

STUDENT'S WORKSHEETS

FOUNDATIONAL PROGRAMME FOR LITERACY,
NUMERACY AND SKILLS

INSTRUMENTAL MUSIC

GRADE 8

TITLE OF CARD: MUSICAL COMPOSITIONS

STUDENT'S CARD 6

**MOE
MAHATMA GANDHI INSTITUTE
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INSTRUMENTAL SITAR

Introduction

In this activity, you will get a chance to **learn and strengthen your understanding of Raag Yaman**, one of the most important raags in Indian classical music. It has a calm, peaceful, and devotional mood and is usually performed in the evening. You will explore its basic structure, important notes (including the use of Tivra Ma), and simple melodic phrases, and then practice playing a short composition on the sitar.

As you play, you will sharpen your listening skills, improve your finger techniques, and build confidence in performing this beautiful raag with expression.



ACTIVITY 1

INTRODUCING RAAG YAMAN

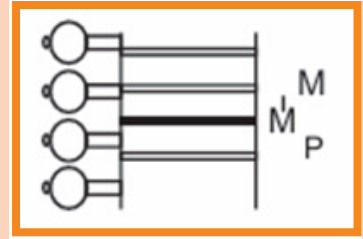
A raag is a melodic arrangement of a group of notes based on a specific mode and decorated by varna-s (melodic movement) which pleases the human ears and expresses certain emotions. The combinations of swara-s for a raag must be artistically pleasing and entertaining. The raag has a powerful influence on the mind of the listener. Each note is very special since it conveys certain feelings.

▪ Salient features of Raag Yaman

<i>Thaat</i>	<i>Kalyan</i>
<i>Aroha</i>	Ṇ R G Ṁ P D N Ś
<i>Avroha</i>	Ś N D P Ṁ G R S
<i>Pakad</i>	Ṇ R G, R S, P Ṁ G R, Ṇ R S
<i>Vadi swara</i>	G
<i>Samvadi swara</i>	N
<i>Vikrit swara</i>	Ṁ (Tivra Ma)
<i>Varjit swara</i>	M (Shuddha Ma)
<i>Jati</i>	Sampurna - Sampurna
<i>Time of playing</i>	First phase of the night

NOTE

Note that in Raag Yaman, Tivra Ma is played instead of Shuddha Ma. On the sitar, tivra Ma is found between Shuddha Ma and Pa as shown below:



ACTIVITY 2

WARM-UP EXERCISES

Once you have identified that parda, practice aroha, avroha and pakad using Tivra Ma as demonstrated by your teacher:

AR: \dot{N} R G \dot{M} P D N \dot{S}

AV: \dot{S} N D P \dot{M} G R S

Pakad: \dot{N} R G, R S, P \dot{M} G R, \dot{N} R S



ACTIVITY 3

PLAYING THE MUSICAL COMPOSITION

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

STHAYI

X	2	0	3
1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
G — G R	G \dot{M} P D	P \dot{M} \underline{RR} \underline{GG}	$\underline{R-}$ \underline{RN} $\underline{-N}$ R
d — d r	d dir d r	d r dir dir	d- rd -r d

- Repeat above steps for Manjha

MANJHA

X	2				0				3						
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Ṇ	<u>DD</u>	Ṇ	R	G	<u>RR</u>	<u>Ṃ</u>	G	P	<u>Ṃ</u>	<u>RR</u>	GG	<u>R-</u>	<u>RṆ</u>	<u>-Ṇ</u>	R
d	dir	d	r	d	dir	d	r	d	r	dir	dir	d-	rd	-r	d



ACTIVITY 4

GUIDED LISTENING

- Listen attentively and appreciate the audios based on Raag Yaman to be played by your teacher.
- Suggested Youtube links are as follows:



1. Ustad Vilayat Khan

https://www.youtube.com/watch?v=VUbujNMLEw0&list=RDVUbujNMLEw0&start_radio=1

2. Artist: Ustad Shahi Parvez

https://www.youtube.com/watch?v=N6TVuRqrfdw&list=RDN6TVuRqrfdw&start_radio=1

<https://www.youtube.com/watch?v=nR5-eV5fV8w>




3. Artist Shakir Khan

<https://www.youtube.com/watch?v=uzwLYjfhdl0>



STUDENT SELF-ASSESSMENT

Rate yourself by ticking only one box out of the 3 options provided

Profiling: (Tick Appropriately)			
Lesson 6- Musical Compositions; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?	Instrumental Sitar – Raag Yaman		
Understand the features of Raag Yaman			
Play Aroha, Avaroha and Pakad accurately			
Play Sthayi accurately			
Play Manjha accurately			
Use correct fingering technique and strokes			
Keep and maintain a consistent steady tempo			
Adopt a good sitting/holding posture and demonstrate good handling of instrument			

INSTRUMENTAL TABLA

Introduction

In this lesson you will study three widely used taals in Indian music: **Roopak Taal**, **Dadra Taal**, and **Kaherwa Taal**. Each taal has its own unique number of beats (matras), divisions (vibhaag), and pattern of claps (tali) and wave (khali), which give it a distinct rhythmic identity.

Through demonstration, recitation (padhant), and guided practice, you will explore the structure and theka-s of Roopak taal (7 beats), Dadra taal (6 beats), and Kaherwa taal (8 beats). You will strengthen your rhythmic awareness, improve your coordination between both hands, and develop confidence in maintaining a steady laya while recognising and performing different rhythmic cycles.

PART 1 - ROOPAK TAAL

- In this section you will learn to notate, describe, recite, count and play Roopak taal.

Roopak Taal is a rhythmic pattern consisting of 7 beats in one cycle. It has three vibhag-s: the first vibhag consists of three beats, while the second and third vibhag-s consist of two beats each. Roopak Taal is unique among most taal-s because it begins with a khali (wave) instead of a tali (clap). It is usually played while accompanying classical, semi-classical and light songs, instrumental music and dance forms.

Roopak Taal

Matra: 7 Tali: 4th, 6th beat
 Divisions: 3-2-2 Khali: 1st beat

NOTATION OF ROOPAK TAAL AND ITS VARIATIONS

Matra	1	2	3	4	5	6	7
Theka	Tin	Tin	Na	Dhin	Na	Dhin	Na
Taal Signs	(x)			2		3	
Variation 1	Tin	Tin	NaNa	Dhin	NaNa	Dhin	Nana
Variation 2	Tin	Tin	NaNa	DhinDhin	NaNa	DhinDhin	Nana
	Tin						
	(x)			2		3	

NOTE

Note: Teach students the padhant (recitation) of the theka of Roopak Taal and its variations first. Once they are confident in reciting the bols accurately and maintain the correct laya, then proceed to playing the theka and its variations on the tabla.

PART 2 - DADRA TAAL

- In this section you will learn to notate, describe, recite, count and play Dadra taal.

Dadra taal is a rhythmic pattern consisting of 6 beats in one cycle. There are two vibhaag-s divided by one khand. Each vibhaag consists of three beats. Sam is found on the first beat and khali on the 4th beat. It is usually played while accompanying semi-classical, light and folk music and dance.

Dadra Taal

Matra: 6 Tali: 1st beat
Divisions: 3-3 Khali: 4th beat

NOTATION OF DADRA TAAL AND ITS VARIATIONS

Matra	1	2	3	4	5	6
Theka	Dha	Dhin	Na	Dha	Tin	Na
Taal Signs	X			0		
Variation 1	Dha	Dhin	NaNa	Dha	Tin	Nana
Variation 2	DhaDha	Dhin	NaNa	DhaDha	Tin	Nana
	Dha					
Taal Signs	X			0		

NOTE

Note: Teach students the padhant (recitation) of the theka of Dadra Taal and its variations first. Once they are confident in reciting the bols accurately and maintain the correct laya, then proceed to playing the theka and its variations on the tabla.

PART 3 - KAHERWA TAAL

- In this section you will learn to notate, describe, recite, count and play Kaherwa taal.

Kaherwa Taal is a rhythmic pattern consisting of 8 beats in one cycle. There are two vibhaag-s of four beats each. Sam is found on the first beat and Khali on the 5th beat. It is usually played while accompanying semi-classical and light music and dance.

Matra	1	2	3	4	5	6	7	8
Theka	Dha	Ge	Na	Ti	Na	Ka	Dhi	na
Taal Signs	X				0			
Palta/Variation 1	Dha	GeGe	Na	Ti	Na	Ka	Dhi	na
Palta/Variation 2	DhaDha	GeGe	Na	Ti	Na	Ka	Dhi	na
	Dha							
Taal Signs	X				0			

NOTE

Note: Teach students the padhant (recitation) of the theka of Kaherwa Taal and its variations first. Once they are confident in reciting the bols accurately and maintain the correct laya, then proceed to playing the theka and its variations on the tabla.

WORKSHEET

EXERCISE 1

Complete the following dotted lines with the appropriate tabla syllables and taal signs.

1. DADRA TAAL

Matra	1	2	3	4	5	6
Theka	Dha	Dhin	.....	Dha	.....	Na
Taal Signs	X			.....	
Variation	Dha	Dhin	.....	Dha	.....	Nana

2. ROOPAK TAAL

Matra	1	2	3	4	5	6	7
Theka	Tin	.....	Na	Dhin	.....	.....	Na
Taal Signs	(X)			2		.....
Variation	Tin	.....	NaNa	Dhin	.....	.....	Nana




EXERCISE 2

- (i) Count and recite the theka of the following taal-s with the appropriate actions of the fingers and hands: (a) Teentaal (b) Roopak taal (c) Dadra taal (d) Kaherwa taal
- (ii) Play the theka of the following taal-s together with one variation
(a) Kaherwa taal (b) Roopak taal (c) Dadra taal
- (iii) Create and play one variation of the following taal-s:
(a) Kaherwa taal (b) Roopak taal (c) Dadra taal



STUDENT SELF-ASSESSMENT

Rate yourself by ticking only one box out of the 3 options provided

Profiling: (Tick Appropriately)			
Lesson 6- Musical Compositions; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?			
Instrumental Tabla			
Reciting and counting the theka-s of prescribed Tala-s and their variations			
Play the prescribed tala-s and their variations			
Maintaining uniform speed (laya) while playing and counting the tala-s			
Adopt a good sitting/holding posture and demonstrate good handling of instrument			



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