

# **TEACHER'S GUIDE**

FOUNDATION PROGRAMME FOR LITERACY  
NUMERACY AND SKILLS

## **INSTRUMENTAL MUSIC**

**GRADE 9**

**TITLE : MUSICAL COMPOSITIONS**

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**GRADE 9**

# **GUIDE TO EDUCATORS**

## **TITLE : MUSICAL COMPOSITIONS**



## Competency 2

Performing

## Element 1

Perform solo and ensemble piecesbasic techniques

## Performance Criteria

**Level 2:** Performs confidently in solo and ensemble with expression

## Purpose of Activity

This activity aims to develop students' musical understanding and performance skills through the study of traditional compositions. By learning set pieces on sitar or tabla, students explore melodic and rhythmic structures, improve technical control, and build confidence in solo and ensemble playing. Through regular practice and guided performance, learners develop listening skills, discipline, creativity, and expressive musical interpretation.

## Learning Outcomes

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

- Perform simple musical compositions with correct technique on their instrument.
- Demonstrate understanding of melodic or rhythmic patterns within a composition.
- Maintain steady tempo and accurate timing during solo or group setting.

## Resources & Materials

- Musical Instruments (Sitar, Tabla)
- Mizraab for Sitar Students
- Student Workbook

# Teaching Trajectories / Implementation Guidelines

## INSTRUMENTAL SITAR

### Introduction

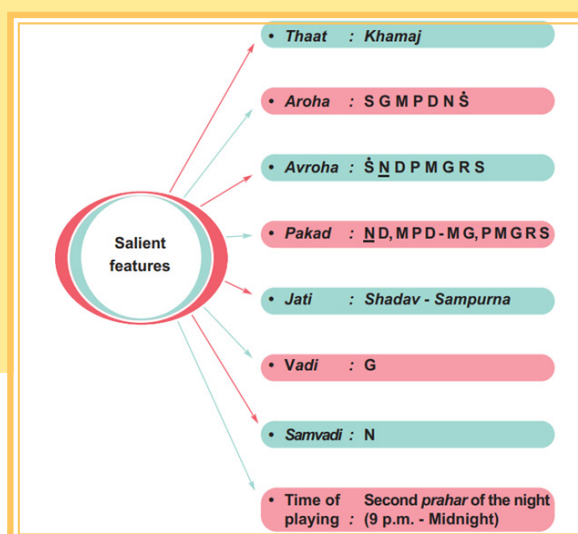
#### INTRODUCTION

This activity aims to introduce students to Raag *Khamāj*, a popular evening *raag* in Indian classical music known for its sweet and graceful mood (Shringaar rasa). Students will learn its basic structure, characteristic notes, simple melodic phrases, and practice performing a short composition (Sthayi and Manjha) on the sitar. Through this practical learning experience, learners develop listening skills, finger techniques, and confidence in expressive performance.

### Activity 1

#### Introducing Raag Khamaj

- Briefly explain the different Salient features of Raag Khamaj.
- Introduce Ni Komal and show its placement on the Sitar.



## Activity 2

### Warm up Exercises

- Demonstrate how to play Aroha, Avaroha and Pakad with correct fingering techniques.
- Ask students to observe and play the same continuously as a warm-up exercise.

*Aroha: S G M P D N Ś*

*Avroha: Ś N D P M G R S*

*Pakad: N D, M P D – M G, P M G R S*

## Activity 3

### Playing the Musical Composition

- Demonstrate the sthayi with the appropriate strokes followed by students' practice:

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

- Demonstrate the manjha with the appropriate strokes followed by students' practice:

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

## Activity 4

### Guided Listening

- Play the following suggested Youtube links on Raag Khamaj.
- Encourage students to listen attentively and appreciate Raag Khamaj.



1. Artist: **Pandit Ravi Shankar**

<https://www.youtube.com/watch?v=1wXS3w9wbuE>

2. Artist: **Pandit Nikhil Banerjee**

<https://www.youtube.com/watch?v=hrlomkZ5y2E>

3. Artist: **Ustad Vilayat Khan**

<https://www.youtube.com/watch?v=QFHXRxUh9oM>

Learners will be assessed through performance, skills, and engagement during practice. The assessment focuses on correct instrumental technique, understanding of Raag *Khamāj*, expressive interpretation, and confidence in solo/ensemble performance.

### **1. Technical Skills & Instrument Handling**

Learners should be able to:

- Perform Aroha, Avaroha, Pakad, and composition phrases with correct fingering/bols.
- Produce clear tone and apply appropriate strokes.
- Demonstrate proper posture and hand positioning.

### **2. Understanding of Musical Concepts**

Learners should be able to:

- Identify key features of Raag *Khamāj* (e.g., Ni Komal, melodic structure).
- Demonstrate understanding of sthayi and manjha sections.
- Recognise basic melodic or rhythmic patterns.

### **3. Timing & Rhythm Control**

Learners should be able to:

- Maintain a steady tempo.
- Keep accurate rhythmic patterns during solo/group performance.
- Coordinate with peers during ensemble sections.

### **4. Performance Confidence & Participation**

Learners should be able to:

- Perform confidently in solo or ensemble settings.
- Actively participate during practice sessions.
- Follow teacher cues and demonstrate disciplined performance behaviour.



## Assessment Rubric

| Criterion                                                 | Basic                                                                                           | Intermediate                                                                                            | Proficient                                                                                            |
|-----------------------------------------------------------|-------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| <b>Technical Skills<br/>&amp; Instrument<br/>Handling</b> | Shows limited control of fingering/bols; tone unclear; relies heavily on guidance.              | Performs most patterns correctly; some inconsistencies in technique but generally acceptable.           | Demonstrates accurate fingering/bols, clear tone, and consistent technique throughout.                |
| <b>Understanding<br/>of Musical<br/>Concepts</b>          | Identifies few features of Raag <i>Khamāj</i> ; limited understanding of composition structure. | Shows partial understanding of the <i>rāg</i> and its phrases; occasional errors in notes or structure. | Clearly understands Raag <i>Khamāj</i> features and confidently performs sthayi and manjha correctly. |
| <b>Timing &amp;<br/>Rhythm Control</b>                    | Tempo is inconsistent; frequent timing errors; struggles in group coordination.                 | Maintains a mostly steady tempo with minor lapses; rhythm suitable for ensemble performance.            | Maintains a steady tempo and rhythmic accuracy in both solo and ensemble performance.                 |

| Criterion                                         | Basic                                                                       | Intermediate                                                                                       | Proficient                                                                                          |
|---------------------------------------------------|-----------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| <b>Expression &amp; Musical Interpretation</b>    | Plays mechanically with minimal expression or phrasing.                     | Shows some expressive intent; phrasing and dynamics somewhat developed.                            | Performs with expressive phrasing, smooth transitions, and clear understanding of musical mood.     |
| <b>Performance Confidence &amp; Participation</b> | Hesitant and unsure; limited participation; needs encouragement to perform. | Performs with moderate confidence; participates regularly; follows cues with occasional reminders. | Performs confidently; actively participates; responds well to cues and shows strong stage presence. |

## Tabla

### Introduction

#### INTRODUCTION

This lesson introduces students to the syllable *Tit* and the concept of **Kaida**, an important type of Tabla composition. Students will learn how to play syllable *Tit* using correct hand placement and technique.

They will also be introduced to **Kaida**, a structured composition that is played systematically and in a very methodical manner. It is a composition that follows specific rules. Through demonstration and guided practice, students will develop accuracy, coordination, and a strong sense of laya (tempo) while playing this rhythmic composition.

### Activity 1

#### Introduction to the syllable *Tit*

- Recall and practice basic syllables and taals learnt previously
- Introduce the syllable *Tit*
- Exercises to practice syllable *Tit*

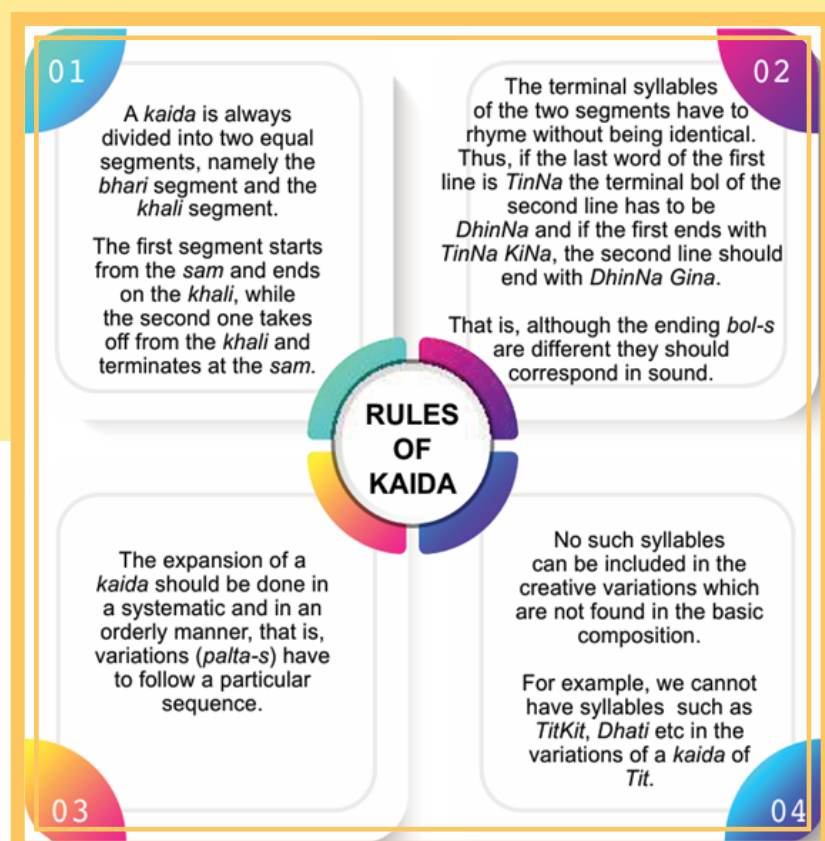
## Activity 2

### Kaida and its rules

- Explain the term Kaida

|    |                                                                                                                 |
|----|-----------------------------------------------------------------------------------------------------------------|
| 01 | A tabla composition.                                                                                            |
| 02 | Played systematically and in a very methodical manner.                                                          |
| 03 | Played in a solo recital or in the accompaniment of instrumental music.                                         |
| 04 | Usually played in <i>vilambit laya</i> (slow speed).                                                            |
| 05 | Its structure comprises two segments ( <i>bhari</i> and <i>khali</i> segment).                                  |
| 06 | Every <i>kaida</i> is named after the main alphabet, for example <i>Tit</i> , <i>TitKit</i> , <i>Dhati</i> .    |
| 07 | Can be set in different <i>taal</i> -s namely <i>Teentaal</i> , <i>Roopak taal</i> , <i>Jhaptal</i> and others. |
| 08 | It is normally governed by certain rules which are very important to observe while playing.                     |

### List the rules of a Kaida



## Activity 3

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

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

## Assessment Criteria

Students will be assessed on their ability to:

### 1. Technical Accuracy

- Play the syllable *Tit* clearly and accurately
- Perform short musical phrases correctly
- Maintain proper sound production and clarity

### 2. Laya (Tempo) & Pulse

- Maintain a steady pulse throughout the Kaida
- Demonstrate control over tempo (slow, medium)

### 3. Kaida Understanding & Execution

- Explain the term **Kaida** and its rules
- Systematically play the Kaida of *Tit* in Teentaal.
- Recite (padhant), count, and play with alignment

### 4. Posture, Focus & Practice Discipline

- Demonstrate disciplined practice habits



## Assessment Rubric

| Category                           | Criteria / Indicators                                   | Basic                                                | Intermediate                                              | Proficient                                                                   |
|------------------------------------|---------------------------------------------------------|------------------------------------------------------|-----------------------------------------------------------|------------------------------------------------------------------------------|
| 1. Technical Accuracy              | Play the syllable <i>Tit</i> clearly and accurately     | Produces unclear or inconsistent <i>Tit</i> strokes. | Plays <i>Tit</i> with some clarity but occasional errors. | Plays <i>Tit</i> clearly, accurately, and consistently.                      |
|                                    | Perform short exercises of syllable <i>Tit</i>          | Frequent mistakes; loses phrasing.                   | Performs phrases with minor slips.                        | Performs short phrases correctly and confidently.                            |
| 2. Laya                            | Maintain a steady pulse throughout the Kaida            | Pulse unstable; frequently loses beat.               | Pulse steady with some fluctuations.                      | Maintains a steady, reliable pulse throughout.                               |
|                                    | Demonstrate control over tempo (slow, medium)           | Difficulty adjusting to tempo; inconsistent.         | Adjusts tempo with minor slips.                           | Controls slow and medium laya smoothly and accurately.                       |
| 3. Kaida Understanding & Execution | Explain the term Kaida and its rules                    | Gives incomplete or unclear explanation.             | Explains Kaida with some accuracy.                        | Clearly explains Kaida and its rules confidently.                            |
|                                    | Systematically play the Kaida of <i>Tit</i> in Teentaal | Struggles to align phrases with taal.                | Performs with some alignment errors.                      | Plays Kaida of <i>Tit</i> systematically in Teentaal with correct alignment. |
|                                    | Recite (padhant), count, and play with alignment        | Incorrect recitation; loses count.                   | Recites and counts mostly correctly; minor slips.         | Recites, counts, and plays accurately with strong taal alignment.            |

|                            |                                         |                                     |                             |                                                |
|----------------------------|-----------------------------------------|-------------------------------------|-----------------------------|------------------------------------------------|
| <b>Practice Discipline</b> | Demonstrate disciplined practice habits | Irregular practice; limited effort. | Developing practice habits. | Shows consistent, disciplined practice habits. |
|----------------------------|-----------------------------------------|-------------------------------------|-----------------------------|------------------------------------------------|

## **EXTENSION ACTIVITY**

Students can rehearse the same to present for Music Day or any other school event with lehra.



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