–	Down	Up	Down
Leg	–	Leg	Hand	Leg
Leg	–	Leg	<u>AIR</u>	Leg →



Sogo



So – Go – Go

Low – High – High

Pat – Tap – Tap

Loud – Soft – Soft

Kidi



(So – go – go)

Ki – Ki di

Kagan – Kagan – Kagan

Hur ry – Hur ry – Hur ry

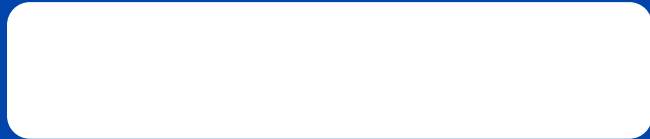


Boba





WHO'S IN MY GAHU ENSEMBLE?



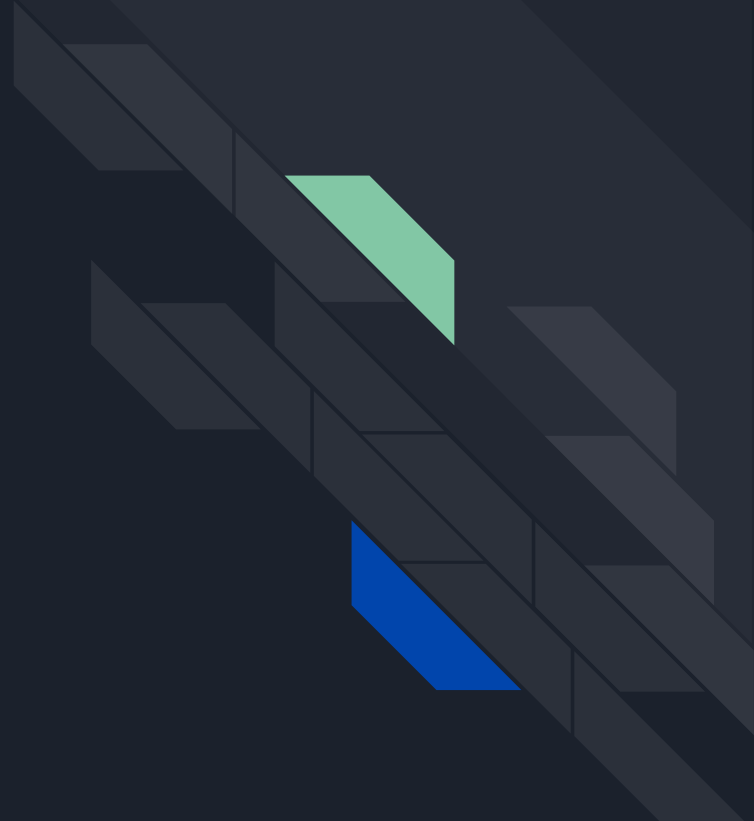
A decorative graphic on the left side of the slide consisting of two overlapping parallelograms. The front one is blue and the back one is a light greenish-blue. They are positioned diagonally, with the blue one in front of the green one.

BEATBOXING

and Vocal Percussion

Beatboxing

Vocal Percussion





Standard Beatbox Notation (SBN)

BOL, SOLKATU, KONNAKKOL

India

Lilting

Celtic

Kouji

China



WHAT ARE MY SOUNDS?

B

=

Sound like a Boba acts
like a Gonkogui +
Axatse for the
ensemble

Why is it both?

WHAT ARE MY SOUNDS?

Pf

=

Sogo

Higher

Smaller



WHAT ARE MY SOUNDS?

KL

=

Rimshot

**Similar to boba dance
call**



WHAT ARE MY SOUNDS?

T

=

Gankogui

Metal

**Closed
Hi-hat**



WHAT ARE MY SOUNDS?

Chfa Chka

=

Axatse



WHAT ARE MY SOUNDS?

TK

=

**Gankogui
2.0**

**Now with
increased speed**

Heavy and Light Sounds

Sounds

Heavy

B

Pf

KL

T

Tk

Chfa

Light

