

<p>LEARNING OBJECTIVES <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"> Identify drones as a use of accompaniment Explore musical instruments that are capable of playing drones Perform and compose drones 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 4 (working towards) All Pupils : Understand how drones can be used as a form of musical accompaniment Perform simple drones with assistance</p> <p>Level 5 (working at) Most Pupils Are able to name musical instruments that can play drones Perform and compose drones independently</p> <p>Level 6/7 (working beyond/GAT) Some Pupils : Compose drones from own raga scale with awareness of mood and effect</p>
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LESSON STRUCTURE

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Starter Activity	<p>Droning on! – Starter/Plenary 5 & Audio 18 Prior to the lesson and to introduce pupils to the concept of drone as a feature of Indian music, copy, cut out and distribute the photographs of instruments from page 1 of Starter/Plenary 5 into one envelope between each pair/small group of pupils and the words from page 2 into another envelope. Begin by discussing the pictures of the instruments.</p> <ul style="list-style-type: none"> Can pupils name any of them? Can they tell what the instruments are made of? Can they suggest how each of the instruments are played? Which of the instruments is familiar from lesson 1 (Tambura) <p>Now distribute the second envelope and ask pupils to try and work out the names and country of origin of each of the instruments. Allow a couple of minutes before discussing the answers which are in the form of the original on Starter/Plenary 5. Now play Audio 18 featuring the sound of all 4 of the musical instruments played separately one after each other. As pupils listen they arrange their cards (they should now have picture, name and country of origin for each instrument) in the order in which they hear the instruments. Discuss with the pupils:</p> <ul style="list-style-type: none"> What do all these instruments have in common? (They all produce DRONES) What techniques can the players use to create the drone effect? Which drones make a continuous sound and which are made up of separate sounds? (Tambura drone often made up of separate sounds). Which of the instruments can play a drone and a melody together? (Bagpipes and Hurdy-Gurdy) <p>The following written work can be dictated or written on the board for pupils to record if appropriate – “The drone is a sustained note or collection of notes providing a foundation on which the songs are then performed. Along with drum accompaniment and the “tala”, it is generally a constant feature of all Indian music and should be played continuously unless indicated otherwise. The most commonly-used drone instrument is the large, lute-like “tambura”, which you can simulate using a guitar. For a more continuous sound, Indians use the harmonium or hand-organ, swelling from soft to loud with the mood of the music.”</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>
Core Main Activities	<p>1. Listening to the Drone in Indian Music – Audio 17 Link the starter to the development of the lesson by assembling pupils in a circle and play the “Alap” section of “Raga Durga” on Audio 17 and encourage pupils to hum along with the drone note.</p> <p style="text-align: right;">(5 mins)</p> <p style="text-align: right;"><i>Continued...</i></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>Core Main Activities Continued</p>	<p>2. Performing Drones - Score 3 Using the notes C and G ask one pupil to play the two sounds together using a xylophone. Then try using a glockenspiel. Ask pupils not to repeat the notes until the previous ones have nearly died away. If you have pupils who play the recorder or wind instruments ask them to play the notes C & G. They will need to breathe at different times in order to get a continuous sound. Try using different notes using chime bars, glockenspiels, xylophones, keyboards.</p> <p>Refer to score 3 used in lesson 2 containing three different ragas. Invite two pupils to play the drone notes as indicated and a more able pupil to play the notes of the raga leading to a small improvisation if time allows. Discuss - <i>How can the notes of the drone be performed differently to make their part more interesting?</i></p> <p style="text-align: right;">(10 mins)</p> <p>3. Composing Drones – Worksheet 2 Assemble pupils into the pairs in which they worked in lesson 2. Their task is to compose their own drone from the notes of their raga scale recorded on worksheet 2. The first note of a pupil’s raga scale (the “tonic” or “home-note”) will normally form one of the two drone notes, the other being chosen from the remaining notes of the raga. When the drone for each group’s raga has been decided (remember to refer back to the mood of the raga), one pupil performs the drone while the other improvises on their own raga. The drone should enter first with an agreed number of cycles, and the improvisation enters second. The improvisation should begin by introducing each note of the raga in turn from below, dropping back to earlier notes each time before introducing the next new note. This exercise is designed to correspond to the “Alap” – the section in which the notes of a raga are introduced. Once each note has been introduced the improvisation proper can begin, ending on an agreed signal. Invite selected pairs to perform their drone and ragas to the rest of the class as time allows.</p> <p style="text-align: right;">(25 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>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>Plenary</p>	<p>Singing an Indian-inspired song – “Norwegian Wood” – Song Sheet 1 & MIDI 1 & Audio 19 Refer back to lesson 2 when pupils heard how The Beatles used elements of Indian Music in their song “Within You Without You”. Teach pupils “Norwegian Wood” from Songsheet 1 and Audio 19 as an example of song with a continuous drone. The song melody is given on MIDI 1 for support. If time allows, the class could be divided into two with one half singing the melody with the other humming the drone.</p> <p style="text-align: right;">(10 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>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT Geography – India, Scotland, Australia, France</p>		<p>EAL/SEN/GAT (GAT) More able pupils may be able to attempt to play drones in different patterns as given on Score 1 - Drones</p>

<p>LANGUAGE FOR LEARNING - spell/use/understand Accompaniment, Alap, Bagpipes, Didgeridoo, Drone, Duration, Hurdy-Gurdy, Tambura</p>	<p>HOMEWORK SUGGESTIONS Pupils could be asked to complete Cover/Homework 5 revising their knowledge and understanding of Indian music to date.</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.</p> <p> Y8U7SP5 – Drone Musical Instruments Card Sort Y8U7A18 - Drones Y8U7A17 – “Raga Durga” - Alap Y8U7S3 – Indian Ragas Y8U7S1 – Drones Y8U7SS1 – Norwegian Wood Y8U7A19 – “Norwegian Wood” Y8U7CH5 – Indian Music </p>	