TEACHER'S GUIDE

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 8

INSTRUMENTAL MUSIC

MOEHR
MAHATMA GANDHI INSTITUTE
2026

ACKNOWLEDGEMENT

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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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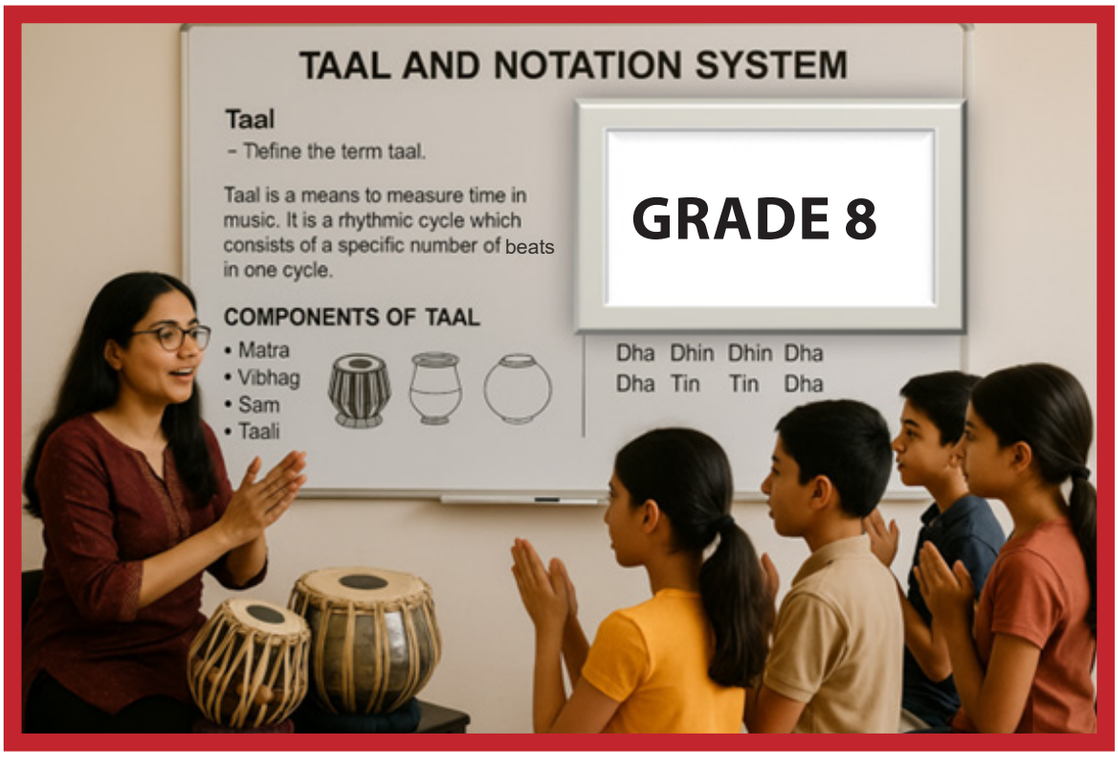
CARD 1

TAAL AND NOTATION SYSTEM



GUIDE TO EDUCATORS

Competency:

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:

This activity introduces students to taal as a foundational rhythmic system in Indian music. Learners explore its structure and components, develop the ability to read and notate taal accurately, and apply this knowledge through clapping, padhant (recitation), and simple instrumental practice. This process helps students begin to internalise rhythmic patterns, improve coordination, and build confidence in recognising and performing basic taal cycles.

Resources and Materials:

- Visual representation of the components of Taal
- Notation of Taals
- Whiteboard and markers

Learning Outcomes:

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

- Define the term taal.
- Identify and describe its components using correct musical terms.
- Read and notate simple Taal cycles accurately.
- Do padhant of prescribed Taals.

Teaching Trajectories / Implementation Guidelines

Introduction

Taal is a fundamental element of Indian music, providing the rhythmic structure that shapes how musical ideas are organised and performed. Introducing students to the concept of taal helps them understand rhythm as a repeating cycle and recognise how musicians use these patterns to maintain coordination and expression. In this lesson, learners explore what taal means, discover its basic components, and begin applying their understanding through simple notation, clapping exercises, and guided performance activities.

Part 1 - Definition

- **Define the term *Taal*.**

Taal is a means to measure time in music. It is a rhythmic cycle which consists of a specific number of beats in one cycle.

Some musical instruments used to provide taal in Indian music are shown below:

Tabla

Pakhawaj

Mridangam

Khol

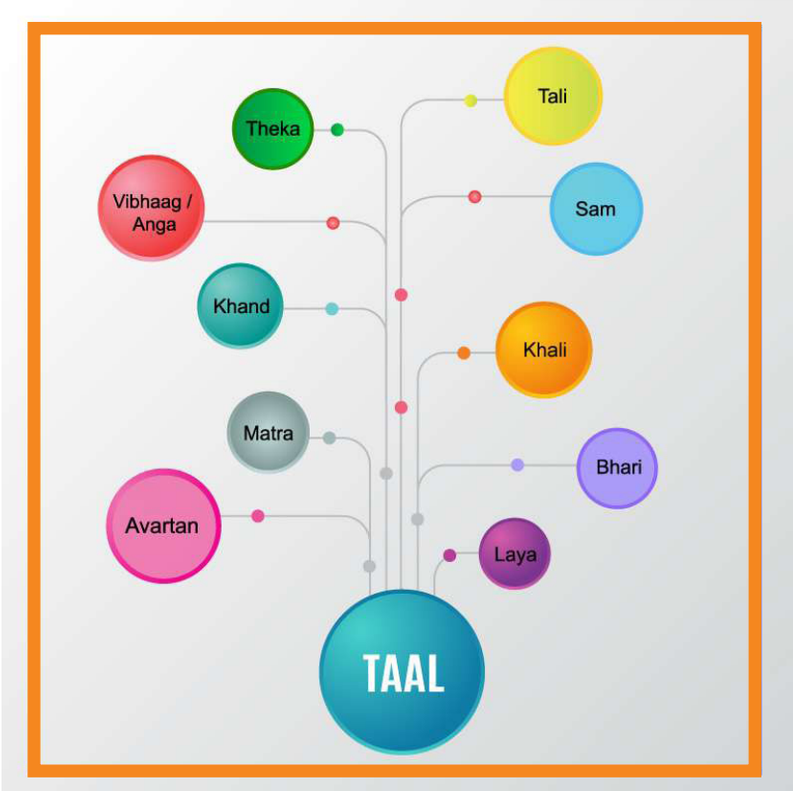
Manjira

NOTE *Taal* can also be provided by the clapping of hands.

Part 2 - Components of Taal

- **List and explain each component of Taal.**

COMPONENTS OF TAAL



Part 3 - Notation System and Padhant

- **Explain Bhatkhande's notation system and interpret the various signs and symbols used within it.**

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

- Notation and Padhant of Dadra Taal, Roopak Taal, Kaherwa Taal and Teentaal.

ASSESSMENT

ASSESSMENT CRITERIA

Criteria	Indicators of Achievement
1. Understanding of Taal	▪ Correctly defines the term taal. ▪ Identifies and describes its components using appropriate musical terminology.
2. Notation Accuracy	▪ Independently notates taals (Dadra, Roopak, Kaherwa, Teentaal). ▪ Correctly interprets symbols such as sam, taali, khali, vibhag and bol groupings (Ardh Chandra). ▪ Applies these symbols accurately in written notation.
3. Padhant (Recitation)	▪ Performs clear, steady padhant of prescribed Taals in a correct rhythmic cycle. ▪ Maintains laya (tempo) and pronounces bols accurately.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
1. Understanding of Taal			
Definition of Taal	Incomplete or unclear definition.	Generally correct explanation with minor gaps.	Clearly defines taal as a rhythmic cycle used to measure time in music.
Components of Taal	Lists few components with limited explanation.	Identifies most components with some correct explanations.	Correctly identifies and describes each component using appropriate terminology.
2. Notation Accuracy			
Notation of Taals (Dadra, Roopak, Kaherwa, Teentaal)	Too many mistakes in the notation.	Minor errors	**Accurate, independent notation with correct matras, vibhags, Taal signs and bol groupings.**

Criteria	Basic	Intermediate	Proficient
3. Padhant (Recitation)			
Padhant Accuracy	Unclear or inconsistent; loses the cycle.	Correct with minor slips.	Clear, steady padhant of rhythmic cycles.
Laya & Pronunciation	Struggles with tempo and pronunciation.	Mostly steady laya; generally clear pronunciation.	Maintains steady laya with accurate bol pronunciation.

ACTIVITY 1

MATCHING

1. Match each padhant action to its correct hand and finger movement.

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	

CARD 2

PLAY SIMPLE MELODIC OR RHYTHMIC PATTERN

GUIDE TO EDUCATORS

Competency 1:

Handling and Practice

Element 3:

Demonstrate instrumental practice routines.

Performance Criteria:

- **Level 1:**

Participates in guided practice sessions

Purpose of Activity:

This activity helps students learn how to play short musical patterns correctly on their instrument. By practising slowly and repeating the phrases, learners improve their hand movement, sound quality, and timing. It also builds confidence when playing alone or with others. Students will begin to recognise musical patterns and understand how they fit together in a piece of music.

Resources and Materials:

- Musical Instruments (Sitar, Tabla)
- Mizraab for Sitar Students
- Student Workbook
- Appropriate seating arrangement
- Whiteboard and Marker

Learning Outcomes:

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

- Identify and reproduce simple melodic or rhythmic patterns demonstrated by the teacher.
- Perform short musical phrases on sitar or tabla using correct hand technique.
- Maintain a steady pulse and consistent tempo during practice and performance.
- Listen attentively and respond to musical cues in call-and-response activities.
- Demonstrate good posture, instrument handling, and develop regular practice habits.

Teaching Trajectories / Implementation Guidelines

Introduction

This lesson introduces learners to the foundational techniques required for performing simple melodic and rhythmic patterns on the sitar and tabla. It emphasizes correct posture, instrument handling, and the development of basic playing strokes that support musical accuracy and control. Through guided exploration, students become familiar with essential patterns, listening skills, and coordinated practice routines that prepare them for more advanced repertoire. The lesson aims to build confidence, musical awareness, and disciplined habits that are integral to early instrumental learning in Indian classical music.

INSTRUMENTAL SITAR

Taal is a means to measure time in music. It is a rhythmic cycle which consists of a specific number of beats in one cycle.

Some musical instruments used to provide taal in Indian music are shown below:

ACTIVITY 1

INTRODUCING ALANKAAR

- Explain the meaning of Alankaar and its purpose in Indian classical music.

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

SING/DEMONSTRATE A SIMPLE ALANKAAR

- Write the following simple Alankaars on the whiteboard.

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

- Sing or Demonstrate above simple **Alankaars** on the **Sitar**.

ACTIVITY 3

HOW TO CREATE AN ALANKAAR?

- Ask students to study the following **Aroha** of an **Alankaar**.

Aroha: SRG, RGM, GMP, MPD, PDN, DN Ṡ

- Explain **step by step** 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.

Step 1	S R G M P D N Ṡ
Step 2	S R G M P D N Ṡ
Step 3	S R G M P D N Ṡ
Step 4	S R G M P D N Ṡ
Step 5	S R G M P D N Ṡ
Step 6	S R G M P D N Ṡ

- Repeat above steps for the **Avaroha** of the Alankaar.

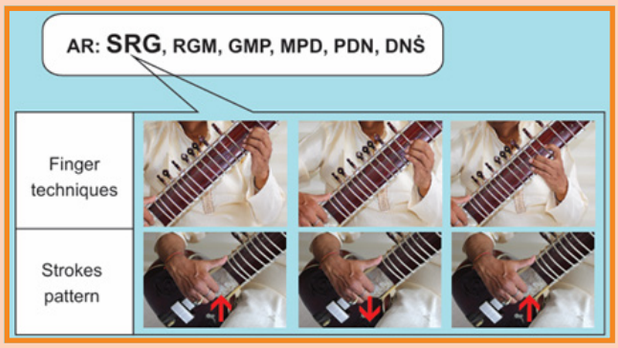
Avaroha: ṠND, NDP, DPM, PMG, MGR, GRS

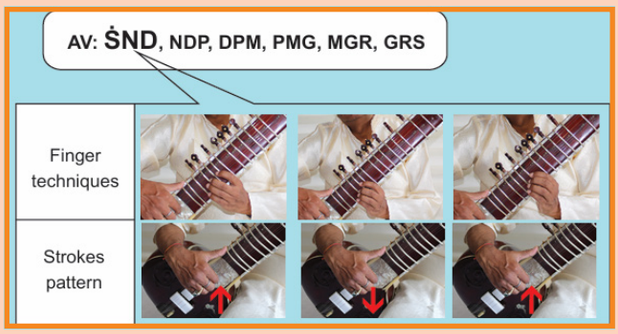
Step 1	Ṡ N D P M G R S
Step2	Ṡ N D P M G R S
Step 3	Ṡ N D P M G R S
Step 4	Ṡ N D P M G R S
Step 5	Ṡ N D P M G R S
Step 6	Ṡ N D P M G R S

ACTIVITY 4

PLAYING OF ABOVE ALANKAAR

- Demonstrate and guide students how to play above **Alankaar** in both **Aroha** and **Avaroha**.
- The finger techniques and stroke patterns have been shown below for the first set. Apply the same for the whole pattern.





- Ask students to observe how the use of the left hand's middle finger differs in **Aroha** and ***Avaroha***.

ACTIVITY 5

5. Complete and practice following Alankaars.

- Guide students to complete the following Alankaars.

1.	**Aroha**	SRGM, _____, GMPD, _____, PDNṠ.
	Avaroha	ṠNDP, _____, DPMG, _____, MGRS.
2.	**Aroha**	SRGMP, _____, GMPDN, _____.
	Avaroha	ṠNDPM, _____, DPMGR, _____.
3.	**Avaroha**	ṠRS, ____, DPD, ____, MGM, ____, RSN.
4.	**Aroha**	SR SRG, _____, GM GMP, _____, PD PDN, _____.
	Avaroha	ṠN ṠND, _____, DP DPM, _____, MG MGR, _____.

- Once **Alankaars** have been completed, guide students to play them on the sitar with the appropriate finger techniques and stroke patterns.

ASSESSMENT

ASSESSMENT CRITERIA

Students will be assessed through observation, guided performance, written notation work, and technical execution. Assessment focuses on accuracy, technique, fluency, posture, and understanding of Alankaar structure.

Criteria	Indicators of Achievement
1. Accuracy in Playing Alankaars	Learners should be able to: ▪ Correctly reproduce the Alankaars demonstrated by the teacher. ▪ Maintain the correct Aroha (ascending) and Avaroha (descending) sequence. ▪ Avoid note omissions, additions, or pitch inaccuracies.
2. Technical Skills and Hand Technique	Learners should be able to: ▪ Use correct fingering patterns on the sitar or correct strokes on the tabla. ▪ Apply appropriate mizraab strokes (for sitar) or bol execution (for tabla). ▪ Demonstrate clear sound production with control and consistency.
3. Rhythmic Stability and Tempo Control	Learners should be able to: ▪ Maintain a steady pulse throughout the practice. ▪ Keep a consistent tempo in both singing and playing. ▪ Follow teacher cues accurately during call-and-response patterns.
4. Posture and Instrument Handling	Learners should be able to: ▪ Sit correctly and maintain a stable playing posture. ▪ Handle instruments with care and discipline. ▪ Position hands appropriately throughout the activity.
5. Listening and Response	Learners should be able to: ▪ Listen attentively to the teacher's demonstration. ▪ Respond accurately in call-and-response activities. ▪ Show awareness of musical phrasing and movement (Aroha/ Avaroha).
6. Notation and Completion of Alankaars	Learners should be able to: ▪ Write simple Alankaars using correct sargam notation. ▪ Complete partially given patterns logically. ▪ Maintain correct ascending and descending logic while notating.

ASSESSMENT

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Accuracy in Playing Alankaars	Plays some notes correctly but often breaks sequence; frequent errors in aroha/avaroha.	Plays most notes correctly; minor mistakes in sequence or consistency.	Plays accurately with correct sequence in both directions; confident and fluent.
Technical Skills & Hand Technique	Fingering or stroke technique inconsistent; sound unclear or uneven.	Technique mostly correct; occasional inconsistencies in sound or control.	Demonstrates correct, stable technique with clear and controlled sound quality.
Rhythmic Stability & Tempo	Tempo varies; struggles to maintain steady pulse or follow cues.	Maintains steady pulse with small fluctuations; follows cues fairly well.	Keeps steady, consistent tempo; responds accurately to all cues.
Posture & Instrument Handling	Posture unstable; instrument handling requires frequent correction.	Posture generally correct with occasional lapses; handles instrument appropriately.	Maintains correct posture throughout; handles instrument confidently and safely.
Listening & Response	Limited listening; difficulty responding to patterns; needs repetition.	Listens and responds with some accuracy; occasional delays or errors.	Responds accurately and promptly; shows clear listening comprehension.
Notation & Completion of Alankaars	Writes incomplete/ incorrect patterns; mistakes in sargam or movement direction.	Writes mostly correct patterns with minor errors in spacing or flow.	Writes complete, logically structured Alankaars with correct sargam notation and movement.

EXTENSION OF ACTIVITY

Learners can create a short original Alankaar and notate it correctly in their workbook. They may later perform it for the class or in small groups.

INSTRUMENTAL TABLA

ACTIVITY 1

TEENTAAL

- STEP 1 - Description of Teentaal

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.

Teentaal

Matra: 16	**Tali:** 1st, 5th, 13th beat
Divisions: 4 – 4 – 4 - 4	**Khali:** 9th beat

- STEP 2 - Padhant of Teentaal

Recite and count 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 Dha				2				0				3			

- Step 3 - Playing Teentaal

Execution of 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 avartans. Once students demonstrate secure control of each pattern, guide them to perform the complete Teentaal structure.

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 Dha	2	0	3

- Step 4 - Variations

Proceed with padhant and play the variations shown in the notation below. Start by practicing variation one for several avartans, 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 DhinDhin Dha	DhaDha Dhin DhinDhin Dha	DhaDha Tin TinTin Ta	TaTa Dhin DhinDhin 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

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 Dha	2	0	3

ASSESSMENT

ASSESSMENT CRITERIA

Students will be assessed on the following:

Criteria	Indicators of Achievement
1. Accuracy in Playing the Theka of Teentaal and Its Variations.	▪ Checks how correctly and smoothly students play the theka and variations, with the right bols and sequence.
2. Technical Skills & Hand Technique.	▪ Look at correct fingering, hand position, and clear sound when playing.
3. Rhythmic Stability & Tempo (Laya)	▪ Measures how well students keep a steady beat and maintain the correct tempo.
4. Padhant (Recitation & Counting)	▪ Assesses clear and accurate recitation of bols and counting with proper hand gestures.
5. Notation & Completion of Teentaal	▪ Checks if students can correctly notate Teentaal and its variations.

ASSESSMENT

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
1. Accuracy in Playing the theka of Teentaal and its variations.	Plays some bols correctly but often breaks sequence; frequent errors.	Plays most bols correctly; minor mistakes in sequence or clarity.	Plays the full theka and variations accurately with correct sequence, tone, and fluency.
2. Technical Skills & Hand Technique	Hand placement or strokes inconsistent; sound unclear or uneven.	Technique mostly correct; occasional inconsistencies in control or clarity.	Demonstrates correct, stable fingering and striking technique with clear, consistent sound.
3. Rhythmic Stability & Tempo (Laya)	Tempo fluctuates; struggles to maintain laya or complete avartan.	Maintains laya with small fluctuations.	Maintains steady, consistent laya across avartans.
4. Padhant (Recitation & Counting)	Recites with errors; counting is inconsistent; difficulty aligning bols with beats.	Recites mostly correctly with minor lapses in laya or pronunciation.	Recites confidently with accurate pronunciation, steady laya, and clear alignment of bols to beats.
5. Notation & Completion of Teentaal	Notation is incomplete or incorrect.	Notation is mostly correct with minor structure or taal sign errors.	Writes complete, accurate Teentaal notation with correct bols, structure and Taal signs.

EXTENSION OF ACTIVITY

- Practice Teentaal and its variations with Lehra.
- Use Teentaal to accompany a song with teacher's guidance.

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			

CARD 3

PATRIOTISM

GUIDE TO EDUCATORS

Competency 3:

Creativity

Element 1:

Create simple musical instruments and compose short melodies or rhythmic patterns.

Performance Criteria:

- **Level 2:**
  Compose simple melodic or rhythmic patterns with guidance.

Purpose of Activity:

This activity teaches students to express patriotism through instrumental music by interpreting the different signs and symbols of the Mauritian iconography. The different elements of the Coat of Arms (the Dodo, Sambur, Key, Ship, Sugar Cane, Star) are represented through a small instrumental pattern created by student groups. Through this, learners gain a deeper appreciation of national identity, culturally meaningful symbols, and collaborative music-making.

Resources and Materials:

- Simple percussion instruments (Triangles, Shakers, Tambourine, Bells/Chime Bars)
- Visual chart of the **Mauritius Coat of Arms**
- Sitar and Tabla

Learning Outcomes:

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

- Identify key symbols in the Mauritius Coat of Arms and understand their meaning.
- Represent symbolic ideas through instrumental sounds.
- Collaborate to create a National Pride Melody.
- Reflect on the role of music in expressing cultural and national identity.

Teaching Trajectories / Implementation Guidelines

Introduction

This lesson encourages learners to explore patriotism by connecting musical creativity with meaningful Mauritian symbols. Through guided listening, discussion, and group music-making, students will discover how sound can represent ideas found in national imagery such as strength, unity, heritage, and hope. By interpreting elements of the Coat of Arms using simple instrumental patterns, learners not only develop creative and collaborative skills, but also deepen their appreciation of national identity. This activity helps students understand that music is a powerful tool for expressing pride in Mauritius and celebrating its unique cultural story.

ACTIVITY 1

WARM-UP

INSTRUCTIONS:

- Start with a short listening exercise: teacher plays a simple rhythm or melody; students identify if it feels *strong, calm, majestic, or energetic*.
- You may use following 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

- Brief discussion:
  "How can music show pride? Strength? Unity?"
- Introduce the theme of **Patriotism in Music**.

ACTIVITY 2

INTRODUCTION TO THE COAT OF ARMS

INSTRUCTIONS:

- Explain what is a Coat of Arms
- Display the Mauritius Coat of Arms and **discuss** the meaning of its symbols:
  - ◊ **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

- Explain that today students will **represent these symbols using instruments or body percussion.**

ACTIVITY 3

COMPOSE A NATIONAL PRIDE MELODY

INSTRUCTIONS:

- Explain that the class will create a National Pride Melody inspired by elements of the Coat of Arms.
- Divide students into groups, and assign each group with one symbol; Dodo, Sambur (deer), Key, Ship, Sugar Cane, Star.
- Each group will create a short rhythmic piece (around 30 seconds) using **vocal sounds, body percussion, or sitar/tabla or any other classroom instruments/ objects** to represent the sounds of the symbol they were assigned.

EXAMPLE:

- ◊ **The Ship -** slow, rocking xylophone pattern
- ◊ **The Key -** triangle strikes (clear, metallic sounds)
- ◊ **The Dodo -** gentle drum beats (representing grounded, strong steps)
- ◊ **The Star -** bell/chime sparkles

ACTIVITY 4

ASSEMBLE AND PERFORM

INSTRUCTIONS:

Listen to each group's short presentation and then organises them in the order you consider best for leading the full ensemble. Following points may be considered:

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

The result is a powerful, symbolic musical tribute to Mauritius.

ACTIVITY 5

REFLECTION AND SHARING

INSTRUCTIONS:

Guide students to discuss:

- ◊ *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?*

Encourage each group to share their creative choices.

ASSESSMENT

Through group performance, observation, and reflection activities, learners will be assessed on their ability to:

ASSESSMENT CRITERIA

Criteria	Indicators of Achievement
1. Understanding of Symbols & Meaning	▪ Identify and explain the meaning of the six Coat of Arms symbols (Dodo, Sambur, Key, Ship, Sugar Cane, Star). ▪ Demonstrate understanding of how musical ideas can represent identity and patriotism.
2. Creative Representation Through Sound	▪ Select appropriate instruments, vocal effects, or body percussion to symbolically represent the assigned Coat of Arms element. ▪ Show creativity in constructing a short 20-30 sec) melodic or rhythmic motif.
3. Group Performance & Coordination	▪ Perform the created motif accurately, maintaining tempo and cohesion with group members. ▪ Enter, layer, and fade-out according to the teacher's cues during ensemble performance.
4. Collaboration & Contribution	▪ Participate actively in group discussions and planning. ▪ Respectfully share ideas and assist peers in refining the musical representation.
4. Reflection & Expression of Patriotism	▪ Reflect on how music conveys patriotic themes. ▪ Explain choices made during composition and what they reveal about Mauritian identity.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Understanding of Coat of Arms Symbols	Identifies only a few symbols; shows limited understanding of meaning.	Identifies most symbols with partial explanation of meaning.	Clearly identifies all symbols and confidently explains their cultural significance.
Creative Musical Representation	Sound choices do not clearly relate to assigned symbol; idea is underdeveloped.	Representation is somewhat symbolic; musical idea shows emerging creativity.	Sound choices strongly represent symbol; motif is imaginative, meaningful, and expressive.
Performance Accuracy & Coordination	Often loses tempo; struggles to follow cues or maintain rhythm with group.	Performs with minor inconsistencies; generally, follows cues.	Plays confidently with steady tempo; responds accurately to ensemble cues and maintains group cohesion.
Group Collaboration	Limited participation; relies on others; minimal contribution to planning.	Participates occasionally; contributes some ideas; works cooperatively.	Actively engages in teamwork; contributes useful ideas; encourages group cohesion.
Reflection on Patriotism & Identity	Gives simple or unclear reflection with limited connection to patriotism.	Shares some insights; reflects partially on musical symbolism.	Reflects deeply and clearly; explains how their music expresses patriotism and national identity.

EXTENSION OF ACTIVITY

Students can:

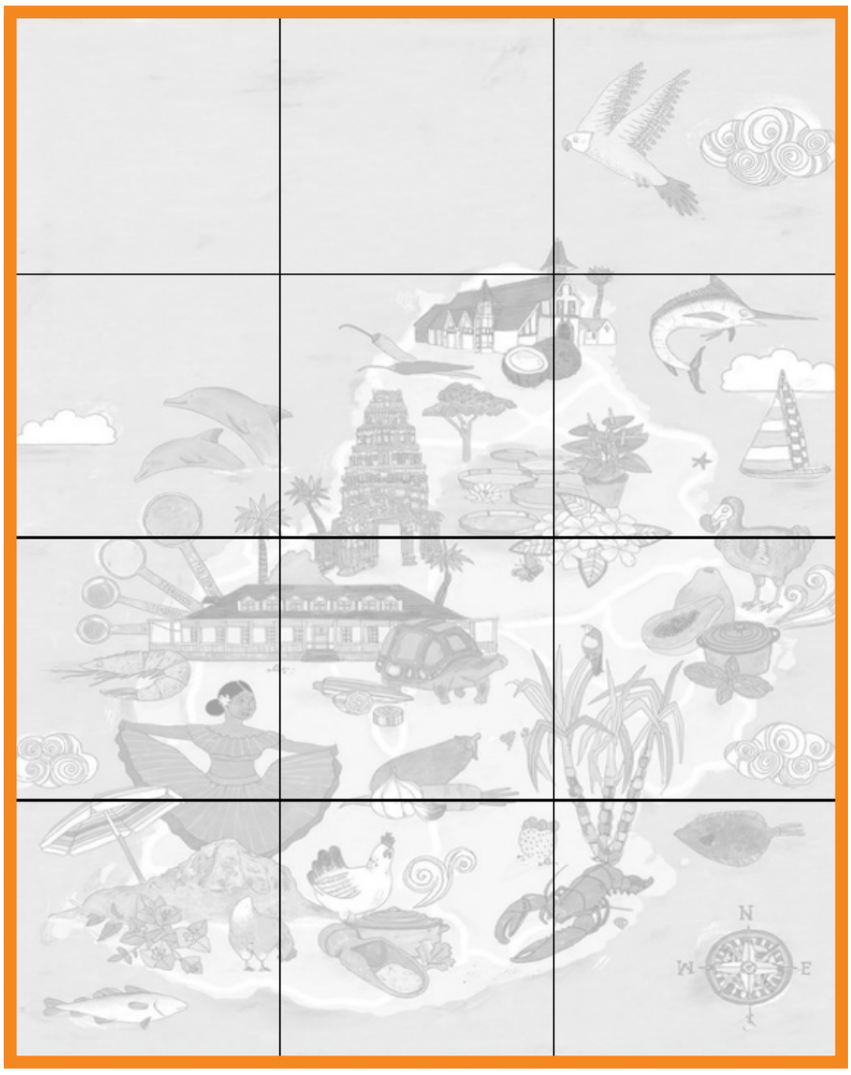
- Add simple movement or flag colours to accompany the performance.
- Research other Mauritian patriotic symbols and set them to music.
- Rehearse same to present during National Day Celebrations at School.

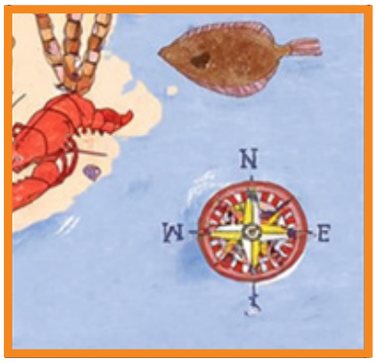
EXERCISE 1

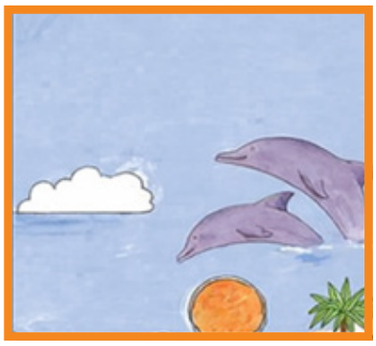
INSTRUCTIONS TO STUDENTS:

CUTTING AND PASTING EXERCISE

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




N
W
E



CARD 4

CLASSIFICATION OF MUSICAL INSTRUMENTS

GUIDE TO EDUCATORS

Competency 4:

Understanding and Application

Element 1:

Demonstrate understanding of fundamental music theory concepts.

Performance Criteria:

- **Level 2:**

Definition and explanation of basic technical terms related to music and their application.

Purpose of Activity:

The purpose of this activity is to introduce students to the systematic classification of musical instruments by exploring their sound production methods and characteristics. Through active listening, group-based sorting games, and visual identification tasks, learners will gain the ability to classify musical instruments into 5 categories: Idiophones, Membranophones (Skin-made percussions), Aerophones (Wind instruments), Chordophones (String instruments) and Electrophones.

This activity enhances auditory discrimination, fosters teamwork, and builds a deeper understanding of global musical traditions.

Resources and Materials:

- Speakers and audios/video clips of diverse instruments (or YouTube links).
- Visual chart of instrument families.
- A classification table worksheet.

Learning Outcomes:

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

- List and describe the five main categories of musical instruments: Aerophones, Chordophones, Membranophones, Idiophones, and Electrophones.
- Identify musical instruments by listening to short audio clips.
- Classify each instrument heard into its correct family based on its timbre, sound quality, and method of playing.

TEACHING TRAJECTORIES/ IMPLEMENTATION GUIDELINES

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

- Ask students to observe the three pictures given below and list down any three musical instruments you can find in each.

1. .....

2. .....

3. .....

1. .....

2. .....

3. .....

1. .....

2. .....

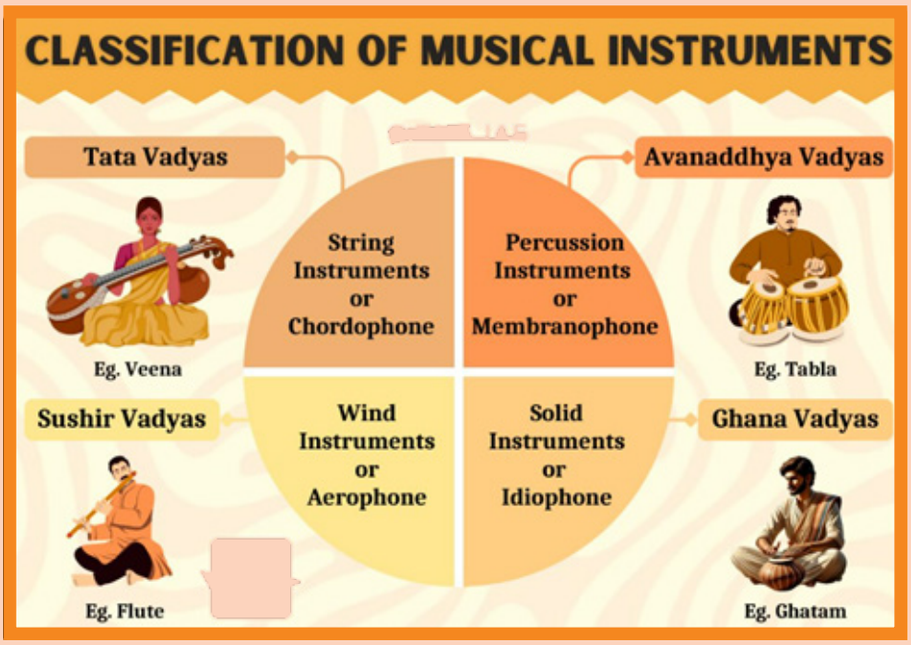
3. .....

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

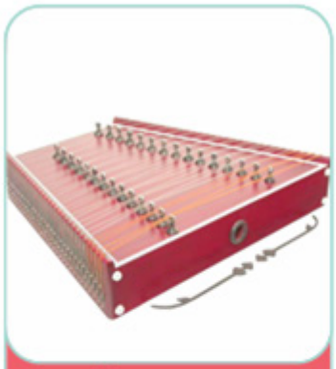
Categories of Musical Instruments

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.

Did you know?

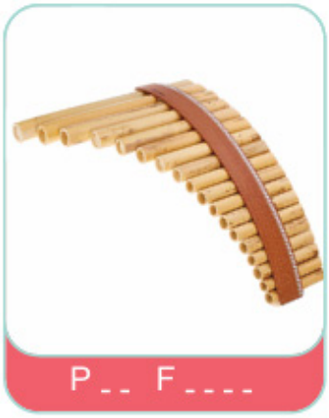
The most ancient and widespread wind instrument is the ***bansuri***. The oldest mention is in the *Veda-s*, where it is called *venu*.

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

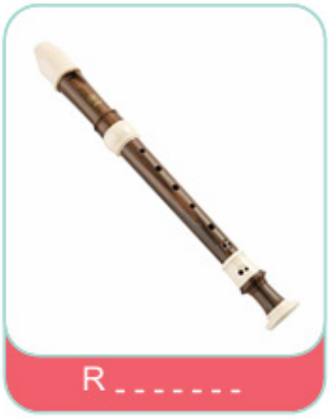
(Recorder, Pan Flute, Saxophone, Bansuri, Mouth Organ, Bagpipe)

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)

B _ _ _ _

D _ _ _ _ _

C _ _ _ _

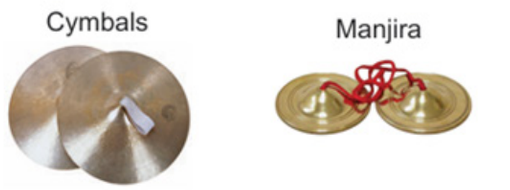
D _ _ _ _ _

R _ _ _ _ _ _

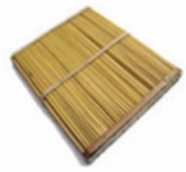
M _ _ _ _ _ _ _ _

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.



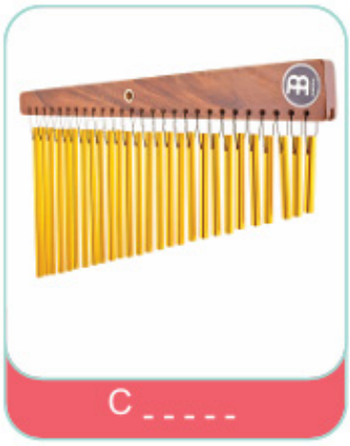
Did you know?



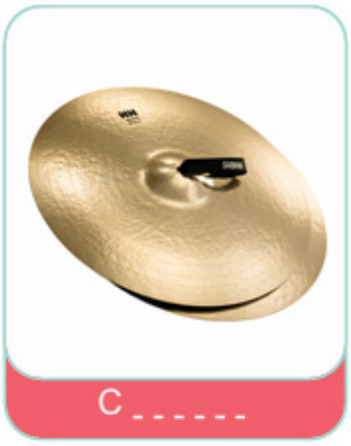
The **maravane**, also known as the Kayambe, is a thin rectangular box made out of shoots of dried sugar cane flowers and filled with dried seeds, which gives the rhythmic sound. It is one of the traditional instruments used in the Mauritian sega.

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

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



C _ _ _ _ _



C _ _ _ _ _ _

M _ _ _ _ _ _

M _ _ _ _ _ _

T _ _ _ _ _ _ _

G _ _ _ _ _

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:

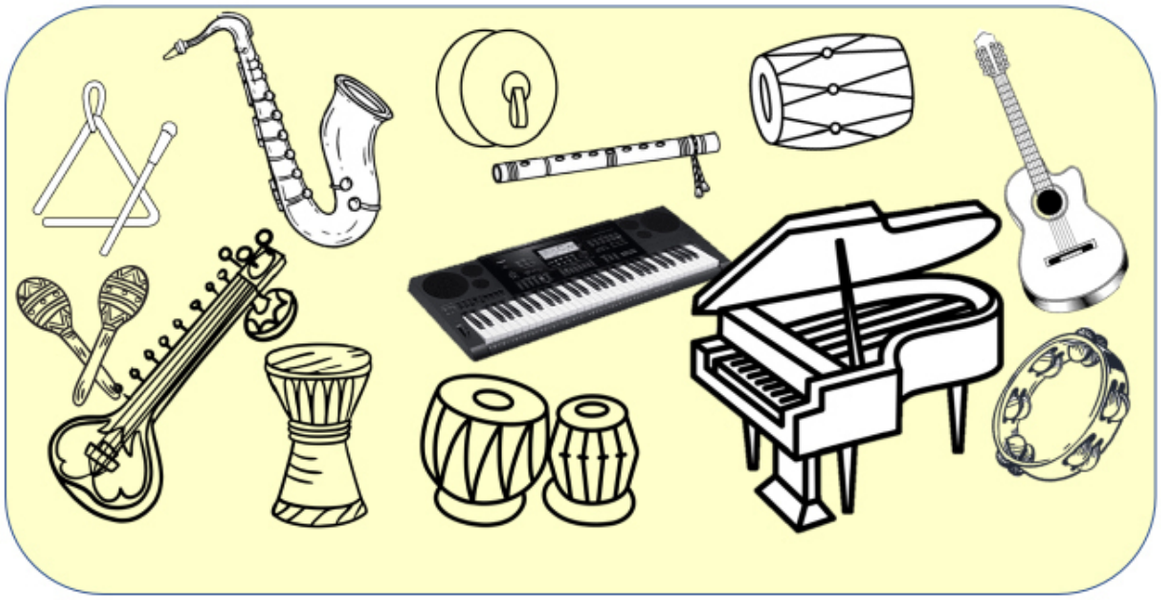
1. Word Search Puzzle

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.



IDIOPHONES	MEMBRANOPHONES	CHORDOPHONES	AEROPHONES	ELECTROPHONES

ASSESSMENT CRITERIA

Learners will be assessed through listening activities, sorting tasks, discussion, and written exercises. The assessment focuses on correct classification, understanding of sound production mechanisms, and accurate identification through auditory and visual cues.

1. Understanding of Instrument Categories

- List and describe all five categories: Idiophones, Membranophones, Aerophones, Chordophones, Electrophones.
- Demonstrate understanding of each category's sound-production mechanism.
- Recognise the difference between Bharata's classification and the Hornbostel–Sachs system.

2. Identification Through Listening

- Identify a musical instrument when hearing it in an audio clip.
- Correctly match each instrument to its category based on timbre, pitch, and playing technique.
- Provide reasoning for their classification (e.g., "The sound comes from a vibrating membrane, so it is a Membranophone").

3. Visual Recognition and Sorting

- Recognise instruments through pictures and place them accurately under their correct category.
- Use visual cues such as strings, keys, body shape, membrane, pipes, or electronic components to decide classification.

4. Use of Correct Terminology

- Use technical terms such as "string vibration", "air column", "membrane", "body resonance", "electronic amplification".
- Apply terminology accurately when explaining classifications.

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Understanding of Instrument Categories	Identifies only a few categories; shows limited understanding of sound-production concepts.	Identifies most categories with partial explanation of how they produce sound.	Clearly defines all categories and confidently explains sound-production mechanisms.
Identification Through Listening	Struggles to identify instruments or families; relies heavily on guidance.	Identifies some instruments correctly; classification shows partial accuracy.	Accurately identifies instruments by ear and clearly justifies the classification.
Visual Recognition & Sorting	Misclassifies several instruments; uses limited visual cues.	Categorises most instruments correctly; minor mistakes.	Classifies instruments accurately using clear visual reasoning.
Use of Technical Terminology	Uses minimal or incorrect terminology.	Uses some terms correctly but inconsistently.	Uses appropriate technical terms confidently and accurately in explanations.

Extension of Activity

- **Create a poster on the theme "Classification of Musical Instruments". It can be done in groups or individually.**
- **Ask each student to choose one musical instrument (e, g. Sitar, Tabla, djembe, Flute, Guitar... etc) Briefly research how it's played and how it fits into a classification system. Share findings informally with the class.**

CARD 5

RHYTHM IN WORDS AND NUMBERS

GUIDE TO EDUCATORS

Competency 5:

Understanding and Application

Element 1:

Demonstrate understanding of fundamental music theory concepts.

Performance Criteria:

- **Level 2:**

Define, explain, and apply the concepts of Laya and Layakari in practical rhythmic activities.

Purpose of Activity:

The purpose of this lesson is to introduce learners to the concept of **laya (tempo/speed)** and **layakari (rhythmic variations)** in Indian music. Through clapping, recitation (padhant), and guided rhythmic exercises, learners will understand how tempo remains constant while rhythmic subdivisions change. This lesson strengthens rhythmic awareness, coordination, and listening skills.

This activity 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, students can intuitively grasp musical rhythms and notation while reinforcing language and mathematical skills.

Resources and Materials:

- Whiteboard & Musical Instruments (as per availability).
- Student's worksheet.

Learning Outcomes:

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

- Explain the key terms: laya and layakari.
- Define Ekgun and Dugun.
- Notate numbers in Ekgun and Dugun.
- Provide a steady beat with their hands and feet.
- Count and recite some basic rhythms (Single, double - optional: triple and quadruple speeds).
- Develop rhythmic awareness and enhance literacy skills.

TEACHING TRAJECTORIES/ IMPLEMENTATION GUIDELINES

Introduction

Rhythm is the foundation of Indian music, and two essential concepts that shape it are **Laya** and **Layakari. Laya** refers to the steady flow or tempo of music — whether it is slow (Vilambit), medium (Madhya), or fast (Drut). It is the constant pulse that keeps the music structured and balanced.

While the tempo may remain steady, musicians create interest and complexity through Layakari, which involves dividing the beats into different rhythmic groupings or subdivisions. In simple terms, the speed (laya) stays the same, but the way bols (syllables) are organised within each beat changes.

In this lesson, learners will explore how to maintain a steady tempo while performing rhythmic variations through clapping and recitation of syllables. This will strengthen their sense of timing, coordination, concentration, and overall rhythmic control.

Part 1 - Recall of prior knowledge - LAYA and its types

Questions to students:

- 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.

EXPLAIN THE CONCEPT OF EKGUN AND DUGUN

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				

- Same applies for Tigun and Chaugun.

ACTIVITY 1

RHYTHM AND GAMES

Procedures:

1. Rhythmic variations

The teacher introduces rhythm and rhythmic variations (Single, double Optional: triple and quadruple speeds) to students.

- Notate numbers in Ekgun and Dugun

For example:

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

Students brainstorm theme-based words (e.g. fruits). Words are broken into syllables to match rhythmic values.

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	Avo-ca-do	Avo-ca-do	Avo-ca-do	Avo-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)

ASSESSMENT CRITERIA

Learners will be assessed through observation, questioning, clapping exercises, group work, and worksheet completion.

1. Understanding of Key Concepts

- Defines Laya and Layakari correctly.
- Identifies types of Laya (Vilambit, Madhya, Drut).
- Explains Ekgun and Dugun.

2.Beat Maintenance and Coordination

- Maintains a steady basic laya through clapping or tapping.
- Demonstrates coordination between counting and clapping.

3. Application of Layakari (Subdivisions)

- Performs single, double, triple, and quadruple speeds accurately.
- Maintains constant tempo while changing subdivisions.

4. Rhythm–Word Connection (Literacy & Numeracy)

- Correctly matches syllables of words to rhythmic values.
- Converts words into accurate rhythmic notation.

5. Participation and Group Collaboration

- Contributes actively in group rhythmic tasks.
- Listens attentively and follows instructions.

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Understanding of Concepts	Gives partial or unclear definitions.	Defines most terms correctly.	Clearly defines and explains all key terms with examples.
Beat Maintenance	Struggles to keep steady beat.	Maintains beat with minor errors.	Maintains steady and consistent laya confidently.
Application of Layakari	Difficulty performing subdivisions.	Performs most subdivisions with guidance.	Accurately performs all subdivisions while maintaining tempo.
Rhythm–Word Connection	Limited accuracy in matching syllables.	Mostly accurate with minor mistakes.	Accurately converts words into rhythmic patterns.
Participation & Collaboration	Needs prompting to engage.	Participates with some guidance.	Actively participates and supports group work.

Worksheet

Instructions for Students

- Identify the syllables in spelling your name and your friend's name.
- Figure out the rhythm that matches the names.
- 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				

CARD 6

MUSICAL COMPOSITIONS

GUIDE TO EDUCATORS

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.

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

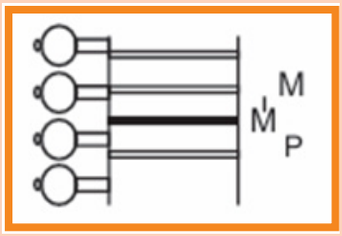
A raag is a melodic arrangement of a group of notes based on a specific mode and decorated by varna-s (melodic movement) which pleases the human ears and expresses certain emotions. The combinations of swara-s for a raag must be artistically pleasing and entertaining. The raag has a powerful influence 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 Ṡ
Avroha	Ṡ 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: Ṇ R G Ṁ P D N Ṡ
AV: Ṡ N D P Ṁ G R S
***Pakad*: Ṇ R G, R S, P Ṁ G R, Ṇ R S**

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	ṀṀ	P	D	P	Ṁ	RR	GG	R-	RṆ	-Ṇ	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
Ṇ	ḌḌ	Ṇ	R	G	RR	M̍	G	P	M̍	RR	GG	R-	RṆ	-Ṇ	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. 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=uzwLYjfhdIo

3. Ustad Vilayat Khan

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

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.

CARD 7

MUSICAL WHISPERS: PASS THE RHYTM!

GUIDE TO EDUCATORS

Competency 6:

Creativity

Element 1:

Create simple musical instruments and compose short melodies or rhythmic patterns.

Performance Criteria:

- **Level 2:**

Compose simple melodic or rhythmic patterns with guidance.

Purpose of Activity:

The purpose of this activity is to developlearners'rhythmicawareness, listening accuracy, memory, and collaborative performance skills through an engaging musical game. By adapting the familiar concept of Broken Telephone into a rhythm-based activity, students practice hearing, internalising, and accurately reproducing rhythmic patterns. The game-based approach encourages enjoyment, focus, teamwork, and creativity while reinforcing essential musicianship skills such as pulse, coordination, and attentive listening

Resources and Materials:

- Percussion instruments (drums, triangles, bells, shakers)
- Body percussion (clap, snap, stomp, tap)
- Chairs arranged in a circle or rows
- Rhythm cue cards (optional)
- Metronome or beat app (optional)

Learning Outcomes:

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

- Listen attentively to short rhythmic phrases and recall them accurately.
- Perform and replicate simple rhythmic patterns using body percussion, voice, or instruments.
- Maintain a steady beat while performing in a group.
- Demonstrate cooperation and ensemble awareness during musical games.
- Reflect on how careful listening influences musical accuracy.

Introduction

This lesson introduces musical learning through structured play, using a game-based approach to strengthen rhythmic skills and listening concentration. Teachers should create a supportive and focused environment where learners feel confident to experiment, make mistakes, and improve through repetition. Emphasis should be placed on attentive listening, clear rhythmic execution, and teamwork rather than perfection. The activity supports creativity while reinforcing core musical concepts such as pulse, memory, and ensemble coordination.

TEACHING TRAJECTORIES/ IMPLEMENTATION GUIDELINES

ACTIVITY 1

WARM-UP

- Begin with simple body percussion warm-ups (clapping, knee tapping, stomping).
- Conduct echo-clapping exercises where students repeat short rhythms demonstrated by the teacher.
- Revise basic rhythm syllables if required (e.g. Dha, Dhin, Na, Ta, Tak, Dhoum).

ACTIVITY 2

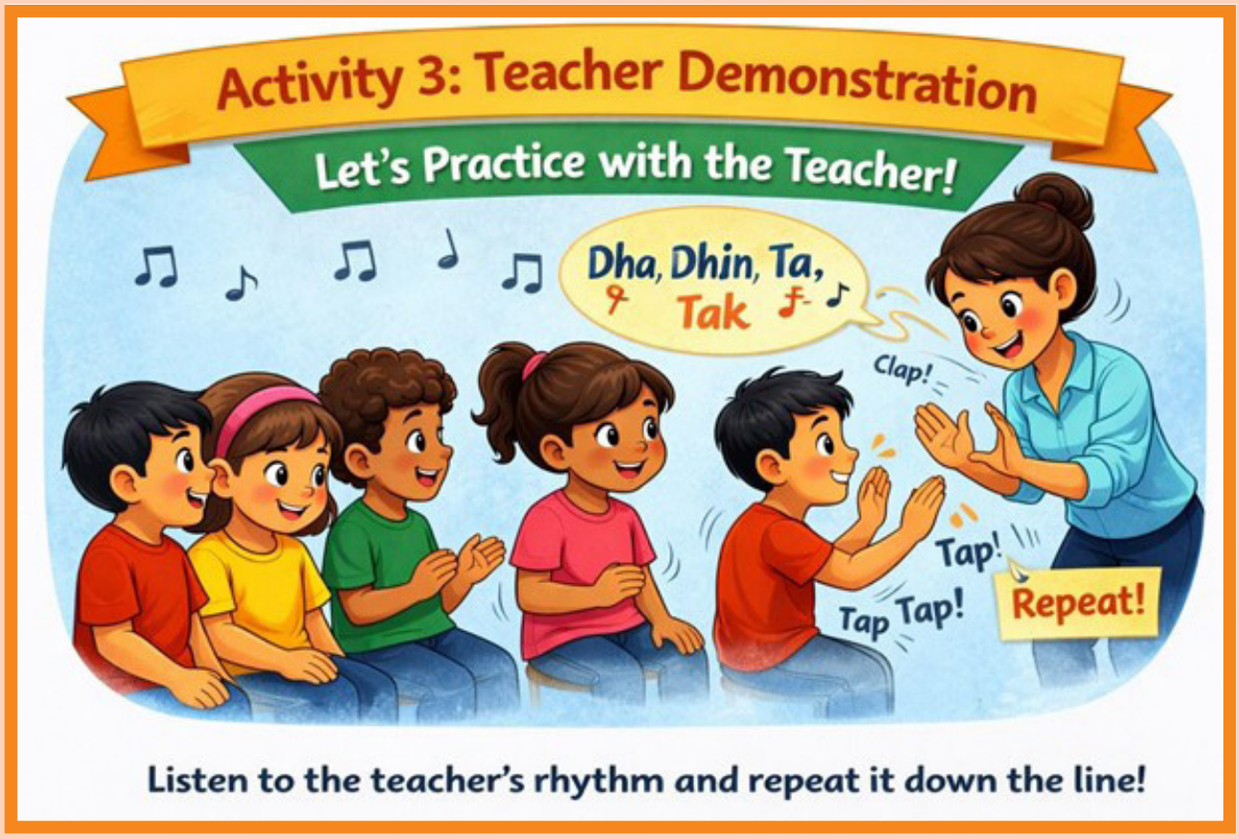
UNDERSTANDING THE GAME

- Explain the game Musical Whispers, where a rhythm is passed from one learner to another through performance rather than speech.
- Relate the activity to the familiar game Broken Telephone, highlighting the role of listening in accuracy and using rhythms instead of words.

ACTIVITY 3

TEACHER DEMONSTRATION

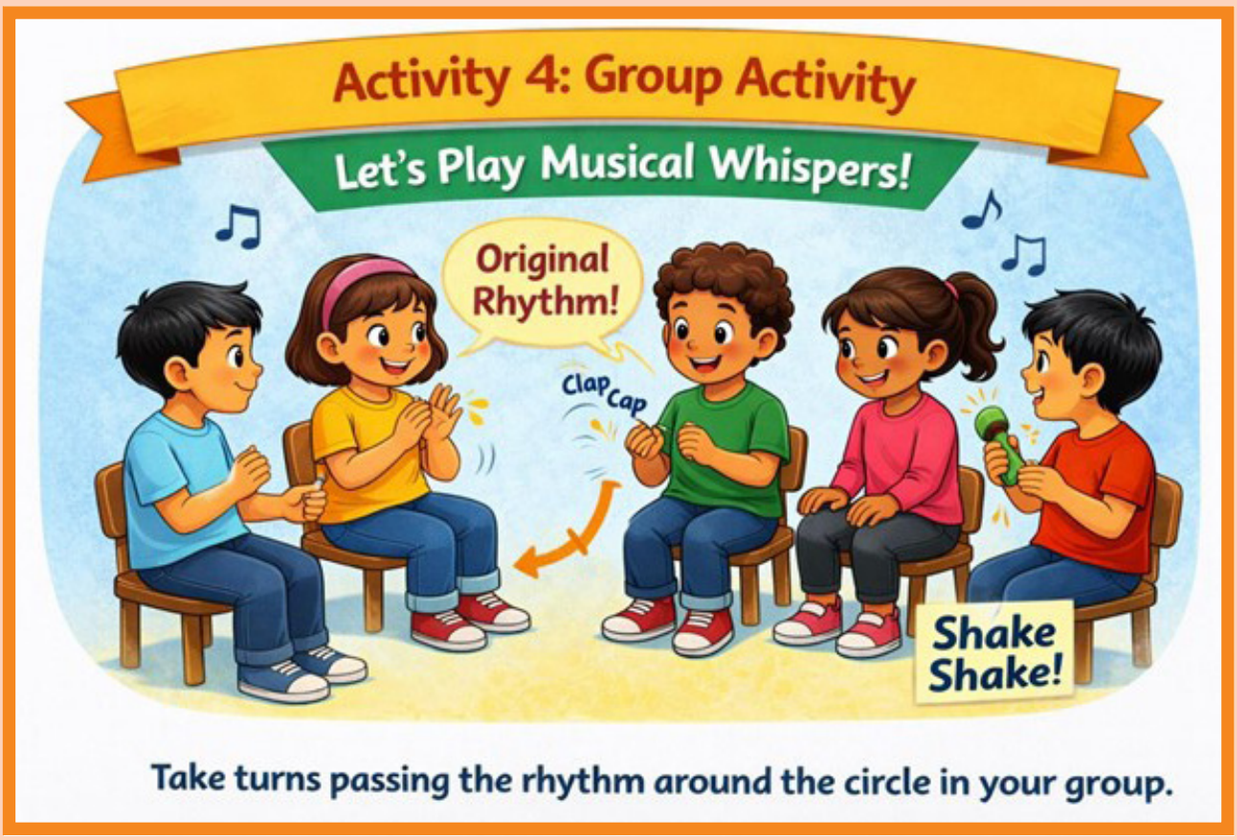
- Arrange students in a straight line or circle.
- Teacher whispers a 4-beat rhythm to the last student in line using syllables and body percussion such as snapping, foot stomps, clapping, tapping amongst others.
- The student replicates the rhythm for the next student in front of him, and this step is repeated until the final student performs it aloud for the class.
- Compare the final rhythm with the original.



ACTIVITY 4

GROUP ACTIVITY – PLAY THE GAME

- Divide students into groups of 5–6.
- Each group plays several rounds of Musical Whispers.
- Rotate leaders or original rhythm creators in each round.



ACTIVITY 5

CHALLENGE MODE

- Increase complexity: use 6-8 beat patterns or adding rests.
- Incorporate instruments (e.g. bell, drum, shaker).
- Allow learners to compose their own rhythms to begin the game.

ACTIVITY 6

REFLECTION AND DISCUSSION

Guide learners to discuss:

- How accurate the final rhythm was compared to the original.
- Challenges faced while passing the rhythm.
- The importance of careful listening in music-making.

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 CRITERIA

Learners will be assessed through observation, group performance, and reflection activities, focusing on:

1. Listening and Recall
Ability to listen attentively and remember short rhythmic patterns.

2. Rhythmic Accuracy
Ability to reproduce rhythms clearly and in correct sequence.

3. Pulse and Coordination
Ability to maintain a steady beat individually and within a group.

4. Group Participation and Collaboration
Active involvement, cooperation, and respect for peers during the activity.

5. Reflection and Musical Awareness
Ability to reflect on performance accuracy and listening strategies.

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Listening and Recall	Has difficulty remembering the rhythm.	Remembers most of the rhythm with minor errors.	Accurately remembers and recalls the rhythm.
Rhythmic Accuracy	Performs rhythm with frequent errors.	Performs rhythm mostly correctly.	Performs rhythm accurately and confidently.
Pulse and Coordination	Struggles to keep a steady beat.	Maintains beat with occasional lapses.	Maintains steady beat throughout.
Group Participation	Participates inconsistently.	Participates actively with reminders.	Participates confidently and supports others.
Reflection	Gives limited reflection.	Identifies some strengths or difficulties.	Clearly explains challenges and improvements.

EXTENSION OF ACTIVITY

Students may enhance the activity by adding vocal sounds or movements, recording and replaying rhythms to analyse accuracy, or creating rhythm chains using mixed instruments. The game can also be adapted as a warm-up activity in future practical lessons.

CARD 8

MUSICAL COMPOSITIONS

GUIDE TO EDUCATORS

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

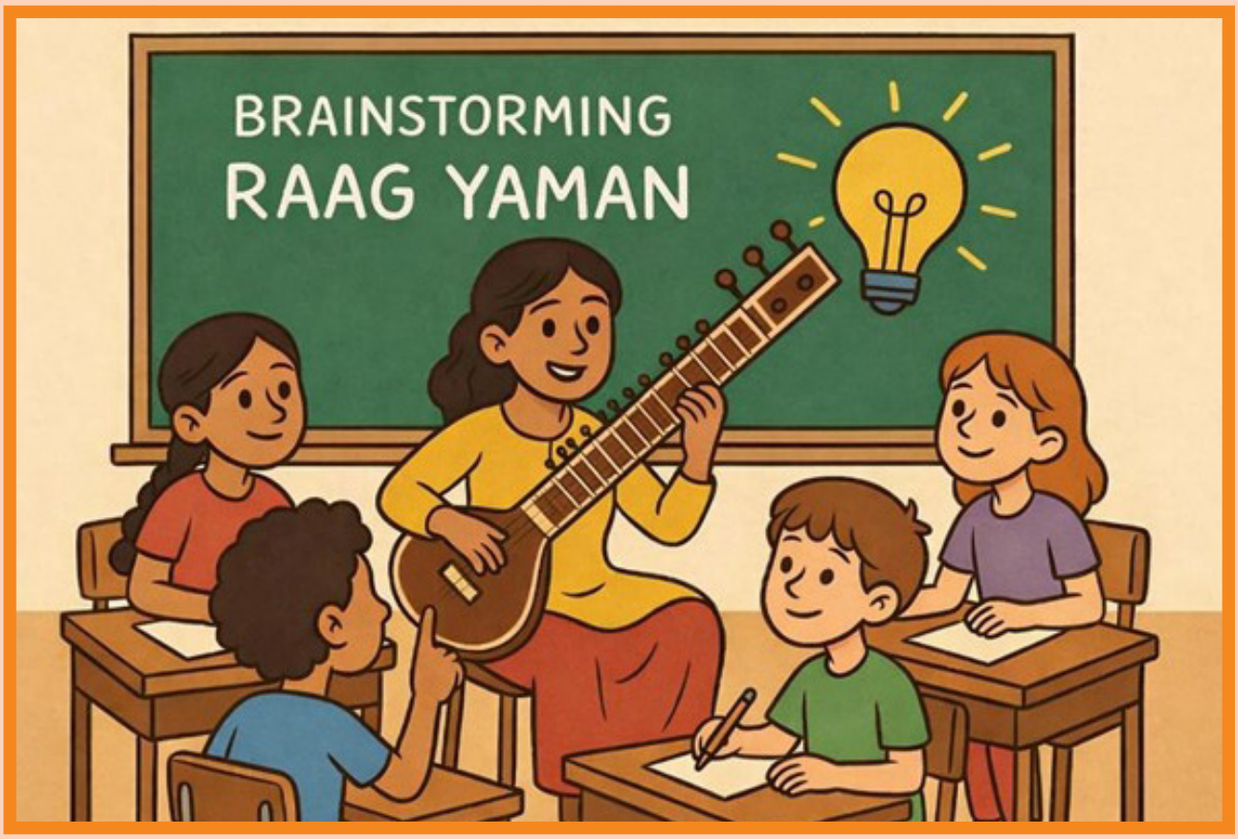
Introduction

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: Ṇ R G Ṁ P D N Ṡ
AV: Ṡ N D P Ṁ G R S
***Pakad*: Ṇ R G, R S, P Ṁ G R, Ṇ 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
								G	ṀṀ	D	P	Ṡ	-Ṡ	Ṡ	Ṡ
								d	*dir*	*d*	*r*	*d*	*-r*	*d*	*r*
N	ṚṚ	Ġ	Ṙ	N	Ṙ	Ṡ	-								
d	*dir*	*d*	*r*	*d*	*r*	*d*	-								

- 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	ṚṚ	Ġ	Ṛ	Ṡ	NN	D	P
								d	*dir*	*d*	*r*	*d*	*dir*	*d*	*r*
Ṁ	GG	P	N	D	P	Ṁ	D	P	Ṁ	RR	GG	R-	RṆ	-Ṇ	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*
							Sthayi								
G	–	G	R	G	ṀṀ	P	D	P	Ṁ	RR	GG	R-	RṆ	-Ṇ	R
d	–	*d*	*r*	*d*	*dir*	*d*	*r*	*d*	*r*	*dir*	*dir*	*d-*	*rd*	*-r*	*d*
							Manjha								
Ṇ	ḌḌ	Ṇ	R	G	RR	Ṁ	G	P	Ṁ	RR	GG	R-	RṆ	-Ṇ	R
d	*dir*	*d*	*r*	*d*	*dir*	*d*	*r*	*d*	*r*	*dir*	*dir*	*d*	*rd*	*-r*	*d*

								Antara							
								G	M̈M̈	D	P	Ṡ	-Ṡ	Ṡ	Ṡ
								d	*dir*	*d*	*r*	*d*	*-r*	*d*	*r*
N	ṘṘ	Ġ	Ṙ	N	Ṙ	Ṡ	-								
d	*dir*	*d*	*r*	*d*	*r*	*d*	*-*								
								N	ṘṘ	Ġ	Ṙ	Ṡ	NN	D	P
								d	*dir*	*d*	*r*	*d*	*dir*	*d*	*r*
M̈	GG	P	N	D	P	M̈	D	P	M̈	RR	GG	R-	RṆ	-Ṇ	R
d	*dir*	*d*	*r*	*d*	*r*	*d*	*r*	*d*	*r*	*dir*	*dir*	*d*	*rd*	*-r*	*d*

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

1	Play *sthayi* twice
2	Play *manjha* once
3	Repeat *sthayi* once
4	Play first line of *antara* twice
5	Play second line of *antara* once
6	Repeat *sthayi* 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.

CARD 9

EKGUN AND DUGUN OF TALA-S

GUIDE TO EDUCATORS

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 Dha			0		

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	ⓧ		2		3	
Dugun	.....	.....	.....	.....	.....	.....
	Tin					
Taal Signs	ⓧ		2		3	
	Tin					
	ⓧ		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			

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MAHATMA GANDHI INSTITUTE

2026

ISBN 978-99993-987-0-1