

**Seven Kings High School Music Department.**  
**Scheme of Work.**  
**Year 9 - Spring Term 1.**

**Indian Music.**

• **Content.**

Aurally recognise and appreciate characteristics of Indian Classical Music.  
Learning about Indian instruments, their construction and function within Raga.  
Learning Indian compositional techniques (raga, tala, drone) and structure (alap, jor, jhala, gat).  
Introduce and develop scales on the guitar.  
Introduce and develop improvisation skills.  
Developing the use of melody, rhythm and structure within ensemble pieces.  
Research and present an aspect of Indian music.

• **Learning Objectives.**

Appreciate and emulate non-western styles of music.  
To develop an understanding of the 'individual' role and contribution within an ensemble.  
To develop aural and melodic skills.  
To introduce scalar transposition.  
To create ensemble pieces using improvisation within a structure with tempo characteristics.  
To perform and evaluate their pieces.  
To research a presentation including a verbal and musical performance based on a teacher / pupils negotiated aspect of Indian music.  
To appreciate the development of Indian music from classical to modern (e.g. Bhangra).

• **Resources.**

Range of Western and Indian instruments including Keyboard, Guitar, Harmonium, Tabla and Dhol.  
CD of various genres of Indian music.  
Work Sheets.  
Recording facilities (Tape / Mini Disk).  
Pupil use of Internet as a research aid.  
CD ROM - 'Microsoft Musical Instruments' as an interactive aid.

• **Differentiation.**

By Outcome.                      By Task.                      By Ability.                      By Grouping Strategies.  
(Some pupils will have a greater cultural awareness of Indian music which is a consideration when grouping).

• **I.C.T. Skills.**

To use the Internet / Multimedia Encyclopaedia (Encarta) to research pupil presentations.  
To use recording equipment to present and record presentations.  
Some pupils may Word Process and visually support their presentation.  
To use record and playback facilities on keyboard.  
To use pitch wheel and modulation effects appropriately.

• **Assessment.**

Ensemble performances of a Raga.  
Individual ability on Guitar.  
Final presentations - self and peer evaluation.

• **N.C. Statements.**

Performing with others.	Identifying musical elements and structures.
Composing and Arranging.	Improvising (Melodic and Rhythmic).
Awareness of ethnic music and cultures.	Refining and recording.
Communication and expression of musical ideas.	

**Seven Kings High School Music Department.**  
**Year 9 - Indian Music.**  
**Lesson Plan Outlines.**

• **Lesson One.**

Introduce pupils to scheme of work. Outline the progression of the lessons and final assessment activity (pupils to begin thinking about this).

**Aspects of Raga. (Raga and Alap Work Sheets).**

**Activity:** Play an alap (1<sup>st</sup>) section of a Raga. Ask pupils to note features of Speed, Beat (none!), Mood and instruments.

**Discuss:** An alap section is... 'an improvised exploration of a raga over a drone. There is no sense of beat, the mood is peaceful...' etc.

Explain what a drone is and name the instruments which would play it in Indian Music (Harmonium, Tampura.). Pupils are to aurally work out the intervals (5ths, 8ves etc.), which make up drones.

Play a scale of C major over a drone and get pupils to count the number of the note ascending (e.g. C 1, D 2, E 3). Then play ***Raga Behag*** (C,E,F,G,B,C) ask the pupils to work out which notes are missing. Explain Ragas.

**Activity:** Pupils are to improvise an alap using ***Raga Behag*** over a drone. This can be brought together as a 'circle' performance with each pupil improvising in turn.

**Homework:** Find out other types of music that use improvisation.

• **Lesson 2.**

**The Sitar.**

**Activity:** Listen to a section of Indian music that features the sitar.

**Discuss:** The characteristic sound of the sitar, what it is made of and how it is played. (Pupils to make notes).

**Activity: 'The Guitar / Sitar'.**

Using the high E string show how the '**Transposed**' version of the ***Raga Behag*** is played. (E,G#,A,B,D#,E). Notate the string and frets and number the positions.

Pupils are to practice playing the raga over a drone (keyboard). As extension work they can play the raga in 'transposed' forms by using the other strings of the guitar with the appropriate drone.

(Open E).

			G#	A		B				D#	E
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- **Lesson 3**

- **Structure of a Raga.**

Explain the main sections of a raga and their characteristics.

- **Alap (Unmeasured).**

Introductory section explores the raga over a drone accompaniment.

- **Jor - Jhala (Transitional).**

Developmental sections which gradually introduce rhythmic elements but without the tabla. The tempo accelerates reaching a fast speed in the Jhala.

- **Gat (Measured).**

The final section introduces the tabla (and tala). The tempo increases to the end and the improvisations (melodic and rhythmic) become virtuosic.

**Activity:** Using guitar (Sitar) and keyboard (Harmonium), pupils are to develop the move from Alap to Jor and Jhala. The increase in speed can be emphasised by greater activity in the drone part (e.g. doubling notes) as well as creating a dialogue with the raga between guitar and keyboard.

**Homework:** In groups of not more than three discuss and begin to develop a presentation on an aspect of Indian Music.

**Examples:** 'Hindu Songs', 'Bhangra Music', 'East meets West - (Talvin Singh and Nitin Sawhney)', 'Indian Musical Instruments', 'Bollywood Film Music'.

- **Lesson 4.**

- **The Gat, Tabla and Tala.**

Explain the function of Tala as a repeated rhythmic cycle and teach Tintal (rev. Year 8). While this emphasise the main beats of the tala there is to be improvisation to 'decorate' the rhythm in between the main beats. Demonstrate by adding extra quavers, semiquavers and dotted rhythms.

**Activity:** In pairs pupils are to take turns by counting and clap/wave the main beats of Tintal while the partner improvises between the beats gradually increasing the complexity of the rhythm. Add the tabla.

Pupils return to their groups of three and apply this to the final ('Gat') section of their raga. They can have drone, raga and rhythm all happening together as well as dialogue sections between the instruments while one accompanies.

Begin to build up the entire raga with Alap, Jor - Jhala and Gat sections.

- **Lesson 5.**

- **Raga Behag Performances.**

Pupils are to spend ten to fifteen minutes setting up and practicing their raga. Perform and record.

- **Assessment Criteria. (/ 50)**

- Use of instruments. (10)
- Evidence of structure. (10)
- Quality of improvisation. (10)
- Sense of ensemble. (10)
- Overall presentation. (10)

**Homework:** Prepare a rough draft for Indian music presentation including resources.

- **Lesson 6.**

Pupils are to rehearse for their presentations next week. Work with individual groups and develop a 'running order' depending on presentations.

- **Lesson 7.**

**Indian Music Presentations.**

Pupils have a maximum fifteen to rehearse their presentations.

Record presentations - peer and self-evaluation.

**Mark Scheme**

<b>1 - 10</b>	<b>Verbal Aspect.</b>	<b>(Knowledge.)</b>
<b>1 - 10</b>	<b>Musical Aspect.</b>	<b>(Performance.)</b>
<b>4 - 1</b>	<b>Effort.</b>	

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## 'Ragas'. Students Notes.

The term **Raga** has a number of meanings. Some people translate it as a 'tune', others as a 'composition' and it has also been called an 'invocation' (calling to God). The simplest way of understanding raga is to call it a group of notes rather like a melody.

There are over 250 Ragas in Indian music. Each one has its own particular mood and association. No one knows exactly why certain colours, pieces of music and sounds can make people happy, sad or excited. For example,

**'Imagine you walked into a room that was painted bright red.  
How would you feel?'**

Like colours, each raga has its own special mood which can affect the listener.

Different ragas are played at different times of the day. There are morning, afternoon, evening and night ragas. Some express happiness courage or humour, while others express peace, sorrow or even anger. When the musician chooses the raga they consider their own current mood. This is why musicians do not announce the raga that they are going to play until the actual time of the concert relying on spontaneity to influence their final choice.

**Morning raga (Vibhas)**  
Mood-Lovliness, sound of the early dawn.



Drone notes C, A

**Evening raga (Behag)**  
Mood-peaceful and relaxed.



Drone notes C, G

**Night raga (Malakosh)**  
Mood-peaceful and relaxed.



Drone notes B, E

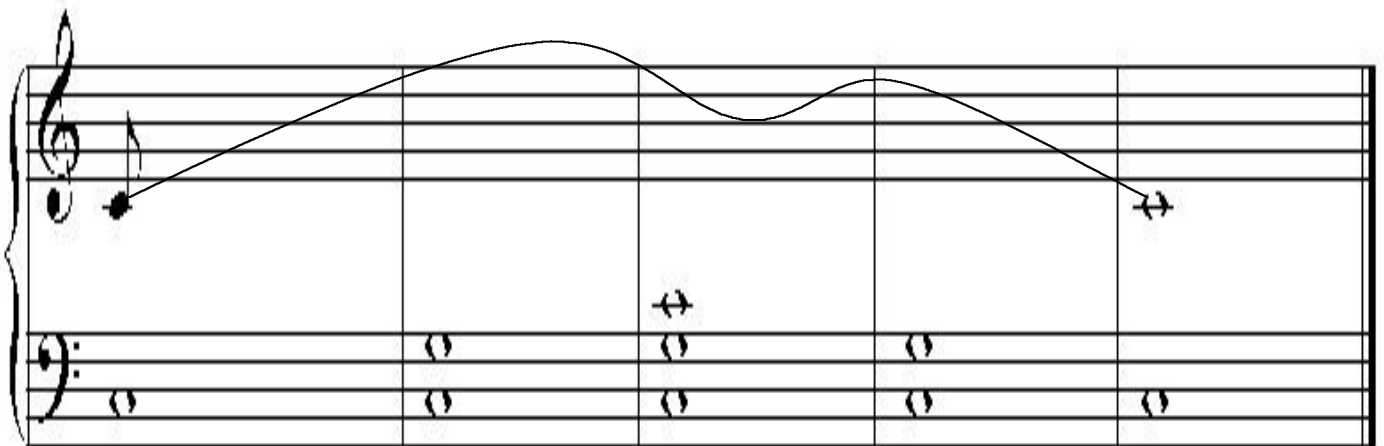
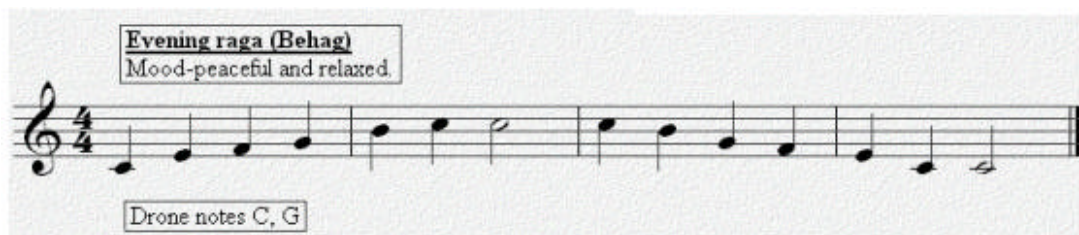
- In pairs take it in turns to play the ragas over the drone. (This can be played on keyboards, xylophones, glockenspiels, recorder etc...try different instrumental combinations). Notice how each raga has a different 'feel'.

## Alap Project.

The Alap section is the first section of a raga. In this section the melody instrument introduces and explores the notes of the chosen *raga* over a drone.

The mood of the Alap is peaceful with no sense of rhythm. The player also explores the pitch range of the instrument, usually starting low.

- Using **Raga Behag** (C, E, F, G, B, C,) create an improvisation which follows the pitch shape on the score.



- Try and add the drone part to move with the pitch shape.
  - Using **Raga Behag** and the same drone pattern, try and notate your own pitch shape for an Alap, try exploring moods as well as other ragas.
  - Think about extending your Alap by repeating melodic ideas.
  - Select an instrument appropriate to the mood (e.g. Flute or Violin. A guitar can make a good substitute for a Sitar!).
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