Indian Music – for Upper Key Stage 2

|  |  |  |  |
| --- | --- | --- | --- |
| Week | Learning Objectives | Activities | Resources / assessment |
| 1 | To be aware of music from a range of styles and traditions (NC)  To develop rhythmic patterns with a strong sense of pulse (QCA16) | Intro:  See notes below.  Give a general introduction to Indian Music.  Tabla is two drums. Bass drum on left, treble on right, played with the hands in different positions no sticks. Players vocalise their sounds with different syllables, then transfer these vocal sounds onto drum. A tal is a rhythmic cycle of a set number of beats.  Main:  Start with the tal (rhythmic pattern of 16 beats).  T count to 16; ch clap on beats 1, 5, 13. Model a rhythm over 4 beats that is syncopated.  Half the class do the 16 beat tal; half the class say then clap the 4 beat rhythm four times.  Ch make up their own rhythms, try out several.  Plenary:  Recap vocabulary – tabla, tal. | See lesson notes below for information. |
| 2 | To create rhythmic patterns (QCA16) | Intro:  Recap intro from lesson 1.  Show child playing tabla.  Main:  Explain that we will be learning a tukda (piece of music).  We will learn the rhythm first and relate it to vocal sounds.  We will begin in English and then use Indian vocal sounds in the same rhythm.  Begin to teach first half of ‘I Love Rabbits’. You may like to show a digital or paper version of the picture sheet.  See notes below.  Plenary:  Recap tal in 16 beats from last week.  Choose one 4 beat rhythm (ch suggested) to say then clap at the same time. | You Tube link, see below.  Two PDF documents – Graphic Score and Tukda. |
| 3 | To hold their part in two- part work (QCA17) | Intro:  Reinforce tabla – what can they remember?  Show You Tube clip of African man, note vocal sounds that are played.  Main:  Continue to learn tukda (piece) ‘I Love Rabbits’ in English.  Then half class say tukda and half class clap / wave the tal (16 beat pattern from lesson 1).  Introduce the idea of vocal sounds representing drum sounds.  Dha = both hands; Ka = LH flat; Ta = RH finger slap.  Plenary:  Recap You Tube clip and how vocal sounds then become the drum sounds. | You Tube link, see below.  Two PDF documents – Graphic Score and Tukda. |
| 4 | To listen with attention to detail and recall sounds (NC) | Intro:  Introduce Ravi Shankar – see below.  Show You Tube clip of Ravi Shankar and tabla player.  Main:  Using the rhythm of I Love Rabbits, now put in the vocal sounds.  Rehearse first on knees, the pattern ‘ka ta dha’ every time it comes (left right both).  The using the tabla, take turns to play. You may like to watch this on the ism website (see below).  Plenary:  Recap how vocal sounds influence the drum sound. | Tabla drums  You Tube link, see below.  Two PDF documents – Graphic Score and Tukda. |
| 5 | To play in solo and ensemble contexts playing musical instruments (NC) | Intro:  Music is important in Bollywood films. You Tube clip of dancers.  Main: Introduce the concept of the raga (melodic line).  We are using a 5 note raga.    (Wherever possible use the instruments the children learned as part of their year 4 WCET lessons).  Demonstrate a sentence that can ‘fit into a square’ see below.  Draw a square as you say rhythm, then clap rhythm. Ask for several examples.  Choose one example and play it on given notes (EGA). Play other examples.  Plenary:  Reinforce raga as a group of notes. | Instruments learned in year 4  \*Assessment Opportunity\*  X can create rhythmic / melodic phrases  You Tube clip, see below.  PDF document – Sargam Git |
| 6 | To improvise and compose using the inter-related dimensions of music (NC) | Intro:  Introduce the sitar.  See below. Watch You Tube of Anoushka Shankar at Glastonbury.  Main:  Recap the rhythm that ‘fitted into a square’ from last week.  Ask for new examples. Clap each of these twice. Then play selected examples on notes E G A.  To begin to make a piece, teacher play first two bars of Sargam Git, children play ‘improvised’ example on notes EGA.  Alternate several times.  Plenary:  Recap that a raga is a group of notes that musicians use to improvise with. | Instruments learned in year 4  \*Assessment Opportunity\*  X can create rhythmic / melodic phrases  You Tube link, see below.  PDF document – Sargam Git |
| 7 | To sustain a drone to accompany (QCA17) | Intro:  Show clip from ISM website, see below.  This is Sargam Git with improvised passages and embellishments.  Main:  Continue as lesson 6, with more examples.  If possible, add embellishments (ie halving of note values).  Also add drone (CE).  Plenary:  Discuss how complicated and complex Indian music can be based on the ISM clip. | Instruments learned in year 4  Link to ISM website, see below |
|  |  | *This is where the project can be taken in two different ways:  continue with the ordinary curriculum project or follow an instrumental biased alternative for three weeks.  See lesson notes below for alternative.* |  |
| 8 | To sing with increasing control (NC) | (This is the ordinary curriculum project).  Intro:  Introduce the harmonium – see below.  You Tube clip of harmonium player in street.  Main:  Vocal warmup using Indian names of notes – see below.  Begin to learn the song Ame Sau Vala Tara Bal (We are all your children) first 8 bars.  Tell them translation.  Plenary:  Recap harmonium | Singbook pp 14-18  Instr for T to play for pitching  You Tube link, see below. |
| 9 | To sing with increasing confidence and control (NC) | Intro:  The importance of Indian music to The Beatles. You Tube clip – Within You, Without You explained.  Main:  Vocal warmup as lesson 8.  Continue to learn first 8 bars of song ‘We are all your children’.  Tap alternate knees with hands; L R L R in groups of 4.  Then on beat 2 change to 2 quavers; L rr L R; L rr L R  Plenary:  Discuss the different instruments – tabla, sitar, harmonium. | As lesson 8  You Tube link, see below. |
| 10 | To sing with attention to posture, breathing, diction (QCA20)  To perform in a way that reflects the song’s meaning (QCA19) | Intro:  How Indian music has been incorporated into Western Music – The Beatles Within You, Without You (piece).  Main:  Vocal warmup as lesson 8.  Revise first 8 bars singing.  Revise LR tapping pattern from lesson 9.  Play CD all through (purple CD track 4). Children sing each time main theme comes (Asthayi) and when not singing tap pattern.  Reflect on the singing and tapping pattern.  What can be improved? Rehearse several times.  Plenary:  How did we improve our performance? | As lesson 8  You Tube link, see below. |
| 11 | To appreciate a wide range of music drawn from different traditions (NC) | Intro:  Discuss the dhol drum.  You Tube clip of dhol drum player.  Main:  Preparation for performance.  Which parts of the learning will be shown?  Will any You Tube clips be shown? Narration?  Plenary:  Things to do before the performance. | \*Assessment Opportunity\*  X can use knowledge of the inter-related dimensions to explore music  You Tube link, see below. |
| 12 | To understand how music is communicated (NC) | Intro:  Recap preparation for performance.  Main:  Performance.  Plenary:  Well done and evaluation of performance. | \*Assessment Opportunity\*  X can use knowledge of the inter-related dimensions to explore music |
|  |  | Nicola Rose, MK Music Faculty. |  |

Notes for teachers

Resources needed:

Three PDF documents:

Graphic Score ; Tukda; Sargam Git

(Ask Nicola Rose to send them to you)

Singbook published by Youth Music (and CD player)

Tabla drum sets

Instruments the children learned in year 4 (or pitched percussion)

Access to internet for You Tube and ISM clips, whiteboard

Lesson 1

The tabla consists of two drums.  The treble drum (right hand) is called the Daya and the bass drum (left hand) is called the Baya.  (Lowest on the left like the piano). The player sits cross-legged on the floor to play the instruments which are played using the fingers and palm of the hand.  A great variety of sounds have to be mastered using different combinations of hand and fingers on the two drums. This makes tabla playing extremely complex and requires a lot of mental and physical discipline and many years of practise.  Each different stroke on the drum has a name and many of these are onomatopoeic vocal sounds. The tabla is usually made of wood with animal skin stretched across the top. The top also has a black circle in the centre which is made from a paste of iron filings and rice powder.

The tal (or tala) is one of the most important features of Indian music.  The tal is the rhythmic cycle upon which the music is based. For the tal we use (16 beats) you could think of four bars of 4/4.  The claps are on beats 5, 9 and 13. There is silence on beat 9, which is marked with a wave of the hand. This is like clapping or waving on the first beat of the bar.  (X = clap O = wave)

1  2 3  4 5  6 7  8 9  10 11  12 13  14 15  16

X X O X

There are over 300 different tals but the 16 beat tal is the most common.  During performances the audience will clap the tal while the tabla player shows off his skills by improvising around the tal pattern.

Lesson 2

You will need ‘I Love Rabbits’ Graphic Score sheet for children to see and Tukda notation for teachers to refer to. See two separate PDF documents called Graphic Score and Tukda (piece).

Lesson 3

You will need ‘I Love Rabbits’ Graphic Score sheet for children to see and Tukda notation for teachers to refer to. See two separate PDF documents called Graphic Score and Tukda (piece).

Preparation for week 4:

Dha = both hands tap one knee each

Ka = left hand, with flat hand, tap left knee

Ta = right hand fingers slap right knee

Rehearse a variety of combinations.

Lesson 4

Ravi Shankar was the tabla player that inspired The Beatles, especially George Harrison, to incorporate Indian music into their music.  The Beatles spent time learning from him in India.

You will need ‘I Love Rabbits’ Graphic Score sheet for children to see and Tukda notation for teachers to refer to (see two separate PDF documents).

For an example to watch, go to ismtrust.org:

<https://www.ismtrust.org/resources/indian-takeaway/learn-to-speak-compositions>

Lesson 5

The raga is the melodic line.  There are over 250 different ragas, each using particular pitches, rather like scales or modes.  There is a lot of ornamentation, or embellishment in the raga. Ragas are used for improvisation.  Different ragas are played according to the time of day – morning, afternoon and evening – and each is intended to evoke a different mood.

Wherever possible, use the instruments the children learned as part of their year 4 WCET programme.  If not possible, use tuned percussion.

In order to help children compose a rhythm over 4 beats, say a short sentence and draw a square in the air as you say it.  Each side of the square will represent one beat. Rests are allowed! Ask the children to make up their own rhythms in this way.  Then play the rhythm on notes E G A. If violins have been learned use open strings, this will also be possible for guitars, ukuleles and keyboards.  Refer to PDF document called Sargam Git.

Brass alternative?  If children have learned notes CDEFG previously, teacher to transpose Sargam Git so children play DFG??

\*Assessment Opportunity\*  Teacher to decide if it is more appropriate for the class to be assessed on creating a rhythmic phrase or a melodic phrase.  Assessment continues into week 6.

Lesson 6

The sitar consists of a sound box (made from a large gourd) and a neck made from wood.  The neck has six or seven main strings running along it, made of metal. Underneath these strings are additional strings known as sympathetic strings that vibrate when the main strings are played.  These sympathetic strings give the instrument its distinctive shimmering sound. The neck has frets rather like a guitar. The instrument originated in North India.

The You Tube clip shows Anoushka Shanker (daughter of Ravi Shanker) playing at Glastonbury.  Note how the tabla player has been replaced by a drum kit, but with similar effect.

**You will need the PDF document Sargam Git.** Teacher plays first two bars of Sargam Git (actually notated as bars 3-4) and then children improvise using notes E G A for two bars (‘play your square twice’).

Lesson 7

Continue to use Sargam Git material from lesson 6.

For an example of how this can be developed by adult musicians see ISM website (start at time 1:50).

<https://www.ismtrust.org/resources/indian-takeaway/final-performance>

Lesson 8

At this point the project can be developed in two different ways:  as an ordinary curriculum project or as an instrumental biased alternative if you have several children who play well.  The planning grid above is for the ordinary curriculum project, but see the notes that follow for the instrumental variation.

**Ordinary curriculum project**

The harmonium was brought to India by visiting missionaries who used it to accompany hymn singing – it did not originate in India.  However, it soon became a popular instrument and was absorbed into the Indian musical culture. It is used to play both the drone and raga.  Players usually play the notes with their right hand (often chords) and move the bellows with their left hand.

Vocal warmup.

Teacher sing a pattern using these pitches and vocal sounds, children repeat.  Start easy!

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Pitch: | C | D | E | G | A |
| Vocal sound: | Sa | Re | Ga | Pa | Ma |

Singbook pages 14 – 18.  It would be very useful for the music teacher to have an instrument to hand to support the singing, as pitching will be difficult without it.

**Instrument biased alternative**

For weeks 8 – 10 continue to use Sargam Git:

* Musical children play bars 3 – 4 and 13 – 14 whilst others improvise using notes EGA.  Consider transposing to suit particular instruments.
* Add embellishments (halving time values), drone etc.
* Add clap / wave on beats 5 9 13.
* Learn Bamboo Dance (folk melody from North East India).
* Musical children could play bars 1 and 3.  Others could play bars 2 and 4 on percussion.  Do lots of repetition / arranging the material in different ways.
* Add improvisation of bars 2 and 4; add embellishments; add drone; explore different arrangements and structures using basic pattern.
* You may want to do an assessment – can create a melodic phrase or maybe can use inter-related dimensions to compose.
* You may want to continue to use the You Tube clips.
* For the rest of the term revert to the curriculum project planning – either weeks 8 – 10 to include a song or weeks 11 – 12 to put on a performance.

Bamboo Dance

|  |  |  |  |
| --- | --- | --- | --- |
| 1        2 3        4 | 1        2 3        4 | 1        2 3        4 | 1        2 3        4 |
| d’ d’   d’ d’ d’ a   b a | f# f#  g f#   e e D | a  a   b f#   A A | f# f#   g f# e  e D |

The numbers are the beats in the bars.  Lower case letters are quavers; capital letters are crotchets.

Weeks 11 – 12

If more time is needed to complete the earlier work, do not do the performance planned for weeks 11 - 12.  If a short term, miss out lessons 11 – 12.

The dhol is a large two headed barrel shaped drum.  It is made out of hollowed wood with animal skin stretched over each end of the drum. The skin can be stretched or loosened to change the sound of the drum.  The dhol is played with two wooden sticks – one for each end of the drum. The drum is usually slung around the neck with a strap made of woven material or rope.  The dhol is traditionally used in folk music and at festival and celebrations such as weddings.

Indian Music Project – Assessment

Suggestion – only do two assessments in this termly project.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Name | Can create rhythmic phrase | Can create a melodic phrase | Can use the inter-related dimensions to explore music | Can use inter-related dimensions to compose music |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |

1 = exceeding; 2 = expected; 3 = emerging

Glossary of Indian words

Tabla – two drums, treble on right, bass on left of player.

Rag – a group of pitches, like a scale or mode.

Tal – rhythmic structure, most common has 16 beats.

Bol – words.

Tan – embellishments, fast passage.

Guru – teacher.

Tukda – piece.

Sargam – song that uses a version of the solfa as words.

Sam – first beat of the rhythmic cycle.

Siska – instruction.

India Music – You Tube Clips

Child tabla player (shows instrument and hands very clearly)

<https://www.bing.com/videos/search?PC=LV03&q=you+tube+tabla+player&ru=%2fsearch%3fPC%3dLV03%26q%3dyou%2btube%2btabla%2bplayer%26FORM%3dLVSBRD&view=detail&mmscn=vwrc&mid=EF32BAA1AFB6F762EDD5EF32BAA1AFB6F762EDD5&FORM=WRVORC>

Tabla player and speaking part (Best African Tabla Player)

<https://www.bing.com/videos/search?q=you+tube+tabla+player&docid=608031987049891126&mid=2214FD4514CC9D9F6E8B2214FD4514CC9D9F6E8B&view=detail&FORM=VIRE>

Ravi Shankar talking about tabla and player demonstrating

Guru (teacher) of The Beatles especially George Harrison. Note how they tune tabla drum.

<https://www.bing.com/videos/search?q=you+tube+tabla+player&ru=%2fsearch%3fPC%3dLV03%26q%3dyou%2btube%2btabla%2bplayer%26FORM%3dLVSBRD&view=detail&mid=594A2FA09A6C4E09BDB7594A2FA09A6C4E09BDB7&&mmscn=vwrc&FORM=VDRVRV>

Bollywood dancers

<https://www.bing.com/videos/search?q=bollywood+dance&docid=608054771833373283&mid=A69422255FF1D861E1ACA69422255FF1D861E1AC&view=detail&FORM=VIRE>

Anoushka Shankar plays Glastonbury

A modern take on Indian music. Crossing the Rubicon (name of piece) means taking decisive action. <https://www.bing.com/videos/search?q=anoushka+shanker+plays+glastonbury&&view=detail&mid=4821E76DAAF148F97BF44821E76DAAF148F97BF4&rvsmid=B27948DC0CD886C2EC9FB27948DC0CD886C2EC9F&FORM=VDRVRV>

ISM website – teachers’ workshop using material Sargam Git.

Start at time 1:50

<https://www.ismtrust.org/resources/indian-takeaway/final-performance>

Harmonium player in street

<https://www.youtube.com/watch?v=AAiELn2Intk>

Within You, Without You explained

<https://www.bing.com/videos/search?q=within+you+without+you+lyrics+meaning&qpvt=within+you+without+you+lyrics+meaning&view=detail&mid=ED55B3934115F788EBE6ED55B3934115F788EBE6&&FORM=VRDGAR&ru=%2Fvideos%2Fsearch%3Fq%3Dwithin%2Byou%2Bwithout%2Byou%2Blyrics%2Bmeaning%26qpvt%3Dwithin%2Byou%2Bwithout%2Byou%2Blyrics%2Bmeaning%26FORM%3DVDRE>

Within You, Without You by The Beatles

https://www.bing.com/videos/search?q=within+you+without+you+youtube&view=detail&mid=7C2CD9A742BE645D3A497C2CD9A742BE645D3A49&FORM=VIRE0&ru=%2fsearch%3fq%3dwithin%2byou%2bwithout%2byou%2byoutube%26form%3dEDGTCT%26qs%3dAS%26cvid%3d5f15b821e52c4ab2a10c8588bd07f2f8%26refig%3d1e1d13cac9ff4cb9ed19e2772dbb1822%26cc%3dGB%26setlang%3den-US%26plvar%3d0%26PC%3dLCTS

The dhol drum

<https://www.bing.com/videos/search?q=dhol+drum+you+tube&docid=607989935052357898&mid=2650D2AB6019D936B0FD2650D2AB6019D936B0FD&view=detail&FORM=VIRE>

These clips are not in the main planning but you may find them useful:

Ravi Shankar plays sitar in ensemble

https://www.bing.com/videos/search?q=you+tube+tabla+player&ru=%2fsearch%3fPC%3dLV03%26q%3dyou%2btube%2btabla%2bplayer%26FORM%3dLVSBRD&mmscn=vwrc&view=detail&mid=C2F203AD22CC900642FFC2F203AD22CC900642FF&rvsmid=594A2FA09A6C4E09BDB7594A2FA09A6C4E09BDB7&FORM=VDRVRV

Female table player accompanied by harmonium player

<https://www.bing.com/videos/search?q=you+tube+tabla+player&ru=%2fsearch%3fPC%3dLV03%26q%3dyou%2btube%2btabla%2bplayer%26FORM%3dLVSBRD&view=detail&mid=A3A82DD9DB9F482677A9A3A82DD9DB9F482677A9&&mmscn=vwrc&FORM=VDRVRV>

Anoushka Shankar plays the proms (mix of Indian and Western music)

<https://www.bing.com/videos/search?q=anoushka+shanker+plays+the+proms&docid=608015301151819005&mid=E82E4C4DCBE456F99007E82E4C4DCBE456F99007&view=detail&FORM=VIRE>