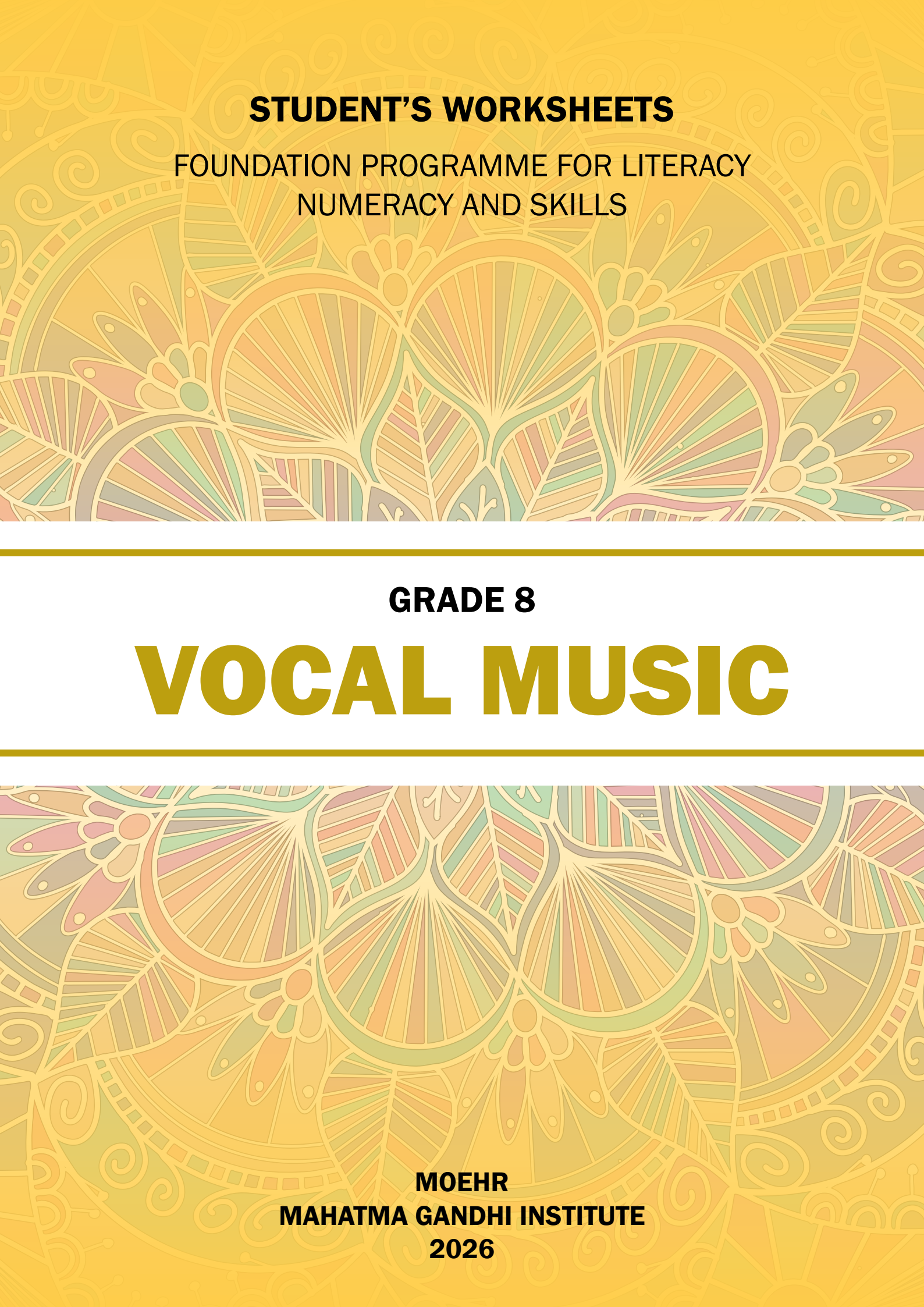




STUDENT'S WORKSHEETS

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 8

VOCAL MUSIC

**MOEHR
MAHATMA GANDHI INSTITUTE
2026**

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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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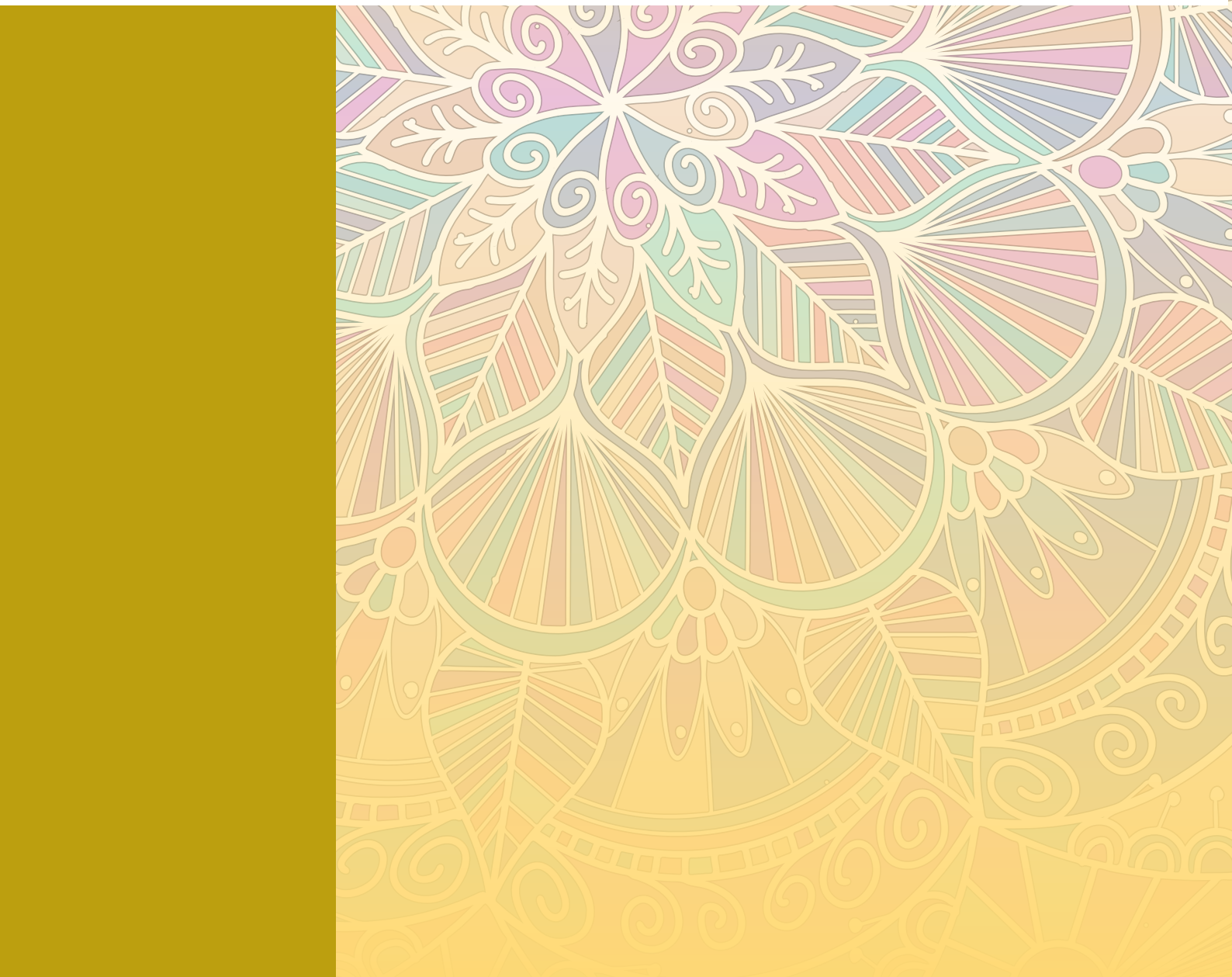


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CARD 1

VOICE CULTURE & SINGING PRACTICE



Introduction of the 7 musical notes

In Indian classical music, the natural 7 musical notes are called "Shuddha Swaras". These are the basic building blocks of melody and are similar to the natural notes in Western music (C, D, E, F, G, A, B).

Explore how the 7 natural notes (Swaras) are used in the ascending and descending sequences in Indian music.

1. Aroha (Ascending Scale)

The Aroha is the sequence of notes when moving up the scale from the tonic (Sa) to the higher Sa.

- The natural ascending sequence is:

Sa - Re - Ga - Ma - Pa - Dha - Ni - Sa'

2. Avroha (Descending Scale)

The Avroha is the sequence of notes when moving down the scale from the higher Sa to the lower Sa.

- The natural descending sequence is:

Sa' - Ni - Dha - Pa - Ma - Ga - Re - Sa

Students should also understand that all seven notes in the sequences above are shuddha swaras (natural).

- Pa (Pancham) and Sa (Shadja) are fixed notes; the others can sometimes be altered (komal – flat, tivra – sharp) in different Ragas.
- These sequences form the framework for Ragas, which define specific melodic patterns, moods, and ornamentations.



ACTIVITY 1

SINGING SCALES:

1. Sing ascending and descending scales (Aroha & Avroha) of the 7 notes.



ACTIVITY 2

IMPROVISATION:

2. Encourage small patterns or short melodies using only the 7 notes.

EXTENSION OF ACTIVITY:



ACTIVITY 1

Name of student: Grade:

RECOGNITION WORKSHEET

1. Match the note with its symbol:

Note	Symbol
Sa	M
Re	P
Ga	N
Ma	D
Pa	S
Dha	G
Ni	R

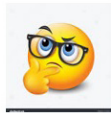


ACTIVITY 2

FILL-IN-THE-BLANK WORKSHEET

Complete the missing notes in the Saptak sequence:

1. Sa ____, Ga, ____, Pa, ____, Ni, Sa.
2. ____, Re, ____, Ma, ____, Dha, Ni.
3. Sa, Re, ____, Ma, Pa, ____, Ni.



Was it challenging to remember all the 7 notes in order?

☐ Yes ☐ No

CARD 2

WEATHER



Introduction:

Definition of 'Naad' which literally means sound, implying that the whole subject of music relates to sound. Sound is divided into two parts;

- (a) Musical sound - (pleasant to the ears)
- (b) Noise - (unpleasant to the ears).

Definition of sound:

Sound is something we hear. It is made when an object vibrates and the vibrations travel through the air to our ears.

Sound is divided into two parts;

- (a) Musical sound - (pleasant to the ears)
- (b) Noise - (unpleasant to the ears).

Some examples of Musical sound - (pleasant to the ears)



Chirping of Bird



Playing the violin

Some examples of Noise - (unpleasant to the ears).



Barking of a dog



Drilling at home



ACTIVITY 1

1. "Weather Soundscape" Think of sounds or rhythms that match a weather type. For example:

- o Rain - finger tapping on desks, light drum beats, shakers.
- o Thunder - bass drum, stomping feet, clapping loudly.
- o Wind - blowing into recorders, whistling, or humming.
- o Sun - bright xylophone or triangle sounds, cheerful humming.



ACTIVITY 2

2. Name of student: Grade :

Weather & Music Worksheet

Part A – Match each type of Weather to the Instrument that best represent its sound.

Weather	Instrument
Sunny Day	Drum
Rainy Day	Triangle
Thunderstorm	Maracas
Windy Day	Flute



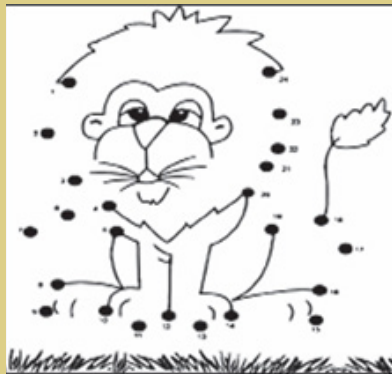
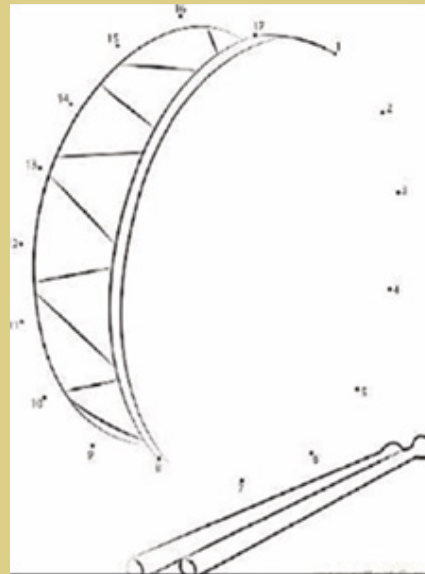
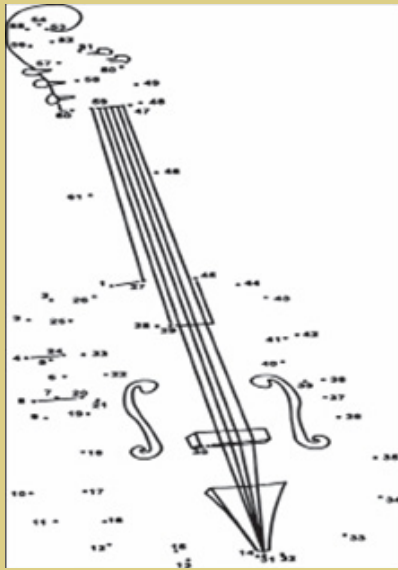
ACTIVITY 3

Name of student: Grade :

Part B – Join the dots of each diagram.

Write the names of what you see.

State whether they produce musical or non-musical sound.





EXTENSION OF ACTIVITY

Creative Task

Imagine today's weather.

Write two lines of lyrics about it and add which instrument or sound effect you would use.

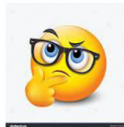
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Instruments used:

.....



Did you have fun creating sounds during the activity?

Yes

No

CARD 3

PATRIOTISM



INTRODUCTION

In Indian music, **vocal forms** refer to the different styles or types of compositions that are sung. Each form has its own structure, purpose, rhythm (tāla), and way of presenting melody (rāga).

For example, the theme of a patriotic song revolves around the history, culture, traditions, and struggles of the people of a particular nation. A patriotic song depicts the love and respect for the motherland.

Example of vocal forms



Patriotic Song



Bhajan



Festive song



ACTIVITY 1

Title: "We Love Our Land"

**We love our land, so bright and free,
Together strong, in unity.
With heart and hand, we stand so tall,
Our country's pride belongs to all.**

Actions ideas:

- Line 1: Point to the ground (land) and spread arms wide.
- Line 2: Hold hands with a partner or pretend to link arms.
- Line 3: Place a hand on heart, then raise the other hand high.
- Line 4: Wave small flags or make a big circle motion with arms.

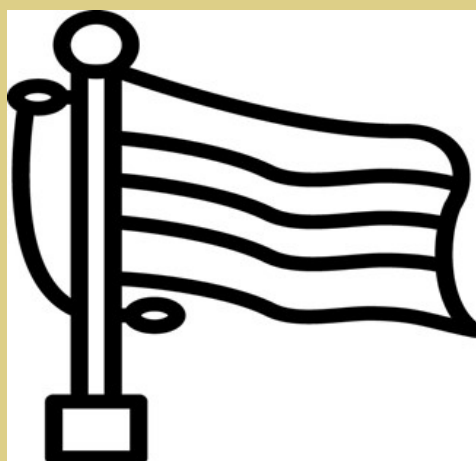


ACTIVITY 2

Flag-Making Activity

Students draw, colour, or craft the national flag using paper, fabric, or natural materials.

Name of student: Grade:





ACTIVITY 3

Try to find the words in the puzzle below.

Name of student: Grade:

Vocal Forms:

Can you find all the words hidden in this puzzle?

Patriotic

Slow

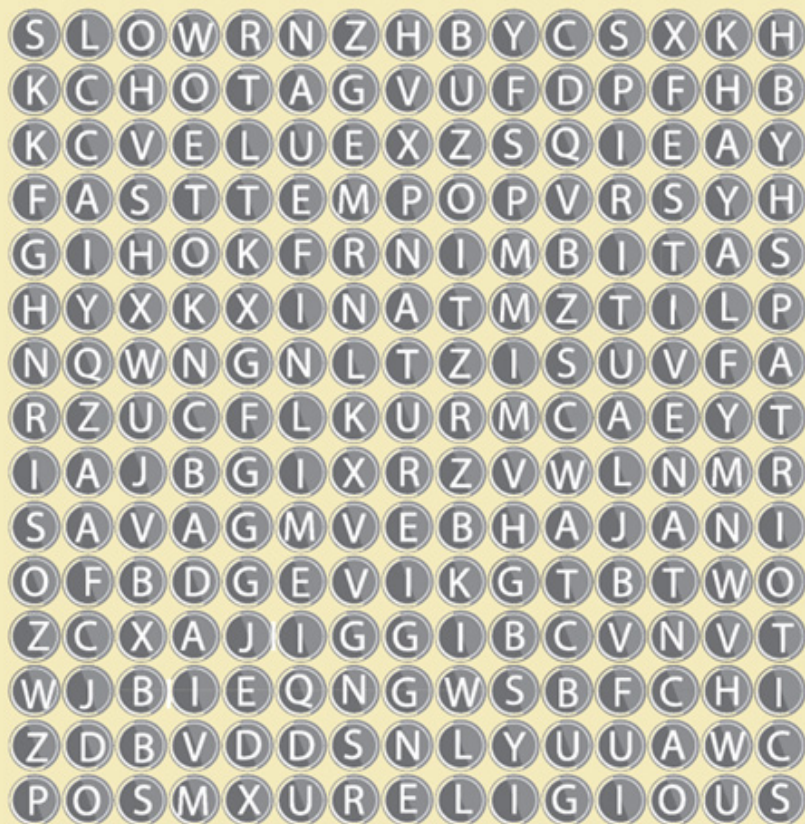
Festive

Religious

Bhajan

Khayal

Words can go in the following direction :





ACTIVITY 4

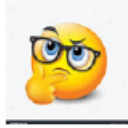
Name of student: Grade:

Try to find the words in the puzzle below:

Patriotism:

**Brave, Flag, Independence, Republic,
Celebrate, Freedom, Loyal, Sacrifice, Country,
Honour, Pride, Unity**

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



Did the song make you feel proud of your country?

Yes

No

CARD 4

VOICE CULTURE & SINGING PRACTICE



Introduction to Voice Culture

Voice culture is the systematic practice and exercises aimed at:

- Strengthening the voice
- Developing proper breathing and posture
- Expanding vocal range
- Improving articulation and diction
- Enhancing musical expression and style

Voice Culture Exercises

Voice culture is about training and improving the voice for clarity, range, strength, and expression. These exercises help improve breathing, tone, pitch, and vocal agility.

Some Common Exercises in Voice Culture

- Humming: Warms up vocal cords, increases resonance.
- Lip trills: Helps breath control and smooth pitch transitions.
- Sargam exercises / Scales: Develop pitch accuracy.
- Tongue twisters: Improve diction and clarity.

Benefits of Voice Culture

- Healthier, more flexible voice
- Improved confidence in speaking or singing
- Reduced strain and vocal fatigue
- Enhanced expressive abilities



ACTIVITY 1

BREATHING & POSTURE

A. Balloon Breathing

- Students imagine a balloon in their stomach.
- Inhale slowly for 4 counts → exhale for 6 counts.
- Objective: learn deep diaphragmatic breathing.

B. Feather / Paper Blow

- Give each student a small piece of paper.
- They blow steadily to keep it floating.
- Builds breath control.



ACTIVITY 2

Pitch & Listening Activities

A. Echo Singing

- Teacher sings a short pattern → students repeat.
- Examples:
- Sa Re Sa
 - Sa Re Ga Ma

B. Pitch Matching with Hand Signs

- Use Sargam hand gestures or solfa (do-re-mi).
Builds pitch accuracy.

EXTENSION OF ACTIVITY:



ACTIVITY 1

Name of student: Grade:

COMPLETE THE SWARA PATTERNS

1. Fill in the missing swaras:

1. Sa ____ Ga ____ Pa ____ Ni
2. Sa ____ Re Re ____ Ma ____ Pa ____
3. Sa Re ____ Ga Sa ____ Sa ____ Sa Dha ____ Ni
4. ____ ____ ____ Pa Da Ni Sa



ACTIVITY 2

CREATE YOUR OWN PATTERNS

2. Make two new alankars using any 4 swaras:

1. _____
2. _____



ACTIVITY 3

CIRCLE THE CORRECT SWARA

Teacher sings one note.

Circle what you hear:

Sa Re Ga Ma



ACTIVITY 4

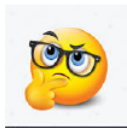
HOLD THE SWARA

Try to hold Sa for:

4 counts ☐ 6 counts ☐ 8 counts ☐

Was Your Voice Steady?

Yes ☐ A little ☐ Not yet ☐



How Did You Feel Singing Today?

- ☐ Happy
- ☐ Okay
- ☐ Need practice

CARD 5

CULTURAL APPRECIATION & DIGITAL INTEGRATION



Introduction

Mauritius is a beautiful multi-cultural island where people of different backgrounds, languages, and traditions live together in harmony. The country is home to diverse communities—Hindu, Muslim, Christian, Creole, Chinese and others—each contributing to its rich cultural heritage. This blend of cultures is seen in our festivals, food, music, languages, and everyday life, making Mauritius a unique and vibrant nation.

Mauritius is home to a vibrant array of festivals that reflect its diverse cultural and religious heritage. Some of the most prominent celebrations include:

- Thaipooosam Cavadee
- Maha Shivaratri
- Diwali
- Chinese Spring Festival
- Holi
- Eid-ul-Fitr

Let's take for example the "Festival of Colors" also known as Holi.



Holi marks the arrival of spring, the victory of good over evil, and is a time for people to come together, forgive past grievances, and celebrate with joy.

During Holi, people playfully throw colored powders and water at each other, sing and dance, enjoy festive foods, and participate in cultural activities.

The Holi Festival, the vibrant spring festival celebrated in India and by Indian communities worldwide, is not just about colors but also about music and dance. Various musical instruments are traditionally used to accompany Holi songs (often called Holi geet) and dances. Here are some common instruments:

1. Percussion Instruments

- **Dhol** – A double-headed drum played with sticks, very popular in North India, especially Punjab. Provides the main beat for Holi songs.
- **Dholak** – A smaller, hand-played drum, often used in folk songs and lighter Holi melodies.
- **Tabla** – A pair of small drums used in classical and semi-classical Holi music.
- **Manjira** – Small hand cymbals that keep rhythm and add sparkle to songs.
- **Khanjira** – Another type of small hand-held drum in some regions.
- **Harmonium** – A small keyboard instrument with a pump that produces a sustained melodic accompaniment.
- **Flute** – Bamboo flute is used to add sweet, folkish tunes to the Holi songs.
- **Kartal** – Wooden clappers or small hand percussion, often played in groups.
- **Chimta** – Metal tongs with jingles, producing rhythmic clanging sounds.



ACTIVITY 1

1. Sing a simple Holi song (e.g., "Rang Barse")
2. Students accompany the song using instruments.
3. You can divide students into groups for percussion, melody, and clapping.



ACTIVITY 2

Instructions:

1. Assign colors to instruments:
 - o Red = Drum beat
 - o Yellow = Tambourine shake
 - o Green = Bell ring
 - o Blue = Clapping
2. Teacher calls out a color.
3. Students play the corresponding sound.
4. Increase the speed gradually.



ACTIVITY 3

Name of student: Grade:

WORKSHEET 1: IDENTIFY THE INSTRUMENTS

Dholak / Flute / Chimta/ Dafli/ Jhal













ACTIVITY 4

Name of student: Grade:

WORKSHEET 2: TRUE OR FALSE

Read the sentences carefully. Write T for True and F for False.

1. The dhol is used to keep rhythm during Holi songs. -----
2. Manjira is a type of drum. -----
3. Flute is played to add melody in Holi songs. -----
4. Harmonium is used to create tunes for singing. -----

WORKSHEET 3: VOCABULARY

Match the words from folk songs to their meanings:

Word

Melody

Lyrics

Rhythm

Tradition

Meaning

a) A group of musical notes played in a sequence

b) The words of a song

c) A pattern of beats in music

d) Customs or beliefs passed down through generations



My Singing Skills

- I could sing the words clearly:
☐ Yes ☐ Sometimes ☐ No
- I could follow the rhythm:
☐ Yes ☐ Sometimes ☐ No
- I could sing the high and low notes:
☐ Yes ☐ Sometimes ☐ No

CARD 6

**TEMPO & RHYTHM
AWARENESS**

**TEMPO
AND
RHYTHM
AWARENESS**

Introduction to Tempo (Laya)

- Tempo is the speed or pace of music.
- It determines how fast or slow a piece of music is performed.
- In Indian classical music, tempo is often described as:
 - o Vilambit – slow tempo
 - o Madhya – medium tempo
 - o Drut – fast tempo

Importance in Indian music:

- Tempo sets the mood of the piece (slow = serene, fast = energetic).
- It affects expression and the listener's emotional response.
- Musicians often maintain tempo using a tabla or mridangam, which provides a consistent pulse.

Connection Between Tempo and Rhythm

- **Tempo** = How fast or slow the cycle is performed.
- **Rhythm awareness** = How accurately one performs the beats within that tempo.

For example: In *Teentaal* (16 beats), performing it slowly (Vilambit) requires careful attention to each beat, while performing it fast (Drut) requires precise coordination to maintain clarity despite speed.



ACTIVITY 1

Name of student: Grade:

WORKSHEET 1: IDENTIFYING LAYA (TEMPO)

Objective: Recognize different tempos (Vilambit – slow, Madhya – medium, Drut – fast).

Instructions: Listen to the following musical clips and identify the Laya.

Tick  the correct box.

Clip Number	Vilambit (Slow)	Madhya (Medium)	Drut (Fast)
1	☐	☐	☐
2	☐	☐	☐
3	☐	☐	☐



ACTIVITY 2

Name of student: Grade:

WORKSHEET 2: LAYA IDENTIFICATION THROUGH BODY PERCUSSION

Objective: Apply Laya in body percussion.

Instructions: Perform the following sequences in the given Laya.

Sequence	Vilambit	Madhya	Drut
Clap – Stomp – Snap	☐	☐	☐
Stomp – Clap – Clap	☐	☐	☐
Snap – Clap – Stomp	☐	☐	☐

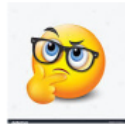


ACTIVITY 3

Name of student: Grade:

WORKSHEET 3: TEMPO IDENTIFICATION - CIRCLE THE CORRECT TEMPO

1. "Freres Jacques" - (Slow / Medium / Fast)
2. "Marching Song" - (Slow / Medium / Fast)
3. "Running Song" - (Slow / Medium / Fast)
4. "Morning Prayer" - (Slow / Medium / Fast)



I can identify the difference between slow,
medium, and fast tempo.

☐ Yes ☐ A little ☐ No

CARD 7

**TEMPO & RHYTHM
AWARENESS**

**TEMPO
AND
RHYTHM
AWARENESS**

Introduction

Taal is the measurement of time in music. The ten main components of *taal* are as follows:



Key Features of Taal:

1. Beats (Matras):

- o Each Taal has a fixed number of beats called matras.
- o For example, Teentaal has 16 beats, and Rupak Taal has 7 beats.

2. Divisions (Vibhags):

- o Beats are grouped into smaller sections called vibhags (or divisions).
- o This grouping helps performers and listeners keep track of the rhythm.

3. Clap and Wave (Tali and Khali):

- o In each cycle, some beats are emphasized with a clap (tali) and some are marked as empty or light beats with a wave (khali).
- o These accents help create the pattern and feel of the Taal.

4. Cycle (Avartan):

- o A full sequence of beats that repeats is called an avartan.
- o Music in Indian classical style often cycles through multiple avartans during a performance.

Why is Taal Important?

- It keeps the musicians synchronized.
- It gives structure to compositions and improvisations.
- It enhances the expressive and emotional quality of music.

Example of Common *Taals*:

Taal	Beats (Matras)	Divisions (Vibhags)
Teentaal	16	4
Rupak	7	3
Dadra	6	2
Jhaptal	10	4

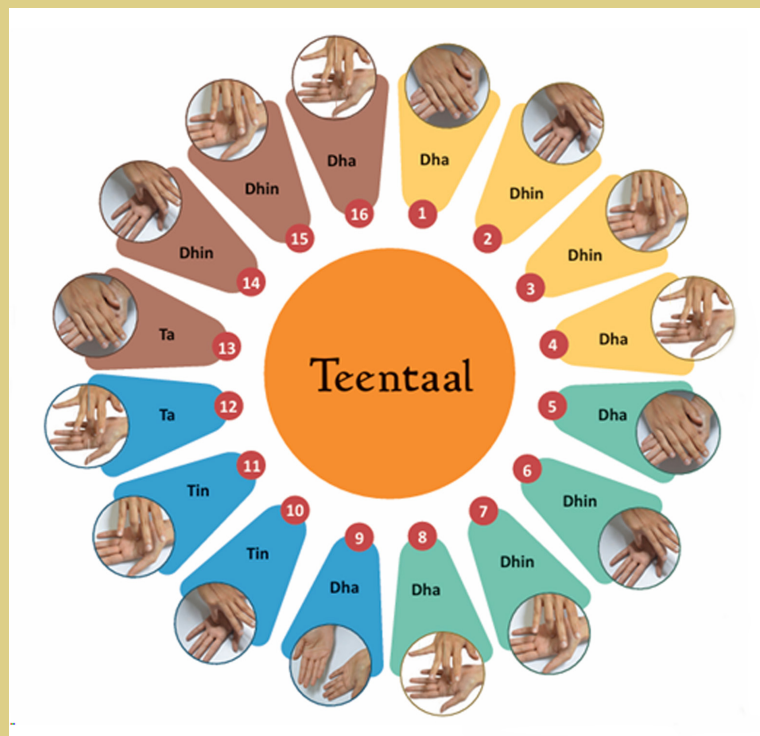


ACTIVITY 1

Perform the handkriyas for *Teentaal*.

Teentaal Practical

The hand *kriya*-s in the diagram below depict the *padhant* of *Teentaal*.





ACTIVITY 2

Perform the handkriyas for *Teentaal Jhaptaal*.

Teentaal Jhaptaal Practical

The hand *kriya*-s in the diagram below depict the *padhant* of *Taal Jhaptaal*.



EXTENSION OF ACTIVITY

Name of student: Grade:



ACTIVITY 1

A. Match the correct meaning.

Write the letter (A, B, C) next to each tempo term.

- A. Medium speed
- B. Fast speed
- C. Slow speed

- 1. Vilambit _____
- 2. Madhya _____
- 3. Drut _____

B. Listen and Identify

(Teacher plays 3 short clips or claps)

- 1. Clip 1: Was it slow / medium / fast? _____
- 2. Clip 2: Was it slow / medium / fast? _____
- 3. Clip 3: Was it slow / medium / fast? _____

C. Circle the correct answer

- 1. **Tempo means** the speed / volume of music.
- 2. **Rhythm means** pattern of beats / type of instrument.
- 3. **Tali means** clap the hand / wave your hand
- 4. **Khali means** clap the hand / Wave your hand without clapping.

Name of student: Grade:



ACTIVITY 2

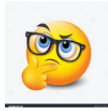
Find the word in the puzzle.

Words can go in any direction.

Words can share letters as they cross over each other.

Drut	Khali	Laya	Madhya	Speed
Tali	Taal	Vilambit	Tempo	

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



**How confident do I feel
performing the hand kriyas?**

- ☐ **Very confident**
- ☐ **Somewhat confident**
- ☐ **Not confident**

CARD 8

MUSICAL COMPOSITIONS & PERFORMANCE SKILLS



Introduction to *Raag*

A *Raag* (or *Raga*) is a melodic framework in Indian classical music, used to create compositions and improvisations. It is more than just a scale; it is a combination of notes, specific sequences, ornamentations, and rules that evoke a particular mood, emotion, or time of day.

Key Elements of a *Raag*:

1. **Aaroh (Ascending Scale):** The sequence of notes when moving upwards.
2. **Avaroh (Descending Scale):** The sequence of notes when moving downwards.
3. **Vadi (Most Important Note):** The principal note that is emphasized.
4. **Samvadi (Second Most Important Note):** The note that complements the Vadi.
5. **Pakad (Signature Phrase):** A short phrase that captures the essence of the *Raag*.
6. **Time and Mood:** Many *Raags* are associated with a specific time of day, season, or emotional expression (*Rasa*).

Purpose of a *Raag*:

- To express emotion (*Bhava*) such as joy, sorrow, devotion, or serenity.
- To guide improvisation and composition.
- To provide a framework for creativity while maintaining structure.



ACTIVITY 1

Sing Raag Bhupali in Aroha and Avroha.

- Aroha (ascending): Sa Re Ga Pa Dha Sa'
- Avroha (descending): Sa' Dha Pa Ga Re Sa



ACTIVITY 2

Raag Bhupali - Sargam with Lyrics:

▪ Title: <i>Bhupali</i> Morning Song ▪ Taal: Teen Taal (16 beats) ▪ Raag: Bhupali	
Sa Re Ga Pa Dha Sa'	(Morning has come, sun is bright)
Sa' Dha Pa Ga Re Sa	(Sing with joy, hearts delight)
Sa Sa Re Re Ga Ga Pa	(Birds are chirping, skies are clear)
Dha Dha Sa' Sa' Dha Dha Pa	(Flowers bloom, colors appear)
Pa Ga Re Sa Dha Pa Ga	(Wind is soft, leaves sway high)
Sa' Dha Pa Ga Re Sa	(New day smiles, greet the sky)

Instructions for Practice:

1. Sing the Sargam first slowly, following the note sequence.
2. Add lyrics once comfortable with notes.
3. Practice with a gentle beat (clap or tabla) to maintain rhythm.

EXTENSION OF ACTIVITY

Name of student: Grade:



ACTIVITY 1

Identify the Notes of Raag Bhupali

a) Write the missing notes in the following sequence:

S ___ G P ___ S'

S' ___ P ___ R S

b) Circle the notes that are not used in Raag Bhupali:

S, R, G, M, P, D, N

c) Identify if the following phrases belong to Raag Bhupali or not:

1) S R G M P D S'

2) S R G P D S'

3) S D P G R S

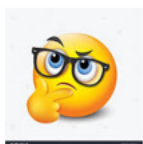
Name of student: Grade:



ACTIVITY 2

Sing the following patterns (alankaars) with Sa as the tonic.

1. S R G R S
2. S G R G S
3. S R G P D P G R S
4. S D P G R S



**Rate your confidence in singing
Raag Bhupali**

(1 = low, 5 = high): ____

CARD 9

CULTURAL APPRECIATION & DIGITAL INTEGRATION



Introduction to Indian Vocal Music

Indian vocal music is one of the oldest and richest musical traditions in the world. It is deeply connected to India's culture, spirituality, and daily life. For thousands of years, music in India has been passed down from teacher to student through the Guru-Shishya Parampara (teacher-disciple tradition), making vocal music an important part of heritage.

1. A Divine Art

In Indian culture, music is often seen as a form of devotion. Singing is used in temples, festivals, and religious ceremonies. Many ragas and compositions praise gods, nature, seasons, and emotions.

2. Based on Raga and Taal

Indian vocal music is built on two main pillars:

- Raga – the melodic framework that creates mood and emotion.
- Taal – the rhythmic cycle that keeps the beat and structure.

Together, they make the music expressive, disciplined, and creative.

3. Expressing Emotions

Indian singing allows the artist to show a wide range of emotions (rasa), such as love, peace, devotion, courage, and joy. Each raga is designed to express a certain feeling or time of day.

4. Types of Indian Vocal Music

There are two main classical traditions:

- Hindustani (North Indian music)
- Carnatic (South Indian music)

Both use ragas and taals but have different styles, compositions, and techniques.

Connection to Daily Life

Indian vocal music is heard everywhere—in schools, temples, films, festivals, and family celebrations. Lullabies, folk songs, film songs, bhajans, and classical music all show how singing is part of daily Indian life.

Cultural Functions of Vocal Indian Music

Function	Purpose	Examples
Devotional	Worship, prayer, connecting with the divine	Bhajan, Kirtan, Qawwali
Ceremonial	Rituals, life events, festivals	Wedding songs, festival songs
Folk	Community identity, storytelling	Garba, Bihu
Classical	Artistic expression, musical training	Khyal, Dhrupad
Social	Entertainment, unity, celebrations	Bollywood songs, patriotic songs

Here's an image showing traditional musical instruments from different cultures. You can see the Indian sitar, African djembe, Chinese pipa, and an accordion among others, all displayed together.



Name of student: Grade:



ACTIVITY 3

Indian Vocal Music – Multiple Choice Questions

1. Indian vocal music is mainly passed down through which tradition?

- A. Online tutorials
- B. Guru–Shishya Parampara
- C. Singing competitions
- D. Recording studios

2. Which two elements form the foundation of Indian vocal music?

- A. Notes and Lyrics
- B. Melody and Harmony
- C. Raga and Taal
- D. Tempo and Pitch

3. What is a raga?

- A. A rhythmic pattern
- B. A type of instrument
- C. A melodic framework that creates mood and emotion
- D. A music festival

4. What is a taal?

- A. The main singer in a concert
- B. A rhythmic cycle that keeps the beat
- C. A type of raga
- D. A devotional song

5. Which are the two main classical traditions of Indian vocal music?

- A. Jazz and Blues
- B. Hindustani and Carnatic
- C. Folk and Pop
- D. Rock and Fusion

Name of student: Grade:



ACTIVITY 4

Identify the culture associated with each instrument.

Mauritian, Indian, African

Instrument	Culture
1. Sitar	
2. Djembe	
3. Ravanne	
4. Tabla	
5. Triangle	
6. Maravanne	



Learning about Indian music made
me feel _____

- ☐ Creative
- ☐ Curious
- ☐ Connected



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