TEACHER'S GUIDE

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 7

INSTRUMENTAL MUSIC

MOEHR
MAHATMA GANDHI INSTITUTE
2026

ACKNOWLEDGEMENT

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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

Competency

C3 - Making of simple musical instruments

Element

Create simple musical instruments

Performance Criteria

Level 1: Create simple musical instruments.

Purpose of Activity

The purpose of this activity is to help students understand that music is an art form that uses organised sound to express moods, feelings, and emotions, and that it is not limited to traditional instruments. By exploring their school environment, students discover how everyday materials can be transformed into instruments capable of producing expressive sound. Through collecting, designing, and creating these instruments, learners develop creativity, collaboration, and problem-solving skills.

This activity further allows students to experiment with rhythm, tone, and texture, helping them experience how sound can communicate different emotional qualities. It also promotes appreciation for recycling, improvisation, and hands-on music-making while giving learners the opportunity to perform together as a group.

Learning Outcomes

By the end of the lesson, students should be able to:

- Define the term music.
- List the importance of music in life.
- Identify materials in their school environment.
- Create simple musical instruments using available materials.
- Demonstrate creativity and teamwork through musical performance.

Resources & Materials

- School environment materials (dry leaves, sticks, pebbles, cans, bottles, rubber bands, etc).
- Glue, scissors, tape, string, markers, and paper for decoration.
- Chart paper and markers for reflection or instrument labeling.

Teaching Trajectories / Implementation Guidelines

Introduction

ACTIVITY 1

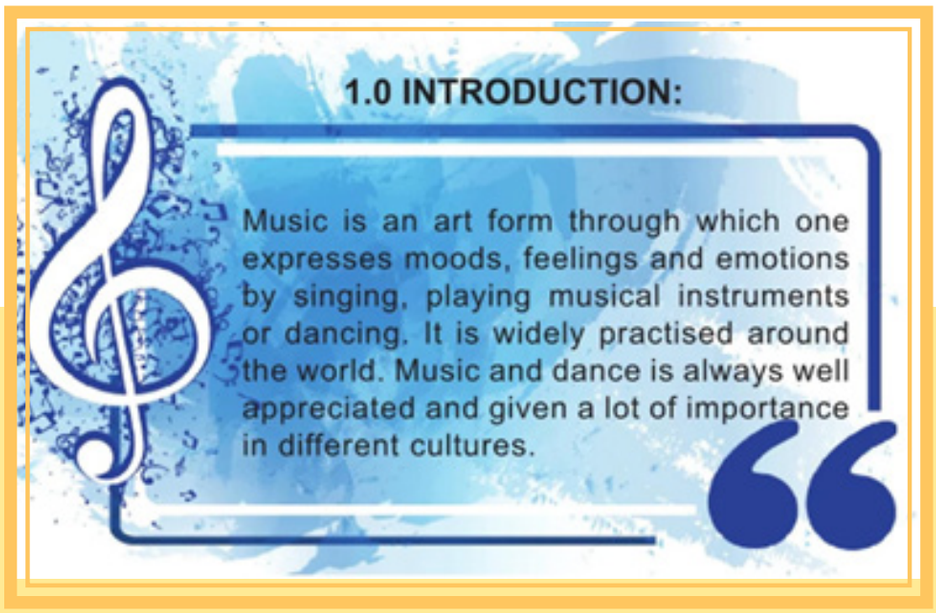
Welcome

- Welcome students and discuss with them about the importance of Performing Arts.
- Convey to students the behaviour expected in a music class and establish the classroom rules.

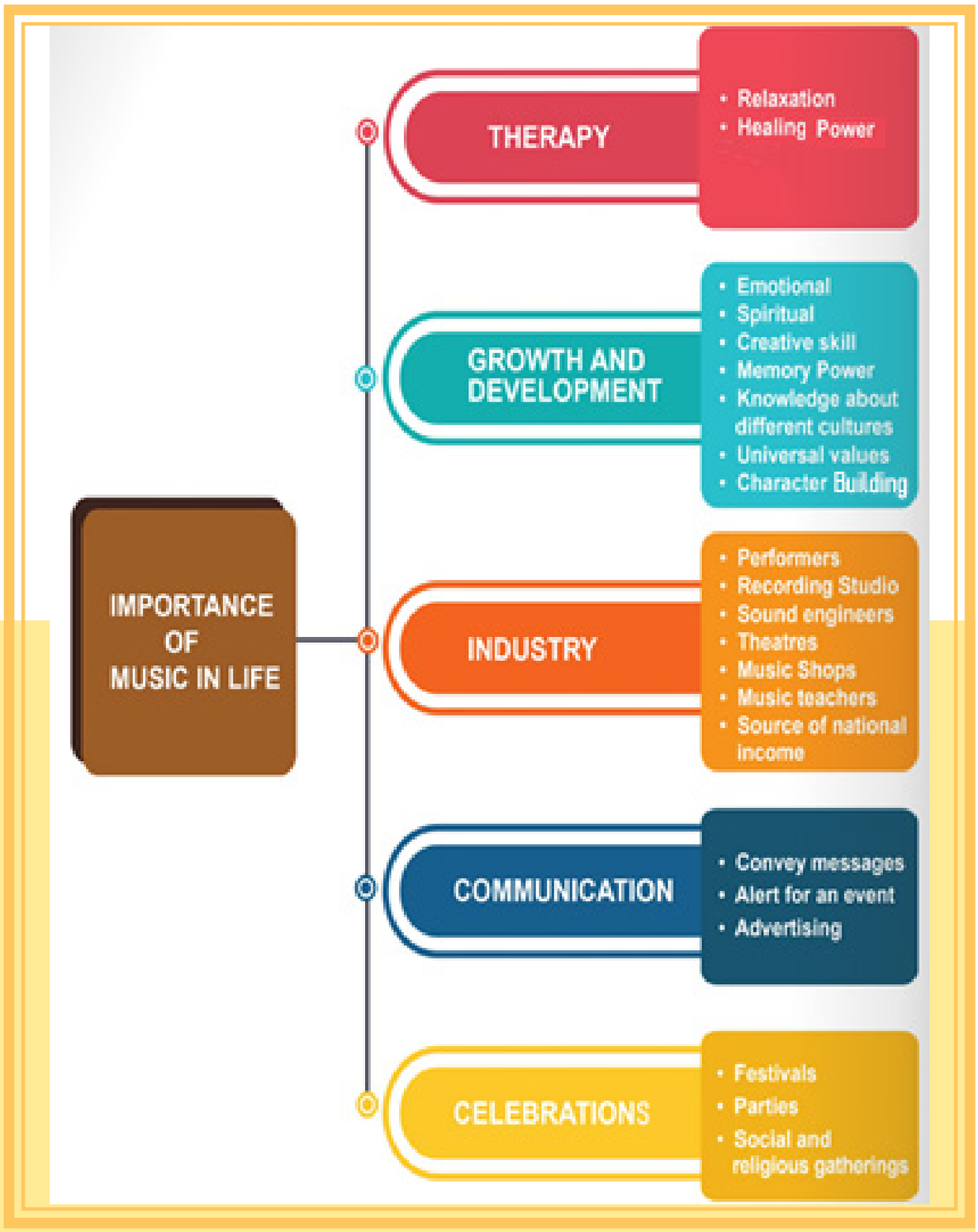
ACTIVITY 2

Introduction to Music

- Explain the term music



- **List the importance of music in life.**



ACTIVITY 3

Discover your school environment

Step 1: The teacher welcomes students and introduces the theme 'Discover Your School Environment.'

- Brief discussion: 'What kind of materials do you see around the school?'
- The teacher shows examples or pictures of simple homemade instruments (e.g., shaker, drum, string box, wind flute).

Step 2: Exploration

- The teacher guides students on a short walk in the school compound.
- Students observe and collect safe, reusable items such as dry leaves, sticks, pebbles, bottles, cans, or rubber bands.
- Each group gathers materials for creating one type of instrument.

Step 3: Creation

Students are divided into four groups:

- Group 1: Shakers
- Group 2: Beaters (e.g., simple drumsticks or tapping sticks)
- Group 3: Wind instruments (e.g., bottle flutes or straw pipes)
- Group 4: Stringed instruments (e.g., rubber band box guitar)

Students design, decorate, and assemble their instruments using the collected materials.

The teacher monitors the students, providing guidance and ensuring safety.

Step 4: Performance

- Each group presents and performs a short rhythm or melody using their instrument.
- Finally, all groups come together for a collaborative classroom performance.
- The teacher encourages rhythmic coordination and creativity.

Step 5: Reflection and Feedback

- Students discuss which materials worked best and what challenges they faced.
- The teacher highlights the value of creativity, recycling, teamwork, and musical expression.

ASSESSMENT CRITERIA

Students will be assessed on:

1. **Understanding the concepts of music.**

- Ability to explain the term music.
- Ability to list the importance of music in life.

2. **Participation & Collaboration**

- Engagement during discussions, exploration, and group work.
- Contribution to teamwork during instrument creation.

3. **Creativity & Instrument Construction**

- Effective use of collected materials.
- Creativity in design, decoration, and functionality of the instrument.
- Ability to describe how the instrument produces sound.

4. **Rhythm & Performance Skills**

- Ability to maintain a steady rhythm.
- Ability to create or copy simple rhythmic patterns.
- Ensemble coordination during the group performance.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
1. Understanding the concepts of music.			
Definition of Music	Gives a vague or incomplete explanation; limited understanding.	Provides a generally correct definition with minor gaps.	Gives a clear and accurate explanation of music.
Importance of Music	Lists 1 example with minimal detail.	Lists 2–3 relevant examples with some explanation.	Clearly lists and explains several reasons why music is important in life.
2. Participation & Collaboration			
Engagement	Participates minimally; needs reminders to stay on task.	Participates consistently with occasional prompts.	Fully engaged, contributes ideas, and supports group work actively.
Teamwork	Limited collaboration; relies on others.	Works well with peers but shows occasional inconsistency.	Collaborates effectively, shares tasks fairly, and encourages others.
3. Creativity & Instrument Construction			

Use of Materials	Uses materials with difficulty or minimal creativity.	Selects materials appropriately and shows some creativity.	Uses materials effectively and creatively to enhance function and appearance.
Design & Decoration	Simple or incomplete design; minimal decoration.	Thoughtful design with some decorations.	Highly creative and purposeful design; decorations enhances the instrument.
Function of the instrument	Produces unclear or inconsistent sound.	Produces sound with some clarity.	Produces clear, intentional sound aligned with the instrument type.
4. Rhythm & Performance			
Steady Rhythm	Struggles to keep a steady beat.	Keeps a beat with minor inconsistencies.	Maintains steady rhythm throughout.
Pattern creation / Replication	Faces difficulty in copying or creating patterns.	Performs simple patterns with minor slips.	Performs accurate and confident rhythmic patterns.
Ensemble Coordination	Frequently out of sync; needs support.	Mostly in sync with the group; occasional slips.	Strong coordination; stays aligned with group performance.

EXTENSION ACTIVITY

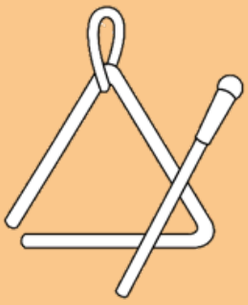
- Students can take their instruments home and record a short rhythm pattern or song using them.
- Encourage them to name their instrument and write a short description of how it produces sound.

WORKBOOK

1. Briefly explain:

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?

2. **Match the names of the musical instruments to their corresponding drawing.**

Name	Musical Instruments
Flute	
Shakers	
Beaters	
Guitar	

CARD 2

INTRODUCTION TO MUSICAL NOTES

Competency

C6 : Understanding and Application

Element

Demonstrate understanding of fundamental concepts music theory .

Performance Criteria

Level 2: Definition and explanation of basic technical terms related to music and their application.

Purpose of Activity

This lesson introduces students to the **seven basic musical notes (*swara-s*)** used in Indian Classical Music. Students learn their names, sequence, and sound through guided listening, singing, and simple notation tasks. This activity builds the foundation needed for future lessons on ***alankaar-s***, melodies, and instrumental work. Students begin to recognise pitch movement, develop aural sensitivity, and become familiar with the concept of melodic patterns in both ***Aroha*** (ascending order) and ***Avroha*** (descending order).

Learning Outcomes

By the end of the lesson, students should be able to:

- Identify and reproduce simple melodic or rhythmic patterns demonstrated by the teacher.
- Perform short musical phrases on the sitar or tabla using the correct hand technique.
- Maintain a steady pulse and consistent tempo during practice and performance.
- Listen attentively and respond to musical cues in call-and-response activities.
- Demonstrate good posture, instrument handling, and develop regular practice habits.

Resources & Materials

- Whiteboard and marker
- Student workbook
- Keyboard or Tanpura app for pitch reference (Optional).

INTRODUCTION

This lesson introduces the students to ***swara-s***, the basic musical tones that form the foundation of Indian Classical Music. Students learn that each *swara* has a distinct pitch and follows a logical sequence, helping them build early skills in pitch recognition, melodic movement, and musical vocabulary. Understanding *swara-s* is essential because it supports accurate singing, strengthens appreciation of Indian Classical Music, and prepares learners for more advanced concepts such as *alankaar-s*, *raga-s*, and instrumental work.

Teaching Trajectories/ Implementation Guideline

PART 1

What is a *Swara*? (Introduction)

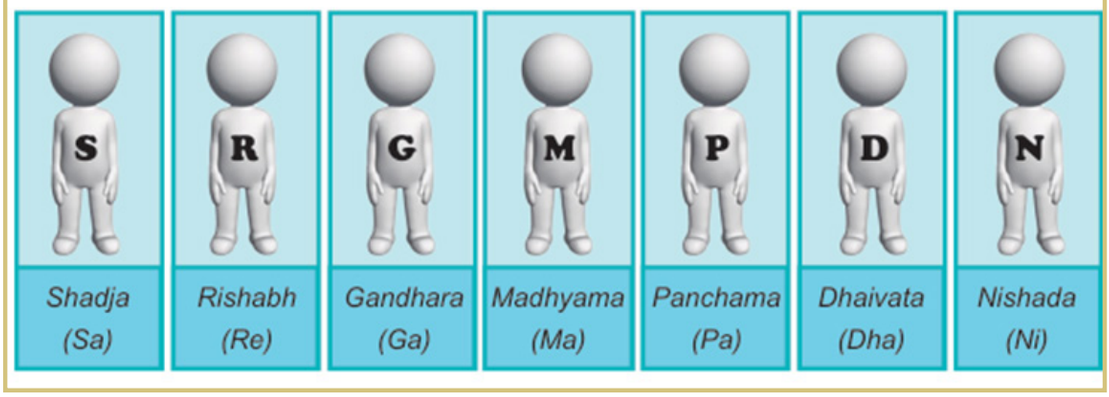
- Explain the meaning of *Swara* in Indian Classical Music

Swara can be defined as a 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* is defined as the tone of a definite pitch which conveys an expression. It needs to be pleasant and soothing to the listener. The following is the **seven shuddha *swara-s*** of Indian Classical Music.

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



PART 2

Connecting Indian and Western Notes

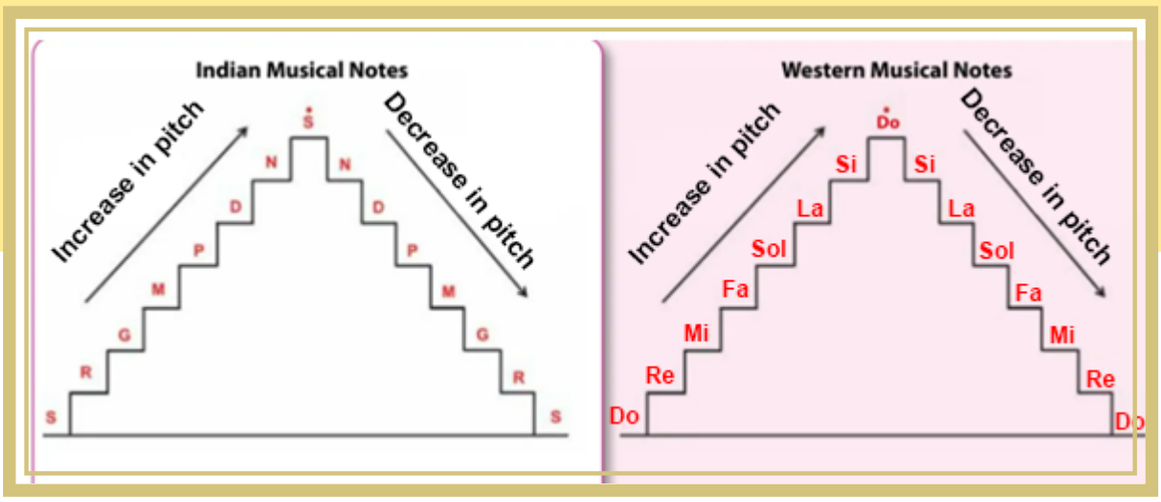
- Compare the *Swara-s* and Western solfege. Explain how the Indian and Western Musical notes match.

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 to high pitch. For example, **Sa Re Ga Ma Pa** rises in the same pattern as **Do Re Mi Fa Sol.** Both are just two ways of naming the same idea: a musical staircase where each step has a specific pitch. When you understand this connection, it becomes easier to sing correctly, recognise patterns, and learn music from different traditions.



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

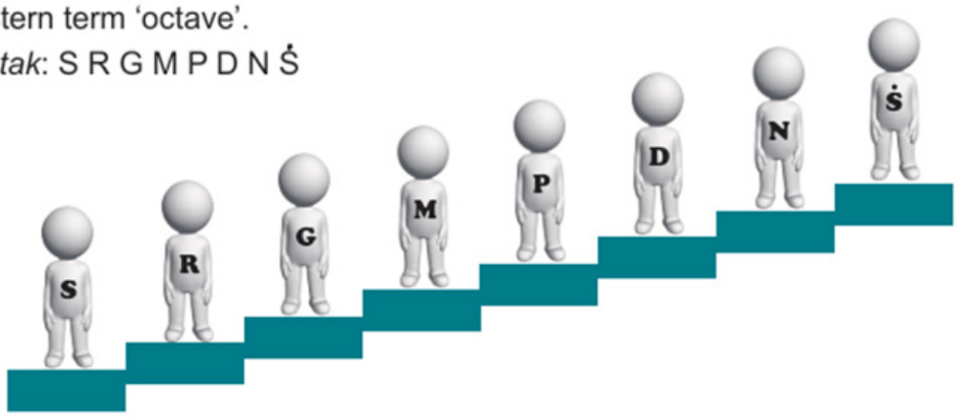
The three main *saptak-s* in Indian music are:

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'.

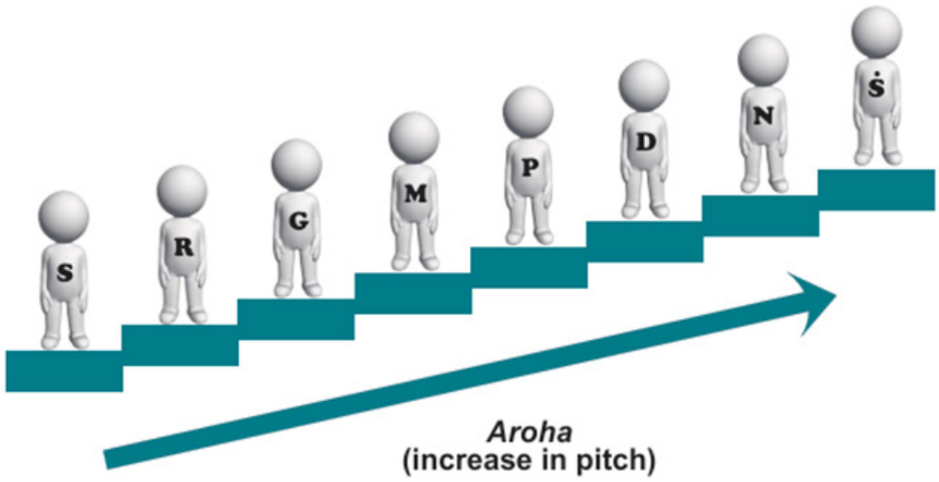
Ashtak: S R G M P D N Ṡ



AROHA & AVROHA

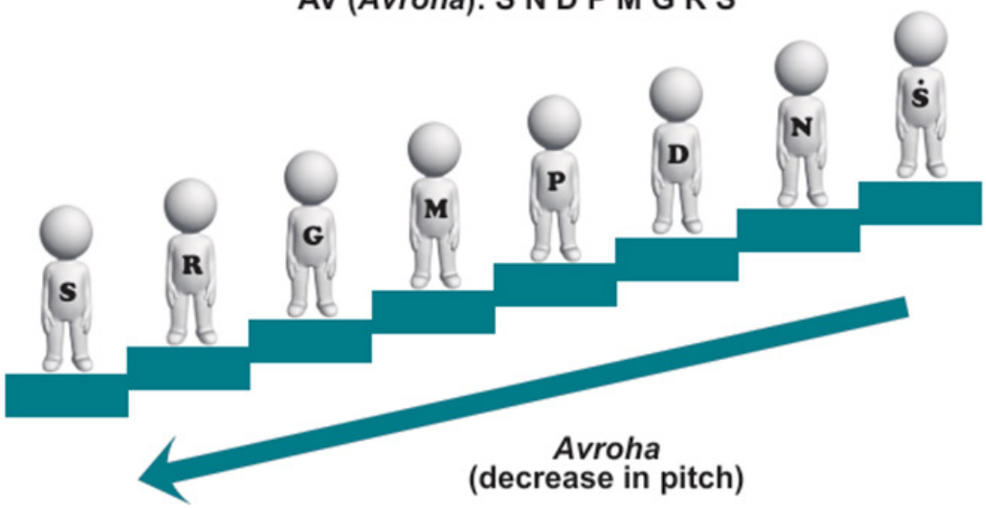
Aroha is the sequence of *swara-s* in which they are sung or played in an ascending order of their pitch, that is, starting from a low pitch and ending to a higher one.

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:

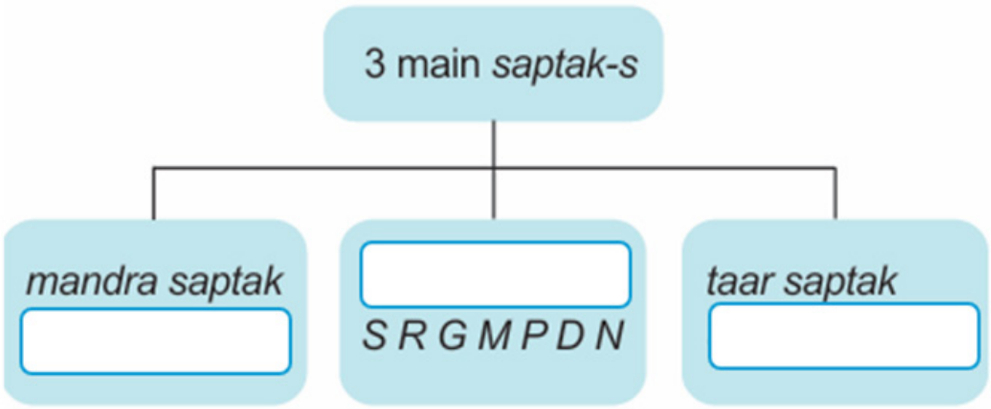
EXERCISE 2

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*

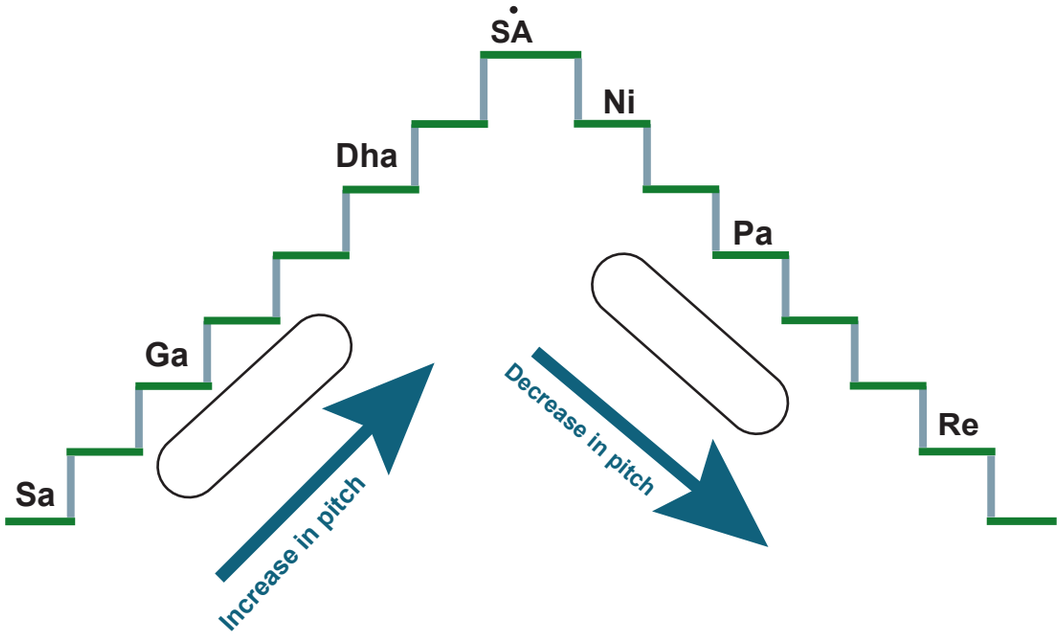
EXERCISE 3

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



EXERCISE 4

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*.



ASSESSMENT CRITERIA

Through oral questions and exercises in student workbook, learners will be assessed on their ability to:

1. Understanding of Concepts

- Define *swara*, *saptak,* and *ashtak* accurately.
- Explain the connection between Indian (Sa Re Ga Ma...) and Western (Do Re Mi Fa...) musical note systems.

2. Identification & Notation Skills

- Correctly identify and write the seven *swara-s* in sequence.
- Complete *swara* sequences and patterns with correct notation.
- Identify the 3 main *saptak-s* (*Mandra, Madhya, Taar*).

3. *Aroha-Avroha* Recognition

- Recognise whether a musical pattern is ascending or descending.
- Insert the correct notes into incomplete *aroha/avroha-s*.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Definition of *Swara / Saptak / Ashtak*	Gives unclear or incomplete definitions.	Defines terms with partial accuracy.	Gives clear, accurate definitions with confident understanding.
Relate Indian Musical notes with Western Musical Notes	Struggles to relate the two systems.	Explains with minor gaps.	Clearly explains how Sa–Re–Ga matches Do–Re–Mi with pitch understanding.
Writing the Seven *Swara-s*	Incorrect order; several errors.	Mostly correct with few mistakes.	Writes all seven *swara-s* correctly and neatly.
Completing *Swara* Sequences	Needs support; many errors.	Completes sequences with minor mistakes.	Completes all sequences accurately and confidently.
Listing the Three *Saptak-s*	Incorrect or incomplete.	Identifies all 3 with minor gaps.	Correctly lists and describes *Mandra, Madhya, Taar.*
Recognising *Aroha/Avroha*	Frequently confuses ascending/ descending.	Identifies most patterns correctly	Consistently identifies *Aroha* and *Avroha* accurately.
Completing *Aroha/Avroha*	Needs support; several incorrect notes.	Completes with minor errors.	Accurately completes full *Aroha/Avroha* patterns.

EXTENSION ACTIVITY

- **"*Swara* Hopscotch" – Movement-Based Game**

Create a hopscotch grid on the floor with each box labelled:

Sa – Re – Ga – Ma – Pa – Dha – Ni – $\dot{S}$a

The teacher sings or plays a sequence, and students must **hop through the boxes** in the correct order. For *Aroha–Avroha* patterns, they hop forward then back. It is a fun task especially for kinesthetic learners.

CARD 3

PATRIOTISM

Competency

C2 : Performing

Element

Perform solo and ensemble musical pieces

Performance Criteria

Level 1: Performs short musical pieces with support in group settings

Purpose of Activity

The purpose of this activity is to help students understand how steady beats, *laya* (speed or tempo), and rhythmic patterns are used in patriotic marches. Through clapping, stamping, and coordinated group movements, learners experience unity, discipline, and teamwork. By practising different levels of *laya*—slow, medium, and fast—students learn how tempo influences the energy and style of a marching sequence.

The activity aims to develop rhythmic accuracy, dynamic control (soft / loud), awareness of ***laya***, and coordinated movement through a class marching performance.

Learning Outcomes

By the end of the lesson, students should be able to:

- Define the term *laya*.
- State and explain the three types of *laya*.
- Keep a consistent and steady beat suitable for marching.
- Perform rhythmic patterns using clapping and stamping.
- Use dynamics (soft and loud) in rhythmic performance.
- Coordinate movement with rhythmic cues in a group setting.

Resources & Materials

- Open classroom or schoolyard space
- Hands and feet (clapping & stamping)
- Drum or percussion (optional for teacher cues)

Teaching Trajectories/ Implementation Guidelines

Introduction

ACTIVITY 1

RHYTHM

- **Explain the term rhythm**

Rhythm is established when an action or a group of actions in the form of a pattern is repeated at a regular speed.

- **Give examples of rhythm in life.**

The whole universe is based on rhythm, be it the solar system, nature and mankind. The movement of planets, sunrise and sunset, the tides of the sea, the heartbeats and the daily human activities are all based on rhythm.

ACTIVITY 2

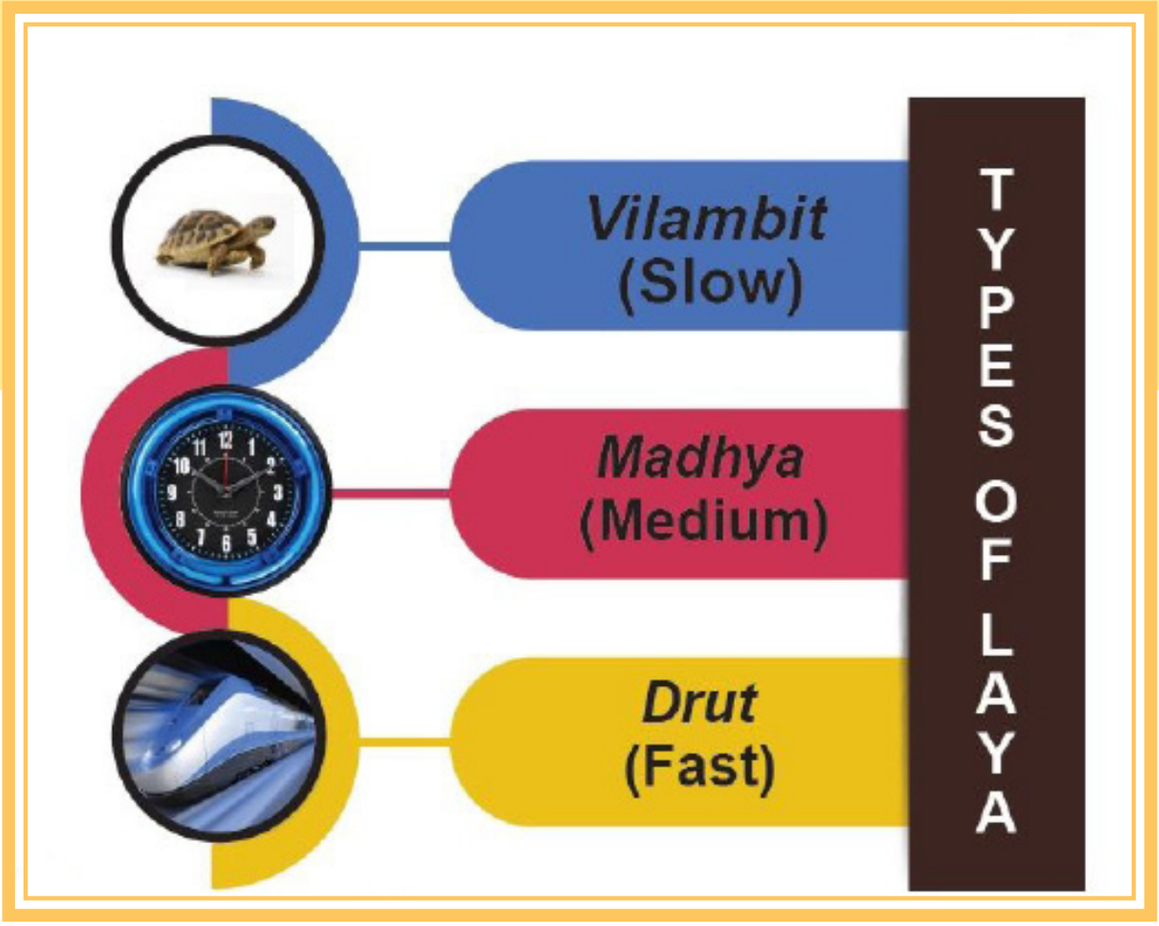
CONCEPT OF LAYA

- **Define the term *laya*.**

Laya is the term used for speed in Indian music. It is the regular flow of beats in a rhythmic cycle. Any action repeated at a regular interval establishes a laya.

- **State and explain the three types of laya.**

The three types of *laya*, *Vilambit* (slow) , *Madhya* (medium) and *Drut* (fast). The pace or pause given between regular actions determines the *laya*.



- Exercises to maintain steady rhythm through claps.

ACTIVITY 3

MARCHING BEATS

Step 1: Introduction to Marching Beats

The teacher demonstrates a simple steady beat using clapping and stamping. The teacher then introduces the theme 'Patriotism – Marching Beats'.

Step 2: Rhythm Imitation

Students listen and imitate the teacher's rhythmic patterns. The teacher models soft and loud sound dynamics. Students practise keeping the beat: 1, 2, 3, 4.

Step 3: Group Work

Students are divided into two groups:

- Group 1: Gives a steady marching beat.
- Group 2: Marches or moves in response to the beat, adjusting steps according to the dynamics.

Can be done with musical instruments as well.

Step 4: Combined Performance

Groups switch roles and repeat the exercise. Both groups come together to perform as one coordinated marching team. Some selected students can play rhythmic instruments to accompany the marching beats.

Step 5: Reflection and Feedback

Students share what was easy or challenging. The teacher highlights the importance of teamwork and rhythm in patriotic marching music.

ASSESSMENT CRITERIA

Students will be assessed on the following:

1. Understanding of Concepts

- Defines *laya* correctly.
- Identifies and explains *Vilambit, Madhya*, and *Drut laya*.

2. Rhythm & Beat Accuracy

- Maintains a steady beat (1, 2, 3, 4).
- Performs rhythmic patterns through clapping and stamping.
- Demonstrates control of sound dynamics (soft/loud).

3. Marching & Movement Coordination

- Marches in sync with the beat.
- Adjusts movement according to tempo (slow/medium/fast).
- Follows teacher cues (start/stop, dynamics, laya).

4. Ensemble Performance

- Works collaboratively in group exercises.
- Performs confidently as part of a coordinated marching team.

5. Participation & Attitude

- Actively participates and tries to improve.
- Shows discipline and focus during marching practice.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Definition of *Laya*	Incomplete or incorrect definition.	Generally correct explanation with minor gaps.	Clear and accurate definition showing full understanding.
Types of *Laya*	Struggles to identify or explain the 3 types.	Identifies all 3 types with partial explanation.	Accurately explains *Vilambit*, *Madhya*, and *Drut*.
Steady Beat Maintenance	Inconsistent; often loses timing.	Keeps beat with occasional slips.	Maintains steady, consistent beat throughout.
Rhythmic Pattern Execution	Difficulty copying patterns; unclear coordination.	Performs simple patterns with minor errors.	Performs patterns accurately and confidently.
Response to Tempo Changes	Struggles to adjust to tempo changes.	Adjusts with some delay.	Smooth, accurate response to all tempo changes.
Following Cues	Frequently misses cues (start /stop/ dynamics).	Follows cues most of the time.	Instant and accurate response to cues.
Group Coordination	Difficulty coordinating with group; inconsistent.	Coordinates with reminders.	Shows strong ensemble awareness and coordination.
Teamwork & Cooperation	Minimal cooperation or contribution.	Participates with some prompting	Actively contributes and supports peers.

WORKSHEET

1. In the diagram below, cut 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.

CARD 4

NAAD AND SHRUTI

Competency

C5 : Connecting

Element 1

Express emotions and themes through music

Performance Criteria

Level 2 : Expresses nuanced emotions and themes musically

Purpose of Activity

The purpose of this activity is to develop students' awareness and understanding of ***Nāda*** and Shruti through active listening and creative engagement with environmental sounds. By exploring both natural and man-made sounds, students learn to distinguish between musical and unmusical sounds and understand the concepts of ***āhata*** and ***anāhata naad***. Through group-based soundscape creation and performance, the activity fosters auditory sensitivity, rhythmic creativity, collaboration, and critical reflection on noise pollution and environmental sustainability.

Learning Outcomes

By the end of the lesson, students should be able to:

- Define the terms ***Naad*** and ***Shruti***
- Differentiate between ***āhata naad*** (struck sound) and ***anāhata naad*** (unstruck sound).
- Identify and classify **natural and man-made sounds** from the environment.
- Distinguish between **musical and unmusical sounds**, including sounds that contribute to noise pollution.
- Create and perform a simple **environment-inspired soundscape** using vocal sounds, body percussion, or objects.
- Reflect on the impact of environmental sounds on **human well-being and sustainability.**

Resources & Materials

- Scissors and Glue
- Access to a schoolyard or garden
- Simple percussion instruments (optional)
- Classroom objects (desks, pens, rulers, etc.)

Teaching Trajectories / Implementation Guidelines

INTRODUCTION

This lesson situates sound as a central element of musical understanding by introducing students to the Indian music concepts of ***Naad*** and ***Shruti***. It guides teachers in facilitating listening-based and exploratory learning experiences that connect theoretical ideas with real-world sound environments. Through structured activities, students are supported in developing awareness of sound quality, pitch, and perception, while making meaningful links between music, environmental awareness, and everyday life.

ACTIVITY 1

Sound Exploration Walk

Instructions:

- Take students for a short walk in the school compound (yard, garden, playground, parking area, etc.).
- Ask them to listen carefully and **note down** different sounds they hear.

Examples: rustling of leaves, bird chirps, car engines, footsteps, wind, construction noise.

- Back in class, ask the students to fill in the following table to classify their recorded sounds into:

o **Natural Sounds** (e.g., rain, birds, wind, waves)

o **Man-made Sounds** (e.g., laughing, coughing, snapping, footsteps, snoring, clapping, screaming, humming, whistling, sneezing, whispering, sniffing, burping, yawning, honking, loudspeakers, drilling machine)

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

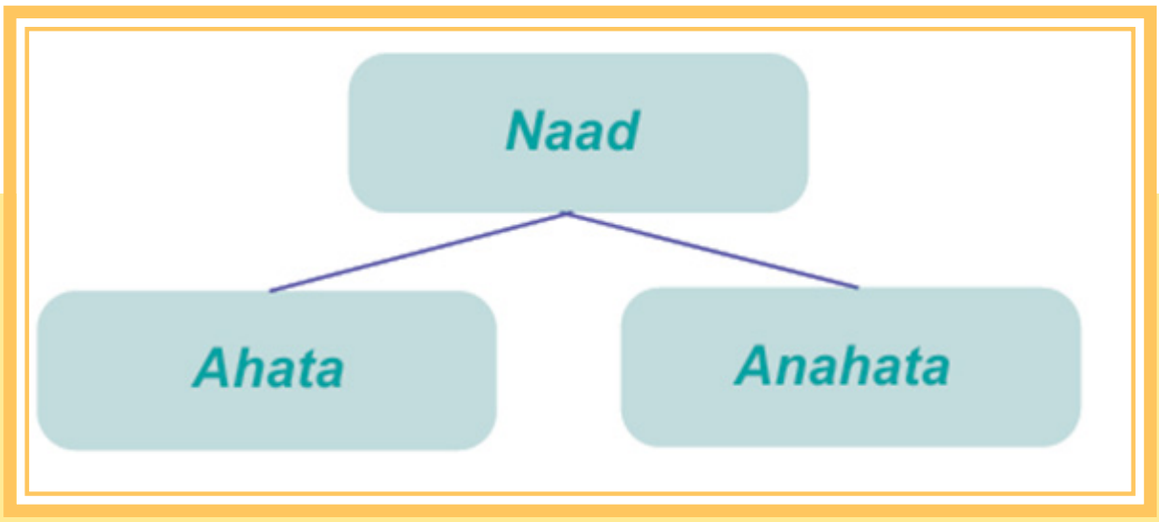
ACTIVITY 2

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.

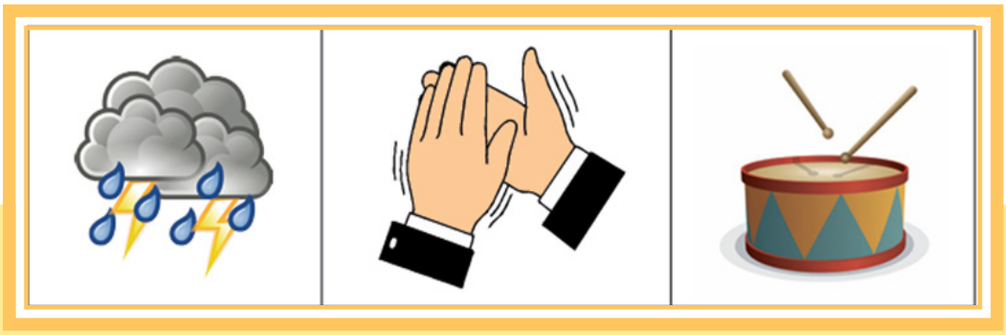
In the Indian tradition, naad or sound is considered to be a manifestation of God and is referred to as **"Naad Brahma".**

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



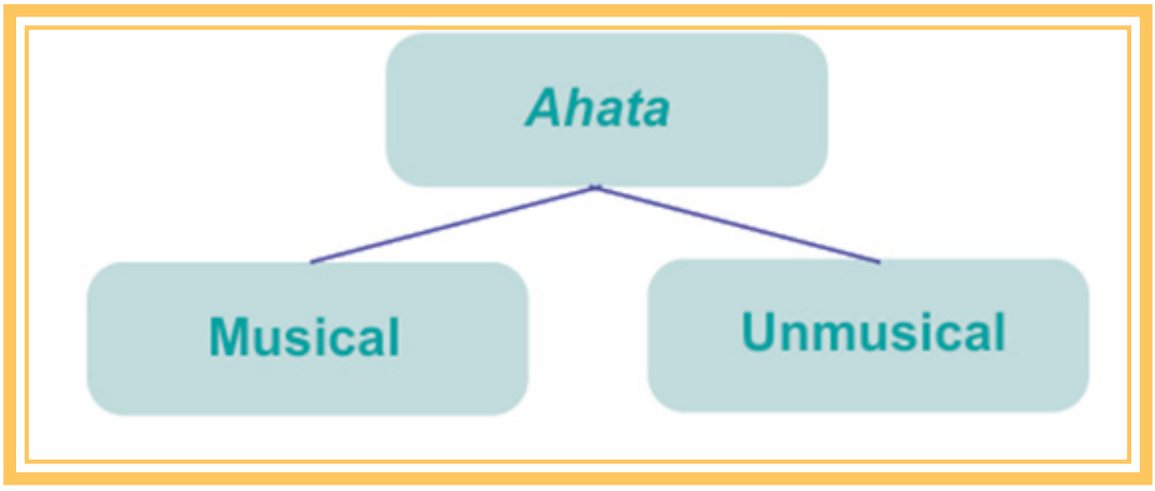
ACTIVITY 2.1
AHATA NAAD

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.

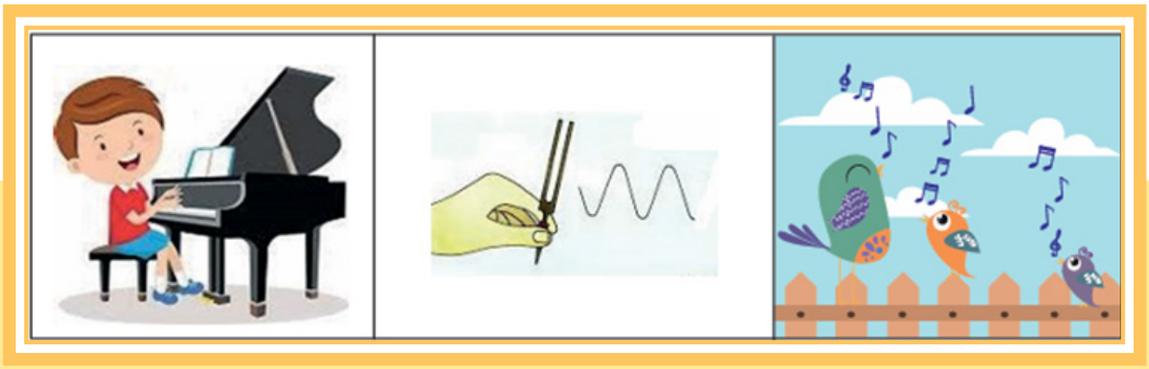


Examples of Ahata Naad

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

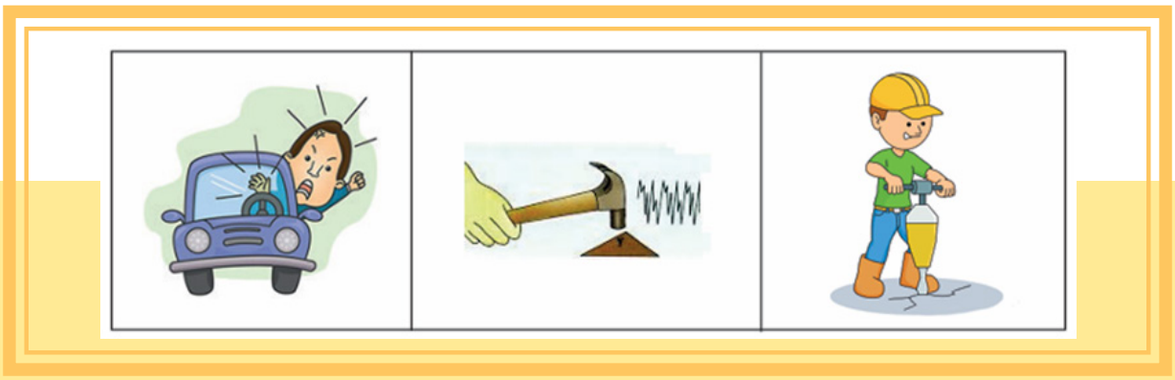


Sound which is produced by regular vibrations and is pleasant to the ears is called **musical sound**. For example, sounds produced by musical instruments have a soothing and pleasing effect on the human mind.



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

- Begin by introducing the concepts of ***Naad*** (sound) and ***Shruti*** (subtle pitch variations), guiding students to listen carefully to the quality, pitch, and intensity of sounds found in their environment.
- Organise students into groups of 4-5.
- Explain that each group should create a **short rhythmic soundscape** (approximately **1–2 minutes**) inspired by the environmental sounds they have observed in Activity 1.
- Guide students to represent **natural and man-made sounds** using **vocal sounds, body percussion, or safe classroom objects.**
- Support understanding by giving examples such as:
  - Leaves represented through **soft finger rubbing**
  - Birds represented through **high-pitched whistling**
  - Cars represented through a **low vocal hum**
  - Noise pollution represented through a **sudden clap or bang**
- Monitor group work to ensure appropriate sound levels, active participation, and cooperation.
- Allow time for rehearsal before each group presents its soundscape.

ACTIVITY 4

Performance and Reflection

- Invite each group to perform their soundscape in front of the class.
- After each performance, prompt the group to explain the **meaning of each sound** used and how it represents elements of the environment.
- Guide students to discuss which sounds are **pleasant** and which are **unpleasant** and Encourage them to identify sounds that contribute to **noise pollution** and should be reduced.
- Facilitate a whole-class reflection on **environmental sustainability**, focusing on the impact of noise on human well-being, nature, and everyday life.
- Encourage learners to suggest **practical actions** that individuals and communities can take to reduce harmful noise and promote a healthier sound environment.

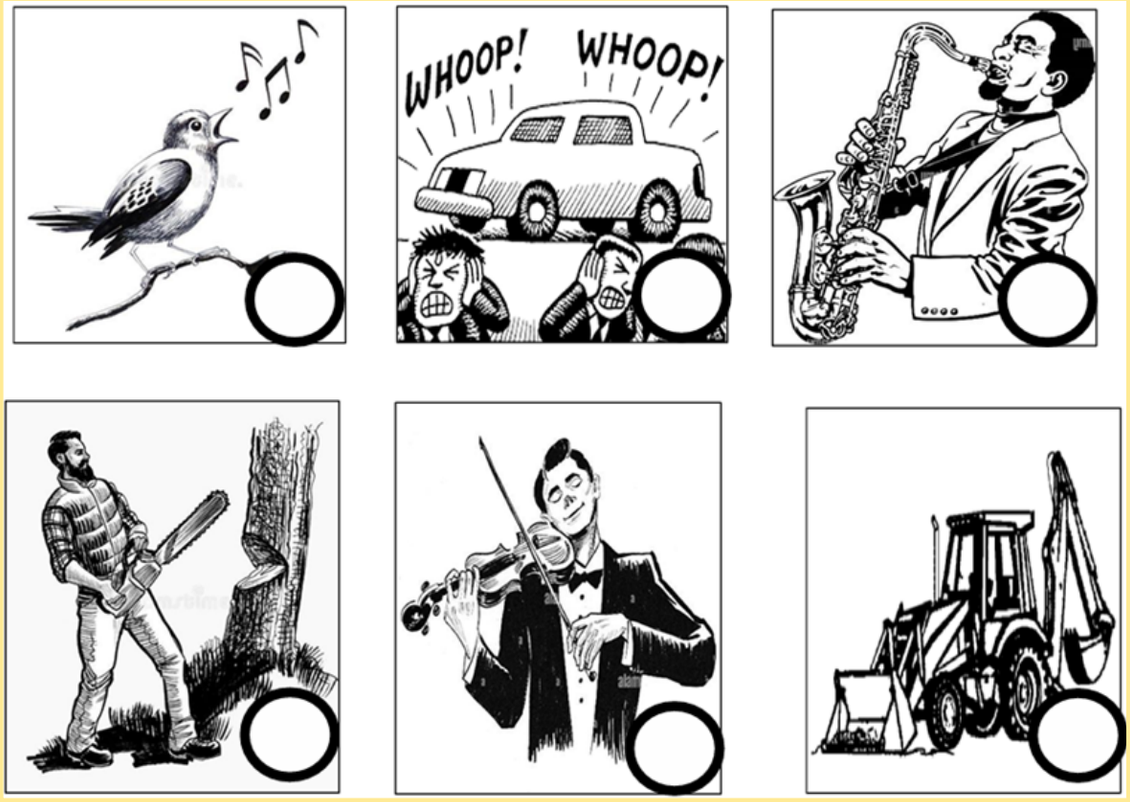
EXERCISE 1

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

Natural Sounds	Man-made Sounds	Noise Pollution

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

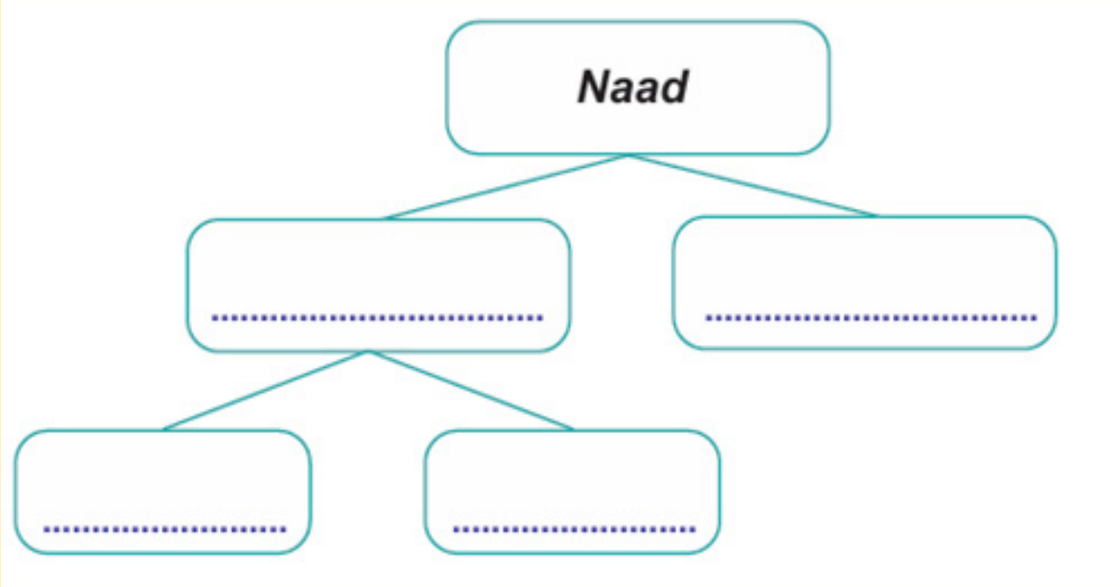
Complete the following diagram with appropriate words from the list given below.

Musical Sound

Ahata Naad

Anahata Naad

Unmusical Sound



ASSESSMENT

Students will be assessed through observation during class activities, completion of workbook exercises, participation in group soundscape creation and performance, and brief oral reflections. Assessment will consider understanding, participation, and practical application of learning.

Learners are assessed on their ability to:

1. Conceptual Understanding

- Demonstrate understanding of the terms ***Naad*** and ***Shruti.***
- Identify and differentiate between ***āhata naad*** and ***anāhata naad.***

2. Sound Identification and Classification

- Identify natural and Man-made sounds from the environment.
- Distinguish between musical and unmusical sounds, including those contributing to noise pollution.

3. Creative Application

- Create a simple soundscape inspired by environmental sounds using voice, body percussion, or any other objects.
- Represent sounds meaningfully and appropriately.

4. Performance and Collaboration

- Participate actively and cooperatively in group work.
- Perform the soundscape with coordination and appropriate sound control.

5. Reflection and Awareness

- Reflect on the impact of sounds on human well-being and the environment.
- Show awareness of noise pollution and sustainability through discussion or explanation.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Understanding of *Naad* and *Shruti*	Shows limited understanding of *Naad* and *Shruti*; definitions are partially correct or unclear.	Correctly defines *Naad* and *Shruti* with some explanation and examples.	Clearly and confidently explains *Naad* and *Shruti* using accurate terminology and relevant examples.
Identification of *Ahata* and *Anahata Naad*	Identifies ***āhata*** and ***anāhata naad*** with support; may confuse the two.	Correctly differentiates between ***āhata*** and ***anāhata naad*** with simple explanations.	Accurately distinguishes and explains both types with clarity and strong understanding.
Classification of Sounds	Classifies some sounds correctly but shows inconsistency between natural/ human-made or musical / unmusical sounds.	Correctly classifies most sounds and identifies basic noise pollution examples.	Accurately classifies all sounds and clearly identifies and explains noise pollution.

Soundscape Creation	Contributes minimally to the soundscape; sounds used may lack clarity or relevance.	Creates a soundscape with relevant sounds that represent the environment clearly.	Creatively and effectively designs a soundscape with clear, expressive, and well-chosen sounds.
Performance and Group Work	Participates with limited coordination or focus; requires guidance.	Participates cooperatively and performs with reasonable coordination.	Demonstrates excellent teamwork, coordination, and confident performance.
Reflection and Environmental Awareness	Gives simple or limited responses about sound and its impact.	Explains how sounds affect people and the environment with some insight.	Thoughtfully reflects on sound, noise pollution, and sustainability with clear connections and ideas.

EXTENSION ACTIVITY

Create a short story or scene inspired by nature (e.g., “A Day in the Forest” or “A Rainy Morning”) and perform it using only sounds—no spoken words.

CARD 5

INTRODUCTION TO MUSICAL INSTRUMENTS

Competency

C 6 : Understanding & Application

Element 1

Demonstrate understanding of fundamental concepts of music theory.

Performance Criteria

Level 1 : Identifies basic elements of music theory elements with the support of the teacher support

Purpose of Activity

The purpose of this lesson is to help students become familiar with the musical instruments (Sitar or Tabla) by identifying its main parts and understanding their basic functions. Through observation, discussion, and hands-on exploration, students should develop correct musical vocabulary and confidence when handling the instrument.

Learning Outcomes

By the end of the lesson, students should be able to:

- Identify the main parts of the musical instrument (Sitar or Tabla).
- Name each part using correct musical terms.
- Describe the basic function of selected parts of the instrument.
- Handle the instrument carefully and respectfully.

Resources & Materials

- Musical Instruments (Sitar or Tabla)
- Chart / diagram of a sitar with labelled parts
- Student workbook
- Blackboard / whiteboard
- Flashcards of parts of the instrument (Optional)

INTRODUCTION

This lesson is designed to introduce students to the parts of musical instruments (Sitar and Tabla) and their basic functions. Through guided observation and simple practical activities, students will explore how each part contributes to sound production. Teachers are encouraged to support the development of accurate musical vocabulary, reinforce basic conceptual understanding, and model respectful handling of instruments. This lesson also lays a strong foundation for future learning in instrumental music.

Teaching Trajectories/ Implementation Guidelines

INSTRUMENTAL TABLA

Topic Introduction

- Show the sitar to the class and give the students enough time to observe it quietly.
- Ask simple guiding questions;

o Have you seen this instrument before?

o What do you think it is made of?

- Encourage brief student responses without correction at this stage.

- Explain that this lesson will focus on identifying the different parts of the sitar and understanding their basic 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)

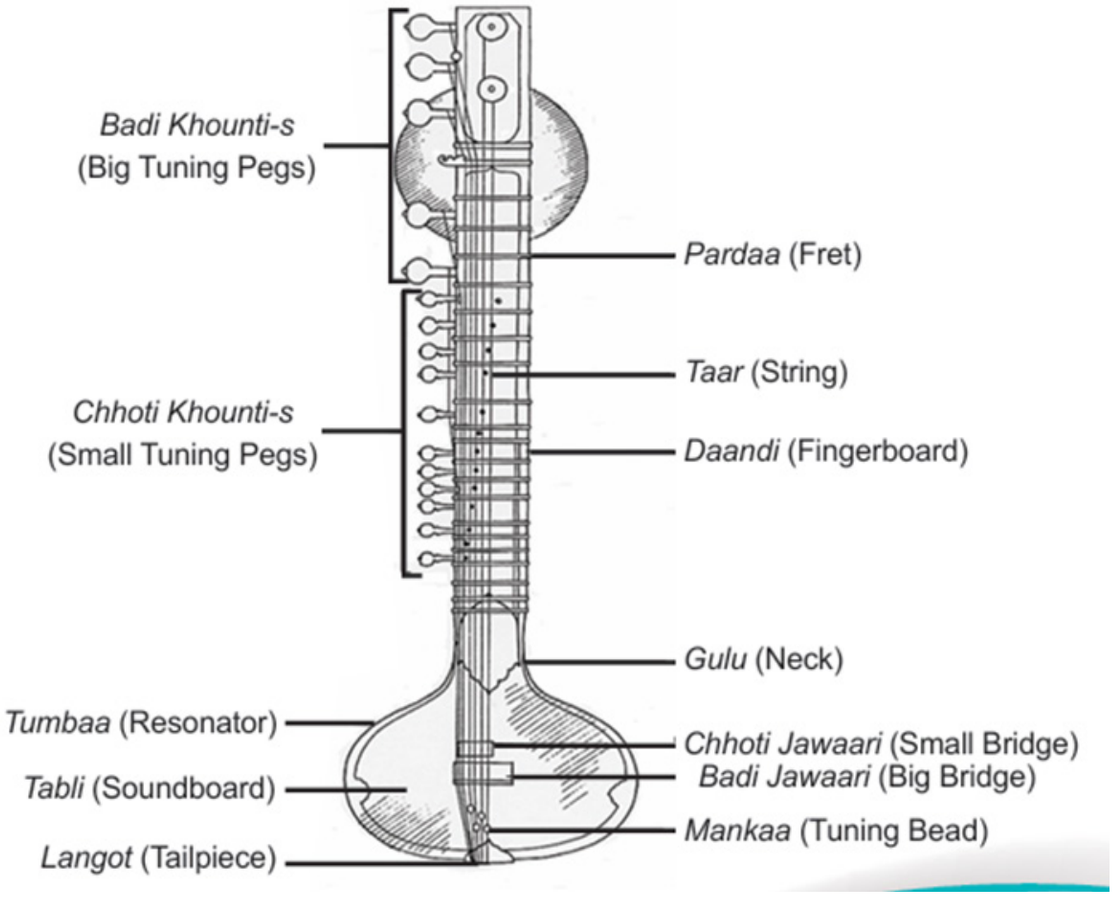
2. *Ustad* Vilayat Khan style sitar

Main features:

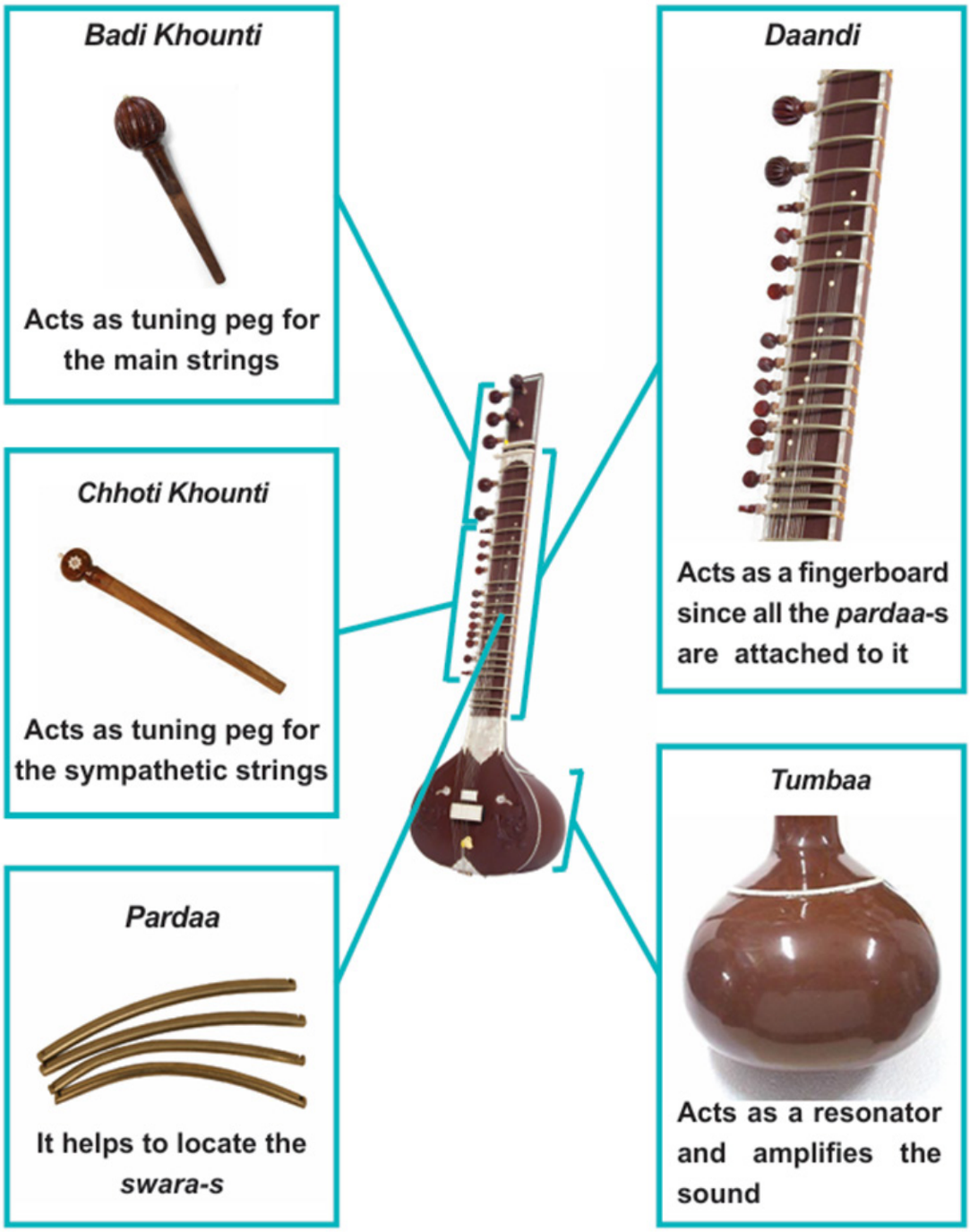
- 6 main strings
- 12 sympathetic strings
- no extra small resonator
- less decorations

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

2.3 Parts of the sitar



2.4 Functions



PART 3 - GUESSING GAME

- Show the main parts of the sitar one at a time (e.g. tumbaa, dandi, tuning pegs, strings, bridge). It can be on a real sitar or you may make use of flashcards picturing parts of the sitar.
- Ask students to guess the name of that particular part and say it aloud.
- Correct students' answers and ask them to repeat the names aloud after you.
- Briefly recap the function of each part using simple language.
- Guide students to match the correct labels to the sitar diagram in their workbook.
- Provide support where necessary and reinforce correct answers.

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	

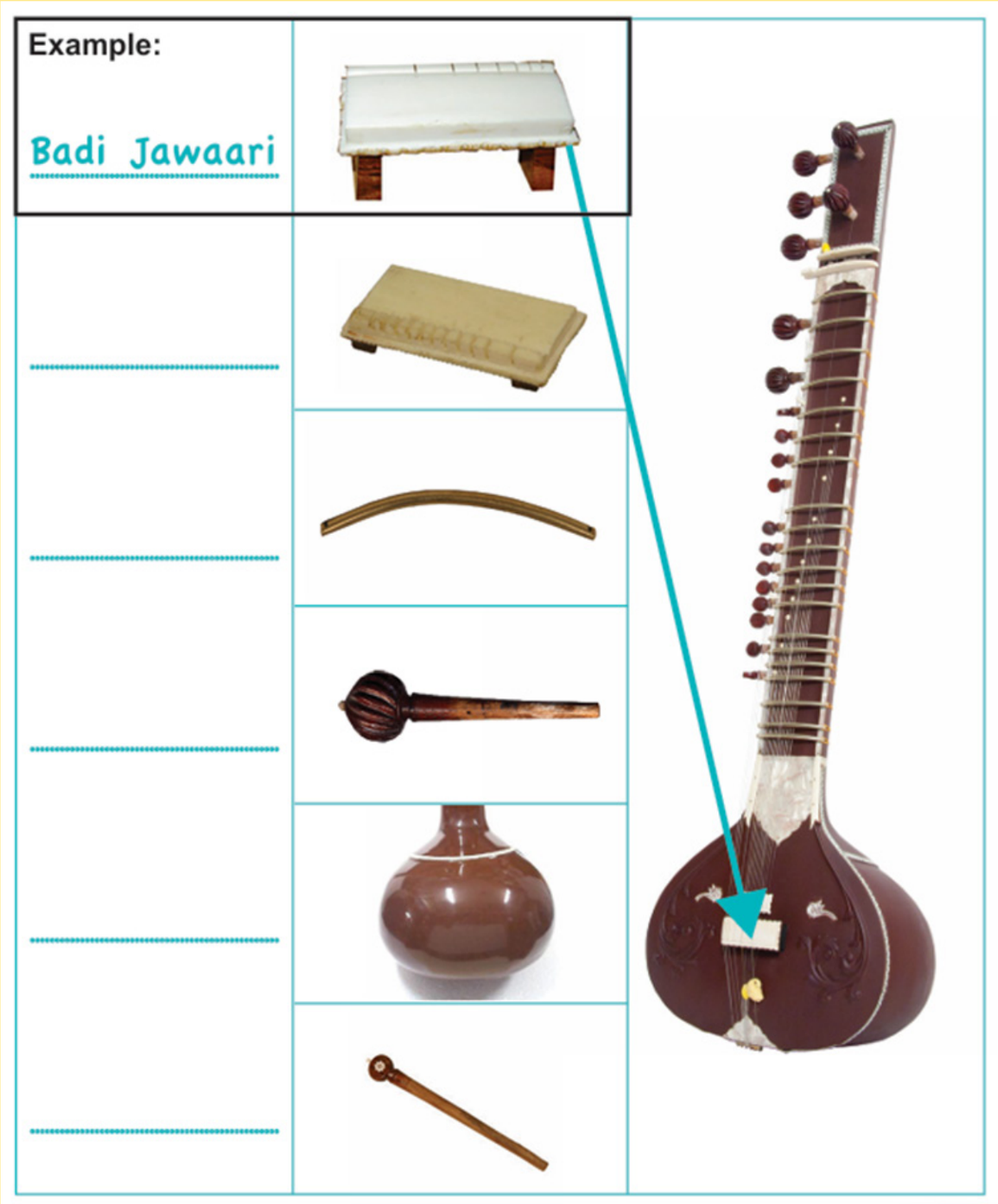
EXERCISE 2

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.



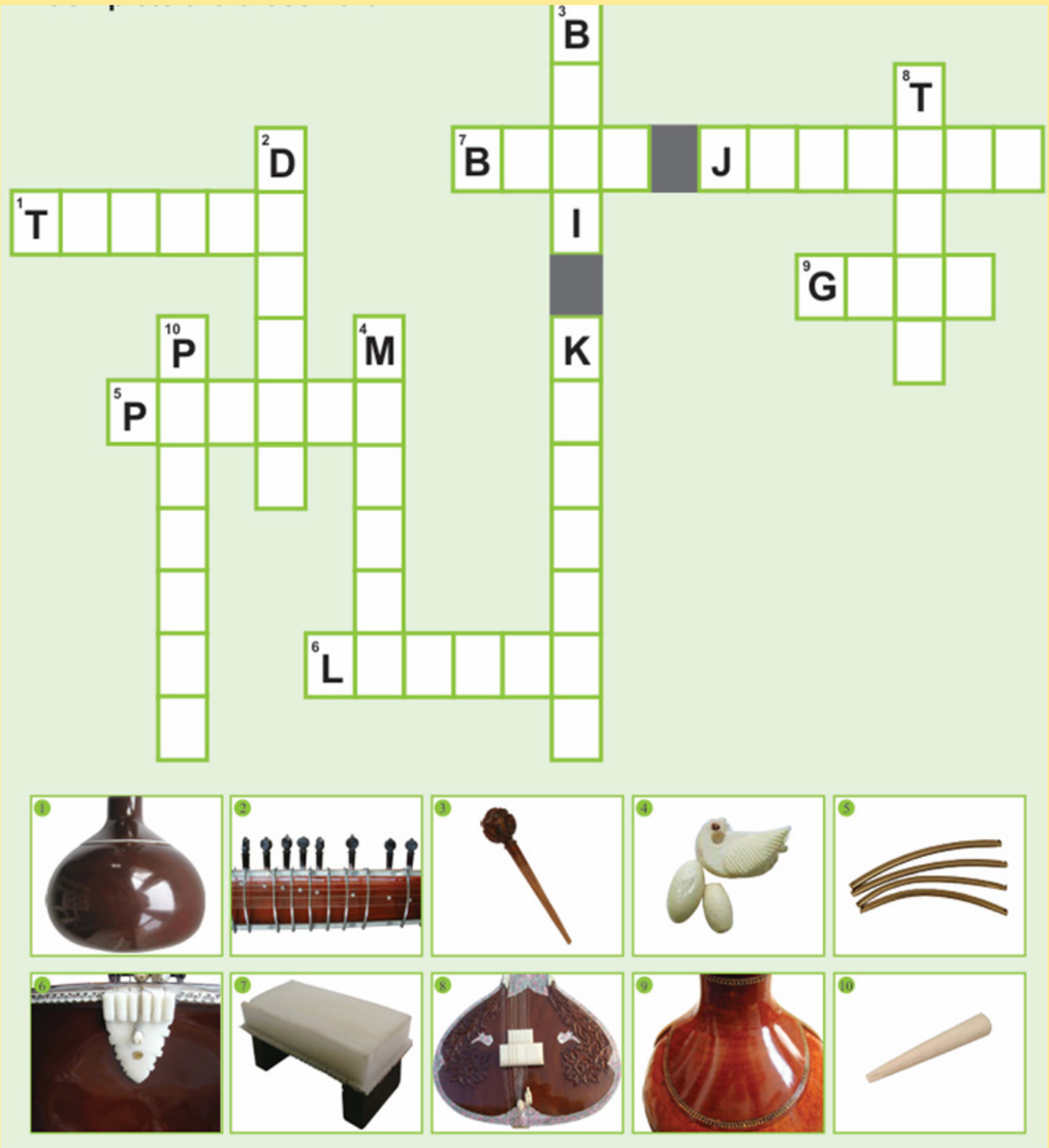
EXERCISE 4

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.



ASSESSMENT CRITERIA

Students will be assessed through teacher observation during class activities, oral responses, completion of workbook tasks, and practical interaction with the sitar. Assessment focuses on understanding, participation, and basic practical application.

Learners are assessed on their ability to:

1. **Identify Instrument Parts**

- Recognise and correctly identify the main parts of the sitar or tabla using diagrams, pictures, or the real instrument.

2. **Use Musical Vocabulary**

- Name the parts of the instrument using correct and appropriate musical terms.

3. **Understand Basic Functions**

- Describe the basic function of selected parts of the instrument in simple terms.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Identification parts of the instrument	Identifies a few parts with significant teacher support.	Identifies most main parts correctly with minimal support.	Confidently identifies all main parts independently.
Use of Musical Vocabulary	Uses limited or incorrect terms; requires frequent prompting.	Uses correct terms with teacher guidance and repetition.	Uses correct musical terms clearly and independently.
Understanding of Functions	Shows little or unclear understanding of the function of parts.	Explains simple functions of some parts correctly.	Clearly explains the basic functions of instrument parts.

EXTENSION ACTIVITY

Students can draw a sitar in their workbook and label its parts or create a mini poster.

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.

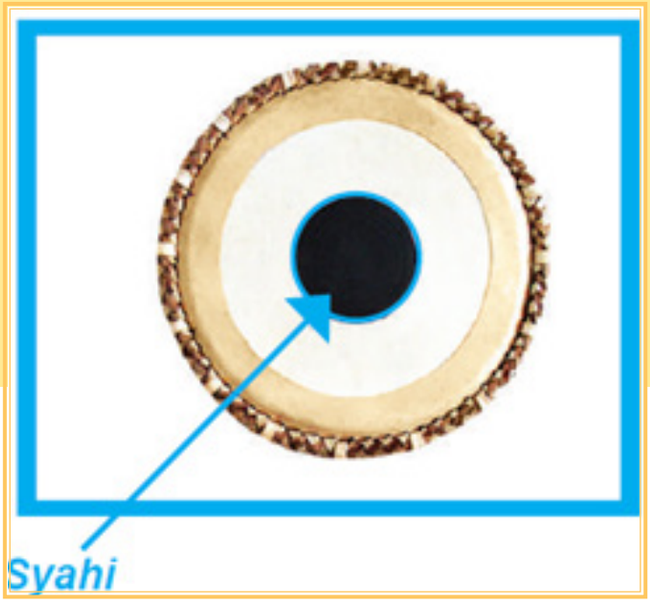
2.3 Parts of Tabla

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

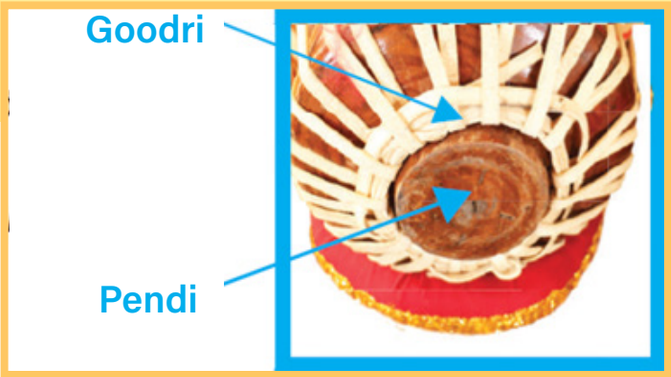
It is the interwound leather lace found around the circumference of the tabla pudi.

- 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

- Point to the main parts of the Tabla one at a time (e.g. Siyahi, Maidan, Gajra...etc). It can be on a real Tabla or you may make use of flashcards picturing parts of the Tabla.
- Ask students to guess the name of that particular part and say it aloud.
- Correct students' answers and ask them to repeat the names aloud after you.
- Briefly recap the function of each part using simple language.

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

ASSESSMENT CRITERIA

Students will be assessed through teacher observation during class activities, oral responses, completion of workbook tasks, and practical interaction with the sitar. Assessment focuses on understanding, participation, and basic practical application.

Learners are assessed on their ability to:

4. Identify Instrument Parts

- Recognise and correctly identify the main parts of the sitar or tabla using diagrams, pictures, or the real instrument.

5. Use Musical Vocabulary

- Name the parts of the instrument using correct and appropriate musical terms.

6. Understand Basic Functions

- Describe the basic function of selected parts and accessories of the instrument in simple terms.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Identification of instrument parts and accesories	Identifies a few parts with significant teacher support.	Identifies most main parts correctly with minimal support.	Confidently identifies all main parts independently..
Use of Musical Vocabulary	Uses limited or incorrect terms; requires frequent prompting.	Uses correct terms with teacher guidance and repetition.	Uses correct musical terms clearly and independently.
Understanding of Functions	Shows little or unclear understanding of the function of parts.	Explains simple functions of some parts correctly.	Clearly explains the basic functions of instrument parts.

CARD 6

FESTIVALS

Competency

C 5 : Connecting

Element 3

Reflect on personal experiences through music

Performance Criteria

Level 2 : Shares simple connections between music and feelings

Purpose of Activity

The purpose of this activity is to help students understand the rich cultural diversity of Mauritius through its festivals and associated musical traditions. Learners explore how music plays an important role in religious, cultural, and community celebrations.

Through discussion, group research, and presentation, students develop appreciation for multiculturalism, respect for different traditions, and awareness of Mauritian cultural heritage. The activity encourages active participation, collaboration, and experiential learning through rhythm and performance.

Learning Outcomes

By the end of the lesson, students should be able to:

- Identify simple musical instruments associated with local festivals.
- Recognise the cultural origins of different festivals and their musical traditions.
- Appreciate the value of different cultural practices through active participation and observation.
- Share what they have learned about instruments and festivals in a simple presentation or group activity.

Resources & Materials

- Images of musical instruments being used in festivals.
- Short video / audio clips.
- Musical instruments (as per availability).
- Student's Workbook.

PART 1

Introduction

Festivals play an important role in the social and cultural life of Mauritius. As a multicultural country, Mauritius is home to diverse communities, each celebrating its own religious and cultural traditions such as Cavadee, Divali, Eid, Christmas, Chinese Spring Festival, and Maha Shivaratri. These festivals promote unity in diversity, bringing people together through shared values of respect, harmony, and celebration. They also preserve cultural heritage by passing traditions, music, food, rituals, and customs from one generation to another. Through festivals, Mauritians strengthen community bonds, express their identity, and celebrate the rich cultural mosaic of the nation.

Welcome students and introduce the theme "Festivals and Musical Instruments in Mauritius."

Brief discussion:

- What festivals are celebrated in Mauritius?
- How is music used during festivals?
- Explain the importance of music in the Mauritian cultural life.

Instructions:

- Briefly explain the importance of music and festivals in the Mauritian culture.
- Show pictures or videos of key musical instruments used in Mauritian festivals.
- Mention the major festivals celebrated (e.g. Cavadee, Holi, Divali, Chinese Spring Festival, Eid...etc)

PART 2

(GROUP ACTIVITY) - Cultural Fair Simulation

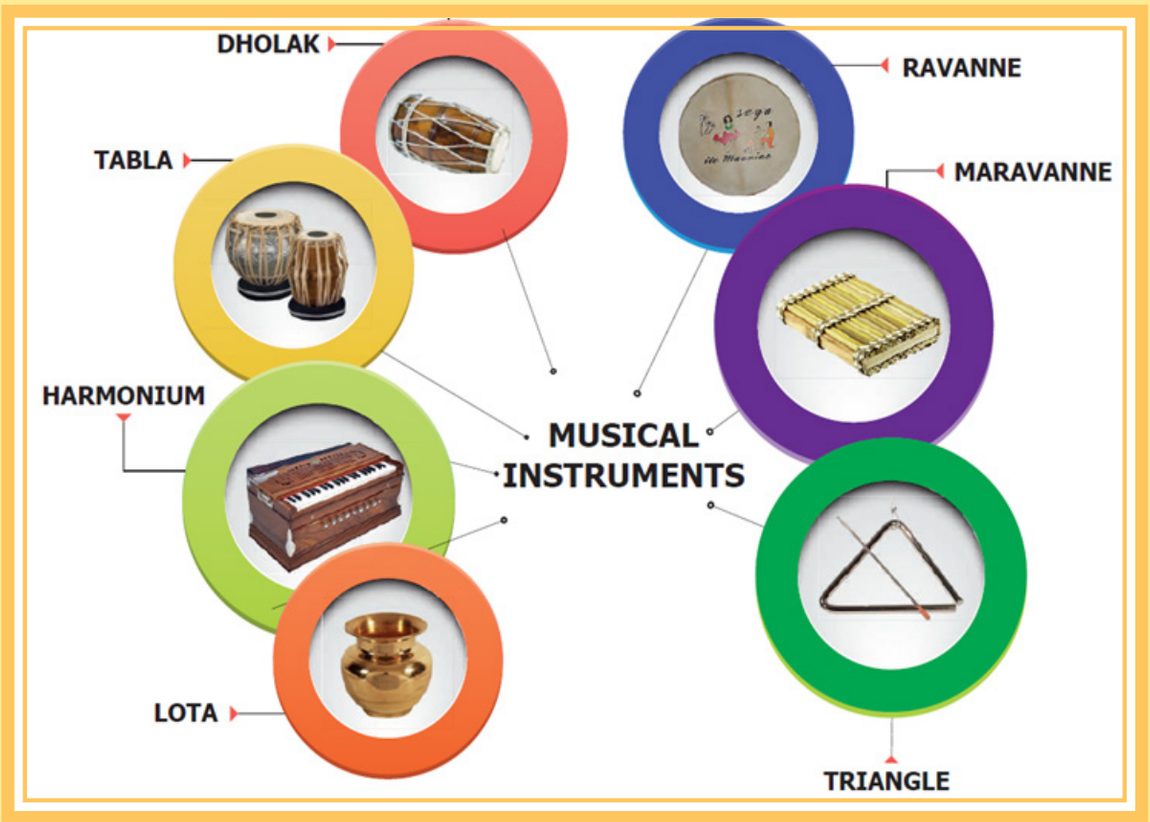
Instructions:

- Divide the students into small groups.
- Assign each group one festival celebrated in Mauritius.
- Each group should:

  - Prepare a mini presentation about their festival

  - Identify musical instruments or music related to the celebration

(Examples of some musical instruments)



- Include a traditional song or rhythm if possible (can play from phone / speakers or perform)
- Provide basic percussion instruments (or improvised ones like shakers) for students to try playing simple rhythmic patterns.

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.

ASSESSMENT CRITERIA

Students will be assessed on:

1. **Understanding of Music Concepts**

- Ability to identify festivals and their origins.
- Ability to associate appropriate instruments with each festival.

2. **Participation & Collaboration**

- Active engagement in group research and discussion.
- Contribution to group presentation and performance.

3. **Cultural Awareness & Appreciation**

- Respect shown towards different traditions.
- Ability to explain the role of music in celebrations.

4. **Rhythm & Performance Skills**

- Ability to perform simple rhythmic patterns.
- Coordination during group performance.

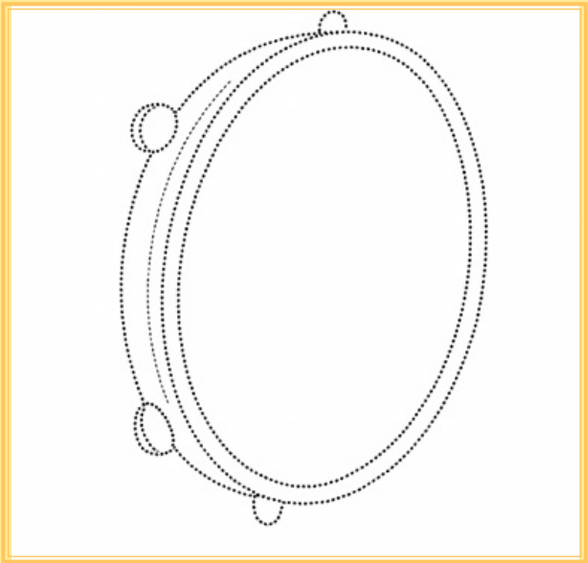
ASSESSMENT RUBRIC

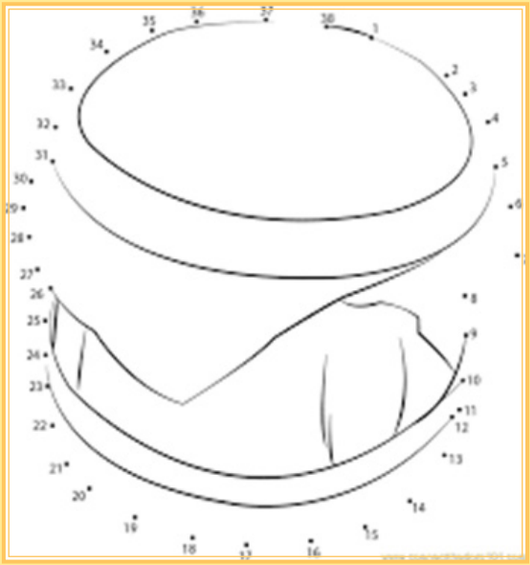
Criteria	Basic	Intermediate	Proficient
Understanding of Festivals	Identifies a few festivals with limited detail.	Identifies festivals with some explanation.	Clearly explains festivals and their origins.
Instrument Identification	Matches few instruments correctly.	Matches most instruments correctly.	Accurately matches all instruments with festivals.
Participation & Collaboration	Minimal contribution; needs guidance.	Participates with occasional support.	Fully engaged and supports group members actively.
Cultural Appreciation	Shows limited understanding of diversity.	Demonstrates general respect and awareness.	Shows strong appreciation and respect for cultural diversity.
Rhythm & Performance	Struggles to maintain rhythm.	Keeps rhythm with minor inconsistencies.	Maintains steady rhythm confidently.

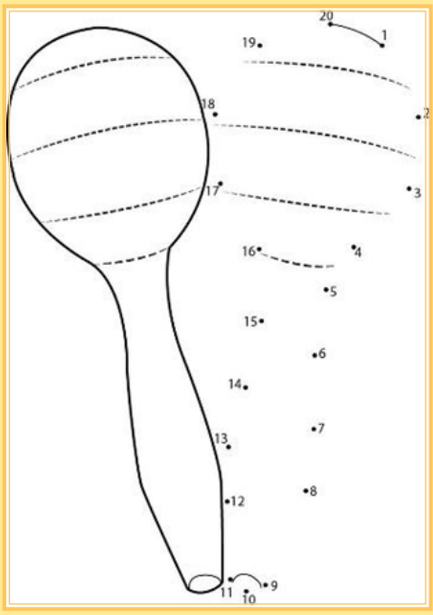
WORKSHEET

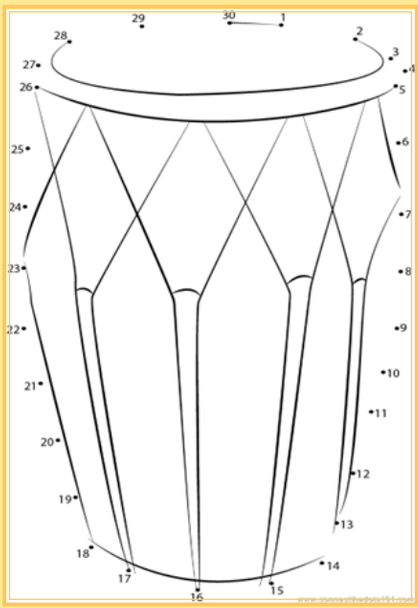
Instructions:

- Join the dots by 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.









FESTIVAL IN MAURITIUS

Easter

Holi

Chinese Spring Festival

CARD 7

PRACTICAL - SITTING AND HANDLING OF INSTRUMENT

Competency

C 1 : Handling and Practice

Element 1

Demonstrate posture, grip and technique.

Performance Criteria

Level 1 : Shows basic posture and grip with teacher guidance

Purpose of Activity

The purpose of this activity is to introduce the students to the correct sitting posture and safe handling of the musical instruments (Sitar and Tabla) as a foundation for effective instrumental learning. By practising the proper sitting and handling postures, learners develop physical comfort, control, and discipline. Moreover, this activity helps prevent poor habits and prepares students for accurate sound production and confident performance in later lessons.

Learning Outcomes

By the end of the lesson, students should be able to:

- Sit correctly while playing their instrument, maintaining a balanced and stable posture.
- Position the instrument appropriately according to basic performance conventions.
- Handle musical instruments and accessories with care and respect.
- Demonstrate correct basic hand placement and grip under teacher guidance.
- Show readiness for instrumental practice by maintaining focus, discipline, and safe handling habits.

Resources & Materials

- Musical Instruments (Sitar, Tabla)
- *Mizraab* for Sitar Students
- Student Workbook
- Appropriate Seating arrangement
- Whiteboard and Marker

Teaching Trajectories / Implementation Guidelines

INSTRUMENTAL SITAR

Note to Sitar Educators: All below activities should be demonstrated by the educator first followed by student practice.

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

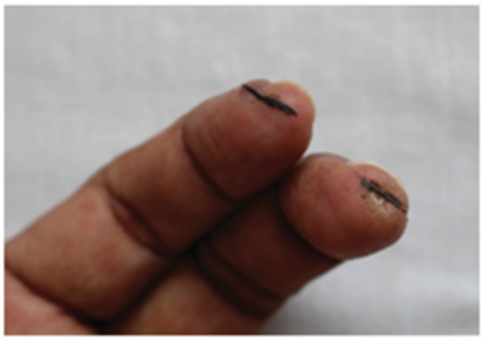
The proper position of the hands is another important aspect while playing the sitar. The right posture and the swift movement of the fingers are considered as the ornaments honouring this art.

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.		

ASSESSMENT CRITERIA

Students will be assessed through observation during guided practice. Assessment focuses on posture, handling, and readiness for instrumental playing.

1. *Mizraab* / Hand Usage

Learners are able to use the *mizraab* (for sitar) or demonstrate correct basic hand placement (for tabla) under guidance of the teacher.

2. Sitting Posture

Learners are able to sit in a balanced and stable position suitable for instrumental playing.

3. Instrument Positioning

Learners are able to place and support the instrument correctly on the body with support of the teacher.

4. Handling and Care of the Instrument

Learners demonstrate respectful and careful handling of the instrument and its parts.

5. Attention and Response

Learners listen attentively to instructions and respond appropriately during demonstrations.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
***Mizraab* / Hand Usage**	Uses *mizraab* or hand position incorrectly and needs constant reminders	Uses *mizraab* or hand position mostly correctly with guidance	Uses *mizraab* or hand position correctly and confidently
Sitting Posture	Sits with frequent reminders and visible imbalance	Maintains correct posture with occasional reminders	Maintains correct posture independently and consistently
Instrument Positioning	Positions instrument incorrectly or with constant help	Positions instrument mostly correctly with some guidance	Positions instrument correctly and confidently
Handling and Care	Handles instrument carelessly or inconsistently	Handles instrument carefully with reminders	Handles instrument with consistent care and respect
Attention and Response	Needs repeated prompts to follow instructions	Follows instructions with occasional prompts	Listens attentively and responds promptly

EXTENSION ACTIVITY

Students may observe a short demonstration video or live performance of a sitar player and identify correct sitting posture and instrument handling. Learners can also practise the posture at home using a non-playing instrument or mock setup to reinforce correct positioning.

INSTRUMENTAL TABLA

Introduction

According to traditional practice, tabla is a musical instrument which is played by sitting down on the floor. Fingers and the palm of the hand are used to strike on tabla in order to produce sounds. Therefore sitting posture, hand and finger positions as well as the positioning of instruments is very important while playing tabla.

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

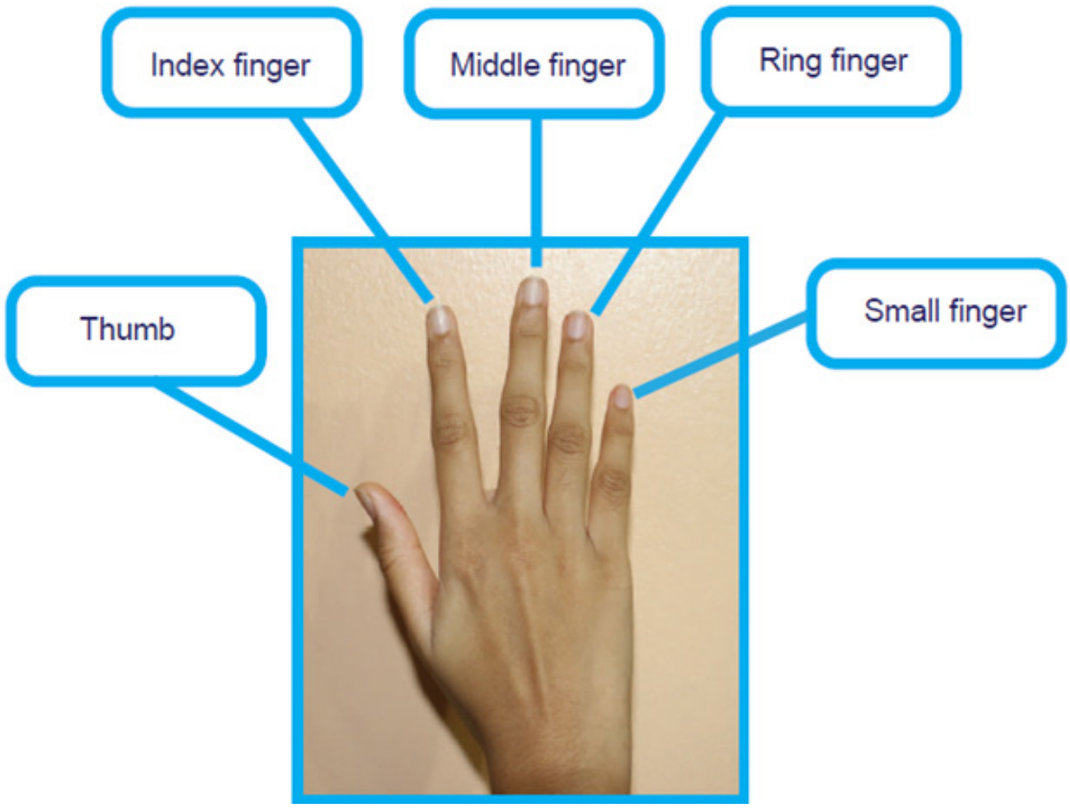
A variety of sounds are produced by striking either on the tabla or the dagga individually or on both drums at the same time. Each stroke is known as a 'bol' or syllable.

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

ASSESSMENT CRITERIA

Students will be assessed through observation during guided practice. Assessment focuses on posture, positioning, hand technique, and basic performance skills.

1. Sitting Posture

Learners are able to sit in a balanced and comfortable cross-legged position with a straight spine and relaxed shoulders while playing the tabla.

2. Positioning of the Instrument

Learners are able to place the right drum (tabla) and left drum (dagga) correctly according to performance conventions.

3. Hand and Finger Position

Learners demonstrate correct basic hand and finger placement for producing simple syllables (bol-s) under teacher guidance.

4. Execution of Basic Syllables

Learners are able to play simple tabla syllables (e.g., Ta, Tin) clearly and accurately in a steady 4-beat cycle.

5. Handling and Care of the Instrument

Learners demonstrate careful and respectful handling of the tabla before, during, and after practice.

6. Attention and Response to Instructions

Learners listen attentively, follow teacher demonstrations, and respond appropriately during practical activities.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Sitting Posture	Sits with frequent reminders; posture is unstable or incorrect.	Maintains correct sitting posture with occasional reminders.	Maintains correct posture independently, balanced and relaxed.
Positioning of the Instrument	Positions tabla and dagga incorrectly or needs constant help.	Positions instruments mostly correctly with some guidance.	Positions instruments correctly and confidently without assistance.
Hand and Finger Position	Demonstrates incorrect finger placement and needs repeated correction.	Demonstrates mostly correct finger placement with guidance.	Demonstrates correct hand and finger position confidently and consistently.
Execution of Basic Syllables	Struggles to produce clear sounds; rhythm is inconsistent.	Produces mostly clear sounds with minor rhythmic errors.	Produces clear, accurate syllables in a steady rhythm.
Handling and Care of Instrument	Handles instrument carelessly or inconsistently.	Handles instrument carefully with reminders.	Handles instrument carefully and respectfully at all times.
Attention and Response	Needs repeated prompts to follow instructions	Follows instructions with occasional prompts.	Listens attentively and responds promptly and appropriately.

CARD 8

RASA: EXPRESSING FEELINGS THROUGH MUSIC

Competency

C 5 : Connecting

Element 1

Express emotions and themes through music

Performance Criteria

Level 1 : Plays with basic emotional intent

Purpose of Activity

The purpose of this lesson is to introduce learners to the concept of Rasa in Indian music and to develop their understanding of how music communicates emotions and moods. Through guided listening, discussion, and creative group activities, learners explore how elements such as tempo, Sound dynamics and Tonal quality influence emotional expressions. The lesson encourages attentive listening, emotional awareness, and simple expressive performance, supporting learners in connecting music with feelings in a meaningful and age-appropriate way.

Learning Outcomes

By the end of the lesson, students should be able to:

- Explain the meaning of *Rasa* as emotion or feeling in Indian music.
- Identify and name the nine Rasas (*Nava-Rasa-s*).
- Recognise selected rasas through listening to instrumental music excerpts.
- Express a given *rasa* using simple sounds, rhythms, or musical ideas.
- Demonstrate awareness of how tempo, loudness, and playing style affect musical mood.
- Participate actively and respectfully in group listening and performance activities.

Resources & Materials

- Audio clips or teacher demonstrations representing different *rasa-s*
- Student Workbook
- Whiteboard and marker
- Emotion / *Rasa* flashcards or images (optional).

INTRODUCTION

This lesson introduces learners to *Rasa,* a core aesthetic concept in Indian music that focuses on emotional expression rather than technical complexity. Teachers should adopt an experiential approach, allowing learners to listen, feel, imagine, and respond to music before naming or categorising emotions. Emphasis should be placed on attentive listening, discussion, and simple expressive responses suitable for Grade 7 learners. The lesson is designed to support both sitar and tabla students by focusing on mood, tempo, and expressive intent rather than advanced instrumental technique.

Teaching Trajectories / Implementation Guidelines

ACTIVITY 1

What is Rasa? (Introduction)

- Introduce the word Rasa and explain it as the feelings or emotions in music.
- Ask learners how music can make them feel (happy, calm, excited, sad).
- Show simple images or words representing different emotions.

ACTIVITY 2

- Explain each of the Nava-Rasas to the students

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.

1. ***Shringaar Rasa***

Title	:	*Shringara* Romance
Artist	:	Bickram Ghosh,
Youtube link	:	https://www.youtube.com/watch?v=XeWBnhY9eMM&list=RDXeWBnhY9eMM&start_radio=1

2. ***Hasya Rasa***

Title	:	*Hasya* Humour
Artist	:	Bickram Ghosh,
Youtube link	:	https://www.youtube.com/watch?v=xo8cOuhFE6o&list=RDxo8cOuhFE6o&start_radio=1

3. *Karuna Rasa*

Title : *Karuna* Pity
Artist : Bickram Ghosh,
Youtube link : https://www.youtube.com/watch?v=nH0_KM_qOro&list=RDnH0_KM_qOro&start_radio=1

4. *Raudra Rasa*

Title : *Raudra or Krodh* (Anger)
Artist : Bickram Ghosh,
Youtube link : https://www.youtube.com/watch?v=nDj6OtAXvew&list=RDnDj6OtAXvew&start_radio=1

5. *Veer Rasa*

Title : *Veer* Heroic
Artist : Bickram Ghosh,
Youtube link : https://www.youtube.com/watch?v=ARjBIpDl-MA&list=RDARjBIpDl-MA&start_radio=1

6. *Bhayanak Rasa*

Title : *Bhayanaka* Fearful
Artist : Bickram Ghosh,
Youtube link : https://www.youtube.com/watch?v=ArWR1UR7Ufc&list=RDArWR1UR7Ufc&start_radio=1

7. *Vibhatsa Rasa*

Title : *Vibhatsa* Terrible,
Artist : Bickram Ghosh,
Youtube link : https://www.youtube.com/watch?v=zzBk8eZNL4Y&list=RDzzBk8eZNL4Y&start_radio=1

8. *Adbhoot Rasa*

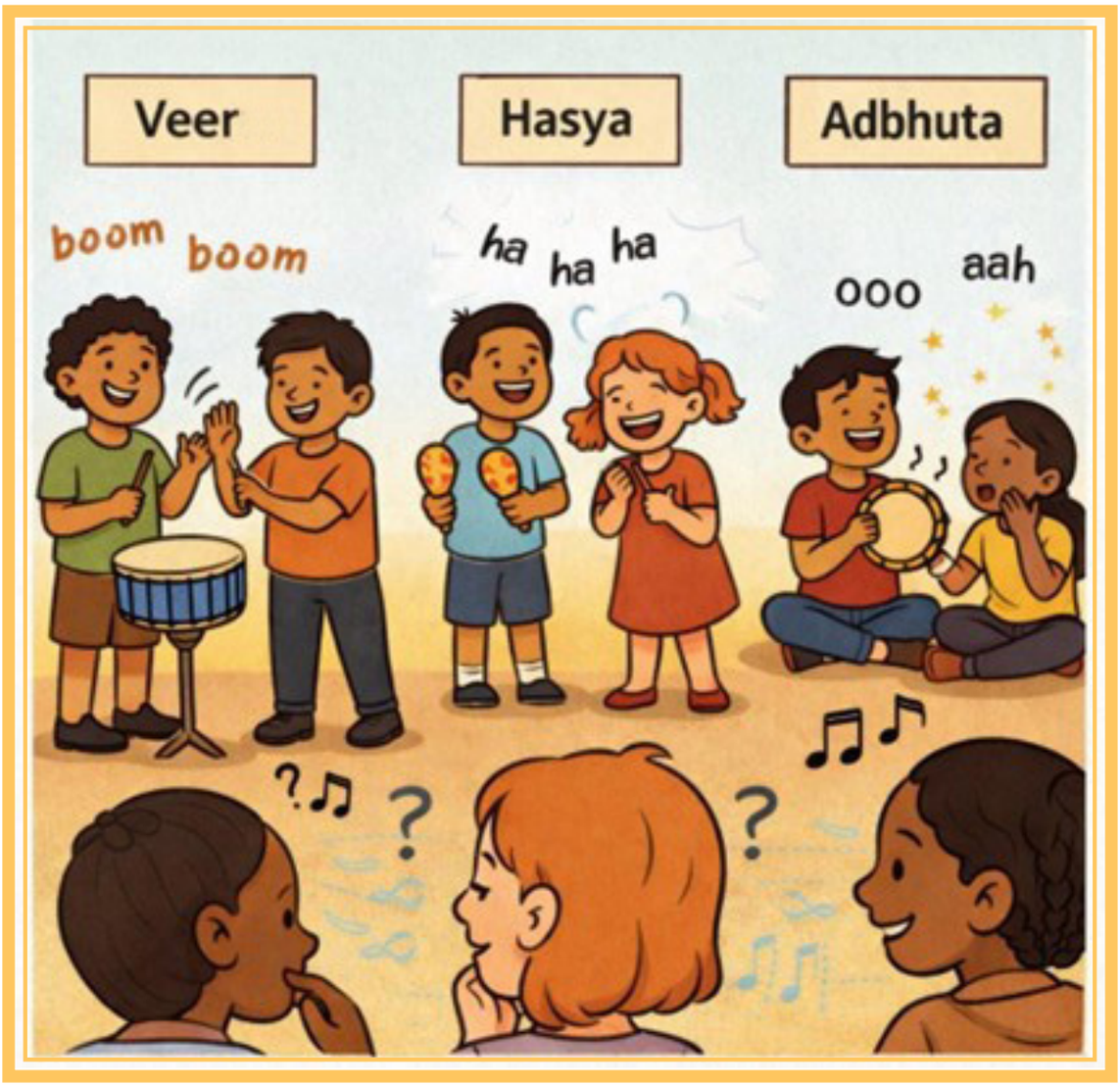
Title : *Adbhuta* Wonderous
Artist : Bickram Ghosh,
Youtube link : https://www.youtube.com/watch?v=7_uR338iCEw&list=RD7_uR338iCEw&start_radio=1

9. *Shanta Rasa*
Title : *Shanta* Peaceful
Artist : Bickram Ghosh,
Youtube link : https://www.youtube.com/watch?v=buOZjCMSlTI&list=RDbuOZjCMSlTI&start_radio=1

ACTIVITY 4

Group Activity

- Divide students into small groups.
- Assign one *Rasa* to each group.
- Ask each group to create a short soundscape (30 seconds to 1 minute) that represents the assigned *Rasa*.
- Learners may explore available musical instruments, body percussion, and vocal sounds.
- Guide learners to focus on how speed (slow or fast), loudness (soft or strong), and touch influence the mood and feeling of sound.
- Invite each group to perform their soundscape or rhythm representing the *Rasa*.
- Ask the class to listen carefully and guess which *Rasa* is being expressed.
- Encourage respectful listening and positive, supportive feedback.


Veer
Hasya
Adbhuta
boom boom
ha ha ha
ooo
aah

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

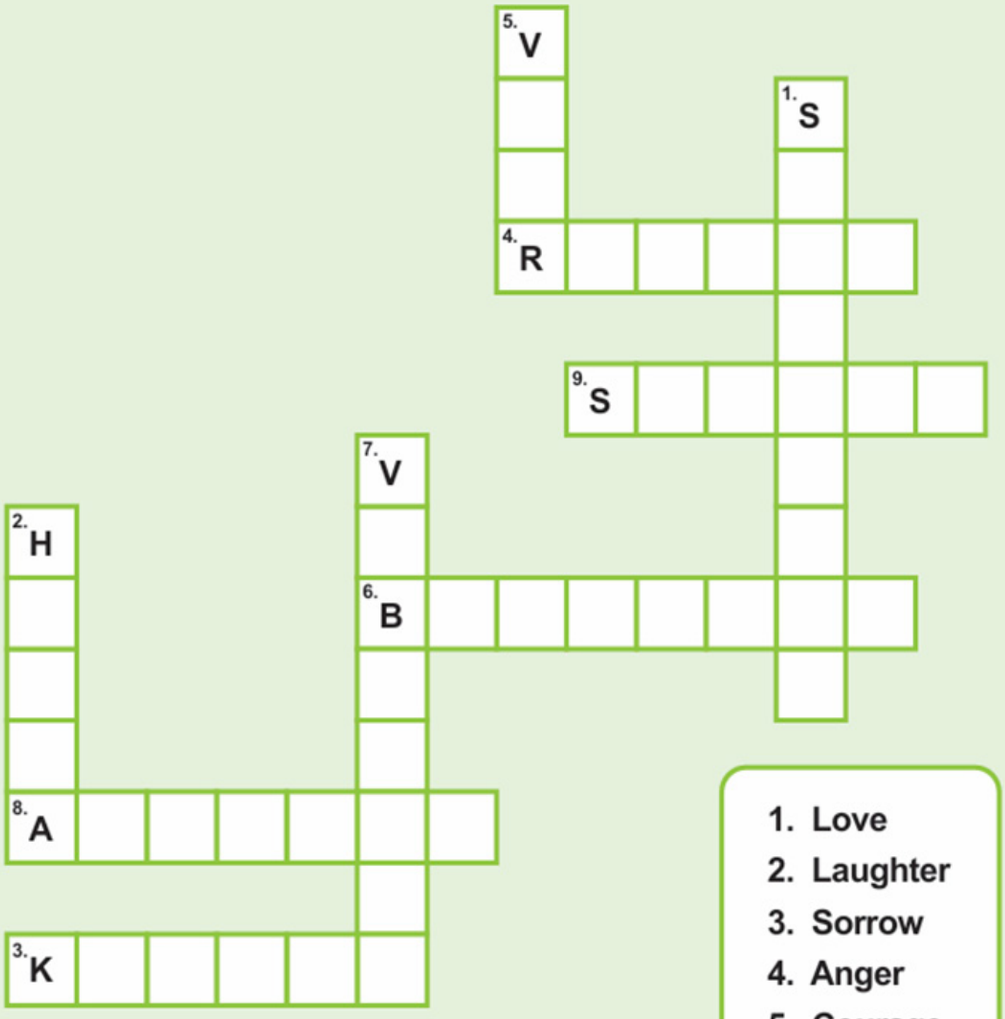
EXERCISE 2

Draw an emoticon to depict the following *Rasa*-s.

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

ASSESSMENT CRITERIA

Learners will be assessed through listening activities, oral responses, group performance, and exercises in the student workbook, focusing on their ability to:

- **Understanding of *Rasa***

  Demonstrate understanding of *Rasa* as emotion or feeling in Indian music.

- **Identification of *Rasa-s***

  Correctly identify and name selected rasas through listening activities.

- **Listening and Emotional Response**

  Listen attentively to musical excerpts and describe the emotion or mood expressed.

- **Expressive Use of Sound**

  Use simple sounds, rhythms, or musical ideas to represent a given *rasa*.

- **Participation and Collaboration**

  Participate actively and respectfully in group activities and discussions.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Understanding of *Rasa*	Shows limited understanding of *Rasa*	Explains *Rasa* with some clarity	Clearly explains Rasa with confidence
Identification of *Rasa-s*	Identifies rasas with frequent errors	Identifies most *rasa-s* correctly	Accurately identifies *rasa-s* independently
Listening and Emotional Response	Responds vaguely to listening tasks	Describes emotions with some details	Clearly describes emotions and mood
Expressive Use of Sound	Produces sound with little emotional intent	Uses sound to suggest emotion	Expresses rasa clearly through sound
Participation and Collaboration	Participates inconsistently	Participates actively with reminders	Participates confidently and supports peers

EXTENSION ACTIVITY

Learners may draw a picture or write a short sentence showing how a piece of music made them feel. More confident learners can try combining two rasas using contrasting sounds or rhythms.

CARD 9

PRACTICAL - PLAYING OF INSTRUMENT

Competency

C 1 : Handling and Practice

Element 3

Demonstrate instrumental practice routines.

Performance Criteria

Level 1 : Participates in guided practice sessions

Level 2 : Follows structured practice routines independently

Purpose of Activity

The purpose of this lesson is to guide learners from correct posture and handling towards their first structured instrumental playing experiences. Through guided practice, students begin to apply basic stroke movements and play simple notes and patterns on their instrument. The lesson supports the development of coordination, control, and disciplined practise habits, helping learners gain confidence in producing sound while maintaining correct playing technique. This lesson lays a foundation for consistent and meaningful instrumental practice for both sitar and tabla students.

Learning Outcomes

By the end of the lesson, students should be able to:

- Maintain correct sitting posture while playing their instrument.
- Demonstrate basic strokes or hand movements appropriate to the instrument.
- Produce a clear sound on the instrument using the correct technique.
- Identify and play simple notes or pitch areas under teacher guidance.
- Participate actively in guided instrumental practice routines.

Resources & Materials

- Musical Instruments (Sitar, Tabla)
- Mizraab for Sitar Students
- Student Workbook
- Appropriate Seating arrangement
- Whiteboard and Marker.

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.

Teaching Trajectories / Implementation Guidelines

INSTRUMENTAL SITAR

Note to Sitar Educators:
All the following activities should be explained and demonstrated by the educator first followed by student practice.

Activity 1

Recap of Sitting and Handling of Instrument

- The teacher revises correct sitting posture and instrument positioning.
- Learners demonstrate how to sit and hold their instrument correctly.
- The teacher checks posture, hand placement, and overall comfort before proceeding.
- Corrections are given gently and 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.

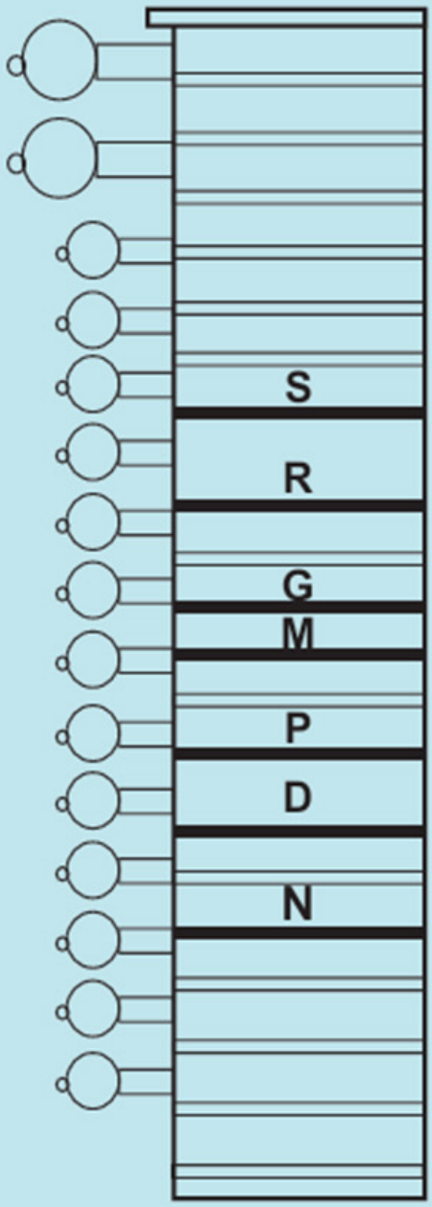
Prior Knowledge

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

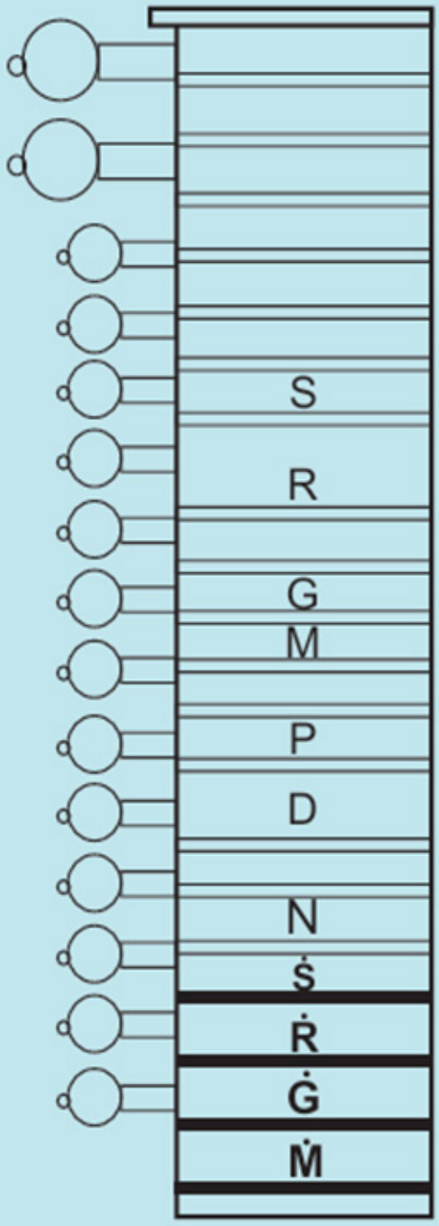
The diagram below shows the position of the seven *shuddha swara-s* of the *madhya saptak*.



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

2. *Taar Saptak* / Higher scale

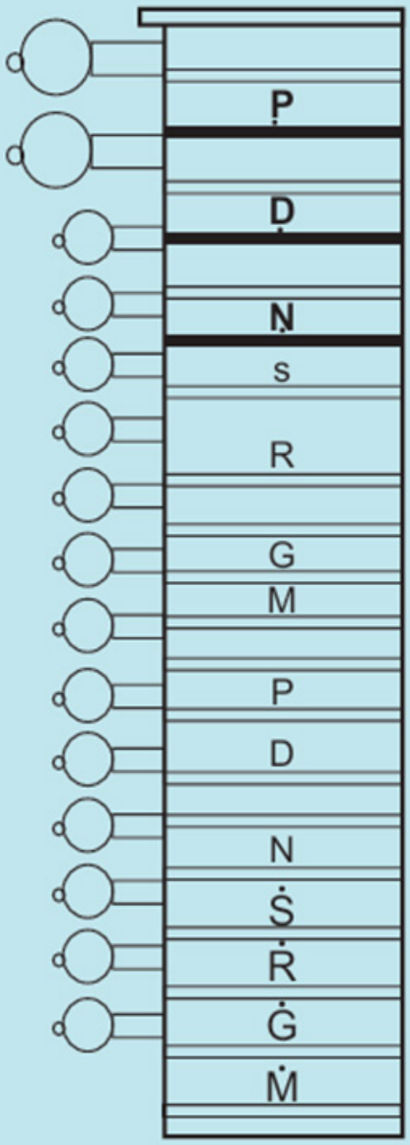
The diagram below shows the position of the *shuddha swara-s* of the *taar saptak*.



- **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

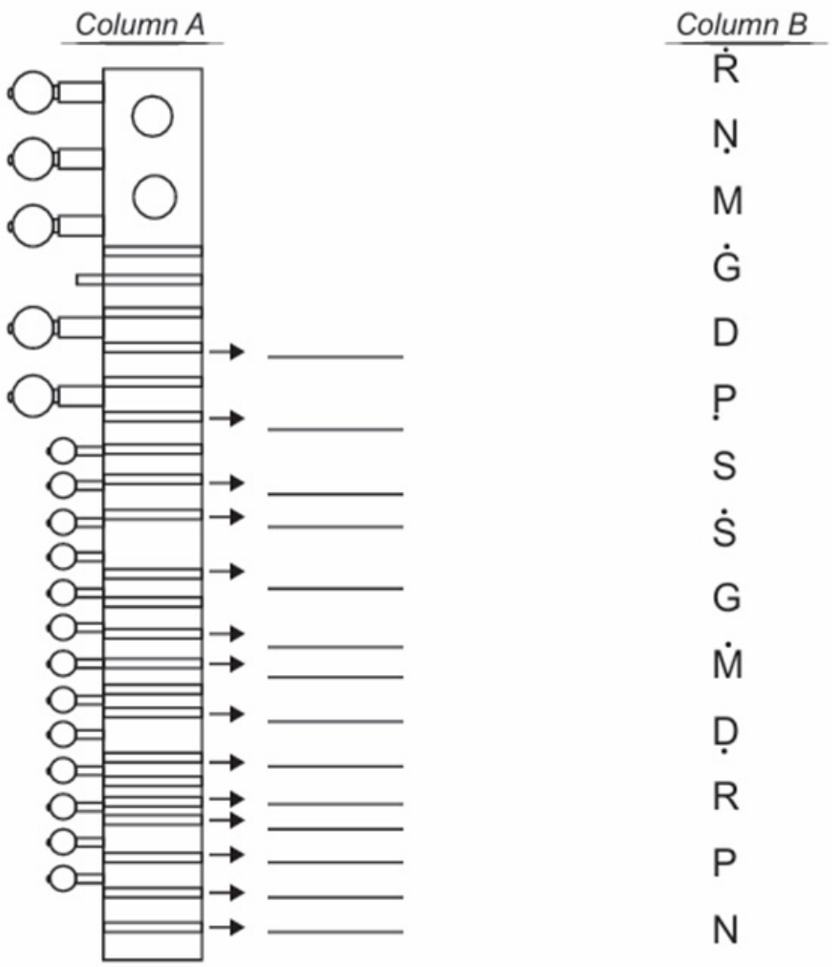
AR (*Aroha*)	S	R	G	M	P	D	N	Ṡ
Strokes	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*r*
AV (*Avroha*)	Ṡ	N	D	P	M	G	R	S
Strokes	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*r*

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 :



ASSESSMENT CRITERIA

Learners will be assessed through **continuous observation during guided practise**, focusing on their ability to apply correct playing techniques while playing simple musical piece or composition.

1. Posture and Instrument Readiness

Learners demonstrate the correct sitting posture and hold the instrument properly before playing.

2. Stroke / Hand Movement Techniques

Learners demonstrate basic stroke movements (*mizraab* strokes for sitar / basic hand strokes for tabla) with control and coordination.

3. Sound Production and First Note Playing

Learners are able to produce a clear and controlled sound when playing the first note or basic stroke.

4. Pitch Area Awareness / Saptak-s Placement

Learners show awareness of different pitch areas (three main saptaks for sitar) or correct tonal placement for tabla strokes under guidance.

5. Playing Simple Patterns (*Aroha-Avroha* / Basic Sequences)

Learners attempt simple ascending and descending note patterns or structured stroke sequences with support of the teacher.

6. Attention, Practice Behaviour, and Response

Learners listen attentively, follow instructions, and participate positively during guided practise.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Posture and Instrument Readiness	Posture is incorrect; needs frequent reminders	Maintains correct posture with some reminders	Maintains correct posture independently
Stroke / Hand Movement Techniques	Stroke movements are unclear or inconsistent	Stroke movements are mostly correct with guidance	Stroke movements are controlled and confident
Sound Production	Sound is unclear or inconsistent	Produces clear sound with occasional support	Produces clear and steady sound confidently
Pitch Area / Saptak Awareness	Shows limited awareness of pitch areas	Identifies pitch areas with teacher support	Identifies and applies pitch areas accurately
Playing Simple Patterns	Struggles to follow simple patterns	Plays patterns with minor errors	Plays patterns accurately and smoothly
Attention and Practice Behaviour	Needs repeated prompts to focus	Follows instructions with reminders	Listens attentively and responds promptly

EXTENSION ACTIVITY

Learners may practise basic stroke movements or simple note playing at home using a silent or mock setup. They may also observe a short video or live demonstration of a sitar or tabla player and identify correct posture, hand movement, and playing techniques. More confident learners may attempt short guided practice routines independently under the supervision of the teacher.

INSTRUMENTAL TABLA

INTRODUCTION

Note to Tabla Educators:
All below activities should be explained and demonstrated by the educator first followed by student practise.

Activity 1

Recap of Sitting and Handling of Instrument

- The teacher revises correct sitting posture and instrument positioning.

- Learners demonstrate how to sit and hold their instrument correctly.
- The teacher checks posture, hand placement, and overall comfort before proceeding.
- Corrections are given gently and individually.

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

ASSESSMENT CRITERIA

1. **Posture and Instrument Readiness**

Maintains correct sitting posture and proper positioning of the tabla.

2. **Hand Placement and Stroke Technique**

Executes basic strokes (Ge, Ta, Tin, Na, Dha, Dhin, Ke, Ti) with correct hand placement.

3. **Sound Clarity**

Produces clear and controlled sounds for individual bols.

4. **Compound Syllables (Dha/Dhin)**

Correctly coordinates both hands to produce Dha and Dhin.

5. **Rhythmic Patterns (3, 4, 8 beats)**

Maintains steady tempo while playing simple patterns.

6. **Attention and Practice Behaviour**

Follows instructions and participates actively.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Posture	Incorrect; frequent reminders	Mostly correct with reminders	Correct independently
Stroke Technique	Inconsistent strokes	Mostly accurate with guidance	Accurate and controlled
Sound Clarity	Unclear sounds	Mostly clear	Clear and resonant
Dha/Dhin	Struggles to coordinate	Performs with support	Performs confidently
Rhythmic Patterns	Difficulty maintaining beat	Minor errors	Steady and accurate
Practice Behaviour	Needs prompts	Follows with reminders	Attentive and responsive

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