TEACHER'S GUIDE

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 7

VOCAL MUSIC

MOEHR
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ACKNOWLEDGEMENT

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FOREWORD

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

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

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

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

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

Director
Mahatma Gandhi Institute

PREFACE

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

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

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

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

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

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

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

The Performing Arts Coordinators' Team

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CARD 1

INTRODUCTION TO SWARAS



Competency

Students develop voice culture and musical understanding by identifying, producing, and singing the seven natural notes of Indian music.

Element

Produce natural musical notes (Sa–Ni) (To adapt as necessary for Carnatic Music)

Performance Criteria

Level 1: Reproduce musical notes with teacher support.

Level 2: Sing musical notes independently with clarity and pitch accuracy.

Range:

The seven natural notes of the scale: **Sa, Re, Ga, Ma, Pa, Dha, Ni** (Carnatic equivalents: Sa, Ri, Ga, Ma, Pa, Dha, Ni – adapt where necessary)

Purpose of Activity

- To introduce learners to ***Swara*-s**, the basic sounds used in Indian music.
- To help students understand that *swara-s* form the **foundation of all melodies**, similar to how the alphabet forms the basis of reading and writing.
- To build early skills in **listening, pitch awareness,** and **voice culture.**

Learning Outcomes

By the end of the lesson, students should be able to:

- Define swaras in simple terms.
- Identify and write the seven natural notes (Sa–Ni).
- Sing the sequence of natural swaras with correct pitch and clarity.
- Maintain stable posture and basic vocal readiness while singing.

Resources & Materials

Teacher may prepare their own resources or use any of the following:

- Tanpura (electronic or traditional) (or Shruti box in Carnatic music)
- Electronic keyboard
- Whiteboard and markers
- Audio speakers / microphone
- Flashcards showing *swara-s*
- Printed worksheets
- AI / internet tools for *Swara* audio examples (YouTube, music apps, etc.)

Teaching Trajectories / Implementation Guidelines

Introduction

What are *Swara-s*?

Swara-s are the basic musical sounds that we use to sing melodies. Similar to have the alphabets form the basis of languages, we start music with **Sa, Re, Ga, Ma, Pa, Dha, Ni.** Each *Swara* has a unique sound and position. These notes form the building blocks of all songs and ragas in Indian music (To adapt as necessary for Carnatic Music).

To sing swaras well, students must use:

- **Good posture**
- **Proper breathing**
- **Focused listening**

These help the voice stay steady, clear and comfortable.

TEACHING STEPS

1. Begin with simple breathing exercises (inhale–exhale, humming) to prepare the voice.

2. Play the **Tanpura** and help students listen to the steady sound of Sa, the base note.

3. Introduce the concept of *swara-s* and teach the correct order: **Sa, Re, Ga, Ma, Pa, Dha, Ni** (to provide Carnatic equivalents where needed.)

4. Demonstrate by singing the notes slowly. Students repeat in a call-and-response format.

5. Play short audio clips or sing examples of Sa–Ni to support listening skills.

6. Provide a worksheet for students to write and identify *Swara-s*.

7. Display key points on the whiteboard for copybook notes.

8. Practice in small group singing to build confidence.

9. Give individual turns to check pitch clarity and correct placement.

10. Use student responses as a **diagnostic assessment** to identify who needs reinforcement.

ACTIVITY 1

Listening and Echo Singing

Students listen to the teacher singing Sa–Ni and echo back the sequence using soft, steady voice.

ACTIVITY 2

Writing *Swara-s*

Students complete a worksheet where they write the seven natural notes in order and match *swara-s* to their symbols.

ACTIVITY 3

Formative – Class Participation, Oral Questions, Observation

Sample Oral Questions:

- What is a *swara*?
- Name the seven natural *swara-s*.
- Which note do we start with? Why?

ASSESSMENT CRITERIA

Singing *Swara-s*

- **Pitch Accuracy:** Can match the teacher's pitch for Sa–Ni.
- **Clarity:** Produces clear, steady sound with minimal strain.
- **Sequence Recall:** Recalls and sings *swara-s* in correct order.
- **Listening Response:** Responds correctly in echo activities.

Written Work

- Correct spelling and order of swaras.
- Neatness and correct symbol placing.
- Ablility to identify *swara-s* from a given list.



ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Pitch & Singing Technique	Struggles to match pitch; inconsistent sequence; needs frequent support inconsistent sequence; needs frequent support	Matches some notes; shows partial control; sequence mostly correct	Sings all notes clearly, accurately, and independently
Listening & Response	Requires repeated prompts; low accuracy in echo responses	Responds with moderate accuracy; some hesitation Responds with moderate accuracy; some hesitation	Responds confidently and accurately in all listening tasks
Written Identification	Incorrect or incomplete order of swaras	Mostly correct order with minor errors	Fully correct order ; accurate written notation
Posture & Basic Vocal Skills	Posture unstable; inconsistent breathing	Shows developing posture; needs reminders	Maintains stable posture ; breath support independently

EXTENSION ACTIVITY

Students watch short videos demonstrating *Swara-s* or simple musical exercises (YouTube, music-learning apps), and practice singing Sa–Ni at home.

CARD 2

INTRODUCTION TO RHYTHM (REGULARITY OF BEATS & CLAPPING)





Competency

Students develop rhythmic awareness and maintain a steady beat through clapping, counting, and simple body movements.

Element

Recognise and produce steady beats and simple rhythmic cycles.

Performance Criteria

Level 1: Claps and counts beats with teacher support; maintains rhythm or regular intervals beats with guidance.

Level 2: Claps steady beats independently and maintains 3-beat and 4-beat cycles with control.

Range:

Regular beats cycles of **3/3** and **4/4** (Equivalent concepts in Hindustani/Carnatic music such as **Taal, Matra, Laya** apply. Adapt as necessary for Carnatic Music.)

Purpose of Activity

- To help students understand that rhythm is the steady pulse that forms the foundation of all music.
- To develop the ability to maintain a regular beat through clapping and counting.
- To introduce beat cycles such as 3/3 and 4/4, preparing students for future work in Indian music rhythmic structures.

Learning Outcomes

By the end of the lesson, students should be able to:

- Define rhythm in simple terms.
- Clap steady beats with consistency.
- Count and clap **3-beat** and **4-beat** cycles accurately.
- Demonstrate understanding of how beats are grouped into cycles.

Resources & Materials

Teacher may devise their own resources or use:

- Metronome / steady beat audio / analogue clock
- Hand percussion (clappers, shakers, Tabla or hand drum)
- Whiteboard and markers
- Visual chart showing beat cycles (3/3 and 4/4)

Teaching Trajectories / Implementation Guidelines

Introduction

What is Rhythm?

Rhythm is the pattern of beats in music that gives it structure and movement. It is the way music is organized over time, helping us know when to start, stop, or change sounds. Beats are often grouped into cycles, which repeat regularly, creating a predictable pattern. By following rhythm, musicians stay in time with each other, and listeners can feel the music's flow.

Why is Rhythm Important in Music?

Rhythm is important because it forms the foundation of all music. Without rhythm, music would be unorganized and confusing. Rhythm guides timing, phrasing, and expression, allowing musicians to create patterns that are easy to follow. It also adds energy and emotion, making music exciting and memorable. In songs, dances, and compositions, rhythm connects all elements together. Learning rhythm helps students develop coordination, timing, and listening skills. Overall, rhythm is essential for performing, composing, and enjoying music fully.

How is Rhythm Known in Indian Music?

Hindustani Music:

In Hindustani music, rhythm is called Taal and is measured in Matras (beats).

Carnatic Music:

In Carnatic music, rhythm is known as Talam. It is measured in Matras (beats)

Which Instruments are Used for Rhythm?

Rhythm is created using instruments like the Tabla, Dholak, Mridangam, and other percussion instruments.

These instruments help performers and listeners follow the rhythm in music



TABLA



DJEMBE



CLAPPING HANDS



DHOLAK



MRIDANGAM

Teaching Steps

1. Begin with a warm-up for beat awareness:

- Play a metronome at a slow tempo (60 BPM) or use the tick of an analogue clock.
- Students march lightly or step side-to-side while listening to the steady ticks.
- Students clap exactly on each tick.
- Reinforce: "A steady beat stays the same. Rhythm in music follows the same idea."

2. Introduce the concept of rhythm:

- Define rhythm: "Rhythm is the pattern of beats in music."
- Explain that beats are grouped into cycles in Indian music (Taal/Matra).
- Show number flashcards to demonstrate grouping of beats.

3. Practice clapping steady beats:

- Teacher claps slowly ⟶ students repeat.
- Teacher claps moderately fast ⟶ students repeat.
- Add counting aloud: "1–2–3–4 | 1–2–3–4...."

4. Introduce the 3-beat cycle (3/3):

- Explain: "Some rhythms have 3 beats before they repeat."
- Write on board: 1–2–3 | 1–2–3
- Students practise clapping and counting.

    Tabla

    Djembe

    Dholak

    Clapping of hands

    Mridangam

- Add simple body movements (clap–clap–tap).
- Connect to 3-Matra cycles in Hindustani/Carnatic music. (Adapt as necessary for Carnatic Music.)

5. Introduce the 4-beat cycle (4/4):

▪ Explain: "Some rhythms have 4 beats before repeating."

▪ Write on board: 1–2–3–4 | 1–2–3–4 ▪ Students practise with metronome support.

▪ Compare with 3/3: "Which cycle feels longer? How are they different?"

▪ Connect to common 4-Matra Indian rhythmic patterns. (Adapt as necessary for Carnatic Music.)

6. Conduct activities:

▪ **Activity 1 – Steady Beat Clapping:** Students clap along with a metronome or steady beat.

▪ **Activity 2 – 3-Beat and 4-Beat Practice:** Students practise both rhythms individually and in small groups.

▪ **Activity 3 – Pair Challenge: In pairs:**

– Student A claps a 3-beat cycle

– Student B claps a 4-beat cycle

– Then switch roles

– Optional teacher challenge: student



ASSESSMENT

Formative: Class Participation & Oral Questions

Sample questions:

▪ What is rhythm?

▪ What are steady beats?

▪ Can you clap a 3-beat cycle?

▪ Can you clap a 4-beat cycle?



ASSESSMENT CRITERIA

Steady Beat

- **Consistency** – maintains a regular beat
- **Accuracy** – claps on the beat without rushing/slowing
- **Control** – keeps tempo steady
- **Listening Skills** – adjusts to teacher or metronome cue

Beat Cycles (3/3 and 4/4)

- Correct counting
- Matching claps to the correct beat number
- Smooth transitions between cycles



ASSESSMENT RUBRIC

Criterion	Basic	Intermediate	Proficient
Steady Beat	Struggles to keep beat; claps unevenly; requires constant guidance	Keeps beat with some inconsistency; needs occasional support	Maintains steady beat independently throughout activity
3/3 & 4/4 Cycles	Difficulty counting/ clapping accurately; frequent pauses	Counts correctly with minor errors; claps mostly in time	Counts and claps cycles accurately and confidently
Listening & Coordination	Does not adjust when tempo changes	Adjusts with reminders; developing awareness	Responds immediately to cues; maintains strong coordination

EXTENSION ACTIVITY

Sing and clap along with familiar 3/3 or 4/4 songs such as “Chagan Magan Paani Bhare” Bhojpuri song or “Enn ti Marmite” song in Creole for 3/3 Rhythm. “Give me some shine” from Hindi Flim 3 Idiots or “Twinkle Twinkle Little Star” – Nursery rhyme in English for 4/4 Rhythm.

CARD 3

IMPLEMENTING SWARAS AND TAAL TO LEARN PATRIOTIC SONGS

Competency

Students develop their sense of musicality, singing ability, rhythmic understanding, and patriotic expression by singing national and local patriotic songs using correct swaras and rhythm.

Element

Produce and sing patriotic songs with confidence, correct pitch, clarity, and rhythmic accuracy.

Performance Criteria

Level 1: Sing selected phrases of the song with teacher support, maintaining a steady rhythm.

Level 2: Sing full songs independently with accurate pitch, clear articulation, steady rhythm, and expressive delivery.

Range:

- Mauritian National Anthem
- Local patriotic songs (e.g., "Donn to Lame, Pren mo Lame"; "Mauritius Hai Desh Humara")
- Rhythm cycles: 4/4, 3/3 (adapt as necessary for Carnatic Music)

Purpose of Activity

- Introduce students to patriotic songs while reinforcing swara knowledge and rhythm skills.
- Build vocal clarity, rhythmic discipline, and expressive singing.
- Foster national pride, respect for the Anthem, and appreciation of Mauritius's cultural identity.

Learning Outcomes

By the end of the lesson, students should be able to:

- Sing the Mauritian National Anthem and other patriotic songs with correct melody and rhythm.
- Identify swaras within melodic phrases.
- Maintain vocal clarity, posture, and expressive delivery.
- Demonstrate rhythmic awareness using clapping or tapping before singing.

Resources & Materials

- Whiteboard and markers
- Hindustani/Carnatic notation of the songs
- Audio playback (optional)
- Body percussion tools (clapping/tapping)

Teaching Trajectories / Implementation Guidelines

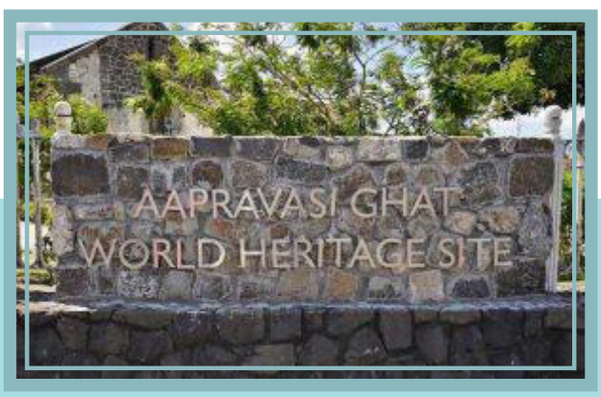
Introduction

What is a Patriotic Song?

A patriotic song is a type of music that expresses love, pride, and loyalty to one's country. These songs often celebrate a nation's history, culture, heroes, and achievements. They encourage citizens to feel connected to their homeland and to work for its progress. Patriotic songs are sung during national holidays, school events, and ceremonies. They can inspire unity among people and remind them of the values and traditions that make their country unique. In Mauritius, patriotic songs are an important way to teach young people respect for the nation and pride in being Mauritian.

What is the National Anthem?

A national anthem is an official song that represents a country. It is a symbol of national pride, unity, and identity. Citizens often sing it during official events, sports matches, and national celebrations. The words and music of a national anthem usually reflect the country's history, values, and aspirations. It reminds people of their shared heritage and encourages respect for their nation.









Why is the National Anthem Important?

The national anthem is important because it unites people and strengthens their sense of belonging to the country. It reminds citizens of their shared values, history, and culture. Singing or listening to the anthem shows respect for the nation and its achievements. It inspires patriotism, pride, and responsibility among citizens. The anthem is also a symbol of identity, representing the country to the world during international events and official ceremonies.

Who Wrote the Mauritian National Anthem?

The Mauritian National Anthem, “Motherland”, was written by Jean-Georges Prosper and composed by Philippe Gentil



Teaching Steps

1. Begin with breathing exercises, soft humming, and vowel articulation to prepare the voice.
2. Revise the swara scale (Sa–Re–Ga–Ma–Pa–Dha–Ni–Sa).
3. Review the rhythm cycle of the song (e.g., 4/4 for the National Anthem).
4. Introduce the song phrase by phrase using call-and-response.
5. Highlight the swaras in each melodic phrase.
6. Practice clapping or tapping the rhythm cycle while singing.
7. Encourage students to maintain posture, steady tempo, and expressive delivery.
8. Conduct small group or individual singing checks for pitch and clarity.
9. End the session with a full-class performance of the song.



ACTIVITY 1

Listening and Echo Singing

- Teacher sings a phrase of the anthem or patriotic song; students echo it back.
- Focus on correct pitch, articulation, and rhythm.



ACTIVITY 2

Writing & Matching

- Students complete worksheets to identify swaras in selected song phrases and match them to notation symbols.

ASSESSMENT

- **Formative:** Observation, oral questions, class participation.

ASSESSMENT CRITERIA

Criterion	Basic	Intermediate	Proficient
Pitch & Singing Technique	Struggles to match pitch; needs support	Matches some notes; sequence mostly correct	Sings all phrases clearly, accurately, independently
Rhythm & Timing	Hesitant; inconsistent clapping/singing	Responds moderately well; minor mistakes	Maintains steady rhythm and tempo confidently
Listening & Response	Requires repeated prompts	Responds with moderate accuracy	Responds confidently and accurately in echo tasks
Written Identification	Incorrect swaras or order	Mostly correct with minor errors	Fully correct and neatly written
Posture & Vocal Skills	Unstable posture; inconsistent breath support	Developing posture; needs reminders	Maintains stable posture, breath support, and clear voice independently

EXTENSION ACTIVITY

- Learn “Donn to Lame, Pren mo Lame” (3/3 rhythm). Clap the 3-beat pattern, practice phrase by phrase, identify familiar swaras, and sing expressively.
- Learn “Mauritius Hai Desh Humara” (4/4 rhythm). Review 4-beat claps, practise melody phrases, identify swaras, and focus on accurate pitch and confident singing.

CARD 4

INTRODUCTION TO RAAG BILAWAL

Competency

Students develop an understanding of Indian melodic structures by recognising and performing basic elements of Raag Bilawal.

Element

Recognise and apply basic melodic patterns in simple Indian ragas.

Performance Criteria

Level 1:
- Identifies *Raag Bilawal* with teacher support
- Sings or plays *aroha–avroha* with guidance

Level 2:
- Identifies *Raag Bilawal* independently
- Performs *aroha, avroha*, and simple phrases with control

Range:

- Simple raga structures
- Shuddha *swara-s* (natural notes)
- Melodic phrases in slow to medium tempo (Equivalent melodic concepts such as *Raga* and *Arohana*–Adapt as necessary for Carnatic Music.)

Purpose of Activity

This lesson aims to introduce students to the concept of *Raag* in Indian music by helping them understand how melodies are organised within a structured framework. It familiarises students with *Raag Bilawal* and its basic structure, enabling them to recognise and practise its ascending, descending, and characteristic patterns. Through guided listening and practice, students develop correct pitch awareness using Shuddha swaras (natural notes). The lesson also prepares students to sing or play simple melodic phrases confidently, laying a strong foundation for further learning in Indian classical music.

(Adapt technical terms as necessary for Carnatic Music.)

Learning Outcomes

By the end of the lesson, students should be able to:

- Explain what a *Raag* is in simple terms
- Identify *Raag Bilawal* as a basic and important *raag*
- Sing or play the *Aroha* and *Avroha* of *Raag Bilawal*
- Recognise and practise simple Pakad and phrases

(Adapt technical terms as necessary for Carnatic Music.)

Resources & Materials

Teacher may devise their own resources or use:

- Harmonium / Keyboard / Tanpura (or mobile app)
- Whiteboard and markers
- Audio examples of *Raag Bilawal*

Teaching Trajectories / Implementation Guidelines



INTRODUCTION

What is a *Raag*?

A *Raag* is a special arrangement of musical notes used in Indian classical music. It is not just a scale, but a musical framework that gives a particular mood and feeling to the music. Each *raag* has its own rules, such as which notes are used, how they move, and how they are sung or played. *Raag-s* help musicians express emotions like happiness, calmness, devotion, or joy. By learning raags, students understand how melodies are created in Indian music and how music can communicate feelings without words.

What is *Raag Bilawal*?

Raag Bilawal is a bright and joyful *raag* based entirely on *Shuddha* (natural) *swara-s*. It sounds pleasant and peaceful and is often taught to beginners. *Raag Bilawal* is commonly performed in the morning and creates a feeling of happiness and freshness.

What are *Aroha, Avroha* and *Pakad*?

***Aroha*:**

Aroha is the ascending order of notes in a raag. It shows how the *swara-s* move from lower to higher pitch. Singing or playing the aroha helps students understand how a raag begins and rises melodically.

***Avroha*:**

Avroha is the descending order of notes in a *raag*. It shows how the *swara-s* move from higher to lower pitch. Practising the *avroha* helps students understand how the raag returns smoothly to the starting note.

Pakad:

Pakad is the characteristic phrase of a *raag*. It is a short group of notes that clearly identifies the *raag*. The *pakad* helps listeners and performers recognise the raag quickly and distinguishes it from other *raag-s* with similar notes.
(Adapt technical terms as necessary for Carnatic Music.)

Some important terms to understand before learning *Raag* Bilawal

1. ***Pakad*** - A short group of notes that shows the main identity of a *Raag*.

2. ***Jaati*** - The number of notes used in a *Raag* in its ascending and decending form.

3. ***Thata*** - A system used to group *Raag-s* based on a common set of notes.

4. ***Vadi*** - The most important and most frequently used notes in a *Raag*.

5. ***Samvadi*** - The second most important note in a *Raag* that supports the *Vadi.*

Structure of *Raag Bilawal*

***Aroha* (Ascending)**	:	Sa Re Ga Ma Pa Dha Ni Sa
***Avroha* (Descending)**	:	Sa Ni Dha Pa Ma Ga Re Sa
Pakad	:	Ga Pa Dha Ni Sa
Jaati	:	Sampoorna- Sampoorna
Thata	:	Bilawal
Vadi	:	Dha
Samvadi	:	Ga

(Adapt as necessary for Carnatic Music.)

Musical Phrases in Raag *Bilawal* (4/4 Rhythm)

Students' Practice Section:
(Teacher will demonstrate first. Students repeat slowly.)

1. Sa Re Ga Re| Sa Re Ga Ma
2. Re Ga Ma Ga| Re Ga Ma Pa
3. Pa Ma Pa Ma| Ga Ga Re Sa
4. SaRe SaRe Ga- Re-| SaRe Sare Ga- Re-| SaRe GaMa Pa- Pa-| PaMa GaRe GaRe Sa-
5. GaPa DhaNi Sa- Sa-| GaPa DhaNi Sa- Sa-|SaNi DhaPa MaGa ReSa| GaPa DhaNi Sa- Sa-

(Teacher may change or create suitable phrases based on student level.)
(Adapt as necessary for Carnatic Music.)



TEACHING STEPS

1. Play Sa on harmonium/keyboard and establish the drone
2. Students hum Sa softly to understand pitch stability
3. Explain *Raag* using simple language
4. Explain how *Pakad* identifies the *raag*
5. Teacher sings *Aroha* → students repeat
6. Teacher sings *Avroha* → students repeat
7. Teacher sings *Pakad* → students repeat
8. Emphasise correct pitch and smooth movement
9. Students repeat in small groups
10. Demonstrate simple phrases in 4/4 rhythm
11. Teacher sings → students repeat
12. Teacher encourages students to singing individually
13. Students clap the beat while singing
14. Encourage steady tempo and clear *swara-s*

(Adapt technical terms as necessary for Carnatic Music)

ASSESSMENT

A. Formative Assessment

Observation during singing/practice Oral questioning

B. Written Questions

What is a *Raag*?

Which swaras are used in *Raag Bilawal*

Can you sing the *Aroha* or *Avroha*?

ASSESSMENT CRITERIA

1. Pitch Accuracy:

- Correct use of *shuddha Swara-s*
- Stability of Sa

2. Melodic Understanding:

- Correct order of *Aroha* and *Avroha*
- Recognition of *Pakad*

3. Rhythmic Control:

- Maintains 4/4 cycle while singing



ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Aroha-Avroha	Sings with errors; needs support	Mostly accurate; minor errors	Accurate and confident.
***Pakad* Recognition**	Unable to identify	Identifies with help	Identifies independently
Pitch Accuracy (*Swara-s*)	Frequently sings incorrect swaras; pitch is unstable; requires constant teacher support	Most swaras are correct; occasional pitch errors; generally stable	All swaras are accurate; clear and stable pitch throughout
Melodic Flow & Phrase Clarity	Phrases are broken or unclear; difficulty following the sequence	Phrases are mostly clear; minor hesitations	Phrases are smooth, clear, and confidently performed
Rhythmic Control (4/4)	Struggles to maintain steady rhythm; loses beat	Maintains rhythm with minor lapses.	Maintains steady 4/4 rhythm confidently throughout
Listening & Imitation Skills	Has difficulty following teacher's demonstration	Follows demonstration with some correction	Accurately imitates and reproduces phrases independently

EXTENSION ACTIVITY

For an extension of activity, the teacher performs new short melodies in *Raag Bilawal* that the students have not practised before. These melodies are first performed slowly in a steady 4/4 rhythm, allowing students to listen carefully to the *swara-s* and feel the beat.

Students then work in small groups, where they practise performing the same melody together while maintaining the new tempo set by the teacher. The teacher repeats the melody at a slightly faster speed, and groups attempt to follow without losing pitch accuracy or rhythmic control.

(Adapt as necessary for Carnatic Music)

CARD 5

INTRODUCTION TO SARGAM GEET IN RAAG BILAWAL

Competency

Students develop basic melodic awareness through singing and recognising simple phrases in *Raag Bilawal* using *Sargam*.

Element

Melodic understanding and recognition of simple *Raag-s*.

Performance Criteria

Level 1:

- Sings simple *Sargam* patterns with teacher support.
- Identifies *Raag Bilawal* by listening with guidance.

Level 2:

- Sings *Sargam Geet* in *Raag Bilawal* with correct *swara-s*.
- Recognises *Raag Bilawal* independently through its phrases.

Range:

- *Shuddha Swara-s*: Sa Re Ga Ma Pa Dha Ni Sa
- *Sargam Geet* or musical composition in *Raag Bilawal*

(Equivalent concepts in Hindustani/Carnatic music such as *Raag* / Melakarta apply. Adapt as necessary for Carnatic Music.)

Purpose of Activity

The purpose of this lesson is to introduce students to *Raag Bilawal* as a fundamental *Raag* in Hindustani music, while developing their ability to sing and recognise it through *Sargam Geet*. Additionally, the lesson aims to enhance students' listening skills and strengthen their melodic memory through repetition and guided practice.

Learning Outcomes

By the end of the lesson, students should be able to:

Sing in tune and rhythm with table accompaniment-or electronic *Taalmala*- one *Sargam Geet* in *Raag Bilawal*.

Resources & Materials

Teacher may devise their own resources or use:

- Harmonium / Tanpura (or electronic drone)
- Whiteboard and markers

Teaching Trajectories / Implementation Guidelines



INTRODUCTION

What is a *Sargam Geet* and how does it help in *Raag* Recognition?

A *Sargam Geet* is a simple musical composition sung using *swara-s* such as Sa, Re, Ga, Ma, Pa, Dha, and Ni instead of lyrics. It helps students focus on the correct notes and their movement within a *Raag*. By singing a *Sargam Geet* repeatedly, learners become familiar with the characteristic phrases of a *Raag*. This practice strengthens listening skills, improves pitch accuracy, and helps students recognise a *Raag* when they hear it. *Sargam Geet* is especially useful for beginners because it builds a strong foundation before moving on to songs with lyrics.

(Adapt as necessary for Carnatic Music.)

Why is Sargam Geet in *Raag Bilawal* Important?

- It helps students sing swaras correctly in a *Raag*
- It improves pitch, memory, and listening skills
- It prepares students for singing songs in *Raag Bilawal*
- It builds confidence in group and solo singing

Brief Notes on Raag Bilawal

- ***Jaati*** : Sampoorna (All seven swaras are used in ascent and descent)
- ***Vadi*** : Dha (The most important swara of the *Raag*)
- ***Samvadi*** : Ga (The second most important swara, supporting the *Vadi*)

(c) Hindustani Notation System and Its Importance

The Hindustani notation system is a written method used to record music using *Swara-s* such as Sa, Re, Ga, Ma, Pa, Dha, and Ni. It helps music learners remember melodies, practise independently, and understand the structure of a *Raag*. Notation makes learning systematic and supports accuracy in singing and playing instruments. It also allows students to revise lessons easily and share musical ideas with others.

(Adapt technical terms as necessary for Carnatic Music.)

Sargam Geet in *Raag Bilawal*:

SARGAM OF RAAG BILAWAL

SET TO TEENTAAL (Cycle of 16 beats)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
X				2				O				3			
Sthayi															
												G	P	D	N
Ṡ	-	Ṡ	-	Ṡ	N	D	P	M	G	M	R	G	M	P	G
M	G	R	S	D	N	Ṡ	N	D	P	M	G				
X				2				O				3			
Antra															
												P	P	D	N
Ṡ	-	Ṡ	-	Ṡ	Ṙ	Ġ	Ṁ	Ġ	Ṙ	Ṡ	-	Ġ	Ṙ	Ṡ	N
D	P	D	N	Ṡ	N	D	P	M	G	M	R				
X				2				O				3			



TEACHING STEPS

1. Teacher plays a the base note 'Sa.'
2. Students listen and warm up for 5 mins.
3. Revise shuddha *Swara-s* on the board.
4. Sing Sa–Re–Ga–Ma slowly with students.
5. Teacher sings *Aroha* and *Avroha*: Sa Re Ga Ma Pa Dha Ni Sa.
6. Students repeat in unison.
7. Teacher sings *Sargam Geet* line by line.
8. Students sing in groups.
9. Repetition of the *Sargam Geet* by the teacher
10. Students practise line by line with drone support.
11. Students sing *Sargam Geet* individually.

(Adapt technical terms as necessary for Carnatic Music.)

ASSESSMENT

Formative: Class Participation & Oral Questions

Sample questions:

- What is *Raag Bilawal*?
- Which *swara-s* are used in *Raag Bilawal*?
- What is a *Sargam Geet*?
- Can you identify the *Vadi swara* of *Raag Bilawal*?

ASSESSMENT CRITERIA

Singing Accuracy:

- Correct *Swara-s*
- Steady pitch
- Clear pronunciation

Raag Recognition:

- Identifies *Raag Bilawal* by listening
- Recognises characteristic phrases

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Sargam Singing	Needs constant support	Mostly accurate with minor errors	Accurate and confident.
***Raag* Recognition**	Identifies with help	Identifies most phrases	Identifies independently
Listening Skills	Limited focus	Improving awareness	Strong and attentive

EXTENSION ACTIVITY

- Advanced learners attempt to sing the same phrase at two different speeds (*Vilambit* and *Madhya Laya*).
- Learn a Song in *Raag Bilawal*.

CARD 6

INTRODUCTION TO NAAD

Competency

Students demonstrate understanding of the basic musical concept of Naad and apply listening skills to differentiate types of sound used in Hindustani Music (adapt as necessary for Carnatic Music).

Element 1.1

Identify and distinguish types of Naad in musical and non-musical contexts

Performance Criteria

Level 1: Recognise and describe basic sounds (*Naad*) with teacher support.

Level 2: Identify and differentiate types of *Naad* independently in guided activities.

Range:

Pleasant and unpleasant sound, musical sound, noise, pitch, duration, intensity.

Purpose of Activity

- To help students understand that *Naad* is the foundation of all musical sound.
- To develop auditory awareness so learners can identify musical and non-musical sounds clearly.
- To introduce the concept of organised sound in Hindustani Music (adapt as necessary for Carnatic Music).

Learning Outcomes

By the end of the lesson, students should be able to:

- Define *Naad* in simple terms.
- Identify the two types of *Naad*.
- Differentiate between musical and non-musical sound.
- Recognise how pitch, clarity and pleasantness help classify sounds.

Resources & Materials

Teacher may use any of the following:

- Classroom objects (bell, metal cup, paper, pencil)
- Mobile phone / speaker to play audio samples
- Flashcards with sound examples
- Short video clips of musical and environmental sounds
- Blackboard / chart paper

Teaching Trajectories / Implementation Guidelines

INTRODUCTION

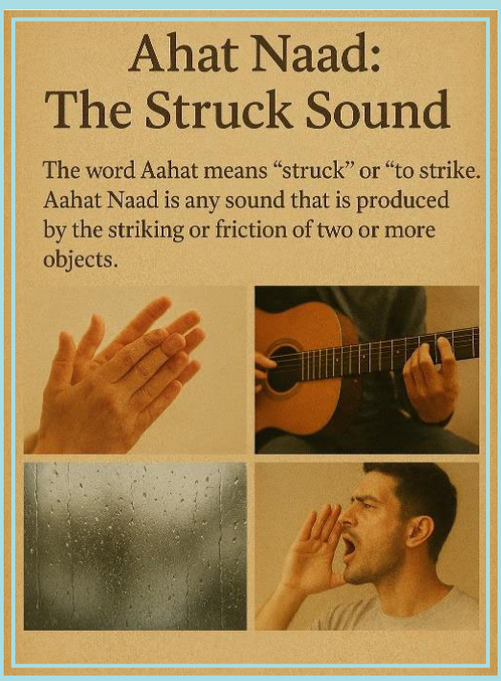
What is *Naad*?

Naad is the sound produced in music. It is the main element that makes music alive. Every note, *raga*, and song starts with a *Naad*. When we sing, play an instrument, or even hum, we are creating *Naad*. Practising *Naad* helps us improve our listening, singing in tune, and understanding how music works. (adapt as necessary for Carnatic Music)

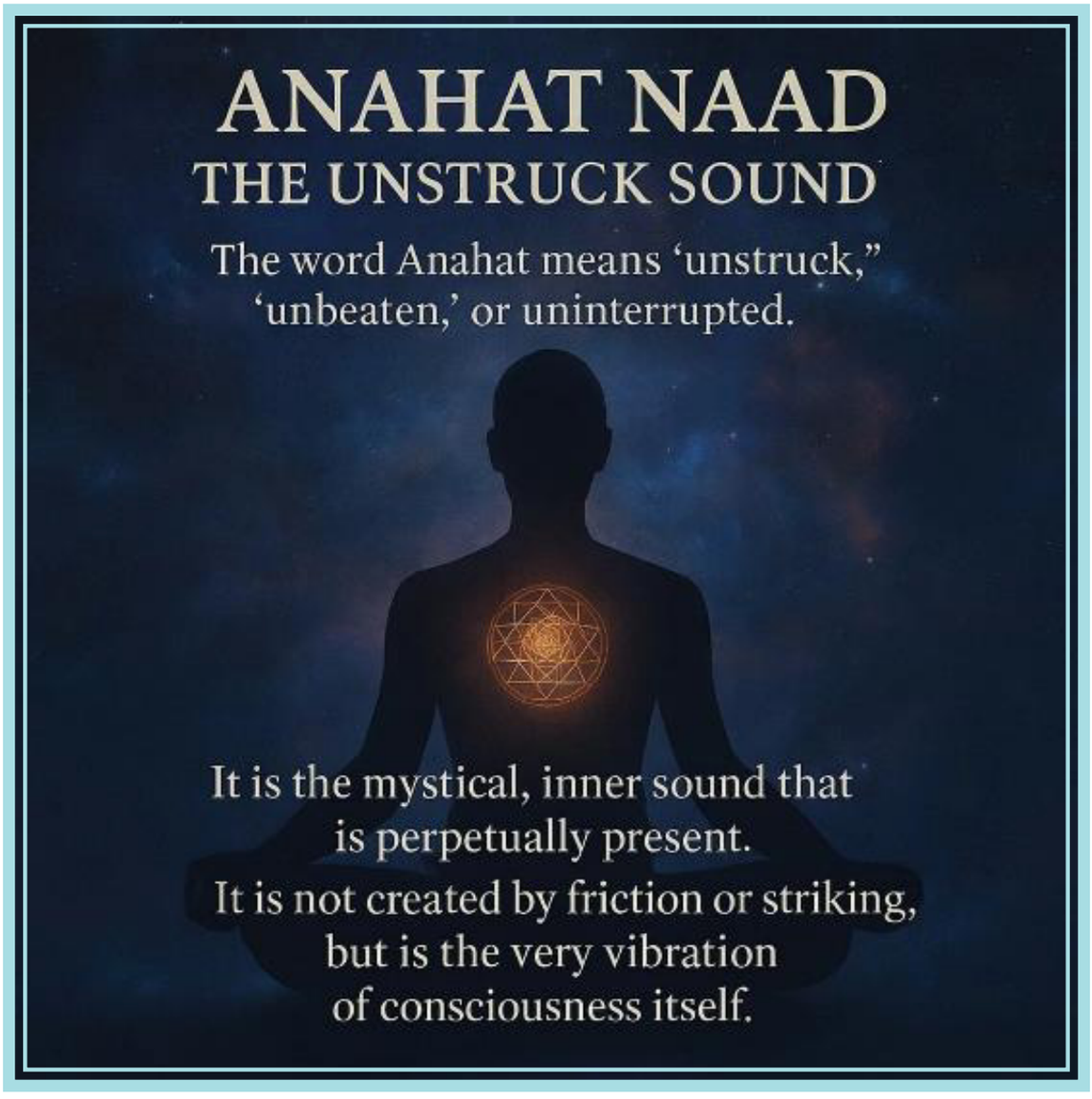
TYPES OF NAAD

There are 2 main types of *Naad*:

***Ahat Naad* :** Sounds created by tapping two objects together



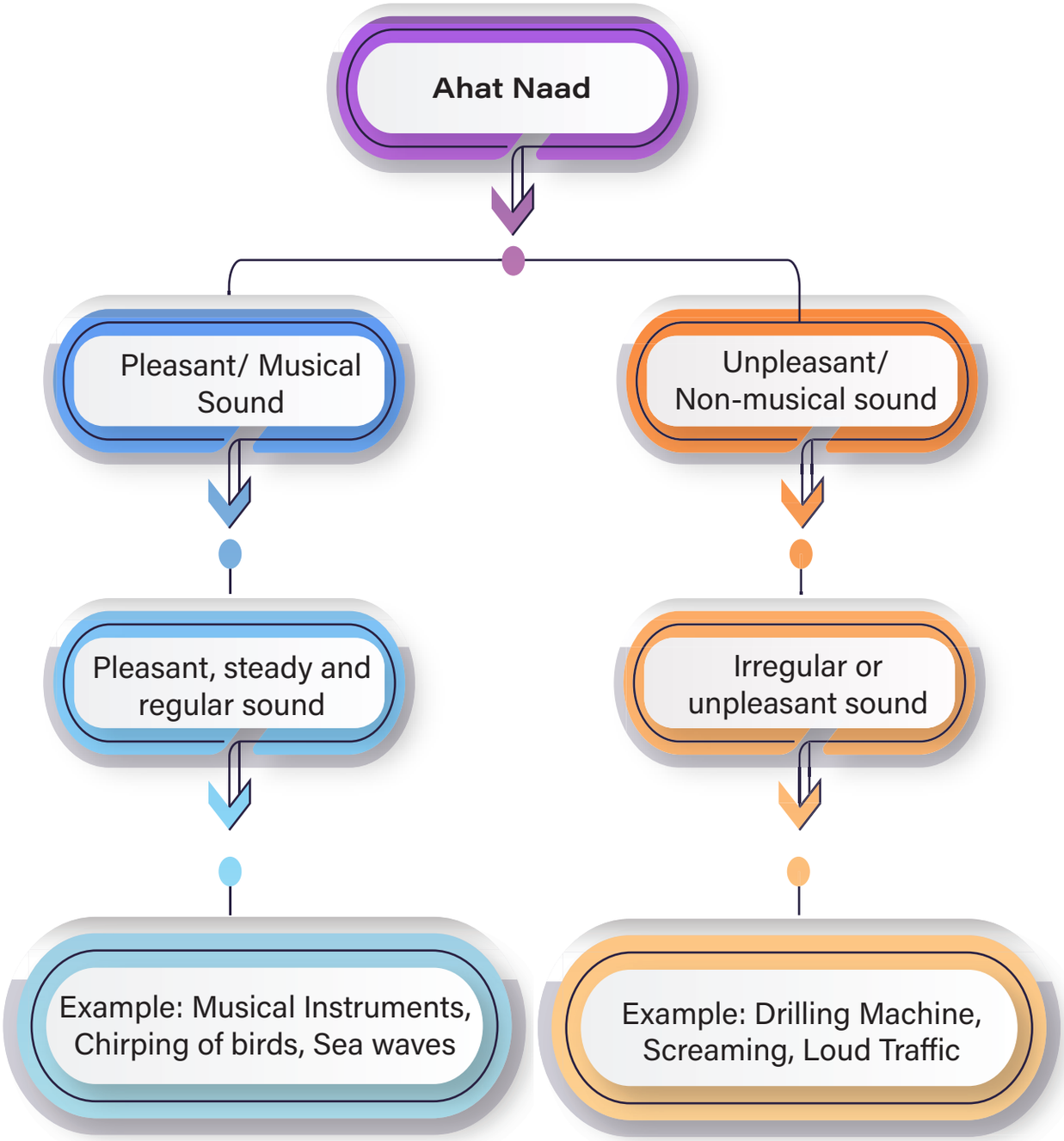
Anahat Naad : Natural sounds created by voice or instruments without striking anything.





AHAT NAAD

There are 2 types of Ahat Naad.



Students should learn that musical sound has:

- Pitch
- Clarity
- Steadiness



ACTIVITY 1

Sound Identification

Play different audios : bell, drum, traffic, birds.

Students classify : Musical / Non-Musical / *Ahat Naad*.



ACTIVITY 2

Classroom Sound Hunt

Students listen for 5 sounds inside/outside classroom and list them.

Teacher guides them to identify which are pleasant/unpleasant.

ASSESSMENT

Formative Assessment

1. Oral questioning/ Written:

Defines Naad correctly in simple terms

Identifies Ahat Naad examples

Distinguishes musical vs. non-musical sound

2. Listening Skills:

Recognises pitch differences Shows awareness of pleasantness and clarity Responds accurately to audio examples

3. Application:

Correctly classifies new sounds Explains why a sound is musical or non-musical

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Understanding *Naad*	Gives limited definition; needs guidance; confuses types	Gives correct definition; identifies some types but with minor errors	Gives clear definition; accurately identifies all types confidently
Listening & Differentiation	Struggles to classify sounds; inconsistent recognition of pitch/clarity	Identifies most sounds correctly; moderate accuracy in pitch recognition	Consistently differentiates musical/non-musical and Aahat Naad with confidence
Application in Activities	Participates but needs reminders; makes frequent errors	Performs tasks with some support; improving accuracy	Independently classifies and explains sound types clearly

EXTENSION ACTIVITY

- Students may record sounds at home and classify them.
- Teacher may use short YouTube clips of natural and musical sounds for additional exercises.
- Introduce simple links to *Swara-s* and *Shruti* (adapt as necessary for Carnatic Music).

CARD 7

CLASSIFICATION OF MUSICAL INSTRUMENTS

Competency

Students identify, classify, and describe musical instruments based on how sound is produced, demonstrating basic understanding of Indian music instruments.

Element

Identify and classify musical instruments based on sound production

Performance Criteria

Level 1: Recognise and name basic musical instruments with guidance

Level 2: Classify instruments correctly into groups with minimal support

Range:

String instruments, wind instruments, percussion instruments, solid and body instruments.

Purpose of Activity

- To help students understand how musical instruments are grouped.
- To build foundational knowledge of Indian musical instruments.

Learning Outcomes

By the end of the lesson, students should be able to:

- Name the four main groups of musical instruments.
- Identify instruments belonging to each group.
- Classify instruments correctly based on how sound is produced.

Resources & Materials

Teacher may devise their own resources or use:

- Pictures/flashcards of musical instruments
- Charts showing instrument classification
- Real instruments (if available)
- Whiteboard and markers

Teaching Trajectories / Implementation Guidelines



INTRODUCTION

What is Classification of Musical Instruments?

Classification of musical instruments means grouping instruments according to how they produce sound. Each instrument creates sound in a different way, such as by vibrating strings, air, or the body of the instrument itself. By classifying instruments, students can understand their structure, playing method, and sound quality. In Indian music, this system helps musicians organise instruments used for melody, rhythm, and accompaniment. Classification also makes learning music easier, as students can compare instruments within the same group and recognise their similarities and differences. This system is used in Hindustani music.

(Adapt as necessary for Carnatic Music)

Types of Classification of Musical Instruments

Indian musical instruments are commonly classified into four main groups:

1. *Tat Vadya* (Chordophone) –

Sound is produced by vibrating strings)

Examples: *Sitar, Veena, Tanpura, Sarod*

(Adapt as necessary for Carnatic Music – Veena)

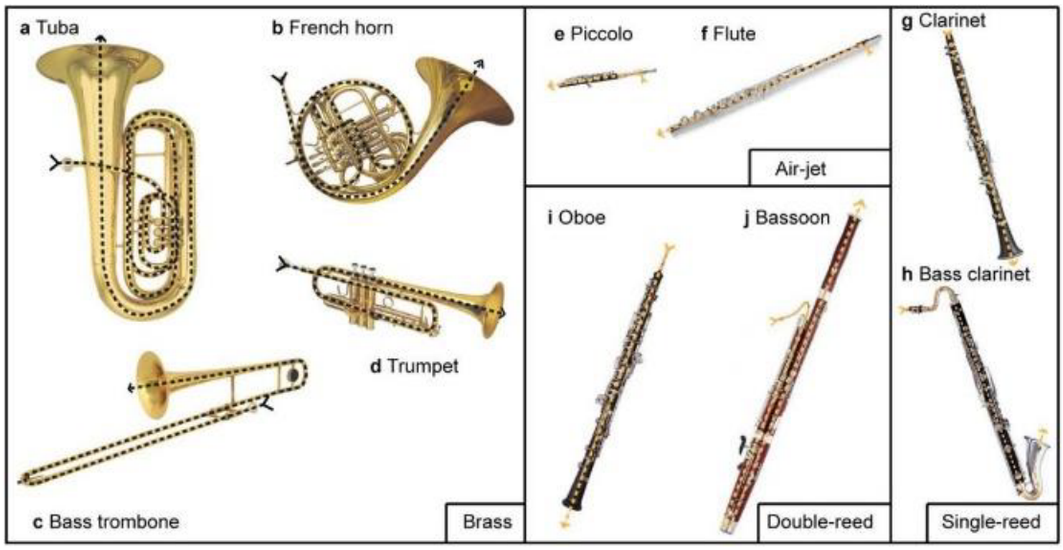




2. *Sushir Vadya* (Wind Instruments)

(Sound is produced by blowing air)
Examples: *Bansuri, Shehnai, Naadswaram*

(*Adapt as necessary for Carnatic Music*)









3. *Avanaddha Vadya* (Percussion Instruments with skin)

(Sound is produced by striking a stretched membrane)
Examples: *Tabla, Dholak, Mridangam*

(*Adapt as necessary for Carnatic Music*)











4. *Ghana Vadya* (Solid Instruments)

(Sound is produced by striking or shaking the solid body)
Examples: *Manjira, Kartal, Ghatam*

(*Adapt as necessary for Carnatic Music*)













TEACHING TRAJECTORIES

1. Engagement and Prior Knowledge

Begin the lesson by asking students simple questions such as:

- "What musical instruments do you know?"
- "How do we play them – by bowing, striking, or plucking?"

2. Concept Introduction

a) Explain the meaning of classification of musical instruments.

b) Introduce the four main groups of instruments one by one, using pictures, charts, or real instruments where available.

3. Guided Demonstration

Play short audio clips or show images of different instruments. For each instrument, students are guided to:

a) Listen carefully to the sound

b) Observe how the sound is produced

c) Identify the correct group

4. Guided Practice

Students work in pairs or small groups. Give the students the instrument names or pictures and ask them to classify the instruments into the four groups. Observe individual understanding and identify learners who need support.

5. Consolidation and Reflection

At the end of the lesson, review the four groups of musical instruments with the students and summarise the main ideas. Ask students to explain how instuments are classified and to give one example for each group. Encourage them to share what they have learned and any difficulties they faced.



ASSESSMENT

Formative Assessment

- Oral questioning
- Class participation
- Instrument classification activity



ASSESSMENT CRITERIA

Understanding of Classification

- Identifies instrument groups correctly
- Explains how sound is produced

Application

- Classifies instruments accurately
- Matches instruments to correct group

Participation

- Engages actively in activities
- Responds to questions confidently



ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Knowledge of instrument groups	Names few groups with support	Names most groups correctly	Names all groups accurately
Classification skills	Misclassifies instruments	Classifies with minor errors	Classifies all instruments correctly
Understanding of sound production	Limited understanding	Partial explanation	Clear and accurate explanation
Participation	Limited participation	Participates with encouragement	Actively and confidently participates

EXTENSION ACTIVITY

Students watch short videos of Indian musical instruments and list the instruments according to their classification. They may also draw one instrument from each group and label it.

CARD 8

INTRODUCTION TO VOICE CULTURE

Competency

Students develop healthy vocal habits by understanding and applying basic principles of voice culture in Indian music.

Element

Maintain correct posture, breathing, and vocal care while singing.

Performance Criteria

Level 1:

- Identifies basic voice culture practices with teacher support
- Demonstrates basic sitting posture and breathing awareness

Level 2:

- Explains voice culture independently
- Applies correct posture and breathing while singing short phrases

Range:

Basic breathing techniques

- Sitting posture for singing
- Vocal care practices
- Simple singing exercises

Purpose of Activity

This lesson introduces students to the concept of Voice Culture, which is essential for healthy and effective singing in Indian music. It helps students understand how proper breathing, posture, and vocal care support clear and steady singing. The lesson encourages good vocal habits from an early stage, preparing students to sing accurately without strain and to protect their voice for long-term use.

Learning Outcomes

By the end of the lesson, students should be able to:

- Explain what Voice Culture is in simple terms
- State why voice culture is important in Indian music
- Demonstrate correct sitting posture for singing
- Show awareness of good breathing techniques
- Identify basic do's and don'ts of voice care

Resources & Materials

Teacher may devise their own resources or use:

- Whiteboard and markers
- Floor mat or carpet for sitting posture

Teaching Trajectories / Implementation Guidelines



INTRODUCTION

What is Voice Culture?

Voice Culture refers to the correct way of using and caring for the voice while singing. It includes proper breathing, good posture, and healthy vocal habits. In Indian music, the voice is the main instrument, so it must be trained and protected carefully. Voice culture helps singers produce a clear, steady, and pleasant sound without straining the throat. When students practise voice culture regularly, they can sing with better control, accuracy, and confidence. Learning voice culture at an early stage helps prevent voice damage and builds a strong foundation for singing in Indian classical music.

Why Is Voice Culture Important?

- Helps maintain a clear and steady voice
- Improves pitch accuracy and voice control
- Prevents throat strain and vocal damage
- Supports long singing practice sessions
- Builds confidence while singing

Importance of Breathing Technique

Good breathing technique is very important in singing because it helps keep the voice clear, fine, and steady. Proper breathing supports the sound and allows singers to sing longer phrases without strain.

Importance of Breathing Technique

Good breathing technique is very important in singing because it helps keep the voice **clear, fine** and **steady**. Proper breathing supports the sound and allows singers to sing longer phrases without strain.

Sitting Posture in Indian Music

Correct posture helps the voice flow freely and comfortably.

- **Lotus Sitting Posture**

  – Sitting cross-legged with a straight back

- **Half-Lotus Sitting Posture**

  – One foot placed on the opposite thigh, back kept straight



Lotus position *Half-lotus position* *Straight back*

Students should keep the spine straight, shoulders relaxed, and head balanced while sitting.

(Adapt posture terminology as necessary for Carnatic Music.)

Do's and Don'ts of Voice Culture

Do's:

- Practise good breath support
- Live a healthy lifestyle
- Drink an adequate amount of water

Don'ts:

- Do not misuse the voice by screaming or shouting
- Do not smoke, as it damages the voice



TEACHING TRAJECTORIES

1. Teacher explains voice culture.
2. Demonstrate correct sitting posture
3. Students sit correctly and adjust posture
4. Teacher demonstrates basic breathing exercise
5. Students practise slow breathing together
6. Explain importance of voice care
7. Discuss do's and don'ts with examples
8. Teacher sings a short phrase with correct posture
9. Students repeat softly

10. Observe posture and breathing

11. Encourage relaxed and strain-free singing



ASSESSMENT

A. Formative Assessment

- Observation during posture and breathing practice
- Oral questioning

B. Written / Oral Questions

- What is Voice Culture?
- Why is breathing important for singing?
- Name one good habit for voice care



ASSESSMENT CRITERIA

1. **Posture:**

- Correct sitting position

2. **Breathing Awareness:**

- Uses steady and controlled breathing

3. **Vocal Care Understanding:**

- Identifies correct do's and don'ts

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Sitting Posture	Posture incorrect; needs guidance	Mostly correct posture	Correct and confident posture
Breathing Technique	Posture incorrect; needs guidance	Controlled breathing with support	Steady and controlled breathing
Vocal Care Awareness	Limited understanding	Identifies some do's and don'ts	Clearly explains and applies vocal care
Voice Control	Voice strained or unstable	Mostly clear with minor strain	Clear, steady, and relaxed voice

EXTENSION ACTIVITY

The teacher sings short melodic phrases while maintaining correct posture and breathing. Students observe and then practise the same phrases in small groups.

CARD 9

ENVIRONMENT VOCABULARY BUILDING THROUGH MUSIC

Competency

Students develop creativity, musical understanding, and environmental awareness by creating and performing simple melodies and lyrics using environment-related vocabulary.

Strands Integrated:

- Creating: Develop original content using environmental vocabulary through music and lyrics
- Performing: Perform basic melodic patterns using swaras and simple rhythmic cycles
- Responding: Identify and explain musical and environmental terms used in songs and melodies

Element

- Apply basic *swara-s* and simple rhythm patterns to express ideas
- Use music to reinforce vocabulary and thematic understanding

Performance Criteria

Level 1:

- Identifies basic environmental words with teacher support
- Sings simple melodic patterns using given *swara-s*
- Performs with guidance in a steady rhythm

Level 2:

- Uses environmental vocabulary independently in lyrics
- Performs simple melodies accurately with correct swaras
- Maintains basic rhythmic control while singing

Range:

- Simple melodic patterns using Indian musical notes
- Basic rhythmic cycles (4/4 or simple *Taal* cycles)
- Environment-related vocabulary (nature, sun, rain, trees, animals, etc.) (Equivalent melodic and rhythmic concepts such as *Swara* and Taal – adapt as necessary for Carnatic Music.)

Purpose of Activity

This activity helps students understand both music and the environment in an enjoyable and meaningful way. By singing and creating simple songs about nature, students learn new environmental words and remember them more easily. Music makes learning active and fun, helping students connect sounds, words, and meaning. At the same time, students revise swaras and simple rhythm patterns they have already learned. By matching words to notes and singing in a steady beat, students see how music and language work together. This activity also helps students express ideas creatively while developing awareness and care for the environment.

Learning Outcomes

By the end of the lesson, students should be able to:

- Identify and explain basic environmental vocabulary used in songs
- Create simple lyrics based on environmental themes
- Sing short melodies using basic swaras
- Perform melodies in a steady rhythm cycle
- Show creativity by combining words, melody, and rhythm

Resources & Materials

- Keyboard / Harmonium / Tanpura (or mobile app)
- Speaker and audio samples
- Electronic *Taalmala* or metronome
- Curated environmental vocabulary list
- Whiteboard and markers
- Writing materials

Teaching Trajectories / Implementation Guidelines



INTRODUCTION

Theme – Environment

The teacher begins with a simple discussion about the environment. Students talk about things they see around them, such as the sun, trees, animals, rain, and sky. The teacher explains that today they will learn new words about the environment and use music to remember them. Students are told that music helps learning because it makes words easier to understand and recall.

2. Vocabulary Exploration

The teacher introduces key environmental words using pictures, examples, and simple explanations. Students repeat the words aloud to practise pronunciation. The teacher may give equivalent words in Creole to help students understand clearly.

3. Listening to Sample Songs

The teacher plays short, age-appropriate environmental songs. Students listen carefully and identify words related to nature. A short discussion follows on how music helps express ideas about the environment.

https://youtu.be/rD6FRDd9Hew?si=pCfxuXYs0Rr6WGKn

https://youtu.be/pZw9veQ76fo?si=gcILr0x11pSuuuM2 https://youtu.be/_6HzoUcx3eo?si=RpuZnxg2BBk7mlpm)

4. Linking Music Concepts (Swaras and Rhythm)

The teacher revises basic Swaras and claps a simple 4/4 rhythm or Taal. Students sing the swaras while clapping to feel the beat. (Adapt swara and tala concepts as necessary for Carnatic Music.)

5. Lyric Writing Activity

With teacher support, students create short and simple lines using environmental vocabulary, for example:

- "The sun is up"
- "The sky is blue" Sentence prompts may be provided if needed.

6. Melody Creation

The teacher demonstrates simple melodic patterns using swaras:

- Sa Re Ga Ma
- Re Ga Ma Pa
- Ga Ma Pa Dha

Students match one word to one swara and practise singing slowly in rhythm.

7. Rehearsal and Performance

Students practise in small groups and then perform their song for the class. The teacher encourages clear pronunciation, correct pitch, and steady rhythm.

8. Reflection and Recapitulation

Students reflect on what words they learned and how music helped them remember the vocabulary. The teacher reinforces the link between music, language, and environmental awareness.

Notation of sample song:

English

Notation	*Sa*	*Re*	*Ga*	*Ma*
Lyrics	**The**	**Sun**	**is**	**Up**
Notation	*Sa*	*Ga*	*Ma*	*Pa*
Lyrics	**The**	**Sky**	**is**	**Blue**
Notation	*Ga*	*Ma*	*Pa*	*Dha*
Lyrics	**A**	**Bird**	**Sing**	**Ing**

Creole

Notation	*Sa*	*Re*	*Ga*	*Ma*
Lyrics	**So**	**Ley**	**Le**	**Ve**
Notation	*Sa*	*Ga*	*Ma*	*Pa*
Lyrics	**Le**	**Siel**	**Li**	**Ble**
Notation	*Ga*	*Ma*	*Pa*	*Dha*
Lyrics	**Zwa**	**zo**	**San**	**te**

ASSESSMENT

A. Formative Assessment

- Observation during singing and group work
- Oral questioning on vocabulary and music concepts

ASSESSMENT CRITERIA

1. Vocabulary Use

- Correct use of environmental words
- Clear understanding of word meaning

2. Melodic Accuracy

- Correct singing of swaras
- Smooth movement between notes

3. Rhythmic Control

- Maintains steady beat while singing



ASSESSMENT RUBRIC

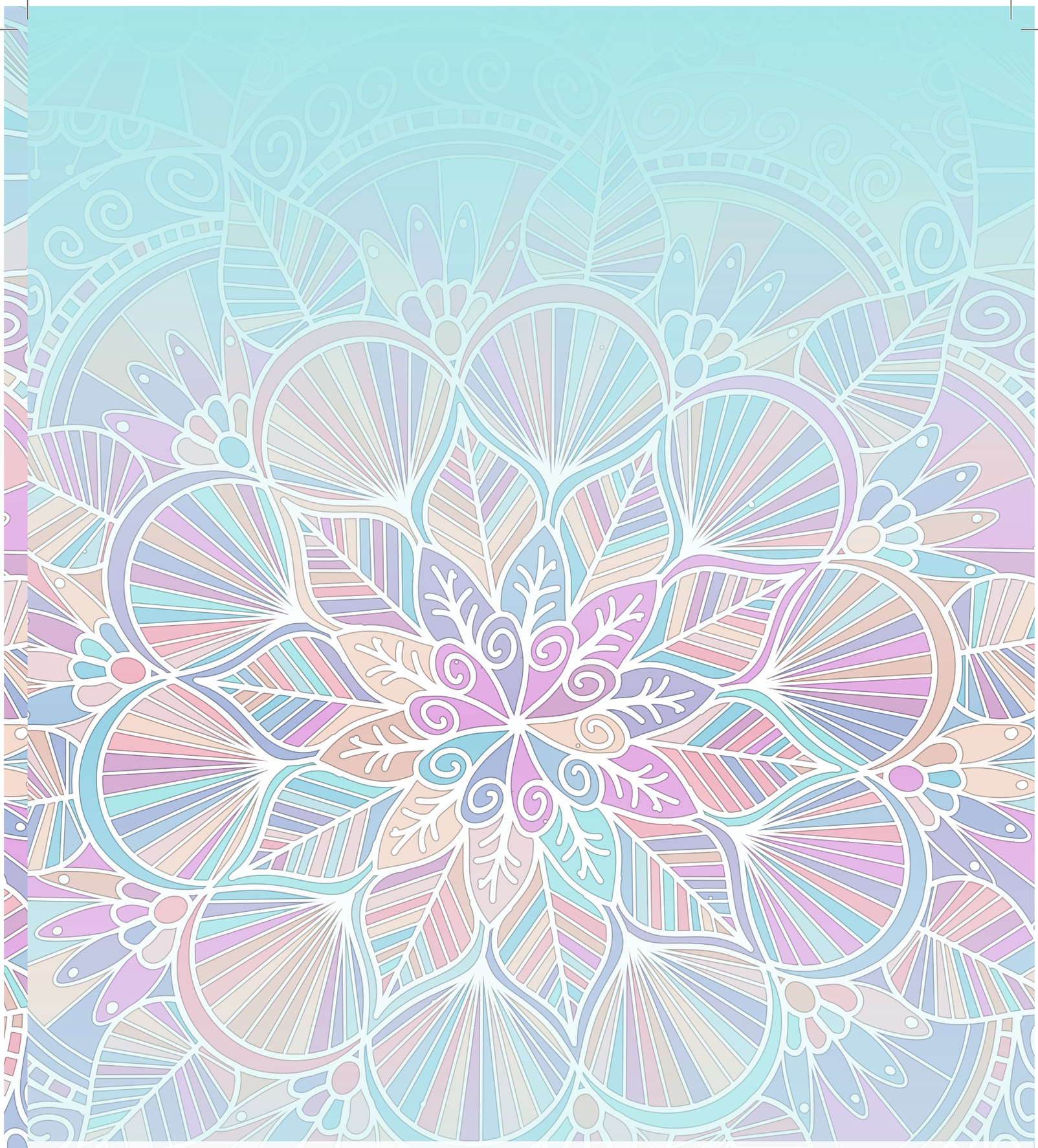
Criteria	Basic	Intermediate	Proficient
Use of Environmental Vocabulary	Uses few words with support	Uses appropriate words with minor help	Uses vocabulary confidently and accurately
Melodic Accuracy (*Swara-s*)	Frequent pitch errors; needs guidance	Mostly accurate with small errors	Accurate and confident pitch
Rhythmic Control	Loses beat often	Maintains rhythm with minor lapses	Maintains steady rhythm confidently
Creativity & Expression	Limited creativity	Some creative ideas	Expresses ideas clearly and creatively
Listening & Imitation	Difficulty following	Follows with some correction	Accurately imitates independently



EXTENSION ACTIVITY

For extension, the teacher introduces new environmental words and performs a new short melody using the same swaras but with a different tempo. Students work in small groups to create slightly longer sentences and fit them to the melody. More complex rhythms or faster tempo may be introduced gradually. Students may also adapt an existing song by changing the lyrics to include new environmental ideas.

(Adapt as necessary for Carnatic Music.)



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