

TEACHER'S GUIDELINES

FOUNDATIONAL PROGRAMME FOR LITERACY,
NUMERACY AND SKILLS

INSTRUMENTAL MUSIC

GRADE 8

TITLE OF CARD: MUSICAL COMPOSITIONS

TEACHER'S CARD 8

**MOE
MAHATMA GANDHI INSTITUTE
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GRADE 8

TEACHER'S GUIDELINES

CARD 8

Title of Card: **Musical Compositions**



GUIDE TO EDUCATORS

Title of Card: Musical Compositions

Competency 2:

Performing

Element 1:

Perform solo and ensemble pieces.

Performance Criteria:

- **Level 2:**

Performs confidently in solo and ensemble with expression.

Purpose of Activity:

This activity is intended to reinforce and consolidate skills previously introduced in Lesson 6; musical composition. Through revision, targeted listening, and guided practice, students deepen their understanding of Raag, Taal and melodic-rhythmic interplay. This structured consolidation supports long-term retention, skill transfer, and progressive musical growth.

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:

- 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.

TEACHING TRAJECTORIES/ IMPLEMENTATION GUIDELINES

INSTRUMENTAL SITAR

Introduction

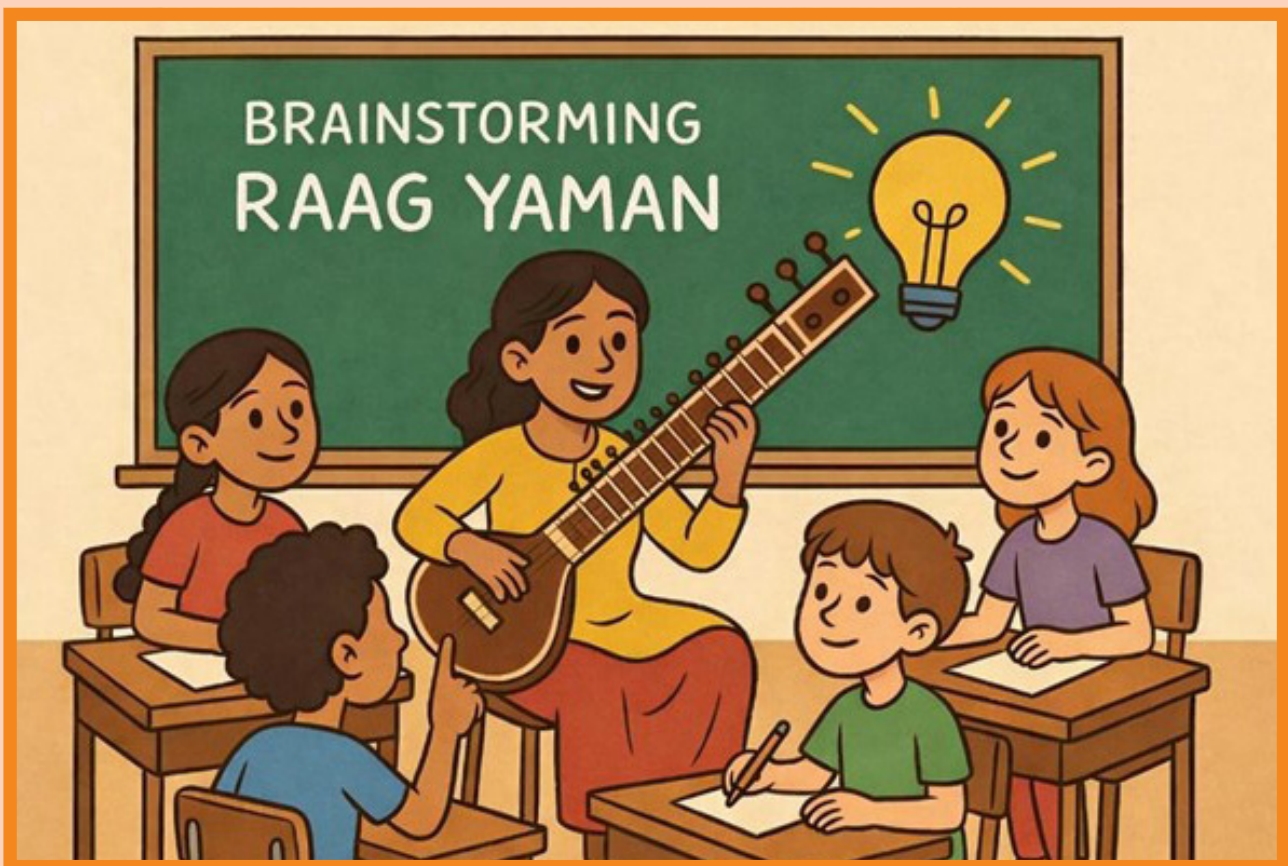
This activity aims to **consolidate** students' understanding of **Raag Yaman**, a popular evening raag in Indian classical music known for its sweet and graceful mood (Shringaar rasa). Students will do a recap on its basic structure, characteristic notes, and simple melodic phrases, and will practice performing a short composition (Antarā) on the sitar. Through this practical learning experience, learners develop attentive listening, refine finger techniques, and build confidence in performance.



ACTIVITY 1

RECAP OF RAAG YAMAN

- Brainstorm on the different Salient features of Raag Yaman learnt in Lesson 6.
- Highlight the use of Tivra Ma instead of Shudha Ma.





ACTIVITY 2

WARM-UP EXERCISES

- Recap/Demonstration on 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: N R G M P D N S

AV: S N D P M G R S

Pakad: N R G, R S, P M G R, N R S



ACTIVITY 3

PLAYING THE MUSICAL COMPOSITION

- Demonstrate the first line of the Antara with the appropriate strokes followed by students' practice.

NOTE: Antara starts on the 9th beat.

X	2	0	3
1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
N <u>RR</u> G R	N R S -	G <u>MM</u> D P	S <u>-S</u> S S
d dir d r	d r d -	d dir d r	d -r d r

- Demonstrate the second line of the Antara with the appropriate strokes followed by students' practice.

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



ACTIVITY 4

Sequence of a Musical Composition

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

		Antara		
		G <u>ṀṀ</u> D P	Ṣ <u>-Ṣ</u> Ṣ Ṣ	
		<i>d dir d r</i>	<i>d -r d r</i>	
N <u>ṚṚ</u> Ḡ Ṛ	N Ṛ Ṣ -			
<i>d dir d r</i>	<i>d r d -</i>			
		N <u>ṚṚ</u> Ḡ Ṛ	Ṣ <u>NN</u> D P	
		<i>d dir d r</i>	<i>d dir d r</i>	
Ṁ <u>GG</u> P N	D P Ṁ D	P Ṁ <u>RR</u> <u>GG</u>	<u>R-</u> <u>Rṇ</u> <u>-N</u> R	
<i>d dir d r</i>	<i>d r d r</i>	<i>d r dir dir</i>	<i>d rd -r d</i>	

- Demonstrate the whole razakhani gat of Raag Yaman in the following sequence.

1	Play <i>sthayi</i> twice
2	Play <i>manjha</i> once
3	Repeat <i>sthayi</i> once
4	Play first line of <i>antara</i> twice
5	Play second line of <i>antara</i> once
6	Repeat <i>sthayi</i> once

- Lead guided practice of playing the whole composition in one go.



ACTIVITY 5

REFLECTION AND SHARING

- After playing the game, talk with your group and think about what happened.
- Compare the final rhythm with the original one.

Question Time:

- o How close was the final rhythm to the original?
- o Discuss what made the rhythm easy or difficult to remember.
- o Think about how listening carefully helped you during the game.
- o Share your ideas with the class and talk about what you would do differently next time to keep the rhythm more accurate.

Exercise 1: Create and Share

Create a 4-beat rhythm using word syllables and body percussion such as snapping, foot stomps, clapping, tapping amongst others.

Beat 1	Beat 2	Beat 3	Beat 4

Exercise 2: Compare the Final Rhythm

Original Pattern (Created in Exercise 1):

.....

Your group's final version (After the Musical Whispers Game):

.....

Questions:

- Was it accurate? Yes / No
- What changed? _____
- Why do you think it changed? _____



SELF-ASSESSMENT CHECKLIST

Exercise 3: Tick if you did it during the activity:

- I listened carefully to the rhythm before passing it.
- I performed the rhythm clearly.
- I helped my group stay on beat.
- I remembered the rhythm correctly.
- I enjoyed playing the game!



ASSESSMENT

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 whole 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 the Antara section and sequence of a gat.
- 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.

GUIDE TO EDUCATORS

Title of Card: Ekgun and Dugun of Tala-s

Competency6:

Understanding and Application

Element 2:

Notate Taals and musical compositions.

Performance Criteria:

▪ **Level 2:**

Independently writes correct taal structures and notates short rhythmic or melodic compositions.

Purpose of Activity:

The purpose of this activity is to develop students' understanding of layakari (tempo variation) in Indian music through the study of **Ekgun (single speed)** and **Dugun (double speed)**.

Through recitation (padhant), clapping (tali/khali), and practical tabla playing, learners strengthen rhythmic awareness, coordination, concentration, and performance confidence.

The lesson focuses on four commonly used tala-s:

- Roopak Taal
- Kaherwa Taal
- Teentaal
- Dadra Taal

Students will understand that while the number of matras remains constant, the internal subdivision changes when moving from Ekgun to Dugun.

Learning Outcomes:

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

- Define the terms Ekgun and Dugun.
- Recite and count (padhant) the theka-s of Roopak, Kaherwa, Teentaal and Dadra correctly in Ekgun and Dugun.
- Perform each tala in Ekgun and Dugun without breaking the cycle on the Tabla.
- Transition smoothly from Ekgun to Dugun.

Resources and Materials:

- Tabla (Dayan and Bayan)
- Whiteboard and marker
- Printed tala charts
- Student Workbook
- Appropriate Seating arrangement

TEACHING TRAJECTORIES/ IMPLEMENTATION GUIDELINES

INSTRUMENTAL TABLA



Introduction

Ekgun and Dugun are two important forms of **layakari** (tempo variation) in Indian music. Ekgun means playing or reciting one bol/syllable per matra (single speed), where the rhythm flows steadily according to the basic structure of the tala. **Dugun** means playing two bols/syllables per matra (double speed), where the number of syllables doubles but the total number of beats (matras) in the cycle remains the same.



ACTIVITY 1

RECALL OF PRIOR KNOWLEDGE

Questions to students:

- What is Ekgun?
- What is Dugun?
- Can you notate Ekgun and Dugun in terms of numbers?
- Can you recite Ekgun and Dugun in numbers?

Recall:

- Theka-s of Dadra Taal, Roopak Taal, Kaherwa taal and Teentaal (padhant and practical)



ACTIVITY 2

EKGUN AND DUGUN OF DADRA TAAL

Instructions:

- Explain to students how to notate Dadra Taal in Ekgun and Dugun.
- Demonstrate the padhant (recitation) of the theka in Ekgun and Dugun, and guide students to practice the same.
- Play the theka in Ekgun and Dugun for students to follow and perform accordingly.

Matra	1	2	3	4	5	6
THEKA (EKGUN)	Dha	Dhin	Na	Dha	Tin	Na
Taal Signs	X			0		
DUGUN	DhaDhin NaDha TinNa			DhaDhin NaDha TinNa		
Taal Signs	X			0		
	Dha					



ACTIVITY 3

EKGUN AND DUGUN OF ROOPAK TAAL

Instructions:

- Explain to students how to notate Roopak Taal in Ekgun and Dugun.
- Demonstrate the padhant (recitation) of the theka in Ekgun and Dugun, and guide students to practice the same.
- Play the theka in Ekgun and Dugun for students to follow and perform accordingly.

Matra	1	2	3	4	5	6	7
Theka (Ekgun)	Tin	Tin	Na	Dhin	Na	Dhin	Na
Taal Signs	(X)			2		3	
Dugun	TinTin	NaDhin		NaTin	TinNa	DhinNa	DhinNa
Taal Signs	TinTin	NaDhin		NaTin	TinNa	DhinNa	DhinNa
Taal Signs	(X) Tin			2		3	



ACTIVITY 4

EKGUN AND DUGUN OF KAHERWA TAAL

Instructions:

- Explain to students how to notate Kaherwa Taal in Ekgun and Dugun.
- Demonstrate the padhant (recitation) of the theka in Ekgun and Dugun, and guide students to practice the same.
- Play the theka in Ekgun and Dugun for students to follow and perform accordingly.

Matra	1	2	3	4	5	6	7	8
Theka	Dha	Ge	Na	Ti	Na	Ka	Dhi	na
Taal Signs	X				0			
Dugun	DhaGe	NaTi	NaKa	Dhina	DhaGe	NaTi	NaKa	Dhina
	Dha							
Taal Signs	X				0			



ACTIVITY 5

EKGUN AND DUGUN OF TEENTAAL

- Listen carefully as your teacher explains how to notate Teentaal in Ekgun and Dugun.
- Listen carefully and watch closely as your teacher demonstrates the **padhant** (recitation) of the theka in **Ekgun** and **Dugun**.

After the demonstration, you will be asked to recite the theka yourself in both speeds.

- Your teacher will play the theka in **Ekgun** and **Dugun**.

Listen carefully and then follow by playing the theka in both speeds. Maintain a steady laya, keep the correct bols, and perform confidently as demonstrated.

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka (Ekgun)	Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
Dugun	DhaDhin DhinDha DhaDhin DhinDha				DhaTin TinTa TaDhin DhinDha				DhaDhin DhinDha DhaDhin DhinDha				DhaTin TinTa TaDhin DhinDha			
	Dha															
Taal Signs	X				2				0				3			



ASSESSMENT

Students will be assessed on:

1. Understanding of Layakari

- Ability to define Ekgun and Dugun.
- Understanding that the tala structure remains constant.
- Correct identification of matra and vibhaag.

2. Accuracy of Recitation (Padhant)

- Clear pronunciation of bols.
- Correct clapping (tali/khali).
- Ability to maintain laya while reciting.

3. Practical Performance

- Correct execution of theka in Ekgun.
- Accurate performance in Dugun.
- Smooth transition between speeds.
- Maintenance of steady tempo.

4. Coordination and Confidence

Learners should be able to:

- Hand coordination (Dayan & Bayan).
- Proper posture and sitting position.
- Confident group or solo performance.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Understanding of Ekgun & Dugun	Shows limited understanding of tempo variation.	Explains concept with minor gaps.	Clearly explains and applies tempo variation accurately.
Recitation and counting (Padhant)	Unclear bols; loses beat frequently. Unable to maintain laya.	Mostly clear; minor rhythm slips.	Clear, confident recitation with steady laya.
Play the Tala-s in Ekgun & Dugun	Inconsistent tempo; errors in structure.	Mostly correct; few minor errors.	Accurate structure; steady and confident playing.
Transition Between Speeds	Cannot transition smoothly.	Transitions with some hesitation.	Smooth and controlled transition.

WORKBOOK

Exercise 1

Complete the dugun of the following Tala-s:

1. Roopak Taal

Matra	1	2	4	5	6	7
Theka (Ekgun)	Tin	Tin	Dhin	Na	Dhin	Na
Taal Signs	(X)		2		3	
Dugun
	Tin					
Taal Signs	(X)		2		3	
	Tin					
	(X)		2		3	

2. Teentaal

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka (Ekgun)	Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
Taal Signs	x				2				0				3			
Dugun
Taal Signs	x				2				0				3			
	Dha															



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