

STUDENT'S WORKSHEETS

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 8

INSTRUMENTAL MUSIC

**MOEHR
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FOREWORD

It gives me great pleasure to present this series of Educator's Guidelines and Student's Workbooks developed by the Mahatma Gandhi Institute under the Foundation Programme for Literacy, Numeracy and Skills (FPLNS). These publications reflect our sustained commitment to strengthening foundational education while promoting the linguistic and cultural heritage that forms an essential part of the Mauritian identity.

The FPLNS constitutes a major national initiative aimed at consolidating core competencies and equipping Grade 7-9 FPLNS learners with essential skills for meaningful participation in society. Within this framework, the inclusion of Asian Languages (Hindi, Urdu, Tamil, Telugu, Marathi, and Modern Chinese) together with the Performing Arts subjects of Indian Music (Vocal and Instrumental) and Indian Dance, reaffirms the importance of culturally grounded and holistic learning. Asian Languages and the Performing Arts serve not only as academic disciplines, but also as vital instruments for communication, creativity, and identity formation.

The Mahatma Gandhi Institute has, for over five decades, served as a centre of excellence in the promotion of Asian languages, culture, and the performing arts in Mauritius. These materials are the result of our continuous scholarly engagement, pedagogical innovation, and collaborative effort among subject specialists, educators, and curriculum designers dedicated to meeting the evolving needs of our learners.

These resources have been carefully designed to align with the competency-based orientation of the FPLNS. They seek not only to enhance linguistic proficiency and artistic skills, but also to foster values of discipline, perseverance, intercultural understanding, and respect for diversity. In doing so, they reflect the broader educational philosophy that learning must cultivate both intellectual growth and ethical citizenship.

I wish to place on record my sincere appreciation to all contributors who have worked diligently on this project. It is my firm belief that these Educator's Guidelines and Student Workbooks will serve as effective instruments in nurturing confident, competent, and culturally rooted learners, thereby advancing the national vision of inclusive and holistic education.

Director

Mahatma Gandhi Institute

PREFACE

Performing Arts as part of the secondary school curriculum reflects the commitment of the Ministry of Education and Human Resources and the Mahatma Gandhi Institute to providing learners with a balanced education that promotes intellectual, emotional, cultural and artistic development. Through the study of Vocal Music, Instrumental Music and Dance, learners are offered meaningful opportunities to develop their artistic potential while cultivating creativity, discipline, confidence and an appreciation of our rich cultural heritage. The textbooks contribute to the preservation, promotion and transmission of the Indian performing arts traditions in Mauritius while fostering respect for cultural diversity.

These textbooks have been developed in accordance with the revised Teaching and Learning Syllabus for Grades 7, 8 and 9 and are intended to support both educators and learners in the effective implementation of the Performing Arts curriculum. While each discipline retains its own unique artistic identity, the textbooks share a common educational philosophy that encourages active participation, experiential learning and the progressive development of artistic knowledge, practical skills and positive values.

The content has been carefully organised to ensure a logical progression of learning across the three grades. Each chapter introduces concepts and skills in a structured and accessible manner, enabling learners to build confidence through observation, listening, demonstration, practice, creativity and performance. A variety of learning activities has been incorporated to encourage participation, collaboration, critical thinking and artistic expression within an engaging classroom environment.

Recognising that the Performing Arts are essentially practical disciplines, these textbooks seek to establish a balanced integration of theoretical understanding and practical application. Learners are encouraged not only to acquire knowledge of musical and dance traditions but also to experience the joy of artistic expression through singing, playing, movement, creativity and performance. In doing so, they develop aesthetic sensitivity, cultural awareness and the confidence to express themselves through the arts.

These textbooks are intended to serve as valuable teaching and learning resources rather than exhaustive manuals. Educators are encouraged to enrich classroom experiences through demonstrations, discussions, practical workshops, performances, collaborative activities and creative projects that respond to the diverse abilities and interests of learners. Such approaches will further strengthen the development of artistic competence and foster a lifelong appreciation for the Performing Arts.

The successful completion of this project has been made possible through the dedication and collaborative efforts of curriculum developers, subject specialists, educators, editors, graphic designers and supporting staff whose expertise and commitment have contributed significantly to the production of these textbooks. Their collective efforts reflect a shared vision of providing quality educational resources that will inspire future generations of learners.

It is our sincere hope that these textbooks will serve as an effective guide for educators and an enduring source of inspiration for learners as they embark upon their artistic journey. May these resources contribute meaningfully to the development of knowledge, creativity, self-expression and a lasting appreciation of the Performing Arts.

The Performing Arts Coordinators' Team



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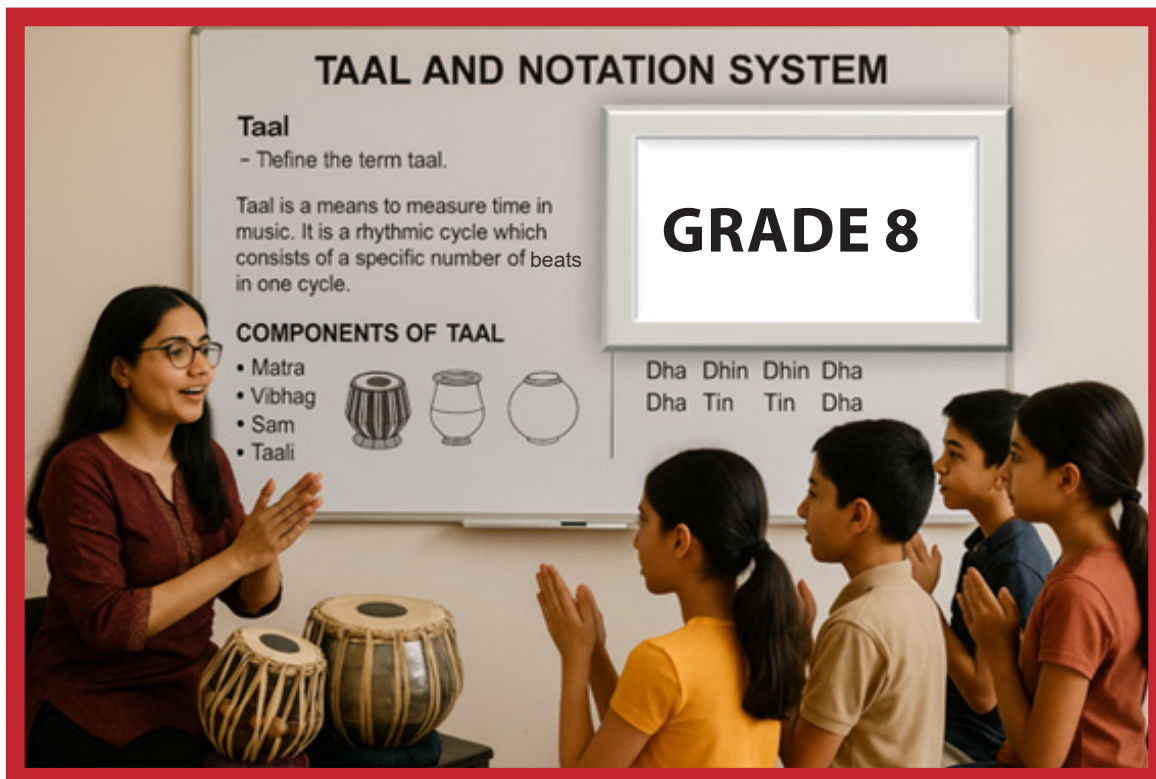
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CARD 1

TAAL AND NOTATION SYSTEM



INTRODUCTION

In this activity, you will be introduced to **taal**, a rhythmic system in Indian music. You will:

- Learn what taal is and how it is structured.
- Learn how to read and notate simple taal cycles accurately.
- Practise **clapping, padhant (reciting bols)**, and simple **instrumental patterns** to apply your understanding.

By completing these tasks, you will begin to **internalise rhythmic patterns**, develop better **coordination**, and build confidence in **recognising and performing** basic taal cycles.

PART 1 - DEFINITION

- Listen attentively as your teacher defines and explains the term Taal.
- List few Indian musical instruments that provide Taal.



Tabla



Pakhawaj



Mridangam



Khol



Manjira

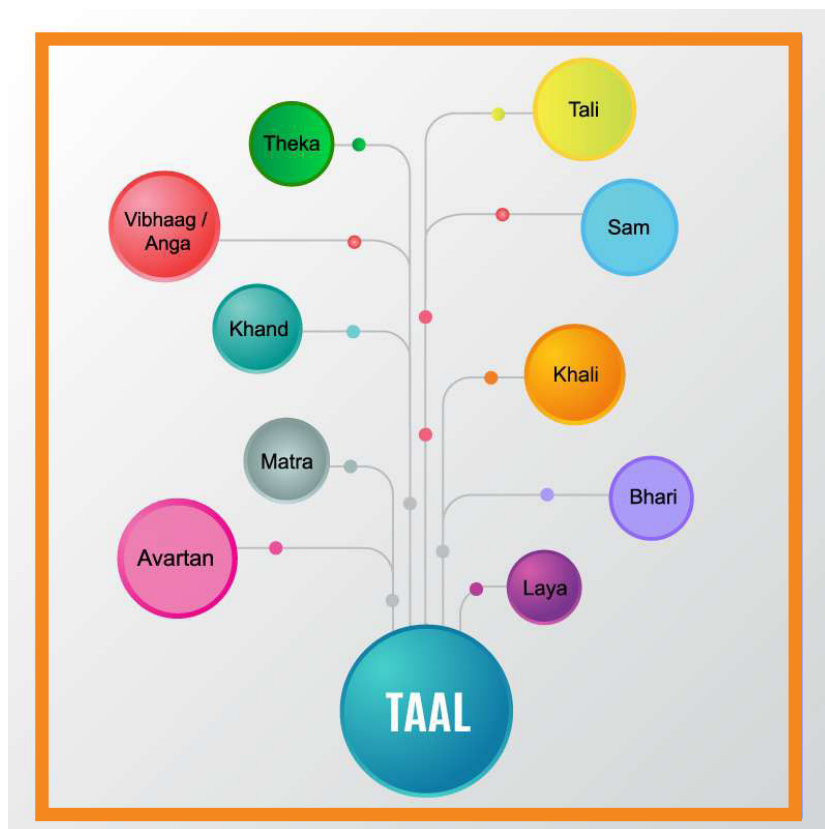
NOTE

Taal can also be provided by the clapping of hands.

PART 2 - COMPONENTS OF TAAL

- Name each component of a taal.
- Explain its meaning, adding the correct signs or symbols where appropriate.

COMPONENTS OF TAAL



PART 3 - NOTATION SYSTEM AND PADHANT

- Pay attention as your teacher explains Bhatkhande's notation system and interpret the signs and symbols used in it.
- Notate, recite and count the following Talas:
- Dadra Taal, Roopak Taal, Kaherwa Taal and Teentaal.

SYMBOL	PURPOSE
X	To denote <i>Sam</i>
0	To denote <i>Khali</i> .
|	Line dividing the <i>vibhaag-s</i> (Sections).
⌒	Combines two or more syllables in one beat.
2,3,4	To show other accented beats in a taal (<i>Tali</i>).
∫	Known as <i>Avgraha</i> used to show space or pause.



ACTIVITY 1

MATCHING

1. Match each hand and finger action to its appropriate meaning.



1ST FINGER COUNT



SAM



KHALI



2ND FINGER COUNT



3RD FINGER COUNT



ACTIVITY 2

WORD SEARCH

2. Find the words given in brackets in the grid below:
(avartan, matra, khand, vibhaag, theka, tali, sam, khali, bhari, laya)

a	f	d	r	n	i	m	t	t	z
f	b	n	w	q	f	b	h	d	b
b	m	j	g	t	j	k	e	b	b
t	h	n	a	m	k	k	k	h	q
b	k	n	v	i	b	h	a	a	g
h	h	n	a	j	m	a	w	r	t
m	a	t	r	a	g	l	k	i	n
h	n	o	t	a	l	i	p	k	m
n	d	s	a	m	a	j	m	k	r
t	h	n	n	l	ȳ	k	g	ȳ	e
a	g	o	l	r	a	r	o	l	n



ACTIVITY 3

DO YOU REMEMBER

3. Fill in the blanks with the appropriate number in column B.

A	B
TAAL	NUMBER OF BEATS
TEENTAAL	
ROOPAK	
DADRA	
KAHERWA	



STUDENT SELF ASSESSMENT

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

Profiling: (Tick Appropriately) Lesson 1 - MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?			
1. Define the term Taal			
2. Indian Instruments that provide Taal			
3. List the components of Taal			
4. Understanding Notation system (signs and symbols)			
5. Notating Talas (Dadra, Roopak, Kaherwa, Teentaal)			
6. Padhant (Reciting bols with correct counting)			

CARD 2

PLAY SIMPLE MELODIC OR RHYTHMIC PATTERN





INTRODUCTION

Introduction

In this lesson, you will learn the basic skills needed to play simple melodies on the sitar and basic rhythms on the tabla. You will explore how to sit comfortably, hold each instrument correctly, and use the main foundational techniques that help you play clearly and confidently. As you practise, you will listen carefully to patterns, build control, and develop good habits that will support your future learning in Indian classical music.

INSTRUMENTAL SITAR



ACTIVITY 1

INTRODUCING ALANKAAR

In Indian music, alankaar-s are specific ornamentations added to compositions or improvisations to beautify the rendition of a performance. In other words, alankaar-s are techniques which enhance the performance of a musician.

The term alankaar also refers to the basic exercises (note patterns) given to beginners to improve their singing or playing techniques.



ACTIVITY 2

DEMONSTRATION OF A SIMPLE ALANKAAR

- Look closely at the notes in each Alankaar.

Alankaar 1	Aroha	SS, RR, GG, MM, PP, DD, NN, Ś Ś
	Avaroha	Ś Ś, NN, DD, PP, MM, GG, RR, SS
Alankaar 2	Aroha	SSS, RRR, GGG, MMM, PPP, DDD, NNN, Ś Ś Ś
	Avaroha	Ś Ś Ś, NNN, DDD, PPP, MMM, GGG, RRR, SSS
Alankaar 3	Aroha	SR, RG, GM, MP, PD, DN, N Ś
	Avaroha	ŚN, ND, DP, PM, MG, GR, RS

What similarities or patterns can you notice in the Aroha and Avaroha of each Alankaar?

- Observe your teacher carefully as he/she sings or demonstrates above simple Alankaars on the Sitar.



ACTIVITY 3

HOW TO CREATE AN ALANKAAR?

- Study the following **Alankaar in Aroha**.
- i. **Aroha**

AR: SRG, RGM, GMP, MPD, PDN, DN Ś

What can you observe in this pattern?

Did you notice that this pattern consists of a set of 3 notes, starting with S and then with the preceding *swara*-s as shown below?

Step 1	S <u>R</u> G M P D N Ś
Step 2	S R <u>G</u> M P D N Ś
Step 3	S R G <u>M</u> P D N Ś
Step 4	S R G M <u>P</u> D N Ś
Step 5	S R G M P <u>D</u> N Ś
Step 6	S R G M P D <u>Ś</u>

ii. *Avroha*

AV: SND, NDP, DPM, PMG, MGR, GRS

The same applies for the *Avroha* as well:

Study the following *alankaar* in

i. *Aroha*:

AR: SRG, RGM, GMP, MPD, PDN, DNŚ

What can you observe in this pattern?

Did you notice that this pattern consists of a set of 3 notes, starting with S and then with the preceding *swara*-s as shown below?

Step 1	S <u>R</u> G M P D N Ś
Step 2	S R <u>G</u> M P D N Ś
Step 3	S R G <u>M</u> P D N Ś
Step 4	S R G M <u>P</u> D N Ś

Through this activity, you have step by step learnt how to create above Alankaar using the **correct sargam notation, proper ascending movement** in the pattern while ensuring the pattern follows logical step-wise movement and **spacing correctly** to show clear phrases.



ACTIVITY 4

PLAYING OF ABOVE ALANKAAR

With the help of your teacher, play the above Alankaar in both aroha and avroha. The finger techniques and stroke patterns have been shown below for the first set. Apply the same for the whole pattern.

AR: **SRG**, RGM, GMP, MPD, PDN, DNS

Finger techniques			
Strokes pattern			

AV: **ṢND**, NDP, DPM, PMG, MGR, GRS

Finger techniques			
Strokes pattern			

Did you notice that the use of the middle finger differs in aroha and avroha?



ACTIVITY 5

5. Complete and practice following Alankaars.

- Complete the following Alankaars.

1.	Aroha	SRGM, _____, GMPD, _____, PDNŚ.
	Avaroha	ŚNDP, _____, DPMG, _____, MGRS.
2.	Aroha	SRGMP, _____, GMPDN, _____.
	Avaroha	ŚNDPM, _____, DPMGR, _____.
3.	Aroha	SRS, ____, GMG, ____, PDP, ____, NŚN.
	Avaroha	ŚNŚ, ____, DPD, ____, MGM, ____, RSR.
4.	Aroha	SR SRG, _____, GM GMP, _____, PD PDN, _____.
	Avaroha	ŚN ŚND, _____, DP DPM, _____, MG MGR, _____.

- With the help of your teacher, play the alankaar-s you have completed above with the appropriate finger techniques and stroke patterns.



STUDENT SELF ASSESSMENT

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

PROFILLING: (Tick Appropriately) Lesson 2- Practical; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have I Learned?	Instrumental Sitar – Play simple Melodic Pattern		
Maintain the correct sequence of notes in both aroha (ascending) and avaroha (descending).			
Use proper hand position, correct fingering, and strokes to produce clear sound.			
Keep a steady pulse without speeding up or slowing down.			
Maintain correct sitting posture and instrument handling throughout the activity.			
Listen carefully to the teacher and repeat the patterns (Alankaars) correctly.			
Write simple Alankaars, ensuring proper sargam notation and ascending (Aroha) and descending (Avaroha) movement in the pattern.			



INTRODUCTION

INSTRUMENTAL TABLA

Teentaal, also known as the king of taals in Indian music, is a rhythmic cycle made up of **16 matras**,

In this lesson, you will learn to **recite (padhant)** and **play** the theka of Teentaal, explore its structure and **variations**, and understand how this taal provides a steady rhythmic foundation in music.



ACTIVITY 1

TEENTAAL

STEP 1 - Description of Teentaal

Listen carefully as your teacher describes the structure of Teentaal.

Teentaal:

Matra: 16

Divisions: 4 – 4 – 4 – 4

Tali: 1st, 5th, 13th beat

Khali: 9th beat

Teentaal is a rhythmic cycle consisting of 16 matra and is divided into four vibhaag, each containing four beats. The sam falls on the first beat, while the khali is on the ninth beat. Teentaal is commonly used to accompany classical as well as semi-classical vocal, instrumental music and Dance.

STEP 2 - Padhant of Teentaal

As learnt previously in the lesson 1 - Taal and Notation system, the signs and symbols in the notation below will guide you to do the padhant of Teentaal.

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka	Dha Dhin Dhin Dha				Dha Dhin Dhin Dha				Dha Tin Tin Ta				Ta Dhin Dhin Dha			
Taal Signs	X	↑	↑	↑	2	↑	↑	↑	0	↑	↑	↑	3	↑	↑	↑
	↑				↑				↑				↑			
	Little finger				Little finger				Little finger				Little finger			
	Middle finger				Middle finger				Middle finger				Middle finger			
	Ring Finger				Ring Finger				Ring Finger				Ring Finger			
	SAM - CLAP				CLAP				KHALI - WAVE				CLAP			

▪ Step 3 - Playing Teentaal

With your teacher's guidance, memorise and play the following patterns:

1. Dha Dhin Dhin Dha - (1st and 2nd Vibhaag)
2. Dha Tin Tin Ta - (3rd Vibhaag)
3. Ta Dhin Dhin Dha - (4th Vibhaag)

Practice each pattern individually for several avaratans. Once you are able to play these patterns, your teacher will demonstrate Teentaal and guide you to play the rhythmic cycle.

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

▪ Step 4 - Variations

In this step, your teacher will guide you to do the padhant and play the variations of Teentaal as shown in the notation below. Start by practicing variation one for several avaratans, then proceed to variation 2.

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Palta / Variation 1	DhaDha	Dhin	Dhin	Dha	DhaDha	Dhin	Dhin	Dha	DhaDha	Tin	Tin	Ta	TaTa	Dhin	Dhin	Dha
Palta / Variation 2	DhaDha	Dhin	Dhin	DhaDha	DhaDha	Dhin	Dhin	DhaDha	DhaDha	Tin	Tin	TaTa	TaTa	Dhin	Dhin	DhaDha

▪ Step 5 - Systematically play Teentaal and its variations

You are now ready to play Teentaal and its variations systematically.

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka	Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
Taal Signs	x				2				0				3			
Palta / Variation 1	DhaDha	Dhin	Dhin	Dha	DhaDha	Dhin	Dhin	Dha	DhaDha	Tin	Tin	Ta	TaTa	Dhin	Dhin	Dha
Palta / Variation 2	Dha	Dhin	Dhin	DhaDha	Dha	Dhin	Dhin	DhaDha	Dha	Tin	Tin	TaTa	Ta	Dhin	Dhin	DhaDha
Taal Signs	x				2				0				3			
	Dha															

EXTENSION OF ACTIVITY



ACTIVITY 1

1. State whether the following is TRUE or FALSE:

1. The theka of Teentaal consists of 16 Matras.
2. Teentaal consists of 3 vibhaags only.
3. Teentaal is usually played in solo recitals and while accompanying classical and semi-classical music and dance.
4. Khali of Teentaal is shown on the 9th Matra.
5. Tali-s in Teentaal is only shown on the 5th and 13th Matra.
6. During padhant of Teentaal, the first Matra is indicated by a wave of the hand.
.....



ACTIVITY 2

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

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka	Dha	.....	.....	Dha	.....	Dhin	.....	Dha	Dha	.....	Tin	.....	.....	Dhin	Dhin	.....
Taal Signs	.....				.....				.....				3			



STUDENT SELF ASSESSMENT

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

PROFILLING: (Tick Appropriately) Lesson 2- Practical; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have I Learned?	Instrumental Tabla – Play simple Rhythmic Pattern		
The structure of Teentaal (Description)			
Notation of Teentaal			
Padhant of teentaal			
Playing Teentaal			
Padhant and playing the variations of Teentaal			
Systematically play the theka od Teentaal and its variations			

CARD 3

PATRIOTISM



Introduction

In this activity, you will use music to show what makes Mauritius special. We will explore the symbols of the Mauritius Coat of Arms and the values they represent such as strength, hope, and unity. Then, you will create short musical patterns to represent these ideas using classroom instruments, body percussion, or simple sounds. By working together, you will discover how music can express national pride and celebrates our unique Mauritian identity/heritage.



ACTIVITY 1

WARM-UP

- Listen carefully as your teacher plays a short rhythm or melody. Think about how it makes you feel: is the music strong, calm, majestic, or energetic?
- **Suggested Youtube links:**
https://www.youtube.com/watch?v=-giFhknvLUk&list=RDQMuBogIzbp2uw&start_radio=1
https://www.youtube.com/watch?v=LUNm9Ns5laQ&list=RDLUNm9Ns5laQ&start_radio=1
- **Question Time:**
"How can music show pride? Strength? Unity?"
- Today, you will learn about **patriotism in music** — how music can show love and pride for our country.



ACTIVITY 2

Introduction to the Coat of Arms

A **coat of arms** is a special symbol or shield that represents a country, family, organisation, or community. It usually includes images, colours, and a motto that show important values, history, or characteristics of that group. Each part of the coat of arms has a specific meaning, and together they tell a visual story about identity and heritage.

Look at the Coat of Arms of Mauritius displayed by your teacher and brainstorm what each symbol represents:

- ◇ **Dodo** – uniqueness and national pride
 - ◇ **Sambur (deer)** – heritage and strength
 - ◇ **Key** – strategic importance of Mauritius
 - ◇ **Ship** – history of arrivals, multicultural roots
 - ◇ **Sugar Cane** – economy and identity
 - ◇ **Star** – hope
 - ◇ **Motto “Stella Clavisque Maris Indici”** - Star and Key of the Indian Ocean
- In this activity, you will represent these symbols by creating sounds using musical instruments available in class or body percussion.



ACTIVITY 3

COMPOSE A NATIONAL PRIDE MELODY

- In this activity, you will create a **National Pride Melody** inspired by the symbols of the Coat of Arms of Mauritius.
- Your teacher will divide you into groups, and each group will focus on one symbol: **Dodo**, **Sambur** (deer), **Key**, **Ship**, **Sugar Cane**, or **Star**.
- Each group will design a short rhythmic piece (about 30 seconds). Use **vocal sounds, body percussion, sitar, any available classroom instruments/objects** or even your sitar/tabla to creatively express your idea of that specific symbol.

EXAMPLES OF HOW SYMBOLS CAN BE REPRESENTED THROUGH SOUND:

- ◇ **Ship** - a slow, rocking pattern on a xylophone.
- ◇ **Key** - clear, metallic strikes on a triangle.
- ◇ **Dodo** - gentle drum beats to suggest strong, steady steps.
- ◇ **Star** - sparkling tones on a bell or chime.



ACTIVITY 4

ASSEMBLE AND PERFORM

The teacher will listen to each group's short presentation and then organises them in the order he/she considers best for leading the full ensemble. Following suggestions may be considered:

1. Groups enter **one at a time** starting with Dodo - Sambur - Key- Ship -Sugar Cane - Star.
2. Each group plays its sequence **four times**, adding layers of sound.
3. Once all motifs are combined, class performs a **final patriotic crescendo**.
4. Signal the fade-out in reverse order (starting from the last group back to the first).

You are all expected to create strong and meaningful musical celebration of Mauritius, through your final performance.



ACTIVITY 5

REFLECTION AND SHARING

Reflect on your groups' sequence and the full ensemble performance:

Question Time:

- ◇ *Which symbol was easiest to represent musically? Why?*
- ◇ *How did your sequence show patriotism?*
- ◇ *What did you learn about Mauritius from this activity?*
- ◇ *How can music express identity and pride?*

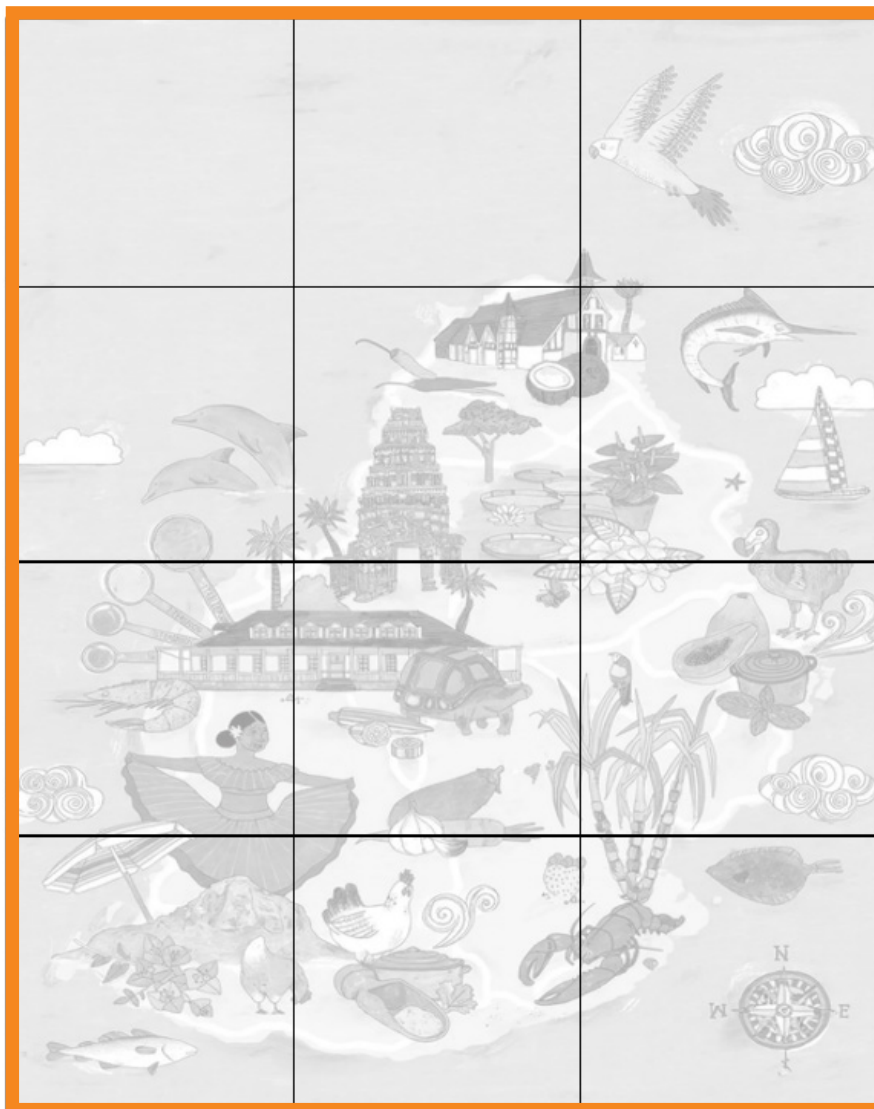
Each group is encouraged to share their creative choices.

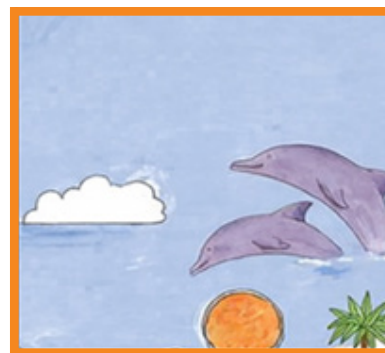
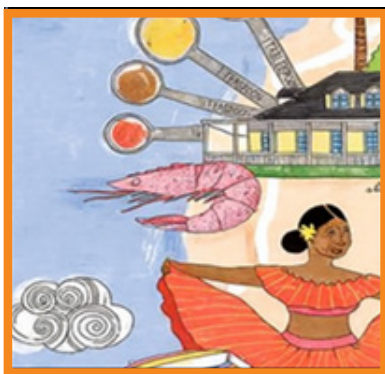
EXTENSION OF ACTIVITY



EXERCISE 1

1. Cut the puzzle pieces from the following page, arrange them in order here and paste all 12 pieces to form the image below.







STUDENT SELF ASSESSMENT

Profiling: (Tick Appropriately) Lesson 3- Patriotism; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?			
Represent a symbol thoughtfully through sound			
Perform sequence accurately			
Stay coordinated and attentive during the full performance			
Contribute to group planning			
Reflect meaningfully on patriotism			

CARD 4

CLASSIFICATION OF MUSICAL INSTRUMENTS



Introduction

In this lesson, you will learn about the **classification of musical instruments** and how they are grouped, based on the way they produce sound. This is especially important in **Indian Classical Music**, where each type of instrument has a special job—some create melody, some keep the rhythm, and others provide the drone. Through fun listening, sorting, and picture-matching activities, you will learn to identify the five main families of instruments: **Idiophones**, **Membranophones**, **Aerophones**, **Chordophones**, and **Electrophones**. This will help you understand musical sounds better and appreciate instruments from India and around the world.



ACTIVITY 1

WARM- UP

- Observe the three pictures given below.
- List down any three musical instruments you can find in each.



1.
2.
3.



1.
2.
3.



1.
2.
3.



ACTIVITY 2

CLASSIFICATION OF MUSICAL INSTRUMENTS

▪ Bharata classification system

According to Bharata's Natyashastra, musical instruments can be classified into 4 categories based on their sound producing mechanism. These are as follows:



▪ Hornbostel - Sachs classification system

The Hornbostel - Sachs system is a method of classifying acoustic musical instruments which was developed in 1914. Western musical instruments can be classified into 5 categories:

- Chordophones
- Aerophones
- Membranophones
- Idiophones
- Electrophones



ACTIVITY 3

Categories of Musical Instruments



3.1 Tat Vadya/ Chordophones

Tat Vadya are instruments that have one or more strings stretched between two points. They are either plucked, bowed or struck.



From the given list, write down the names of the following chordophones in the spaces provided:

(Santoor, Ukelele, Banjo, Cello, Ektara, Harp)



S _ _ _ _



U _ _ _ _



B _ _ _



C _ _ _



H _ _



E _ _ _ _

3.2 Sushir Vadya/Aerophones

Sushir Vadya are instruments that produce sound primarily by causing a column of air to vibrate.



Saxophone



Tuba



Nadaswaram



Shehnai



Mouth organ



Panpipe



Horn



Bagpipe



Recorder



Pungi / Been



Did you know?

The most ancient and widespread wind instrument is the **bansuri**. The oldest mention is in the Veda-s, where it is called *venu*.

From the given list, write down the names of the following aerophones in the spaces provided:

(Recorder, Pan Flute, Saxophone, Bansuri, Mouth Organ, Bagpipe)



B _ _ _ _ _



S _ _ _ _ _



P _ _ F _ _ _



R _ _ _ _ _



M _ _ _ _ O _ _ _ _



B _ _ _ _ _

3.3 Avanadha Vadya/ Membranophones

Avanadha Vadya are instruments having a vibrating membrane, traditionally an animal skin but often synthetic today, that is stretched over a frame.



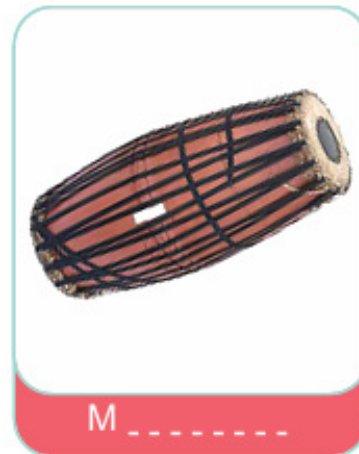
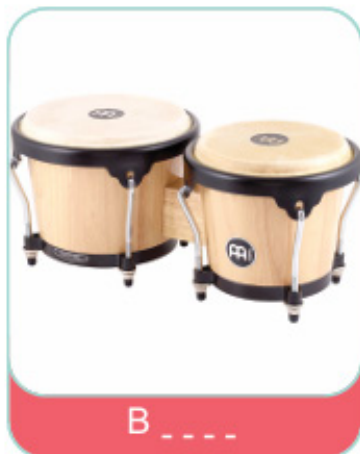
Did you know?



The **nagada**, the war drum, dominated the war music of India throughout its history. Before the battle, the royal priests beat them three times and brandished them over the warriors. They prayed to the drums to defeat the enemy with their roaring voice, spread terror among the enemies and conquer them.

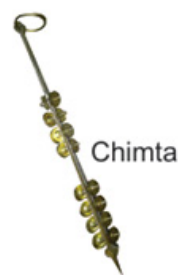
From the given list, write down the names of the following membranophones in the spaces provided:

(Conga, Mridangam, Bongo, Dholak, Djembe, Ravanne)

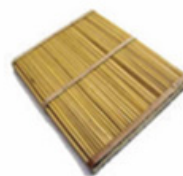


3.4 Ghana Vadya/ Idiophones

Ghana Vadya are instruments in which the whole body of the instrument vibrates when struck, rubbed or set into motion.



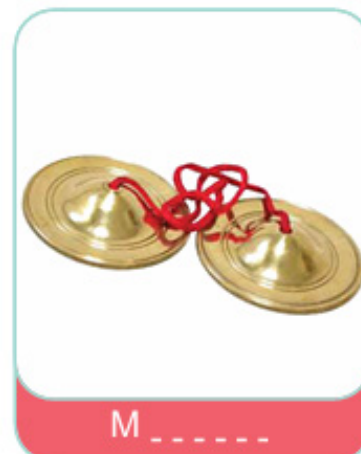
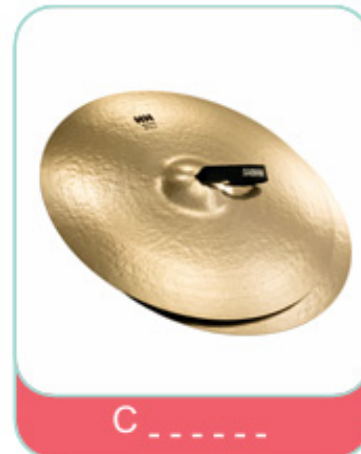
Did you know?



The **maravane**, also known as the Kayambe, is a thin rectangular box made out of shoots of dried sugar cane flowers and filled with dried seeds, which gives the rhythmic sound. It is one of the traditional instruments used in the Mauritian sega.

From the given list, write down the names of the following idiophones in the spaces provided:

(Manjira, Cymbals, Chimes, Triangle, Maracas, Ghatam)



3.5 Electrophones

Musical instruments grouped under the electrophone's category produce sound when the electrical signals produced are converted to sound by the use of mixers, amplifiers and loudspeakers.



ACTIVITY 4

Listening & Sorting Game

- Listen carefully to the audios played by your teacher.
- Identify the musical instrument based on its sound.
- Identify the category of the musical instrument and justify your answer. Why do you think that particular instrument belongs to that category?



Exercise 1:

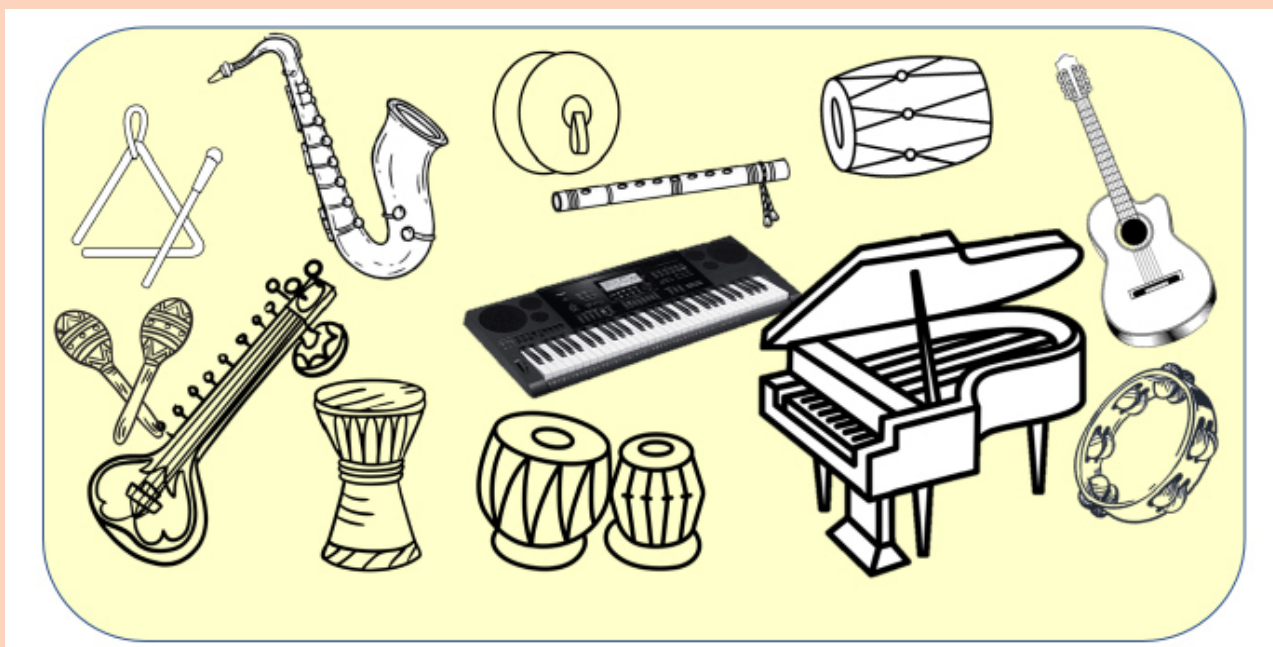
1. Word Search Puzzle

R	A	V	A	T	C	O	B	O	E	L	F
A	R	I	P	E	O	N	A	N	A	F	A
D	H	O	L	W	N	A	S	A	U	B	I
S	U	L	U	S	G	I	S	D	E	K	T
V	O	I	L	I	A	P	T	A	O	Y	I
R	J	N	C	T	R	I	U	S	I	L	S
S	N	K	P	A	K	H	A	W	A	J	A
A	A	L	H	R	P	A	M	A	C	R	R
N	B	A	N	S	U	R	I	R	G	S	A
E	U	M	F	G	U	I	T	A	R	T	N
E	T	U	L	F	D	R	U	M	S	V	G
V	O	N	T	R	I	A	N	G	L	E	I

1. Guitar
2. Nadaswaram
3. Violin
4. Cello
5. Banjo
6. Piano
7. Conga
8. Triangle
9. Drums
10. Dhol
11. Pakhawaj
12. Flute
13. Tuba
14. Harp
15. Sitar
16. Sarangi
17. Duff
18. Bansuri
19. Veena
20. Obeo

Exercise 2:

2. Carefully cut out each instrument and stick it under its correct category in the table below.



<u>IDIOPHONES</u>	<u>MEMBRANOPHONES</u>	<u>CHORDOPHONES</u>	<u>AEROPHONES</u>	<u>ELECTROPHONES</u>



STUDENT SELF ASSESSMENT

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

Profiling: (Tick Appropriately)			
Lesson 4- Classification of Musical Instruments; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?			
List and describes all five categories clearly and correctly.			
Identifies instruments and categories accurately.			
Places instruments in correct categories.			
Uses technical terms such as "vibration", "resonance", "membrane", "air column" correctly and confidently.			

CARD 5

RHYTHM IN WORDS AND NUMBERS





INTRODUCTION

Introduction

In this lesson, you will learn two important rhythm concepts in Indian music: **Laya** and **Layakari**. Laya is the steady speed or tempo of music. Layakari means creating rhythmic variations within that same steady tempo by changing how the bols (syllables) are grouped inside each beat. Through clapping and reciting syllables in different speeds, you will practise maintaining a steady laya while performing rhythmic variations to develop better timing, coordination, and rhythmic control.

The activity included is designed to develop rhythmic awareness, literacy and numeracy skills through an interactive and engaging approach. By associating rhythmic values with syllables from familiar words, you can intuitively grasp musical rhythms and notation while reinforcing language and mathematical skills.

PART 1 - LAYA AND ITS TYPES

You must be able to:

- Recall what is laya?
- List the 3 types of laya.

NOTE

Demonstrate these 3 types of *laya* and provide examples.

PART 2 - LAYAKARI

What is Layakari?

Layakari is a combination of two words, "**laya**" and "**kari**". "Laya" means speed and "**kari**" means to work on rhythms.

Layakari is the action of doing rhythmic variations with reference to the basic laya. This is done in terms of the ratio of beats actually played to the basic beats.

Various types of laya can be adjusted to the basic laya, which are as follows:

- Ekgun - Basic laya
- Dugun - Double speed
- Tigun - Triple speed
- Chawgun - Quadruple speed.

EKGUN

It is the basic laya established by a performer.

MATRA	1	2	3	4
ACTION				

DUGUN

It is the double speed of the basic laya (ekgun) set by the performer.

MATRA	1 2	3 4	1 2	3 4
ACTION				

Note: (Optional) Depending on your level, your teacher may also teach you notation and padhant in Tigun and Chawgun.

TIGUN

It is the triple speed of the basic laya (ekgun) set by the performer.

CHAWGUN

It is the quadruple speed of the basic laya (ekgun) set by the performer.



ACTIVITY 1

RHYTHM AND GAMES

Procedures:

1. Rhythmic variations

- Listen attentively while the teacher introduces rhythm and rhythmic variations (Single, double - optional: triple and quadruple speeds).
- You will learn how to notate and recite numbers in Ekgun and Dugun.

Double speed:	Beats	1	2	3	4
	Syllables	12	34	12	34

FOR EXAMPLE:

Ekgun (Single speed):	Beats	1	2	3	4
	Syllables	1	2	3	4

Dugun (Double speed):	Beats	1	2	3	4
	Syllables	12	34	12	34

OPTIONAL

Same principle applies for triple and quadruple speeds (NUMERACY)

2. Connecting rhythm to words

You will brainstorm words based on a given theme (for example, fruits). You will then break each word into syllables and match the syllables to the correct rhythmic values. Count the syllables carefully and align them with the appropriate beat pattern.

For example, with the use of names of Fruits: (LITERACY)

- One syllable (Pear, Grapes...)
- Two syllables (Ap-ple, Me-lon...)
- Three syllables (Ba-na-na, Pine-ap-ple, Blue-be-rry...)
- Four syllables (Wa-ter-me-lon, Av-o-ca-do...)

3. Notation of these fruit names into rhythmic patterns:

Single speed:	Beats	1	2	3	4
	Syllables	1	2	3	4
	Fruit Names	Pear	Pear	Pear	Pear

Double speed:	Beats	1	2	3	4
	Syllables	12	34	12	34
	Fruit Names	Ap-ple	Ap-ple	Ap-ple	Ap-ple

OPTIONAL

Triple speed:	Beats	1	2	3	4
	Syllables	123	412	341	234
	Fruit Names	Ba-na-na	Ba-na-na	Ba-na-na	Ba-na-na

Quadruple speed:	Beats	1	2	3	4
	Syllables	1234 ⏟	1234 ⏟	1234 ⏟	1234 ⏟
	Fruit Names	A-vo-ca-do ⏟	A-vo-ca-do ⏟	A-vo-ca-do ⏟	A-vo-ca-do ⏟

4. You will be divided into groups of 4, each assigned one rhythmic variety. Each group shall combine and recite these words to create a rhythmic sequence as shown in the notation.
5. You will be required to clap, tap, or play rhythmic patterns using body percussion or musical instruments. (SKILLS)

Worksheet

Instructions for Students

- Identify the syllables in spelling your name and your friend's name.
- Find out the rhythm that matches the name.
- Fit the syllables in a time cycle of 4 beats.
- An example has been worked out for you.

Example				
Name: Christopher				
Syllables: Chris-to-pher (1-2-3)				
No of beats	1	2	3	4
Syllables	123	123	123	123
Name	Chris-to-pher	Chris-to-pher	Chris-to-pher	Chris-to-pher

Your Name				
Name:				
Syllables:				
No of beats	1	2	3	4
Syllables				
Name				

Your Friend's Name				
Name:				
Syllables:				
No of beats	1	2	3	4
Syllables				
Name				



STUDENT SELF ASSESSMENT

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

Profiling: (Tick Appropriately) Lesson 5 - Laya/Layakari; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?			
Define and explain the terms Laya and Layakari clearly and correctly...			
Identify the three types of Laya (Vilambit, Madhya, Drut).			
Explain and demonstrate Ekgun and Dugun.			
Maintain a steady beat while clapping or tapping.			
Perform rhythmic variations (single, double, triple, quadruple speeds) correctly.			
Match word syllables to appropriate rhythmic values accurately.			
Use technical terms such as "tempo", "subdivision", "beat", and "laya" correctly and confidently.			

CARD 6

MUSICAL COMPOSITIONS





INTRODUCTION

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

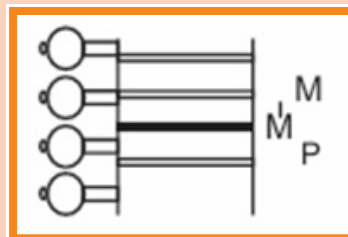
A raag is a melodic arrangement of a group of notes based on a specific mode and decorated by varna-s (melodic movement) which pleases the human ears and expresses certain emotions. The combinations of swara-s for a raag must be artistically pleasing and entertaining. The raag has a powerful influence 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>	Ṛ G Ṣ P D N Ṣ
<i>Avroha</i>	Ṣ N D P Ṣ G R S
<i>Pakad</i>	Ṛ G, R S, P Ṣ G R, Ṛ R S
<i>Vadi swara</i>	G
<i>Samvadi swara</i>	N
<i>Vikrit swara</i>	Ṣ (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: Ṇ R G Ṃ P D Ṇ Ṣ

AV: Ṣ Ṇ D P Ṃ G R Ṣ

Pakad: Ṇ R G, R Ṣ, P Ṃ G R, Ṇ R Ṣ



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 ṂṂ P D	P Ṃ RR GG	R- RN -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
N	<u>DD</u>	N	R	G	<u>RR</u>	M	G	P	M	<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

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



1. Artist: Ustad Shahi Parvez

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

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

2. Artist Shakir Khan

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

3. Ustad Vilayat Khan

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



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

Divisions: 3-2-2

Tali: 4th, 6th beat

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

Divisions: 3-3

Tali: 1st beat

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

- 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
- Play the theka of the following taal-s together with one variation
(a) Kaherwa taal (b) Roopak taal (c) Dadra taal
- 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?			
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			

CARD 7

MUSICAL WHISPERS: PASS THE RHYTHM!



Introduction

In this lesson, you will explore music through a fun and interactive activity called **Musical Whispers**. You will listen carefully to short rhythm patterns and pass them on to your classmates using clapping, body percussion, or simple percussion instruments. As the rhythm moves from one person to another, you will discover how important careful listening, concentration, and memory are in music-making. This activity will also help you develop a steady sense of beat, improve coordination, and work confidently as part of a group. By the end of the lesson, you will understand how teamwork and attention can help rhythms stay clear and accurate.

Let's Play Musical Whispers!



ACTIVITY 1

WARM-UP

- Let's get our bodies ready for music.
- Start by clapping, tapping your knees, snapping your fingers, or stomping your feet to a steady beat.
- Listen carefully as your teacher claps a short rhythm.
- Try to copy the rhythm exactly.
- This warm-up helps you focus, feel the beat, and prepare for the game.





ACTIVITY 2

UNDERSTANDING THE GAME

- You are going to play a musical game called **Musical Whispers**.
- In this game, a rhythm is passed from one student to another without speaking.
- You will listen to a rhythm only once and then pass it on by clapping, tapping, or using body percussion.
- Just like in the game Broken Telephone, the challenge is to keep the rhythm as accurate as possible.

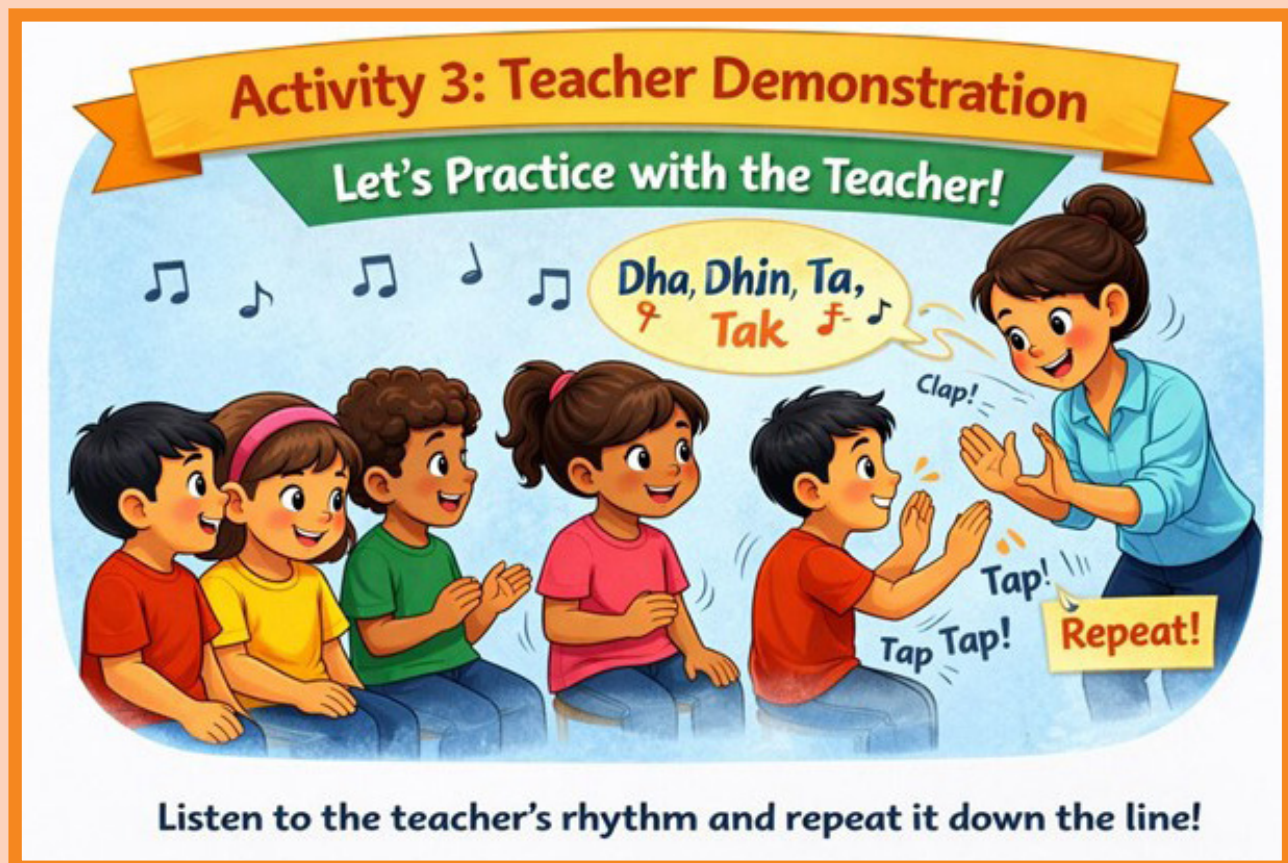




ACTIVITY 3

TEACHER DEMONSTRATION

- Stand or sit in a line or circle as directed by your teacher.
- The teacher will perform a short rhythm for the first student.
- That student then performs the same rhythm for the next student.
- The rhythm continues down the line until the last student performs it aloud for the whole class.
- Listen and notice how the rhythm changes or stays the same.





ACTIVITY 4

GROUP ACTIVITY - PLAY THE GAME

- Work in small groups of 5–6 students.
- Take turns starting the rhythm and passing it along to your group members.
- Use clapping, tapping, or other body percussion.
- Try your best to listen carefully and perform the rhythm clearly so your group can succeed together.





ACTIVITY 5

CHALLENGE MODE

- If you are ready for a challenge, try longer rhythms or add short pauses.
- You may also use percussion instruments instead of body sounds.
- You can even create your own rhythm to start the game.
- This activity helps you become more confident, creative, and accurate in your rhythm playing.





ACTIVITY 6

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!

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

Profiling: (Tick Appropriately)			
Lesson 7- Musical Whispers; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?			
Listen carefully to the rhythm before passing it on.			
Remember the rhythm and perform it in the correct order.			
Keep a steady beat while clapping, tapping or playing.			
Work well with my group and took turns respectfully.			
Try my best to keep the rhythm clear and accurate.			

CARD 8

MUSICAL COMPOSITIONS



INSTRUMENTAL SITAR

INTRODUCTION

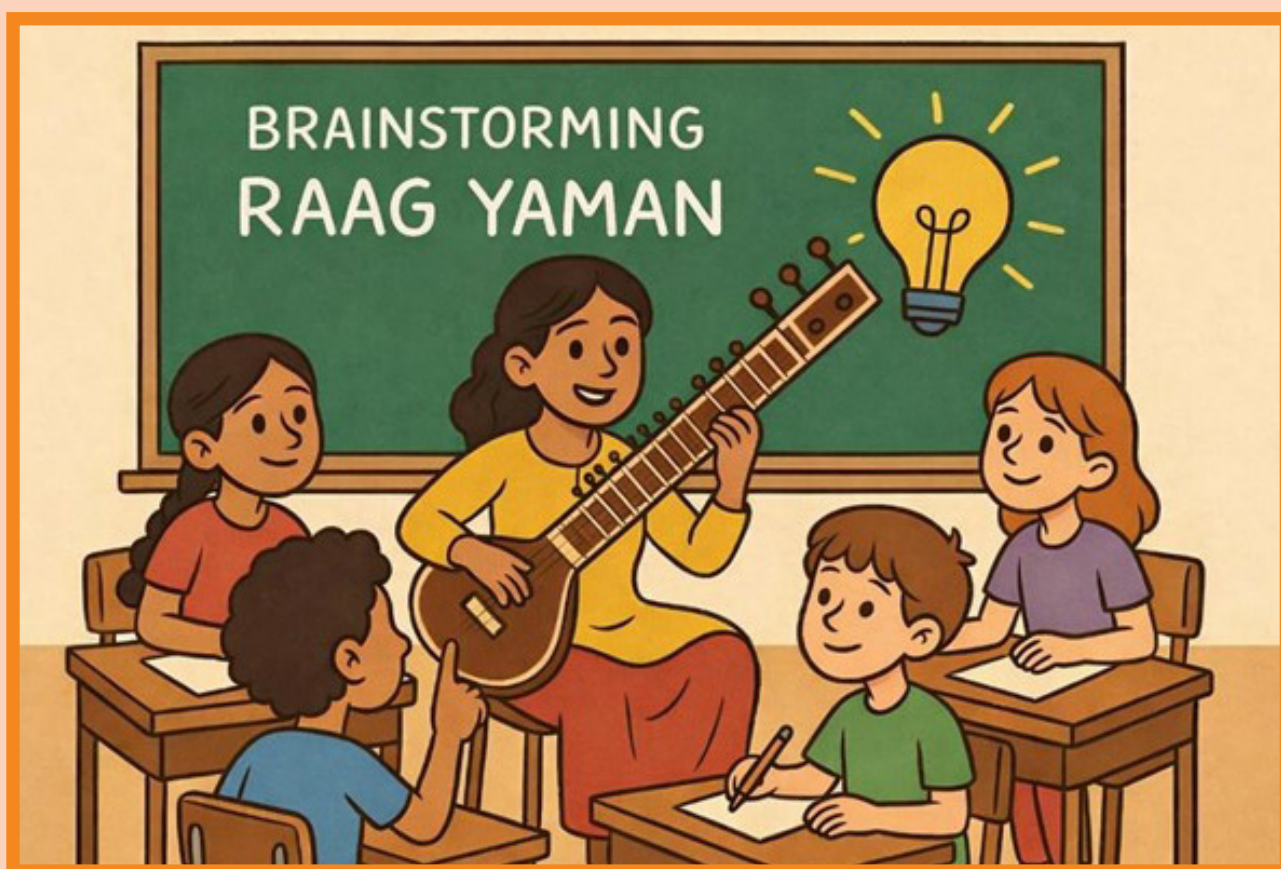
In this activity, you will get a chance to **revise** and **consolidate** what you have learnt in Lesson 6 about **Raag Yaman**, a popular evening raag in Indian classical music. It has a sweet and graceful mood that expresses beauty and emotion. You will recap its basic structure, important notes, and simple melodic phrases, and then practice playing a short composition (Antāra) on the sitar. As you play, you will sharpen your listening skills, improve your finger techniques, and feel more confident while performing.



ACTIVITY 1

RECAP OF RAAG YAMAN

- Work in pairs or groups to brainstorm the main features of **Raag Yaman** that you learned in Lesson 6.
- Pay special attention to the note 'Ma'. Remember, this raag uses Tivra Ma instead of Shudha Ma.





ACTIVITY 2

WARM-UP EXERCISES

- Review and practice how to play the **Aaroha**, **Avaroha**, and **Pakad of Raag Yaman** using the correct fingering techniques.
- Observe demonstration by your teacher carefully, then **repeat** and **play continuously** as a warm-up exercise.

AR: N R G Ṁ P D N Š

AV: Š N D P Ṁ G R S

Pakad: N R G, R S, P Ṁ G R, N R S



ACTIVITY 3

PLAYING THE MUSICAL COMPOSITION

- First, your teacher will demonstrate the 1st line of Antara with appropriate strokes on the sitar, playing it slowly so you can follow each part.
- Then, you will play the 1st line of Antara on your own sitar, trying to reproduce the same notes, strokes, finger positions, hand technique, and expression.

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
								G	ṀṀ	D	P	Š	-Š	Š	Š
								d	dir	d	r	d	-r	d	r
N	ṘṘ	Ġ	Ṙ	N	Ṙ	Š	-								
d	dir	d	r	d	r	d	-								

- Repeat above steps for 2nd line of Antara

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

X					2					0					3
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Sthayi															
G	-	G	R	G	<u>ṀṀ</u>	P	D	P	Ṁ	<u>RR</u>	<u>GG</u>	<u>R-</u>	<u>RṄ</u>	<u>-Ṅ</u>	R
d	-	d	r	d	dir	d	r	d	r	dir	dir	d-	rd	-r	d
Manjha															
Ṅ	<u>DḊ</u>	Ṅ	R	G	<u>RR</u>	Ṁ	G	P	Ṁ	<u>RR</u>	<u>GG</u>	<u>R-</u>	<u>RṄ</u>	<u>-Ṅ</u>	R
d	dir	d	r	d	dir	d	r	d	r	dir	dir	d	rd	-r	d

		<i>Antara</i>	
N <u>RR</u> Ġ Ṙ	N Ṙ Š -	G <u>MM</u> D P	Š <u>-Š</u> Š Š
d dir d r	d r d -	d dir d r	d -r d r
Ṁ <u>GG</u> P N	D P Ṁ D	N <u>RR</u> Ġ Ṙ	Š <u>NN</u> D P
d dir d r	d r d r	d dir d r	d dir d r
		P Ṁ <u>RR</u> <u>GG</u>	R- <u>RN</u> <u>-N</u> R
		d r dir dir	d rd -r d

- Watch your teacher's demonstration of the full Razakhani Gat in Raag Khamāj, shown 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

- After observing, **play the entire composition from start to finish** in one go, following the guided practice.



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			
Play Aroha, Avaroha and Pakad accurately			
Play Antara accurately			
Play whole Razakhani Gat accurately			
Play all musical phrases with correct strokes			
Use correct fingering technique			
Keep and maintain a consistent steady tempo			
Adopt a good sitting/holding posture and demonstrate good handling of instrument			



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!



SELF ASSESSMENT CHECKLIST

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

Profiling: : (Tick Appropriately)			
Lesson 7- Musical Whispers; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?			
Listen carefully to the rhythm before passing it on.			
Remember the rhythm and perform it in the correct order.			
Keep a steady beat while clapping, tapping or playing.			
Work well with my group and took turns respectfully.			
Try my best to keep the rhythm clear and accurate.			

INSTRUMENTAL TABLA

INTRODUCTION

In this lesson you will learn about **Ekgun and Dugun**, two important forms of layakari (tempo variation) in Indian music.

You will understand that **Ekgun** means playing or reciting **one bol (syllable) per matra** (single speed), where the rhythm flows steadily according to the basic structure of the taal.

You will also learn that **Dugun** means playing or reciting two bols (**syllables**) **per matra** (double speed). In Dugun, the number of syllables doubles, but the total number of beats (matras) in the rhythmic cycle remains the same.

By the end of the lesson, you will be able to:

- Recite (padhant) the theka in Ekgun and Dugun
- Maintain a steady laya while changing speed
- Play the theka in both single and double speed with confidence



ACTIVITY 1

TALA-S, EKGUN, DUGUN AND PADHANT

1. Answer the following questions asked by the Teacher:
 - What is Ekgun?
 - What is Dugun?
 - Can you notate Ekgun and Dugun in terms of numbers?
 - Can you recite Ekgun and Dugun in numbers?
2. You will be required to notate, recite, count and play the theka-s of Dadra Taal, Roopak Taal, Kaherwa taal and Teentaal.



ACTIVITY 2

- Listen carefully as your teacher explains how to notate Dadra Taal 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
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

- Listen carefully as your teacher explains how to notate Roopak Taal 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
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

- Listen carefully as your teacher explains how to notate Kaherwa Taal 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
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			

Exercise 1

DHADHIN

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 Dha				2				0				3			



STUDENT SELF ASSESSMENT

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

Profiling: (Tick Appropriately) Lesson 8 - Musical Compositions; MY PROGRESS?			
			
	Good	Satisfactory	Needs Improvement
What have i learnt?	Instrumental Tabla -		
Understand the concept of Ekgun and Dugun			
Notation of Tala-s in Ekgun and Dugun			
Recite and count the Tala-s in Ekgun and Dugun			
Play the Tala-s in Ekgun and Dugun			

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