

<p><b>LEARNING OBJECTIVES</b>  <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"> <li>• Know and understand the term tala</li> <li>• Improvise rhythmically within the framework of a tala</li> <li>• Perform and compose own talas</li> </ul>	<p><b>LEARNING OUTCOMES</b>  <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 4 (working towards) All Pupils :</b>                  Perform a traditional Indian tala                  Add a basic beat within a group compositional task</p> <p><b>Level 5 (working at) Most Pupils</b>                  Improvise within a traditional Indian tala cyclic pattern                  Add a more rhythmic beat within a group compositional task</p> <p><b>Level 6/7 (working beyond/GAT) Some Pupils :</b>                  Compose their own music in the style of a “gat” section                  Build up a rhythmic beat into a more complex pattern</p>
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**LESSON STRUCTURE**

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<b>Starter Activity</b>	<p><b>Introducing the Tabla – <a href="#">Video 2</a></b>                      Now that pupils have composed and performed their own Raga scales and investigated drones, it’s time to add the remaining section of an Indian raga – the rhythmic tala. Introduce this by playing Video 2 showing a Tabla player performing a tala solo. Perceptive pupils will have noticed that there is only one percussion playing in the Indian ensembles they have heard in the unit. It should be pointed out that the tabla (pair of Indian drums) is capable of many different sounds depending on which of the two drums is hit, whereabouts on the head the strike falls and from which part of the hand. (5 mins)</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>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<b>Core Main Activities</b>	<p><b>1. Performing “Tintal” – <a href="#">Audio 8 &amp; Score 2 &amp; Audio 12</a></b>                      Assemble pupils in a circle together with a set of bongo or conga drums (Indian tabla if you have them!) or two different drums of different pitches. Explain that the beat or rhythm that accompanies an Indian Raga is called the tala. It is a repeated rhythmic pattern – a certain number of beats (usually 10, 12 or 16) that are arranged in a repeating cycle.                      Play pupils Audio 8 and ask them to indicate when they can hear the tabla entering the piece (around about 18 seconds in).                      Using Score 2, explain to pupils that are going to perform a traditional Indian tala called “Tintal”, made up of 16 beats. Practice clapping 16 regular beats. Now perform “Tintal” with the different actions of clapping/waving as shown.                      Explain to pupils that tabla players use special drumming words called <b>BOLS</b> to help them remember their talas. An example of this is shown on score 2. Add these vocal words to the tala as a class and repeat in a rhythmic cycle. Now invite volunteers to come out and improvise on the drums in time with the beat making sure that they observe the emphasis on the strong beats marked by the class clapping. Audio 12 provides a recording of “Tintal” which some teachers may like to use.                      Next, divide pupils into groups of about 4 with one set of drums per group. Using score 2, allow pupils to perform “Tintal” with one pupil taking the role of improvising within the tala on the drums. Allow suitable time and invite a selection of groups to perform to the rest of the class. (20 mins)</p> <p><b>2. Composing a Tala</b>                      Now ask pupils to make a first attempt at composing their own tala to a count of sixteen working individually. Allow them to put claps as strong beats (X), weak beats (-) and waves (o) on any count, but suggest they try it out before finally committing themselves. It is helpful for pupils to jot down their talas on a scrap of paper so they are not forgotten. Next, ask individual pupils to perform their talas. This is a useful exercise as it quickly becomes apparent which talas “work” and which are uncomfortable and awkward. (15 mins)</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>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>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</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 style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Core Main Activities</b></p>	<p><b>3. Performing Composed Talas</b>                  Allow pupils to work in pairs with one set of drums between each pair (as available). Pupil A teaches pupil B their tala. Pupil B then claps pupil A's tala while pupil A improvises a rhythm on it on the drums. The improvisation can be clapped if there is a shortage of drums or untuned percussion instruments. Light tapping on the edge of a desk as if playing the bongos works well or small handheld percussion instruments could be used. Pupil should then change over and repeat the exercise, this time using Pupil B's tala.</p> <p style="text-align: right;">(15 mins)</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 style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Plenary</b></p>	<p><b>Listening to Composed Talas</b>                  Invite suitable pairs to perform their talas and improvisations for the rest of the class in order to draw teaching points from them.</p> <p style="text-align: right;">(5 mins)</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><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b></p> <ul style="list-style-type: none"> <li>• <b>Numeracy</b> – rhythm cycles, sixteen beats, strong beats and weak beats</li> <li>• <b>ICT</b> – some pupils may be able to record their talas onto a sequencer</li> <li>• <b>Literacy</b> – mnemonics used as drumming words</li> </ul>		<p><b>EAL/SEN/GAT</b>  <b>(GAT)</b> Higher ability pupils who have successfully performed and improvised within the framework of "Tintal" can attempt to perform some other traditional Indian talas given on the second page of <a href="#">Score 2</a>.</p>
<p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand                  Alap, Cycle, Gat, Improvisation, Jhalla, Jor, Rhythm, Tabla, Tala</p>		<p><b>HOMEWORK SUGGESTIONS</b>                  Pupils could be asked to complete <a href="#">Cover/Homework 3</a> to consolidate their knowledge and understanding of Indian Music to date.</p>
<p><b>LESSON RESOURCES</b> Traditional Indian musical instruments if available or instruments capable of producing similar timbres e.g. drums, sounds from keyboards, own instruments.</p> <p> <a href="#">Y8U7VID2 – "Tabla Solo"</a> <span style="margin-left: 200px;"><a href="#">Y8U7A8 – "Return from the Fair"</a></span> <span style="margin-left: 200px;"><a href="#">Y8U7S2 – "Indian Rhythm Cycles"</a></span>  <a href="#">Y8U7A12 – "Tintal"</a> <span style="margin-left: 200px;"><a href="#">Y8U7CH3 – Indian Music</a></span> </p>		