discover:
National Theatre

A scheme of work for History and Music at KS3 to accompany FELA!

(adaptable for GCSE Music)

Introduction to this KS3 scheme of work	2
FELA! History How do we integrate the learning with NC KS3 History key concepts?	3
Criteria for assessing pupil outcomes for the history components of the Fela unit	4
FELA! Music Exploring the Afrobeat style of Fela Kuti How do we integrate the learning with NC KS3 Music key concepts?	5
Criteria for assessing pupil outcomes for the Music components of the FELA! unit	6
Music How have black people protested through music in the USA, Jamaica and South Africa?	7
History Why did Fela Kuti write protest music?	8
Music How African is Fela Kuti's music?	10
History Does Fela Kuti deserve to be remembered as an African hero?	13
History Resources	14
History cardshot 1	15
History cardshot 2	17
Music Resources	19
Teacher Information Sheet	20
Influences on Afrobeat style	21
Afrobeat style cardsort	22
A composer's notebook	24



Discover more:
www.nationaltheatre.org.uk/discover

This scheme of work is published by and copyright The Royal National Theatre Board
Reg. No. 1247285
Registered Charity No. 224223
Views expressed in this workpack are not necessarily those of the National Theatre

Director
Bill T. Jones

Discover Programme
National Theatre
South Bank
London SE1 9PX
T 020 7452 3388
F 020 7452 3380
E discover@nationaltheatre.org.uk

Scheme of Work writers
Chris Hiscock
Andrew Wrenn

Editor
Maya Gabrielle
Ben Clare

Introduction

This is an interdisciplinary unit for KS3 history and music (which could also be adapted for GCSE music), based on the life and music of Fela Kuti which has been designed to support the National Theatre Musical Production FELA!

The history and music components would best be taught at the same time by specialist teachers. No time allocation has been suggested for activities. Teachers professional judgment will determine how best to use these materials.

The unit is structured around a planned sequence of four key enquiry questions:

How have black people protested through music in the USA Jamaica and South Africa?
Developing a general appreciation of the broad tradition of protest music arising from particular contexts in Africa and the African Diaspora. (Music focus)

Why did Fela Kuti write protest music?
Explaining possible causes of Fela Kuti's composition of protest music in the context of his life and African background. (History focus)

How African is Fela Kuti's music?
Exploring the ingredients of Fela Kuti's Afrobeat fusion style and identifying its stylistic roots. (Music focus)

Does Fela Kuti deserve to be remembered as an African hero?
Evaluating the relative significance of Fela Kuti's life by comparison with other African figures. (History focus)

The music component is designed to be used in year 9 but can be easily adapted for GCSE (World music and fusion styles) and a two year KS3. The history component is designed to be used in year 8 or 9.

The resource could also be used to support Black or African History Month or slotted into other planning with an emphasis on diversity e.g. in citizenship.

A planning overview (showing how the main points of learning in both the history and music components of the interdisciplinary unit link to the key concepts of the national curriculum), assessment focus (emerging from the planned learning) and assessment criteria for each subject are set out on the next page.



FELA! (original Broadway production) photo by Monique Carboni

FELA! History

How do we integrate the learning with NC KS3 History key concepts?

1.1 Chronological understanding	How will pupils develop an understanding of Fela Kuti's chronology? How will this knowledge build on their growing understanding of chronology itself?	Pupils will place the factual details of Fela Kuti's life into chronological order. Pupils will link the chronology of Fela Kudi's life to other chronologies which predate it or overlap with it e.g. African history, the record of independence for British colonies since 1945 the history of Nigeria since 1960, the chronology of the Transatlantic Slave Trade.
1.2 Cultural, ethnic and religious diversity	How will pupils appreciate the cultural, ethnic & religious background, which shaped Fela Kuti's identity? How will this build on their growing understanding of	Pupils will follow the development of Fela Kuti's ideas and music from his anglophile, Christian background through to his adoption of a diverse musical genre and espousal of traditional African religious and cultural practices. Pupils will compare and contrast Fela Kutu's ideas, music, beliefs and achievements with a diversity of other historical African figures. Pupils can be reminded of earlier teaching about diversity.
1.3 Change and continuity	How will pupils identify and explain change & continuity across Fela Kuti's life? How will this build on their growing understanding of change and continuity?	Pupils will gauge the relative importance of particular events in Fela Kuti's life and the level of success through his career. Pupils should link this to prior learning on the lives of other historical figures.
1.4 Cause and consequence	How will pupils identify causes and consequences across Fela Kuti's life? How will this build on their growing understanding of cause and consequence?	Pupils will organise possible reasons for Fela Kuti's composition of protest songs into an order of importance. Pupils should link this to prior learning on causation.
1.5 Significance	How will pupils consider Fela Kuti's significance? How will this build on their growing understanding of historical significance?	Pupils will debate Fela Kuti's relative significance against comparable African figures and according to agreed criteria. Pupils should link this to prior learning on historical significance.
1.6 Interpretation	How will pupils appreciate that Fela Kuti's life can be interpreted in different ways?	Pupils will consider how life can be judged according to agreed criteria. Pupils will consider how a trailer for the musical FELA! interprets him and present elements of his life for a future film pitch. Pupils should link this to prior learning on the interpretation of historical individuals.

Criteria for assessing pupil outcomes for the history components of the FELA! unit

Weak responses

In deciding the position of cards on the living graph of Fela Kuti's life, pupils may not participate at all. They may take terms such as "successful" or "very unimportant" at face value or unquestioningly accept other pupils' definitions. Pupils may view the events of Fela Kuti's life as a single narrative, without evaluating the links between events. In organising possible causes of his composition of protest music, pupils may take causes at face value; find difficulty in placing them in relation to each other on the diagram and not link causes for their immediate prior learning about his life.

Pupils may make no contribution to the balloon debate, or contribute comments that show little historical knowledge. Their contribution to the film "pitch" may deploy little knowledge of Fela Kuti's life or fail to select details suitable to the task.

Medium responses

In deciding the position of cards on the living graph of Fela Kuti's life, pupils participate in debate with their peers about the meaning of terms such as "successful" or "very unimportant", showing some understanding that these can be relative. They explore how the events of Fela Kuti's life might link together by reference to details from it. In organising possible causes of his composition of protest music, pupils participate in discussion in placing them in relation to each other on the diagram, linking some reasoning to their immediate prior learning about his life.

Pupils will contribute to the balloon debate, adding comments that show some historical knowledge of their chosen figure. They may show that they can use evidence to support an assumed viewpoint which they do not necessarily share. Their contribution to the film "pitch" will deploy some knowledge of Fela Kuti's life selecting some details suitable to the task.

Strong responses

In deciding the position of cards on the living graph of Fela Kuti's life, pupils participate in debate with their peers about the meaning of terms such as "successful" and "very unimportant", showing a clear understanding of why these can be relative. They explore how the events of Fela Kuti's life link together by direct reference to detail from it. In organising possible causes of his composition of protest music, pupils participate in discussion in placing these in relation to each other on the diagram linking reasoning to their immediate prior learning about his life.

Pupils will contribute to the balloon debate, offering comments that show a good grasp of the historical knowledge of their chosen figure. They will show that they can use evidence to support an assumed view point which they do not necessarily share. Their contribution to the film "Pitch" will be a substantiated case, deploying detail from Fela Kuti's Life suitably slanted to the task.

FELA! Music

Exploring the Afrobeat style of Fela Kuti

How do we integrate the learning with NC KS3 Music key concepts?

1.1 Integration of practice	How will we develop knowledge and understanding through performing, composing and listening?	Use visiting peripatetic guitar or drum teachers to demonstrate different guitar or drumming styles associated with Afrobeat. Core activities: Performing an Afrobeat groove Making intercultural links through active listening, using Jigsaw, comparisons and card sort strategies. Composing a protest song in Afrobeat style from a composers note book stimulus.
	Is there one key skill that is required to access the music practically?	Composing: composing a protest song in Afrobeat style
1.2 Cultural understanding	What is this music you want to explore with the pupils? *Where is it from, when was it written, who is it important to?*	'Afrobeat' (fusion) style, developed by the Nigerian composer and performer Fela Kuti during the 1970s. Important to all Africans as a voice of protest against governmental corruption and oppression.
	What is this music for? *What is its purpose, its context, what does it try to achieve?*	Protest music targeting post colonial governmental corruption, injustice and oppression of the masses in Nigeria. Kuti's highly politicised songs openly criticised the government and also the governments of reactionary conservative nations (including the USA and UK). Songs are a fusion style, integrating musical elements from Nigeria and the African Diaspora (areas outside Africa where people of African origin live) to form a unique contemporary African musical voice. Theatrical performances that connect with mass audiences & grab people's attention. Songs induce total absorption and communal empowerment through trance like repetition of melodies, harmonies, rhythms and messages of defiance over long periods of time (sometimes up to 25 minutes or more)
1.3 Critical understanding	What do you want pupils to learn about this music (and develop personal views about as they work through the unit)? *What are the musical conventions, processes, devices and aspects of musical elements that make it unique?* What sort of learning do you want the pupils to engage in: closed, guided, open or informal? *How will you bring in references to or chances to explore other, related music?*	Large band containing: lead singer, backing vocals, horn section (with 2 baritone saxophones), jazz organ, drum kit, African drums, congas & shekira. A, seemingly 'endless groove' i.e. a harmonically virtually static layered texture of drum rhythms and (often pentatonic) electric bass and guitar riffs. Introductions that gradually build up interlocking melodic riffs and rhythms Solo improvisations Blaring syncopated horn themes, riffs and stabs Predominance of pentatonic modality Unison chants & choruses (often doubled by horns) Call and response Sung in mixed languages with vocal grunts, shrieks, moans and melismas Closed: exploring the stylistic features of and influences in the Afrobeat Exploration of influential styles i.e. jazz, funk, high life, soul & traditional
1.4 Creativity	Are there places where we can focus within the unit on creativity?	Making links between different African Diaspora musical styles using: Jigsaw, comparisons & card sort thinking strategies Composers note book compositional approach
	Are there requirements / opportunities to make the key learning come alive, be in the 'real' world and be 'holistic' by working with other subjects?	History: evaluating the achievement of a key historical figure Citizenship: democracy, injustice, protest, corruption & oppression
1.5 Communication	Are there places where we can focus within the unit on how thoughts, feelings, ideas and emotions can be expressed through the music?	How messages of protest, outrage and anger are conveyed through music.

Criteria for assessing pupil outcomes for the Music components of the FELA! unit

Assessment focus 1

Stage and objective of understanding - Identify and Integrate:

(Taken from Secondary National Strategy KS3 Music Programme)

Pupils learn how details of musical conventions can be developed to express individual ideas, while staying integrated within a given style, genre or tradition; by Learning how to explore within a range of idiomatic musical styles, genres or traditions, integrating their own ideas into stylistically consistent outcomes.

Outcome of understanding:

Pupils understand the detailed processes of the Afro beat style. They can use this understanding to perform and compose convincingly within the style. They are also able to deliberately and successfully explore the details of stylistic idioms, bringing some individuality to their work, and are able to work at this expectation with confidence
(assessed as developing, secure or strong)

Assessment focus 2

A feature of one musical element, providing key knowledge about the distinctive character of Afrobeat.

Texture:

'endless groove'

i.e. a polyrhythmic texture of drumming rhythms and pentatonic riffs as an accompaniment to solo vocals, choruses & instrumental improvisations.

Outcome:

- All pupils will be able to identify textural layers that make up a Afrobeat groove
- Some pupils will in addition be able to identify and describe individual riffs and how textures changes over time
- Few pupils will in addition be able to describe the effect of individual riffs and textural layers on the song

Assessment focus 3

How to develop one skill that is required to access Afrobeat music practically.

Performing:

maintaining a part in an Afrobeat ensemble performance or composition

Outcome:

- All pupils maintain a simple riff or percussion rhythm in an Afrobeat ensemble when supported by others.
- Some pupils maintain a part in an Afrobeat ensemble confidently with some fluency and sense of style, showing a growing awareness of their role when supported by others.
- Few pupils maintain a part in an Afrobeat ensemble stylishly, fluently and musically, showing awareness and sensitivity to others in the group, technical control and strong leadership.

Music

How have black people protested through music in the USA, Jamaica and South Africa?

Learning Objective	Activities	Learning Outcome
Pupils will learn: Why protesters sing and how the melodies of protest songs communicate simple messages	Fela Kuti's Afrobeat songs belong to a global tradition of protest music. From the 1970s through to the 1990s, he relentlessly taunted the Nigerian government with highly politicised songs which openly criticised the government and also the governments of reactionary conservative nations (including the USA and UK) for their corruption, injustice and oppression of the masses. Note: the links below lead to various on line biographies of the singer. http://en.wikipedia.org/wiki/Fela_Kuti http://worldmusiccentral.org/artists/artist_page.php?id=1067 http://www.independent.co.uk/news/people/obituary-fela-kuti-1243789.html To provide a global context or backdrop against which Fela Kuti's music can be more widely understood, it is worth considering as a starting point, aspects of the wider tradition of protest music (links could be made to relevant elements of the history curriculum such as campaigns to abolish the slave trade, civil rights, colonial independence movements and protests against apartheid). The Oxfam Cool Planet website contains a useful Key stage 3 Lesson plan which considers songs of mass and individual protest from the USA, Jamaica and South Africa http://www.oxfam.org.uk/education/resources/global_music_lesson_plans/11_14/index.htm	Pupils Pupils perform 'We shall overcome' in a variety of contexts and describe the effect of each Identify and describe how melodic hooks a) convey simple messages of protest and b) make learning and transference easy
How and why some styles of protest music have developed globally	Importantly, the activities of the lesson provide a snapshot of how protest songs communicate and convey social, political and cultural messages and how memorable melodic hooks are used to convey key messages (a striking aspect of Fela Kuti's songs). It also shows how certain styles from the African Diaspora (in this case Reggae), have been adopted, developed or fused with other styles (as is the case with Fela Kuti) by selected communities across the globe as a symbol of black identity and solidarity. It should be noted that all three songs listed in the resources for the lesson are available online at: *We Shall Overcome* (civil rights context and song with lyrics: http://www.pbs.org/wgbh/amex/eyesontheprize/story/08_washington.html http://www.youtube.com/watch?v=QhnPVP23rzo&p=3E82097776623745&playnext=1&index=33) *Buffalo Soldiers* by Bob Marley: (http://www.youtube.com/watch?v=S5FCdx7Dn0o) *Prisoners* by Lucky Dube: (http://www.youtube.com/watch?v=1Z3sVa9SJkI) Complete this snap shot of the tradition of protest music by introducing the Nigerian song writer Fela Kuti using the following Youtube clips explain his motivation for writing protest songs and set a context for the remainder of the unit: http://www.youtube.com/watch?v=dR4iK1LBoOw&feature=related http://www.youtube.com/watch?v=3McdwwuWuUg&feature=related http://www.youtube.com/watch?v=usnznJZ0XvA&feature=related	Explain how the meaning of a lyric is conveyed musically in Bob Marley's Reggae song Buffalo Soldiers and Lucky Dube's Prisoners Explain why they think that Reggae has developed globally

History

Why did Fela Kuti write protest music?

Learning Objective	Activities	Learning Outcome
Pupils will learn To organise the events of an historical figures life (Fela Kuti) in chronological order, deciding on their relative importance and the figures level of success. To debate the relative importance of different reasons in explaining an historical event (Fela Kuti's composition of protest songs).	Begin by watching a clip of Fela Kuti performing his hit song *Teacher, don't teach nonsense* with the sound turned down. It is aimed at attacking European and foreign forms of education left over from the colonial period in 1980. (http://www.youtube.com/watch?v=h4AA6EuZe-k&feature=related). Invite pairs to jot down impressions of the clip. Head a class discussion taking suggestions from pairs about it, including speculation about the kind of music being played (challenge suggestions that it might be "black music". Ask what kind of "black music" it might be. The term itself is problematic as it can cover such a variety of musical genres and is sometimes stereotyped as one kind e.g. hiphop, reggae etc.). Next play the clip with sound and invite suggestions about how initial impressions of Fela Kuti were confirmed or contradicted. Distribute copies of the lyrics to *Unknown Soldier* (http://home.comcast.net/~amaah/lyrics/unknown-soldier.html). In pairs/small groups, ask pupils to annotate the lyrics, deciding the answer to the following questions: • What is the song about? • Which words or phrases helped you to understand the song? • What else do you need to know? Lead a discussion, marking suggestions on a whole class copy of the lyrics, visible to all. This song was written after Fela Kuti's Kalacuta compound was assaulted by Nigerian soldiers. His mother died of injuries sustained from being pushed from a window. The official inquiries exonerated the military; blaming "an unknown soldier" for the incident. Lastly reveal the identity of Fela Kuti and his song. Referring to a map of Nigeria, explain briefly who Fela Kuti was and what he did and how he fits into the history of modern Nigeria. Note: the links below lead to various on line biographies of the singer. http://en.wikipedia.org/wiki/Fela_Kuti http://worldmusiccentral.org/artists/artist_page.php?id=1067 http://www.independent.co.uk/news/people/obituary-fela-kuti-1243789.html Build on any prior learning such as the history of the slave trade, the British Empire and its dissolution and study of migration to Britain. Nigeria was a British colony until independence in 1960 and Fela Kuti studied music in London from 1958 to 1963. Reference could also be made to the examples of protest music studied in the first part of this unit. Split pupils up into small groups and give out a large piece of paper per group. Ask each group to draw a timeline along the bottom with dates marked on from 1938 to 1997. Mark on 1960 as the year of Nigerian independence and the following years (1966-1979) (1983-1999) as ones when the country was run by military dictators. (Reinforce any prior learning about dictatorship and its general impact on human rights). Reference might also be made to the oil wealth that Nigeria has enjoyed since the 1970's but much of which has been stolen by corrupt ruling classes with little benefit to ordinary Nigerians.	Pupils will Analyse original footage of Fela Kuti singing a protest song. Analyse the lyrics of a protest song by Fela Kuti. Decide on the relative importance of events in Fela Kuti's life on a living graph. Decide on the relative success of Fela Kuti on a living graph. Decide on the realtive importance of different reasons explaining why Fela Kuti composed protest songs.

Activities continued

Ask each group to develop the timeline into a living graph by drawing a line upwards from 1938 to form a vertical axis. Give out copies of Cardsort 1 (See History Resources below).

Ask groups to

i. Place the cards in date order along the timeline of the lining graph
ii. Along the vertical axis put "very successful" at the top and "very unsuccessful" at the bottom, organising cards across the graph in relation to where particular events might be placed.
iii. Along the vertical axis put "very important" at the top and "very unimportant" at the bottom, re-organising cards across the graph in relation to where particular events might be placed.

Lead a discussion, taking suggestions as to when Fela Kuti was at his most and least successful. Also identify what might be the key turning points and why (e.g. his time in the U.S (1969-1971), the attack on the Kalacuta Club (1977). Ask if there appears to be a link between kinds of events and the periods of military rule in Nigeria and if so why.

Further lyrics could be downloaded (Google 'Fela Kuti Lyrics') and Youtube video clips of Fela Kuti's music played. Pupils could analyse a variety of songs and relate these to particular events in his own life and that of the history of independent Nigeria.

Lastly, on a large piece of paper ask groups to draw a diagram of concentric circles. Write the question "Why did Fela Kuti write protest music?" in the centre circle. Give out copies of the Cardsort 2 (See History Resources below). Ask pupils to sort the cards on the diagram, placing ones that are the most important nearest the question with those that are less important to varying degree towards the outside. Place any that are considered irrelevant outside the diagram. Ask each group to present their diagram and justify their reasoning, taking questions from their peers in the process.

Music
How African is Fela Kuti's music?

Learning Objective	Activities	Learning Outcome
Pupils will learn	In order to answer this key question, pupils firstly need to increase their understanding of the musical ingredients of the Afrobeat style and secondly explore the origins of the style. A Teacher Information Sheet (see Music Resources below) lists the musical ingredients of the Afrobeat style along with key influences from other styles.	Pupils
To appraise the broad characteristics of an Afrobeat song	Begin by appraising the broad characteristics of Fela Kuti's Afrobeat style by listening to the opening few minutes of *Teacher, don't teach me nonsense* (http://www.youtube.com/watch?v=h4AA6EuZe-k). To introduce pupils to the music, use an active rainbow listening strategy to focus their attention with pupils working in groups of five. Each member of the group is allocated one of the following aspects as a focus for their listening: • Rhythm • Texture • Structure • Instruments (and their use) • Voices (and their use) They re-form into 'specialist' groups and together, supported by their peers discuss the aspects that they have been allocated. Finally, they return to their original groups and report back the specific features that they have identified, contributing to a bigger picture of the key features of the song. Finally, groups feedback to the whole class and the key features are collated and summarised. Finish the activity by putting the song into context as a protest song. Watch the Youtube video clip Fela Kuti on Colonial Mentality in which Fela Kuti explains his motivation for writing the song. http://www.youtube.com/watch?v=usnznJZ0XvA&feature=related	Identify the use of specific elements in Teacher don't teach nonsense and contribute to a group presentation of the key features of the song
How the textural layers of an Afrobeat groove relate	To deepen their understanding, next explore the musical ingredients of the Afrobeat style in more detail. One key ingredient of the style is the 'endless groove' i.e. a harmonically virtually static layered texture of drum rhythms and (often pentatonic) electric bass and guitar riffs. Most Fela Kuti's songs begin with the establishment of a groove which becomes a constant against which instrumental improvisations, vocal solos, call and response, chants and chorus are interwoven. Listen to way in which the groove is first established in the openings of *Teacher, don't teach me nonsense* (http://www.youtube.com/watch?v=h4AA6EuZe-k) and *Zombie* (http://www.youtube.com/watch?v=iBgewcFh-cg&feature=related). Note: other Fela Kuti songs are streamed online at www.onlinenigeria.com/music/fela Teachers may prefer to use or supplement with other examples from the playlist provided. To get a real feeling for the way in which the music works and feels, perform as a class ensemble the groove that is built up during the introduction and maintained throughout *Teacher, don't teach me nonsense* (use link above for the song., and the following link for lyrics: http://www.lyricsmania.com/teacher_dont_teach_me_nonsense_lyrics_fela_kuti.html).	Perform and maintain a part in a group ensemble performance of an Afrobeat groove Describe the effect of their own and the combined layers

Learning Objective	Activities continued	Learning Outcome
	For copyright reasons, the music cannot be printed, however, the layers can be transcribed or 'approximated' quite easily using the following guidelines, or, teachers may prefer to deliver this activity using a *Musical Futures* approach. It should be noted that the sound quality of the Youtube excerpt is variable. For this reason teachers may prefer to purchase a CD containing the song and transcribe the parts from a much clearer recording i.e. *Fela Anikulapo Kuti – Barclay* 831 325-2 (Note: the Youtube video clip timings below are not consistent with the CD timings). The song can also be purchased and downloaded from various sites. The melodic riffs are based on the pentatonic scale Bb C D F G Bass guitar riff using F C G (starting on F) Clean guitar sound 1 riff using Bb G F (starting on Bb) Clean guitar sound 2 riff using Bb & C (starting on Bb) Drums include: Bass and snare drum, claves and shekira (a Nigerian shaker) Jazz organ moving in parallel 4ths around the pitches Bb G F (starting on Bb/F) F D C	
How the surface details of the Afrobeat style create variety within the music	Once the groove has been established and is secure, other surface features of the Afrobeat style can be explored and added (note: in order to involve the whole class in the performance of other surface details, the groove could be sequenced by the teacher and looped to provide an accompaniment for the one or more of the following layers) For example: • the opening four bars of the first horns melody (saxophone, trumpets and trombones) could be learned by more able pupils and performed as an interjection once the groove has been established (timing: 1'08" on Youtube video) • The first chorus (timing 2'02" – 2'34" on Youtube video) can be learned and sung along with the groove (see link above for lyrics) • Solo pentatonic improvisations could be performed by individual pupils over the groove. These are usually played on jazz organ, saxophone or trumpets. These sounds can be replicated using jazz organ, saxophone or trumpet keyboard voices. • Call and response chant 1 (www.youtube.com/watch?v=4CPqZJjRdSM&NR=1 timing: 5'18" on Youtube video - & locate on lyrics) • Call and response chorus 2 (timing: 9'15" – 10'13" on Youtube video) • Call and response chorus 3 (using the word 'Democracy') - (http://www.youtube.com/watch?v=zFHcnJ6wE50&feature=related timing: 00'10" – 00'43" on Youtube video)	Perform vocal and instrumental choruses and describe their different effects Improvise stylish phrases over the Afrobeat groove using a blues pentatonic Perform call and response chants, describe their effect on the music and key messages of the song
How a fusion style is created	To further deepen an understanding of a) the music of Fela Kuti and b) the concept of a fusion style, pupils need to make connections between Afrobeat and it's stylistic origins. There are many influences that can be identified in the Afrobeat style, all originating in Africa, some via America and the Caribbean islands, i.e. the main destinations of the slave trade. The key musical ingredients of the influential styles are set out on the *Teacher Information Sheet* provided. The following listening activity will help pupils make connections between Fela Kuti's Afrobeat and four influential styles. These are traditional Nigerian Yarouba, West African Highlife, American Funk and Modern Jazz. Using the *Afrobeat Style Card Sort* (See Music Resources below), give pairs or groups of pupils a set of cards and also a copy of the diagram provided (Note: the diagram could be enlarged to A3 size if used with larger groups). Each card contains a musical feature of Fela Kuti's Afrobeat style. The diagram shows the main stylistic influences on the Afrobeat style. Listen to excerpts from four songs (see below). For each song place cards containing features that they hear on the relevant style. After each song, groups feedback the features that they identified in the song. Groups then collect up the cards and repeat the process for each of the other songs. 1. Yoruba style: http://www.youtube.com/watch?v=sCv03EolhMQ 2. Highlife style: www.youtube.com/watch?v=3xyTYDNdTz8&feature=related 3. Funk Style, James Brown – *Say it loud*: http://www.youtube.com/watch?v=2VRSAVDlpDI Lyrics: http://artists.letssingit.com/james-brown-lyrics-say-it-loud-im-black-and-im-proud-pt-1-5w39354 4. Modern Jazz style, Sonny Rollins – *Tenor Madness*: http://www.youtube.com/watch?v=S46dhVcYWpY	Identify, match and compare key features of Afrobeat to those of traditional Nigerian Yoruba, West African Highlife, Modern Jazz and Funk Identify features that are common to a) each b) all styles Identify which styles were the most influential on Afrobeat and explain their reasoning Explain how and why features common to all styles are found in the music of the Caribbean and North America (relating to the slave trade)

Learning Objectives	Activities continued	Learning Outcomes
To compose a protest song in Afrobeat style	Discuss which style the pupils considered to be most influential and most like Afrobeat. What were the musical ingredients of this style? Which features were common to and link each of the songs? The last is important as it addresses the key question 'How African is Fela Kuti's music?' The pentatonic scale (which became the blues scale), syncopation, drum rhythms, polyrhythmic textures and call and response are at the heart of most styles of the African Diaspora. Therefore, Afrobeat could be said to be wholly African though some ingredients have travelled across the Atlantic, been developed and returned back across the Atlantic where they have become re-integrated into a new fusion style. To reinforce this learning, identify the locations of each of the four excerpts on a world map (using Nigeria and Cuba as the location of the Yoruba chant that they listened to) and then compare it to and make a connection with a map of the slave trade routes. (Note: a useful short video of the history of West African Highlife is available at: http://www.youtube.com/watch?v=HMKisYW4IrM This clip could be used to extend pupils understanding of fusion music). Next pupils apply their understanding of Afrobeat by composing a protest song in the same style. *A Composers Notebook* resource is provided as a stimulus for composition (see Music Resources below). However, teachers may prefer to develop composition work in their own way. The notebook provides some draft ideas of a 'work in progress' Afrobeat song. The pupils task is to take some of the ideas and develop them into an Afrobeat style song. Discuss each of the ideas with the class and model how some might be developed e.g. into melodies, chants or riffs (Note: the pentatonic modality is a requirement that needs to be reinforced with pupils). Note: the Youtube video clip http://www.youtube.com/watch?v=dR4iK1LBoOw&feature=related which explains Fela Kuti's motivation for writing protest songs ends (3'26") with useful insight into the way in which Fela Kuti approached composing a melody. In another clip http://www.youtube.com/watch?v=usnznJZ0XvA&feature=related Fela Kuti describes how he developed ideas from the word 'democracy' (starting at 2'30"). Both could be used to model the composition process. Finally, Youtube contains many instrumental tutorials on the Afrobeat style e.g. click on the following link to learn more about the drumming style. http://www.youtube.com/watch?v=nOpO5qZOER0&feature=related Begin by asking pupils to work on their own, taking one or two ideas and realising or developing them further. If working on keyboards there may be pre-programmed Afrobeat or similar rhythms that can be used to accompany their ideas, help them capture the style and inspire them whilst composing. Next ask pupils to pair up, share their ideas and work together on those which they like and feel have the greatest potential for development. Finally, form larger groups, repeat the process and develop chosen ideas into a song.	Develop ideas provided in the form of a Composers Notebook stimulus and work in groups to compose a stylish Afrobeat song
To appraise their own and each others songs To appraise a section from an Afrobeat song	Peer appraise the songs asking pupils to consider a) how well did each group capture the Afrobeat style? How fluent and musical were each of the performances? c) how well did each group convey their message of protest? Pupils could also re-use the card sort cards used in the earlier listening activity, identifying specific Afrobeat ingredients in each song. To end the unit, pupils listen and appraise a section of *Teacher don't teach nonsense* using the main listening activity taken from the Oxfam Cool Planet 14-16 resource *Songs of Fela Kuti* (http://www.oxfam.org.uk/education/resources/global_music_lesson_plans/14_16/). The questions on the worksheet provided by the resource lead well into a final consideration of the key question *How African is Fela Kuti's Music?* Discuss this question as a class asking pupils to explain their reasoning. Finally, make a link with and draw on their historical understanding of Fela Kuti, ask pupils why they think it was important for Fela Kuti to uphold and develop the African musical tradition?	Identify features of the Afrobeat style in each others songs and describe the musicality of each Describe how successful Fela Kuti was in creating a new style within the African tradition

History

Does Fela Kuti deserve to be remembered as an African hero?

Learning Objective	Activities	Learning Outcomes
Pupils will learn To debate the relative significance of historical figures (including Fela Kuti) against agreed criteria. To create an interpretation of history suited to a particular medium	Display an image of Fela Kuti (e.g. http://www.last.fm/music/Fela+Kuti/+images) and the enquiry question. "Does Fela Kuti deserve to be remembered as an African hero?" From their knowledge of Fela Kuti so far, invite pairs against the clock to list reasons for and against remembering Fela Kuti as an African hero. Take suggestions from pairs and display these for class use. Probe pupil understanding further by leading a discussion about how an "African hero" might be defined and write up the agreed class definition e.g. Does the hero have to come from Africa itself? Do they have to be black? Must they have certain political views? etc. (Prior learning from previous lessons on other historical figures whose reputations and significance are debated could be alluded to e.g. Oliver Cromwell, King John etc). Return to the lists of reasons agreed and lead a discussion on whether any of the reasons need to be taken out now that a class definition of an "African hero" has been agreed. Stage a balloon debate where groups of pupils research a range of candidates for the status of "African hero". This list can be deliberately extended beyond the more obvious figures such as Nelson Mandela or Haille Selassie. Pupils could also consider candidates further in the past such Olaudah Equiano (the eighteenth century slave trade abolitionist). Shaka (the ruthless first king of the Zulus), Cetshwayo, his successor who defeated British forces at Islandwhana in 1879 or even Queen Cleopatra of Egypt. Figures who were heroes to European imperialists such as David Livingstone (the Scottish missionary), Henry Morton Stanley (the explorer) and Cecil Rhodes (founder of Rhodesia) could be included. These figures were once revered as bearers of "civilisation" to the "dark continent" but have since been vilified as colonialists. The list of candidates could embrace more figures from the recent past as well as the present whose record might generate controversy such as Kwame Nkramah (first leader of independent Ghana), Archbishop Desmond Tutu (the South African cleric). F.W.De Klerk (the Boer South African president who partnered Mandela in ending apartheid) and even Robert Mugabe, president of Zimbabwe. Fela Kuti would automatically be included on the list. The more difficult candidates could be given to the more able groups as it would be more challenging for them to argue for a figure they might not agree fits the criteria for an African hero. A series of debates should eliminate candidates in turn and leave one victorious. At the end of the process, return to the criteria previously agreed for the status of "African hero" and discuss any further adjustments that might need to be made in the light of the debates. Candidates could also be considered from what is sometimes referred to as the African Diaspora – that is areas outside Africa where people of African origin live. Thus Martin Luther King, Malcolm X or Jamaican musician, Bob Marley could also be debated. Play the trailer for FELA!, the Broadway musical playing at London's National Theatre in 2010-2011 (www.nationaltheatre.org.uk/felalondon). Discuss how it presents Fela Kuti and whether or not this seems an accurate portrayal of him. Other videos available at http://www.nationaltheatre.org.uk/62990/fela/afrobeat-rebellion.html are: - A series of 12 video diaries documenting the journey of the production FELA! - The film *Afrobeat Rebellion* is a conversation about Fela Kuti. Through a mix of interview and original footage people who had a relationship with the man and his music speak about who Fela Kuti was, what Afrobeat is and why he his relevant today. James Schamus of Focus Pictures is quoted as claiming that Fela Kuti might be "the most globally influential pop artist outside the Beetles in the last 50 years." Ask pupils to use their knowledge of Fela Kuti's life and music to write a two minute "pitch" to the class as if it were executives of a film company. Explain why his life would make a good film, what the film might include and why it would attract audiences and make money. Further tasks could be set, asking pupils to design story boards for particular scenes in the film.	Pupils will agree criteria for judging Fela Kuti as an African. • Debate the extent to which his life meets the agreed criteria • Debate participate in the balloon debate, judging how a variety of figures (including Fela Kuti) meet agreed criteria for being an African hero. • Create a "film pitch" as an interpretation of Fela Kuti's life.

History Resources

History cardsort 1

Fela Kuti Olufela Ransome-Kuti was born in 1938 to a middle class family in Nigeria from the Yoruba Tribe. His father was a Christian, protestant minister, headteacher and first president of the Nigerian Union of Teachers. His mother was a socialist, a union leader and campaigned for women's rights. English was spoken at home.

Fela Kuti's father died in 1957. He persuaded his mother to let him study music in London rather than medicine

In 1958 and 1963, Fela Kuti studied western music at Trinity College of Music in London. He experienced social prejudice which turned him against Britain and British ways.

Between 1958 and 1963, Fela Kuti learned to play jazz and highlife (a form of African music).

Between 1963 and 1967, Fela Kuti lived in Nigeria, singing in a highlife band. His music was not popular.

In 1967 Fela Kuti visited Ghana, a neighbouring African country. He discovered a new form of music he named Afro-beat.

Between 1969 and 1971, Fela Kuti met black American politicians and musicians who deeply influenced his ideas and music. He came to believe that Africans should unite and struggle for freedom, like fellow black people in America. People descended from Africans all over the world should unite. Africans themselves should return to traditional African ways, rejecting American and European ideas and power.

Between 1969 and 1971, Fela Kuti started recording his songs in "broken english", a form of English spoken in many African countries. This meant his songs were widely understood and more popular.

Between 1971 and 1977 Fela Kuti set up a club and recording studio called "the shrine" in Lagos, the Nigerian capital. He surrounded its compound with a fence and declared it the independent "Republic of Kalacuta". His family and supporters lived there in a commune. His protest songs attacking the military government in Nigeria, the army, the police and political leaders made him very popular. He hired advertising space in newspapers to publish anti-government messages. He also dropped Ransome from his name because it was originally a name given to his family when they were slaves.

In 1977, Nigerian soldiers besiged the "Republic of Kalacuta", using violence to clear the site. Fela Kuti was beaten up and his mother was pushed out of a window and died of her injuries. At her funeral, Fela Kuti lead the huge procession around the coffin to the army barracks where the president (a General) lived and left it there.

In 1978 Fela Kuti sang "Zombie", his protest song attacking the Nigerian army to a packed stadium in Ghana. A riot broke out and he was thrown out of the country. That year he also married 27 wives in one ceremony. Many were female dancers, composers and backing singers for his band. His music was very popular.

Fela Kuti formed his own political party called the Movement of the People. In 1979 he tried to run for president when democratic elections were held. He was banned from running but was still given the nickname "The Black President". His music was still really popular.

In 1984, the new military government jailed Fela Kuti on false charges. He was released after 20 months. His music was still really popular.

In 1986, Fela Kuti performed at a stadium in the United States as part of a charity concert in favour of human rights. One of the other international acts was Bono of U2. His music was still really popular.

In 1997 Fela Kuti died of an AIDS related illness. Over one million Nigerians attended his funeral. His music was still really popular.

History cardsort 2

Fela Kuti's mother was a socialist and a Nigerian union leader. She supported independence for Nigeria and other African countries. She believed that black people throughout the world should struggle for more rights. Her political views influenced Fela Kuti.

Fela Kuti was a talented musician.

Fela Kuti made money from his recordings of protest songs.

Fela Kuti was disgusted by the corruption of Nigeria's political leaders, the army, the police and western companies who supported them.

When he studied music in London (1958-1963) Fela Kuti faced racial prejudice because of his skin colour. It turned him against Britain and his own pro-British upbringing.

Fela Kuti wanted to be elected President of Nigeria.

Fela Kuti met black Americans in the United States (1969-1971) who deeply influenced his ideas. He came to believe that Africans should unite and struggle for freedom, like fellow black people in America. Africans should return to traditional African ways, rejecting American and European ideas and power.

Fela Kuti was a brave man

Fela Kuti was an intelligent man.

Fela Kuti was arrested and imprisoned by the Nigerian army.

Fela Kuti turned against the main religions of Nigeria, Christianity and Islam. He returned to traditional African religion e.g. he married 27 women.

Music Resources

Teacher Information Sheet

Ingredients of Fela Kuti's Afrobeat style

Large band containing, lead singer, backing vocals, horn section (including 2 baritone saxophones, jazz organ, drum kit, Nigerian drums, congas & shekira

A seemingly 'endless groove' played by drums, shekere (gourd covered in beads), muted West African style guitar (playing a repeating chordal/melodic statement, riff or groove with a 'scratchy' sound) & bass guitar (sometimes two) melodic riffs

Accumulation of interlocking melodic riffs and rhythms during the introduction to songs

Blaring syncopated horn themes, riffs and stabs

Call and response between lead singer and backing vocals

Unison chants & choruses (sometimes doubled by horns)

Vocal grunts, shrieks, moans and melismas

Sung in Nigerian pidgin English and other African e.g. Yoruba languages

Predominance of pentatonic modality

Solo improvisations

Long songs lasting between 10 – 25 minutes

FELA! resources online

Online videos available at http://www.nationaltheatre.org.uk/62990/fela/afrobeat-rebellion.html are:

- A series of 12 video diaries documenting the journey of the production FELA!
- The film *Afrobeat Rebellion* is a conversation about Fela Kuti. Through a mix of interview and original footage people who had a relationship with the man and his music speak about who Fela Kuti was, what Afrobeat is and why he his relevant today.
- A film about the auditions for the London cast of FELA!

Influences on the Afrobeat style

Traditional Nigerian music

- Yoruba tribe traditional chants / choruses
- Yoruba drums & drum rhythms
- Call and response
- Cyclic structures
- Pentatonic modality
- Polyrhythm
- Syncopation

Ghanian and Nigerian Highlife music

- Jazz, Calypso & Swing (brought to Africa by British and American troops)
- Dance forms e.g. waltz, foxtrot & Latin styles (From Britain & Cuba)
- Big band sound (Guitars, accordions and brass band instruments from Britain)
- Traditional drum rhythms adapted – drums, cabassa, claves & cow bell & drum kit
- Picked clean guitar
- Horns – stabs
- Improvisation
- I, IV, V harmonies

Jazz

- Swing
- Solo improvisations
- Syncopation
- Horn section (saxophones & trumpets – used in big band jazz)
- Modality and use of Blues scale
- Chorus – solo structure
- Jazz organ – improvisation in parallel 4ths

Funk

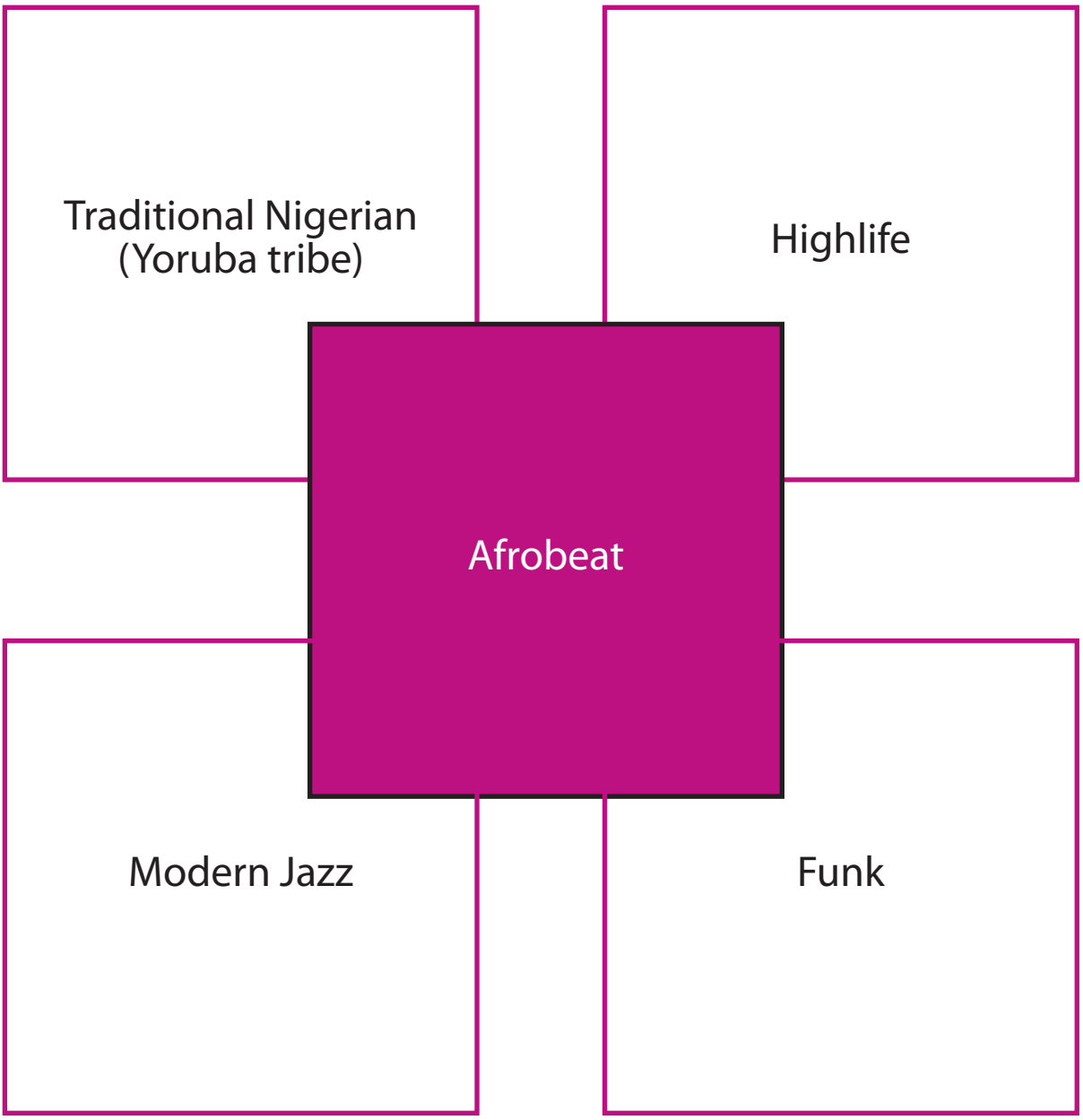
- Strong rhythmic groove – electric bass and drums
- Staccato, syncopated bass lines
- Easy rhythmic flow of the percussion section
- Static single chord vamps
- Modal with blues scale melodies
- Heavy emphasis on first beat of bar
- Scratchy sounding rhythm guitar
- Catchy anthem like vocals based on extensive vamps in which he used his voices as a percussive instruments with frequent rhythmic grunts and with rhythm-section patterns
- Blaring syncopated horn themes and short punctuations

Soul

- Syncopated bass patterns
- Use of vocal moans and melismas

Afrobeat style cardsort

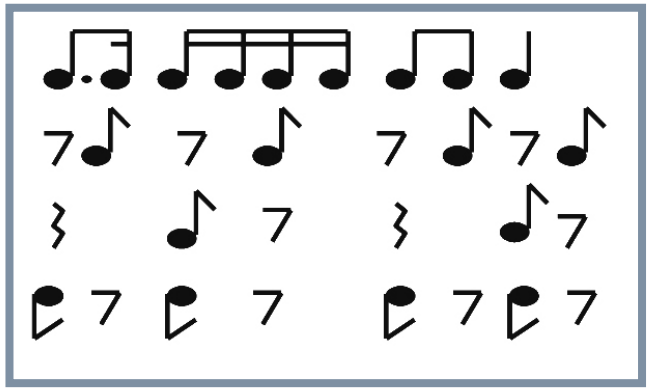
Solo improvisations	Pentatonic / Blues scale
Catchy anthem like vocals with grunts, shrieks, moans and melismas	Cyclic structure
Call and response	Blaring syncopated horn
‘Endless groove’ made up of layers of melodic riffs	Few chord changes
Syncopation	Polyrhythm
Horn section (Saxaphones, trumpets and trombones)	‘Scratchy’, clean or muted guitar sound
Drum kit	Latin beats and percussion
Nigerian Drums	Shekira
Backing vocals	Jazz organ
Anthem like vocals	


Traditional Nigerian
(Yoruba tribe)
Highlife
Afrobeat
Modern Jazz
Funk

A composer's notebook

Corruption in society (solo? - C&R?)
No more democracy

Politicians blind and deaf
Oblivious of the mass oppressed.



A A A

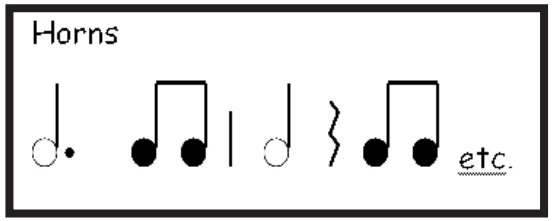
E E E (2 bar Bass riff)

D (???)

Fela, Fela, voice of the people,
Rise like the phoenix and reclaim Africa

Guitar riffs - use GA&C (based around Am7) - busy syncopated

CDE GA



Ke - re ke - re ken ken ... (drums - chant - needs more?)