STUDENT'S WORKSHEETS

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 7

INSTRUMENTAL MUSIC

MOEHR
MAHATMA GANDHI INSTITUTE
2026

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FOREWORD

It gives me great pleasure to present this series of Educator's Guidelines and Student's Workbooks developed by the Mahatma Gandhi Institute under the Foundation Programme for Literacy, Numeracy and Skills (FPLNS). These publications reflect our sustained commitment to strengthening foundational education while promoting the linguistic and cultural heritage that forms an essential part of the Mauritian identity.

The FPLNS constitutes a major national initiative aimed at consolidating core competencies and equipping Grade 7-9 FPLNS learners with essential skills for meaningful participation in society. Within this framework, the inclusion of Asian Languages (Hindi, Urdu, Tamil, Telugu, Marathi, and Modern Chinese) together with the Performing Arts subjects of Indian Music (Vocal and Instrumental) and Indian Dance, reaffirms the importance of culturally grounded and holistic learning. Asian Languages and the Performing Arts serve not only as academic disciplines, but also as vital instruments for communication, creativity, and identity formation.

The Mahatma Gandhi Institute has, for over five decades, served as a centre of excellence in the promotion of Asian languages, culture, and the performing arts in Mauritius. These materials are the result of our continuous scholarly engagement, pedagogical innovation, and collaborative effort among subject specialists, educators, and curriculum designers dedicated to meeting the evolving needs of our learners.

These resources have been carefully designed to align with the competency-based orientation of the FPLNS. They seek not only to enhance linguistic proficiency and artistic skills, but also to foster values of discipline, perseverance, intercultural understanding, and respect for diversity. In doing so, they reflect the broader educational philosophy that learning must cultivate both intellectual growth and ethical citizenship.

I wish to place on record my sincere appreciation to all contributors who have worked diligently on this project. It is my firm belief that these Educator's Guidelines and Student Workbooks will serve as effective instruments in nurturing confident, competent, and culturally rooted learners, thereby advancing the national vision of inclusive and holistic education.

Director
Mahatma Gandhi Institute

PREFACE

Performing Arts as part of the secondary school curriculum reflects the commitment of the Ministry of Education and Human Resources and the Mahatma Gandhi Institute to providing learners with a balanced education that promotes intellectual, emotional, cultural and artistic development. Through the study of Vocal Music, Instrumental Music and Dance, learners are offered meaningful opportunities to develop their artistic potential while cultivating creativity, discipline, confidence and an appreciation of our rich cultural heritage. The textbooks contribute to the preservation, promotion and transmission of the Indian performing arts traditions in Mauritius while fostering respect for cultural diversity.

These textbooks have been developed in accordance with the revised Teaching and Learning Syllabus for Grades 7, 8 and 9 and are intended to support both educators and learners in the effective implementation of the Performing Arts curriculum. While each discipline retains its own unique artistic identity, the textbooks share a common educational philosophy that encourages active participation, experiential learning and the progressive development of artistic knowledge, practical skills and positive values.

The content has been carefully organised to ensure a logical progression of learning across the three grades. Each chapter introduces concepts and skills in a structured and accessible manner, enabling learners to build confidence through observation, listening, demonstration, practice, creativity and performance. A variety of learning activities has been incorporated to encourage participation, collaboration, critical thinking and artistic expression within an engaging classroom environment.

Recognising that the Performing Arts are essentially practical disciplines, these textbooks seek to establish a balanced integration of theoretical understanding and practical application. Learners are encouraged not only to acquire knowledge of musical and dance traditions but also to experience the joy of artistic expression through singing, playing, movement, creativity and performance. In doing so, they develop aesthetic sensitivity, cultural awareness and the confidence to express themselves through the arts.

These textbooks are intended to serve as valuable teaching and learning resources rather than exhaustive manuals. Educators are encouraged to enrich classroom experiences through demonstrations, discussions, practical workshops, performances, collaborative activities and creative projects that respond to the diverse abilities and interests of learners. Such approaches will further strengthen the development of artistic competence and foster a lifelong appreciation for the Performing Arts.

The successful completion of this project has been made possible through the dedication and collaborative efforts of curriculum developers, subject specialists, educators, editors, graphic designers and supporting staff whose expertise and commitment have contributed significantly to the production of these textbooks. Their collective efforts reflect a shared vision of providing quality educational resources that will inspire future generations of learners.

It is our sincere hope that these textbooks will serve as an effective guide for educators and an enduring source of inspiration for learners as they embark upon their artistic journey. May these resources contribute meaningfully to the development of knowledge, creativity, self-expression and a lasting appreciation of the Performing Arts.

The Performing Arts Coordinators' Team

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CARD 1

DISCOVER YOUR SCHOOL ENVIRONMENT THROUGH INSTRUMENT MAKING

INTRODUCTION

Music is an art form that uses organised sound to express moods, feelings, and emotions. It is not limited to traditional instruments because sounds can be created from many everyday objects around us. Anything that can vibrate, resonate, or make rhythmic patterns—such as bottles, boxes, or recycled materials—can become a musical instrument in your hands.

You will explore your school environment to discover how everyday materials can be transformed into instruments capable of producing expressive sound.

You will collect, design, and create these instruments which will develop your creativity, collaboration, and problem-solving skills. This activity will also require you to experiment with rhythm, tone, and texture so that you can experience how sound communicates different emotional qualities. Finally, you will learn to appreciate recycling, improvisation, and hands-on music-making as you prepare to perform together in a group.

ACTIVITY 1

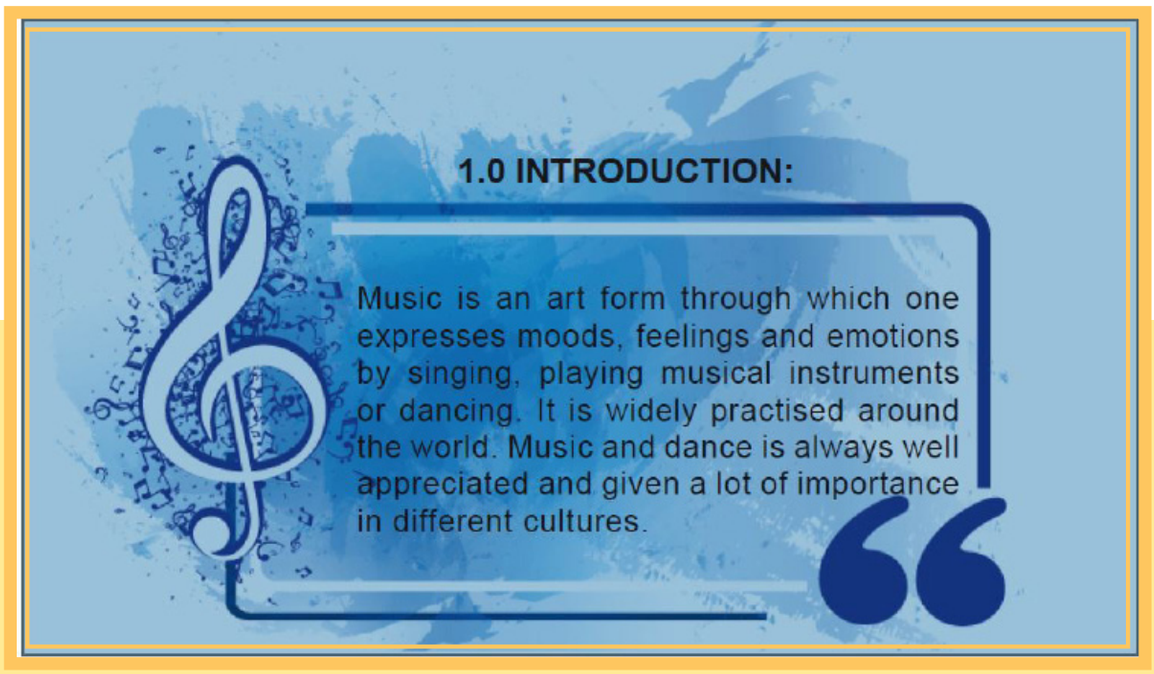
Welcome

- Listen carefully as the teacher explains about music.
- Discuss among your classmates about the importance of Performing Arts under the guidance of your teacher.
- You should listen carefully as the behaviour expected in music class is explained and make sure that you understand the rules we will all follow.

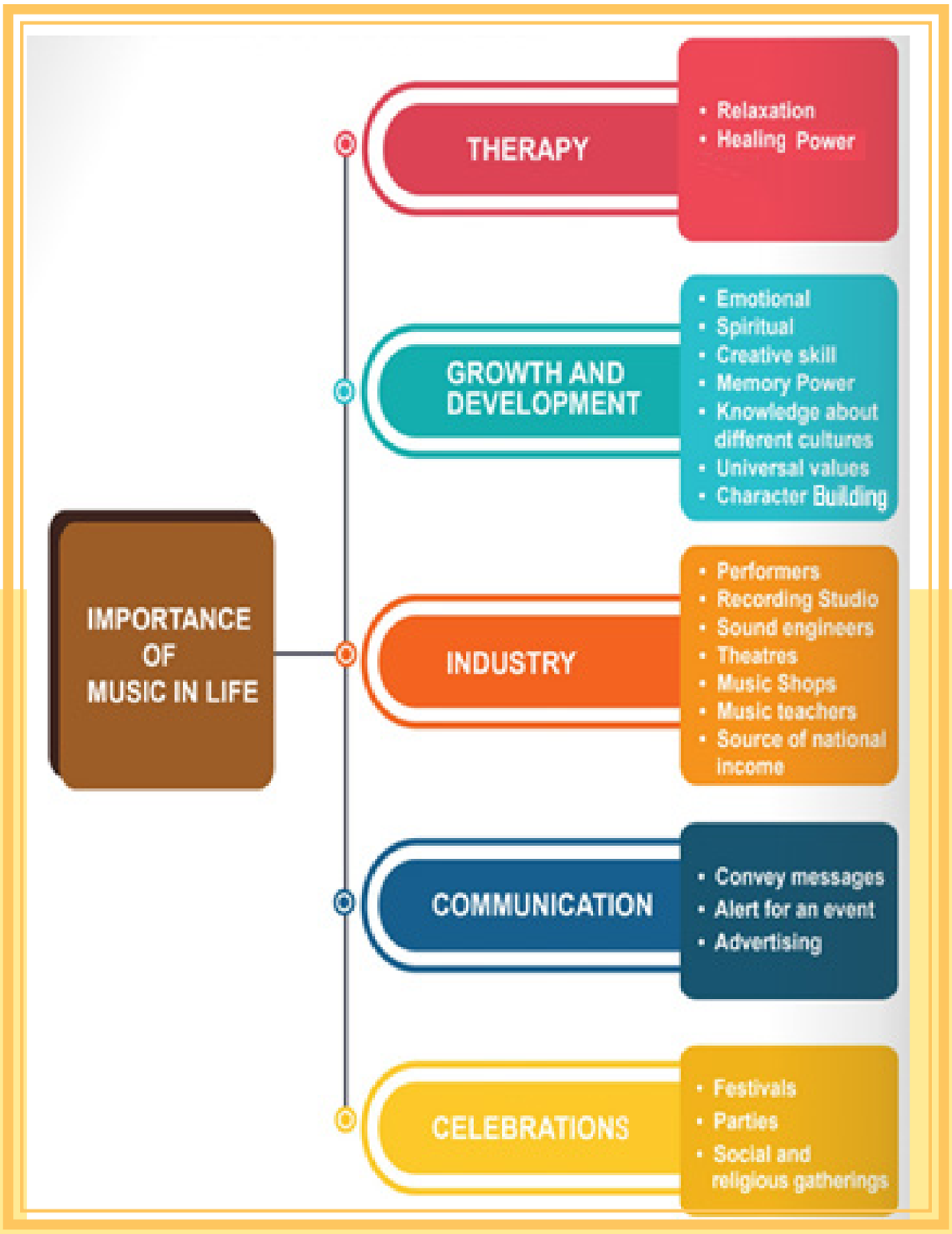
ACTIVITY 2

Introduction to Music

- Listen carefully as your teacher explains what music is and why it is important in our lives.



- Discuss with your classmates about the importance of music in life.



ACTIVITY 3

Discover your school environment

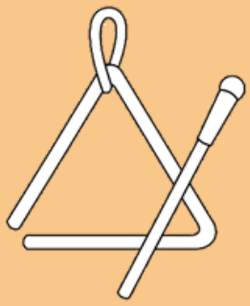
In this activity, you will explore your school environment to find safe, reusable materials that can be turned into simple musical instruments.

Steps:

1. Accompanied by your class teacher, take a short walk in your school compound.
2. Collect diffrent items that can be used.
3. In groups of 3-4
   - Create shakers, beaters, wind instruments, or string instruments.
   - Decorate and assemble them using the materials you have gathered.
4. Once your instruments are ready, your group will perform a short rhythm or melody and then join the class for a collaborative performance.
5. At the end, you will share what worked well, discuss any challenges, and reflect on how creativity, recycling, and teamwork helped you make music together.

EXERCISE 1

Match the following musical instruments to their corresponding diagrams.

Name	Musical Instruments
Flute	
Shakers	
Beaters	
Guitar	

EXERCISE 2

Write 1-2 sentences explaining:

1. How you created your instrument?
2. What materials did you use?
3. What type of sound it produces?
4. Why do you think music is important in life?

PROFILING: (Tick Appropriately) Lesson 1 - MY PROGRESS?			
	Good	Satisfactory	Needs Improvement
What have I Learnt?			
1. Classroom rules			
2. Definition of music			
3. Importance of music in life			
4. Collecting materials in the school environment			
5. Instrument Making			
6. Reflection & Expression (Sharing learning in discussion)			

CARD 2

INTRODUCTION TO MUSICAL NOTES

INTRODUCTION

In this lesson, you will learn about *swara-s*, the basic musical sounds that form the foundation of Indian classical music. Each *swara* has its own pitch and follows a clear sequence, helping you understand how melodies move up and down.

Learning *swara-s* is important because it builds your pitch accuracy, improves your musical vocabulary, and helps you enjoy and understand Indian classical music better. This knowledge will also prepare you for learning *alankaar-s*, *raga-s*, and playing musical patterns on instruments.

PART 1

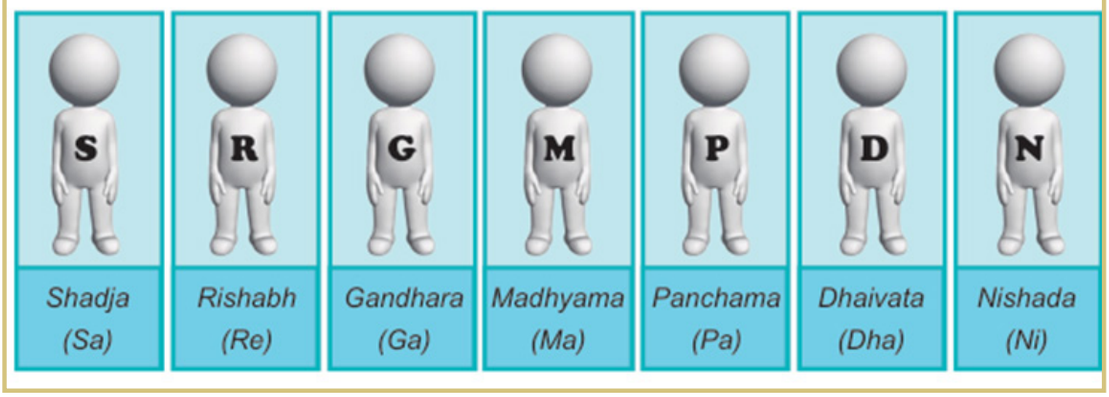
What is a *Swara*?

Swara is the hindi word for a musical note. *Swara* consists of two syllables; swa and ra. 'Swa' means self and 'ra' is derived from the word ranjayati which means pleasing. Therefore, a *swara* is a musical note which can generate a pleasing expression by itself.

Swa	**+**	***Ra***	**=**	***Swara***
Swayam		*Ranjayati*		
(self)		(pleasing)		

A *swara* can be defined as the tone of a definite pitch which conveys an expression. It needs to be pleasant and soothing to the ears the listener. The **seven shuddha *swara-s*** of Indian Classical Music are as shown below:

The *swara-s* and their full form names:



PART 2

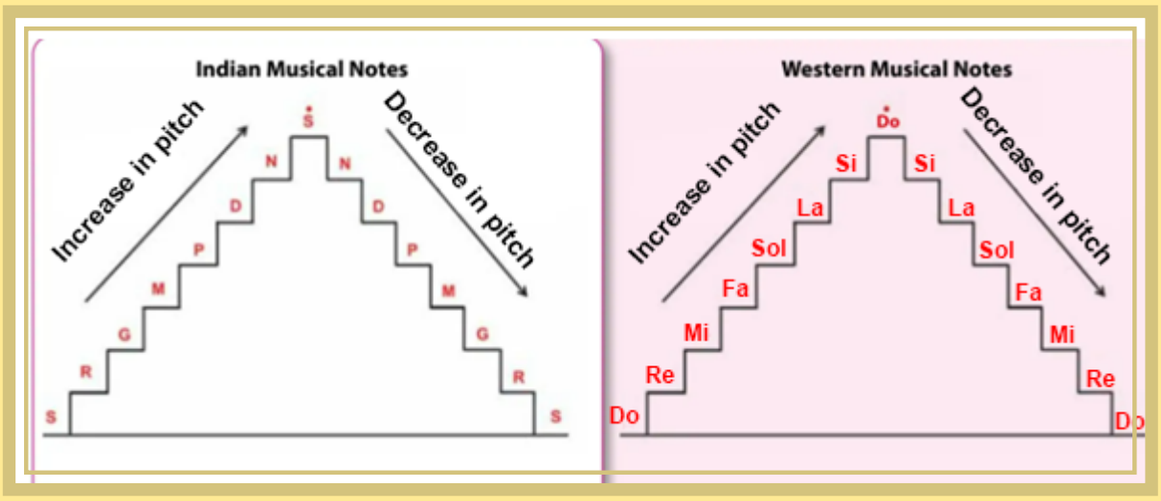
Connecting Indian and Western Musical Notes

Did you know?

MUSICAL NOTES		
Indian Notation	Western Notation	
S(Sa)	Do	C
R(Re)	Re	D
G(Ga)	Mi	E
M(Ma)	Fa	F
P(Pa)	Sol	G
D(Dha)	La	A
N(Ni)	Si	B

In Indian classical music, we use the swaras **Sa Re Ga Ma Pa Dha Ni,** and in Western music, the notes are **Do Re Mi Fa Sol La Si**. Even though the words are different, both systems work in the same way.

They help us name the steps of a scale and show how the notes move from low pitch to higher one.



Think of above diagram like a staircase of sound. When we go up the steps, we are moving to a **higher pitch** and when we go down the steps, we moving to a **lower pitch**.

PART 3 - SAPTAK

Saptak is a scale of seven *shuddha swara-s* / natural notes in succession. Each one of the notes is higher in pitch than the preceding one.

Saptak: S R G M P D N

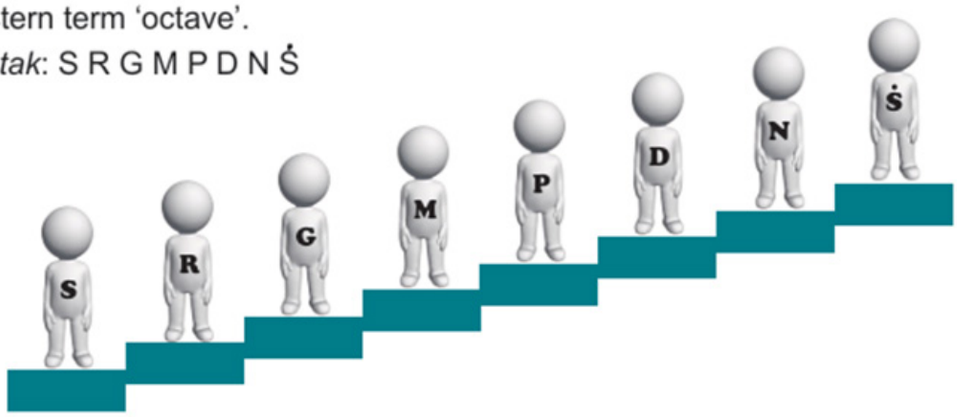
The three main *saptak-s* in Indian music are:

Saptak	Description	
Mandra	The *swara-s* which are sung or played in the lower pitch are grouped under the *mandra saptak*. They are notated with a dot below. For example: Ṣ, Ṛ , …	
Madhya	The *swara-s* which are sung or played in the normal pitch are grouped under the *madhya saptak*. They are notated without any dot, that is, neither above nor below. For example: S, R , …	
Taar	The *swara-s* which are sung or played in the higher pitch are grouped under the *taar saptak*. They are notated with a dot above. For example: Ṡ, Ṙ , …	

PART 4 - ASHTAK

An *ashtak* is an extension of the *saptak* by adding the higher scale note *Sa* to it. It is a scale of eight notes in succession which may be compared to the western term 'octave'.

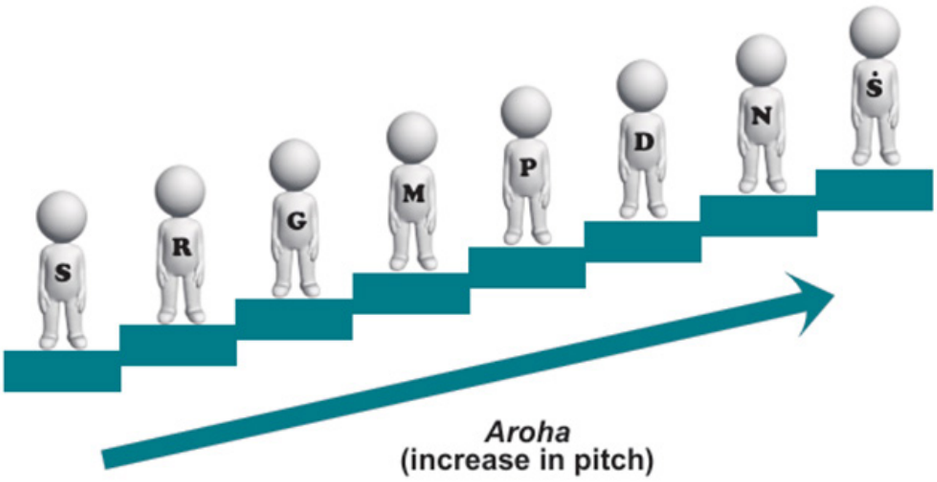
Ashtak: S R G M P D N Ṡ



AROHA & AVROHA

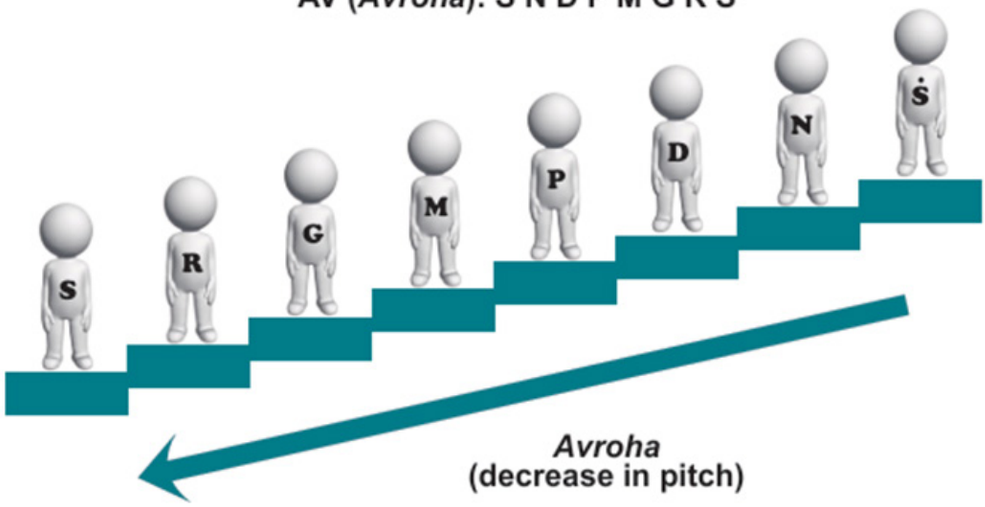
Aroha is the sequence of *swara-s* in which they are sung or played in an ascending order of their pitch, that is, starting from a low pitch and ending to a higher one.

AR (*Aroha*): S R G M P D N Ṡ



Avroha is the sequence of *swara-s* in which they are sung or played in a descending order of their pitch, that is, starting from a high pitch and ending to a lower one.

AV (*Avroha*): Ṡ N D P M G R S



EXERCISE 1

Rearrange the following musical dices in the appropriate order:

Hint: Observe the dots of the musical dices with that given below:

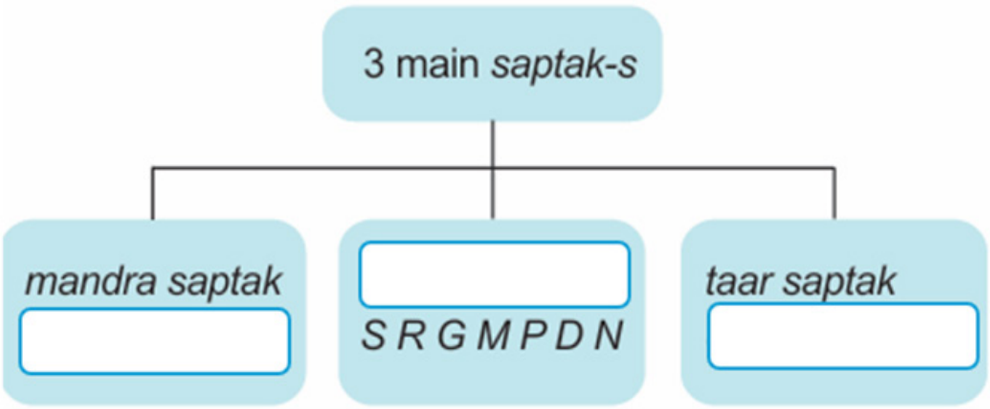
EXERCISE 2

Match the following swara-s to their corresponding full-form names.

S	*Panchama*
R	*Gandhara*
G	*Dhaivata*
M	*Rishabh*
P	*Shadja*
D	*Nishada*
N	*Madhyama*

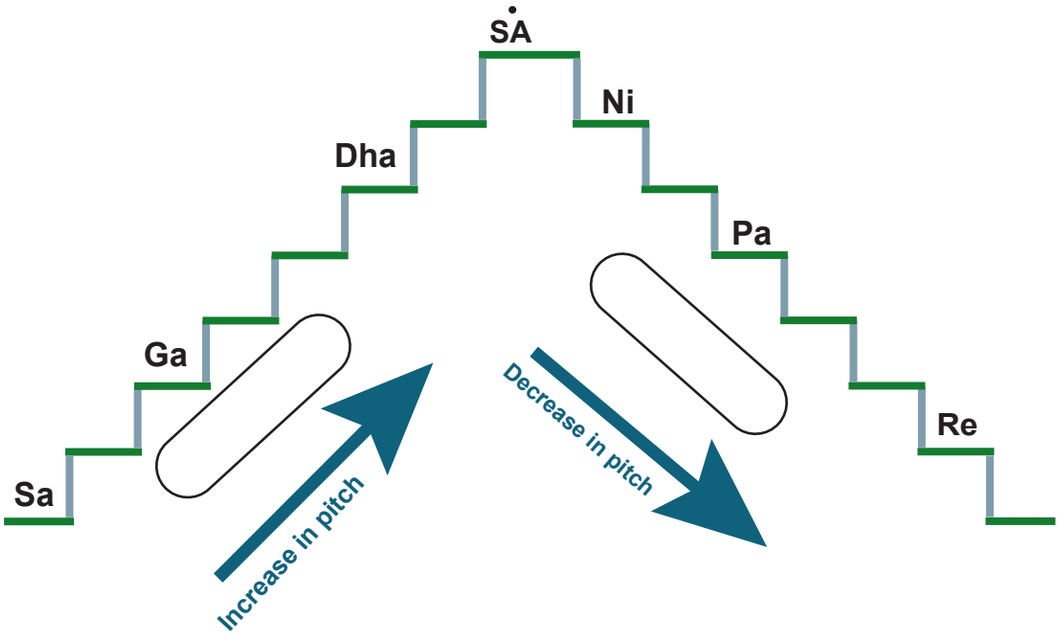
EXERCISE 3

Fill in the missing details about the 3 main *Saptak-s*.



EXERCISE 4

In the diagram below, complete the *Aroha* and *Avroha* by inserting the correct *Swara* on the empty steps. Fill in the blank boxes to indicate the *Aroha* and *Avroha*.



PROFILING: (Tick Appropriately) **Lesson 2- Introduction to Musical Notes;** MY PROGRESS?			
	Good	**Satisfactory**	**Needs Improvement**
What have I Learnt?			
Definition of *Swara / Saptak / Ashtak*			
Relating Indian Musical Notes with Western Musical Notes			
Writing the Seven *Swara-s*			
Completing *Swara* Sequences			
Listing the Three *Saptak-s*			
Recognising *Aroha/ Avroha*			
Completing *Aroha/ Avroha*			

CARD 3

PATRIOTISM

INTRODUCTION

In Indian music, **laya** refers to the speed or tempo at which a rhythm progresses, providing a sense of flow and movement within a composition. In this activity, you will explore how steady beats, rhythmic patterns, and different types of laya (slow, medium, and fast) are used in patriotic marches. You will clap, stamp, and move in coordination with your group to experience how tempo helps create unity, discipline, and teamwork. Through this activity, you will develop rhythmic accuracy, control soft and loud dynamics, become more aware of laya, and perform a coordinated class marching sequence.

ACTIVITY 1

RHYTHM

- Listen carefully as the teacher explains about Rhythm
- Now that you understand rhythm, give examples of rhythm in life.

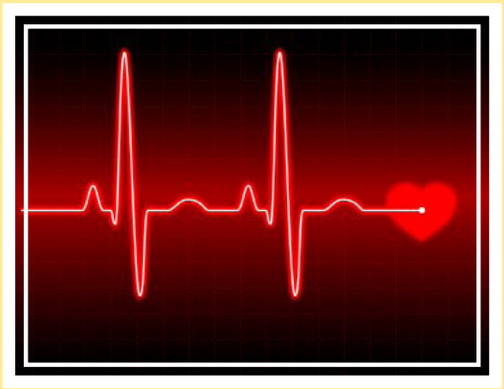
RHYTHM IN UNIVERSE

The planet moves on their orbit at a particular rhythm around the sun

Rhythm in Nature

Nature always fascinates people by giving different natural rhythmic patterns as observed in the sea waves, waterfalls or the forest.

Rhythm in Human beings



The heart beat is the most natural and intrinsic rhythm which human being can easily feel.

The beauty of dance can always be appreciated when performed at an appropriate rhythm.

The marching of soldiers in a troop is done accurately on rhythm.

ACTIVITY 2

CONCEPT OF LAYA

- Listen attentively as your teacher explains the concept of laya.
- List and write short notes on the 3 types of laya.

How many types of laya do you know? .....

Name them. .....

- Give 3 examples of animals moving in each speed given in the table below:

Slow speed (*Vilambit laya*)	Medium speed (*Madhya laya*)	Fast speed (*Drut laya*)

ACTIVITY 3

MARCHING BEATS

In this activity, you will learn about *Patriotism – Marching Beats.*

Steps:

1. Observe your teacher's steady beat through clapping and stamping.
2. Imitate simple rhythmic patterns using soft and loud dynamics.
3. You will be divided in two groups:

   - One group keeps a steady marching beat

   - The other group marches or moves in response, with the option to use rhythmic instruments.

4. After switching roles, both groups will perform together as one coordinated marching team.

5. At the end, you will share what you found easy or challenging and reflect on how rhythm, laya, and teamwork contribute to effective marching music.

EXERCISES

1. From the diagram below, cross out all the instruments that are *not used* in a marching beat parade.

2. Fill in the blanks with the words given in bracket below:
(drut, three, madhya, speed, vilambit)

(i) Laya is the term used for ..... in Indian music.
(ii) There are ..... types of laya in music.
(iii) ..... laya is used to show excitement.
(iv) ..... laya is the term used for normal speed.
(v) The speed at which a tortoise moves can be compared to ..... laya.

PROFILING: (Tick Appropriately) Lesson 3- Marching Beats; MY PROGRESS?			
	Good	Satisfactory	Needs Improvement
What have I Learnt?			
1. What is rhythm?			
2. Examples of rhythm			
3. What is laya?			
4. Types of Laya			
5. Marching Beats activity			
6. Reflection & Expression (Sharing and learning through discussion)			

CARD 4

NAAD AND SHRUTI

INTRODUCTION

In this lesson, you will explore sound as the foundation of music by learning about the Indian music concepts of ***Naad*** and ***Shruti***. Through careful listening to sounds from nature and everyday life, you will discover how sounds are created, how they differ in quality and pitch, and how some sounds feel pleasant while others become noise. You will learn to distinguish between ***ãhata naad*** (struck sound) and ***anãhata*** naad (unstruck sound), and understand how subtle variations in sound, known as ***shruti***, shape musical experience.

By listening, experimenting with sounds, and creating your own soundscape, this lesson offers an enjoyable and creative way to experience music while learning about the world around you.

ACTIVITY 1

Sound Exploration Walk

- Organise yourselves in groups of three.
- Accompanied by your teacher, take a walk within the school compound.
- Listen carefully and take note of what you can hear.
- Once you are back in your classroom, fill the information in the given table.

Sounds I heard	Source		Sound Characteristics	
	Natural	Man-made	Pleasant	Unpleasant

Was the activity interesting?

Its purpose is to develop your listening skills and create an awareness of sounds you can hear in a school environment.

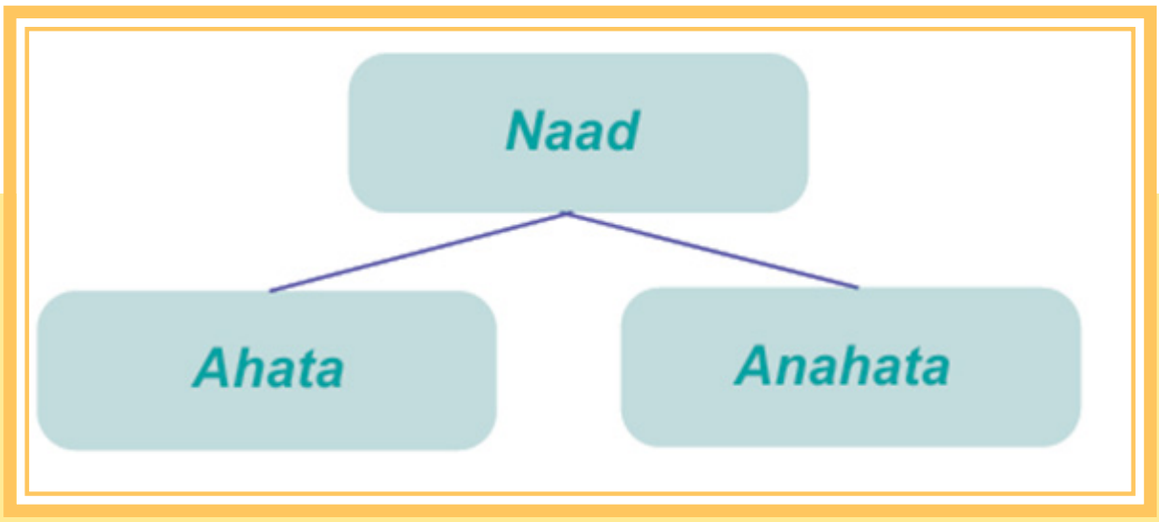
ACTIVITY 2

Naad

Naad is the essence of music and is related to vibration and sound. Naad is referred to as the divine sound on which the whole universe is based.

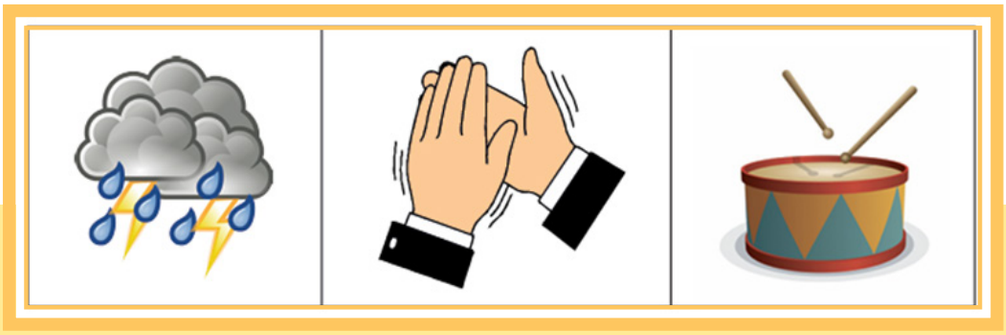
In the Indian tradition, naad or sound is considered to be a manifestation of God and is referred to as **"Naad Brahma".**

There are two types of naad namely ***ahata*** and ***anahata*.**



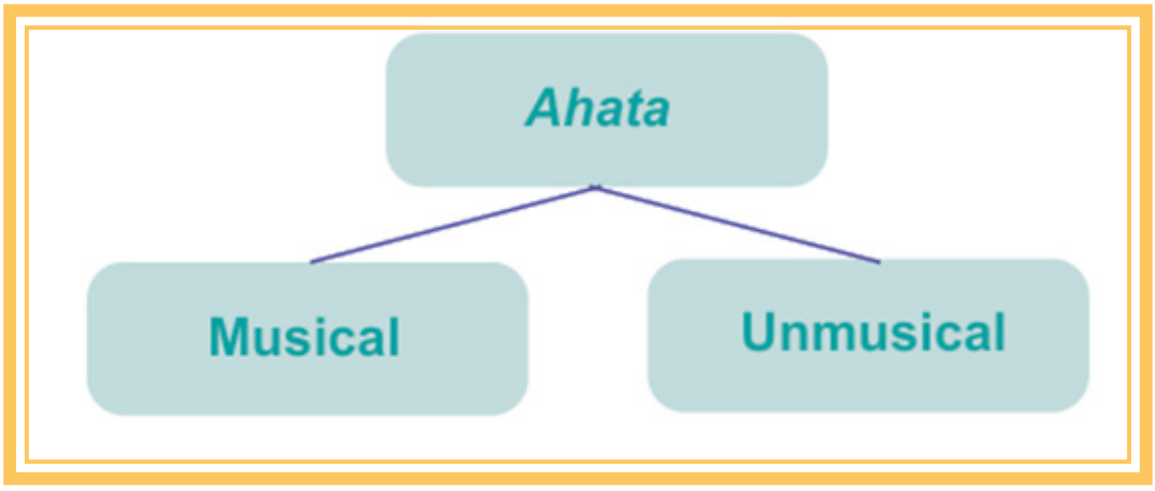
ACTIVITY 2.1
AHATA NAAD

Also known as 'struck sound', *ahata naad* is caused by the vibrations formed by the impact / friction of two or more objects. Therefore, this is a physical sound which is transmitted through a medium and is perceived by the human ears.

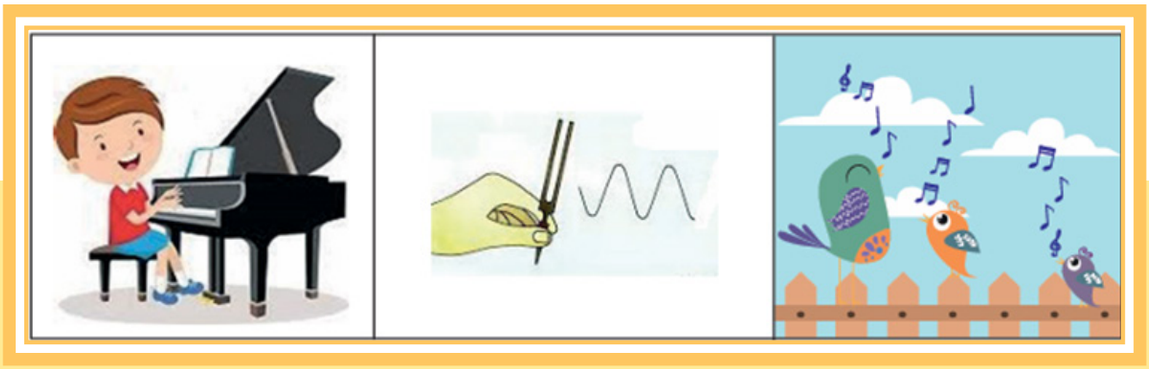


Examples of Ahata Naad

Ahata naad is of 2 types - the musical and unmusical.

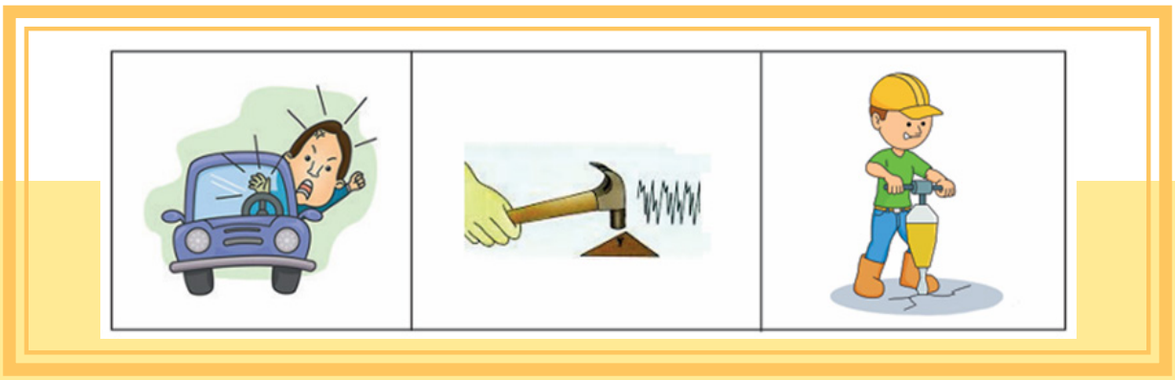


Sound which is produced by regular vibrations and is pleasant to the ears is called **musical sound**. For example, sounds produced by musical instruments have a soothing and pleasing effect on the human mind.



Examples of Musical sounds

Unwanted and unpleasant sounds which are produced by irregular vibrations is called **unmusical sounds**. Car horns and drilling machines produce noise which can be perceived as health hazards.



Examples of Unmusical sounds

ACTIVITY 2.2
ANAHATA NAAD

Also known as 'unstruck sound', *anahata naad* prevails in the universe and cannot be perceived by the human ears. It is a metaphysical sound that can be attained only by saints who are in deep meditation.

Metaphysical sound present when saints are in deep meditation.

ACTIVITY 2.3
SHRUTI

The musical term *shruti* is derived from the Sanskrit word 'shru' which means hearable. *Shruti* is the minimal sound which can he heard by the human ears.

ACTIVITY 3

Nature's Orchestra; create a soundscape

Instructions:

- Form a group of **four to five students**.
- Create a **short sound piece (1–2 minutes)** that represents the sounds you hear in your environment.
- Use your **voice, body percussion** (clapping, tapping, snapping), or **safe classroom objects** to create sounds.
- You can use ideas like:
- **Leaves** → soft finger rubbing
- **Birds** → high-pitched whistling
- **Cars** → low humming sound
- **Noise pollution** → sudden clap or bang
- Practise your soundscape together and make sure everyone participates

ACTIVITY 4

- Perform your soundscape for the class as a group.
- After your performance, explain what each sound represents in the environment.
- Talk about which sounds are **pleasant** and which are **unpleasant**, and discuss which sounds should be reduced **to protect the environment.**
- Reflect on how noise affects **people, animals, and nature**.
- Share one idea on how we can help create a **quieter and healthier environment.**

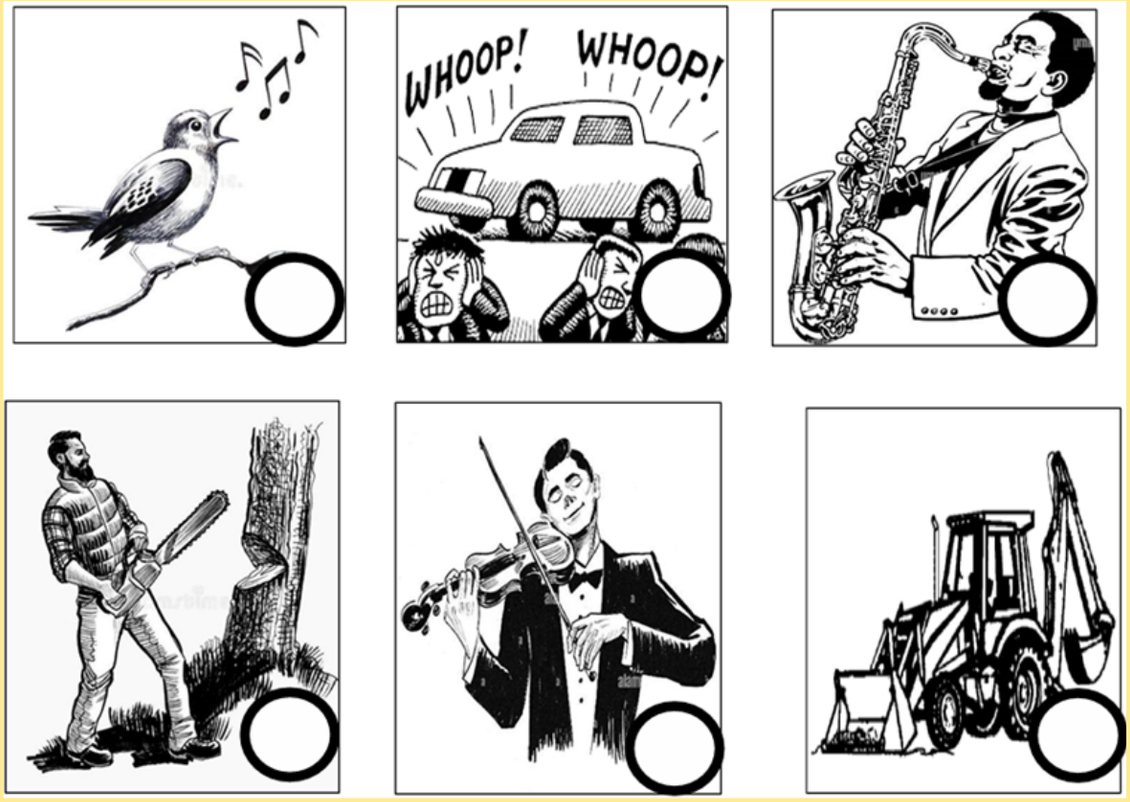
EXERCISE 1

Instructions: Cut the images below and paste them in the correct column in the table below.

Natural Sounds	Man-made Sounds	Noise

EXERCISE 2

Put a tick (√) in the circle to indicate a musical sound and a cross (X) to indicate an unmusical sound.



EXERCISE 3

Instructions for Students

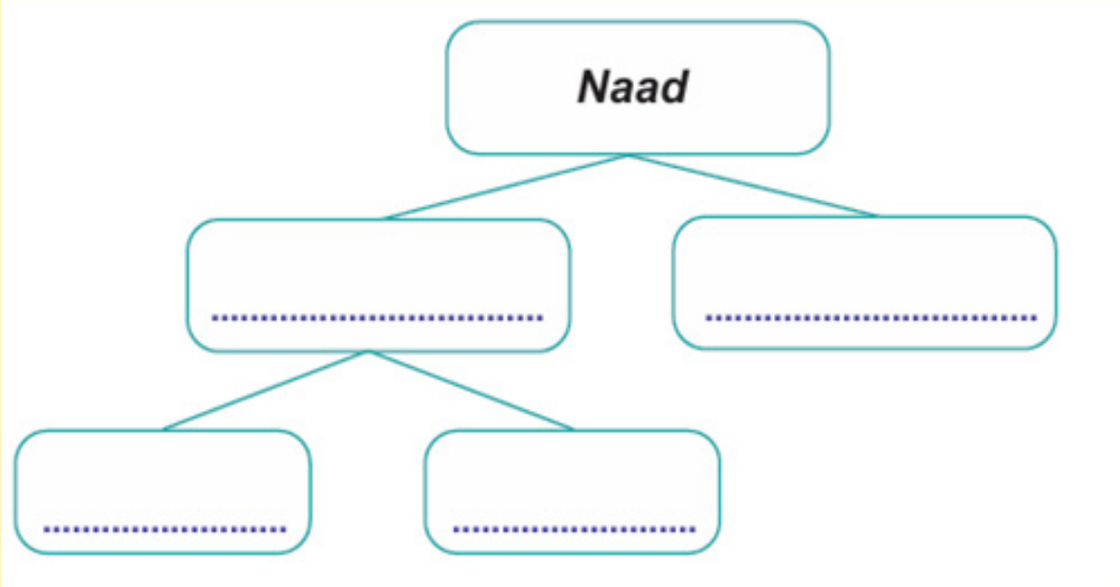
Complete the following diagram with appropriate words from the list given below.

Musical Sound

Ahata Naad

Anahata Naad

Unmusical Sound



PROFILING: (Tick Appropriately) Lesson 4 – Naad and Shruti; MY PROGRESS?			
	Good	**Satisfactory**	**Needs Improvement**
What have I Learnt?			
Define musical terms like *Naad* and *Shruti*			
Differentiate between *Ahata* and *Anahata Naad*			
Identify natural and man-made sounds from the environment.			
Identify and differentiate between musical and unmusical sounds			
Participate actively in creating environment-inspired soundscape			
Work cooperatively with group			
Reflect on how sounds affect people and the environment.			

CARD 5

INTRODUCTION TO MUSICAL INSTRUMENTS

INTRODUCTION

In this lesson, you will dive into the world of musical instruments and discover how each part helps to create sound. Using the sitar and tabla as examples, you will watch closely, try out simple activities, and explore how the different parts work together to make music. You will also learn the correct names for each part and understand the basic ideas behind how instruments produce sound.

By the end of the lesson, you will have a deeper understanding of how instruments work and be ready to explore, play, and enjoy music even more!

INSTRUMENTAL SITAR

PART 1 - TOPIC INTRODUCTION

- Carefully observe the musical instrument showed by your teacher.
- Question Time:

o Have you seen this

o What do you think it is made of?

- Today's lesson is about learning the different parts of the sitar and their functions.

PART 2 - THE SITAR

2.1 Origin and brief history

The sitar is one of the most popular string instruments in Indian music, and it has enjoyed widespread popularity in the West for many years. The sitar may be described as a long-necked lute of the plucked category. Amir Khusro (1310 A.D) is regarded as the one who invented the sitar. However, researchers believe that this instrument was developed from the tritantri veena, which in Sanskrit means three stringed instrument. There has been a gentle evolution of the sitar from the tritantri veena to what the sitar actually is now.

2.2 Types of sitar

There exist different types of sitar. However, the Pandit Ravi Shankar style sitar and the Ustad Vilayat Khan style sitar are the two types of sitar which are the most popular ones.

1. *Pandit* Ravi Shankar style sitar

Main features:

- 7 main strings
- 13 sympathetic strings
- extra detachable small resonator
- decorations and carvings

***Pandit* Ravi Shankar**
(7 April 1920 – 11 December 2012)

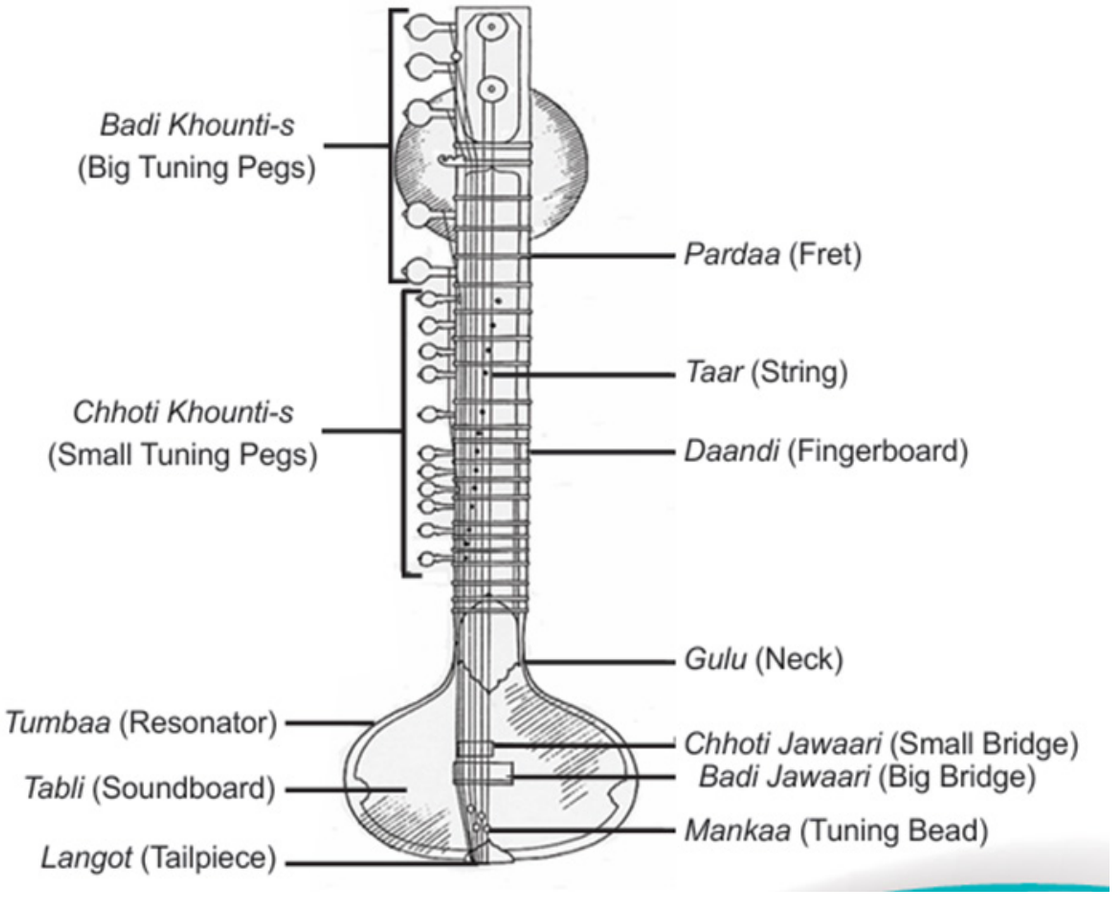
2. *Ustad* Vilayat Khan style sitar

Main features:

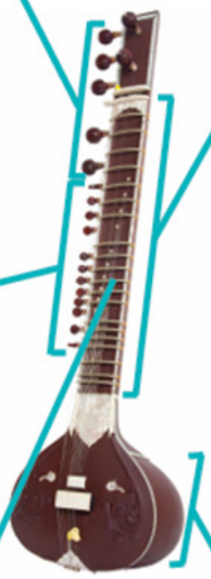
- 6 main strings
- 12 sympathetic strings
- no extra small resonator
- less decorations

***Ustad* Vilayat Khan**
(28 August 1928 – 13 March 2004)

2.3 Parts of the sitar



2.4 Functions



Badi Khounti

Acts as tuning peg for the main strings

Chhoti Khounti

Acts as tuning peg for the sympathetic strings

Pardaa

It helps to locate the *swara-s*

Daandi

Acts as a fingerboard since all the *pardaa*-s are attached to it

Tumbaa

Acts as a resonator and amplifies the sound

PART 3 - GUESSING GAME

Instructions:

- Watch as your teacher shows the different parts of the sitar, or observe the flashcard shown by your teacher.
- Try to guess the name of each part and say it aloud.
- Listen carefully and repeat the correct names after your teacher.
- Pay attention as the teacher explains the function of each part in simple words.
- Complete the related exercises in your workbook.
- Ask for help if needed and check your answers with your teacher.

EXERCISE 1

Observe the sitar diagram carefully and fill in the table below.

Parts of the sitar	Quantify
Badi jawaari	
Chhoti jawaari	
Pardaa	
Chhoti khounti	
Badi khounti	
Tumbaa	
Tabli	

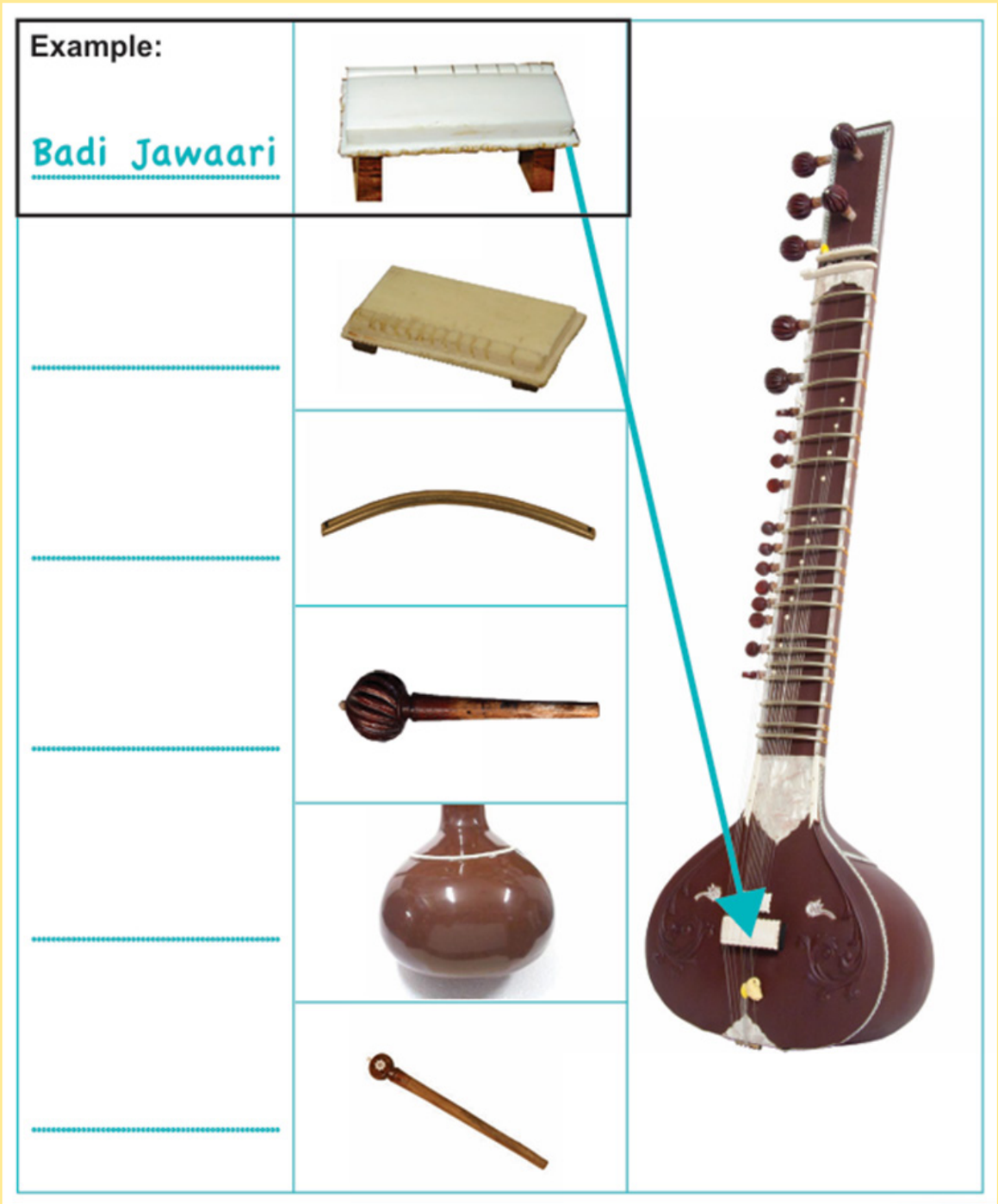
EXERCISE 2

Write the names of the following parts of the sitar:

	P _ _ _ _ _
	T _ _ _ _
	B _ _ _ J _ _ _ _ _ _
	B _ _ _ K _ _ _ _ _ _
	T _ _ _ _ _

EXERCISE 3

Identify the following parts of the sitar and show, by drawing an arrow, their correct positions on the sitar diagram.



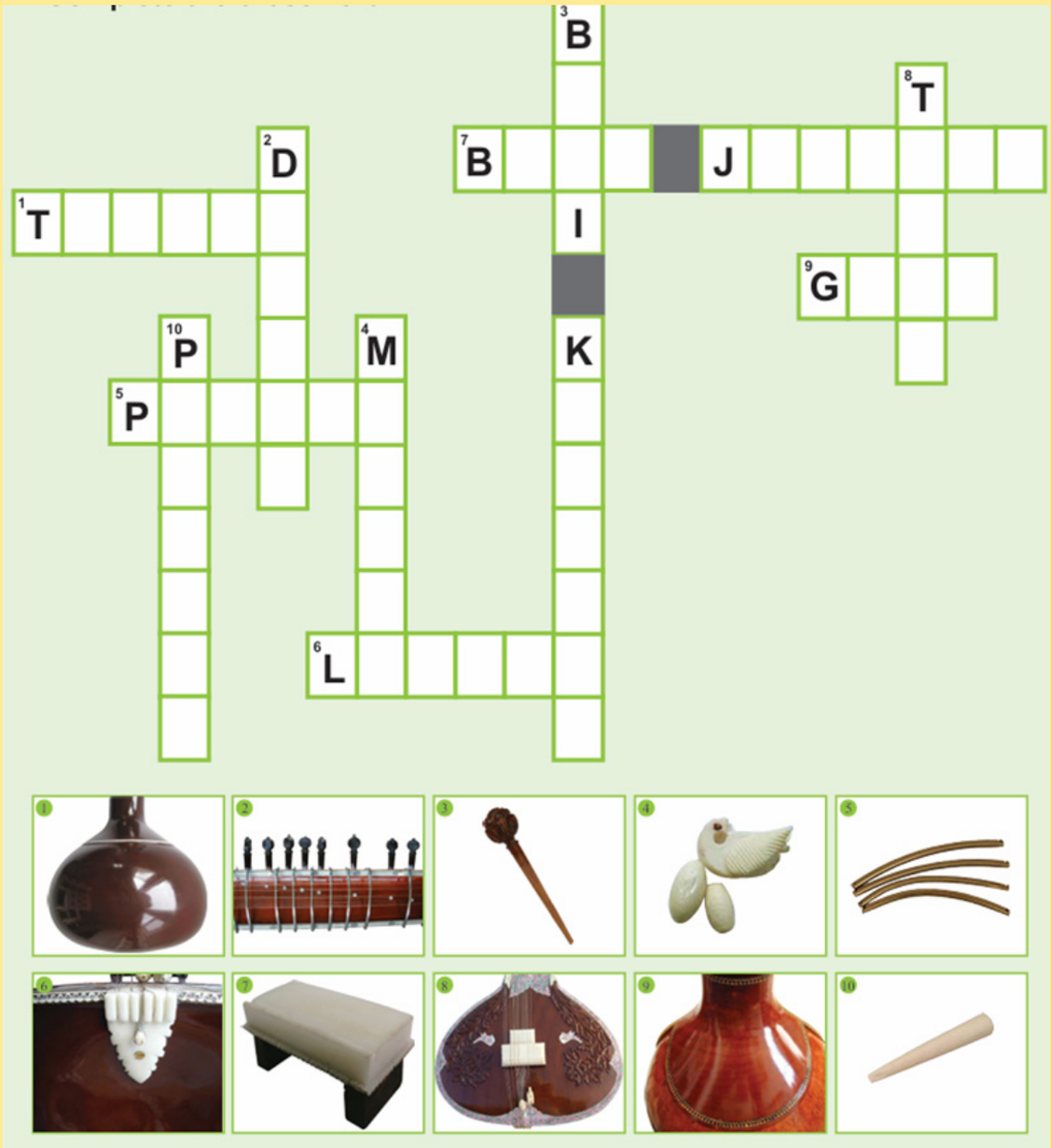
EXERCISE 4

Match the pictures in Part A to the appropriate sentences in Part B:

Part A	Part B
	Connects the *tumbaa* to the *daandi*
	Acts as a resonating chamber and amplifies the sound
	Acts as an anchor to which all the strings are attached
	Used to tune the upper strings
	Transmits the vibrations of the upper strings to the *tumbaa*
	Indicate the location of the *swara-s*

EXERCISE 5

Complete the crossword.



PROFILING: (Tick Appropriately) Lesson 5 – Parts of the Instrument; MY PROGRESS?			
	Good	**Satisfactory**	**Needs Improvement**
What have I Learnt?			
1. Identify main parts of the musical instrument.			
2. Name each part using correct musical terms.			
2. Describe the basic function of selected parts of the instrument.			

INSTRUMENTAL TABLA

PART 1 - TOPIC INTRODUCTION

- Carefully observe the musical instrument shown by your teacher.
- Question Time:
  - o Have you seen this instrument before?
  - o What do you think it is made of?
- Today's lesson is about learning the different parts of the Tabla and their functions.

PART 2 - THE TABLA

2.1 Introduction

Tabla is a percussion instrument that originated from India. It is mostly used in North Indian music. It is an instrument used for both, solo performances and accompaniment in vocal music, instrumental music and dance. Nowadays tabla is popular around the world including Mauritius.

2.2 Structure of Tabla

A pair of Tabla consists of 2 drums, right and left. The right drum is usually called 'Tabla' or 'Dayan' and the left one is called 'Dagga' or 'Bayan'. The Tabla being smaller in size produces high pitch sound while the Dagga has a wider top and therefore produces a grave sound. The Tabla and the Dagga are covered with a rounded goat skin (Pudi). This skin is chemically treated before being placed on the instrument.

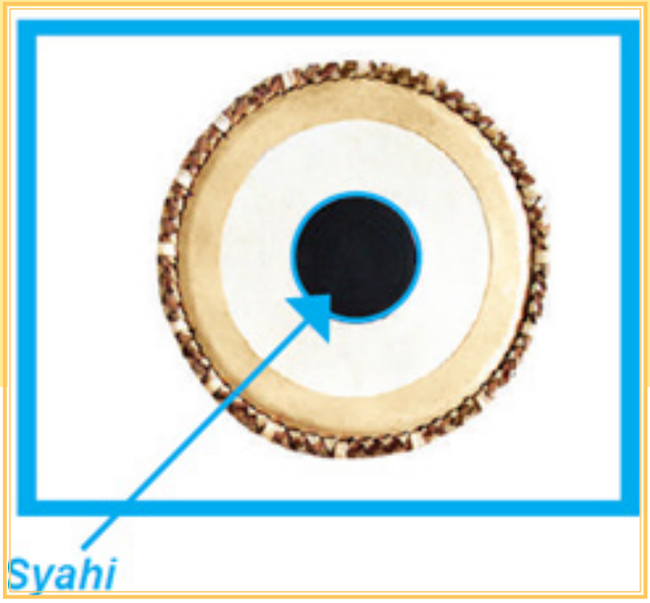
2.3 Parts of Tabla

2.4. Uses of specific parts

2.4.1 Siyahi

It is the black circular spot on both tabla and dagga. Syahi is a paste made of a mixture of iron filings, rice paste and some adhesives to bind it all together. The black area is placed centrally on the Tabla but eccentrically on the Dagga.

- The thickness of the syahi determines the pitch of the tabla.
- Different syllables are executed on syahi.



2.4.2 Dwal

It is a leather strap which is about 36 feet long used to:

- Hold the tabla pudi.
- Hold the gatta-s between the body of tabla and dwal

2.4.3 Gatta

Cylindrical wooden pegs placed in between the dwal and body of the tabla.There are eight gatta-s used in a tabla.

Gatta-s control the tension in the dwal. When the gatta is moved upwards, the dwal gets loosened and the tension is decreased, hence the pitch of the tabla pudi decreases and when the gatta is moved downwards the tension increases in the dwal, consequently the pitch increases.

2.4.4 Gajra

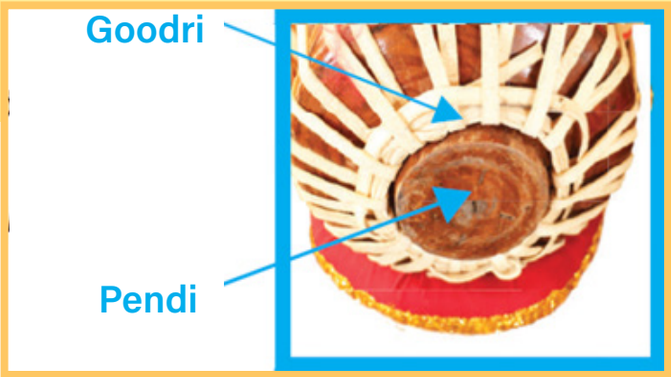
It is the interwound leather lace found around the circumference of the tabla pudi.

- Fine tuning is done on Gajra.
- Dwal is passed through 16 holes (Ghar) across the circumference of the Gajra.

2.4.5 Goodri

It is the leather strap around the pendi used to:

- Attach the dwal.
- Pass the dwal to fix and hold the tabla pudi tightly.



USES OF TABLA ACCESSORIES

2.5.1 Indri

- Allows to position the tabla and dagga properly.
- Enables the instrument to have a proper resonance while playing.

2.5.2 Cover

- Protects the tabla pudi from any physical damage.
- Prevents the tabla pudi from being affected by moisture

2.5.3 Hathodi

Hathodi is the metal hammer used to tune the instrument.The pointed side is used to move the gatta up or down whereas the squared side is used to strike on the gajra for fine tuning. The handle of the hammer has a flat end which is used to insert the gatta between the dwal and the tabla body.

2.5.4 Powder

- Allows the fingers to flow smoothly while playing.
- Prevents the hands from sweating and spoiling the Tabla pudi.

PART 3 - GUESSING GAME

Instructions:

- Watch as your teacher points to different parts of the Tabla, or observe the flashcard shown by your teacher.
- Try to guess the name of each part and say it aloud.
- Listen carefully and repeat the correct names after your teacher.
- Pay attention as the teacher explains the function of each part in simple words.
- Complete the related exercises in your workbook.
- Ask for help if needed and check your answers with your teacher.

EXERCISE 1

Fill in the blanks with the words given in bracket below:

(syahi, gajra, powder, gatta, dayan, hathodi, cover, goodri, indri, bayan)

1. **.....** are wooden pegs used to regulate the tension of the dwal.

2. A pair of **.....** is used to keep the tabla and dagga steady while playing.

3. The **.....** (hammer) is used to tune the tabla at the required pitch.

4. The body of **.....** is usually made up of wood.

5. The dwal passes through the **.....** to tighten the tabla pudi.

6. The black spot in the middle of the tabla pudi is called the **.....**

7. A pair of tabla consists of a **.....** and a dayan.

8. **.....** is used to prevent the tabla pudi from moisture.

9. **.....** enables the fingers to move smoothly while playing.

10. The leather strap which is passed around the pendi is called the **.....**

EXERCISE 2

Match each sentence in column A with its appropriate picture in column B.

COLUMN A	COLUMN B
Used to tune the *tabla*.	
Allows fingers to flow smoothly while playing.	
Used to position *tabla* and *dagga* properly.	
Prevents the *tabla pudi* from any physical damage.	
Keep *tabla* and *dagga* safely.	
Control tension in the *dwal*.	

EXERCISE 3

Search for the appropriate word of each picture in the grid below. The words can start in three different ways:

(i) Horizontal from right to left or vice versa.

(ii) Vertical from up to down or vice versa.

(iii) Diagonal from up to down or vice versa.

WORD SEARCH

p	u	d	i	z	q	y	m	i	v
u	w	o	s	h	c	d	u	d	x
o	g	o	o	d	r	i	r	n	j
k	m	x	o	d	l	w	o	e	e
d	r	t	a	b	l	a	f	p	g
a	p	a	a	p	r	f	y	p	n
g	w	q	l	j	a	y	x	j	i
g	n	g	a	t	t	a	s	a	s
a	t	g	h	p	d	c	h	c	a
b	s	i	q	h	j	w	b	h	c
a	d	i	n	d	r	i	a	l	h
i	a	n	l	s	o	t	x	l	i
c	a	d	e	g	h	a	e	d	l
k	t	p	c	o	v	e	r	s	a
p	o	w	d	e	r	f	o	w	h
a	w	i	q	o	h	v	z	l	m

PROFILING: (Tick Appropriately) Lesson 5 – Parts of Instrument; MY PROGRESS?			
	Good	**Satisfactory**	**Needs Improvement**
What have I Learnt?			
1. Identify main parts of the musical instrument.			
2. Name each part using correct musical terms.			
3. Describe the basic function of selected parts and accessories of the instrument.			

CARD 6

FESTIVALS

INTRODUCTION

In this lesson, you will learn about the different festivals celebrated in Mauritius and the music connected to them. Mauritius is a multicultural country, and each community has its own special celebrations and musical traditions.

You will explore how music is used during religious, cultural, and community festivals. In groups, you will discuss, research, and prepare a short presentation about a festival. You will also identify the musical instruments used and, if possible, perform a simple rhythm related to the celebration.

Through this activity, you will learn to respect different traditions, appreciate our cultural diversity, and work together as a team while enjoying music and performance.

PART 1

Festivals and Musical Instruments of Mauritius

- Listen carefully as your teacher explains on the importance of music in the Mauritian cultural life.

You are expected to discuss on the following:

- What festivals are celebrated in Mauritius?
- How is music used during festivals?

- Observe and listen carefully as your teacher shows pictures or videos of key musical instruments used in Mauritian festivals.

PART 2

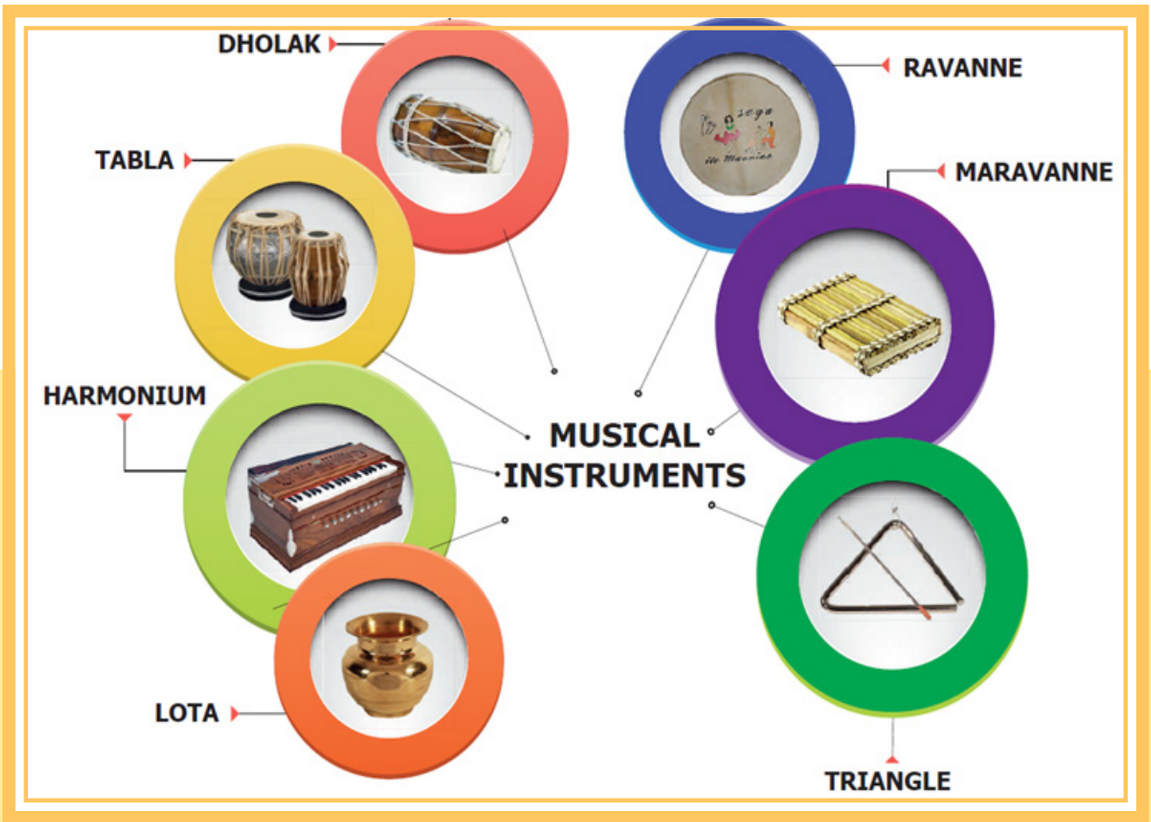
(GROUP ACTIVITY) - Cultural Fair Simulation

- Your teacher will place you in small groups
- Each group will be assigned one festival celebrated in Mauritius.
- Each group should:

  - Prepare a mini presentation on their festival.

  - Identify musical instruments or music related to the celebration.

Some examples of musical instruments are given below



- You will listen to clips of music being played during those festivals.
- You will be provided with basic percussion instruments (or improvised ones like shakers) with which you will be playing simple rhythmic patterns to accompany music played in a chosen festival.

PART 3

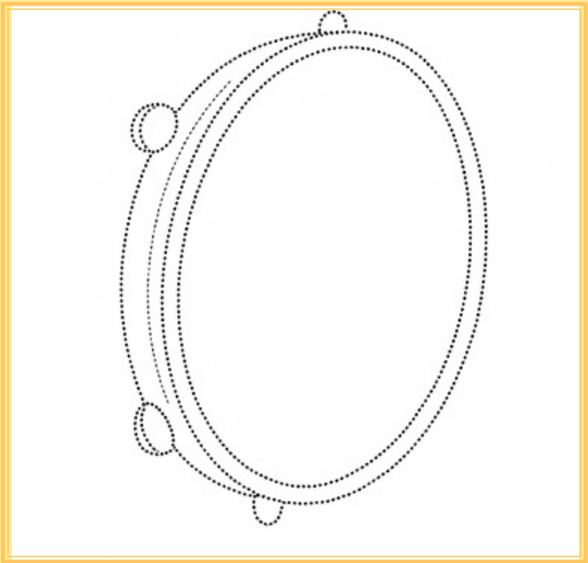
Sharing & Reflection

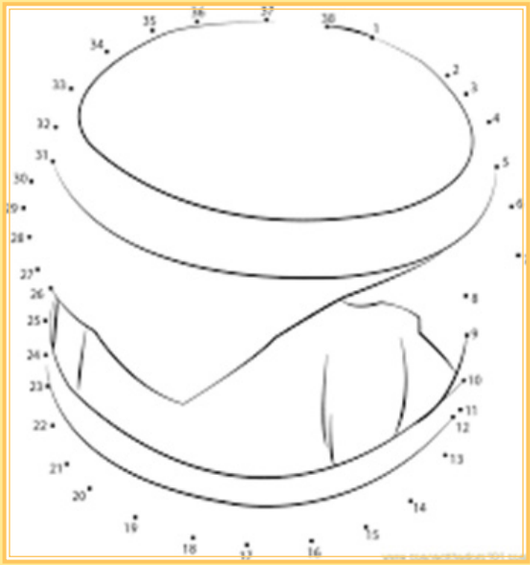
- Your group will present the festival and musical findings assigned to the group by your teacher.
- Finally, you will take part in a fun group performance. Follow your teacher and play or clap along to a simple Sega rhythm led by the Ravanne or with an audio track.

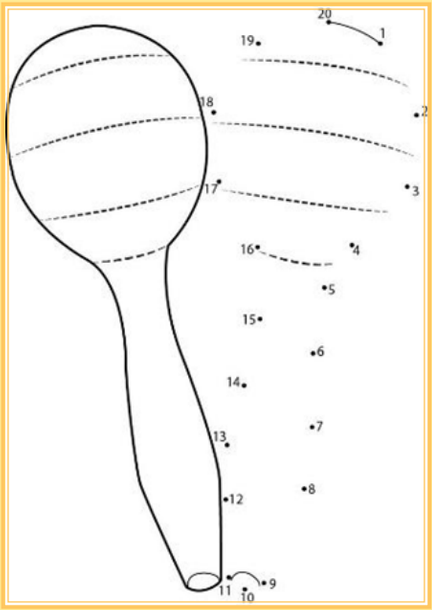
WORKBOOK

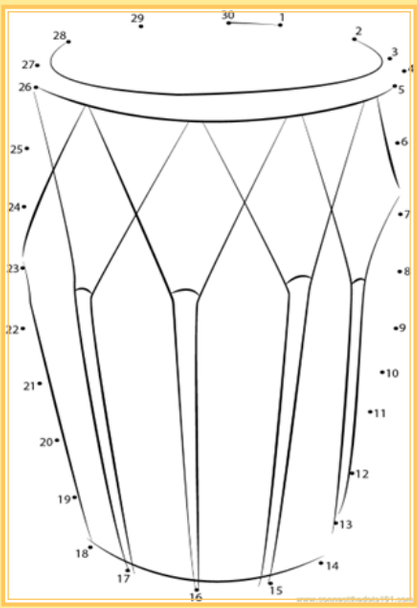
Instructions:

- Join the dots following the numbers in consecutive order to complete the pictures of the following musical instruments and then color them.
- Carefully cut out each instrument along the dotted lines.
- Paste each instrument into the correct festival box on the next page.









PROGRESS CARD 1

Easter

Holi

Chinese Spring Festival

PROFILING: (Tick Appropriately) Lesson 6 - Festivals ; MY PROGRESS?			
	Good	**Satisfactory**	**Needs Improvement**
What have I Learnt?			
1. Importance of music Mauritian cultural life			
2. What festivals are celebrated in Mauritius?			
3. How is music used during festivals?			
4. Associating musical instruments with festivals			
5. Group presentation			

CARD 7

PRACTICAL - SITTING AND HANDLING OF INSTRUMENT

INTRODUCTION

In this lesson, you will learn the correct sitting posture and safe handling of musical instruments. Observe your teacher closely as he/she demonstrates each step, and then practice copying the movements slowly, making adjustments to ensure proper posture and comfort. The focus is on comfort, balance, coordination, and respect for the instrument rather than on producing sound. Developing these good habits will help you build confidence, improve control, and support your musical progress in future sitar and tabla lessons.

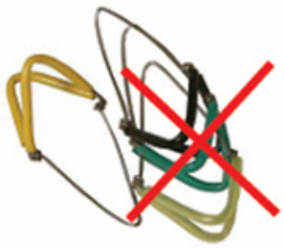
Remember, practice is the key—every time you sit correctly and handle your instrument with care, you take one step closer to becoming a better musician.

ACTIVITY 1:
SELECTION OF AN APPROPRIATE MIZRAAB

The *mizraab*, also known as the wire plectrum, should be worn on the index finger of the right hand.

The *mizraab* should fit tightly on the index finger to ensure that it does not move nor come out while playing the sitar.

The corners should fit over both sides of the first joint of the index finger.



A plastic coated *mizraab* should be avoided as it tends to slip away with the impact of powerful strokes.

ACTIVITY 2:
PROPER SITTING POSTURE

The sitar should never be played in a standing position. This instrument provides relaxation, so it is best for the player to choose a suitable sitting position and most importantly, handle the sitar with proper care. The aspects which indicate the correct sitting position while playing the sitar are as follows:

The player should sit in a comfortable and normal position, with the body upright to the ground and it is highly recommended to sit on a hard surface.

Holding the vertebral column straight in an effortless way, the player should be relaxed and both the shoulders should be kept at the same level.

The player should make sure that his / her right foot is placed on the side, without allowing it to directly face the audience, as it is regarded as a sign of disrespect towards them.

The player should adopt a convenient cross-legged sitting position, so that the *tumbaa* is safely placed on the curvature of the sole of the left foot.

The sitar player must not wear socks while playing as otherwise the instrument will tend to slip away.

ACTIVITY 3:
HANDLING OF THE SITAR

The *tumbaa* is kept at an inclined position with the help of the elbow and the right thigh. These two points help to hold and stabilise the sitar.

The *tabli* must be vertical to the floor level. The *daandi* of the sitar should be almost at an angle of 45 degrees from the floor.

While securely holding the sitar in a playing position, the right forearm and the right thigh should be firmly placed against the *tumbaa* of the sitar.

The player can also raise and place his right knee in the semi-curvature of the *tumbaa* and then adjust his / her body in a relaxed way to enjoy playing the instrument.

ACTIVITY 4:
HAND AND FINGER POSITION

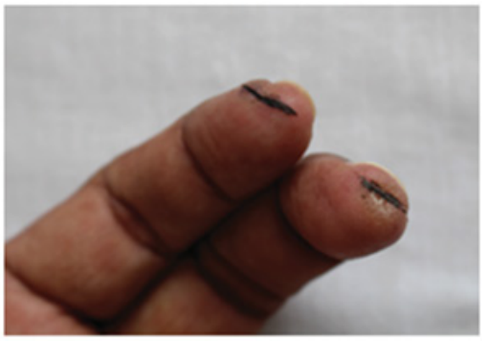
The proper position of the hands is another important aspect while playing the sitar. The right posture and the swift movement of the fingers are considered as the ornaments honouring this art.

The fingerboard must remain in front of the body at an angle of about 45 degrees and should not touch the body. It should remain about 15 to 25 cm away from the chest.

Students should learn to locate the *swara-s* from the back of the fingerboard by looking at the various fret tying threads. The index finger should be positioned just before the desired fret while pressing the main string.

Normally, it is said that the correct placement of the right hand thumb on the *daandi* should be at the end of the last fret.

Both hands should be properly placed on the sitar so as to avoid having strained hands and fingers.



The mark of the strings should be on the first phalange at about a quarter of one inch away from the tip of the fingers.

The thumb should be visually seen resting on the back of the fingerboard just before the corresponding fret thread.

The index finger should be positioned just before the desired fret while pressing on the main string. Proper care should be taken that it is neither placed directly on the fret nor in the middle between two frets.

Students should never make the mistake of looking at the fingerboard to locate a *swara* while playing the sitar. They should avoid looking at their fingers while playing the main string.

ACTIVITY 4.1: POSITION / MOVEMENT OF THE LEFT HAND

	Do's	Don'ts
The left hand index finger should not be placed flat on the fret but should be slightly curved and the other three fingers of the left hand should always be kept closer to the frets.		
There must also be a gap between the left hand and the *daandi*, so as to allow free movement of the left hand as it does not hold the sitar.		
The index finger should be inclined and so should be the lining cut on the finger.		
The index finger and the thumb should move parallel along the fingerboard in order to avoid creating distorted notes and unnecessary tension on the fingers.		

ACTIVITY 4.2: POSITION / MOVEMENT OF THE RIGHT HAND

	Do's	Don'ts
The right hand should be placed on the *tumbaa* in a natural manner to provide the required pressure to stabilise the instrument.		
The forearm resting on the *tumbaa* should be adjusted to ensure that the plucking part of the fingers is right above the main strings.		
The palm should be in a position to ensure that the natural line at wrist joint between the forearm and the palm is maintained.		
The thumb should be firmly placed without tension at the end of the last fret and should act as a pivot.		
The fingers should be kept in a rounded, cupped position above the main strings.		

PROFILING: (Tick Appropriately) Lesson 7- Practical; MY PROGRESS?			
	Good	Satisfactory	Needs Improvement
What have I Learnt?	**Instrumental Sitar – Sitting and Handling of Sitar**		
1. Wearing of *Mizraab* correctly			
2. Sit properly with a straight and balanced posture.			
3. Place and support my instrument correctly while sitting.			
4. Maintain proper position and movement of left hand			
5. Maintain proper position and movement of right hand			
6. Handle my instrument carefully and with respect.			

INSTRUMENTAL TABLA

Introduction

In this lesson, you will learn about the basic fundamentals of playing the tabla. You will understand the importance of correct sitting posture and how it helps you play comfortably and avoid strain.

- You will learn how to position the tabla properly, placing the right drum (dayan) and left drum (dagga) correctly to produce clear sounds.
- You will also explore the alphabets of tabla, known as bol-s, and understand the difference between open (resonant) and closed (non-resonant) strokes.
- Finally, you will learn the correct hand and finger positions and practise a few basic syllables of the right drum through guided exercises.

By the end of this lesson, you will be able to demonstrate proper posture, correct instrument positioning, and play basic tabla syllables confidently.

PART 1 - SITTING POSTURE

Listen carefully as your teacher explains the importance of correct sitting posture in tabla playing.

Sit comfortably on the floor with your shoulders, arms, wrists, and fingers relaxed. Make sure your body is not strained while playing.

Sit cross-legged, keeping your back straight. If possible, practise sitting in the lotus position, as it is considered the best posture for playing the tabla.

Remember, good posture helps you execute the syllables clearly and comfortably.

Values

You should always remove your shoes when you enter any music class or when you sit to play tabla.

PART 2 - POSITIONING THE INSTRUMENT

Listen carefully as your teacher explains the correct positioning of the tabla.

Place the right drum (tabla/dayan) on your right-hand side and the left drum (dagga/bayan) on your left-hand side. If you are left-handed, place the drums in the opposite position.

Keep the right drum slightly inclined (tilted) towards you, and keep the left drum straight.

Make sure the drums are placed comfortably in front of you so that you can play with ease and proper control.

PART 3 - ALPHABETS OF TABLA

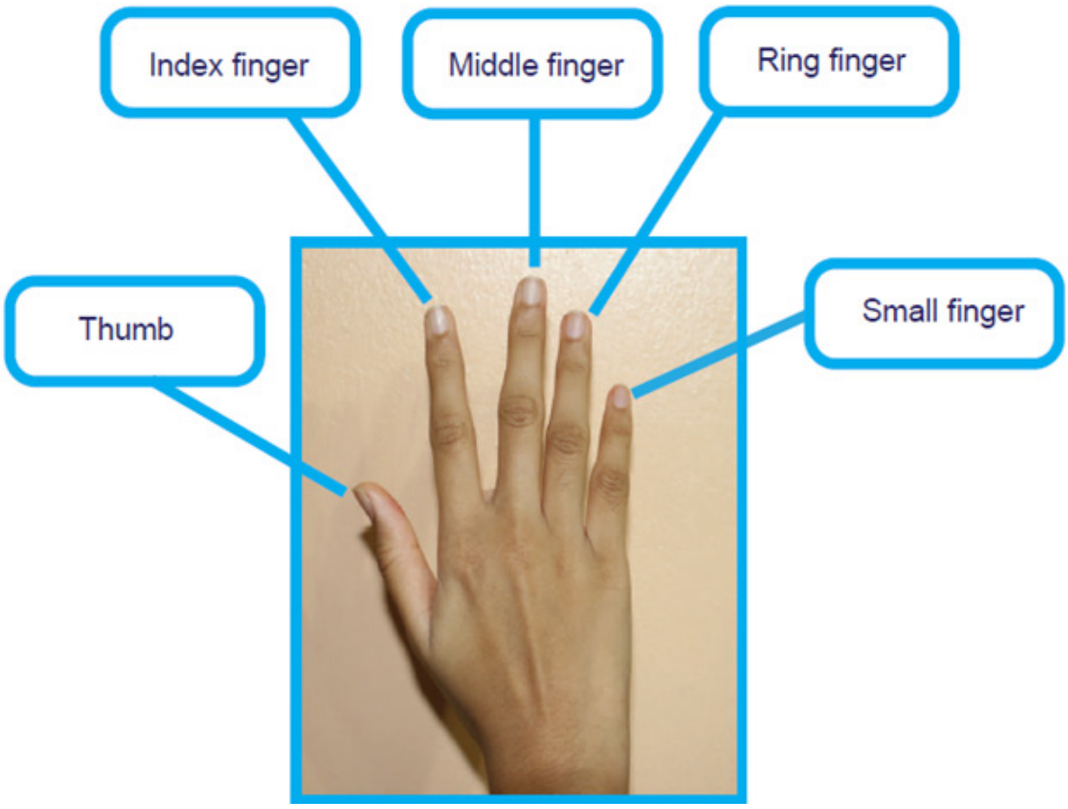
A variety of sounds are produced by striking either on the tabla or the dagga individually or on both drums at the same time. Each stroke is known as a 'bol' or syllable.

Tabla Bol-s	
Left hand drum (*Dagga*)	Right hand drum (*Tabla*)
Ghe, Ge, Gi, Ghi *Ke, Ki, Ka*	*Ta or Na* *Tin* *Ti* *t* *na*

A simple syllable is played on only one drum. A compound syllable consists of two or more bol-s played either on one or both drums. There are two types of strokes namely open or resonant (khula) and closed or non-resonant (bandh).

PART 4 - HAND AND FINGER POSITIONS ON THE TABLA

In order to play the specific syllables specific fingers are used. So let us first have a thorough knowledge about the names of the fingers used.



PART 5 - THE BASIC SYLLABLES OF THE RIGHT DRUM

Ta , Na

Place the ring finger on the right edge of the *tabla* and join the small finger. Raise the middle finger and play the syllable '*Ta*' with the index finger by striking on the left edge of the maidan and lifting it immediately to create an open and resonating sound.

1ST STEP

2ND STEP

3RD STEP

Tin

The position of hand and fingers are exactly the same as for '*Ta*'. The grip that is the ring finger and the small finger is pushed slightly forward and play the syllable '*Tin*' by striking on the left edge of the *syahi*. It is again an open and resonating sound.

1ST STEP

2ND STEP

3RD STEP

Tin ***(as used in Dadra taal)***

The position of hand and fingers are exactly the same as for '*Ta*'. The grip is pulled slightly towards the left. Then the hand is slided towards the right by striking lightly on the border of the *syahi* with the index finger. This gives a resonant sound.

1ST STEP

2ND STEP

3RD STEP

5.6 SAFETY FIRST:

- The instrument should be carried with precaution to avoid it from falling on the legs.
- A proper mat should be used for sitting.
- One should always carry out warming up exercises before sitting to play *tabla*.
- Sitting in the proper position is a must to avoid any type of pain in the long run.
- The hands should always be dry while playing in order to prevent the *tabla pudi* from getting damaged.

EXERCISE 1

Play the following patterns under the guidance of your teacher.

Patterns of basic syllables in cycles of 4 beats.

BEATS	1	2	3	4
Ex 1	Ta	Ta	Ta	Ta
Ex 2	Tin	Tin	Tin	Tin
Ex 3	Ta	Tin	Tin	Ta

EXERCISE 2

State whether the following is True or False.

1. Bad sitting posture can lead to back problems.
2. The correct and ideal sitting posture is to sit on the floor, cross-legged and spine straight.
3. Both drums should touch each other when placing them.
4. Both drums are kept straight.

EXERCISE 3

Fill in the blanks with the words given in bracket below:

(resonant, bol-s, pudi, dha, non-resonant, index finger)

1. The sounds produced on the tabla are called ..... .

2. There are two types of syllables namely..... and ..... .

3. All the tabla syllables are excuted on the ..... .

4. The syllable "Ta" is played with the ..... .

EXERCISE 4

Classify the tabla syllables (Ge , Ke , Tin , Ta , Ti , Dhin , na, Dha, t , Dhi) in the table below :

Resonant syllables	Non- Resonant syllables

PROFILLING: (Tick Appropriately) Lesson 7- Practical; MY PROGRESS?			
	Good	Satisfactory	Needs Improvement
What have I Learned? Instrumental Tabla – Sitting and Handling of Tabla			
Sit properly with a straight and balanced posture.			
Place and support my instrument correctly while sitting.			
Maintain proper position and movement of right and left hand.			
Play basic syllables on the Tabla			
Handle my instrument carefully and with respect.			

CARD 8

RASA: EXPRESSING FEELINGS THROUGH MUSIC

INTRODUCTION

In this lesson, you will explore an important idea in Indian music called *Rasa*, which means the feelings or emotions that music can express. Music is not only about playing the correct notes or rhythms; it is also about how music makes us feel. As you listen to different pieces of music, you will be encouraged to pay close attention to the mood, speed, and strength of the sounds.

You will listen, imagine, and think about the emotions you hear before learning the names of different *Rasa-s*. Through discussion and simple musical activities, you will use sounds, rhythms, and movements to depict a particular *Rasa*. This lesson is designed for both sitar and tabla students and focuses on expressing emotions clearly rather than playing difficult techniques. By the end of the lesson, you will understand how music can communicate feelings without using words.

ACTIVITY 1

What is *Rasa*? (Introduction)

Music, dance, drama, poetry, painting and sculpture to a certain extent are the performing arts. Their sources are from the concept of *nava- rasa*, or the nine emotions.

Rasa literally means juice or essence. However, in the present context, *rasa* conveys an emotion. When the notes of the raag are harmonised to express only one emotion or idea, the impact of the raag will be more intense. Music is magical, soothing and lightens the mood. Some scholars state that there are eight or ten *rasa-s*. But it is established and accepted that there are nine principal sentiments (*nava-rasa*)

ACTIVITY 2

The different types of *Rasa-s*.

Rasa	Description	
Shringaar	*Shringaar* is a romantic and seductive emotion. It symbolises the universal creative energy also known as the *adi* (original) *rasa*.	

Rasa	Description	
Hasya	*Hasya* means funny, entertaining and laughter. It creates an atmosphere of joy and bliss to please the audience by the playful interaction of melody and rhythm performed by the main instrumentalist / singer and the tabla player.	
Karuna	*Karuna* means sadness, depression and sorrow. It expresses desolation and yearning for the loved one.	
Raudra	*Raudra* illustrates anger or agitation. In music, it may be demonstrated by numerous rapid and vibrating embellishments to produce a frightening and trembling impact.	

Rasa	Description	
Veer	*Veer* depicts courage, heroism, majesty, glory and pride.	
Bhayanak	*Bhayanak* means fear or frightful.	
Vibhatsa	*Vibhatsa* indicates dislike or disgust. *Vibhatsa* and *bhayanak* are mainly used in dramas.	
Adbhuta	*Adbhuta* means admiration, extraordinary, wonder or to be in awe while going through an unknown experience.	

Shanta	*Shanta* means calmness, harmony or rest.	

ACTIVITY 3

Listening, Feeling and Matching sound to *Rasa*

- Listen as your teacher briefly revises the different types of *Rasa* and writes all nine *Rasa-s* on the whiteboard.
- Close your eyes and listen carefully to the music being played, which expresses one of the different *Rasa-s*.
- After each piece of instrumental music, open your eyes and describe how the music made you feel.
- Try to identify the *Rasa* depicted in the music excerpt.
- Your teacher will then cross out the correct *Rasa*.
- Repeat all above steps.

ACTIVITY 4

Group Activity

- Form groups of 4-5 students.
- Your teacher will assign one ***Rasa*** to each group.
- Each group has to create a short soundscape (30 seconds to 1 minute) that clearly expresses the feeling of your assigned *Rasa.*
- Use available musical instruments in classroom, body percussion, and/or vocal sounds or improvise with other objects found in class.

- Pay attention to how changes in **speed** (slow or fast), **loudness** (soft or strong), and **touch** affect the mood of the sound.
- Each group will then perform their soundscape confidently for the class while the others will try to guess which *Rasa* is being depicted.
- When your group is not performing, listen attentively to other groups and identify the *Rasa* being expressed.
- Demonstrate respectful listening and provide positive, constructive feedback to your peers.

EXERCISE 1

Match the following emoticons to the types of *rasa* they depict:

- Veer/ Heroism
- Shringaar/ Romantic
- Shanta/ Calm
- Raudra/ Anger
- Bhayanak/ Fear
- Adbhuta/ Wonder

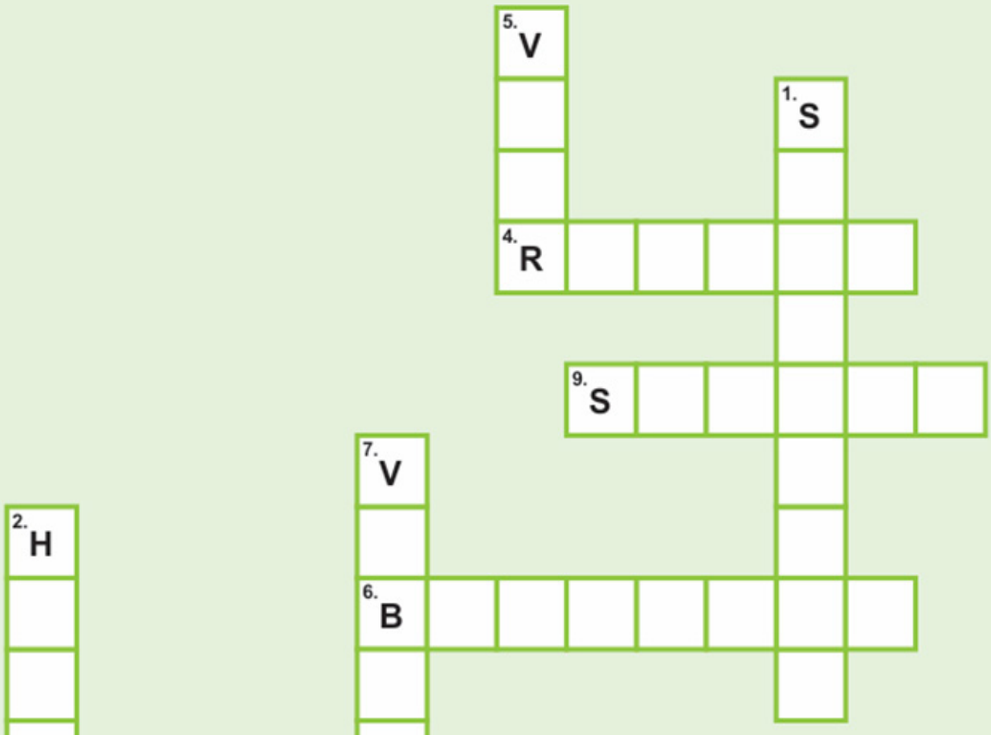
EXERCISE 2

Draw an emoticon to depict the following Rasas.

Hasya Rasa (Funny)	Karuna Rasa (Sorrow)

EXERCISE 3

Complete the 9 *rasa-s* crossword:



1. Love
2. Laughter
3. Sorrow
4. Anger
5. Courage
6. Fear
7. Disgust
8. Wonder
9. Peace

PROFILING: (Tick Appropriately) Lesson 8- *Rasa*; MY PROGRESS?			
	Good	**Satisfactory**	**Needs Improvement**
What have I Learnt?			
1. Define musical term *Rasa*			
2. Identify and name the nine *Rasa-s (Nava-Rasas).*			
3. Correctly identify and name selected *rasa-s* through listening activities.			
4. Use simple sounds, rhythms, or musical ideas to represent a given *rasa.*			
5. Identified the feeling or emotion (*Rasa*) presented by other groups.			
6. Participate actively and respectfully in group activities and discussions.			

Reflection

One *Rasa* I understood well today was:

_____

One thing I want to improve next time is:

_____

CARD 9

PRACTICAL - PLAYING OF INSTRUMENT

INTRODUCTION

In this lesson, you will begin to play your instrument and explore how music is created through simple actions and careful listening. Whether you are learning the sitar or the tabla, you will practice correct posture, hand position, and basic playing techniques. You will focus on producing clear sounds, keeping a steady tempo, and playing with control.

This lesson helps you build confidence as a beginner and encourages you to listen to yourself and others while playing. By practising step by step, you will learn how to handle your instrument properly and enjoy making music together in a respectful and focused way.

INSTRUMENTAL

SITAR

ACTIVITY 1

Recap of Sitting and Handling of Instrument

- Your teacher will revise the correct sitting posture and instrument positioning.
- You need to demonstrate the correct sitting posture and hold your instrument correctly.
- Your teacher will check posture, hand placement, and overall comfort before proceeding.
- Corrections are given individually.

ACTIVITY 2

Stroke Movements

Types of stroke	Description	
Da	It is an inward stroke played with the index finger performed by folding the fingers, until the *mizraab* strikes the desired string.	
Ra	It is an outward stroke played with the index finger which is performed by unfolding the fingers and is usually referred to as the reverse of the *Da* stroke. The *chikaari* strings are usually played with a *Ra* stroke.	
Dir	It is a composite stroke performed by combining the *Da* and *Ra* strokes at double or faster speed than the original one	

ACTIVITY 3

Playing the first musical note

Let's Practise!

Playing my first musical note – A step-by-step approach

Step 1. Select your *mizraab*

• Choose an appropriate *mizraab* for you.

Step 2. Adopt a proper sitting posture

• Remove your socks.

• Sit cross-legged on the carpet.

• Move the right leg forward and place the left leg to your right, passing under the right thigh as shown in the picture.

Note to the teacher:

• Before attempting this activity, please ensure that the sitar has been properly tuned.

• During every tuning process, encourage your students to observe how you proceed as the first step to learn tuning is through observation and listening.

Step 3. Adopt a proper handling position

• Place the *tumbaa* on the sole of the left foot.
• Place the right forearm on the *tumbaa* and the right hand thumb on the *daandi*, at the end of the last *pardaa*.
• Keep the sitar steady between the sole of the left foot and the right forearm, with the support of the right knee, almost at an angle of 45 degrees from the ground.
• The sitar should be held in such a position that it does not obstruct your face while playing.

Step 4. Locate the first *swara* in Indian Music – Sa.

• Identify the 7th *pardaa*, starting from the top.
• Place the left-hand index finger just before the desired *pardaa* while pressing on the main string and the thumb at the back of the fingerboard just before the corresponding *pardaa* thread.

Step 5. Play your first *swara*

- Strike the main string in an inward stroke. Do it 2 – 3 times.
- Guided by your teacher, apply the outward stroke as well on the same *pardaa*.

Congratulations!! That was your first musical note on the sitar!
Did you enjoy it?
You are going to learn about the other *swara-s* in the next chapter.

ACTIVITY 4

Placement of the three main scales (Saptak-s) on the Sitar

Let's practice!

Playing the three main *saptak-s* / scales on the sitar – A step-by-step approach.

Welcome Back!!

You are now going to learn how to play all the natural notes of the scale. Get ready with your sitar and follow the instructions given.

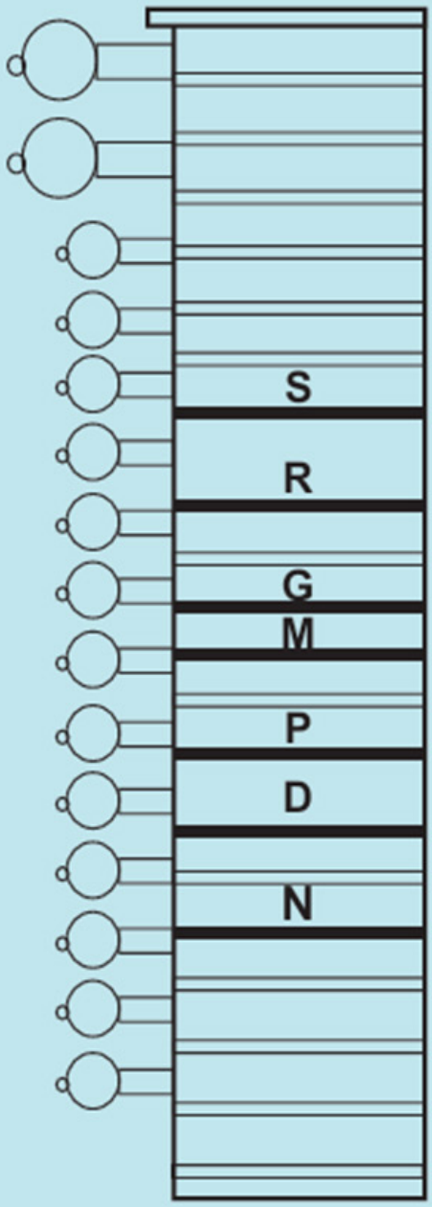
Prior Knowledge

Before attempting this activity, you should be able to:

- Wear an appropriate *mizraab*
- Adopt a proper sitting and handling position
- Identify and play the *swara Sa* on the sitar with the strokes *da, ra* and *dir*.

1. *Madhya Saptak* / Middle scale

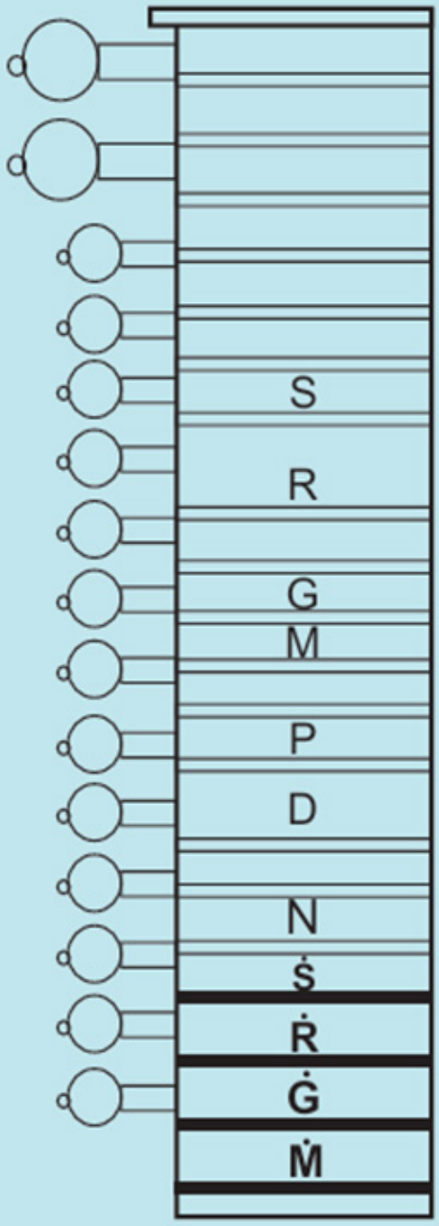
The diagram below shows the position of the seven *shuddha swara-s* of the *madhya saptak*.



- **Guided by your teacher, play each *swara* by applying the strokes *da, ra* and *dir*.**

2. *Taar Saptak* / Higher scale

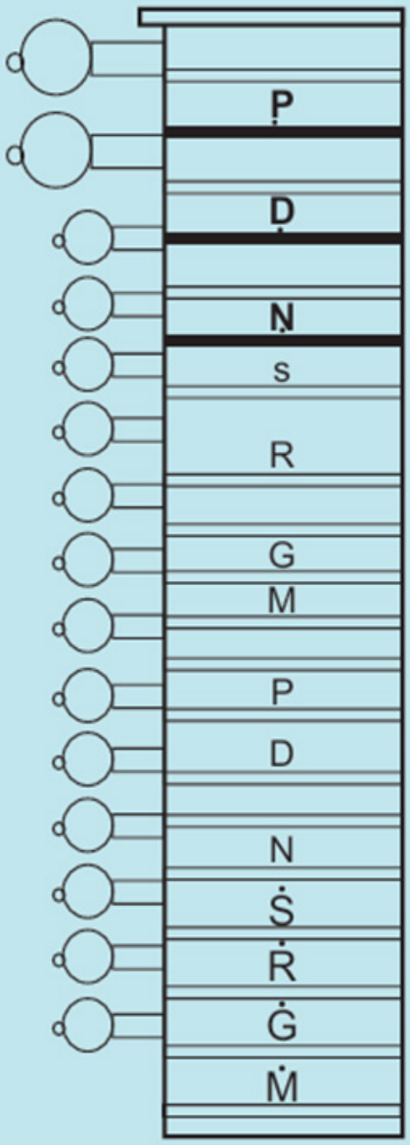
The diagram below shows the position of the *shuddha swara-s* of the *taar saptak*.



- **Guided by your teacher, play each *swara* by applying the strokes *da, ra* and *dir*.**

3. *Mandra Saptak* / Lower scale

The diagram below shows the position of the *shuddha swara-s* of the *mandra saptak*.



- **Guided by your teacher, play each *swara* by applying the strokes *da, ra* and *dir*.**

ACTIVITY 5

Playing of *Aroha* and *Avroha*

4. *Aroha* and *Avroha*

• Since you are now aware of all the *shuddha swara-s* and their positions on the *daandi* (fingerboard), play the *aroha* and *avroha*, along with the appropriate strokes, as given below:

i. Play one *swara* in one beat

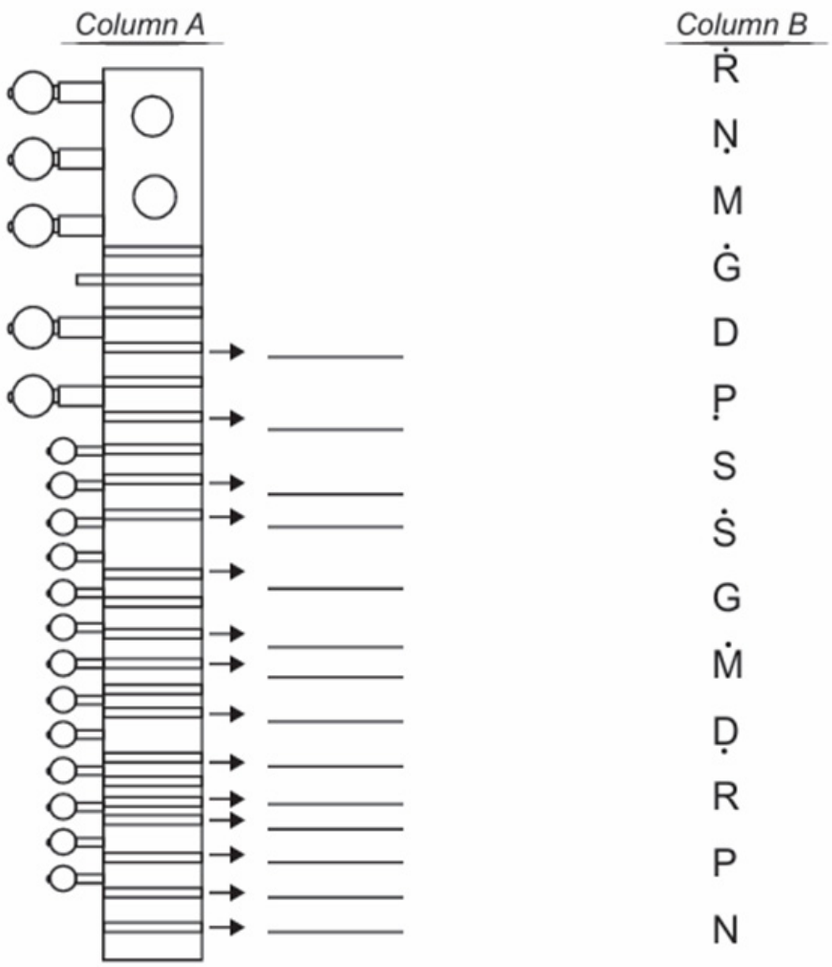
AR (*Aroha*)	S	R	G	M	P	D	N	Ṡ
Strokes	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*r*
AV (*Avroha*)	Ṡ	N	D	P	M	G	R	S
Strokes	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*r*

ii. Play two *swara-s* in one beat

AR (*Aroha*)	S S	R R	G G	M M	P P	D D	N N	Ṡ Ṡ
Strokes	*dir*	*dir*	*dir*	*dir*	*dir*	*dir*	*dir*	*dir*
AV (*Avroha*)	Ṡ Ṡ	N N	D D	P P	M M	G G	R R	S S
Strokes	*dir*	*dir*	*dir*	*dir*	*dir*	*dir*	*dir*	*dir*

EXERCISE 1

• Label the *pardaa-s* in the spaces provided in column A with the corresponding *swara-s* given column B :



PROFILING: (Tick Appropriately) Lesson 9- Practical; MY PROGRESS?			
	Good	Satisfactory	Needs Improvement
What have I Learnt?	**Instrumental Sitar – Playing of Sitar**		
Sitting with correct posture while playing my instrument.			
Positioning my instrument correctly on my body.			
Using correct *mizraab* strokes			
Producing a clear and controlled sound.			
Following simple playing patterns shown by the teacher.			
Listening carefully and followed instructions during practice.			
Handling my instrument with care and respect.			

Reflection

One thing done well today:

_____

One thing to improve next time:

_____

INSTRUMENTAL

TABLA

ACTIVITY 1

Recap of Sitting and Handling of Instrument

- **Your teacher will revise correct sitting posture and instrument positioning.**
- **You need to demonstrate the correct sitting posture and hold your instrument correctly.**
- **Your teacher will check posture, hand placement, and overall comfort before proceeding.**

ACTIVITY 2

Basic Syllables

The basic syllables of the left drum:

Ka,Ke,Ki

The syllable '*ke*' is executed by separating all the fingers.Then turning them inward in the form of an arch and striking them on the *maidan* with all the flat nails together at the same time . It is played without lifting the wrist from its place to obtain a non-resonant or close sound.

1ST STEP

2ND STEP

Ge,Ghe, Ghi,Gi

Place your left hand wrist behind the *syahi* , on the *maidan*. Thus the entire palm will come over the *syahi* by covering it. In doing so, the fingers i.e index finger, middle finger, ring finger and the small finger are kept joined together.

Now, to play the syllable '*Ge*', raise the palm in such a way that the wrist remains behind the *syahi* in its position. Now, join the ring and the middle finger together and fold them in such a way that they are pointing downwards in a semicircular position.With the fingertip of the middle finger and ring finger, strike the portion in front of the *syahi* i.e on the *maidan* (where there is the least space between the *syahi* and the *kinar*).

While playing this syllable, the wrist should be pressed downwards and, immediately after, striking with the fingers, the wrist should slightly be lifted to obtain an open sound.

The syllable '*Ge*' is also played with the index finger and it is used alternately with the middle finger and ring finger together.

1ST STEP

2ND STEP

3RD STEP

ACTIVITY 3

Syllable 'na'

na

The syllable *'na'* is played with the tip of the ring finger by striking on the right edge of the *syahi*. It is a close sound.

1ST STEP

2ND STEP

ACTIVITY 4

Syllable 'Dha' and 'Dhin'

Dha = Ta + Ge

The sound 'Dha' is produced when 'Ge' and 'Ta' are played together.

Dhin = Tin + Ge

The sound 'Dhin' is produced when 'Ge' and 'Tin' are played together.

EXERCISE 1

Play the following patterns under the guidance of your teacher.

- Patterns of basic syllables in cycles of 3 beats.

Beats	1	2	3
Ex. 1	Ghe	Ghe	Ghe
Ex. 2	Ta	Ta	Ta
Ex. 3	Ke	Ke	Ke
Ex. 4	Ghe	Ghe	Ta

- **Patterns of basic syllables in cycles of 4 beats.**

Beats	1	2	3	4
Ex. 1	Ghe	Ghe	Ta	Ta
Ex. 2	Ke	Ke	Ta	Ta
Ex. 3	Ta	Tin	Tin	Ta
Ex. 4	Dha	Dhin	Dhin	Dha

- **Patterns of basic syllables in cycles of 8 beats.**

Beats	1	2	3	4	5	6	7	8
Ex. 1	Ghe	Ghe	Ghe	Ghe	Ta	Ta	Ta	Ta
Ex. 2	Ghe	Ghe	Ta	Ta	Ke	Ke	Ta	Ta
Ex. 3	Dha	Dhin	Dhin	Dha	Ta	Tin	Tin	Ta
Ex. 4	Dha	Dha	Ti	t	Ta	Ta	Ti	t

EXERCISE 2

Compose 5 exercises using the syllables Ge, Ta, Tin, Dha, Dhin, Ke,Ti and t in each of the cycles below:

(i) 3 beats

(ii) 4 beats

(iii) 8 beats

PROFILLING: (Tick Appropriately) Lesson 9- Practical; MY PROGRESS?			
	Good	Satisfactory	Needs Improvement
What have I Learned?	**Instrumental Tabla - Syllables of Tabla**		
Sat with correct posture while playing my instrument.			
Positioned my instrument correctly.			
Produced a clear and controlled sound.			
Followed simple playing patterns shown by the teacher.			
Listened carefully and followed instructions during practice.			
Handled my instrument with care and respect.			

MOEHR
MAHATMA GANDHI INSTITUTE
2026
ISBN 978-99993-986-1-9