STUDENT'S WORKSHEET

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 9

VOCAL 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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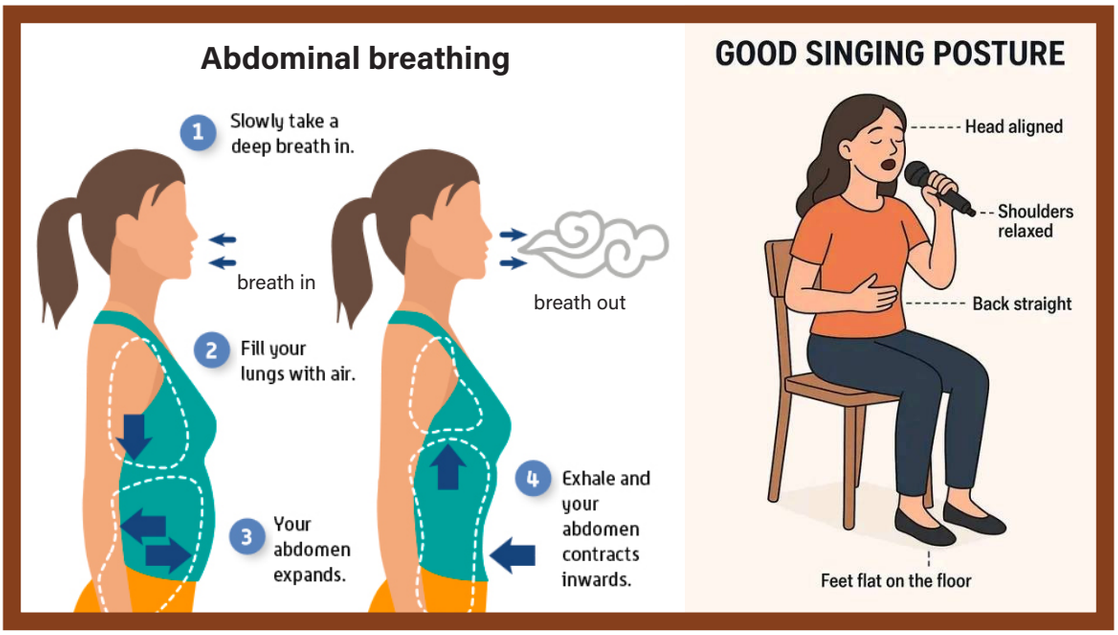
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CARD 1

VOICE CULTURE & SINGING PRACTICE



Introduction

Voice Culture

What is Voice culture?

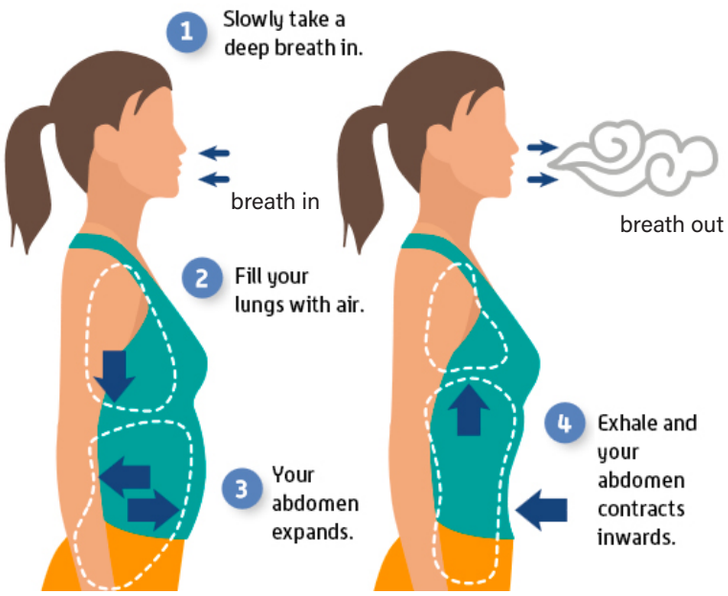
The process of bringing the voice under control is known as voice culture. This study includes traditional and scientific methods to improve the quality of voice. It is the practice of developing and refining the vocal abilities of singers. It involves understanding the anatomy and physiology of the voice, alongside techniques to enhance vocal performance. In the context of Indian light music, voice culture is particularly significant, as it blends technical precision with emotional expression, making it a vital component of our musical heritage.

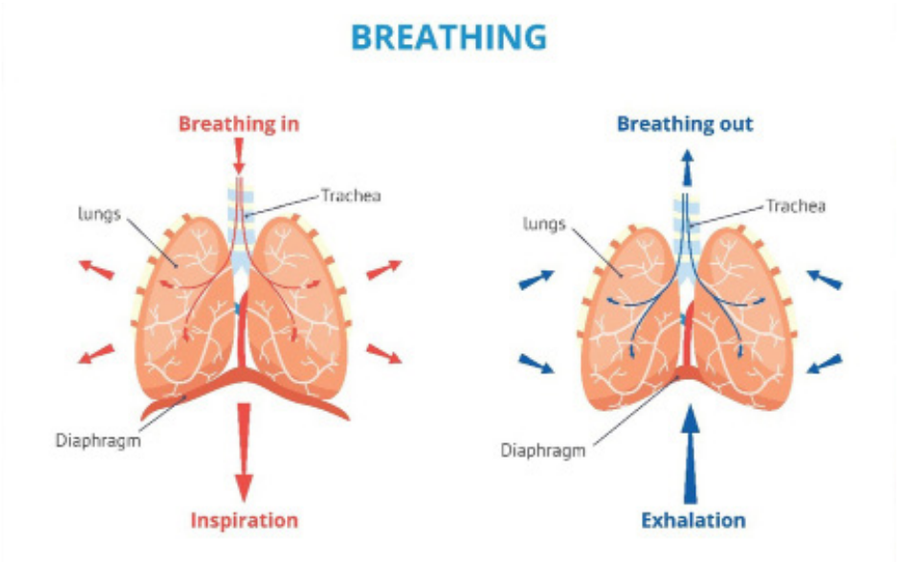
Anatomy and Physiology of Voice Production

Understanding the anatomy of the voice involves learning about the ***vocal cords***, ***diaphragm***, and ***resonating chambers*** like the mouth and nasal passages. The physiology of voice production focuses on how these components work together to produce sound. Proper voice culture techniques ensure that these parts function harmoniously, resulting in a rich and controlled vocal output.

Breathing control: Proper breathing is the foundation of a strong, steady voice. Training includes various techniques like diaphragmatic breathing to increase lung capacity and control the exhalation of air.

Abdominal breathing





Posture

Posture plays a significant role in how you control your breath while singing, as it directly influences your singing ability. Proper posture aids in breath control by optimizing inhalation, which enhances vocal resonance. When you stand or sit with a balanced weight distribution, your body can facilitate better airflow, which directly affects the tone of your voice .A good posture can expand your vocal range. .However, poor posture often leads to tension and pain, making it harder for you to express yourself clearly in speech and song, so adjusting your alignment can help unlock a richer, more resonant sound.





Warm - ups

Just like a set of stretches or lifts help to prepare an athlete for the big game, vocal warm-ups allow singers to walk through the fundamentals of their craft before the big show. Warm-ups aren't to be confused with performing or practicing songs, they are a separate set of exercises designed to target and prepare the building blocks of the voice; the sounds and techniques that are required for "actual" singing. Here are a few examples of warm -ups.

Humming - Humming is considered a quintessential vocal exercise and one of the safest ways to begin your warm-up routine. Adding the "H" sound before the consonant "M" puts less strain on your voice.

Yawning - yawning is a great way to relax the muscles in the face and prepare us for singing. For this quick vocal exercise, simply **yawn** (take in air) with your mouth closed. Then, exhale through your nose as if you are sighing.

Lip trills (lip bubbles) are an easy way to warm up your voice without breaking your vocal cords.

Open vowel sounds - Open vowel sounds (Ah, Eh, Ee, Oh, Ooh) are sound produced with the tongue far from the roof of the mouth.



ACTIVITY 1

Air Control Challenge

Learning Objectives

- Develop diaphragmatic breathing.
- Practice steady and controlled airflow.
- Apply breath control to singing.

Duration 15- 20 mins

Materials

- Paper cups or empty bottles.
- Table or desk.
- Small pieces of paper (optional).

Procedure

1. Breathing Warm – Up (3 mins/).

- Students place one hand on stomach.
- Inhale slowly (stomach expands).
- Exhale slowly.

2. Cup/Bottle Blow Activity (7mins)

A. Paper Cup Race

- Place a paper cup on a table.
- Students blow air to move the cup across the table.

Rules

- Blow steadily not forcefully.
- Try to move the cup in a straight line.

Focus : Controlled airflow, not speed.

B. Bottle Air Control

- Students blow gently across the top of an empty plastic bottle.

Goal

- Produce soft sound.
- Maintain it steadily as long as possible (This helps control breath pressure and flow).

3. Paper Balance challenge (5 mins)

- Place a small piece of paper on the table or hold it in front of the mouth.
- Students blow gently to keep it lifted or moving steadily.

Emphasis

- Smooth, continuous breath, no sudden bursts.

4. Singing Application (3-5 mins)

- Students sing “Ah” or “Sa”.
- Try to sustain the note using the same steady breath.



ACTIVITY 2

Sit Right, Sing Bright

Learning Objectives:

- Understand correct sitting posture for singing.
- Improve breathing and voice projection.
- Develop body awareness while singing.

Duration 10 – 15 mins

Materials

- Chairs/ Classroom wall.

Procedure

1. Demonstration (3 mins)

Teacher Shows:

- Wrong Posture: Slouching, bent back, cross legs.
- Correct posture: Sit/stand straight (spine upright), feet flat on floor and shoulders relaxed, chin parallel to the ground.

2. Posture check (5 mins)

- Students sit on chairs or stand straight.

Teacher calls out instructions:

- Straightens your back.
- Feet flat, relax your shoulders.
- Lift your chest slightly.

Students adjust step by step.

3. Breathing test (3mins)

- Students try to breathe in slouched position then in correct sitting posture.

Teacher asks: Which one they felt easier?

4. Singing Practice (3 mins)

- Students sing simple note (“Sa” or “Ah”) first in poor posture then in correct posture.

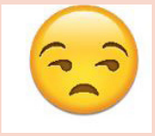
Teacher asks them to notice the sound production and observe their breath.

STUDENT SELF ASSESSMENT

Name : ..... Date: .....

Breathing

Rate yourself by drawing the Emoji that better suits you.

	YES	NO
		

1.	I can breathe using my diaphragm.	
2.	I can release my breath slowly and steadily.	
3.	I can control my breath for a long time.	

My strongest breathing skill:

.....

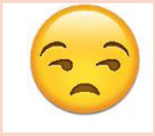
One thing I want to improve:

.....

.....

Posture

Rate yourself by drawing the Emoji that better suits you.

YES	NO
	

1.	I can keep good posture while singing or speaking.	
2.	I can feel when my posture needs correcting.	
3.	I understand why posture is important.	

My strongest posture skill:

.....

One thing I want to improve:

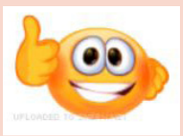
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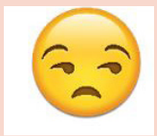
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Vocal Warm – Ups

Rate yourself by drawing the Emoji that better suits you.

	YES	NO
1.	My tone is clear.	
2.	I can match pitch.	
3.	I participate fully in warm – ups.	





My Strongest vocal skills:

.....

One thing I want to improve:

.....

.....

CARD 2

VOICE CULTURE & SINGING PRACTICE



Introduction

Voice Culture

Voice culture and Voice training

Vocal training makes the awareness of how to use the vocal folds correctly, how to breathe while singing, how to tackle low notes and high notes, how to handle a microphone, etc. Voice culture is another type of vocal training which focuses on projection of voice, using your whole body as a musical instrument, making correct use of our diaphragm, voice modulation techniques, and much more.

We can say that voice culture is an advance step of voice training. But voice training is not separate from musical training. Each style of music has certain requirement and culturing the voice according to the chosen style is voice training.

Voice Culture For Singers

Voice Culture for Singer is based on Voice and its different techniques to improve the quality of voice for singing. Singing is the oldest form of musical expression, It is the art of creating music with the voice. When done with proper vocal technique, it is an integrated and coordinated act that effectively coordinates the physical processes of singing.

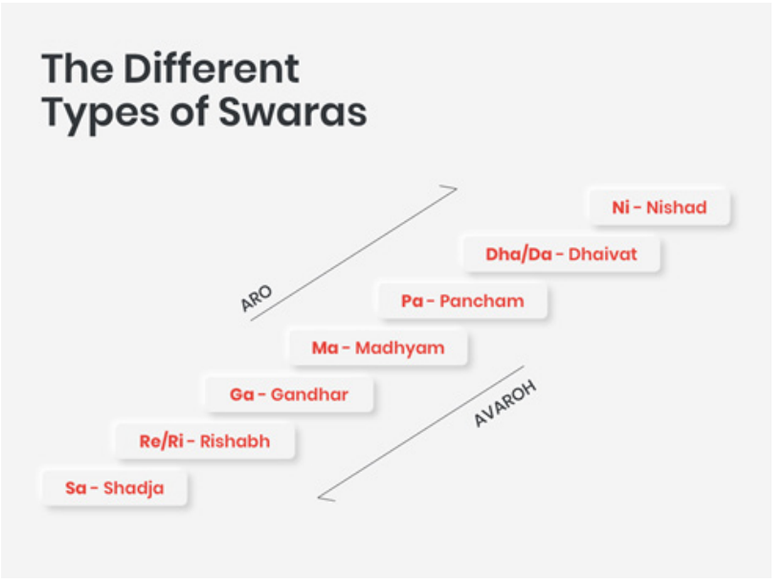
Introduction of concept

- The 7 basic notes:

The 7 basic notes form the foundation of all music. They are the building blocks for all melodies.

Importance of singing the 7 notes

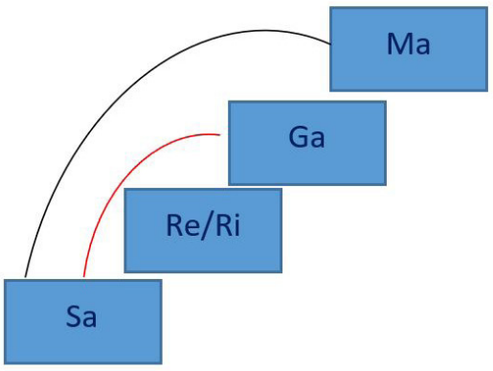
- It helps to develop accurate pitch. Practising the notes trains the ear to hear and match correct pitch.
- It improves voice control thus enabling students to learn how to move smoothly from low to high notes.
- It builds musical memory. Repeating the scale helps the brain remember patterns used in songs
- It supports clarity and breath control.
- It develops confidence in singing.



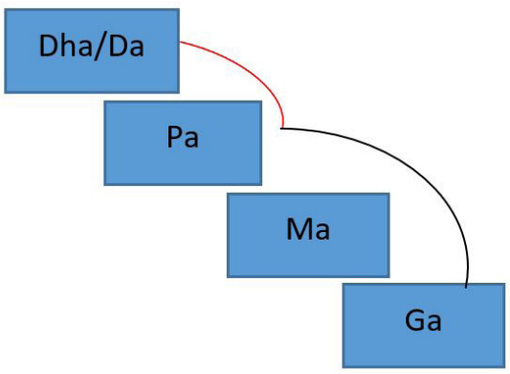
Understanding Pitch

- Teacher explains high and low pitch using examples:

Sa Re/Ri, Sa Ma ;



Dha/Da Pa, Pa Ga



- Student's practice matching the teacher's pitch.
- Student's identify whether a note is higher or lower when played or sung.

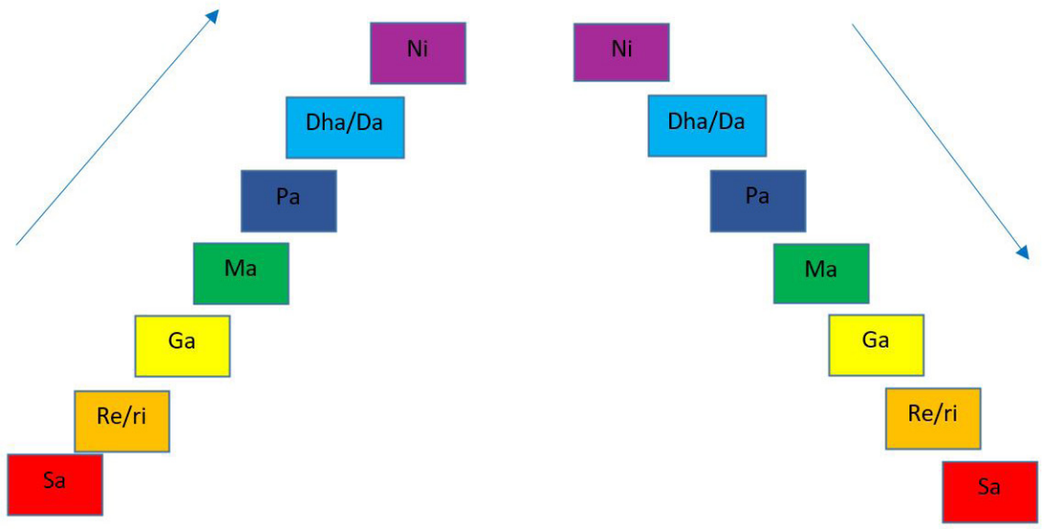
Vocal warm- ups for clarity and breath control

- Students perform simple warm ups:
- Lip trills, humming, long vowel sounds (Aa, Ee, O, Oo).

Guided practice of the 7 notes

- Students sing the scale from Sa to Ni in ascending and descending.

	Hindustani	Carnatic
Aroha Ascending	Sa Re Ga Ma Pa Dha Ni S R G M P D N	Sa Ri Ga Ma Pa Da Ni S r G m P d N Ṡ
Avroha Descending	Sa Ni Dha Pa Ma Ga Re S N D P M G R	Sa Ni Da Pa Ma Ga Ri / S N d P m G r Ṡ



- Teacher gives support on Staying on pitch
- Teacher models again and students repeat
- Students sing notes individually or in small groups.

Practicing clarity

Students practice singing the notes using

- Pure Vowel sounds (Aa, E, O,Oo,Ee)
- Clear articulation
- Controlled volume

Teacher corrects unclear or muffled pronunciation

Applying skills in simple melodic patterns

Students sing short patterns such as:

- Sa Ga Pa
- Re/Ri Ma Dha
- Sa Re/Ri Ga Re/Ri Sa,

Focus on :

- Accuracy
- Smooth transitions
- Breath Control

Integration into short song or exercise

- Students sing slowly applying correct pitch, clear diction and steady rhythm.

Example:



Independent Practice

- Students individually attempt the scale or a simple melody with teacher's guidance.



ACTIVITY 1

SCALE WARM – UP WITH CLARITY

Purpose: To improve clarity and articulation

HOW IT WORKS:

Students sing the scale using vowels:
Aa, Ee, Oo

Consonants Vowel syllables:
Ma – Me – Mi – Mu

Students need to focus on Clear diction and open vowel sounds.

VOWELS PRACTICE USING SCALE

	Hindustani	Carnatic
Aroha Ascending	Sa Re Ga Ma Pa Dha Ni S R G M P D N	Sa Ri Ga Ma Pa Da Ni S r G m P d N Ṡ
Avroha Descending	Sa Ni Dha Pa Ma Ga Re S N D P M G R	Sa Ni Da Pa Ma Ga Ri / S N d P m G r Ṡ



ACTIVITY 2

PITCH ACCURACY COMPETITION

Purpose: Build confidence and precision

HOW IT WORKS:

- Teacher plays a single note on the harmonium or /piano/keyboard.
- Students try one by one to match it by singing.
- Points or stars are given for accurate pitch.



STUDENT SELF ASSESSMENT

Name : ..... Date: .....

Qs 1. Write down the 7 Musical notes in ascending and descending order two times.

Answer

S.N	Ascending	Descending
1.		
2.		

Qs 2. What is the purpose of singing the 7 notes?

.....

.....

.....

Qs 3. Your teacher will play or sing 10 notes. After listening to each note, write down which note you think it is:

Answer

S.N	Musical note/s	S.N	Musical note/s
1.		6.	
2.		7.	
3.		8.	
4.		9.	
5.		10.	

Qs 4.Sing the following melodic patterns.

a) Sa Ga Pa
b) Re Ma Dha / Ri Ma Da
c) Sa Re Ga Re Sa / Sa Ri Ga Ri Sa
d) Pa Ma Ga Re Sa / Pa Ma Ga Ri Sa

Qs 5. Create your own 5 note melody using the 7 basic notes and sing it.

.....

.....

.....

.....

.....

Reflection

a) Which vocal process you need to improve most?

.....

.....

.....

b) Which note/s is hardest for you to sing accurately?

.....

.....

.....

c) What was the easiest part of today's singing activity?

.....

.....

.....

CARD 3

VOICE CULTURE & SINGING PRACTICE



Introduction of concept

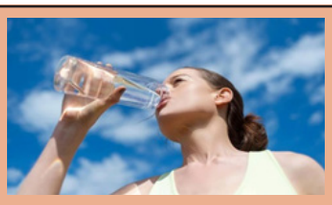
Voice Culture

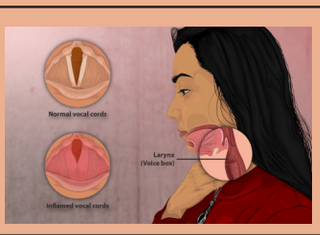
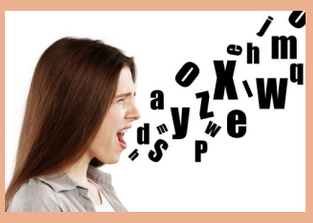
Importance of a healthy voice

A healthy voice is important because it allows a person to communicate clearly, express emotions effectively, and use the voice without strain or discomfort. Whether for speaking or singing, a healthy voice ensures good sound quality, strength and endurance.

A singer needs to maintain a heathy voice because the voice is their primary instrument, and keeping it in good condition is essential for effective performance. Proper vocal care protects the vocal chords from strain, injury, and long-term damage, allowing the singer to produce clear, strong and expressive sound. A healthy voice also provides better control, wider range, and greater stamina, which are important for singing comfortably during practice and performances.

How to maintain a healthy voice

1	Stay hydrated: Drink six to eight glasses of water is recommended.	
2	Drinks containing alcohol or caffeine should be avoided. Medications that dry out the vocal folds should not be taken too often.	
3	Maintaining a healthy lifestyle and diet: Avoid smoking. Smoking is not only injurious to health but also to the throat.	
4	Avoid eating spicy foods because it causes stomach acid which then moves to the throat.	

5	Foods containing vitamins A, E, and C like whole grains, fruits, and vegetables are beneficial to keep the mucus membranes healthy.	
6	Avoid physical fatigue and take enough rest. One has to sleep at least 6 hours per day.	
7	One should exercise regularly as it increases stamina and muscle tone which helps provide good posture and breathing.	
8	Use the voice wisely: Avoid speaking or singing when the voice is hoarse or tired and rest the voice when sick.	
9	Avoid screaming or whispering because both talking too loudly and too softly can stress your voice	
10	Practice good breathing technique and consider using a microphone.	

Voice practice through alankaar-s

Voice practice is important for a singer. It implies a regular routine practice of swar, laya, and taal correctly over a period of time for voice modulation.The practice of alankaar-s together with gamaka-s is of utmost importance to help in the modulation of voice.

VOICE MODULATION

Definition : Voice modulation happens when someone adjusts his/her pitch and volume while speaking or singing using different intonations. For example, when one lowers one's voice to a loud whisper in order to create a dramatic and mysterious atmosphere or using a louder tone to reach out to the audience. Voice modulation has a direct effect on one's facial expression.

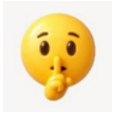
Voice Volume Scale

1. Scream 

2. Loud 

3. Medium 

4. Whisper 

5. Quiet 

Patterns for Practice using natural notes.

1. ASCENDING

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

DESCENDING

Ṡ
Ṡ N
Ṡ N D
Ṡ N D P
Ṡ N D P M
Ṡ N D P M G
Ṡ N D P M G R
Ṡ N D P M G R S

2.

S
S R S
S R G R S
S R G M G R S
S R G M P M G R S
S R G M P D P M G R S
S R G M P D N D P M G R S
S R G M P D N Ṡ N D P M G R S

Alankaar Practice Hindustani Music

1. ASC: S R G M P D N Ṡ
   DESC: Ṡ N D P M G R S

2. ASC: SS RR GG MM PP DD NN ṠṠ
   DESC: ṠṠ NN DD PP MM GG RR SS

3. ASC: SR RG GM MP PD DN NṠ
   DESC: ṠN ND DP PM MG GR RS

4. ASC: SSR RRG GGM MMP PPD DDN NNṠ
   DESC: ṠṠN NND DDP PPM MMG GGR RRS

5. ASC: SRR RGG GMM MPP PDD DNN NṠṠ
   DESC: ṠNN NDD DPP PMM MGG GRR RSS

6. ASC: SSRR RRGG GGMM MMPP PPDD DDNN NNṠṠ
   DESC: ṠṠNN NNDD DDPP PPMM MMGG GGRR RRSS

7. ASC: SRSR RGRG GMGM MPMP PDPD DNDN NṠNṠ
   DESC : ṠNṠN NDND DPDP PMPM MGMG GRGR RSRS

8. ASC: SRGM RGMP GMPD MPDN PDNṠ
   DESC: ṠNDP NDPM DPMG PMGR MGRS

9. ASC: SRSRGG RGRGMM GMGMPP MPMPDD PDPDNN DNDNṠṠ
   DESC: ṠNṠNDD NDNDPP DPDPMM PMPMGG MGMGRR GRGRSS

10. ASC: SRGSRGM RGMRGMP GMPGMPD MPDMPDN PDNPDNṠ
    DESC: ṠNDṠNDP NDPNDPM DPMDPMG PMGPMGR MGRMGRS

Note: The same patterns can used for further practise using flat and sharp notes.

Alankaar Practice Carnatic Music

RAGAM: Mayamalavagowla TALAM : Adi

Arohanam : S R1 G2 M1 P D1 N2 Ṡ

Avarohanam : Ṡ N2 D1 P M1 G2 R1 S

| 4 0 0

1. SS RR GG MM | PP DD | NN ṠṠ ||
   ṠṠ NN DD PP | MM GG | RR SS ||

2. SS RR GG MM | RR GG | MM PP ||
   GG MM PP DD | MM PP | DD NN ||
   PP DD NN ṠṠ | ṠṠ NN | DD PP ||
   NN DD PP MM | DD PP | MM GG ||
   PP MM GG RR | MM GG | RR SS ||

3. SS R-S SR SR | SS RR | GG MM ||
   RR G-R RG RG | RR GG | MM PP ||
   GG M-G GM GM | GG MM | PP DD ||
   MM P-M MP MP | MM PP | DD NN ||
   PP D-P PD PD | PP DD | NN ṠṠ ||
   ṠṠ N-Ṡ ṠN ṠN | ṠṠ NN | DD PP ||
   NN D-N ND ND | NN DD | PP MM ||
   DD P-D DP DP | DD PP | MM GG ||
   PP M-P PM PM | PP MM | GG RR ||
   MM G-M MG MG | MM GG | RR SS ||

TISRA JATI TRIPUTA TALAM

RAGAM : : Mayamalavagowla **TALAM: Tisra Jati Triputa**

Arohanam: S R1 G2 M1 P D1 N2 Ṡ

Avarohanam : Ṡ N2 D1 P M1 G2 R1 S

| 3 0 0

S R G | S R | G M ||

R G M | R G | M P ||

G M P | G M | P D ||

M P D | M P | D N ||

P D N | P D | N Ṡ ||

Ṡ N D | Ṡ N | D P ||

N D P | N D | P M ||

D P M | D P | M G ||

P M G | P M | G R ||

M G R | M G | R S ||

ACTIVITY 1

LISTENING AND IMITATION TRAINING:

- Listen to recordings of alankaars/ patterns by teacher/s or artists.
- Mentally follow the swara-s/notes.

TAAL (RHYTHM) CLAPPING PRACTICE

- Clap rhythm 6, 8, 16 beats.
- Clap your hands or tap your knee or table while following the patterns.
- Builds timing and laya sense.

HANDS MOVEMENT FOR SWARAS.

- Move your hand up and down to imagine Sa going to Ni, Pa, Ga etc...
- Builds special sense of pitch.

ACTIVITY 2

MUSIC CAREERS QUIZ GAME – LES METIERS DE LA MUSIQUE

The Music Careers Quiz Game engages learners through play- based learning, encouraging them to recall vocabulary identify different roles and reflect on the teamwork behind musical production. This activity promotes creativity, communication, and performance while connecting classroom learning to real – world artistic careers.

PURPOSE OF ACTIVITY:

The purpose of this activity is to enable student to:

- Make learning about music careers fun, engaging and interactive.
- Strengthen the knowledge of music industry roles through teamwork and friendly competition.
- Connect musical learning with real- life career exploration.

Learning outcome:

At the end of this activity students should be able to:

- Identify and describe at least five different careers in music.
- Collaborate effectively in teams during quiz based activity.
- Demonstrate understanding of how different professions contribute to a musical project.
- Express interest in a specific career through reflection.

Student's Role:

- Participate actively in the discussions, share prior knowledge, and give examples of music careers.
- Form group and choose group name.
- Prepare to play quiz, listen, discuss and respond.
- Guess professions, act out or explain roles creatively.

Example:

SN	Who am I	Answer
1	I sing on stage in front of an audience. I use a microphone.	Singer
2.	I write the lyrics and melodies of songs.	Song writer/ composer
3	I work in a studio I record and balance the sound.	Sound engineer
4	I mix and create beats using a computer.	DJ (disk Joker)
5	I lead musicians and make sure they play together.	Conductor
6	I Play musical instruments during performances.	Musicians/ Instrumentalist
7	I teach music to students.	Music Teacher
8	I compose music for films and commercials.	Film music composer
9	I build and repair musical instruments.	Instrument maker / Luthier
10	I host a radio show and talk about music and artist.	Radio Presenter (RJ)/ Music host

11	I organize concerts and manage artists careers.	Manager/ Music agent
12	I finance and produce albums for singers and bands.	Music Producer
13	I write articles and reviews about music and artists.	Music Journalist
14	I create sound effects for music and video games.	Sound designer
15	I compose and record music using computer software.	Digital music composer



ASSESSMENT CRITERIA 2

Name: ..... **Date: .....**

1. State whether the following sentences are True (T) or False (F):

For the voice to remain healthy one should:

a) Eat a lot of spicy foods ---------- .

b) Consider using a microphone in noisy places ---------- .

c) Practice good breathing techniques when singing or talking---------- .

d) Scream while talking ---------- .

e) Exercise regularly ---------- .

f) Speak and sing a lot when the voice is hoarse or tired ---------- .

g) Sleep at least 6 hours per day ---------- .

2. Complete the following patterns.

i) **Hindustani**

a) **Asc:** SS RR - - - - PP - - - - SS
Desc: SS NN - - - - MM - - - - SS

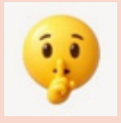
b) **Asc:** SSR RRG - - - - - - PPD - - - NNS
Desc: SSN NND - - - - - - MMG - - - RRS

c) **Asc:** SRGM - - - - GMPD - - - - P - N -
Desc: SNDP - - - - D - M - - - - - MGRS

ii) Carnatic

3		**0**		**0**	
S R G	|	S R	|	G M	||
R G M	|	- G	|	- P	||
G - P	|	- -	|	- D	||
M P -	|	- P	|	- -	||
P D -	|	- -	|	N -	||
- N D	|	- -	|	- P	||
N D -	|	- D	|	P -	||
- P M	|	- P	|	- -	||
P M -	|	- -	|	- R	||
- - -	|	M G	|	- S	||

3. Match the Emoji's with the correct Voice Volume Scale.

1	**Scream**	
2	**Loud**	
3	**Medium**	
4	**Whisper**	
5	**Quiet**	

4. Match the following clues with the correct Music career.

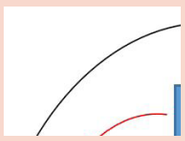
SN	Column A Clues	Column B Answer – Music Career
1	I sing on stage in front of an audience. I use a microphone.	DJ (Disk Joker)
2.	I write the lyrics and melodies of songs.	Music Producer
3	I work in a studio I record and balance the sound.	Music Journalist
4	I mix and create beats using a computer.	Sound designer
5	I lead musicians and make sure they play together.	Digital music composer
6	I Play musical instruments during performances.	Radio Presenter (RJ)/ Music host
7	I teach music to students.	Song writer/ composer
8	I compose music for films and commercials.	Sound engineer
9	I build and repair musical instruments.	Singer
10	I host a radio show and talk about music and artist.	Manager/ Music agent
11	I organize concerts and manage artists careers.	Conductor
12	I finance and produce albums for singers and bands.	Musicians/ Instrumentalist
13	I write articles and reviews about music and artists.	Music Teacher
14	I create sound effects for music and video games.	Film music composer
15	I compose and record music using computer software.	Instrument maker / Luthier

STUDENT SELF ASSESSMENT

Name : ..... Date: .....

Reflection checklist (Alankaar / Practice)

1. Rate yourself by drawing the Emoji that better suits you.

YES	NO
	

1.	I stayed on pitch most of the time.	
2.	I followed the beat and kept a steady rhythm.	
3.	My swaras were clear and smooth.	
4.	I used good breath control.	
5.	I sang the patterns correctly.	
6.	I know what I need to practice more.	

2. Which activity did you like most and why?

.....

.....

.....

3. Which pattern/s did you enjoy/ like most?

.....

.....

.....

CARD 4

TEMPO & RHYTHM AWARENESS



Hindustani music

Introduction

LESSON 1

Components of Taal

Taal is the means of measuring time in music. The main components of taal are as follows:

Avartan

Avartan is a complete cycle of a taal. It starts from the first beat and ends on the same beat.

Matra

Matra is the unit of measurement in taal. For example Teentaal consists of 16 matras.

Vibhag

Vibhag refers to the different sections found in a taal. Each vibhag consists of a specific number of beats. For example Dadra Taal has 2 vibhag-s and each vibhag consists of 3 matra-s.

Bols

Bols are the syllables of a taal. For example Dha, Dhin, Ta ,Tin, Na.

Theka

Theka is the pre-set bols of a taal. It gives the taal a form when played repeatedly to establish a unique pattern.

Tali

Tali refers to the other accented beat, other than sam, which is found in a taal. It is usually denoted by the numbers 2 (dusri), 3 (tisri), 4 (chauthi) etc. in notation form and by clapping of hands while counting.

Sam

Sam is the first and most accented beat in any taal. It is denoted by the sign 'X' into notation form and by a clap while counting.

Khali

Khali is the unaccented beat in any taal. It is denoted by the sign '0' into notation form and by a waving of the hand while counting.

Laya

Laya means speed or tempo. It is the regular beating of time in music. Any action repeated at a regular interval establishes a specific laya. For example, when somebody is walking at a regular pace a speed is established; the heartbeat or ticking of the clock is at a particular speed. The speed or pace of the beat is termed as laya in Indian music. There are three types of laya they are:

- Vilambit laya - Slow tempo/ Calm & Relax speed
- Madhya laya – Medium tempo/Moderate speed
- Drut laya – Fast tempo/Quick & Energetic speed

Taal Dadra: 6 Matra-s/ beats

Taal Dadra: 6 Matra-s/ beats

MATRA-S :	1	2	3	4	5	6
THEKA :	Dha	Dhin	Na	Dha	Tin	Na
TAAL SIGN :	X			0		



Repetition of step 1 to complete one avartan.

Taal Keherva: 8 Matra-s/ beats

MATRA-S :	1	2	3	4	5	6	7	8
THEKA :	Dha	Ge	Na	Ti	Na	Ka	Dhi	Na
TAAL SIGN:	X				0			



















Repetition of step 1 to complete one avartan.

Taal Roopak – Notation in Thaah laya

MATRA-S :	1	2	3	4	5	6	7
THEKA :	Tin	Tin	Na	Dhin	Na	Dhin	Na
TAAL SIGN :	0			2		3	













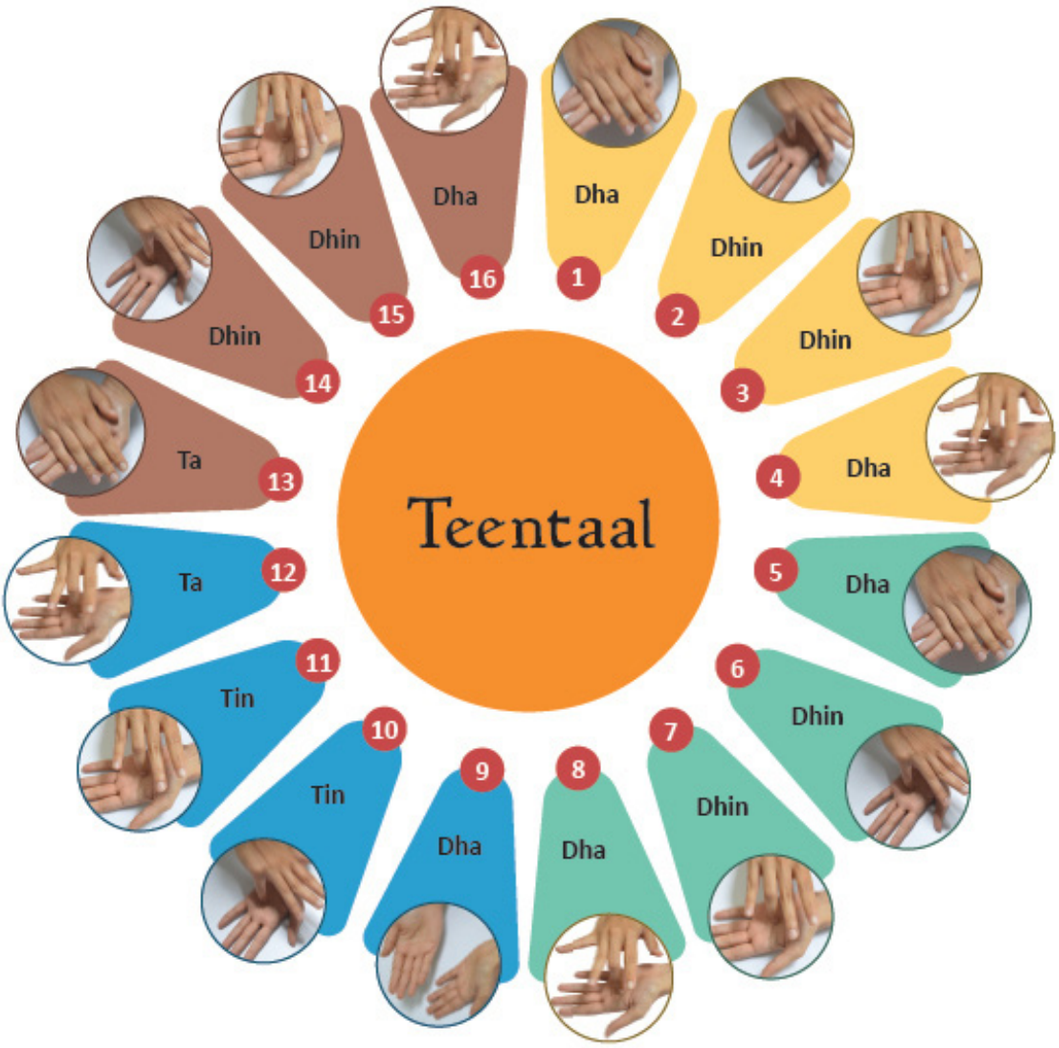




(Repetition of 1 to complete the cycle)

Taal Teentaal: 16 Matra-s/beats

Matra-s :	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 Sign:	X				2				0				3			



Carnatic Music

Talam

Talam is a term used in Carnatic Music to refer to the measure of musical time of any rhythmic beat. It consists of rhythmic patterns having a specific number of beats. The measure is typically established by either hand clapping and waving over the thigh.

Aksharakalam

Aksharakalam is the unit of time in music.

Avartanam

Avartanam is one cycle of a talam. It is composed of measured beats. One avartanam is a complete cycle of talam.

Angas

Angas are the several parts of a talam used in Carnatic music. It is an easy and accurate method of reckoning music time. There are six angas which are known as the shadangas.

The table below shows the name, sign and aksharakala of each anga.

Name of Angas	Sign	Number of Akshara
Laghu	I	3/4/5/7/9
Dhrutam	0	2
Anudhrutam	◡	1
Guru	8	8
Plutam	1/8	12
Kakapadam	+	16

It is to be noted that only Laghu varies.

Kriyai

Kriyai means action. The various actions of the hands like the clapping of the hands, the waving of the hand and finger counts showing the different angas in a talam are known as kriyas.



Graham

Graham is the starting point in the talam. It is also called Eduppu. It is the place in a tala where the song begins. Eduppu means "starting point". Eduppu can be of two types. One is "Samam" and the other is "Vishamam". When a song begins on the first beat of a tala, it is Samam.

Listen to this Ragam

https://www.youtube.com/watch?v=ew+dO4vukHE

When a song begins either before or after the stroke of the talam, it is Vishamam. Vishamam can further be classified into two: (a) Athita : When the talam starts after the begining of the song, it is called "Athita Eduppu".

Listen to this Ragam

https://www.youtube.com/watch?v=04pqFTC w4

Anagata : When the talam begins before the start of the song, it is called"Anagata Eduppu".

Listen to this Ragam

https://www.youtube.com/watch?v=cDHizD DdNY

The Suladi Sapta Talas

The Suladi Sapta Talas are the seven basic talas used in Carnatic Music.
Laghu is a clap and finger counts. The sign is denoted by |.

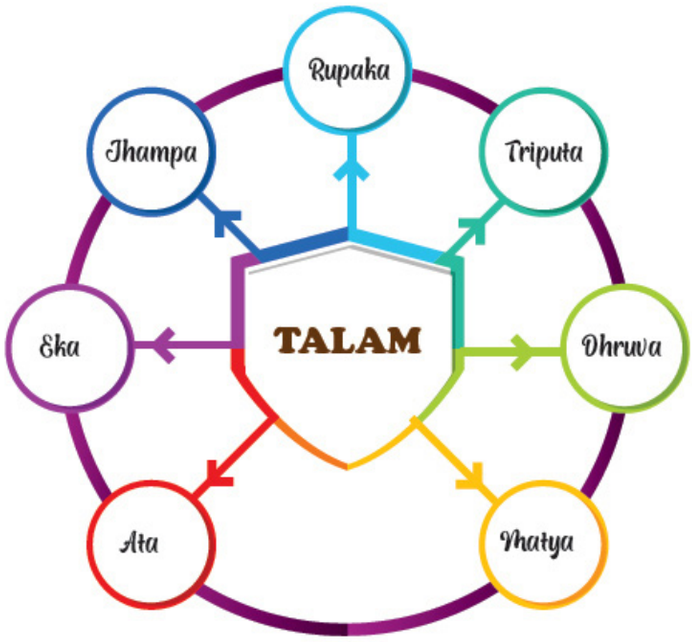




The number of finger counts varies. The time value of the laghu varies with the change in division of laghu. Thus, the number of aksharakalas can be 3,4,5,7, and 9. Jatis mean divisions in laghus.

Jati Number of Aksharas Tisra 3 Chatusra 4 Khanda 5 Misra 7 Sankeerna 9.

Jati	Number of Aksharas
Tisra	3
Chatusra	4
Khanda	5
Misra	7
Sankeerna	9



CHATURASRA JATI MATYA TALAM

Angas : *Chaturasra Laghu + Dhrutam + Chaturasra Laghu*

I_4 O_2 I_4

4 + 2 + 4 = 10 *Aksharakalas*

Kriyas : 1 Clap and 3 finger counts + 1 clap and 1 wave + 1 clap and 3 finger counts.

Ragam : *Mayamalavagowla*
Talam : *Chaturasara Jati Matya*
Arohanam : $S\ R_1\ G_2\ M_1\ P\ D_1\ N_2\ \dot{S}$
Avarohanam : $\dot{S}\ N_2\ D_1\ P\ M_1\ G_2\ R_1\ S$

I_4 0 I_4

S R G R | S R | S R G M ||
R G M G | R G | R G M P ||
G M P M | G M | G M P D ||
M P D P | M P | M P D N ||
P D N D | P D | P D N Ṡ ||
Ṡ N D N | Ṡ N | Ṡ N D P ||
N D P D | N D | N D P M ||
D P M P | D P | D P M G ||
P M G M | P M | P M G R ||
M G R G | M G | M G R S ||

Assessment Crtiteria

Formative – Oral recitation of rhythmic pattern.
Summative – notation writing.

ACTIVITY 1

TAAL AND TEMPO EXPLORATION - PRACTICAL

HINDUSTANI /CARNATIC

Objective: Identify taal done in G7, G8 and count and maintain tempo in different taalas.

HOW IT WORKS:

Students form small groups 3 - 4

- Each group is assigned one taal (Eg, Hindustani, Dadra, Keherva, Carnatic, Adi, Rupaka).
- Students are required to perform Clapping Patterns.
- Hindustani - (Clap/ count / wave).
- Carnatic – Clap, little – finger, ring finger, middle finger counts).
- Demonstrate Tempo – slow, medium, fast.
- Each group present their taal with a chosen tempo.in front of the class.
- Each presentation is assessed by Teacher.

ACTIVITY 2

CREATE A RHYTHM ART POSTER

HINDUSTANI /CARNATIC

Objective: Visualize rhythm creatively – create a visual representation of a rhythmic pattern that demonstrates your understanding of beats, divisions, tempo, and rhythmic syllables.

Materials you can use:

- Poster paper or chart paper.
- Coloured pencils, markers or paints.
- Ruler (for clean divisions).
- Optional stickers, printed images, or cut outs.

Instructions:

1. Choose a Taal

- Examples: Teentaal, /Dadra, /Keherva,/ Adi Taalam

2. Show the Taal structure

- Divide the poster into sections
- Marks Matras/ beats clearly
- Indicate sam, tali (clap) and khali (wave) for Hindustani music and for Carnatic music Sam, nadha etc.

3. Include rhythmic patterns:

- Write Bols (Hindustani) or Solkattu (Carnatic) inside the correct beats.

4. Show Tempo

- Indicate whether your rhythm is Slow (Vilambit/ Chowka), Medium (Madhya/ Madhyama) or Fast (Drut/ Durta).
- Use arrows, colours, or symbols to illustrate tempo changes.

5. Design and creativity

- Use colours, symbols, shapes, or illustrations to make your poster visually appealing
- Make sure the design supports the rhythm concept – don't just decorate randomly.

6. Write a short Explanation

- Include 2 – 4 sentences explaining your choice of taal, the rhythm pattern and your use of symbols or colours.

Submission Requirements:

- Poster size A3 or A2
- Include all components: eg Sam, Vibhaag, Bols/Solkattu, symbols etc…
- Neat readable and creative
- Write yor name on top of the page
- Submit by .....

STUDENT SELF ASSESSMENT

Name : ..... Date: .....

Hindustani Music

1. Fill in the blanks with the correct answer from the list.

(Bols, Avartan, Drut, Sam, Matra, Khali, Theka)

a) ..... is the first and most accented beat of a taal.

b) ..... represent fast tempo.

c) ..... is the pre-set bols of a taal.

d) ..... is represented by the sign 0 and a wave.

e) ..... is one complete cycle of a taal.

f) ..... is the unit of measurement of taal.

g).....are the syllables of taal.

2. Complete the following words with the missing alphabets.

a) V .....A M ..... T L A .....(Slow Tempo)

b) D .... S ..... (2nd accented)

c) V ..... B..... A..... (Sections)

d) T..... K..... (group of syllables)

e) M..... H ..... A L..... A (Medium Tempo)

STUDENT SELF ASSESSMENT

Name : ..... Date: .....

Carnatic Music

1. Complete the table below

Name of Angas	Sign	Number of Akshara
Laghu		3/4/5/7/9
	0	2
Anudhrutam	‿	
	8	8
Plutam		12
Kakapadam		16

2. Complete the following words with the missing alphabets.

a) A .....R....AN....M (cycle)

b) A .... U ....HR .....M (number of akshara)

c) A K.....R ..... K .....L..... (units)

d) A ....G..... (parts)

e) E.....U P..... (starting point)

STUDENT SELF – ASSESSMENT

Reflection checklist (Rhythm & Tempo - Components of taal)

1. Rate yourself by drawing the Emoji that better suits you.

		Yes 	NO 
1	I have been able to perform clapping patterns in solo and group		
2	I followed the beat and kept a steady rhythm		
3	I have understood the technical terms		
4	I can visualize rhythm creatively		
5	I can write rhythmic patterns, mak beats clearly and write bols/ solkattu		
6	I know what I need to practice more		

2. Which activity did you like most and why?

.....

.....

.....

3. Which taal/Taalam did you enjoy/ like most?

.....

.....

STUDENT SELF – ASSESSMENT

Name : ..... Date: .....

1. What was my chosen taal? Why did I choose it?

.....

.....

2. How well did I show the components of taal (units, bols/solkattu, division, accented beats etc...)

.....

.....

3. What design choices (colours, symbols, layout) helped to show rhythm visually?

.....

.....

.....

4. What part of my poster I am most proud of?

.....

.....

5. If I redesigned my poster, what would I improve?

.....

.....

STUDENT SELF – ASSESSMENT

Name : ..... Date: .....

Hindustani Music

1. Write down Dadra taal in notation form.

2. Complete the notation of Teentaal.

Matra-s :	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Theka :	Dha	_	_	Dha	_	Dhin	_	_	Dha	Tin	_	_	_	Dhin	_	_
Taal Sign:	_				2				0				_			

3. Complete the notation of Roopak Taal.

MATRA-S :	1	2	3	4	5	6	7
THEKA :	_	Tin	_	_	Na	Dhin	_
TAAL SIGN :	_			_			

ASSESSMENT

Name : ..... Date: .....

Carnatic

1. Match the Jati with the correct number of Aksharas.

Jati	Number of Aksharas
Tisra	5
Chatusra	9
Khanda	7
Misra	4
Sankeerna	3

2. Write down the notation form of Chaturasra Jati Matya Talam include details of angas and signs.

STUDENT SELF – ASSESSMENT

Name : ..... Date: .....

1. Match the Jati with the correct number of Aksharas.

.....

.....

.....

2. Which part was easiest for me (claps, waves, accents, counting, staying on tempo)? Why?

.....

.....

.....

.....

3. Which part was most challenging for me?

.....

.....

.....

4. Did I correctly show taal signs (accented beats, wavings, counting)? How do I know?

.....

.....

.....

5. What is one goal I have for improving my rhythm skills?

.....

.....

LESSON 2

Introduction

Importance of maintaining tempo with accompaniment (percussion instrument/ digital app)

Keeping a steady rhythm is important because:

- It helps the music sound organized and not messy. If the rhythm keeps changing the music feels confusing
- It keeps everyone playing together. All musicians must follow the same beat.
- A steady rhythm makes group performance smooth and united.
- It helps you stay in time with the accompaniment (instrument/ or app).
- It builds musical discipline and improves accuracy in rhythmic cycles.
- It makes the performance sound more professional, even simple tune becomes beautiful when the beat is steady.
- It helps the learner to focus and listen better thus training the ears to follow the beat from digital app or percussion instrument.

Implementation

Concept clarification

Teacher explains two key ideas:

- Rhythm cycle = Repeated number of beats (Eg, 4 counts, 6 counts, 7 counts, 8 counts).
- Responsibility = staying steady, listening to others, not rushing
- Demonstrate with:
- 4 beat cycle : Clap/ clap/ clap/ Tap (beat 4 softer)
- 6 beat cycle: Clap/clap/clap/Wave//clap/clap (6th beat softer)
- 8 beat cycle : Clap/clap/clap/ clap/ Wave/ clap/clap/clap(8th beat softer)

Student action:

- Observe and follow the demonstration.
- Warm – Up: Body rhythm Practice
- Teacher Action
- Lead students through body percussion: Clap - Clap - Tap – tap (repeat in tempo 60 bpm on digital metronome)
- Increase tempo to 80 bpm.

Student Action:

- Clap and tap in unison, focus on steady timing.
- Adjust to tempo changes..
- Introduce Digital Aid

Teacher Action:

- Open a metronome app or digital tala/rhythm app (like Metronome Beats/ Tabla app/ Tala Keeper).
- Set tempo to 70 bpm
- Play a simple 4 count or 8 count cycle.
- Model staying on beat with claps.

Students Action:

- Clap with the digital timin
- Identify which beat is strongest (Teacher emphasizes beat 1).



ACTIVITY 1

HANDS – ON RHYTHM CYCLE PRACTICE WITH INSTRUMENTS

TEACHER ACTION: CHOOSE YOUR RHYTHM (4,6, 8).

Example rhythm 4 beats

- Give students simple percussion instruments like tambourine, shakers, hand drum, mini djembe)
- Assign roles:
- Group A – Keeps beat 1
- Group B – Keeps beats 2 – 3 – 4
- Group C – follows digital app and maintains cycle.
- Encourage responsibility:
- Group A must hold beat 1 steady, others must lock in with that sound.

Student Action:

- Play instruments while listening to each other and the app.
- Maintain their role in the rhythm cycle.
- Correct themselves when they drift off.



ACTIVITY 2

GUIDED PRACTICE WITH SONG

Teacher action:

- Introduce a short song phrase (Eg 6 or 8 beat phrase).
- Play digital app accompaniment (metronome/ tala loop).
- Students sing while tapping the beat cycle.

Student Action:

- Sing in rhythm with accompaniment.
- Tap beats on their knee or use small percussion.
- Stay synchronized with digital app timing.

Collaborative Response activity:

Teacher Action:

- Create 3 rotating stations:
- Station 1: Use phone / metronome
- Station 2 : Play rhythm on percussion
- Station 3: clap or tap rhythmic cycle independently.

Teacher supervises and gives corrections:

- Listen to pulse
- Don't speed up
- Stay with group

Student Action:

- Rotate through stations
- Maintain rhythm independently and as a group
- Demonstrate responsibility for timing accuracy and teamwork.

Assessment Criteria

- Formative: Class participation & Summative: Listening identification

STUDENT SELF ASSESSMENT

Name : ..... Date: .....

A. Smiley Check – In. Tick the smiley which is appropriate for you.

1. I kept a steady beat today.

Yes	
Sometimes	
Not Really	

2. I stayed in time with the digital app/ metronome:

Always	
Sometimes	
I lost the beat.	

3. I worked well with my group:

Very well	
Ok	
Not well yet	

4. I listened carefully to the rhythm:

Yes	
A Bit	
I need to improve	

B. Short Answers

i) What was easy for you today?

.....

.....

ii) What was difficult?

.....

.....

iii) One thing I want to improve.

.....

.....

iv) What helped you to keep the rhythm steady?

.....

.....

CARD 5

SIMPLE COMPOSITION & THEMATIC SONGS



LESSON 1

Introduction

Indian classical music is deeply rooted in tradition, emotion, and intricate musical frameworks. At the heart of this musical system lies the concept of raga, a unique melodic structure that defines the essence of a composition.

Definition and Meaning

A raga (or raag) is more than just a melody; it is a structured combination of notes that evoke a particular mood or emotion. It serves as a foundation for both vocal and instrumental compositions in Indian classical music.

The Difference Between a Raag and a Melody

Unlike Western musical scales, which are fixed, ragas follow unique melodic frameworks with specific ascending (aroha) and descending (avaroha) patterns, ornamentation, and expressions.

Ancient scriptures define a Raag as a composition of sounds capable of bringing joy to the human heart while attaining beauty through specific movements of notes and phrases.

Rules of Raag-s:

1. A raag must have an ascending (aroha) and a descending (avroha) order of notes.
2. A raag must have a minimum of 5 different notes.
3. The tonic note (Sa) is never omitted.
4. Notes Ma and Pa are never omitted at the same time.
5. Generally, two variants of the same note (shudh and vikrit) cannot follow each other in succession in aroha or avroha. However, one variant of a note can be used in aroha and its other form in avroha. There are exceptions to this rule.
6. A raag is always categorised under a particular thata.

NOTE

Teacher may use Sargam/ melody of their choice or use the melody provided.

Exercise 1

Revision Raag Bilawal

Aroha: S R G M P D N S

Avroha: S N D P M G R S

Pakad : G R G P D N S

Raag Bilawal - Sargam geet taal Dadra

STHAYI

1	2	3	4	5	6	1	2	3	4	5	6
S	G	P	M	G	M	R	G	M	D	P	_
M	G	M	R	G	M	P	G	M	R	S	_
X			0			X			0		

ANTRA

P	_	P	G	P	D	N	D	N	S	_	S
S	N	D	N	D	P	D	P	M	P	M	G
M	G	M	R	G	M	P	G	M	R	S	_
X			0			X			0		

Teacher conduct a quick revision of counting and recitation of dadra taal. Student practice clapping and waving. Teacher sings the sargam and demonstrates clapping and waving. Students to listen and observe and repeat each line by clapping on accented beats and waving on empty beats..



ACTIVITY 1

CALL AND RESPONSE TO LEARN SIMPLE SARGAM PHRASES

Purpose:

- To develop listening skills.
- To improve pitch accuracy.
- To understand short melodic phrases.
- To build confidence in singing aloud.
- To encourage active participation.

How to Proceed:

1. Warm –Up

- Students sing S R G M P D N S in ascending and descending order.
- Students clap Keherva taal while singing.

2. Teacher Demonstration

- Teacher sings one short phrase in a chosen Raag (E.g Bilawal or Yaman).

Example of phrases:

- S R G R
- G M P M
- P D N D
- N SN D P

3. Call and Response

- Teacher sings phrase – student repeat.
- Begin with simple 3 – 4 note phrases, then slightly longer ones.
- Increase difficulty gradually.

- Level 1: S R S / G M G
- Level 2: S R G M / M P D P
- Level 3: P D N S / S N D P
- Level 4: D N S R G / M G R S R S (high octave)

4. Student led response

- Student to work in group and create a short phrase of 3 to 4 notes.
- Each group sing their phrase, peers repeat their phrase.



ACTIVITY 2

Perform simple compositions: Eg Frere Jacques

Purpose:

- Teaching simple composition that students are already familiar with has many educational benefits. Even if they already know the tune, learning it in a musical /formal way develop new skills:
- It builds confidence and reduces anxiety.
- It helps to focus on new skills instead of tune. This allows deeper learning without the
  challenge of learning a new melody
- It bridges everyday music to Hindustani music concept allowing them to understand raga based learning and connect western melodies to Hindustani sargam.
- It supports differentiated learning and makes learning enjoyable.

Song - FRERE JACQUES

1	2	3	4	5	6	7	8
S	-	-	R	G	-	S	-
Fre	-	-	re	Ja	-	cques	-
G	-	M	-	P	-	-	-
Dor	-	mez	-	vous	-	-	-
P	D	P	M	G	-	S	-
So	nnez	les	ma	ti	-	nes	-
S	-	P	-	S	-	-	-
Ding	-	ding	-	do	-	-	ng
R	-	***N***	-	***S***	-	-	-
Ding	-	***ding***	-	***do***	-	-	***ng***
X				**0**			

Procedure:

- **Introduction**
- Warm – up
- Sing Frere Jacques together
- Ask students to clap the rhythm while singing.
- Briefly explain student we are going to make simple music using the song.

- **Explore the song:**
- Sing the song notation (musical notes only)
- Sing the notes then lyrics starting with 1st line then 2nd, 3rd and so forth.

- **Demonstration – Teacher shows examples:**
- Change the rhythm (clap faster/ slower)
- Or change the ending note,(example provided on the highlighted lines of the song)
- Or replace the lyrics with new words

- **Student Activity - Short Guided Composition**
- Choose one of these simple composition tasks:

Option A: Rhythm change
- Students keep the melody but create a new clapping rhythm.

Option B: Melody change
- Students improvise the melody by changing one or two lines of the melody.

Option C: New Lyrics
- Students write new words to the melody (Eg about school, friendship, or animals).

Practice and Performance
- Students rehearse with their new version in pairs or groups.
- Teachers walks around and gives help
- Each group perform their composition in front of class
- Encourage listening and appreciation.

Evaluation: check if students can:
- Follow the melody/rhythm
- Make simple change
- Perform confidently

Assessment
Diagnostic: - Baseline Singing
Formative – Class participation, practice logs.

Assessment Criteria
1. **For singing the sargam in raag Bilawal** – Swara accuracy, pitch control (Sur), Rhythm / Taal, Clarity & voice quality, Presentation & Discipline.

2. **Short guided composition** – use of given guidelines, melodic structure, Swara accuracy, rhythm& flow, Creativity, presentation.

STUDENT SELF ASSESSMENT

Student Self – Reflection Sheet

Name : ..... Date: .....

1. Pitch and swara accuracy

a) Circle the swara that was easiest for you

S / R / G / M / P / D / N

b) Circle the swara that was most challenging for you.

S / R / G / M / P / D / N

A. Smiley Check – In. Tick the smiley which is appropriate for you

1. I listened carefully before responding.

Yes	
Sometimes	
No	

2. Listening carefully helped me sing better.

Yes	
Sometimes	
No	

3. I was able to keep my voice steady.

Yes	
Sometimes	
No	

4. I worked well with my group

Very Well	
Ok	
Not well yet	

5. How did you feel while performing

Very confident	
A somewhat confident	
Nervous, I need to improve	

6. What helped you most?

Practice	
Teachers Guidance	
Peer Support	

B. Short Answers

i) What did you change in your composition, rhythm or lyrics? Write one sentence to explain why.

.....

.....

.....

ii) What was easy for you today?

.....

.....

.....

iii) What was difficult?

.....

.....

.....

iv) One thing I want to improve next time.

.....

.....

.....

Lesson 2

Introduction

In *Sanskrit*, a Raag means "something that colors your mind." Within Indian classical musical systems, a Raag has the power to create very specific emotions in one's mind. A range of emotions such as joy, sadness, happiness, romance, yearning, devotion, and more can be expressed through Raags. Some Raags are seasonal; they enhance the listener's mood through association with a particular season, such as spring or monsoon.

Emotional Impact of Ragas: Ragas are designed to evoke emotions ranging from devotion and tranquility to romance and melancholy. This emotional depth is achieved through precise use of swaras (notes) and sur (intonation).

The Emotional Language of Ragas

Every raga is designed to evoke different types of Moods and emotions such as:

- Love / Beauty
- Sorrow
- Heroism
- Peace
- Devotion

How to Identify the Mood of a Raga:

1. Listen to the Dominant Notes (Vaadi-Samvaadi):
- A *raga's Vaadi* (primary note) and *Samvaadi* (secondary note) create its emotional core.

- Example: *Raga Yaman (Vaadi: Gandhar)* exudes serenity and romance, ideal for evening performances.

2. Analyze the Scale (Thaat):
- Ragas derived from the *Bhairav Thaat (e.g., Raga Bhairav)* often feel solemn and meditative, suited for dawn.

3. Study the Lyrics or Context:
- For Example, *Raga Desh* is tied to monsoon imagery and longing.

The Time theory of Ragas:

This theory was developed by Indian musicologists after observing the human behaviour from dawn to dusk. Just like human beings have mood swings during the 24 hours or even during different seasons, likewise, musical notes, thus raag-s are believed to have their own specific time of singing and season too.

The theory in its simplest form divides the 24 hours into 2 parts. *Noon to midnight known as purvang and midnight to noon known as uttarang.* The saptak also is divided into 2 parts: the lower tetra chord (S, R, G, M) also known as purvang and the upper tetra chord (P, D, N Ṡ) known as the uttarang. When a raag has its vadi swar in the lower tetra chord, it is an indication that this raag will be sung or played in between noon and midnight. Likewise, a raag having its vadi swar in the upper tetra chord will be sung or played between midnight and noon.

Ragas are deeply connected to nature's rhythms. Ancient scholars believed that performing a raga at its designated time amplifies its emotional impact and aligns with the body's energy flow.

Key Time Categories:

1. Morning Ragas (3 AM – 9 AM):

- **Example:**Raga Bhairav (dawn) - Mood: Austere, introspective.
  Characteristics: Uses flat (komal) Re and Dha.

2. Midday Ragas (9 AM – 3 PM):

- **Example:**Raga Bhimpalasi (late morning) - Mood: Yearning, playful.
  Characteristics: Bright, medium-paced phrases.

3. Evening Ragas (3 PM – 9 PM):

- **Example:**Raga Yaman (sunset) - Mood: Romance, tranquility.
  Signature: Natural (shuddh) Ga and Ni.

4. Night Ragas (9 PM – 3 AM):

- **Example:**Raga Malkauns (midnight) - Mood: Mystical, introspective.
  Characteristics: All five notes are flat (komal).

5. Seasonal Ragas:

- **Monsoon:** Raga Megh Malhar (celebrates rain).
- **Summer:** Raga Deepak (associated with fire).

Thematic songs

Thematic songs are based on different themes such as patriotism, nature, festival. Devotion, peace, etc..

Example: 1 Nature Song:



Hindi: Dharti hansti gagan muskaye, Nadiyan gaye madhur tarane

K. M: *Later pe riye, le siel pe sourir, larivier pes ant ban dou melodi*

Hindi: Pavan chale hariyali chaye, prakriti hamko jivan de

K M: *Divan pe soufle, laverdir pe kouver tou, mama lanatir donne nu lavi*

Set in Raag Bhopali Taal Keherva

1	**2**	**3**	**4**	**5**	**6**	**7**	**8**
S	R	G	P	DP	G	R	S
Dhar	ti	has	ti	gagan	mus	ka	ye
SR	R	G	P	D	S	DP	P
Nadi	ya	ga	ye	ma	dhur	tara	ne
PD	S	D	SD	P	G	R	S
Pavan	cha	le	hari	ya	li	cha	ye
S	R	G	P	DP	G	R	S
Pra	kri	ti	ma	humko	ji	van	de
X				0			

NOTE

Teacher may practise the hindi version in raag bhopali or compose it in another raag of their choice or use another nature song of their choice or *sing the kreol morisien version set in a sega tune*.

Example 2 Bhakti / Devotion



Hindi: Man mandir me deep jalaye, naam sumiran har pal gaye

K M : *Dan tanp nou leker, nou alim la limier, nous sant nom bondie sak moman*

Hindi: Shanti paye man ki dhara, ishwar hamko raah dikhaye

K M: *Lape koule dan nou lesprit, Bondie montre nou bon semin.*

NOTE

The hindi version is based on the tune of the first 2 lines of the Bhajan Raghupati Raaghav Raja Raam. The kreol morisien version can be adapted to the song Imagine by John Lenon.

Example 3 Patriotic



Hindi

Mauritius hein desh hamara Jaan se apni hamko pyara Hind Mahasagar ki kunji , Indradhanush muskaan ki bhoomi Eissa sundar desh hamara Mauritius hein desh hamara Jaan se apni humko pyara

Song - Kreol Morisien

Donne to la me pren mo la me, lame dan lame
Anou batir nasion morisien

Example 4. Compassion/Sadness



Hindi

Tadap tadap ke iss dil se aagnilkalti rahe mujhko saza di pyaar ki
Aisa kya gunaah kiye to lut gaye han lut gaye , lut gaye ham teri mohabat me

Kreol Morisien

Kan larm ranpli dan lizye, leker tini douler an silans
Les lapiete koule kouma larivier, soufrans pou disparet.

Example 5: Festive songs

a) Holi



oooo Hori khele raghuveeraaaaaa,
hori khele raghuveera avadh mein,,Hori khele raghuveera, Hilmil aave log lugai,
Bhai mahalan mein bhira avadh,mein, hori khele raghuveera
hori khele raghuveera avadh mein, hori, khele raghuveera.

b) Divali



Yeh din jahaan mein har kahi bhar de roshani usi ke pyar ki dil dil se woh mila de har chehra woh khila de, rut laaye aaj khushiyon ki yeh din yeh din jahaan mein har kahi kahi bhar de roshani roshani usi ke pyar ki, usi ke pyar ki dil dil se woh mila de har chehra woh khila de , rut laaye aaj khushiyon ki mere tumhare sabke liye happy diwali,saare sitaarein uske liye happy diwali mere tumhare sabke liye happy diwali.saare sitaarein uske liye happy Diwali

c) Christmas



Dashing through the snow, In a one-horse open sleigh
O'er the fields we go, Laughing all the way
Bells on Bobtails ring, Making spirits bright
What fun it is to ride and sing , A sleighing song tonight
Oh Jingle bells, jingle bells, Jingle all the way
Oh, what fun it is to ride, In a one-horse open sleigh, hey
Jingle bells, jingle bells, Jingle all the way
Oh what fun it is to ride in a one- horse open sleigh



ACTIVITY 1

Lyrics meaning and emotion mapping

Purpose:

- To help students:
- Understand the meaning of lyrics.
- Identify the emotion in the song and express it clearly while singing.
- Move from correct singing to expressive singing.

Materials Needed:

- Song Lyrics
- Emotion words
- Whiteboard, marker

Purpose:

- **Write/ display lyrics**
- Write 2 – 4 lines of the song on the board.
- Note: teacher can use lyrics of songs above or any song of their choice.

Example :

1. Dharti hasti, pawan muskaye, Pawan chale , hariyali chaye
   (Translation) *Later pe riye, lesiel pe sourir, divam pe soufle, laverdir pe couver tou.*
2. Lag ja gale ke phi rye hasin raat ho na ho
   - Shaayad phir iss janam me mulakaat ho na ho

- **Read the lyrics Aloud**

Teacher asks one student to read the lyrics slowly:

- Ask whole class to repeat.
- Teacher prompts what word do you understand, what is the meaning of the line..

- **Identify the Emotion**

Teacher ask guiding question

- Is the line happy or sad.
- Is it calm or energetic.
- What feeling do you get when you hear these words?

Teacher write the emotion.

- **Highlight emotion words**
- Ask students to underline or circle emotion carrying words.
- Example : dharti hasti; gagan muskaye, hariyali.

Teacher explain these words and explain how to sing.

- **How emotion changes singing**

Teacher asks students:

- Should we sing soft or loud?
- Slow or fast?
- With gentle or strong voice?

- **Write simple cues:**
- Soft voice,
- Medium slow /tempo
- Gentle expression

Sing with emotion

- Teacher sings one line with expression
- Students repeat
- Students sing the full stanza together.

- **Reflection:**

  Teacher ask quick questions:
  Could we hear the emotion?
  Which word helped you feel the emotion most?

Assessment:
Formative: Class participation
Summative: Written

STUDENT SELF ASSESSMENT

Student Self – Reflection Sheet

Name : ..... Date: .....

1. What is the main emotion of the festive song?

a) Happy/ Joyful
b) Calm/ Peaceful
c) Sad/ Compassionate
d) Devotional
e) Brave/ energetic

2. Write one line of the song which expresses compassion/sadness.

.....

.....

3. Connecting emotion to singing. To show this emotion, I sang with:

✓ You may tick more than one answer

a) Soft voice
b) Strong voice
c) Slow tempo
d) Medium tempo
e) Clear pronunciation
f) Facial expression

4. Circle the one that helped you to express your emotion the most.

Voice / Tempo / Lyrics / Facial expression

5. Self - Assessment of singing. Rate yourself for each area

Area	 Good	 Fair	 Need Practice
Correct Swara			
Steady Rhythm			
Clear Words			
Showing Emotions			

6. One thing I did well while singing.

.....

.....

7. The activity connecting emotion to singing helped me to:

✓ Tick as appropriate

a). Understand the meaning of lyrics.
b). Sing with more feeling
c). Use my voice better
d). Feel confident while singing.

8. One thing I need to improve

.....

.....



ACTIVITY 2

Extension of activity – Patriotic song

Teaching a Patriotic song

Purpose of activity

- Develop emotional interpretation skills – express pride, gratitude, hope and unity through vocal performance.
- Encourage appreciation of the national country's heritage, culture, and shared value.
- Improve vocal techniques – help students use dynamics, tone quality, phrasing, facial expression.

Learning Outcome:

Ability to:

- Demonstrate appropriate emotional expression while singing a patriotic song.
- Use correct breathing and voice projection techniques.
- Perform with confident posture and clear diction.

Procedure:

- Warm- up - Breathing exercises, humming, practice one line with different emotions (happy, proud, hopeful).
- Lyrics analysis – discuss keyword in the song, message of the song.
- Guided practice – Sing verse by verse with focus on dynamics, clear articulation, expression in eyes and face.
- Performance practice – small group performances, peer feedback on emotional expression.

Moris Lil ki Pe Dans

Akor (Gitare /piano – tonalite C major)

Kouplet / Pre Refren : C – Am – F – G

Refrain: C – F – G – C

Pont: Am – F – C – G - C

Kouplet 1

C. Anba soley ki pe briye lor la mer, **Am** Moris sourir, to fer nou kontan ler.

F Dan sak sime nou zwenn lamitie, **G** Nou sante ansam, leker ranpli ar lazwa.

Pre- Refren

C Kan divan soufle **Am** ek lamizik monte …

Refren

C Moris, nou lil ki danse, **F** to fer nou leker sote.

G Da to kouler nou trouv liberte **C** Nou tou ansam pou selebre.

C Moris, Moris, to nom trop kler, **F** Nou sante li partou dan later.

G Nou pei ki nou kontan boukou, **C** Nou pou touzour res ansam ar tou

Kouplet 2

C Kot lamer, nou tap lipied dan disab **Am** Bato pase, dimoun kontan, tous tab.

F Nou diferan me nou viv kouma frer, **G** sega dan leker, pei ranpli ar lamour.

Pre – refren

C Ek kan tanbour tape, **Am** Nou tou koumans danse…

Refren

C Moris, nou lil qui danse, **F** to fer nou leker sote.

G Dan to kouler nou trouv liberte, **C** Nou tou ansam pou selebre.

Pont (Sega – ritmik ek amizan)

Am Tambour roule, tape tape, **F** Nou tou koumans bouze

C Dan sak sourir ena lamour , **G** Pou nou ti lil toulezour.

C Moris , to d'or lor lamer (2)

Refren Final

C Moris , nou lil ki danse, **F** To fer nou viv ar lesperans.

G Nou lavwa pou fer to nom monte, **C** **Nou Pei Nou Fierte (3x)**

STUDENT SELF ASSESSMENT

Name : ..... Date: .....

Assessment : **Theme and Tone**

A. What is the main message of the songs conveyed through these pictures (love, peace, struggles, Patriotic, friendship)

1.		
2.		
3.		
4.		
5.		
6.		

B. Correspond the following pictures to the feelings a singer expresses through songs. (Angry, Sad, happy, Proud, Relaxed)

1.		
2.		
3.		
4.		
5.		

Students- Self Reflection

Name: _____

Qs1. What is the main emotion of the festive song?

a) Happy/ Joyful

b) Calm/ Peaceful

c) Sad/ Compassionate

d) Devotional

e) Brave/ energetic

Date: _____

Qs 2. Write one line of the song which expresses compassion/sadness.

_____

_____-_____-

Qs 3. Connecting emotion to singing. To show this emotion, I sang with:

You may tick more than one answer

a) Soft voice

b) Strong voice

c) Slow tempo

d) Medium tempo

e) Clear pronunciation

f)

Facial expression

Qs 4. Circle the one that helped you to express your emotion the most.

Voice / Tempo / Lyrics / Facial expression

24

Qs 5. Self - Assessment of singing. Rate yourself for each area :

Area

Good Fair

Need Practice

Correct Swara

Steady rhythm

Clear words

Showing emotion

Qs 6. One thing I did well while singing.

_____

_____-_____

Qs 7. The activity connecting emotion to singing helped me to:

Tick as appropriate

a). Understand the meaning of lyrics.

b). Sing with more feeling

c). Use my voice better

d). Feel confident while singing.

Qs 8. One thing I need to improve

_____

_____

CARD 6

MUSICAL COMPOSITIONS



Introduction

1. Raag Kafi



Aroha	:	S R G M P D N Ṡ
Avroha	:	Ṡ N D P M G R S
Pakad	:	SS RR GG MM P
Thata	:	*Kafi*
Vikrit Swar	:	G , N
Jati	:	*Sampoorna- Sampoorna*
Vadi	:	Pa
Samvadi	:	Sa
Time of Singing	:	2nd Period of the night (10.00 p.m-1a.m)
Mood of the raag	:	Romantic, Peaceful

S Note higher octave insert dot above

RAAG KAFI SARGAM GEET – TEENTAAL

STHAYI

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								S	S	R	R	G	G	M	M
P	-	-	M	P	D	N	S	N	D	P	M	G	G	R	R
R	P	M	P	M	G	R	S								
X				2				0				3			

ANTRA

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
								M	M	P	D	N	N	S	S
R	G	R	S	N	D	N	-	D	D	P	P	P	D	P	M
P	-	-	M	P	D	N	S	N	D	P	M	G	G	R	R
R	P	M	P	M	G	R	S								
X				2				0				3			

Note : Teacher practice sargam geet in call response, conduct group singing, chorus)

Carnatic Music

(Teacher to practice the composition in call response, group singing, chorus)

Ragam : Malahari **Talam** : Chaturasra Jati Rupaka
Arohanam : S R_1 M_1 P D_1 Ṡ **Avarohanam** : Ṡ D_1 P M_1 G_3 R_1 S
Composer : Purandara Dasa

0 $|_4$ 0 $|_4$

Pallavi

S	R	|	M	,	G	R	||	S	R	|	G	R	S	,	||
Lam	-	|	bo	-	da	ra	||	La	Ku	|	Mi	ka	ra	-	||
R	M	|	P	D	M	P	||	D	P	|	M	G	R	S	||
Am	-	|	baa	-	su	tha	||	A	ma	|	ra	vi	nu	ta	||
S	R	|	M	,	G	R	||	S	R	|	G	R	S	,	||
Lam	-	|	bo	-	da	ra	||	La	Ku	|	Mi	ka	ra	-	||

Charanam 1

M	P	|	D	Ṡ	Ṡ	Ṙ	||	Ṙ	Ṡ	|	D	P	M	P	||
Sri	-	|	Ga	Na	Naa	Tha	||	Sin	Doo	|	-	Ra	Var	Na	||
R	M	|	P	D	M	P	||	D	P	|	M	G	R	S	||
Ka	Ru	|	Na	Saa	Ga	Ra	||	Ka	Ri	|	Va	Da	Na	-	||

Charanam 2

M	P	|	D	Ṡ	Ṡ	Ṙ	||	Ṙ	Ṡ	|	D	P	M	P	||
Sid	dha	|	Cha	-	ra	na	||	Ga	na	|	Se	-	vi	ta	||
R	M	|	P	D	M	P	||	D	P	|	M	G	R	S	||
Siddhi		|	Vi	Naa	ya	ka	||	Te	-	|	Na	mo	na	mo	||

(Lambodara)

Charanam 3

M	P	|	D	Ṡ	Ṡ	Ṙ	||	Ṙ	Ṡ	|	D	P	M	P	||
Sa	ka	|	La	vid	yaa	-	||	-	Di	|	Poo	-	ji	Ta	||
R	M	|	P	D	M	P	||	D	P	|	M	G	R	S	||
Sa	R	|	Vo	-	Tla	ma	||	Te	-	|	Na	mo	na	mo	||

(Lambodara)



ACTIVITY 1

CREATE A JINGLE/ SHORT SONG TO SUPPORT YOUR TEAM FOR SPORTS DAY.

Purpose:

- To encourage creative expression through music.
- To develop team spirit and cooperation.
- To apply basic musical elements (rhythm, melody, lyrics).
- To build confidence in group singing and performance.
- To connect music learning with real - life school events.

Learning outcomes

After completing this activity, students will be able to:

- Create a simple jingle or short song with meaningful lyrics.
- Use basic rhythmic patterns suitable for cheering.
- Sing confidently in group.
- Demonstrate coordination and teamwork.
- Perform with expression and enthusiasm.
- Understand the role of music in motivation and support.

Resource Materials

- Classroom space/ music room
- Whiteboard and marker
- Notebook, pen for writing the lyrics
- Clapping/ desk tapping for rhythm
- Simple percussion (optional: Dholak, djembe, ravanne, maravanne, triangle tambourine)
- Tanpura app(optional)
- Teacher's guidance and voice

Procedure

Step 1: Motivation & Introduction

Teacher

- Discusses the role of music in sports events;
- Plays or demonstrates a simple sports chant or jingle;
- Explains task and assessment criteria

Step 2: Group formation

- Students are divided into small teams
- Each group represents a sports house or team.

Step 3: Brainstorming Lyrics

- Students brainstorm team values (strength, unity, victory)
- Write short, catchy lines (4 – 6 lines)
- Emphasis on simple and positive language

Step 4: Creating Rhythm & Tune

- Students decide which style to present (Sega, rap,/ language- creole, French)
- Students choose a simple rhythm (Clapping, tapping)
- Or student can also use an existing melody
- Create a short melodic phrase (2 – 4 lines)
- Use repetition for easy memorization.

Step 5: Practice 7 Refinement

- Groups rehearse their jingle
- Teacher provides feedback on:
  - Clarity of words
  - Rhythm and tempo
  - Group coordination

Step 6: Group Performance

- Each group performs their jingle in front of the class
- Focus on energy, confidence, and unity

Step 7: Reflection 7 Feedback

- Class discusses what worked well
- Teacher gives constructive feedback
- Students reflect on team work and creativity

STUDENT SELF ASSESSMENT

Students- Self Reflection on singing musical composition in group.

Name : ..... Date: .....

Rate yourself by drawing the Emoji that better suits you.

1. Participation

Yes 	NO 

1	I actively joined the call- response activity	
2	I responded confidently when it was my turn	

2. Pitch accuracy

Yes 	NO 

1	I sang the notes correctly	
2	I stayed in tune with my group	

3. Rhythm & Timing

		Yes 	NO 
1	I followed the rhythm and tempo		
2	I waited for the correct moment to respond		

4. Listening & coordination

		Yes 	NO 
1	I listened carefully to the leader		
2	I sang in harmony with my group members		

5. Expression & Performance

		Yes 	NO 
1	I sang with confidence and expression		
2	My gestures/ body language supported the song.		

6. Learning & Improvement

		Yes 	NO 
1	I learned something new from this activity		
2	I know one thing I can improve for next time.		

STUDENT SELF ASSESSMENT

Students- Self Reflection Sports Jingle Activity.

Name : ..... Date: .....

Rate yourself by drawing the Emoji that better suits you.

1. My Participation

		Yes 	NO 
1	I contributed ideas for lyrics, or melody.		
2	I worked well with my team members		

2. Creativity & Expression

		Yes 	NO 
1	Our jingle is creative and fun.		
2	I performed with energy and confidence		

3. Teamwork

		Yes 	NO 
1	I listened to others and respected their ideas		
2	I encouraged my team during the performance		

4. Music & Rhythm

		Yes 	NO 
1	The rhythm, beat and tune we chose made the jingle catchy		
2	The music we created helped to make the message more exciting		

5. Reflection and improvement

a) What part of your jingle are you most proud of?

.....

.....

(b) What would you do differently if you had more time?

.....

.....

.....

(c) How has this activity helped you understand creativity in music?

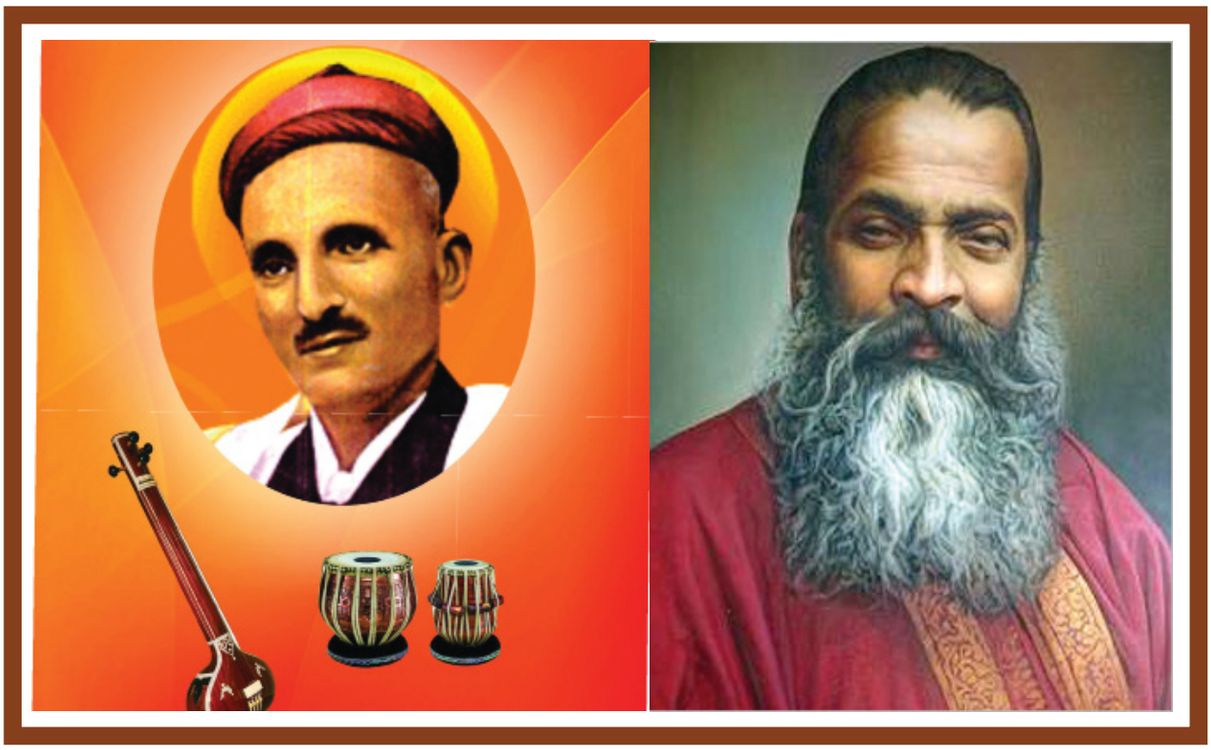
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CARD 7

NOTATION SYSTEM



Lesson 1 : Notation System

Introduction

Throughout time, the development of notation systems has allowed musical compositions to be expressed in writing according to their grammar. This process has allowed people to store compositions and communicate them so that there was no content loss even after an extended amount of time.

Music notation is used to visually represent aurally perceived instrumental or vocal music through the use of written symbols (codes). We use notation to teach and learn music, and to facilitate reading and memorizing of compositions.

Pt. Vishnu Narayan Bhatkhande developed a widely used notation system for Hindustani Classical Music called the **Bhatkhande Swaralipi.** It simplifies musical representation compared to other systems.

Signs and symbols in Pt V.N Bhatkhande Notation System

1	S R G M P D N	**Shudha swaras**/ natural / pure notes
2	R G D N	**Komal swaras** – Flat notes are denoted by an underscore
3	M	**Tivra swara** – sharp note is denoted by a vertical bar above the note
4	N	**Mandra Saptak** – Lower Octave/ scale Represented by a dot under a note.
5	S	**Taar saptak** - High Octave/ scale Represented by a dot above a note.
6	N	**Komal swara mandra saptak** – Represent flat note , lower octave
7	M	**Tivra swara taar saptak** – Represent sharp note high octave
8		**Chhand** - The chhand symbol under a group of notes indicates they must be sung in a single beat. These symbols are used in taans. Eg SRGM RGMP
9		**Meend** - Meend is a smooth glide from one swar to another. Eg. P G , M R

10	^{G}M	**Kan** - A kan is when you add a touch of another note before singing or playing the main note. It is denoted by a superscript. Eg Ma is sung starting with a touch of Ga.
11	**X, 2, 3 , 4.** **0**	**Taal Signs** – **X** represent **Sam** 1st accented beat ; **2**, represent **Dusri** 2nd accented beat ; **3** , represent **Teesri** 3rd accented beat.; **4** represent **Chawthi** 4th accented beat, all demonstrated by **Tali-** clapping **0** represent **Khal**i unaccented or empty beat demonstrated by a wave
12	–	**Dash** – Represent prolongation of note by one beat. Eg S - . R - - -
13	**S**	**Avgraha** – Represents prolongation of word or syllables in a song/bandish. Eg Pe tit pa pa Noe S S SL

Example1: Taal signs

Taal Ek Taal 12 beats

1 2	3 4	5 6	7 8	9 10	11 12
Dhin Dhin	DhaGe Tirakita	Tin Na	Ka Ta	DhaGe Tirakita	Dhin Na
X	0	2	0	3	4

Example 2: Musical Composition

1	2	3	4	5	6	7	8
G	G	G	-	G	G	G	-
Jin	gle	beS	Slls	Jin	gle	beS	Slls
G	P	S	- R	G	-	-	-
Jin	gle	all	Sthe	Way	S	S	S
M	M	M	-	MM	G	G	GG
Oh	what	fun	S	it is	to	ride	in a
G	R	R	G	R	P	S	-
One	horse	O	pen	sleigh	S	Hey	S
X				0			



ACTIVITY 1

Write what you hear

Purpose:

- To develop aural skills by training students to listen carefully to pitch and melodic movement
- To strengthen understanding of Indian notation through listening.
- To bridge oral-tradition and written musical representation.
- To enhance students' musical memory concentration and accuracy.

Learning outcomes

After completing this activity, students will be able to:

- Identify and recognize swaras (S R G M P D N) by listening.
- Accurately write the melodic phrase after listening
- Demonstrate improved listening discrimination (high pitch, low pitch, repetition, stepwise movement)
- Show confidence in connecting singing. Listening and writing..
- Collaborate and self – connect through peer discussion and singing.

Resource Materials

Human/ Natural

- Teacher's voice (singing the phrases)
- Students' voices (for echo singing and checking)
- Students' listening ability and memory

Material resources

- Whiteboard / marker
- Notebook, pencil
- Copy of song and song notation
- Harmonium/ keyboard / tanpura

- **Procedure**

Step 1: Warm – up

- Teacher begins with a Sa – Pa – Sa sargam scale singing
- Teacher sings students echo
- Revise swara names

Step 2: Listening

- Teacher sings a short song of their choice. For Example: Twinkle Twinkle little star Or Happy birthday to you
- Teacher sings the phrase 2 – 3 times slowly and clearly
- Students listen without writing.

Step 3: Writing phase

- Teacher may write only the starting note and syllable of the song or write only the lyrics of the song and students to write the melody.
- Teacher sings the song again and students write the phrase.
- Teacher encourages silent thinking and internal hearing
- Teacher may repeat the song or play the melody on harmonium if necessary.

Step 4: Singing & Checking

- Students sing what they wrote
- Teacher sings// play the original phrase again
- Students self – correct using listening comparison.

Step 5: Review

- Students exchange notebook, and sing each other's notation
- Discuss differences politely and musically.
- After listening to each group,teacher sings the original melody of the song, and students correct where necessary.

Extension of Activity

Teacher may do the same exercise now with the national anthem.
All Students know the national anthem teacher gives the the starting sargam.

Assessment:

Summative – Notation theory, listening, identification.

STUDENT SELF ASSESSMENT

Student Worksheet

Name : ..... Date: .....

1. Complete the notation of the following taal.

(a) Taal Dadra _____ Matras/Beats

1	2	3	4	5	6
Dha	__	__	__	Tin	Na
__			0		

(b) _____ Taal 16 matras/beats

Dha __ Dhin __	__ Dhin Dhin __	Dha Tin __ __	__ Dhin __ __
X	__	__	3

2. Match the signs and symbols of column A with column B.

	Columnn A	Column B
1	S R G M P	Khali , Unaccented/ empty beat
2	N •	Dash – prolongation of note by one or more beats.
3	।• M	Meend – sing with a glide
4	X, 2,3	Shudh swaras/ natural notes
5	R G	Mandra saptak /Lower octave
6	⌒	Tivra swara and taar saptak / sharp note higher octave
7	_	Komal swara / flat note
8	0	Accented beats

STUDENT SELF ASSESSMENT

Student Worksheet

Name : ..... Date: .....

1. Listening & Notation checklist

	Tick the answer that apply to you - Skill	
1	I listened carefully to the melody before writing.	
2	I recognized the swaras (S R G M P D N).	
3	I wrote the notes in the correct order.	
4	I checked my work by singing the notation.	
5	I corrected my mistakes after listening again.	
6	I stayed focused during the activity.	

2. Think & Reflect.

a) What did I learn from this activity?

_____

_____

b) Which part was easiest for me?

_____

_____

c) Which part was challenging for me?

_____

d) How did singing help me improve my notation?

_____

_____

3. My skills today were:

	Options	**Tick one option**
1	Excellent	
2	Good	
3	Developing	
4	Need Practice	

4. Next time I will try to:

	Options	**Tick one or more option**
1	Listen more carefully before writing	
2	Practice singing swaras at home	
3	Focus on higher and lower notes	
4	Be more confident and less afraid of mistakes	

5. My overall self – rating

	Options	Tick one option
1	Excellent	
2	Good	
3	Developing	
4	Beginning	

6. How did I feel about this activity?

	Options	Tick one option
1	I enjoyed it	
2	It was ok	
3	I found it difficult	

Lesson 2 : Shruti and Swara

Introduction

SWARA

Indian classical music uses a scale built from 7 notes. These notes and their abbreviated names, commonly used in sargam are:

1. Shadja / Sa The mother of all notes

2. Rishabh / Re

3. Gandhar / Ga

4. Madhyam / Ma

5. Pancham / Pa

6. Dhaivat / Dha

7. Nishad / Ni

A scale of 12 notes

In both Hindustani and Carnatic classical music, the two shrutis Sa and Pa are achala *(immovable)*, they will always stay shuddha (natural)
The other 5 notes are chala *(movable)* : Re, Ga, Ma, Dha, Ni.

Re, Ga, Dha, Ni can be either, from low pitch to high pitch:

- **komal:** flat

- **shuddha:** natural

- These 4 notes are written in lowercase when they are **komal,** and in Bhatkhande notation with a line under the notes:

R G D N

For Ma, it can be either, from low pitch to high pitch:

- **Shuddha:** natural

- **Teevra:** sharp

- **Ma** when it is **teevra**, and in Bhatkhande notation is written with a vertical line above it:

- M̄
- So, the total of notes is now 7 + 4 + 1 = 12.
- Here is the full scale, from low to high Sa:

- S R R G G M M̄ P D D N N

SHRUTI

The word shruti is derived from the root 'shru' which means to hear. Therefore, shruti can be defined as an audible sound; a sound which can be heard. Shruti is also known as microtones.

Ancient musicologists describe shruti as **"shruyate iti shruti"** which means that when sound is clearly heard, it can be identified as a shruti. The possibility of resting or pausing on a sound allows the human ear to recognise it as a specific swar. Hence, shruti and swara-s are closely connected.

There are 22 shruti-s in a musical scale. These 22 shruti-s are distinct and different from each other. It is relatively easier for the common human ear to differentiate between shudh swar-s as opposed to vikrit swar-s.

For Hindustani Classical music or Carnatic Music, 22 shrutis are nearly the same. Although, they do not have the same names, and they are not all used in both systems.

The names of the 22 shrutis in hindustani music:

- **S:** *Shadja* - Tivraa
- **r1:** *Ati komal Re* - Kumadati
- **r2:** *Komal Re* - Mandaa
- **R1:** *Shuddha Re* - Cchandovati
- **R2:** *Teevra Shuddh Re* - Dayaavati
- **g1:** *Ati komal Ga* - Ranjani
- **g2:** *Komal Ga* - Raktika
- **G1:** *Shuddha Ga* - Rawdri
- **G2:** *Teevra Shuddh Ga* - Krodhaa
- **M1:** *Shuddha Ma* - Vaarjika
- **M2:** *Ek Shruti Ma* - Prasaarinee
- **m1:** *Teevra Ma* - Preeti
- **m2:** *Teevratama Ma* - Maarjanee
- **P:** *Pancham* - Kshiti
- **d1:** *Ati komal Dha* - Raktaa
- **d2:** *Komal Dha* - Sandeepani
- **D1:** *Shuddha Dha* - AAlaapinee
- **D2:** *Teevra Shuddh Dha* - Mandatee
- **n1:** *Ati komal Ni* - Rohinee
- **n2:** *Komal Ni* - Ramyaa
- **N1:** *Shuddha Ni* - Ougraa
- **N2:** *Teevra Shuddh Ni* - Kshovini

Sargam of shrutis for Carnatic music:

- **Sa**
- **r1:** *Ek shruti Re*
- **r2:** *Dvi shruti Re*
- **R1:** *Tri shruti Re*
- **R2:** *Chatu shruti Re*
- **g1:** *Shuddha Ga*
- **g2:** *Sadhanran Ga*
- **G1:** *Antara Ga*
- **G2:** *Chyut madhyam Ga*
- **M1:** *Shuddha Ma*
- **M2:** *Teevra Shuddha Ma*
- **m1:** *Prati Ma*
- **m2:** *Chyut Pancham Ma*
- **Pa**
- **d1:** *Ek shruti Dha*
- **d2:** *Dvi shruti Dha*
- **D1:** *Tri shruti Dha*
- **D2:** *Chatu shruti Dha*
- **n1:** *Shuddha Ni*
- **n2:** *Kaishiki Ni*
- **N1:** *Kakali Ni*
- **N2:** *Chyut Shadja Ni*

Guided Alankaar Practice

- **Call and Response - Teacher sings alankaar and students repeat**
- **Group/ pair singing – Students sings/repeats in group/ pairs.**

1. Aroha: S R G M P D N Ṡ
   Avroha: Ṡ N D P M G R S

2. Aroha: SS RR G G MM PP DD N N ṠṠ
   Avroha: ṠṠ N N DD PP MM G G RR SS

3. Aroha: SRG RGM GMP MPD PDN DNṠ
   Avroha: ṠND NDP DPM PMG MGR GRS

4. Aroha: SRGM RGMP GMPD MPDN PDNṠ
   Avroha: ṠNDP NDPM DPMG PMGR MGRS

5. Aroha: SR RG GM MP PD DN NṠ
   Avroha: ṠN ND DP PM MG GR RS

Assessment: Formative (Class Participation, Oral questioning, worksheet)
Summative: Listening identification



ACTIVITY 1

Hear the Difference – Shruti Listening Game

Type – Aural discrimination

Purpose:

- Develop students' listening sensitivity and pitch awareness.
- To enable students to recognize small differences in sound (shruti).
- To encourage focus, confidence and participation in a fun and engaging way.

Learning outcomes

By the end of this activity students will be to:

- Distinguish between same and slightly different pitches.
- Demonstrate improved aural discrimination skills
- Respond accurately to heard sounds using vocal or physical cues.
- Understand that shruti is the smallest pitch difference in Indian/Carnatic music.
- Participate confidently in group listening activities.

Materials/Resources Needed:

- Teacher' voice (Primary resource)
- Shruti box/ electronic tanpura
- Keyboard or harmonium
- Quiet environment/ open space for clear hearing
- Students' response

- **Procedure**

Step 1 : Preparation

- Set The Sa Drone using shruti box or tanpura.
- Ask students to sit or stand comfortably.
- Establish listening rules: silent listening quick response.

Step 2: Demonstration

- Sing Sa Middle octave Clearly and confidently
- Ask students to respond by saying **SAME**.
- Now sing Sa Again, with a slight pitch change
- Now sing Re then with a slight pitch change
- Ask students to respond **DIFFERENT**

  Briefly explain that this small change is called a shruti difference.

Step 3: Guided Practice

- Sing a sequence of sounds
  - Same pitch – Same pitch
  - Same pitch – Slightly changed pitch
- After each sound students respond
  - **SAME** or
  - **DIFFERENT**

Encourage quick but thoughtful responses.

Step 4: Increasing Difficulty

- Introduce **SA** to **RE** with very small pitch movement
- Then **SA** to **GA**
- Occasionally repeat the same pitch to test focus
- Change tempo and order to keep student alert

Step 5: Student Involvement

- Invite students to sing a pitch
- Class listens and responds.
- Teacher guides and corrects gently if needed.

Step 6: Consolidation

- Ask reflective questions
  - Was it or difficult to hear the difference?
  - Why do singers need good listening skills?

Extension of Activity:

Raag Feel Activity

Type: Appreciation & Creativity – emotional understanding of music

- Play Short Raag, ask students how does it feel?

STUDENT SELF ASSESSMENT

Student Self Reflection Sheet

Name : ..... Date: .....

1. Match Column A with Column B.

Column A	Column B
Shruti	Basic musical note
Mandatee	Vocal accuracy
Swara	Fixed note
Sa	Small pitch difference
Listening	Name of a shruti

2. Circle the correct answer.

i)How many Shrutis are there in Indian music?

a) 12 b) 22 c) 7

ii) Which skill is most important to understand shruti?

a) Writing b) Listening c) Clapping

iii) Shruti is related to :

a) Rhythm b) Tempo c) Pitch

iv) How many komal swaras are there?

a) 2 b) 4 c) 7

v). Which one is an example of a shruti?

a) Ramyaa b) Tivra c) Shadaj

3. Fill in the blanks with the correct answer.

a) The smallest audible pitch is called S _____.

b) There are _____ shrutis.

c) The seven basic swaras are SA RE GA MA ____ ____ ____.

d) _____ swaras are flat notes.

e) _____ swara is written with a vertical bar on top.



ACTIVITY 1

Hear the Difference - Shruti Listening Game

Listen carefully to each sound sung or played by your teacher.

Sound No	Same Pitch	Different Pitch
1		
2		
3		
4		
5		

STUDENT SELF ASSESSMENT

Student Self Reflection Sheet

Name : ..... Date: .....

Hear the difference – Shruti listening Game.

Circle the statements that apply to you.

a) I listened carefully during the activity.
b) I could hear small pitch difference.
c) I found the activity easy.
d) I found the activity challenging.
e) I participated confidently.

Reflection Questions

i. One thing I learnt about Shruti today.

_____

_____

ii. What was difficult for me during this activity?

_____

_____

iii. How will this activity help me to improve my singing?

_____

_____

My listening skills today (Circle one)

a) Excellent b) Good c) Satisfactory d) Needs Practice

CARD 8

CULTURAL APPRECIATION



Our Cultural Heritage

Introduction

Folk Music

Folk music is a genre that originates from the anonymous creativity of the common people within a specific culture or nation, often passed down through generations by oral tradition. Typically accompanied by traditional acoustic instruments. Folk music reflects the life experiences, stories, and emotions of the people at the time it was created. Although the concept of folk music has evolved, it encompasses a variety of styles, including ethnic music, gospel hymns, and dance tunes. Historically, folk music has strong ties to rural communities but has also emerged from urban contexts.

Folk songs of Mauritius

Bhojpuri

Mauritius is far from being the only territory where Bhojpuri is spoken outside India. The migration of Bhojpuri speakers to various colonies was primarily driven by the British colonial system of indentured labour, which replaced enslaved African labour after the abolition of slavery. Between 1834 and the early 20th century, thousands of Bhojpuri-speaking labourers were taken to sugarcane plantations in the Caribbean, Fiji, and Mauritius.

Bhojpuri folk songs, deeply embedded in Mauritian cultural traditions, narrate themes of migration, labour struggles, devotion, and festivities. These songs have been adapted into local musical styles and continue to be performed in religious ceremonies and festivals.

Geet Gawai



Geet-Gawai is a pre-wedding ceremony that combines rituals, prayer, songs, music and dance. It is performed mainly by Bhojpuri-speaking communities in Mauritius who have Indian descent. The traditional practice takes place at the home of the bride or groom and involves female family members and neighbours. The main instruments used are dholak and Lota.

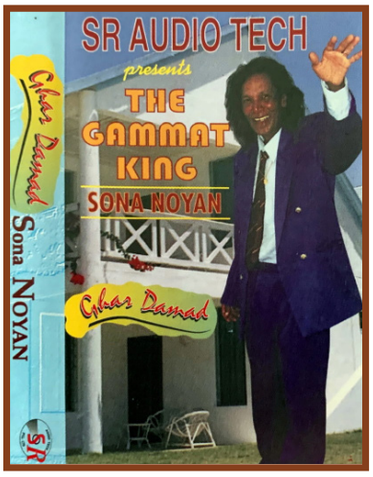




Gamat

The gamat style of singing is a genre which is unique to Mauritius. There is no doubt that it exists in variant forms also in Trinidad and Tobago, Surinam, Guyana, South Africa, Netherlands, Fiji. But the form it has developed here is unparalleled indeed. Gamat, enjoyment or entertainment is traditionally associated with haldi night. The tradition of gamat singing in Mauritius has been kept alive thanks to the dedication and perseverance of this genre of singers. This category of singers are commonly known as chanteurs la tente. Sona Noyan was a famous gamat singer he was known as the king of Gamat.





Sega



Sega music is a powerful symbol of Mauritian identity and heritage. It tells the story of the island's past and its journey towards freedom and unity. This cultural treasure not only enriches the lives of locals but also attracts tourists, making it one of the top things to do in Mauritius.

Origin:

The Mauritian Sega is one of the most vibrant and iconic forms of music and dance in Mauritius. It is not just entertainment but a cultural treasure that reflects the history, struggles, and identity of the population. The origin of sega dates back to slavery period in Mauritius (18th- 19th Century). It was a means for enslaved Africans to express their pain, hopes and resistance through songs and dance. Enslaved Africans brought with them the rhythms and instruments of their homeland, which blended with the local Creole culture to create what we now know as Sega.

This music was a form of expression and resistance, offering a sense of hope and community.

Mauritian Sega is characterized by its lively rhythms and soulful melodies. Traditional instruments like the ravanne, maravanne, and triangle are integral to its sound.

Ravanne



Triangle



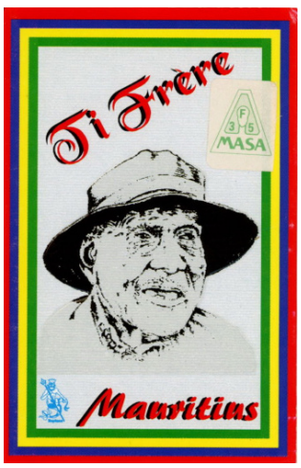
Maravanne



Djembe



The dance that accompanies Sega is equally captivating, with fluid movements that tell a story of daily life, social issues, joy and sorrow. Well-known traditional sega singers from Mauritius include Ti Frére, Marlene Ravaton, Serge Lebrasse, Michel Legris and Fanfan.







ACTIVITY 1

Compose a Short Modern Adaptation Of Sega

Purpose:

- To Help students understand and appreciate Mauritian cultural heritage by creatively adapting traditional sega music into a modern style while preserving its core identity
- To strengthen cultural awareness
- To encourage creativity and originality
- To develop rhythm and ensemble skills and build confidence and collaboration. To help students use digital tools to record their singing and improve through self – listening.

Learning outcomes

At the end of this activity students will be able to:

- Identify key characteristics of Sega music
- Apply basic Sega rhythmic patterns
- Creatively adapt traditional music into a modern form
- Collaborate effectively in groups
- Perform an original musical composition

Resource Materials

- Classroom percussion/ improvised instruments
- Desks/ body percussion / clapping
- Optional instruments 9Keyboard, shaker guitar etc..)
- Audio example of sega music
- Traditional instruments if available:
- Ravanne
- Triangle
- Maravanne
- Shaker

- **Procedure**

  Step 1: Introduction/ Recall (Engagement phase)
- Teacher plays a Sega example
- Class discussion
- What makes this music sound like Sega?
  (Expected: Rhythm / groove / instruments / joyful energy)

- **Step 2: Explain the Task**
- Teacher explains
- Student will compose a **40 to 90 seconds modern adaptation of Sega**.
- Important condition:
- The composition must retain Sega rhythmic feel.
- Students may add modern elements such as:
    - o Rap/spoken rhythm
    - o Clapping patterns
    - o Modern beat style
    - o Chant/ melody
    - o Fusion with pop / hip-hop style

Step 3 – Group formation
- Students work in small groups
- Each group must include:
- Rhythm foundation (Sega Pulse)
- At least one modern element.

Step 4 – Composition Phase
- Students create a short piece using this suggested structure
- Intro – Establish Sega rhythm
- Main section – Add modern adaptation
- Ending – Clear finish/ stop

Teacher circulates and guides each group

Step 5 – Performance Phase
- Groups perform their compositions
- Audience listens for:
- Sega identity
- Creativity
- Coordination

Step 6 – Reflection / Discussion

Teacher leads reflection
- What modern element did you include?
- How did you preserve Sega style?
- What challenges did you face?

Assessment: Formative (Class Participation, Oral questioning, worksheet)
Summative: Listening identification

STUDENT SELF ASSESSMENT

Student Worksheet

Name : ..... Date: .....

Understanding the music styles

1. Sega Music

Circle the characteristics of Sega Music

a) Strong rhythmic pulse
b) Energetic/ lively mood
c) Use of percussion instruments
d) Slow classical style
e) Dance – oriented

2. Bhojpuri Music

Circle the characteristics of Bhojpuri Music

a) Folk based style
b) Expresses daily life & emotions
c) Story telling through lyrics
d) Electronic dance music
e) Cultural/ traditional themes

3. Instruments

Match the instruments to the music style

Ravanne	
Harmonium	Bhojpuri
Triangle	
Dholak	
Maravanne	Sega
Lota	

STUDENT SELF ASSESSMENT

Student Worksheet

Name : ..... Date: .....

1. My Understanding

Today I learned that:

_____

_____

_____

2. Recognizing the styles

I can now identify: Tick as appropriate

- o Characteristics of Sega music.
- o Characteristics of Bhojpuri music.
- o Differences between the two styles
- o Instruments used in each style

3. My Participation

During the lesson, I

- o Listened carefully
- o Participated actively
- o Contributed ideas
- o Worked well with others

4. What I found challenging

_____

5. What I found interesting

_____

6. Which music style did I connect with more? Why?

_____

_____

7. I rate my understanding of today's lesson:

Excellent
o Good
o Satisfactory
o I need more practice

STUDENT SELF ASSESSMENT

Name : ..... Date: .....

Student worksheet compose a short modern adaptation of Sega

Group Members

1. _____

2. _____

3. _____

4. _____

Tick what your Group used in:

1. Our Sega Elements
   - o Steady rhythm / pulse
   - o Repetitive groove
   - o Energetic mood

2. Sounds / Instruments used:
   - o Clapping
   - o Body Percussion
   - o Desk / Classroom objects
   - o Ravanne
   - o Maravanne
   - o Triangle
   - o Others; _____

3. Modern Elements Added
   - o Rap / spoken Words
   - o Chant / vocal phrase
   - o Modern beat
   - o Melody

What did you add ?

Reflection

What makes your music modern?

How did you keep the Sega style?

Lesson 2: Listening Exercises

Listening to great music Maestro's

Ustad Rashid Khan



Ustad Rashid Khan (1 July 1968 – 9 January 2024) was a legendary Indian Hindustani classical vocalist of the Rampur-Sahaswan Gharana, celebrated for his soulful, resonant voice and mastery of vilambit khayal. Often deemed a prodigy, he trained under Ustad Nissar Hussain Khan and was awarded the Padma Bhushan in 2022.

Listening – Examples a few sung by Ustad Rashid Khan

Raag Yaman

https://www.youtube.com/watch?v=uoL0-DgexF8

Rag Des

https://www.youtube.com/watch?v=iVnwTNR76NU&list=RDiVnwTNR76NU&start radio=1

Raag Ahir Bhairav

https://www.youtube.com/watch?v=JTd-.c7q7Us&list=RDJTd-.c7q7Us&start radio=1

Awoge Jab tum Sajna – film Jab we met

https://www.youtube.com/watch?v=Pn4DpzggKr4&list=RDPn4DpzggKr4&start radio=1

Kaushiki Chakraborty



Kaushiki Chakraborty (born 24 October 1980) is a renowned Indian classical vocalist of the Patiala gharana, recognized for her mastery in Khayal and Thumri. The daughter of Pandit Ajoy Chakraborty, she is a globally acclaimed prodigy who has performed worldwide, received the BBC Award for World Music, and founded the all-women ensemble "Sakhi".

Listening – Examples a Few Compositions rendered by Kauishiki Chakraborty

Salona sa sajan hai aur mein hun

https://www.youtube.com/watch?v=pZgN0XtiO3Y&list=RDpZgN0XtiO3Y&startradio=1

Awoge Jab tum sajna tribute to Uxtad Rashid Khan

https://www.youtube.com/watch?v=Xs-ZkDIht10&list=RDXs-ZkDIht10&startradio=1

Raag Bhimpalasi – Ja jare apni mandirava

https://www.youtube.com/watch?v=uEqYzdz3Zvg&list=RDuEqYzdz3Zvg&startradio=1

Rang sare chunariya – hori song

https://www.youtube.com/watch?v=lwfvYYjkGw&list=RDuEqYzdz3Zvg&index=2

Pandit Ajoy Chakraborty



Pandit Ajoy Chakrabarty (born December 25, 1952) is a legendary Indian Hindustani classical vocalist, composer, and a doyen of the Patiala-Kasur Gharana. Renowned for his mastery over Khayal and lighter forms like Thumri, he was the first scholar of the ITC Sangeet Research Academy (1978) and has received the Padma Bhushan (2020) and Padma Shri (2011).

Listening – Examples a Few compositions sung by Pt Ajoy Chakraborty

Raag Yaman – Eeri aali piya bina

https://www.youtube.com/watch?v=edh5SgsAMlU

Awoge Jab tum sajna tribute to Uxtad Rashid Khan

https://www.youtube.com/watch?v=wH1JI-cT8Js

Raag Bihag – Jhoom jhaam dhoom dhaam

https://www.youtube.com/watch?v=9WHk-cfcdng&list=RD9WHk-cfcdng&startradio=1

Albela sajan – Raag Ahir Bhairav

https://www.youtube.com/watch?v=6zLbbgeOvz4&list=RD6zLbbgeOvz4&startradio=1

STUDENT SELF – ASSESSMENT

Student Self Reflection Sheet

Name : ..... Date: .....

1. My listening Experience

A) Which singer's performance did you like most?

i). Ustad Rashid Khan
ii). Kaushiki Chakraborty
iii). Pt Ajoy Chakraborty

B) Why did you like this performance?

_____

_____

2. What emotion or feeling did you hear in the music?

Tick the right answer

a) Peace ☐
b) Devotion ☐
c) Joy ☐
d) Sadness ☐
e) Energy ☐

3. Musical observation

Tick the features you noticed while listening

Musical Element	Yes	Not Sure
Clear and powerful voice		
Smooth melodic phrase		
Expression and emotion		
Improvisation(Creative vibrations)		
Control of high and low notes		

4. Learning from Masters.

a) One thing I learned from listening to these masters.

_____

_____

b) One quality of their singing that impressed me.

_____

_____

5. Personal reflection

Tick the statement that best describes you.

After listening to these artists, I feel:

a) Inspired to practice more ☐
b) Interested in Hindustani classical music ☐
c) Curious to learn new Raagas ☐
d) Motivated to improve my voice. ☐

CARD 9

DIGITAL TECHNOLOGY



Introduction - Use digital tools for practice and self- recording

A digital tool in music is any hardware or software used to create, produce, record, perform, or learn music, transforming sound into digital data. These technologies, including Digital Audio Workstations (DAWs) (e.g., Ableton Live), virtual instruments, and mobile apps, allow for precise editing, mixing, and composing, often enabling independent "bedroom producers" to create professional-grade audio.

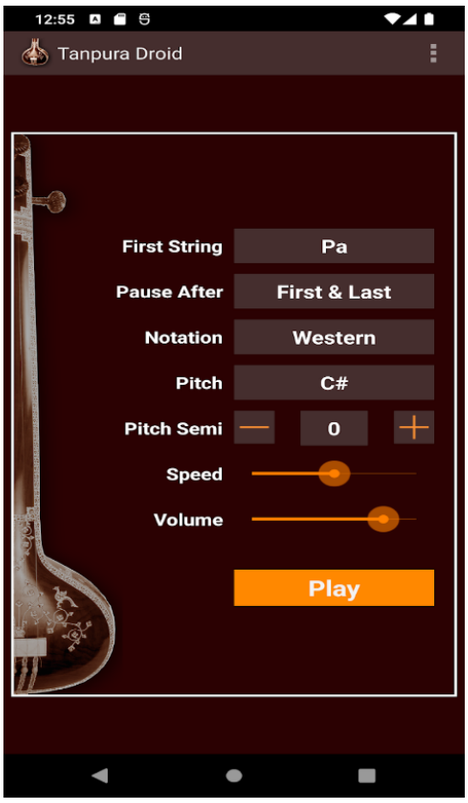
Key examples and types of digital music tools include:

- **DAWs (Digital Audio Workstations)**: Software for recording, editing, and mixing, such as Ableton Live, Logic Pro, or Pro Tools.
- **Virtual Instruments and Plugins (VSTs)**: Software that replicates physical instruments or creates new sounds, such as synthesizers and samplers.
- **MIDI (Musical Instrument Digital Interface)**: A protocol connecting instruments and computers to control sound.
- **Mobile Apps and Educational Tools:** Software for learning, notation, or composition, such as forScore or MuseScore.

Digital tools for Indian music—spanning Hindustani and Carnatic traditions—have transformed practice and recording by enabling precise tuning, rhythm tracking, and self-analysis. Key tools include electronic/app-based Tanpuras for drone, Tabla/Mridangam apps for rhythm, and DAWs (Digital Audio Workstations) for self-recording and analysis. These technologies allow for digital notation, visualization of raga patterns, and remote learning, supplementing traditional methods.

Drone and Pitch Reference: Digital Tanpuras (e.g., SwarSandesh, iTanpura) provide essential, customizable drones for pitch accuracy.

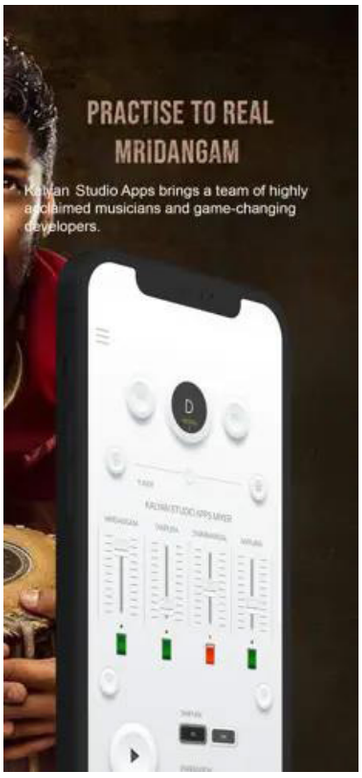




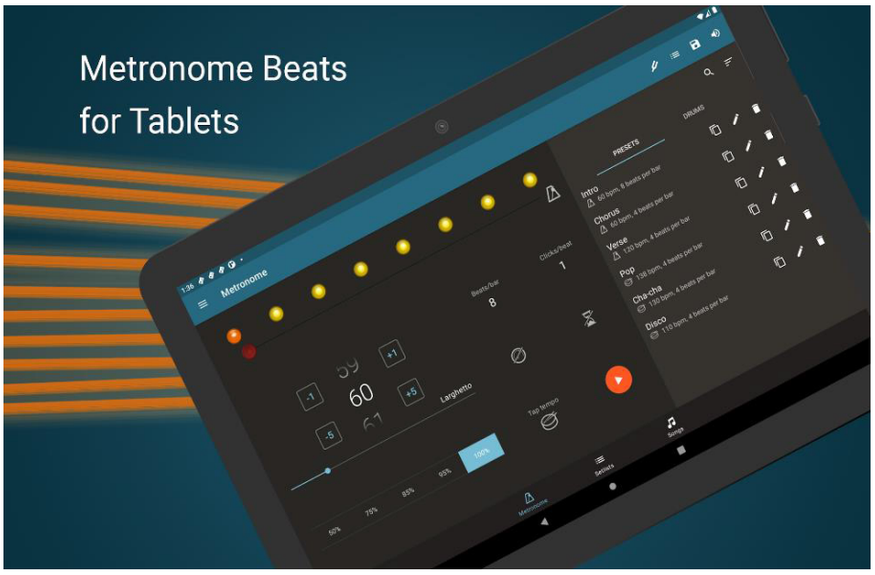
Rhythm Accompaniment: Apps like SwarShala or Tabla Studio provide authentic Tabla and Mridangam accompaniment, allowing tempo adjustments for practice.



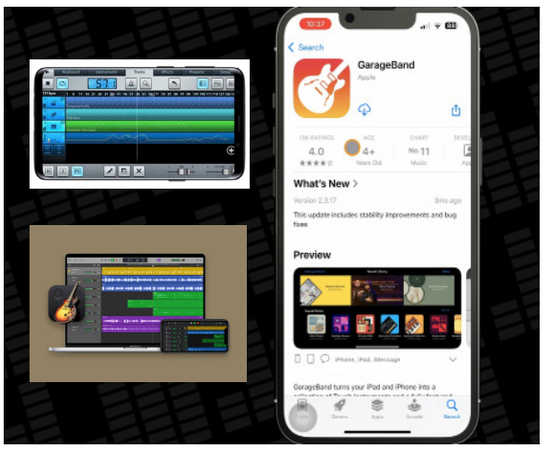



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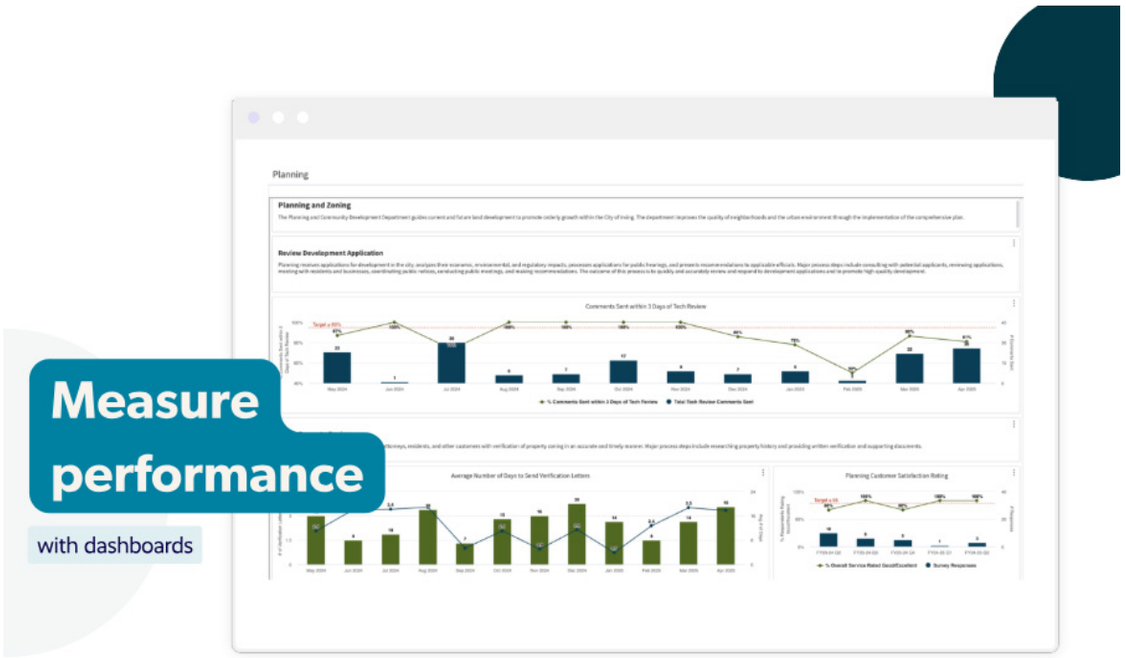

Metronome Beats
for Tablets
Metronome
PRESETS
DRUMS
Intro
Chorus
Verse
Pop
Cha-cha
Disco
60
Larghetto

Self-Recording & Analysis: Using DAWs (e.g., Audacity, GarageBand, Pro Tools) allows musicians to record, mix, and listen back to their performances to correct pitch and rhythmic errors.





Performance Visualization: Software is used to visualize raga structures, fingering, and microtonal variations, aiding in technical improvement.



Learning Platforms: Online platforms offer access to tutorials, notation software, and archival recordings for study.

Swara shala



Impact on Practice and Performance

- **Improved Accuracy:** Digital tools help in fine-tuning and maintaining steady tempo (tala).
- **Accessibility:** Technology has made Indian classical music more accessible globally, offering resources to students outside the traditional guru-shishya model.
- **Digital Preservation:** Audio/video recordings are used to archive performances and study techniques of maestros.







- **Creative Innovation:** Artists are using technology to blend traditional Indian music with other genres, enhancing production capabilities.

- **Sensor Technology:** Specialized sensors on traditional instruments (Sitar, Tabla) are being used to convert acoustic performances into digital signals, enabling real-time analysis and synthesis.



ACTIVITY 1

RECORD AND IMPROVE

Student to practice a short vocal exercise or song and record it using their phone..

Purpose:

- To help students use digital tools to record their singing and improve through self – listening.

Learning outcomes

Students will be able to:

- Record their singing using a mobile device
- Listen critically to their own voice
- Identify strength and areas of improvement

Resource Materials

- Smartphones or tablets
- Earphones
- Recording apps such as BandLab or Smule
- Notebook/ Worksheet

- **Procedure**
- Teacher demonstrates how to record a short vocal phrase.
- Students practice a short song or vocal exercise
- Students record their singing using the recording app.
- They listen to their recording using earphones
- Students play their recording and teacher gives feedback. On pitch accuracy, rhythm and expression.
- Students record a second improved version after feedback
- Students compare both versions and discuss
- Which version is better
- What improved

STUDENT SELF ASSESSMENT

Student Worksheet

Name : ..... Date: .....

1. What is a digital tool in music?

.....

.....

.....

.....

2. List two tools or apps that can help a musician to practice.

.....

.....

.....

3. Why is self - recording important for singers?

.....

.....

.....

4. What app or tool did you use for the activity record and improve?

.....

.....

5. How many times did you practice before recording?

.....

STUDENT SELF ASSESSMENT

Student Self – Reflection Sheet

Name : ..... Date: .....

1. Listen to your recording and tick as appropriate.

Musical Element	Good	Needs Improvement
Pitch (singing in tune)		
Rhythm		
Pronunciation		
Expression		

2. What did you like about your recording?

.....

.....

.....

3. What you need to improve in your next practice?

.....

.....

.....

4. How can digital tools help you become a better singer?

.....

.....

.....



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