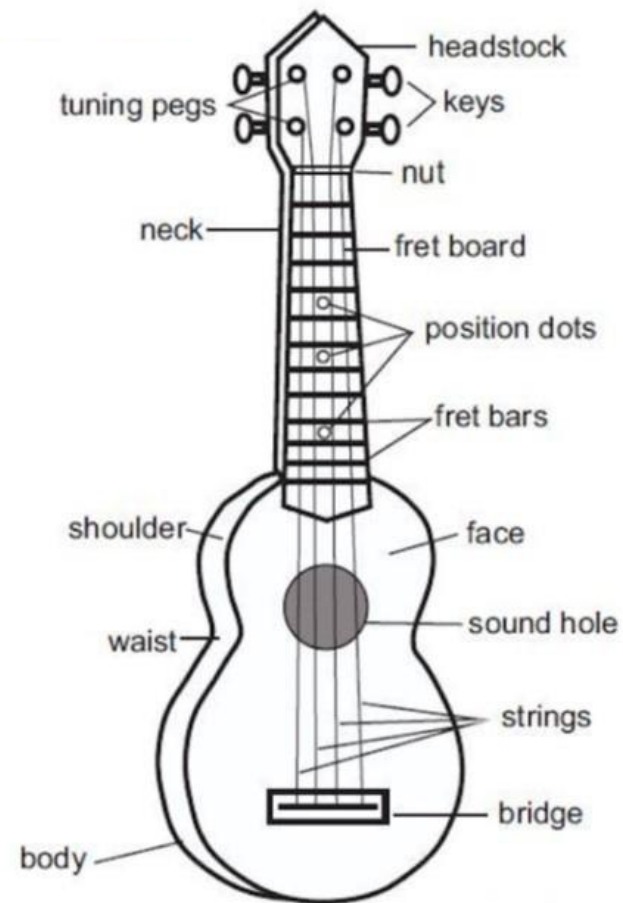


## Year 8 Music – Battle of the Bands – Ukulele Knowledge Organiser

### Section 1: Key Words

Strumming	Brushing fingers over all four strings at the same time
Plucking/picking	Playing individual strings, one at a time
Structure	The sections of a piece of music e.g. verse/chorus
Introduction	The section of music before the singing starts
Verse	A part of a song—the lyrics change for each verse but the melody stays the same.
Chorus	A part of a song; the lyrics and melody are the same for every chorus.
Bridge	A contrasting section which links the verse to the chorus
Middle 8	A section in the middle of a song which contrasts the verse and chorus. It is normally eight bars long.
Instrumentation	The instruments used in a piece of music. In pop music these normally include drum kit, guitar, bass guitar and piano
Melody	The main tune (usually sung by the singer)
Chord	Two or more notes played at once
Bass line	The lowest pitched part
Riff	A repeated pattern
Melody and accompaniment	The typical texture used in pop songs consisting of a main tune and supporting parts











### Section 2: Ukulele Diagram and finger positions



# Indian Classical Music Knowledge Organiser Year 8 – Term 2

A **RAGA** performance is not worked out beforehand and relies on a **RAGA** (scale) and **TALA** (rhythm) to which considerable **IMPROVISATION** and **ORNAMENTATION** are added by the performers. Some performances are very long and can last all night!

<u>Characteristic Rhythms and Metres, Traditional Rhythm Patterns &amp; Repetition and Ostinato</u>	<u>Pitch &amp; Melody and Harmony &amp; Tonality</u>		<u>Dynamics</u>
<p>Based on <b>TALAS</b> (cyclic/repeating rhythm patterns) played by the <b>TABLA</b>. One single <b>TALA</b> used for a piece. Each <b>TALA</b> has a certain number of beats (regular and irregular <b>TALAS</b> are used). The most popular <b>TALA</b> is called <b>TINTAL</b> – 16 beats per cycle. Over 300 <b>TALAS</b>. <b>HAND CLAPS</b> and <b>WAVES</b> are used to mark certain beats.</p>	<p>Melodies based on <b>RAGAS</b> (scale/mode) – patterns of notes with strict rules about usage. <b>RAGAS</b> (scales) associated with a particular time of day or night or season and have different <b>MOODS</b>. Some <b>RAGAS</b> (scales) vary in ascent and descent <i>e.g. Raga Vibhas (morning Raga); Raga Behag (evening Raga)</i>. <b>RAGAS</b> are written down used <b>SARGAM</b> notation.</p>		<p>Generally increase throughout a Raga performance starting of softly (<i>p</i>) during the <b>ALAP</b> and <b>JHOR</b> with a gradual <b>CRESCENDO</b> in the <b>JHALA</b> and very loud at the end.</p>
<u>Texture</u>	<u>Tempo</u>	<u>Ensemble</u>	<u>Form &amp; Structure</u>
<p>There are <u>three basic layers</u> to the texture of Indian Classical Music:  <b>MELODY</b> (Voice, Sitar, Sarangi, Bansuri, Esraj or Sarod performing the melodic form of the Raga); <b>DRONE</b> (Tanpura or Harmonium performing long sustained notes); <b>RHYTHM</b> (Tabla performing the rhythmic Tala).            The opening three sections of a Raga performance all have a <b>2-PART TEXTURE</b> (melody and drone), the final Gat (or Bandish) section when the Tabla enters performing the Tala has a <b>3-PART TEXTURE</b>.</p>	<p><b>ALAP</b> – slow and free unmetred rhythm with no recognisable beat or pulse.  <b>JHOR</b> – speeds up and becomes more rhythmic.  <b>JHALA</b> – further increase in tempo and greater sense of metre. <b>GAT</b> – very fast tempo with complex rhythms. <b>TEMPO RUBATO</b> sometimes added by performers during performance.</p>	<p>Indian Classical musicians must work together in order to interpret the music and perform effectively as one including starting and stopping together, agreeing tempo and dynamic changes, similar interpretation of expression and articulation (<i>accents, staccato</i>) as well as balance between parts.</p>	<p><b>FOUR</b> sections (no breaks)  <b>ALAP</b> – melody and drone, free unmetred, slow, soft.  <b>JHOR (JOR)</b> – melody and drone, increase in speed, more rhythmic  <b>JHALA</b> – melody and drone, more speed and improvisation  <b>GAT (BANDISH)</b> – Tabla enters, tempo and dynamics increase.</p>

<u>Origins and Cultural Context of the Traditional Music</u>	<u>Musical Characteristics of Folk Music</u>	<u>Impact of Modern Technology on Traditional Music</u>	<u>Artists, Bands &amp; Performers of Indian Classical Music</u>					
<p>Around 1700 BC. Developed in temples and royal palaces. Ragas and Talas learnt by the <b>ORAL TRADITION</b>. Master-Student tradition. Spirituality (Hinduism) an important part.</p>	<p>A <b>RAGA</b> performance based on one <b>RAGA</b> and one <b>TALA</b> with freedom for <b>IMPROVISATION</b> and <b>ORNAMENTATION</b> during performance. No fixed length.</p>	<p>Available via the internet (YouTube®) and heard at cinema, radio and live concerts. Indian instruments now heard in jazz, pop and rock (live or sampled)</p>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p><b>Ravi Shankar</b></p> </div> <div style="text-align: center;">  <p><b>Anoushka Shankar</b></p> </div> </div>					
<u>Instrumentation – Typical Instruments, Timbres and Sonorities</u>								
<p><b>Sitar</b></p> 	<p><b>Tanpura</b></p> 	<p><b>Sarod</b></p> 	<p><b>Sarangi</b></p> 	<p><b>Esraj</b></p> 	<p><b>Harmonium</b></p> 	<p><b>Bansuri</b></p> 	<p><b>Singer</b></p> 	<p><b>Tabla</b></p> 