

LEARNING OBJECTIVES	LEARNING OUTCOMES
<p><i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> To combine elements from previous lessons on Indian music into one complete work using the elements of Alap, Jor, Gat and Jhalla to form a complete raga performance with awareness of structure To link all sections of an Indian raga into one whole performance with clear moods, tempo and a sense of form and structure 	<p><i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 4 (working towards) All Pupils : Explore and review musical ideas with a view to a completed Indian raga composition. Take part in a performance of an Indian raga composition as part of a group with some understanding of changes in tempo and rhythm</p> <p>Level 5 (working at) Most Pupils Independently construct a piece using previously composed elements of Indian music with understanding of the roles and differences between each section of the music. Explore and review musical ideas by selecting and combining them effectively. Improvise in performance of Indian raga composition Perform with confidence and distinguish between different sections of a raga.</p> <p>Level 6/7 (working beyond/GAT) Some Pupils : Improvise rhythmically and/or melodically with a sense of mood, style and the genre of an Indian raga Take on a lead role in group performances</p>

LESSON STRUCTURE

		NC KS3 POS
Starter Activity	<p>Scales and Modes Refer back to lesson 2 where pupils performed and composed their own Indian Ragas. Clarify the meanings of the word Raga (see Scheme of Work for glossary). It has several meanings in Indian music. It can mean: a scale of notes; a mood or feeling; a series of melodic motifs or fragments that are used in performance; the name given to a long piece of music in several sections based on all of these (alap, jor, gat and jhalla). Some teachers may like pupils to write these down. Introduce the lesson by asking the class Music is based on many different types of scales and modes. How many can you name? Can you remember how to construct or perform any of these scales and modes? Depending on previous work covered answers may include major and minor scales, pentatonic scales, whole tone scales, medieval modes, Indonesian scales etc. (5 mins)</p>	<p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
Core Main Activities	<p>1. Composing & Performing a complete Indian Raga Performance – Worksheet 3 Link the starter to the development of the lesson by explaining to pupils that now all four components (melodic improvisation on a raga, drone, tala and rhythmic improvisation on a tala) will be brought together in a complete raga performance. Divide class into groups of three. Each group will put together a piece with four components – a melodic improvisation on a raga, the drone belonging to that raga, a tala and a rhythmic improvisation on that tala. Distribute Worksheet 3 one per group together with a set of drums and two melodic pitched instruments as available. The first stage is for the group to listen to all three ragas that pupils composed during lesson 2 (you'll need the worksheets that pupils completed with their ragas here for re-distribution) and select the one they liked best. Its "owner" will eventually improvise on it. Once pupils have decided on which raga they are going to use for their group, this is notated onto Worksheet 3. Next, the group perform their talas and similarly select the one they prefer (you'll need rhythm grids from lesson 4 where pupils notated their talas) Again, it's "owner" will improvise on it and the selected tala notated onto Worksheet 3. Finally, the drone belonging to the raga is performed by the remaining pupil and notated under the notes of the raga on Worksheet 3. The roles of the pupils can be summarised as follows: Pupil A – Improvisation on own raga, Pupil B – Tala and Improvisation on own tala Pupil C – Drone of pupil A's raga.</p> <p style="text-align: right;"><i>Continued.....</i></p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>

<p>Core Main Activities Continued</p>	<p>When the above decisions are made, groups settle down to organise their pieces. As the aim is to improvise anew each time they are performed, it should be emphasised once again that no attempt should be made to record improvisations. However, some planning should and must take place – the organisation and entry of the parts, the signals for coming to an end, and indications of certain points in the piece. Worksheet 3 takes pupils through the structuring process but it is as well to stop groups and check that they have understood at what stage in each piece each player enters, and that they can manage this, before encouraging them to complete their pieces which are performed and recorded for assessment during lesson 6</p> <p style="text-align: right;">(50 mins)</p>	
<p>Plenary</p>	<p>Reflection of Learning Re-assemble pupils for a short discussion following the composition and performance of their Indian raga compositions. Discuss the following questions with the class :-</p> <ul style="list-style-type: none"> • <i>How do pupils find composing and Indian Raga?</i> • <i>What aspects of the music did pupils find easy and difficult?</i> • <i>Was it easy to create the chosen mood of the raga through the music?</i> <p style="text-align: right;">(5 mins)</p>	<p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</p> <ul style="list-style-type: none"> • ICT – If there is an incomplete group, one or both of the drone and tala could be entered into a sequencer. This would enable pupils to enjoy a complete experience. 	<p>EAL/SEN/GAT (SEN) Lower ability pupils can be grouped with two higher ability pupils for the composing task and allocated as “Pupil C” performing the drone part to pupil A’s raga. (GAT) Pupils could perform their raga scales and improvisations on their own musical instruments (EAL) Pupils could be invited to demonstrate and explain words in different languages that describe different sections of music as in a raga.</p>	
<p>LANGUAGE FOR LEARNING - spell/use/understand Alap, Gat, Improvisation, Jhalla, Jor, Raga, Rhythm, Structure, Tempo, Timbre</p>	<p>HOMEWORK SUGGESTIONS Pupils could be asked to complete Cover/Homework 6 as a revision activity on Indian music prior to their assessment in lesson 6.</p>	
<p>LESSON RESOURCES Traditional Indian musical instruments if available or instruments capable of producing similar timbres e.g. drums, sounds from keyboards, own instruments. Recording equipment to record group raga performances. Teachers will also need to have Y8U7W2 – Ragas Composing Sheet where pupils composed their own raga scales. Alternatively, pupils could be given raga scales. Alternatively, pupils could be given Y8U7S3 – Indian Ragas and can select one of the three given ragas to use for their raga performances. Tala compositions from lesson 4 will also be needed, but again, teachers may choose to offer groups the option of using one of the talas on Y8U7S2 – Indian Rhythm Cycles to use in their raga performance. Whatever decisions teachers may choose to use, Y8U7W3 – Ragas Composing Sheet forms the foundation of this lesson. Y8U7CH6 – Indian Music Revision</p>		