



Teacher Resource Booklet

Teaching ideas designed around the Eastern Mediterranean Region folk song

TAFTA HINDI

Prepared by

Carolyn Cross and Dianne O'Toole



<https://creativecommons.org/licenses/by-nc/3.0/au/>

Contents

CULTURAL BACKGROUND	1
1 SINGING TAFTA HINDI.....	2
LEARNING INTENTIONS.....	2
Listen, move and sing.....	2
Assessment Opportunities	3
2 RHYTHM – SYNCOPATION IN TAFTA HINDI..	4
LEARNING INTENTION.....	4
Explore these rhythms:	4
Identify these rhythms:.....	4
Layer these rhythms:	5
Assessment Opportunities	5
3 ORCHESTRATION.....	6
LEARNING INTENTION.....	6
Identifying the instrumentation (timbre):	6
Identifying the rhythms used:.....	6
Identifying the time signatures and tempo:	6
Identifying the form:	7
Assessment Opportunity.....	7
4 CULMINATION: PERFORMING WITH THE TSO	8
LEARNING INTENTION:.....	8
Craft your performance:	8
Assessment Opportunity.....	8
ASSESSMENT	9

CULTURAL BACKGROUND

The melody of this street cry is well known in Arabic-speaking countries of the Eastern Mediterranean Region. The most likely origin is that it came from a travelling cloth merchant who had brought hand-woven fabrics from India on the trade route through the Levant; *Tafta Hindi* translates as “Indian Taffeta”, a shiny silk fabric much prized for women’s fancy clothing. In the local markets, traders would call out what they have to sell; it is also possible that the merchant travelled from one village to another, singing this song to attract business.

As is common in folk music, there are many variations, particularly rhythmic, of the melody. There are also many versions of the lyrics; to avoid complications, the words in this version have been written for this resource and represent the general ‘message’ of the song.

I SINGING TAFTA HINDI

Listening to and working from the vocal part.

LEARNING INTENTIONS

- Students will sing the song with good pitch, rhythm and diction (ACAMUM080 / 084 / 088);
- Students will maintain the mood of the song (ACAMUM081 / 085 / 089);
- Students will develop awareness / understanding (depending on age and stage) of the cultural context of the song (ACAMUR083 / 087 / 091).



1. Taf - ta Hin-di, Taf - ta Hin-di, come and buy my wares so fine.
2. *Taf - ta Hin-di, Taf - ta Hin-di, some-thing here for ev'-ry- one.*
3. Taf - ta Hin-di, Taf - ta Hin-di, I have things you'll love to wear.

5



- Love - ly fa - brics, silks and sa - tins catch the sun - light, see them shine!
La - dies, come_ and see the co - lours, glow - ing in the mid - day sun.
Lace and li - nen, silk and sa - tin, lots of choice and pri - ces fair!

9



- Love - ly fa - brics, silks and sa - tins catch the sun - light, see them shine!
La - dies, come_ and see the co - lours, glow - ing in the mid - day sun.
Lace and li - nen, silk and sa - tin, lots of choice and pri - ces fair!

Listen, move and sing

- Play the vocal recording of the *Tafta Hindi* to the class; ask the students to show the pitch shape with their hands or hand out ribbons or scarves and ask the students to show the pitch with the ribbon or scarf. When the music has stopped, discuss what they notice about the shape of the pitch.
- Listen again to the piece, asking the students to focus on the lyrics and the mood that the song creates. What is the song about? Where and why it be sung? Through guided questioning, establish that this is a form of advertising and its purpose is to attract attention; this has implications for the mood of the song and, of course, the clarity of the words.
- How do sellers in markets today advertise their wares? Why would the street cry, as exemplified by this song, be used in the days when market traders travelled by camel, horse or donkey, depending on the part of the world they lived in?
- Sing the whole song, maintaining the character required for its purpose.
- Invite students to create some new words for all or part of the song, or to compose a new song to advertise a different product for sale in a market.

Assessment Opportunities

- Students will learn to listen and imitate with accuracy by singing the song (ACAMUM080 / 084 / 088)
- Students will maintain the mood of the song (ACAMUM081 / 085 / 089)
- Students will be able to demonstrate their understanding of the cultural context (ACAMUR083 / 087 / 091).

2 RHYTHM – SYNCOPATION IN TAFTA HINDI

Listening to and working from the vocal part.

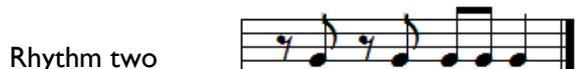
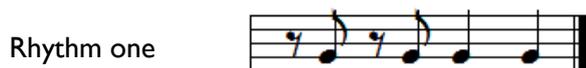
LEARNING INTENTION

- Students will learn to identify and use rhythmic elements (ACAMUM080 / 084 / 088)

The melody in *Tafta Hindi* uses syncopation. Syncopation is a shifting or displacement of the beat... it's off the beat. Syncopation has the effect of surprising the ear and adds liveliness to a piece of music.

Explore these rhythms:

Students will explore two of the syncopated rhythms from *Tafta Hindi*.



- Begin by first establishing the beat. Ask students to put the beat in their feet while walking on the spot or have the class form a circle walk around keeping the beat or ask the students to move independently around the room keeping the beat for themselves.
- Students could pass the beat around the circle from one person's hand to the next. The right hand passes the beat and the left hand receives it.
- Perform syncopated rhythm one with its lyrics from *Tafta Hindi*. Ask students to keep the beat by passing it, patsching it or putting the beat in their feet as they perform.
- Then try the same process with rhythm two from *Tafta Hindi*.
- The process of learning the syncopated rhythms may be assisted by either using time names – ta and ti-ti or using the lyrics from the song.

Rhythm one with lyrics:



Rhythm two with lyrics:



Identify these rhythms:

- Listen to the recording of the melody (the vocal track) of *Tafta Hindi* being sung and ask students to count how many times they can hear rhythm one and then rhythm two.
- Discuss their findings.

Layer these rhythms:

- Students will explore the syncopated rhythms from *Tafta Hindi* while performing the following rhythm piece:
- Three Part Syncopated Rhythm Piece based on *Tafta Hindi*



- Teach the three rhythms to the class.
- Divide the class into three groups and allocate each group a rhythm.
- Perform each part independently and then combine the three by layering them in one after the other until all the parts are playing simultaneously.
- Extend this idea by creating an arrangement of the piece.
- Ask students to swap parts.
- The piece could be performed using body percussion, then transferred to melodic and/or untuned percussion instruments. Experiment with different timbres.
- Nominate a student as the conductor to bring each group in, experiment with dynamics and layering the groups in and out.
- Divide the class into groups and encourage them to arrange the three parts into a short piece and perform for the class.
- Students will need to be able to explain the choices they made in their arrangement i.e. instrumentation, form, dynamics...

Assessment Opportunities

- Students will learn to identify, discuss and use rhythmic elements from the arrangement of *Tafta Hindi* (ACAMUM080 / 084 / 088)
- Students will perform rhythmic elements from the arrangement of *Tafta Hindi* (ACAMUM081 / 085 / 089)

3 ORCHESTRATION

Listening to and working from the orchestral track.

LEARNING INTENTION

- Students will identify musical elements used in the orchestration of *Tafta Hindi* and discuss the purpose of them. (ACAMUR083 / 087 / 091)

Identifying the instrumentation (timbre):

- Listen to the introduction of *Tafta Hindi*
- Ask students what they notice about the orchestral introduction that Mark Holdsworth has written. (It is an instrumental rendition of *Tafta Hindi*)
- What instruments are playing melody? Discuss the changes in timbre as the melody is played by the string/woodwind section and then the brass section. What role does the harp's part play?
- Are there any solo instruments? Discuss what they notice.
- Older students should be able to identify these instruments from their timbre. Pictures of the instruments could be used for younger students to help them identify the instruments. The pictures could be sourced from the resource that has been created by the TSO "What is a Symphony Orchestra?"

Identifying the rhythms used:

students should be familiar with them after working on them in the three-part syncopated rhythm piece.

Which instruments play rhythm one?



Which instruments play rhythm two?



Ask students to identify the rhythms as the instruments play them by holding up one hand for rhythm one and two hands for rhythm two. This could also be assessed on paper; students could write down how many times they hear each rhythm.

Identifying the time signatures and tempo:

- Discuss the changing time signatures in bar 18 – 21 and 53 – 56. Why would the arranger Mark Holdsworth have decided to use changing time signatures? Explore the emphasis on beat one across this four-bar part and how the rhythm fits into the differing time signatures.
- Discuss any changes in tempo.

Identifying the form:

Listen to the piece and ask the students to focus on how the piece is structured – the form. The piece has three verses and an introduction which is an instrumental version of the verse.

- Discuss how the three verses are structured. (Two four bar phrases that are repeated)

Phrase 1:



Phrase 2:



In the orchestral arrangement there are three instrumental interludes. Discuss with students how these are structured.

- Before verse one: the harp plays a four-bar phrase that changes time signatures from 2/4 – 4/4
- Before verse two: violin I and II play a two-bar introduction
- Before verse three: the two ideas from above are combined beginning with the violin I and II playing a five-bar phrase followed by the harp in a four-bar phrase that changes time signatures from 2/4 – 4/4

Assessment Opportunity

- Students will identify and discuss musical elements used in the orchestration of *Tafta Hindi* and discuss the purpose of them. (ACAMUR083 / 087 / 091)

4 CULMINATION: PERFORMING WITH THE TSO

Listening to and working with the orchestral track.

LEARNING INTENTION:

- Students will demonstrate their understanding by performing with the TSO's orchestral recording of *Tafta Hindi* (ACAMUM081 / 085 / 089)

Craft your performance:

Now that the students are familiar with the piece, they can perform with the TSO.

- The whole class could perform the rhythms from the verses (phrase one and two) using untuned percussion instruments.

Phrase 1:



Phrase 2:



- In the instrumental interludes students could count the bars rest before they have to play in the verse or patschen the beat on their knees.
- In addition there could be groups of students
 - Dancing with scarves showing the melodic contour.
 - Singing the lyrics.
 - Keeping the beat.

Assessment Opportunity

- Students will demonstrate their understanding of *Tafta Hindi* by performing with the recording (ACAMUM081 / 085 / 089)

ASSESSMENT

Successful completion of any of the activities in this pack will offer evidence against one or more of these outcomes, at the appropriate level for your students:

AUSTRALIAN NATIONAL CURRICULUM FOR MUSIC, Version 8.1 (sourced 25/01/2017)		
F-2	3-4	5-6
<p>ACAMUM080</p> <p>Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084</p> <p>Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088</p> <p>Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
<p>ACAMUM081</p> <p>Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p>ACAMUM085</p> <p>Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p>ACAMUM089</p> <p>Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>
<p>ACAMUM082</p> <p>Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086</p> <p>Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090</p> <p>Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>
<p>ACAMUR083</p> <p>Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR087</p> <p>Identify intended purposes and meanings as they listen to music, using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR091</p> <p>Explain how elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including music of Aboriginal and Torres Strait Islander peoples.</p>