

TEACHER'S GUIDELINES

FOUNDATIONAL PROGRAMME FOR LITERACY,
NUMERACY AND SKILLS

INSTRUMENTAL MUSIC

GRADE 8

TITLE OF CARD: MUSICAL COMPOSITIONS

TEACHER'S CARD 6

**MOE
MAHATMA GANDHI INSTITUTE
2025**

TABLE OF CONTENT

Teacher's Guidelines.....	i
Guide to Educator.....	ii
Instrumental Sitar	
Introduction.....	1
Activity 1	
Activity 2.....	2
Activity 3	
Activity 4.....	3
Assessment Criteria.....	4
Assessment Rubric.....	5
Instrumental Tabla	
Introduction.....	6
Assessment Criteria.....	9
Assessment Rubric.....	10
Extension Activity.....	11

GUIDE TO EDUCATORS

Title of Card: Musical Compositions

Competency 6:

Performing

Element 1:

Perform solo and ensemble pieces.

Performance Criteria:

- **Level 1:**

Performs short pieces with support in group settings.

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.

Resources and Materials:

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

Learning Outcomes:

At the end of the lesson, students will be able to:

- Notate, recite and count prescribed rhythmic cycles (Tabla).
- Perform simple musical compositions or Tala-s 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.

TEACHING TRAJECTORIES/ IMPLEMENTATION GUIDELINES

INSTRUMENTAL SITAR

Introduction

This activity introduces students to Raag Yaman, a foundational evening raag in Hindustani classical music known for its serene, devotional mood and characteristic use of Tivra Ma. The lesson focuses on guiding learners through the raag's basic structure, its characteristic notes, and essential melodic phrases, followed by practice of a short composition (Sthayi and Manjha) on the sitar. Through demonstration, guided repetition, and structured practice, students strengthen their listening ability, refine fingering techniques, and develop confidence in expressive performance. This activity lays an important foundation for understanding classical repertoire while reinforcing core technical and theoretical skills.



ACTIVITY 1

INTRODUCING RAAG YAMAN

- Explain the musical term Raag

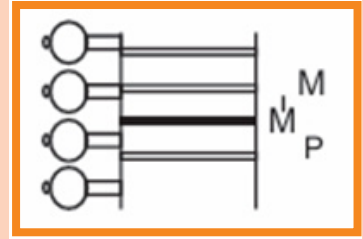
A raag is a melodic arrangement of a group of notes based on a specific mode and decorated by varna-s (melodic movement) which pleases the human ears and expresses certain emotions. The combinations of swara-s for a raag must be artistically pleasing and entertaining. The raag has a powerful influence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

- Briefly explain the different Salient features of Raag Yaman.
- Introduce Tivra Ma and show its placement on the Sitar.

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

- 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.

AR: Ṃ R G Ṃ P D Ṃ Ṡ

AV: Ṡ Ṃ D P Ṃ G R Ṡ

Pakad: Ṃ R G, R Ṡ, P Ṃ G R, Ṃ R Ṡ



ACTIVITY 3

PLAYING THE MUSICAL COMPOSITION

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

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 <u>ṀṀ</u> P D	P Ṃ <u>RR</u> <u>GG</u>	<u>R-</u> <u>RṂ</u> <u>-Ṃ</u> R
d — d r	d dir d r	d r dir dir	d- rd -r d

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

MANJHA

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



ACTIVITY 4

GUIDED LISTENING

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



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>



ASSESSMENT CRITERIA

Learners will be assessed through **performance, skills, and engagement during practice**. The assessment focuses on correct instrumental technique, understanding of Raag Yaman, 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 Yaman (e.g., Ma Tivra, 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

Criteria	Basic	Intermediate	Proficient
Technical Skills & Instrument Handling	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.
Understanding of Musical Concepts	Identifies few features of Raag Yaman; limited understanding of composition structure.	Shows partial understanding of the raag and its phrases; occasional errors in notes or structure.	Clearly understands Raag Yaman features and confidently performs sthayi and manjha correctly.
Timing & Rhythm Control	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.
Expression & Musical Interpretation	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.
Performance Confidence & Participation	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.

EXTENSION OF ACTIVITY

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

INSTRUMENTAL TABLA

Introduction

This lesson focuses on the study of 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, learners will explore the structure and theka of Roopak (7 beats), Dadra (6 beats), and Kaherwa (8 beats). This lesson aims to strengthen rhythmic awareness, improve coordination, and develop confidence in maintaining steady laya while recognising different rhythmic cycles.

PART 1 - 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

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

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.



ASSESSMENT CRITERIA

Learners will be assessed on their ability to:

1. Explain the structure of each taal

- Number of matras
- Vibhaag division
- Sam and Khali placement

2. Recite (Padhant) the theka and variations

- Correct bols
- Clear pronunciation
- Maintain steady laya
- Correct clap and wave placement
- Accurate counting
- Coordination while reciting

3. Play the Theka

- Correct bols
- Proper hand coordination
- Maintain steady tempo

4. Play given variations

- Structural accuracy
- Smooth return to Sam

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Knowledge of Taal Structure	Identifies beats with support; limited understanding of Sam/Khali.	Explains matras, vibhaag, Sam and Khali correctly for most taal-s.	Clearly and confidently explains all structural elements independently.
Padhant (Recitation)	Recites with hesitation; some incorrect bols; unstable laya.	Mostly accurate bols; minor tempo lapses.	Clear, confident recitation with steady and controlled laya.
Playing the Theka	Plays pattern with some errors or tempo fluctuation.	Mostly correct bols; tempo generally steady.	Accurate bols, good tone quality, steady tempo throughout.
Playing Given Variations	Attempts variation with guidance; some structural errors.	Plays variation correctly with minor hesitation.	Smooth execution with accurate return to Sam.

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.

EXTENSION OF ACTIVITY

Students can be guided to practice these theka-s and variations while accompanying an instrumental piece or a song.



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