

Unit outcomes

After this unit, pupils will be able to:

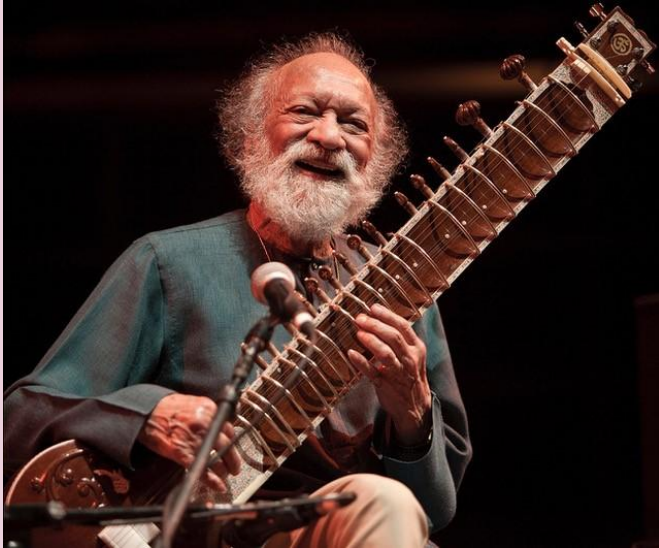
- listen and reflect on a piece of orchestral music
- create their own piece of music using instruments and voice
- perform as an ensemble
- learn musical language appropriate to the task

Curriculum checklist

Learners will:

- play and perform in ensemble contexts, using voices and playing musical instruments
- improvise and compose music for a range of purposes using the interrelated dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory

Background – the composer



Ravi SHANKAR (1920–2012)

- Indian musician and composer
- Known as a sitar **maestro**
- Brought Indian classical music to a western audience in the 1960s and was a huge influence on George Harrison from the Beatles, US composer Philip Glass and classical violinist Yehudi Menuhin

Background – the music

Symphony – finale (excerpt)



- This 2010 work is a cross between a symphony and a concerto – it has four movements like a symphony and a prominent concerto-like solo part for sitar
- Much of the sitar part is improvised
- Uses traditional Indian **ragas** (modes) rather than major or minor scales and keys
- Towards the end, there is a vocal section which uses Indian drum syllables as text

The **Raga** is a pattern, but it differs from Western scales or melodies. Ragas are sort of a mix of scales and melodies. They have particular ascending and descending patterns. Ragas are used to symbolize the time of day, season, mood or special occasion.

Background - The Sitar

- A stringed instrument of the lute family that is popular in northern India, Pakistan, and Bangladesh
- About 1.2 metres in length (4 of your rulers, end to end)
- Musicians hold the sitar at a 45° angle on their laps while seated. They pluck the strings with a wire plectrum worn on the right forefinger while the left hand manipulates the strings with subtle pressure on or between the frets and with sideways pulls of the strings.

FEATURES:

- a deep pear-shaped **gourd** body
- a long, wide, hollow wooden neck; both front and side tuning pegs
- 20 arched movable **frets**.
- metal strings; usually 5 melody strings; 1-2 drone strings to accentuate the rhythm or pulse and up to 13 **sympathetic strings** beneath the frets (these enhance the sound but aren't usually directly played)
- a **resonating gourd** at the neck, which helps balance the weight of the sitar

BBC

TEN
PIECES

TRAILBLAZERS



Autumn 1 - Year 5



Composer: Ravi Shankar

**Piece of music: Symphony - finale
(excerpt)**

Autumn 1: Vocabulary Guide

Term	Definition
Call and response	a musical conversation. An idea is heard and then repeated by a different section of the orchestra
Carnatic Music	a form of Indian classical music with origins in Southern India.
Coda	the 'ending'
Drone	one long, continuous sound (pitched or unpitched) that is present throughout a piece, usually at the bottom of the texture
Improvise	make it up on the spot!
Pitched percussion	percussion instruments that can play different pitches - xylophones, glockenspiels, chime bars, etc.
Raga	a special scale used in Indian music, different to the major or minor scales used in western music
Unpitched percussion	percussion instruments that can only make a limited number of sounds - drums, shakers woodblocks, tambourine etc.

Lesson 1

Watching, listening and
researching



Warm Up -
Call &
Response

WHATEVER THE WEATHER

Whether the weather is windy
Whether the weather is grey
We don't care whatever the weather
We're going out to play!

Stiff breeze?

Yes Please!

Warm sun?

That'll be fun!

Thick fog?

Take the dog!

Hail storm?

Wrap up warm!

Really hot?

So what!

Cold rain?

That'll be nice!

Hard rain?

Brolly again!

Deep Snow

Cheerio!

Trailblazer!



The most famous **sitar** player of all time, trailblazer **Ravi Shankar** shared his passion for the sound and traditions of **Hindustani classical music** with the whole world!

In his Symphony (which we will explore further during this topic) Ravi Shankar explores this passion using the traditional instruments of a large Western orchestra.



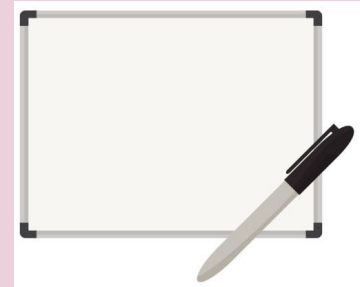
[Ravi Shankar - Trailblazer](#)

(this link takes you to the BBC site - find the above image to watch a video about Shankar)

Now let's watch [the clip](#) of Ravi Shankar's Symphony being performed by a sitar player alongside an orchestra. (Note that this is an **excerpt** from the **finale** of the Symphony - the full piece is a lot longer than what we hear here!)



Sitar player Gaurav Mazumdar joins the BBC Scottish Symphony Orchestra to perform an excerpt from the finale of Ravi Shankar's Symphony, conducted by Roderick Cox.



As you watch this video, make a note on your whiteboard of any instruments that you see in the clip. I will show you the full list afterwards! Tip-Try to remember the four families in an orchestra.

Woodwind: Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon

Brass: French horn, Trumpet, Trombone, Bass trombone, Tuba

Percussion: Triangle, Bass drum, Cymbal, Whip, Bongos, Woodblock, Xylophone, Marimba

Strings: Harp, Violin, Viola, Cello, Double Bass, Sitar

Research Task:

In pairs, use a chromebook or one of the books from the library to look up one of the following instruments. You should then:

- draw a diagram of the instrument
- label it with the names of any parts
- write some interesting facts about the instrument

Woodwind: Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon

Brass: French horn, Trumpet, Trombone, Bass trombone, Tuba

Percussion: Triangle, Bass drum, Cymbal, Whip, Bongos, Woodblock, Xylophone, Marimba

Strings: Harp, Violin, Viola, Cello, Double Bass, Sitar

A sitar is a **stringed** instrument.

Let's learn how stringed instruments make their sound. →



Lesson 2

Ragas, drones and solos



Warm Up: Pass the sound



Sing Up -
practise current
assembly song



← Choose a sound to pass, or make up one of your own!

Let's finish with passing a quick, quiet 'knee rumble'

When we pat our knees, the sound is similar to a **drone**.

A **drone** is a long note played ‘underneath’ the main music.

Drones are used frequently through the type of Indian music that Ravi Shankar played and there is often a drone in his symphony.

Drones can also be vocal. Try humming this note...

[Online Piano](#) (Turn on letter notes - 2nd D from left)

Watch this video to learn about scales in music.

(If you play an instrument, you probably already know!)



- A **raga** is a type of scale that is used in Indian music.
- It is the raga used in Shankar's symphony that gives it its special sound
- We can play notes from the Raga on a glockenspiel:



In a sitar performance, the sitar soloist often **improvises** (i.e. makes it up on the spot)!

The soloist can play whatever they like as long as they stick to the notes of the raga.

Who would like to have a go at improvising a raga using these notes?

Can we keep a drone going on our knees?



Can we keep a drone going by humming low D?

Today we have learnt:

drone - a long, sustained sound that lies 'under' the main music

raga - a type of scale used in Indian music

improvised solo - where an instrument player performs without planning the notes ahead or reading off sheet music

Can you remember what each one means?

Lesson 3

Two-note patterns



Warm Up

A Plate of potatoes

A plate of potatoes, a plate of potatoes,
There's nothing as great as a plate of potatoes

SOLOS

1. Baked in foil, fried in oil, (response)
2. Cooked in a curry, boiled in a hurry, (response)
3. Stewed in a pot? Give me the lot! (response)
4. Mashed with cheese? Mmm, yes please. (response)

Everyone says the response! → **Response after each solo:**
There's nothing as great
As a plate of potatoes



In today's lesson, we are going to be working with two notes: D and A

Call and Response is a musical technique that Ravi Shankar uses a lot in his symphony.

We are going to play a game that uses a very simple ‘call and response’!

Player 1: Improvise a bar (4 beats). You can play 1 or 2 notes per beat, or use a rest! ♩ □ }

Player 2: Repeat back what you heard.



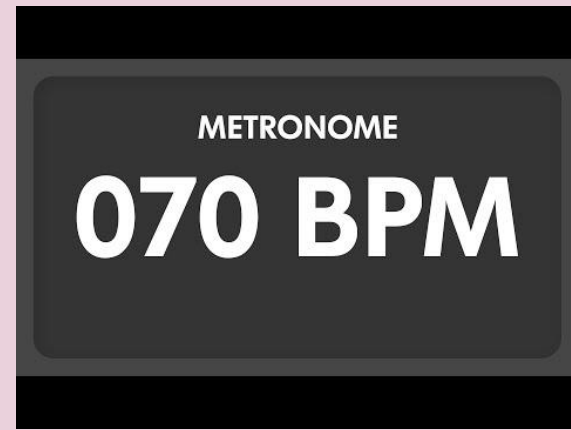
↑Notes to play.

Example task→

A musical staff in treble clef with a 4/4 time signature. The first measure is labeled 'player A (call)' and contains a quarter note on the second line (D), a quarter note on the first space (A), and a quarter rest. The second measure is labeled 'player B (response)' and contains a quarter note on the first space (A), a quarter note on the second line (D), and a quarter rest.

Groups of 3 or 4.

Each group needs two glockenspiel and an untuned percussion instrument. (For groups of 4, one person uses body percussion)



Task:

Create a one bar (4 beat) 'call and response' using A and D.

The 'call' must be simple enough to be copied by others.

Try adding words to your call to help you remember the pattern.



Challenge: Create three more and link them together.

Performance Time

Group 1 call → whole class respond

Group 2 call → whole-class respond

etc, etc!

Lesson 4

Vocalisation & Indian Drum Syllables



Warm Up Game



Left hand = long
'mmmm' sound



Right hand = short
'urgh' sound

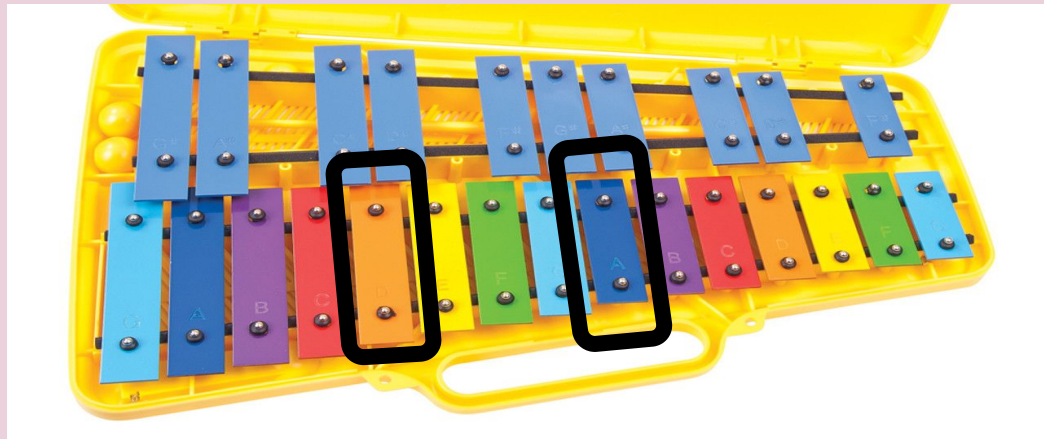
In our last lesson, we practised 'call and response'
using two notes: D and A

Let's recap this now. I will play a bar.

You hum it back.



↑ Here is one example.



We have been listening to Ravi Shankar's Symphony.

Shankar used **Indian drum syllables** in the music.

These are short sounds that are used to teach and remember rhythms in South Indian **Carnatic music** . (A type of classical music)

Shankar made an exciting melody out of them and the members of the orchestra **vocalise** them.



Sitar player Gaurav Mazumdar joins the BBC Scottish Symphony Orchestra to perform an excerpt from the finale of Ravi Shankar's Symphony, conducted by Roderick Cox.

Let's listen again to where the orchestra **vocalise** (sing) the drum parts. ([Starts around 2 mins 30](#))

This is a simplified version of Shankar's Indian drum syllable melody.
We will start by learning the part in yellow.



ta ka din na na da kat da kat da kat ta ka din na na da kat dakat dakat



ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka dha

*choose one note, stay on D
or split the class to create harmony*



din din ta ka din ta ka din ta ka din din din ta ka din ta ka din ta ka din



din din ta ka din ta ka din ta ka din din din ta ka din ta ka din ta ka din

Now let's see if we can split into a harmony. (D, F#)(D, F#, A) (D, F#, A, D)



ta ka din na na da kat da kat da kat ta ka din na na da kat dakat dakat



ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka dha

*choose one note, stay on D
or split the class to create harmony*



din din ta ka din ta ka din ta ka din din din ta ka din ta ka din ta ka din



din din ta ka din ta ka din ta ka din din din ta ka din ta ka din ta ka din

Lesson 5

Coda



Warm Up: Let's sing - Dhage

Words and Music by Gunwant Kaur and Dharambir Singh.

This rhythmic call-and-response song is based around the sound of a **tabla**, which is a type of Indian drum.



Ravi Shankar ends his piece with a short, exciting section of music.

This is called a **coda**.

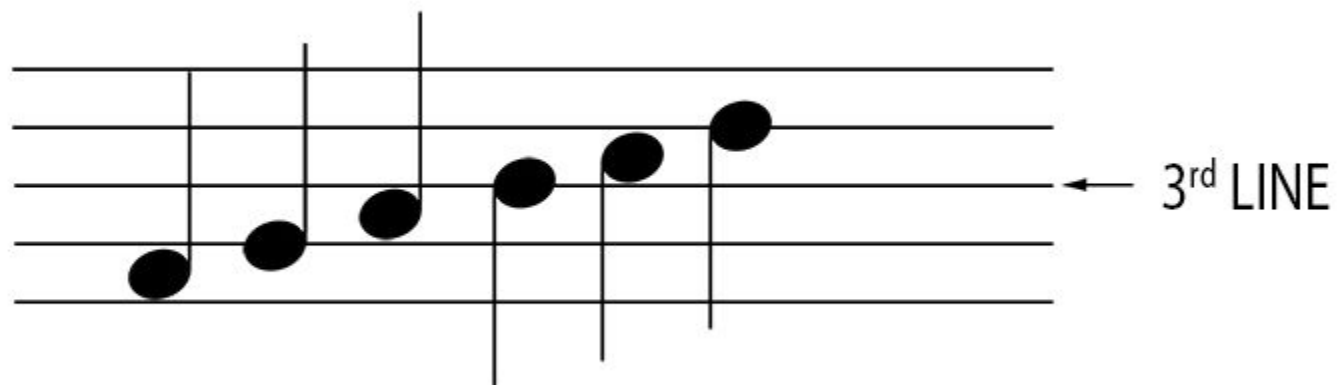
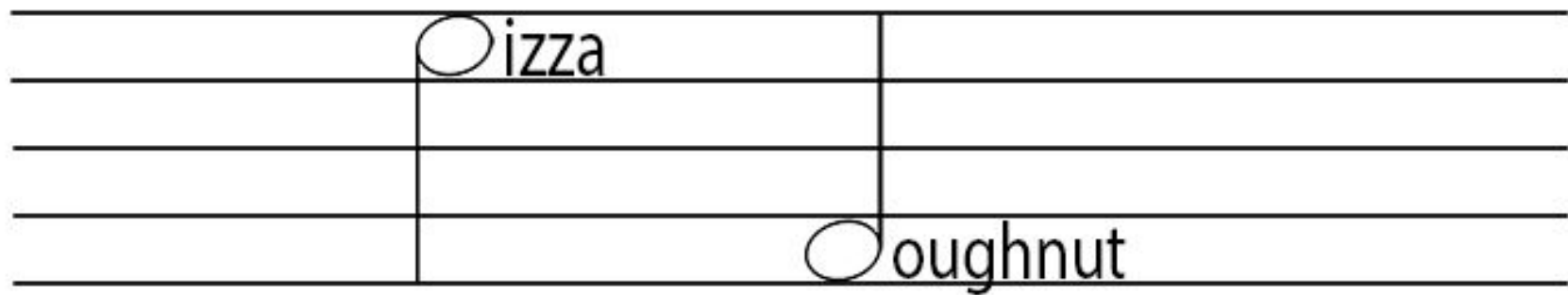
Shankar's coda is made up of the following ingredients:

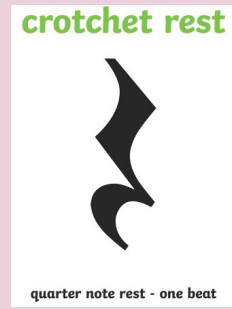
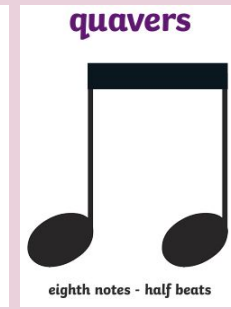
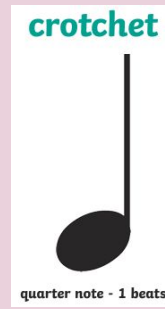
- Raga running up and down
- Pulse and spiky rhythms



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Let's listen again to the **coda** – this is the last two minutes of the piece, after the singing of the drum syllables, starting at 3 mins 18 secs.





Tuned Percussion: Using either a **crotchet** , **quaver** or **rest** , and only the notes from the Shankar's raga, I am going to compose 4 beats of music below. Can you play them on a glockenspiel?



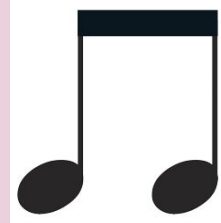


crotchet



quarter note - 1 beats

quavers



eighth notes - half beats

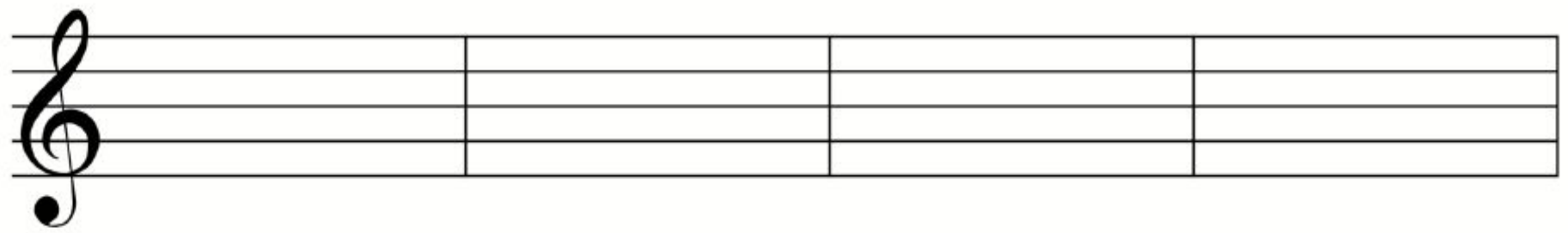
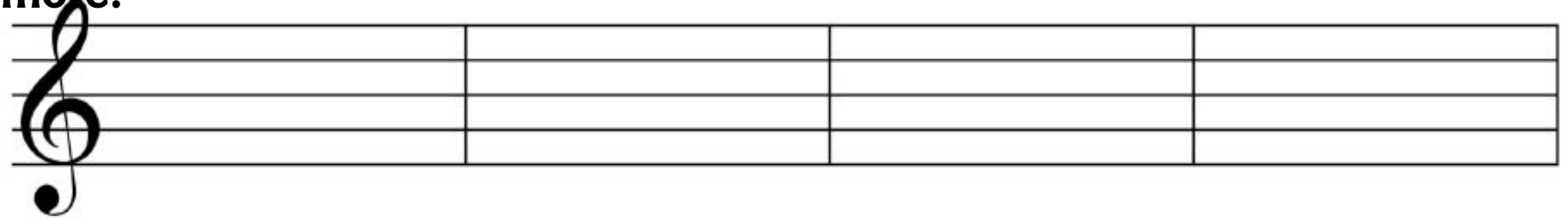
crotchet rest

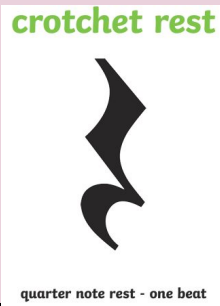
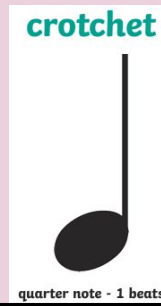


quarter note rest - one beat

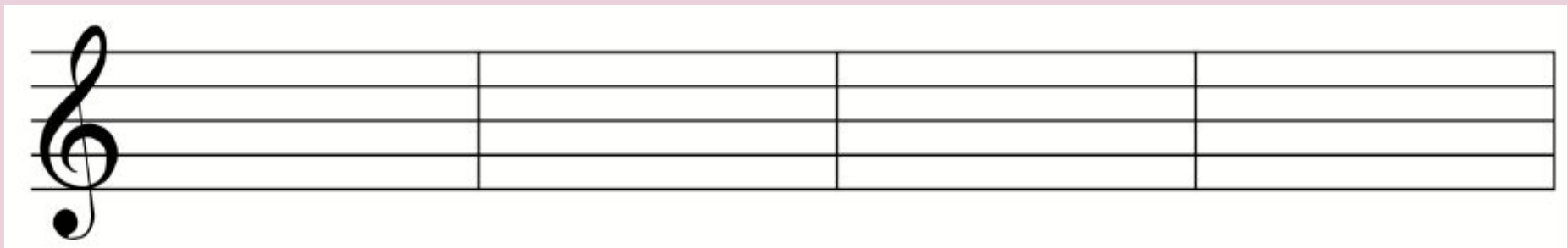
Let's practise a couple

more:





Group Task 1: Use staff paper (sheet music paper) to compose some different '4 beat' note patterns using the Raga scale above and either crotchets or quavers (and rests, where appropriate). Each group member should record at least one idea on the sheet.



Group Task 2:

Choose one person from your group to play the pieces that you have just composed on the glockenspiel.

The rest of the group use an untuned percussion instrument or body percussion to keep a steady pulse for the glockenspiel player. However, you are allowed to add in the (very) occasional rumble or crash to add some drama! You will have to discuss how to include this and who will do it.

Rotate around the group so that everyone has a turn at performing the different parts.

Performance Time

Let's hear how it sounds!

Next week is our final lesson and we will be bringing all our ideas together for one final performance!

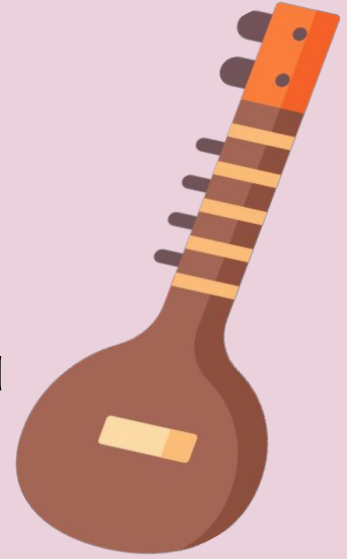
Lesson 6

Performance Time!



Assessment Task: Work in your group to create a short performance using the elements below. They do not need to be in this exact order, though the coda should be last.

- Used humming to create a 'drone'
- Used 'call and response' with A and D on the glockenspiel
- Sung drum syllables (see below)
- Created a coda with glockenspiel and untuned percussion



ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka dha

This musical notation is on a single staff with a treble clef. It begins with a repeat sign. The first measure contains a sequence of eighth notes: ta, ka, ta, ka, ta, ka, ta, ka. The second measure contains a sequence of eighth notes: ta, ka, ta, ka, ta, ka, ta, ka, followed by a sharp sign (#) and a final note, ta. The staff ends with a double bar line and repeat dots.

*choose one note, stay on D
or split the class to create harmony*

din din ta ka din ta ka din ta ka din din din ta ka din ta ka din ta ka din

This musical notation is on a single staff with a treble clef. The first measure contains a sequence of eighth notes: din, din, ta, ka, din, ta, ka, din, ta, ka, din. The second measure contains a sequence of eighth notes: din, din, ta, ka, din, ta, ka, din, ta, ka, din, followed by a sharp sign (#) and a final note, din. The staff ends with a double bar line and repeat dots.

Performance Time

Let's hear each group's final piece.