

# **STUDENT'S WORKSHEETS**

FOUNDATION PROGRAMME FOR LITERACY,  
NUMERACY AND SKILLS

## **INSTRUMENTAL MUSIC**

**GRADE 9**

**TITLE : MUSICAL COMPOSITIONS**

**MOE  
MAHATMA GANDHI INSTITUTE  
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**GRADE 9**

# **STUDENT'S WORKSHEET**

**TITLE :**  
**MUSICAL COMPOSITIONS**



# INSTRUMENTAL SITAR

## Introduction

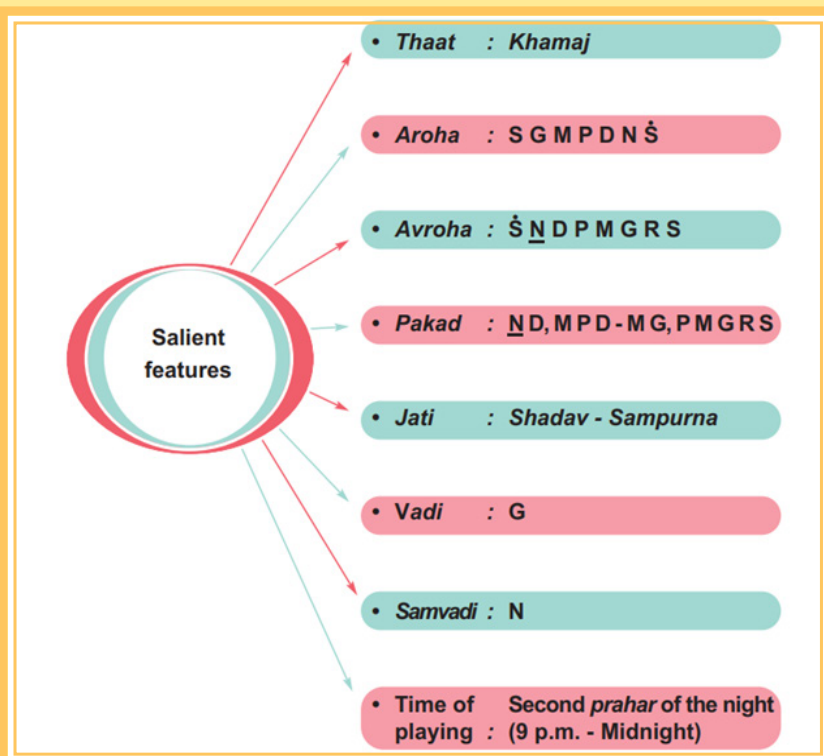
In this lesson, you'll discover *Raag Khamāj* — a popular evening raag in Indian classical music. It has a sweet, graceful mood and is often used to express feelings of love and beauty. You will explore its basic structure, learn the important notes, and try out simple melodic phrases. Then, you will learn how to play a short composition (*Sthayi* and *Manjha*) on the sitar.

As you practise, you'll improve your listening skills, strengthen your finger techniques, and gain confidence in performing expressively.

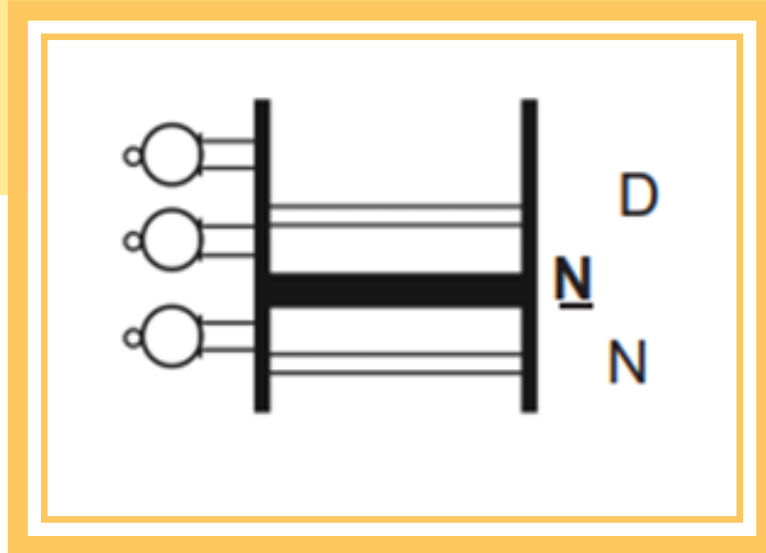
## Activity 1

### Introducing *Raag Khamāj*

- Your Teacher will explain to you the different salient features of Raag Khamāj.



- Note that in *Raag Khamāj*, both Ni are used. *Shuddha* Ni is used in *Aroha* and *komal* Ni in *Avroha*. On the sitar, *komal* Ni is found between *shuddha* Dha and *shuddha* Ni as shown in the diagram below:



## Activity 2

### Warm up Exercises

- Once you have identified the Ni Komal *pardaa*, continuously practise the *Aroha*, *Avroha* and *Pakad* as demonstrated by your teacher:

*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

- 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 expressions.
- Repeat above steps for *Manjha*.

#### Sthayi

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
N	<u>ŠŠ</u>	N	Š	<u>N</u>	<u>N</u>	D	P	G	<u>MM</u>	<u>PP</u>	<u>DD</u>	<u>P-</u>	<u>PM</u>	<u>-M</u>	G
d	dir	d	r	d	r	d	r	d	dir	dir	dir	d-	rd	-r	d
X				2				0				3			

#### Manjha

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
G	<u>MM</u>	G	S	<u>N</u>	<u>SS</u>	G	M	P	<u>DD</u>	<u>NN</u>	<u>DD</u>	<u>N-</u>	<u>ND</u>	<u>-P</u>	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

- Listen attentively to and appreciate the audios based on *Raag Khamāj* to be played by your teacher.



Suggested Youtube links are as follows:

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>

**PROFILING: (Tick Appropriately)**

**Lesson 3- Musical Compositions; MY PROGRESS?**

			
	<b>Good</b>	<b>Satisfactory</b>	<b>Needs Improvement</b>

<b>What have I Learnt?</b>	<b>Instrumental Sitar – Raag Khamāj</b>		
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<b>1. Understand the features of Raag Khamāj</b>			
<b>2. Play Aroha, Avroha and Pakad accurately</b>			
<b>3. Play Sthayi accurately</b>			
<b>4. Play Manjha accurately</b>			
<b>5. Use correct fingering technique and strokes</b>			
<b>6. Keep and maintain a consistent steady tempo</b>			
<b>7. Adopt a good sitting/holding posture and demonstrate good handling of instrument</b>			

## Tabla

### Introduction

#### INTRODUCTION

In this lesson, you will be introduced to the syllable *Tit* and the concept of **Kaida**, an important type of Tabla composition. You will learn how to play syllable *Tit* using correct hand placement and fingering techniques.

You will also be introduced to **Kaida**, a structured composition that is played systematically and in a very methodical manner. It is built from selected bols that follow specific rules. Through demonstration and guided practise, you will develop accuracy, coordination, and a strong sense of laya (tempo) while playing this rhythmic composition.

### Activity 1

#### Introduction to the syllable *Tit*

- Recite, count and play bols, exercises and *Taals* learnt in previous grades.
- Observe and listen carefully as your teacher explains the execution of the syllable *Tit*
- Practise few exercises of the syllable *Tit* so as to gain syllabic clarity.

## Activity 2

### Kaida and its rules

- Listen carefully as your teacher explains what a Kaida is and the rules that it follows

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

**01**

A *kaida* is always divided into two equal segments, namely the *bhari* segment and the *khali* segment.

The first segment starts from the *sam* and ends on the *khali*, while the second one takes off from the *khali* and terminates at the *sam*.

**02**

The terminal syllables of the two segments have to rhyme without being identical. Thus, if the last word of the first line is *TinNa* the terminal bol of the second line has to be *DhinNa* and if the first ends with *TinNa KiNa*, the second line should end with *DhinNa Gina*.

That is, although the ending *bol*-s are different they should correspond in sound.

**03**

The expansion of a *kaida* should be done in a systematic and in an orderly manner, that is, variations (*palta*-s) have to follow a particular sequence.

**04**

No such syllables can be included in the creative variations which are not found in the basic composition.

For example, we cannot have syllables such as *TitKit*, *Dhati* etc in the variations of a *kaida* of *Tit*.

**RULES OF KAIDA**

## Activity 3

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

- With your teacher's guidance, practise the padhant (spoken recitation) of the Kaida in **ekgun** (single speed) and **dugun** (double speed).
- After understanding the structure, **listen carefully** as your teacher breaks the Kaida into smaller 4-matra phrases.
- Practise each phrase separately until you can play it clearly, then join the phrases together to play the full Kaida.
- Move on to the padhant of each Palta, practising them one by one, followed by the Tihai.
- Finally, play the composition systematically

Start with the Theka of Teentaal → play the Kaida in ekgun → then dugun → practise the Paltas → finish with the Tihai.

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 X				2				0				3			

**PROFILING: (Tick Appropriately)**

**Lesson 3- Musical Compositions; MY PROGRESS?**

			
	<b>Good</b>	<b>Satisfactory</b>	<b>Needs Improvement</b>

**What have I Learnt?**

**Instrumental Tabla - Kaida of Tit Kit**

<b>Explain the term Kaida</b>			
<b>List the 4 rules of a Kaida</b>			
<b>Play the syllable Tit Kit with the proper techniques</b>			
<b>Systematically play the Kaida of Tit Kit set to Teentaal</b>			
<b>Keep and maintain a consistent steady tempo</b>			



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