STUDENT'S GUIDE

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 9

INSTRUMENTAL MUSIC

MOEHR
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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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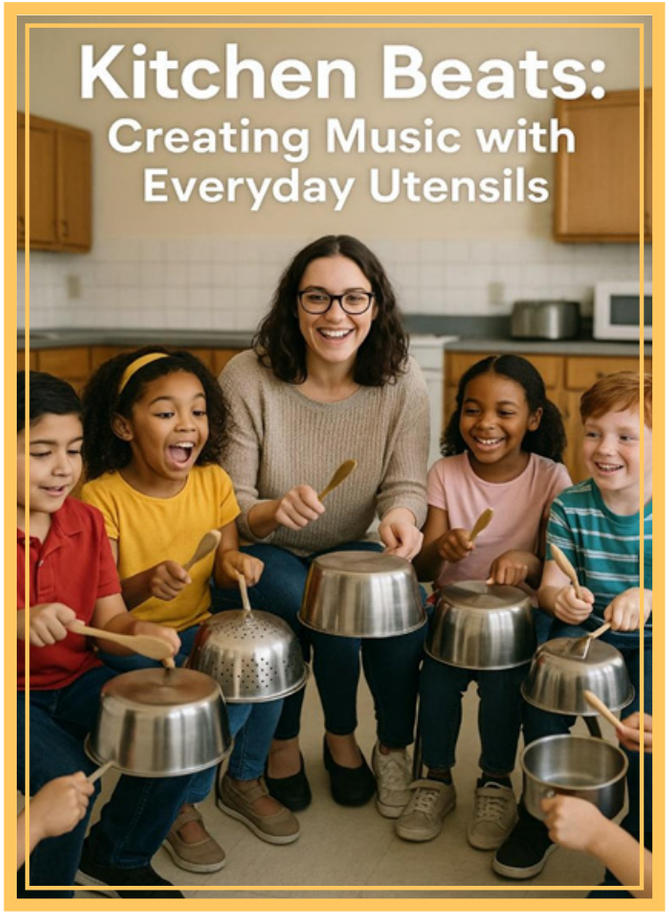
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CARD 1

KITCHEN BEATS: CREATING MUSIC WITH EVERYDAY UTENSILS



INTRODUCTION

Introduction

In Indian music, rhythm forms the heartbeat of every performance. Two important concepts are laya, which refers to uniform speed in music, and taal, the rhythmic cycle that repeats throughout a piece. In this activity, you will discover that rhythm is not only found in songs, but also in everyday life. By using simple kitchen items like spoons, cups, or bowls, you will create your own sounds and explore how changing the speed (laya) can make music feel fast, slow, or steady. You will also try out repeating beat patterns, just like a basic taal.

By experimenting with these sounds, you will see how traditional rhythm works and how you can make music anywhere – all you need is a good sense of beat, timing, and creativity.

1. Let's discuss



A. Questions about Laya (Speed/Tempo)

1. What does the word laya mean in Indian music?
2. Can you give an example of slow, medium, and fast laya?
3. How does changing the laya affect the mood or feel of a piece?

B. Questions about Taal (Rhythmic Cycle)

4. What is taal?
5. Can you name any taals you have learned before (e.g., Dadra, Kaherwa, Teentaal)?
6. Why is counting the beats in a taal important for keeping rhythm?

C. Questions on Layakari (Ekgun / Dugun)

7. What is Ekgun? Can you clap an Ekgun pattern?
8. What is Dugun? How is it different from Ekgun?
9. What happens to the number of strokes when we move from Ekgun to Dugun?

D. Questions on Padhant (Recitation of bols)

10. What is Padhant and why do we recite bols before playing them?
11. Can you recite the bols of Dadra, Kaherwa, or Teentaal?
12. How does Padhant help you keep the beat steady?

E. Linking Prior Knowledge to the Activity

13. Where do you experience rhythm in your everyday life outside music class?
14. How can we use simple objects—like kitchen utensils—to keep a beat or create a rhythm?
15. Do you think you can follow a taal using objects that are not real musical instruments?

2. Warm Up



- Demonstrate a simple body percussion routine (clap, tap chest, stomp) followed by students' practice.
- Engage in a quick sound identification game using common kitchen objects.

3. Sound Discovery

- Students explore the different sounds produced by striking, scraping, or shaking the utensils.
- Discuss high vs. low sounds and loud vs. soft sounds.

4. Rhythmic Patterns

- Model simple 6 (Dadra Taal) and 8 Beats (Kaherwa Taal) patterns using the objects.
- Encourage students to echo and create their own patterns.

5. Group Performance

- Arrange students in small groups to perform a rhythmic sequence as an ensemble with those utensils. Musical instruments available at school can be used to enhance performance.



- Emphasize coordination, timing, and listening to others.

6. Reflection

- Discuss what they discovered about sound and teamwork.
- Encourage learners to think about how music is present in everyday life.

EXERCISE 1



Word Search

(*MADHYA*, REGULAR, *LAYA*, *DRUT*, *VILAMBIT*, RHYTHM, SPEED, *EKGUN*, *DUGUN*)

A	C	S	R	S	E	A	A	T	V	H
T	R	I	P	B	C	D	R	T	A	E
X	D	E	C	M	A	D	H	Y	A	G
F	E	N	G	D	L	A	Y	A	N	D
D	K	Y	U	U	A	X	T	R	C	R
Q	G	G	A	A	L	F	H	H	I	U
O	U	P	V	I	L	A	M	B	I	T
N	N	R	T	H	C	E	R	E	A	F

EXERCISE 2

Instructions for Students; Circle and colour the Kitchen equipment that can be used for percussion and cross out those which cannot be used for percussion.



EXERCISE 3

Crossword: Complete the crossword by filling in the correct musical terms based on the clues provided

CLASS ACTIVITY Cross - word

	1	2	3	4	5	6	7	8	9
a							A		
b	V								
c						L			
d	B								
e									K
f									
g									
h									
i		M							

Across →	Down ↓
a. is the first and most accented beat in a *taal*	1. is the different sections found in a *taal*.
c. means speed in Indian music	3. is the unaccented beat in any *taal*.
d. sonorous part of a *taal* or *theka*.	7. is a complete cycle of a *taal*.
i. is the unit of measurement in music.	9. is the vertical bar used to show the divisions in a *taal*.

PROFILING: (Tick Appropriately) Lesson 1- Kitchen Beats; MY PROGRESS?			
			
	Good	**Satisfactory**	**Needs Improvement**
What have I Learned?			
1. Sound Exploration (Identifying and creating different utensil sounds)			
2. Rhythm Creation (Creating and copying rhythmic patterns)			
3. Ensemble Performance (Group coordination and timing)			
4. Creativity & Use of Utensils			
5. Understanding of Musical Concepts (Taal, Laya, patterns)			
6. Reflection & Expression (Sharing learning in discussion)			

CARD 2

INSTRUMENTAL ACCOMPANIMENT TO THE NATIONAL ANTHEM



INTRODUCTION

Introduction

Patriotism plays a vital role in the Mauritian context, where our national identity is shaped by unity in diversity, cultural respect, and love for our shared Motherland. Music reinforces our appreciation of our rich cultural heritage, where discipline, devotion, and respect for traditions are core values. We shall learn that patriotism is not merely about singing patriotic words, but also about embodying pride, unity, and gratitude for Mauritius through artistic expression.

In this lesson, you will learn about how to accompany the National Anthem through instrumental music using basic techniques and simple percussion instruments available in class.

ACTIVITY 1

Warm Up

- Listen to your teacher carefully.
- He/She is going to tap some simple rhythmic phrases, preferably through hand claps.
- You have to identify whether the patterns were slow/fast and soft/loud.



Question Time: *According to you, what do patriotic songs represent for a country?*

ACTIVITY 2

Listening to the National Anthem

- Your teacher will play the National Anthem on speakers.
- Listen to the full anthem attentively.
- Pay attention to the rhythm, tempo, dynamics and overall mood and emotion of the anthem.

Question Time:

- *How does the National Anthem make you feel?*
- *What does it remind you of?*



ACTIVITY 3

- With the help of your teacher, read the lyrics of the National Anthem.
- Discuss the meaning behind the National Anthem's lyrics.
- Identify values expressed in the National Anthem such as Unity, Peace amongst others.
- You may share your own interpretation of selected lines of lyrics to the whole class.



ACTIVITY 4

Instrumental Accompaniment: Demonstration and Practice

- Follow your teacher's explanation and demonstration attentively; how the teacher extracts simple rhythmic patterns from the anthem to form the basis of the accompaniment.
- Repeat each rhythmic pattern after your teacher.
- Once you have mastered the rhythm, only then move to instruments.
- You may make use of different musical instruments such as shakers, Triangle, Maracas amongst others for accompaniment.
- Under your teacher's guidance, practice the instrumental accompaniment to the National Anthem.
- Emphasise on respect and pride while performing.



ACTIVITY 5

Listening to Local Patriotic Songs

- Your teacher will play some local Patriotic Songs.
- Listen, sing along, accompany through hand claps and enjoy all tracks played without forgetting to focus on respect and pride for your country.







EXERCISE 1

Fill in the Blanks with the given words.

Glory to thee, _____

O Motherland of mine.

_____ is thy beauty,

Sweet is thy _____,

Around thee we gather

As one _____,

As one _____,

In peace, _____ and liberty.

Beloved _____,

May God bless thee.

For ever and ever.

People
Justice
Motherland
Country
Sweet
Nation
Fragrance

PROFILING: (Tick Appropriately) Lesson 2- PATRIOTISM; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have I Learnt?			
1. Understand the National Anthem & its meaning			
2. Clap and perform rhythmic patterns accurately while Maintaining steady tempo			
3. Perform simple accompaniment patterns using classroom instruments			
4. Demonstrate respectful behaviour while performing the anthem			
5. Work cooperatively during group performance			
6. Reflect on the meaning and importance of patriotic songs			

CARD 3

MUSICAL COMPOSITIONS



INTRODUCTION

Introduction

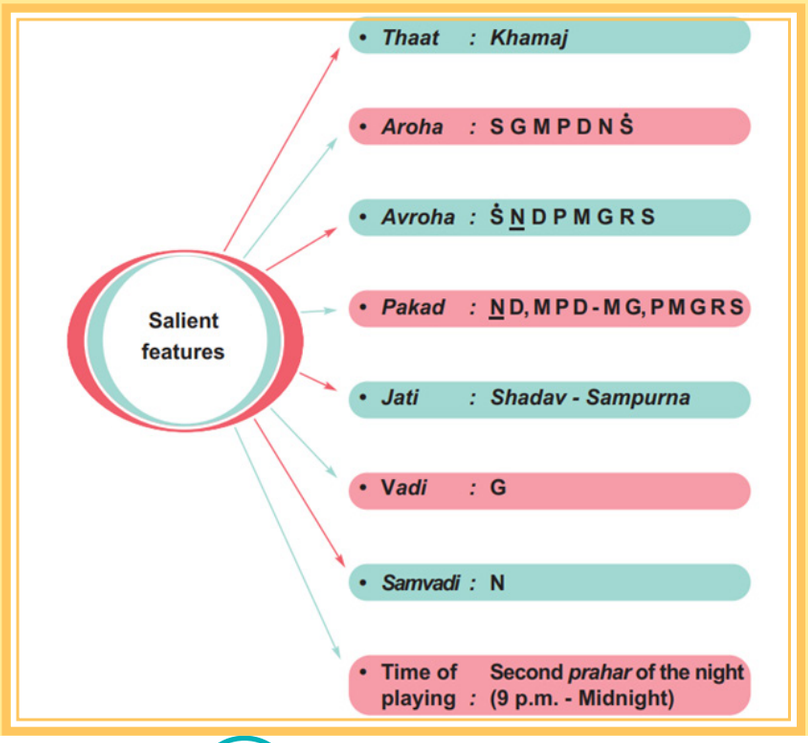
In this lesson, you'll discover *Raag Khamāj* — a popular evening raag in Indian classical music. It has a sweet, graceful mood and is often used to express feelings of love and beauty. You will explore its basic structure, learn the important notes, and try out simple melodic phrases. Then, you will learn how to play a short composition (*Sthayi* and *Manjha*) on the sitar.

As you practise, you'll improve your listening skills, strengthen your finger techniques, and gain confidence in performing expressively.

ACTIVITY 1

Introducing *Raag Khamāj*

- Your Teacher will explain to you the different salient features of Raag Khamāj.



▪ Note that in *Raag Khamāj*, both Ni are used. *Shuddha* Ni is used in *Aroha* and komal Ni in *Avroha*. On the sitar, komal Ni is found between shuddha Dha and shuddha Ni as shown in the diagram below:



ACTIVITY 2

Warm up Exercises

▪ Once you have identified the Ni Komal pardaa, continuously practise the *Aroha, Avroha* and *Pakad* as demonstrated by your teacher:

Aroha: S G M P D N Ṡ

Avroha: Ṡ N D P M G R S

Pakad: N D, M P D – M G, P M G R S

ACTIVITY 3

Playing the Musical Composition

- First, your teacher will demonstrate the *Sthayi* with appropriate strokes on the sitar, playing it slowly so you can follow each part.
- Then, you will play the *Sthayi* on your own sitar, trying to reproduce the same notes, strokes, finger positions, hand technique, and expressions.
- Repeat above steps for *Manjha.*

Sthayi

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
N	ṠṠ	N	Ṡ	N	N	D	P	G	MM	PP	DD	P-	PM	-M	G
d	*dir*	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*dir*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
X				2				0				3			

Manjha

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
G	MM	G	S	Ṇ	SS	G	M	P	DD	NN	DD	N-	ND	-P	D
d	*dir*	*d*	*r*	*d*	*dir*	*d*	*r*	*d*	*dir*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
X				2				0				3			

ACTIVITY 4

Guided Listening

- Listen attentively to and appreciate the audios based on *Raag Khamāj* to be played by your teacher.



Suggested Youtube links are as follows:

1. **Artist: *Pandit* Ravi Shankar**
   https://www.youtube.com/watch?v=1wXS3w9wbuE
2. **Artist: *Pandit* Nikhil Banerjee**
   https://www.youtube.com/watch?v=hrIomkZ5y2E
3. **Artist: *Ustad* Vilayat Khan**
   https://www.youtube.com/watch?v=QFHXRxUh9oM

PROFILING: (Tick Appropriately) Lesson 3- Musical Compositions; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have I Learnt?	Instrumental Sitar – Raag Khamāj		
1. Understand the features of *Raag Khamāj*			
2. Play *Aroha, Avroha* and *Pakad* accurately			
3. Play *Sthayi* accurately			
4. Play *Manjha* accurately			
5. Use correct fingering technique and strokes			
6. Keep and maintain a consistent steady tempo			
7. Adopt a good sitting/holding posture and demonstrate good handling of instrument			

Tabla

INTRODUCTION

Introduction

INTRODUCTION

In this lesson, you will be introduced to the syllable *Tit* and the concept of **Kaida**, an important type of Tabla composition. You will learn how to play syllable *Tit* using correct hand placement and fingering techniques.

You will also be introduced to **Kaida**, a structured composition that is played systematically and in a very methodical manner. It is built from selected bols that follow specific rules. Through demonstration and guided practise, you will develop accuracy, coordination, and a strong sense of laya (tempo) while playing this rhythmic composition.

ACTIVITY 1

Introduction to the syllable *Tit*

- Recite, count and play bols, exercises and *Taals* learnt in previous grades.
- Observe and listen carefully as your teacher explains the execution of the syllable *Tit*
- Practise few exercises of the syllable *Tit* so as to gain syllabic clarity.

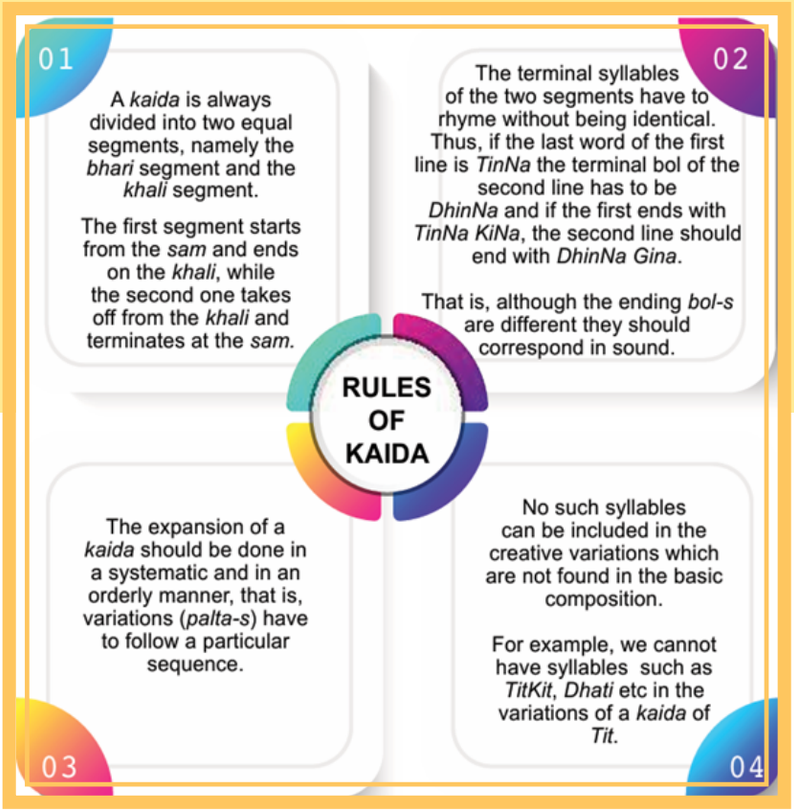
ACTIVITY 2

Kaida and its rules

▪ Listen carefully as your teacher explains what a Kaida is and the rules that it follows



List the rules of a Kaida



ACTIVITY 3

Recite, Count and Play a simple Kaida of Tit set to Teentaal

- With your teacher's guidance, **practise the padhant** (spoken recitation) of the Kaida in **ekgun** (single speed) and **dugun** (double speed).

- After understanding the structure, **listen carefully** as your teacher breaks the Kaida into smaller **4-matra phrases**.

- Practise **each phrase separately** until you can play it clearly, then join the phrases together to play the full Kaida.

- Move on to the **padhant of each Palta**, practising them one by one, followed by the **Tihai.**

- Finally, play the composition **systematically**

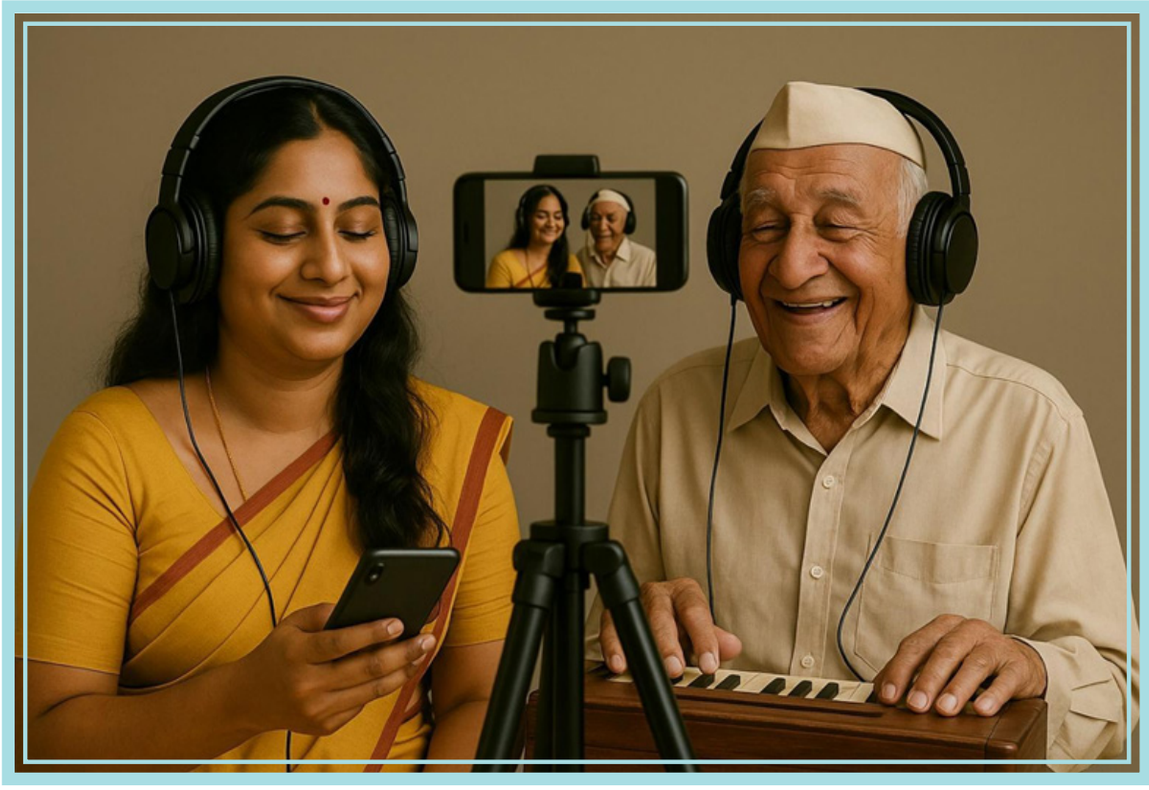
Start with the Theka of Teentaal → play the Kaida in ekgun → then dugun → practise the Paltas → finish with the Tihai.

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Kaida (Ekgun)	Dha	Dha	Ti	t	Dha	Dha	Tin	Na	Ta	Ta	Ti	t	Dha	Dha	Dhin	Na
Taal Signs	X				2				0				3			
Kaida (Dugun)	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	DhaDha	DhinNa	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	DhaDha	DhinNa
Palta 1	DhaDha	Tit	DhaDha	Tit	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	TaTa	Tit	DhaDha	Tit	DhaDha	DhinNa
Palta 2	DhaDha	Tit	Tit	Tit	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	Tit	Tit	DhaDha	Tit	DhaDha	DhinNa
Palta 3	DhaDha	Tit	Tit	DhaDha	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	Tit	TaTa	DhaDha	Tit	DhaDha	DhinNa
Tihai	DhaDha	Tit	DhaDha	DhinNa	DhaS	SS	DhaDha	Tit	DhaDha	DhinNa	DhaS	SS	DhaDha	Tit	DhaDha	DhinNa
Taal Signs	Dha X				2				0				3			

PROFILING: (Tick Appropriately) Lesson 3- Musical Compositions; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have I Learnt?	Instrumental Tabla - Kaida of Tit Kit		
Explain the term Kaida			
List the 4 rules of a Kaida			
Play the syllable Tit Kit with the proper techniques			
Systematically play the Kaida of Tit Kit set to Teentaal			
Keep and maintain a consistent steady tempo			

CARD 4

FROM TAPES TO TIKTOK: MUSIC AND ENTERTAINMENT OVER TIME



Introduction

Introduction

Social media can be a powerful tool for sharing and promoting Indian Classical Music, allowing artists, students, and communities to reach wider audiences instantly. Through online platforms like YouTube, Instagram, and TikTok, young learners can showcase their performances, discover new musicians, and engage with cultural traditions in creative ways.

This lesson activity—interviewing older family members and presenting your findings through a video—shows how music travels across generations and how digital platforms can help preserve and celebrate our rich musical heritage in today's modern world.

Ready for a fun lesson? Let's dive into music, memories, and the world of social media together!

ACTIVITY 1



Question Time:

- *What kind of music do you like? How do you listen to music today?*
- *How did your parents or grandparents listen to music when they were young?*

ACTIVITY 2

Interview

- Conduct a recorded interview outside class time with a parent, grandparent, or elder family member about the music they loved when they were young.
- Make use of the Interview Guide, adapt or add more questions if you wish to.
- Summarise and present your interview findings through a video.
- You may include music clip from your interviewee's era if you wish to.
- You may edit the video and present it like reels on Social Media.

Interview with .....

Question 1: What were your favourite songs or artists when you were my age?

.....

.....

Question 2: How did you listen to music? (e.g., radio, live concerts, records)

.....

.....

Question 3: Can you share a memory tied to a favourite song?

.....

.....

.....

Question 4: How important was music in your everyday life?

.....

.....

.....

Question 5: How do you think music has changed since then?

.....

.....

.....

Question 6: (You may add your own question.)

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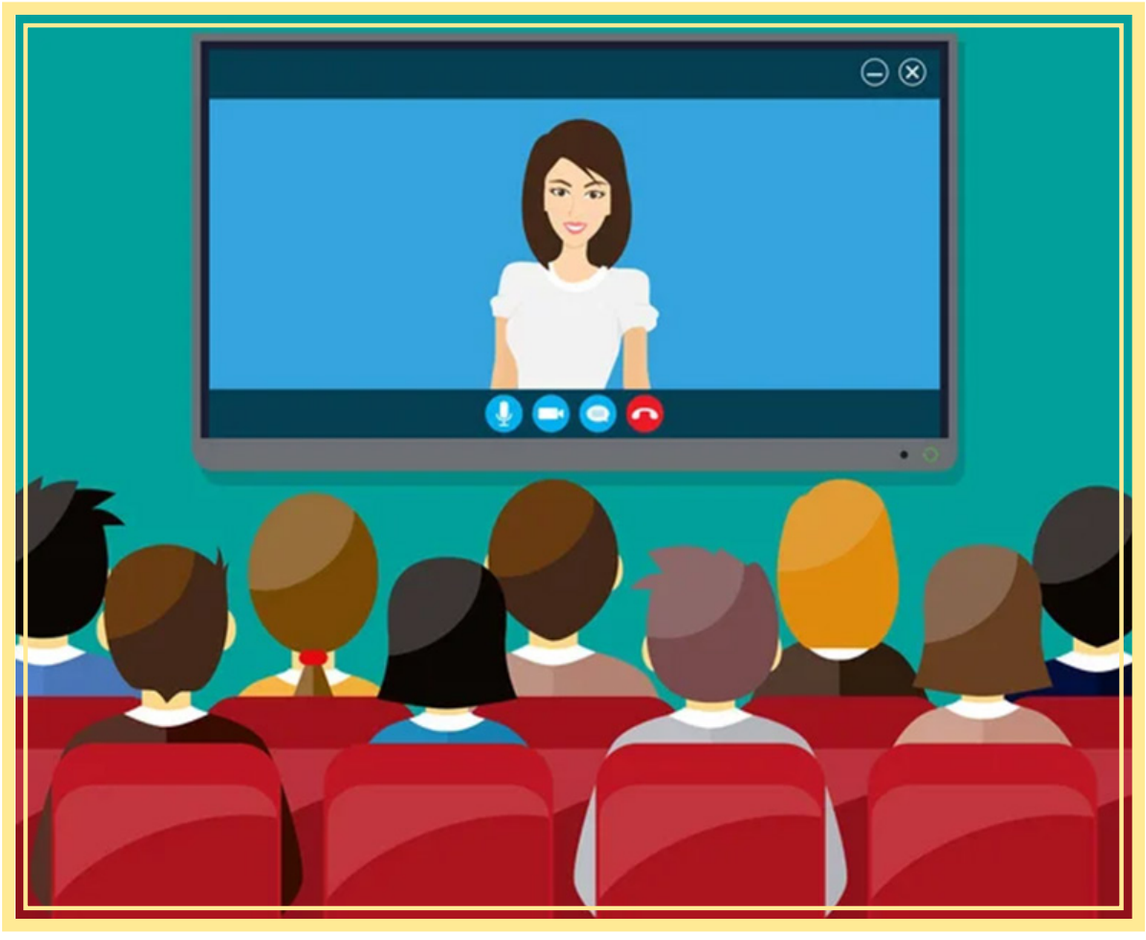
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ACTIVITY 3

Sharing of Findings and Reflection

Now it's time to share what you discovered! Present your findings through a short video. Highlight any interesting memories or differences you noticed during your interview.



Question Time:

- *How has technology changed the way people access and enjoy music?*
- *What themes remain constant across generations?*

EXERCISE 1

Drawing and Colouring Activity

Draw and colour the icons of any four Social Media applications of your choice on the phone below. Some examples are; Facebook, Instagram, WhatsApp, TikTok, SnapChat, Twitter.



PROFILING: Lesson 4- Social Media; MY PROGRESS?				
				**Draw the emoticon which represents your progress.**
	Good	**Satisfactory**	**Needs Improvement**	
What have I Learnt?				
Interview Skills	Conducts a clear and well-structured interview using most guiding questions.	Conducts a basic interview using some guiding questions.	Interview is unclear, incomplete, or shows little effort; few guiding questions used.	
Content Collected from Interview	Provides accurate and detailed information about favourite music, memories, access to music, and cultural influence.	Provides some relevant information	Provides minimal or unclear information;	
Video Presentation Skills	Video is organised, clear, and engaging; voice is audible; includes some creativity or editing.	Video is understandable with basic organisation; some clarity issues.	Video is difficult to follow, incomplete, or lacks structure and clarity.	
Reflection and Understanding on Generational Change	Shows good understanding of how music and entertainment evolved.	Shows basic understanding with some comparison or reflection.	Shows little understanding; no meaningful reflection or comparison.	
Participation in Class Discussion	Actively participates	Participates and shares some ideas	Participates only when prompted or rarely participates	
Creativity (Social Media Icons Drawing Task)	Icons are neatly drawn, accurate, and show creativity.	Icons are drawn with some accuracy and effort.	Icons are incomplete, unclear, or show minimal effort.	

CARD 5

INSTRUMENTAL ENSEMBLE



INTRODUCTION

Introduction

In this lesson, you will prepare for a stage performance as part of an instrumental ensemble featuring tabla, percussion, sitar, and other melodic instruments. You will build on your understanding of rhythm and melody to perform in a coordinated group setting.

Through rhythmic practice, rehearsal, and ***Sawal-Jawab*** (musical question and answer), you will develop steady laya (tempo), listening skills, ensemble coordination, and stage confidence.

ACTIVITY 1

Warm-Up and Rhythmic Preparation

Objective: Establish steady beat, coordination, and listening skills.

- Under the guidance of your teacher, perform simple body percussion exercises (clap, snap, pat, stomp) to establish and maintain a steady beat.



- You will participate in a call-and-response rhythm game where your teacher performs a short rhythmic phrase and you accurately imitate it.

- Listen attentively, imitate rhythms precisely, and participate confidently throughout the activity.

ACTIVITY 2

Instrument Exploration and Rhythm Development

Objective: Develop instrumental control and rhythmic accuracy.

Introduction to Instruments

- Listen carefully as your teacher briefly introduces the available instruments (tabla, percussion instruments, sitar, other melodic instruments).

- Your teacher will explain the role of each instrument in an musical ensemble (melody and rhythm).



- You will be allowed to select appropriate instruments according to your ability and confidence level to play in the instrumental ensemble.

Rhythm Practice

- You will be taught short rhythmic patterns using syllables or Indian rhythm mnemonics (bols).
- Reciprocate the patterns taught to you by your teacher on your instruments.
- Initially you will practise individually, then in pairs or small groups to build confidence and coordination.

ACTIVITY 3

Ensemble Formation, *Sawal–Jawab* and Performance

Objective: Develop ensemble coordination and musical interaction.

Ensemble Formation

- You will be divided into small groups and each group will be given different instruments.
- Your teacher will teach you some repeated rhythmic or melodic patterns which you have to play in groups.

***Sawal–Jawab* (Call-and-Response Interaction)**



- Here, you will engage in a musical dialogue (*Sawal–Jawab*).
- One instrument presents a short rhythmic or melodic phrase (the "question").
- Another instrument responds by aurally perceiving and accurately reproducing or creatively answering the phrase (the "answer").

Rehearsal and Refinement

- Rehearse with your classmates the full ensemble performance.
- Focus on tempo control (laya), dynamics, balance between melody and rhythm, and smooth transitions.

Performance and Reflection

- You will perform the instrumental ensemble for the Prize Giving ceremony or any other event at school.

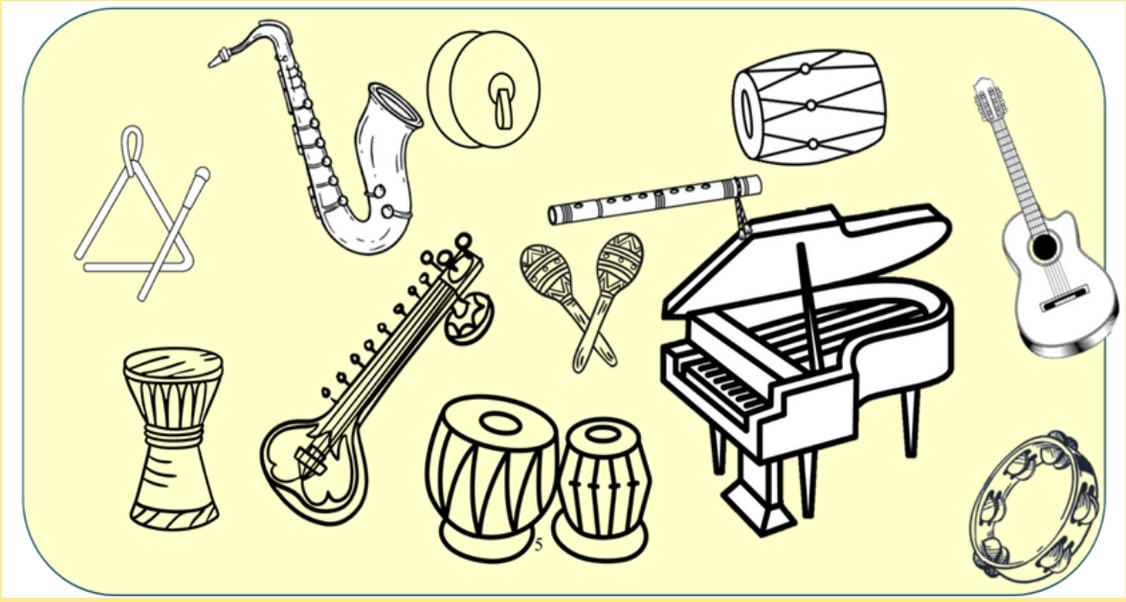


- Now, discuss the following:
  - Group coordination
  - Effectiveness of *Sawal–Jawab* interaction
  - Challenges encountered
  - Areas for improvement

WORKSHEET

Instructions:

- Encircle all the percussion instruments in the image provided below.
- Colour all melodic instruments.



PROFILING: (Tick Appropriately) Lesson 5 - Stage Performance; MY PROGRESS?			
			
	Good	**Satisfactory**	**Needs Improvement**
What have I Learnt?			
1. Body percussion in groups			
2. Maintain a steady rhythm			
3. Ability to follow the call and response			
4. Did I enjoy performing?			
5. Differentiate between melodic and rhythmic instruments			

CARD 6

MUSICAL COMPOSITION



INSTRUMENTAL SITAR

INTRODUCTION

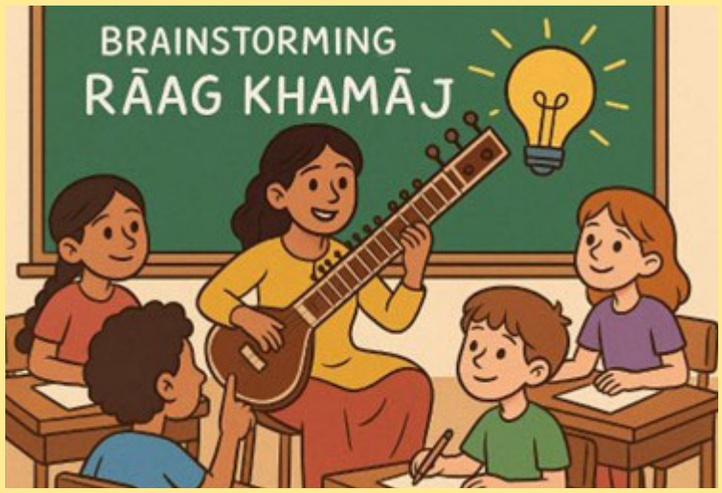
In this activity, you'll get a chance to **revise** and **consolidate** what you have learnt in Lesson 3 about ***Raag Khamāj***, a popular evening raag in Indian Classical Music. It has a sweet and graceful mood that expresses beauty and emotion. You will recap its basic structure, important notes, and simple melodic phrases, and then practise playing the ***Antarā*** on the sitar.

As you play, you'll sharpen your listening skills, improve your finger techniques, and feel more confident while performing.

ACTIVITY 1

Recap of *Raag Khamaj*

- Work in pairs or groups to brainstorm the main features of ***Raag Khamāj*** that you learned in Lesson 3.
- Pay special attention to the note **"Ni."** Remember, this raag uses both versions of Ni — but the **komal (flat) Ni** is used in the ***Avroha*.**



ACTIVITY 2

Warm-Up Exercises

- Review and practise how to play the ***Aroha, Avroha,*** and ***Pakad*** of ***Raag Khamāj*** using the correct fingering techniques.
- Observe demonstration by your teacher carefully, then repeat and play continuously as a warm-up exercise.

Aroha: S G M P D N Ṡ

Avroha: Ṡ N D P M G R S

Pakad: N D, M P D – M G, P M G R S

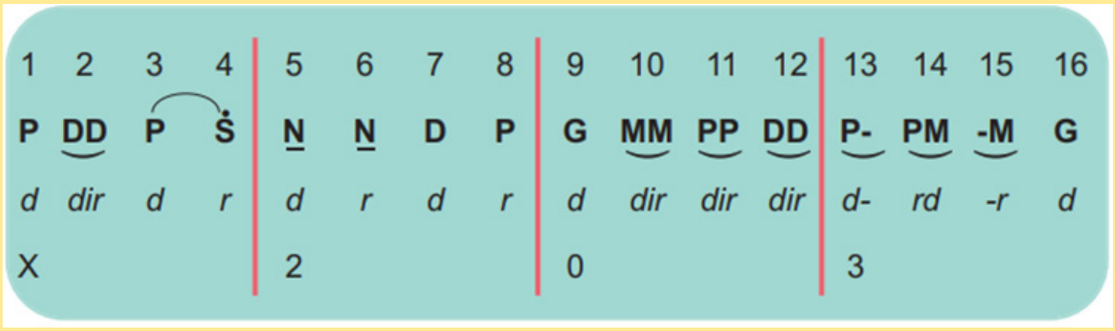
ACTIVITY 3

Playing the Musical Composition

- First, your teacher will demonstrate the 1st line of *Antara* with appropriate stokes on the sitar, playing it slowly so that you can follow each part.
- Then, you will play the 1st line of *Antara* on your own sitar, trying to reproduce the same notes, strokes, finger positions, hand technique, and expression.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
G	**MM**	**P**	**D**	**N**	**Ṡ**	**N**	**Ṡ**	**N**	**ṠṠ**	**ṘṘ**	**ṠṠ**	**N-**	**ND**	**-P**	**D**
d	*dir*	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*dir*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
X				2				0				3			

- Repeat the above steps for 2nd line of *Antara*



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
P	**DD**	**P**	**Ṡ**	**N**	**N**	**D**	**P**	**G**	**MM**	**PP**	**DD**	**P-**	**PM**	**-M**	**G**
d	*dir*	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*dir*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
X				2				0				3			

ACTIVITY 4

Sequence of a Musical Composition

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								Sthayi							
N	ṠṠ	N	Ṡ	N̲	N̲	D	P	G	MM	PP	DD	P-	PM	-M	G
d	*dir*	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*dir*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
								Manjha							
G	MM	G	S	Ṇ	SS	G	M	P	DD	N̲N̲	DD	N̲-	N̲D	-P	D
d	*dir*	*d*	*r*	*d*	*dir*	*d*	*r*	*d*	*dir*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
								Antara							
G	MM	P	D	N	Ṡ	N	Ṡ	N	ṠṠ	ṘṘ	ṠṠ	N̲-	N̲D	-P	D
d	*dir*	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*dir*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
P	DD	P	Ṡ	N̲	N̲	D	P	G	MM	PP	DD	P-	PM	-M	G
d	*dir*	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*dir*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
X				2				0				3			

- Watch your teacher's demonstration of the full *Razakhani Gat* in **Raag Khamāj**, shown in the following sequence.

1	Play the *sthayi* twice.
2	Play the *manjha* once.
3	Repeat the *sthayi* twice.
4	Play the first line of the *antara* twice.
5	Play the second line of the *antara* once.
6	Repeat the *sthayi* once.

- After observing, play the entire composition from start to finish in one go, following the guided practice.

PROFILING: (Tick Appropriately) Lesson 6- Musical Compositions; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have I Learnt?	**Instrumental Sitar – Raag Khamaj**		
Play Aroha, Avroha and Pakad accurately			
Play Antara accurately			
Play whole *Razakhani Gat* accurately			
Play all musical phrases with correct strokes			
Use correct fingering technique			
Keep and maintain a consistent steady tempo			
Adopt a good sitting/ holding posture and demonstrate good handling of instrument			

INSTRUMENTAL TABLA

INTRODUCTION

In this lesson you will be introduced to the syllable **Tit Kit.** You will learn how to play syllable **Tit Kit** using correct hand placement and fingering techniques.

You will also be introduced to **Kaida**, a structured composition that is played systematically and in a very methodical manner. It is built from selected bols that follow specific rules. Through demonstration and guided practise, you will develop accuracy, coordination, and a strong sense of laya (tempo) while playing this rhythmic composition.

ACTIVITY 1

Prior knowledge

- You will be required to explain the term Kaida and list its rules
- Recall and practise basic exercises and the kaida of syllable **Tit Kit.**

ACTIVITY 2

Bol Tiṭ Kiṭ

- Observe and listen carefully as your teacher explains the execution of the syllable **Tit Kit.**
- Practise few exercises of the syllable **Tit Kit** so as to gain syllabic clarity.

ACTIVITY 3

Recite, Count and Play a simple Kaida of Tit Kit set to Teentaal

- Under your teacher's guidance, practise the padhant (spoken recitation) of the Kaida in ekgun (single speed) and dugun (double speed).
- After understanding the structure, listen carefully as your teacher breaks the Kaida into smaller 4-matra phrases.
- Practise each phrase separately until you can play it clearly, then join the phrases together to play the full Kaida.
- Move on to the padhant of each Palta, practising them one by one, followed by the Tihai.
- Finally, play the composition systematically
  Start with the Theka of Teentaal → play the Kaida in ekgun → then dugun → practice the Paltas → finish with the Tihai.

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Kaida (Ekgun)	Dha	Dha	Ti	t	Dha	Dha	Tin	Na	Ta	Ta	Ti	t	Dha	Dha	Dhin	Na
Taal Signs	X				2				0				3			
Kaida (Dugun)	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	DhaDha	DhinNa	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	DhaDha	DhinNa
Palta 1	DhaDha	Tit	DhaDha	Tit	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	TaTa	Tit	DhaDha	Tit	DhaDha	DhinNa
Palta 2	DhaDha	Tit	Tit	Tit	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	Tit	Tit	DhaDha	Tit	DhaDha	DhinNa
Palta 3	DhaDha	Tit	Tit	DhaDha	DhaDha	Tit	DhaDha	TinNa	TaTa	Tit	Tit	TaTa	DhaDha	Tit	DhaDha	DhinNa
Tihai	DhaDha	Tit	DhaDha	DhinNa	DhaS	SS	DhaDha	Tit	DhaDha	DhinNa	DhaS	SS	DhaDha	Tit	DhaDha	DhinNa 3
Taal Signs	Dha X				2				0				3			

PROFILING: (Tick Appropriately) Lesson 6- Musical Compositions; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have I Learnt?	**Instrumental Tabla - Kaida of Tit Kit**		
1. Explain the term *Kaida*			
2. List the 4 rules of a Kaida			
3. Play the syllable Tit Kit with the proper techniques			
4. Systematically play the Kaida of Tit Kit set to Teentaal			
5. Keep and maintain a consistent steady tempo			

CARD 7

INSTRUMENTAL ACCOMPANIMENT TO STORYTELLING (MUSIC AND DRAMA)



INTRODUCTION

Introduction

Music plays an important role in drama and movies, as it helps to create mood, build suspense, highlight emotions, and deepen the audience's connection to the story. Without music, many dramatic scenes would lose their emotional intensity and impact.

In this lesson, you will use instrumental accompaniment to support storytelling and dramatisation. It builds on your prior knowledge of rhythm and instrumental playing by applying these skills in a dramatic and expressive context.

Through structured demonstration, group collaboration, and performance, you will explore how rhythm cycles (such as 6 and 8-beat patterns) and sound effects can enhance emotion and dramatic impact. By the end of the lesson, you will develop coordination, expressive awareness, and confidence in collaborative performance.

ACTIVITY 1

Music in Storytelling

Objective: Understand how instruments enhance mood and dramatic expression.

- Observe attentively as your teacher shows short clips of story or film scenes where music enhances the mood.

- You will then discuss how sound creates and affects moods and emotions (suspense, happiness, sadness, fear....etc).



- Your teacher will then demonstrate simple sound effects using musical instruments, and you will listen carefully and imitate them accurately (e.g., use shakers, drum effects, drum roll for tension, cymbal for surprise, fast beats for running).
- Watch carefully as your teacher plays selected audio or video clips from YouTube to help you understand how music expresses different emotions.

Listen as your teacher plays short melodic patterns on the sitar, guitar, or piano to demonstrate how different sounds can create different moods. Now, you will briefly experiment by creating your own mood-based sound effects (use shakers, drums, rainstick, maravanne...etc).



ACTIVITY 2

Group Story-telling with Instrumental Accompaniment

Objective: Develop creativity, coordination, and rhythmic awareness.

- Your class will be divided into groups of 4–6.
- You will be assigned a group to create a mini scene.
- Half of the group will narrate/act, while the other half provides instrumental accompaniment.



Activity Time:

- You will use different patterns on musical instruments to create various sound effects for specific actions or emotional moments.
- You will be allowed rehearsal time to coordinate timing and transitions.

ACTIVITY 3

Performance and Reflection

Objective: Strengthen ensemble confidence and critical reflection.

- You and your classmates will perform your story with live instrumental accompaniment in class or during an event at school.
- Each group of the class will then explain how they selected sounds to match the story.

EXERCISE 1

- Look carefully at the nine emoticons in the picture. Each one shows a different human emotion.
- Your task is to **write the correct emotion under each emoticon using the following:**

(Laughter, Peace, Love, Sadness, Anger, Wonder, Courage , Fear, Disgust)



.....



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Profiling: (Tick Appropriately) **Lesson 7 - Music and Drama;** MY PROGRESS?				
				**Draw the emoticon which represents your progress.**
	Good	**Satisfactory**	**Needs Improvement**	
What have i learnt?				
Understanding of various emotions				
Use of musical instruments to create moods				
Video Presentation Skills				
Keep and maintain a consistent steady tempo				
Participation in Class Discussion				
Participation in the play				

CARD 8

STAGE PERFORMANCE (SOLO PERFORMANCE)





SOLO PERFORMANCE



ACTIVITY 1

Introduction

In this activity, you will be required to prepare and present a structured solo stage performance on your chosen instrument (Sitar or Tabla). This will help you build confidence, technical control, and expressive awareness while reinforcing prior learning of raga, taal, and performance structure.

Through guided rehearsal and structured presentation, you will develop stage discipline, tempo control, coordination, and audience engagement. The activity strengthens understanding of Indian classical performance traditions and encourages reflective musical growth.

INSTRUMENTAL - SITAR



INTRODUCTION

In this lesson, you will be prepared for a formal stage solo performance on the Sitar. It builds on prior learning of ragas, basic compositions (gat), and rhythmic coordination with tabla accompaniment (or electronic Taalmala). You will revise sitting and handling postures, strokes (Da, Ra, Dir), fingering techniques and melodic development. Emphasis is placed on confidence, clarity of notes, and expressive playing.

ACTIVITY 1

Technical Preparation and recall of composition

Objective: Strengthen posture/ tonal clarity, recall of composition learnt to be played for solo performance.

In this activity you will be required to:

- Revise correct sitting and holding postures and hand positioning, fingering techniques and strokes.
- Practise Aroha, Avroha and Pakad in the selected raga.
- Focus to produce clean notes and maintain good sustain.
- Recall and practise compositions learnt with electronic talamala/ tabla accompaniment if available.

ACTIVITY 2

Structured Solo Practice

Objective: Develop confidence and musical flow.

In this activity, you will be required to:

- Play Pakad or a simple Alaap depending on the student's level of ability.
- Practise composition/gat in the chosen taal (e.g., Teentaal).
- Coordinate with tabla accompaniment or electronic taalmala.
- Maintain a steady tempo throughout the performance.

ACTIVITY 3

Stage Performance and Reflection

Objective: Build performance confidence and reflective skills.

In this activity, you will be required to:

- Present a solo performance in front of peers in class or during school assembly, depending on the confidence level of the student.
- Demonstrate appropriate stage posture and maintain focus throughout the performance.
- Show respect by acknowledging the audience before and after performing.
- Participate actively in feedback and discussion sessions following the performance.

Profiling: (Tick Appropriately) **Lesson 8 - Solo presentation;** MY PROGRESS?				
				**Draw the emoticon which represents your progress.**
	Good	**Satisfactory**	**Needs Improvement**	
What have i learnt?				
Sit with correct posture and hold the sitar properly.				
Produce clear and clean notes with good sustain.				
Play Aroha, Avaroha and Pakad correctly in the chosen raga.				
Perform Gat with correct strokes and fingering.				
Maintain a steady tempo while playing				
Coordinate well with tabla or electronic taalmala.				
Perform confidently in front of an audience.				
Show proper stage behaviour and respect the audience.				

INSTRUMENTAL - TABLA



INTRODUCTION

In a **Tabla solo repertoire performance**, the presentation follows a clear and organised sequence. In this lesson you will be prepared for a structured solo stage performance on the Tabla. It builds on prior knowledge of theka, layakari (Ekgun and Dugun), and simple compositions and tala-s learnt previously such as kaida-s and tihai-s in Teentaal.

You will revise posture, hand technique, bol clarity, and tempo control. Emphasis is placed on maintaining structure within the taal cycle and confident stage presentation.

ACTIVITY 1

Technical Warm-Up and recall of Kaida (Tit and TitKit)

Objective: Improve clarity and control.

In this activity, you will be required to:

- Revise and practise bols (Na, Tin, Dha, Dhin, Ge, Tit. Tit Kit etc.).
- Practise slow and medium tempo theka of Teentaal with few variations.
- Ensure correct sitting posture and hand positioning.

ACTIVITY 2

Structured Solo Development

Objective: Develop rhythmic confidence and creativity.

- Listen attentively as your teacher explains the structured sequence of a tabla solo repertoire performance and highlights the importance of lehra in a tabla solo.
- Begin with padhant (recitation of bols) with lehra.
- Play theka of Teentaal with lehra (Harmonium or maybe electronic lehra or from Youtube).
- Practise with Lehra simple kaida-s (Tit and Tit Kit) in Ekgun and Dugun with one or two variations and conclude with a simple tihai landing on sam.

ACTIVITY 3

Stage Performance and Reflection

Objective: Strengthen stage confidence and reflective skills.

In this activity, you will be required to:

- Perform a solo or group performance of Tabla compositions (Kaida Tit and tit Kit) with Lehra in class in front of peers or in a school event.
- Maintain steady lehra synchronisation.
- Demonstrate clear bol articulation.
- Show respect by acknowledging the audience before and after performing.
- Your teacher will then provide you a structured feedback session based on your performance.

Profiling: (Tick Appropriately) **Lesson 8 - Solo Performance;** MY PROGRESS?				
				**Draw the emoticon which represents your progress.**
	Good	**Satisfactory**	**Needs Improvement**	
What have i learnt?				
Padhant of compositions with lehra.				
Play the Theka of teentaal with few variations with lehra				
Systematically play 2 kaida-s (Tit & TitKit) with lehra.				
Keep and maintain a consistent steady tempo.				
Ability to present the performance in front of an audience				
Adopt a good sitting/ holding posture and demonstrate good handling of the instrument				

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