TEACHER'S GUIDE

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 9

VOCAL MUSIC

MOEHR
MAHATMA GANDHI INSTITUTE
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ACKNOWLEDGEMENT

COORDINATOR

Mr. Suteekshan Sharma MUNGROO	Senior Lecturer, Head, Vocal Music Department, School of Performing Arts.

PANEL MEMBERS

Mrs. Danientee RAMDHONEE-UNMAR	Educator (Secondary)
Mrs. Chaya Devi HEERAMUN	Educator (Secondary)
Miss Subhashini DEMKAH	Educator (Secondary)

CENTRE FOR QUALITY ASSURANCE AND TEAM

Dr Mrs Vedika M. HURDOYAL-CHEKHORI	Associate Professor & Head, Centre for Quality Assurance
Mrs. Nooreen LALLMAMODE-ITTOO	Lecturer, Head, Department of Design & Communication
Ms. Artee JANKEE	Rector, Pattern College (Boys)
Mrs. Sangeeta DEERPAUL-SHARMA	Educator (Secondary)
Mrs. Navita SURNAM	English Educator (Secondary)
Mrs. Rishta BOOJNAN	English Educator (Secondary)
Mr. Nitesh JHUMUN	English Educator (Secondary)
Mrs. Kamla PUDARUTH	Retired Educator (Secondary)

GRAPHIC DESIGN TEAM

Mrs Vaneeta JATOOA-GHOORBIN

Mr. Chandraduth NAPAUL

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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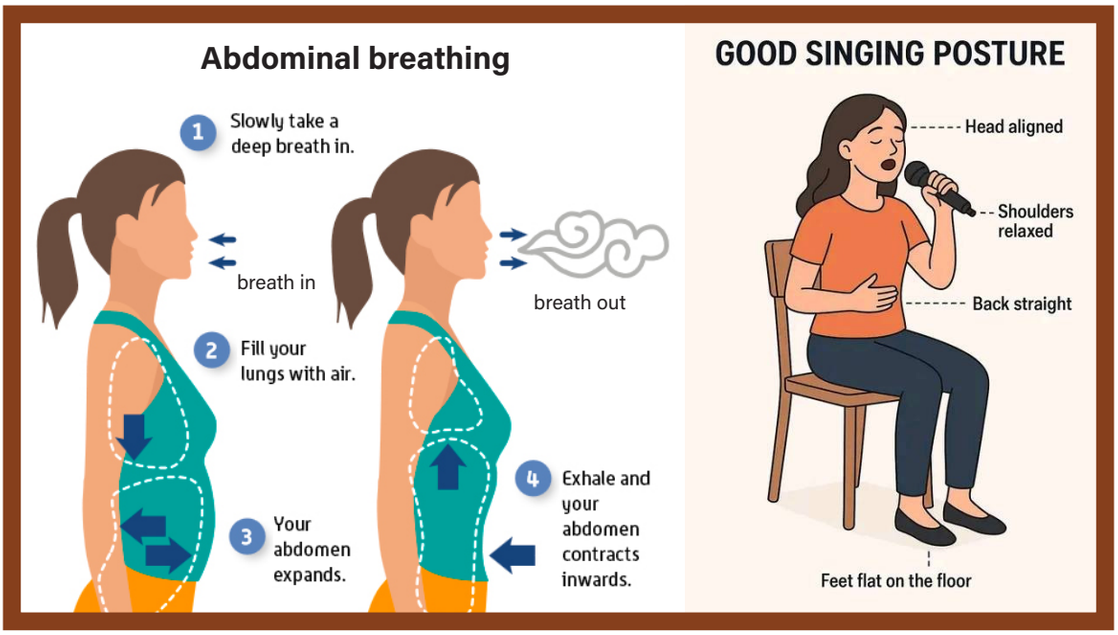
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CARD 1

VOICE CULTURE & SINGING PRACTICE



GUIDE TO EDUCATORS

Competency:

- Students demonstrate proper voice production techniques to improve vocal quality, projection, articulation, and expressive communication in speaking and singing.

Element 1:

Apply breathing techniques, posture, and vocal warm -ups.

Performance Criteria:

-Level 1: Demonstrate basic breathing exercises and posture with guidance.

-Level 2: Apply breathing techniques and posture independently with control

Range: Long breath, diaphragm support, vocal warm-ups (humming, open vowels, lip trill)

Purpose of Activity:

- To develop diaphragmatic breathing as the foundation for strong, clear voice production.
- To establish proper body alignment that supports unrestricted vocal production.

Resources and Materials:

Teacher may devise their own resource materials or use anyone from the list:

- Tissue Paper - Activity - students blow on tissue and keep it floating steadily.
- Lightweight Paper straw - Activity; humming or blowing through a straw.
- Paper cups – Activity "Blow the invisible candle" using long and slow exhale.
- Classroom wall – Students stand against it to check alignment: Head – shoulders – back- hips – heels aligned.
- Chairs (straight backed) – To teach sitting posture (feet flat, back long, shoulders relaxed).
- Stick, ruler or straight rod – Place along the spine to demonstrate straight alignment.
- Yoga mat /floor space – to demonstrate correct sitting posture.
- Poster or diagram of correct posture – visual reference showing correct/s incorrect alignment.
- Ai tools/ social media tools (You tube, tik tok).

Learning Outcomes:

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

- Demonstrate diaphragmatic breathing.
- Use breath support for projection and phrasing.
- Maintain relaxed and aligned posture.
- Use posture to improve breathing and sound quality.

Introduction

Voice Culture

What is Voice culture?

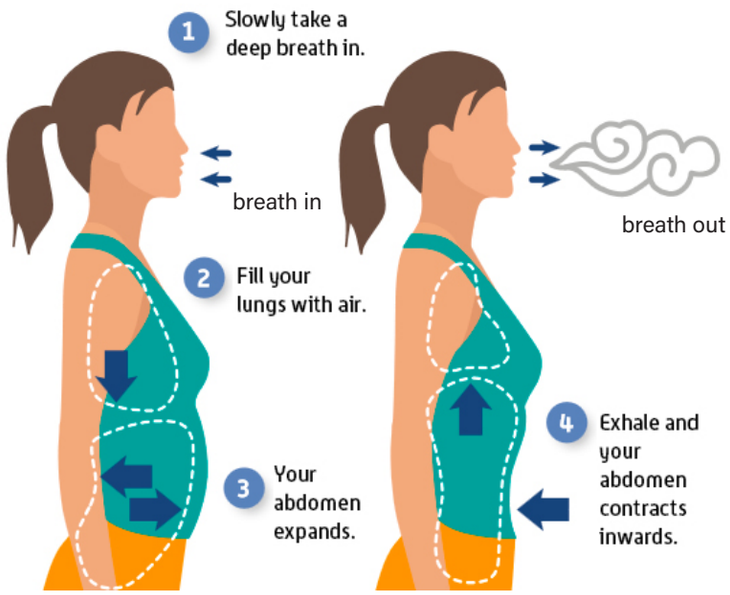
The process of bringing the voice under control is known as voice culture. This study includes traditional and scientific methods to improve the quality of voice. It is the practice of developing and refining the vocal abilities of singers. It involves understanding the anatomy and physiology of the 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.

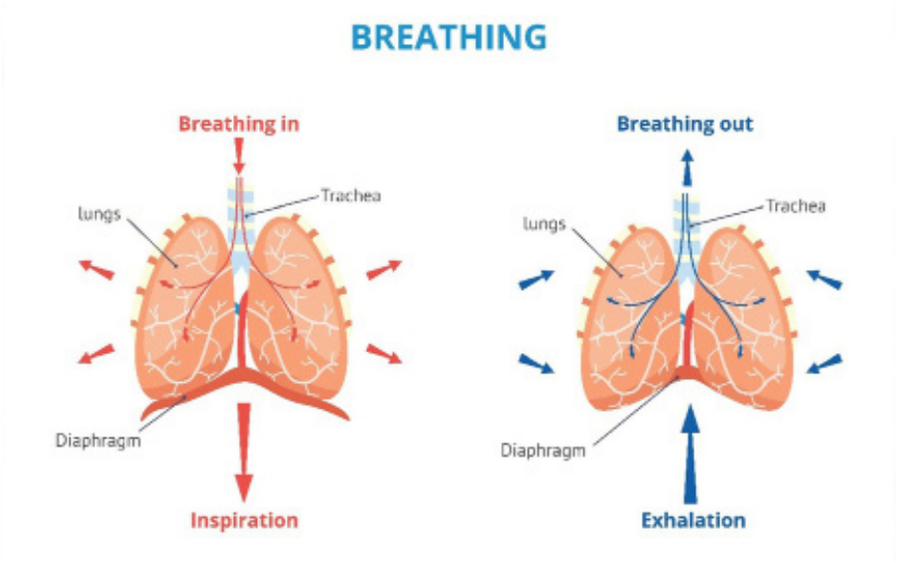
Anatomy and Physiology of Voice Production

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.

ASSESSMENT
FORMATIVE

1. Class participation and oral questions.

ASSESSMENT CRITERIA

Breathing Exercise:

- Technique – demonstrates correct diaphragmatic breathing (abdomen expands, shoulders remain relaxed).
- Breath control – can sustain breath for the required duration (eg 8 -12 seconds or class target); maintains steady airflow without wobbling or tension.
- Body relaxation – shows reduced tension in shoulders, neck and jaw.
- Understanding and application- can explain why proper breathing is important for vocal production.

Posture

- Alignment – Stands or sits with spine aligned, shoulders relaxed and open, head balanced.
- Stability and balance – maintains posture during movement or warm- ups.
- Posture consistency - Can hold posture throughout the activity.
- Awareness – Understands how posture affects breathing and vocal quality.

Warm – ups

- Technique Accuracy – Performs warm – ups with correct mouth shape, placement and articulation.
- Pitch & control – Matches pitch accurately during scales or exercises.
- Understanding Purpose – Can explain what eavh warm – ups is designed for.

ASSESSMENT

ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Breathing technique	Use shallow breathing; cannot sustain breath; frequent tension in shoulder/neck and does not apply technique in vocal task.	Attempts diaphragmatic breathing but inconsistent; can sustain short durations with some instability; some reduction of tension; and applies technique inconsistently.	Fully controlled and efficient diaphragmatic breathing; maintains steady airflow for requested duration; fully relaxed and applies technique confidently.
Posture	Basic posture but inconsistent; frequently sways or tenses; need constant reminders and limited understanding of posture impact.	Maintains good alignment with minor corrections, balanced and relaxed; maintain posture most of the time and quite good understanding of posture impact.	Maintains excellent alignment consistently; fully grounded posture with freedom of movement; automatically self- corrects and demonstrate strong understanding and applies feedback immediately.
Vocal warm- up	Strained sound or inaccurate; unclear tone or tension struggles to match pitch and minimal participation.	Shows correct technique , develop clarity but with some inconsistency; Matches some pitch correctly; participates but loses focus at times.	Strong and healthy technique with correct tone and pitch accuracy; consistently engaged.



EXTENSION OF ACTIVITY:

- Viewing videos on warm – ups exercises on You tube and practice same.

CARD 2

VOICE CULTURE & SINGING PRACTICE



GUIDE TO EDUCATORS

Competency:

- Students demonstrate proper voice production techniques to improve vocal quality, projection, articulation, and expressive communication in speaking and singing.

Element 2:

- Produce Natural Musical notes (Sa – Ni).

Performance Criteria:

- Level 1:Reproduce musical notes with teacher support.

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

Range: Seven natural notes of the scale.

Purpose of Activity:

- To train the voice and have better understanding of the basic scale in music.
- Develop listening skills and build a strong foundation in music.
- To ensure the notes are sung on the correct pitch.
- To develop good vocal habits and build confidence in singing.

Resources and Materials:

Teacher may devise their own resource materials or use anyone from the list:

- Harmonium,/electronic Tanpura/ Keyboard/ piano.
- Whiteboard or chart with 7 basic notes.
- Optional - Speaker/ audio playback device/ Mobile apps/ You tube video's.

Learning Outcomes:

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

- Identify and sing the seven musical notes in correct sequence.
- Develop basic pitch control by practicing high and low notes.
- Improve ear training by learning to recognize accurate pitch.
- Understand the foundation of music scales used in song.
- Perform short vocal exercises with proper breath control and clear articulation.
- Show confidence and willingness to sing and demonstrate a positive attitude toward group music making.

Teaching Trajectories / Implementation Guidelines

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.

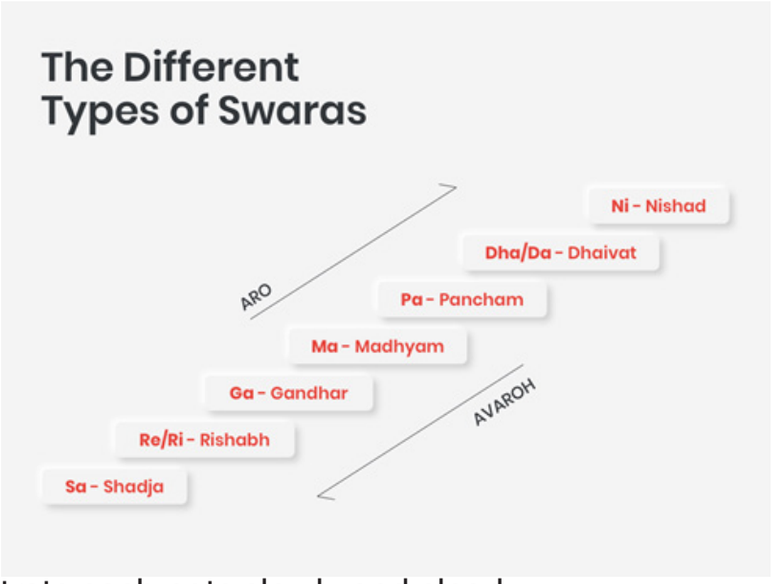
We can say that voice culture is an advance step of voice training. But voice training is not separate from musical training. Each style of music has certain requirement and culturing the voice according to the chosen style is voice training.

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

- Teacher introduces the 7 basic notes.



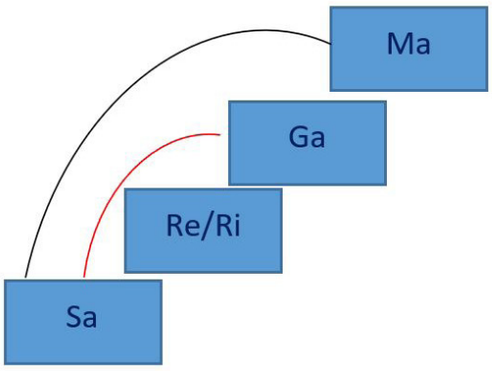
- Teacher demonstrate each note slowly and clearly.

- Students repeat each note in call and response style.

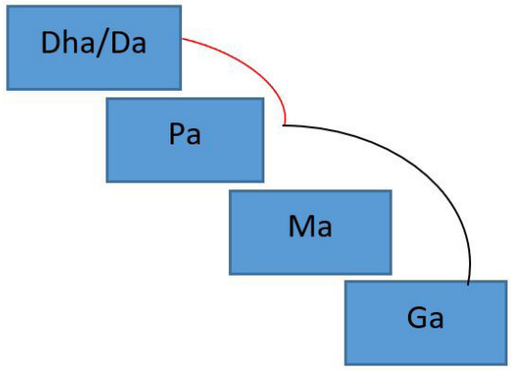
Understanding Pitch

- 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.

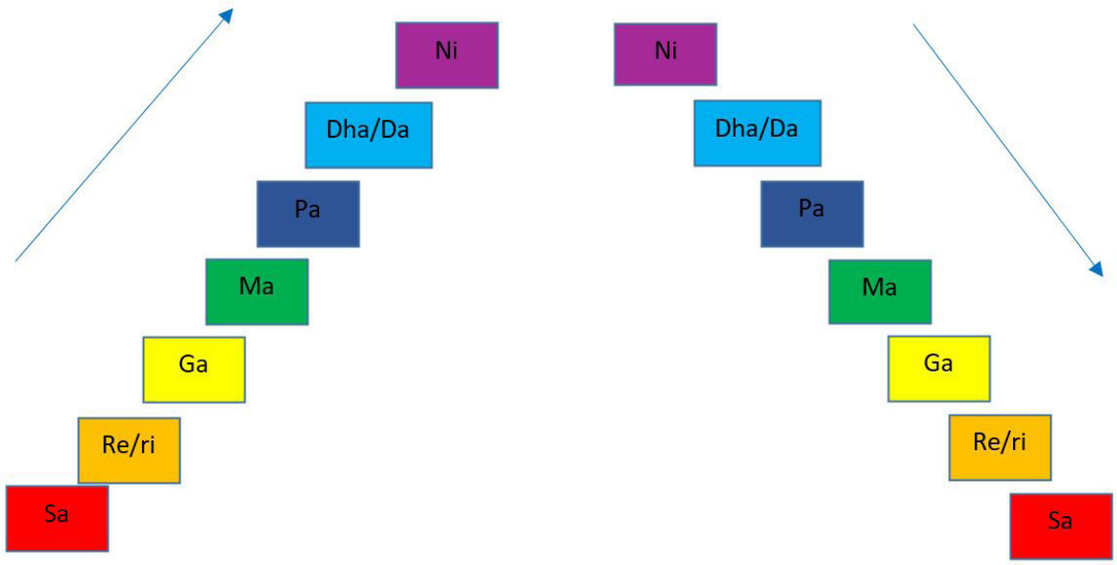
Vocal warm- ups for clarity and breath control

- Students perform simple warm ups:
- Lip trills, humming, long vowel sounds (Aa, Ee, O, Oo).
- Emphasis on clear sound, open mouth and steady breathing.

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
- Proper posture
- Clear pronunciation
- Teacher models again and students repeat.

Developing Accuracy

- Teacher uses harmonium/ keyboard/pitch source to ensure pitch correctness.
- Students sing notes individually or in small groups.
- Teacher gives feedback on which notes need adjustment.

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

- Teacher give simple song or melody using the scale.
- Students sing slowly applying correct pitch, clear diction and steady rhythm.

Example:



Independent Practice

- Students individually attempt the scale or a simple melody.
- Teacher observes and supports students who struggle with certain pitches.



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.

	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 rṠ



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.

PITCH ACCURACY COMPETITION CRITERIA

Criteria	Basic	Intermediate	Proficient
Pitch Accuracy	Cannot match most pitches, difficulty in identifying notes.	Matches pitches to some extent.	Matches the pitch perfectly every time, clear, accurate.
Tone quality	Tone unclear and weak.	Mostly clear with slight shakiness.	Sound is clear, steady and pleasant.
Confidence and Posture	Very hesitant and poor posture.	Shows some hesitation and posture inconsistent.	Stands/Sits confidently with correct posture and perform without hesitation.

Breath control	Poor control, frequent breaks or gasps.	Good control with minor breaks.	Excellent breath support; smooth transition.
Consistency	Inconsistent throughout.	Somewhat consistent.	Perform accurately across all rounds.



ASSESSMENT

DIAGNOSTIC – Baseline singing and Pitch matching
AND SUMMATIVE: Written worksheet

ASSESSMENT CRITERIA FOR SINGING THE 7 MUSICAL NOTES

Criteria	Basic	Intermediate	Proficient
Pitch Accuracy	Many notes off pitch.	Most notes are sung correctly, minor pitch errors.	All notes are sung correctly in tune.
Clarity of pronunciation	Notes unclear, difficult to understand.	Mostly clear , minor mispronunciations.	Clear, distinct, and well- articulated notes.
Rhythm and timing	Rhythm not maintained, disruptive.	Minor rhythm inconsistencies.	Maintains steady rhythm throughout.
Breath control/ vocal support	Poor breath control, voice break.	Mostly controlled, minor inconsistencies.	Smooth , controlled throughout.
Confidence/Participation	Reluctant, minimal participation.	Participates but shows lack of confidence.	Sings confidently with proper posture and engagement.



EXTENSION OF ACTIVITY:

1. Students play the seven notes on harmonium/ keyboard / piano.

CARD 3

VOICE CULTURE & SINGING PRACTICE



GUIDE TO EDUCATORS

Competency:

- Develop voice culture and practise musical notes. Students demonstrate proper voice production techniques to improve vocal quality, projection, articulation, and expressive communication in speaking and singing.

Element 3:

- Practice musical patterns.

Performance Criteria:

-Level 1: Sing simple musical patterns independently with accuracy and tempo.

- Level 2: Perform musical patterns independently with accuracy and tempo.

Range: Straight and simple musical pattern, slightly complex musical pattern.

Purpose of Activity:

- Strengthen voice control and stability.
- Improve accuracy of swaras (Sa Re Ga Ma Pa Dha Ni).
- Enhance breath control and singing stamina.
- Develop a sense of rhythm.
- Increase vocal flexibility and prepare for faster passages (taans).

Resources and Materials:

Teacher may devise their own resource materials or use anyone from the list:

- Tanpura (Electronic or app) for maintaining shruti.
- Harmonium
- Tabla/ lehra/or table app for practicing on proper taal.
- Notebook or printed sheets containing patterns.
- Comfortable seating arrangement for steady practice posture.
- Voice recorder/ mobile recorder.
- Feedback sheets/rubrics.

Learning Outcomes:

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

- Sing basic and complex musical patterns correctly and confidently.
- Maintain steady rhythm.
- Demonstrate proper breath management while singing patterns.
- Produce clear tuneful sound with correct swara placement.
- Show improved practice discipline, posture and listening skills.

Teaching Trajectories / Implementation Guidelines

Introduction of concept

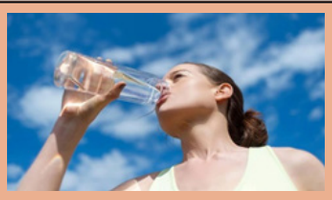
Voice Culture

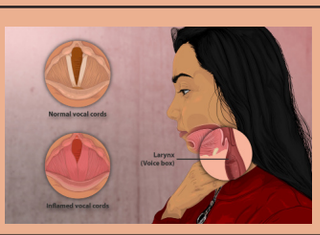
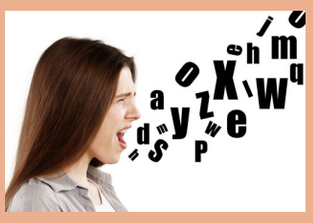
Importance of a healthy voice

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.

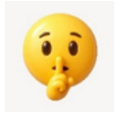
Voice Volume Scale

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.

Resources; Flashcards, visuals,

Teacher's role:

- Introduce the theme "Les Metiers de la Musique".
- Discuss different jobs (singer, composer Dj, Sound technician, Producer).
- Ask guiding questions (Eg Who is a singer, Dj, what is their role?).
- Provide them with examples of singers, Dj, Composers, Sound technicians, producer etc..)

Example:

SN	Who am I	Answer
1	I sing on stage in front of an audience. I use a micro-phone.	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

Student's Role:

- Participate actively in the discussions, share prior knowledge, and give examples of music careers.

Planning Phase

Resource: Quiz cards or digital quiz (Kahoot or paper cards).

Teacher's Role:

- Divide students into small groups or pairs.
- Provide rules and guidelines of the Music Career quiz game.

Student's role:

- Form group and choose group name.
- Prepare to play quiz.

Implementation Phase

Resource: Quiz cards, bell or buzzer, scoreboard.

Teacher's Role:

- Conduct the quiz.
- Read out clues or job descriptions and ask students to guess the profession.
- Include bonus creative rounds (Eg role play, mimic, or sound clue).

Student's Role:

- Listen, discuss and respond.
- Guess professions, act out or explain roles creatively.

ASSESSMENT

1. Diagnostic : Baseline singing - Performance Assessment:

Learner sings selected patterns in front of teacher and assessed for:

- Pitch accuracy
- Rhythm alignment
- Clarity of swaras
- Smoothness of transitions
- Breath control

Alamkaar Singing Rubric

Criteria	BASIC	INTERMEDIATE	PROFICIENT
Pitch Accuracy	Frequently off –pitch; swaras (notes) often unclear.	Mostly correct pitch with minor errors.	Accurate pitch throughout; clear and stable swaras.
Rhythm & Taal	Difficulty in keeping the beat; loses tala often.	Follows tala with occasional slips.	Maintains steady tala with strong rhythm control.
Clarity of Swaras	Swaras unclear, uneven, or blended.	Mostly clear pronunciation; smoother transitions.	Very clear, clean , and well-articulated swaras.
Breath control	Short breaths; cannot complete phrases smoothly.	Good breath support with occasional breaks.	Strong, steady breath; smooth and continuous phrases.
Pattern Accuracy (Alankar execution)	Makes several mistakes; struggles with pattern.	Performs pattern with few errors.	Performs pattern accurately and confidently.
Performs pattern accurately and confidently	Weak or unsteady voice; low confidence.	Generally steady voice; moderate confidence.	Strong, confident, and consistent voice quality.

ASSESSMENT CRITERIA 2

Summative : Written (notation/ theory)

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

CARD 4

TEMPO & RHYTHM AWARENESS



Lesson 1 :

Competency 2 :

Students demonstrate knowledge of taal literacy, develop rhythmic accuracy, understand repeating rhythmic cycles and tempo variations, perform taal marking (clap – wave) and develop natural rhythmic movement that helps maintain tempo.

Performing & Skills

Element 1:

Recognise beat, section of rhythm, most emphasized and least emphasized beat.

Performance Criteria:

- **Level 1:**

Identify components in simple rhythm cycle (cycle of 6,7 and 8 beats).

- **Level 2:**

Demonstrate awareness of most emphasized beat and least emphasized beat in time cycle of 8 beats and 16 beats.

Range: Time cycles 6, 8 and 16 beats.

Element 2:

Clap and recite rhythmic patterns.

Performance Criteria:

- **Level 1:**

Recite rhythmic pattern with teacher support.

- **Level 2:**

Recite and clap independently with steady tempo.

Range:

Time cycles 6, 8 and 16 beats

Purpose of Activity:

- Build steady beat awareness.
- Identify strong and weak beats in rhythm.
- Improve listening skills (learn accent, strength, silence and beat placement.
- Build understanding of rhythm components beat, strong beats, weak beats, patterns, repetitions. To increase Repertoire and stylistic knowledge in order to broaden musical understanding and performance readiness.
- Strengthen coordination with Taal (recognise emphasized and low emphasized beats).
- Build internal sense of timing and self - regulation (maintain rhythm even without instruments).
- Understand taal structure. Recognize matras / beats, demonstrate vibhags/ divisions, and identify accented and unaccented beats.
- Connect theory to practice. Apply classroom knowledge of vocabulary (bols, laya…). listen and feel how rhythmic syllables fit into the cycle.

Learning Outcomes:

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

- Define beat, strong beat, and weak beat.
- Identify the steady beat in simple rhythmic pattern.
- Recognise the most emphasized beat and least emphasized beat.
- Mark tala correctly using clap – wave patterns.
- Maintain internal pulse while counting and reciting syllables.
- Build rhythmic fluency through active engagement.
- Learn structural elements of taal.
- Perform with accuracy and expression (clap and recite syllables with precision, timing.

Resources and materials

Teacher may devise their own resource materials or use anyone from the list:

- **Audio materials:**
- Recorded tabla thekas (keherva/ Dadra/ Teentaal /rupaka, Adi talam).
- Slow, medium and fast tempo examples.
- **Instruments & Tools:**
- Tabla or tabla App (Naad sadhna, Tabla studio, Riyaz app etc..)
- Metronome.
- Handouts showing taal structures, clap wave notation.
- **Classroom Materials:**
- Whiteboard & markers
- Notes
- Flashcards with rhythm patterns

Teaching trajectories/ Implementation guidelines

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	













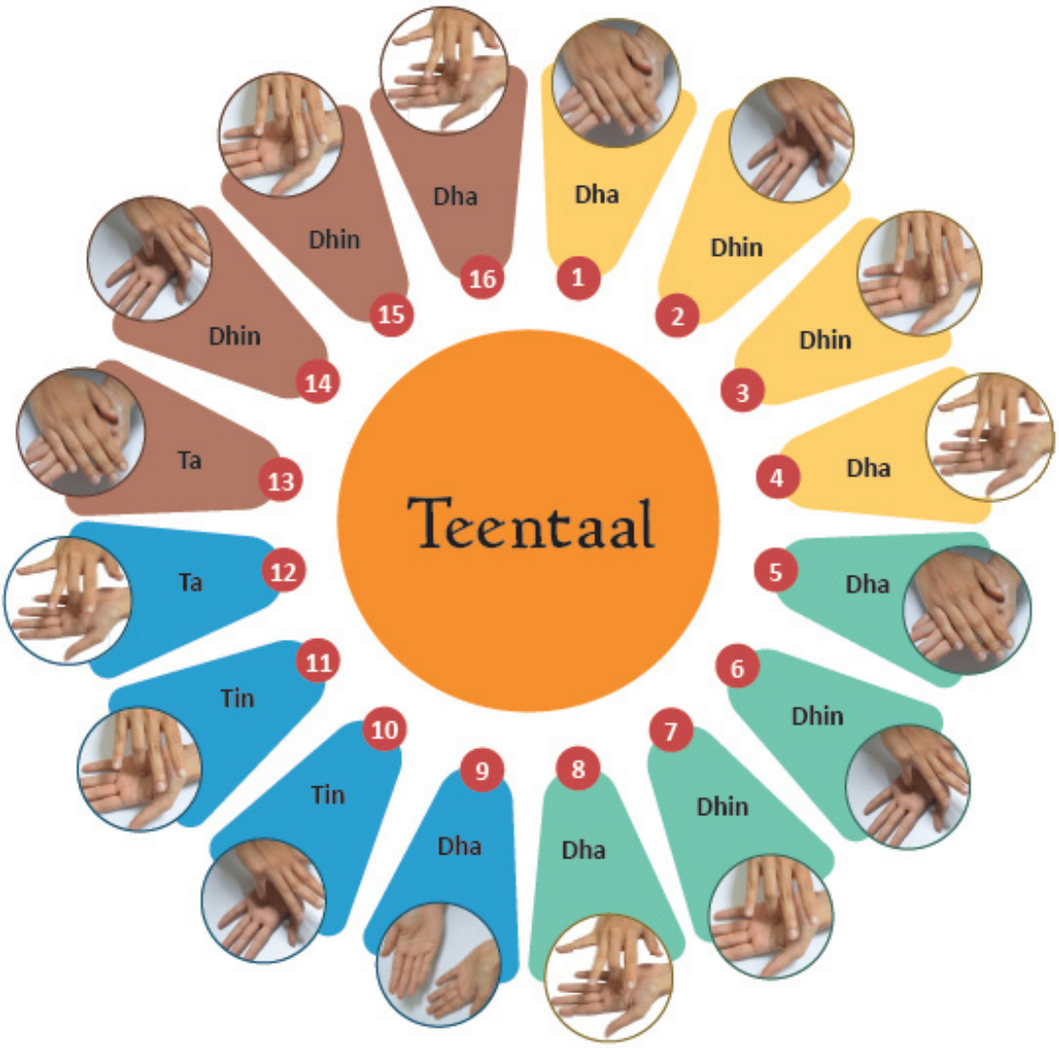




(Repetition of 1 to complete the cycle)

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 |.

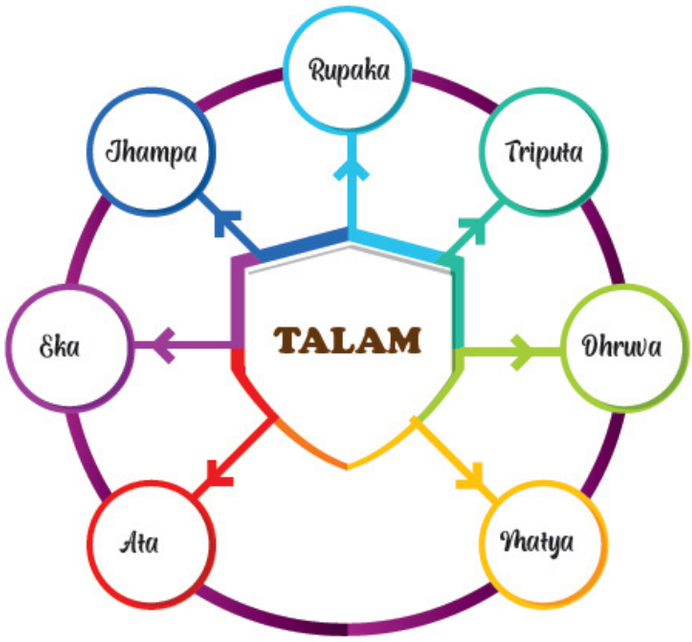




The number of finger counts varies. The time value of the laghu varies with the change in division of laghu. Thus, the number of aksharakalas can be 3,4,5,7, and 9. Jatis mean divisions in laghus.

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*

$|_4$ 0_2 $|_4$

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 Ṡ
Avarohanam : Ṡ N_2 D_1 P M_1 G_2 R_1 S

$|_4$ 0 $|_4$

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.

Rubric: Performing Clapping Patterns - Assessment Criteria

Criteria	Basic	Intermediate	Proficient
1. Clap Accuracy	Several claps misplaced/unclear or offbeat.	Mostly accurate claps with minor timing errors.	All Claps are precise, clear and placed exactly on correct beats.
2. Wave Accuracy	Waves performed incorrectly or inconsistently.	Generally accurate waves with small timing issues.	Waves are performed confidently, clearly, and always on the correct beat.
3. Correct Taal Pattern demonstration	Taal structure unclear, loses track divisions.	Some correct divisions but several errors or hesitation.	Fully performs the correct taal structure with no mistakes.
4. Tempo Control	Tempo frequently shifts; struggles to maintain consistency.	Mostly steady tempo with minor fluctuations.	Maintains a steady tempo throughout; smooth and accurate from start to end.
5. Coordination, confidence & Rhythm Flow	Poor coordination; frequent stops; unclear understanding of patterns.	Coordination uneven, noticeable confusion/pauses.	Moves between claps and waves smoothly, confident, rhythmic and coordinated.

Assessment Criteria for Rhythm Art Poster

Criteria	Basic	Intermediate	Proficient
Accuracy of Taal structure	Many components missing or incorrect; does not reflect proper taal.	Some beats/ divisions correct, noticeable errors.	All beats, divisions are correctly represented, completely accurate.
Representation of Tempo & Rhythmic Pattern	Tempo and rhythm pattern missing or incorrect.	Tempo mostly clear; some mistakes in pattern.	Tempo clearly illustrated; bols/ solkattu accurate; rhythm pattern correct.
Creativity & Design	Minimal creativity; poster disorganized ; does not support rhythm.	Some creativity; design is basic; partially supports rhythm.	Highly creative, visually engaging; symbols/ colours enhance understanding.
Explanation/ Understanding	Explanation missing or shows little understanding.	Explanations limited; shows partial understanding.	Written explanation is clear, insightful, demonstrates deep understanding of rhythm concepts.

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 :	_			_			

STUDENT SELF – 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. What did I learn about keeping a steady tempo?

.....

.....

.....

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 :

Element 3 :

Maintain tempo with accompaniment (percussion instrument/ digital app).

- **Level 1:**

Keep simple rhythm cycle with digital aid.

- **Level 2:**

Maintain rhythm cycle with percussion instrument or app consistently.

Range: Hand claps, electronic drone instrument, percussion instrument, app.

Purpose of Activity:

- Develop a stable sense of laya (tempo) which is essential for performing Indian classical music accurately.
- Understand and follow rhythmic cycles
- Coordinate singing with percussion instruments like tabla/ mridangam or digital accompaniment (Tanpura app, Lehra/Nagma app)
- Build confidence in ensemble performance – learning to stay in time with others.
- Improve listening skills.
- Apply theoretical knowledge of rhythm in real practice.
- Cultivate discipline in practice.

Learning Outcomes:

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

- Identify what tempo means in Hindustani/Carnatic music.
- Understand the role of percussion (tabla/ mridangam) or digital apps in keeping tempo.
- Maintain steady tempo while singing simple phrases.
- Clap or tap correctly to taal cycles.
- Perform short exercise with percussion instrument or digital app
- Adjust to changes in tempo (slow/medium/fast).
- Demonstrate appreciation for the rhythmic richness of Indian classical music.
- Collaborate confidently with peers during ensemble rhythm exercises.

Resources and Materials

Teacher may devise their own resource materials or use anyone from the list:

- **Percussion instruments:**
- Tabla (Hindustani)
- Mridangam (Carnatic)

(Note: If instruments are not available, clapping and desk –tapping also work)

- **Digital Accompaniment Tools:**
- Lehra/Nagma app (for Hindustani)
- Metronome apps (Eg metronome beats).
- Shruti Box or Tanpura app
- Mridangam/ Carnatic taal app (eg Taal keeper)

- **Classroom Materials:**
- Whiteboard & markers
- Speaker for playing taal loops
- Printed taal cycle charts/ or flashcards
- Hand-outs with basic clapping patterns.

Teaching trajectories/ Implementation guidelines

LESSO_ _

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

Assessment Rubric – Maintain Steady rhythm with digital app

Criteria	Basic	Intermediate	Proficient
Steady Rhythm/Pulse	Often loses the beat; struggles to stay aligned with digital tempo.	Mostly steady; Slight pulse slips but quickly self - corrects.	Maintains a steady beat throughout; no drifting; matches digital tempo accurately.
Synchronization with Digital App (Metronome, Tala App)	Frequently out of sync; Shows difficulty following the app.	Sometimes out of sync; needs occasional guidance.	Always in sync with Metronome/ Tala App; listens carefully.
Coordination with Percussion Instruments	Unable to coordinate with accompaniment.	Timing slightly inconsistent; struggles to stay aligned.	Plays/Sings perfectly with accompaniment; excellent timing.
Responsibility and focus	Easily distracted; rhythm breaks due to lack of focus.	Sometimes distracted ; focus varies.	Highly focused; takes responsibility to maintain cycle with group.
Listening skills	Shows little listening awareness; rarely adjusts.	Requires reminders to listen; corrects with support.	Actively listens to digital cue and peers; adjusts immediately when needed.
Teamwork (Ensemble)	Does not follow group rhythm; becomes disconnected.	Needs help to stay with group rhythm.	Works confidently in group; helps keep class rhythm stable.

CARD 5

SIMPLE COMPOSITION & THEMATIC SONGS



GUIDE TO EDUCATORS

Competency 3:

Musical Compositions &

Performing skills

Element 1:

Learn and perform simple musical composition in different rhythm cycles.

Performance Criteria:

- **Level 1:**
  Perform 1 – 2 musical composition with teacher support.
- **Level 2:**
  Perform 3 -4 musical compositions independently with expression.

Range: Different musical compositions in different time cycles.

Purpose of Activity:

- To enhance musical creativity and expression. Different rhythm create different moods, by experiencing these contrast students learn how rhythm affects emotional tone of singing.
- To improve voice control and technical skill. Each composition challenges the voice differently.
- To increase Repertoire and stylistic knowledge in order to broaden musical understanding and performance readiness.

Learning Outcomes:

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

- Maintain a steady tempo throughout performance
- Understand how rhythm affects the mood, genre and style of a musical composition.
- Sing at least 2 compositions in different taals with correct rhythm clarity.

- Coordinate singing with tabla, tanpura, lehra, mridangam or electronic apps.
- Interpret and express the emotional character of the composition based on the rhythm.
- Improvise simple sargam, within rhythmic pattern.

Resources and materials

Teacher may devise their own resource materials or use anyone from the list:

- Audio / Visual Resources: Recordings of compositions in different taals.
- Instruments & Tools: Tanpura,(physical or Electronic); tabla, /digital tabla app; mridangam, , lehra machine....
- Whiteboard, markers, notation sheets.
- Lesson notes, notation sheets.
- Digital platform, Youtube, apps/ tabla pro, naad sadhna.

Teaching trajectories/ Implementation guidelines

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 Yama n).

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.

Assessment Rubric – Singing Sargam geet

Criteria	Basic	Intermediate	Proficient
Swara Accuracy	Frequent incorrect swaras.	Minor swara errors.	All Swaras sung correctly; shudh swaras maintained.
Pitch control (Sur)	Unable to maintain pitch.	Pitch fluctuates.	Stable pitch throughout; accurate Sa.
Rhythm/Taal	Inconsistent tempo.	Minor rhythm issues.	Steady rhythm, correct tempo.
Clarity & Voice Quality	Very unclear.	Unclear pronunciation.	Clear pronunciation; confident voice.
Presentation & Discilpline	Lack confidence and distracted.	Slight hesitation.	Proper posture, confident performance.

Assessment Criteria for Short Guided Composition

Criteria	Basic	Intermediate	Proficient
Use of Given Guidelines	Does not follow instructions.	Partially follows instructions.	Follows all given instructions accurately.
Melodic Structure	Somewhat unclear structure.	Mostly logical melody.	Logical and structured melody.
Swara / Note Accuracy	Frequent errors.	Minor errors.	Correct use of Swaras.
Rhythm & Flow	Inconsistent rhythm.	Mostly steady.	Steady rhythm, smooth flow.
Creativity within limits	Limited creativity.	Some creativity.	Creative ideas used appropriately.
Presentation /Performance	Lacks confidence.	Slight hesitation.	Confident and clear performance.

Lesson 2

Competency 3:

Performing & Skills

Element 2:

Sing with expression, correct intonation, and rhythm.

Performance Criteria:

- **Level 1:**

Sing with guidance, maintaining pitch and rhythm.

Level 2:

Perform with confidence, expression, and accuracy.

Range: Different thematic songs and some musical composition using musical notes only.

Purpose of Activity:

- Develop students' musicality and vocal technique.
- Help learners to communicate meaning and feelings through music.
- Strengthen listening skills, pitch accuracy, and rhythmic awareness.
- Build confidence in vocal performance.
- Encourage artistic interpretation and emotional connection to songs.
- Prepare students for solo and ensemble performances.

Learning Outcomes:

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

- Identify elements of expressive singing (dynamics phrasing, tone, tempo).
- Recognize emotional content in song lyrics and melodies.
- Sing a selected song in tune with accurate pitch, maintain steady rhythm and correct tempo.
- Use appropriate dynamics, phrasing, and articulation.
- Express emotion through facial expression, tone quality, and posture.
- Appreciate singing as a form of emotional expression.
- Sing confidently in solo/group.
- Demonstrate respect for different musical styles and interpretations.

Resources and materials

Teacher may devise their own resource materials or use anyone from the list:

- Harmonium, electronic tanpura, (piano/keyboard/ guitar optional).
- Metronome.
- Audio recordings of expressive vocal performances/ thematic songs.
- Song lyrics.
- Whiteboard, marker.
- Mobile phone/ or recorder, speaker.

Teaching trajectories/ Implementation guidelines

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.

Assessment:
Formative: Class participation
Summative: Written

Assessment criteria

Criteria	Basic	Intermediate	Proficient
Understanding Lyrics	Limited understanding.	Partial understanding.	Explains meaning clearly.
Emotion Identification	Incorrect.	Mostly correct.	Correct & confident.
Vocal Expression	Little/No emotion.	Some emotion.	Clear emotion in voice.
Rhythm& pitch	Very unclear.	Minor errors.	Accurate.
Presentation & Discilpline	Lack confidence and distracted.	Slight hesitation.	Proper posture, confident performance.



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)**

Assesment Criteria Singing Patriotic Song

Criteria	Basic	Intermediate	Proficient
Vocal Technique	Some pitch issues.	Mostly clear.	Clear tone strong projection.
Emotional Expression	Limited expression.	Quite expressive.	Very expressive and convincing.
Diction	Unclear words.	Mostly clear.	Very clear pronunciation.
Stage Presence	Nervous.	Mostly confident.	Confident posture and eye contact.

STUDENT SELF – 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.		

CARD 6

MUSICAL COMPOSITIONS



GUIDE TO EDUCATORS

Competency 3:

Musical Compositions & Performing skills

Element 3:

Participate in group singing and call response.

Performance Criteria:

- **Level 1:**

Sing in group following teacher's lead.

Level 2:

Lead group singing or call – response independently.

Range: Group chorus, note singing song.

Purpose of Activity:

- To develop correct pitch and intonation in students.
- To help learners recognize natural notes, flat / sharp notes.
- To encourage collective participation and musical discipline.
- To build confidence in singing through guided repetition.

Learning Outcomes:

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

- Identify and sing the natural notes, flat / sharp notes.
- Maintain correct pitch and rhythm while singing in groups.
- Respond accurately to the teacher's call / musical phrase.
- Improve listening skills and tonal memory.
- Sing the musical compositions collectively.
- Develop coordination and confidence in group performance.

Resources and materials

Teacher may devise their own resource materials or use anyone from the list:

- Tanpura electronic/ Tanpuraapp
- Harmonium
- Whiteboard, marker
- Notation of composition
- Taalmala
- Recording of composition(optional)

Teaching trajectories/ Implementation guidelines

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

NOTE

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
Ṙ	Ġ	Ṙ	Ṡ	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

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	-	Tta	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

Assessment Criteria

Summative: Performance exams (group singing musical composition)

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Pitch Accuracy	Unable to maintain pitch.	Frequent pitch mistakes.	Consistently accurate swaras.
Rhythm& Tempo	No sense of rhythm.	Tempo fluctuates.	Maintains steady tempo throughout.
Call – Response singing	Partial /incorrect/no response.	Slight delay/ minor error.	Immediate correct response.
Group Coordination	Poor coordination.	Occasionally mismatch.	Sings in perfect unity.
Chorus Singing/Voice blending	Voice stands out or fades.	Uneven blending.	Well – Blended, balanced voice.
Swara Memory & Recall	Cannot recall phrases.	Needs frequent prompts.	Remembers phrases easily.
Expression & Voice Quality	Unclear or strained voice.	Clear voice, limited expression.	Clear, confident and expressive.
Discipline & Participation	Disengaged.	Occasionally distracted.	Fully focused and engaged.
Understanding of composition	No Understanding.	Partial understanding.	Understand structure (sthayi / repeat).
Improvement through practice	Little or no improvement.	Some improvement.	Clear improvement shown.

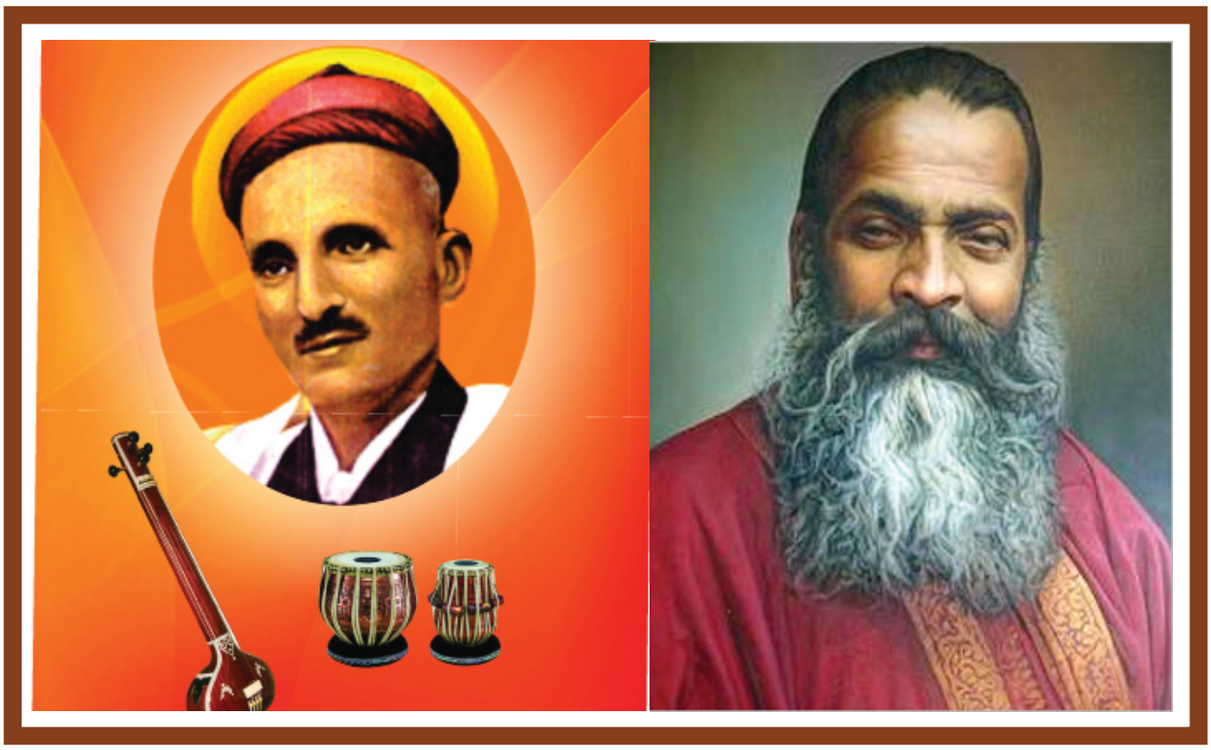
Assessment Rubric – Creating a Sports Jingle

Criteria	Basic	Intermediate	Proficient
Pitch Accuracy	Little or no originality.	Few creative elements.	Jingle is very creative and original.
Rhythm& Tempo	Message unclear or missing.	Message mostly clear.	Clear, positive, and motivating team message.
Call – Response singing	Rhythm unclear or disorganized.	Rhythm sometimes uneven.	Strong rhythm, easy to follow.
Group Coordination	Melody not clear needs improvement.	Simple but effective.	Catchy and suitable for cheering.
Chorus Singing/Voice blending	Poor coordination.	Uneven team work.	Excellent teamwork and synchronization.
Swara Memory & Recall	Very limited participation.	Some members involved.	All members actively involved.
Expression & Voice Quality	Low enthusiasm.	Limited energy.	Very energetic and confident.
Discipline & Participation	Unclear or incomplete performance.	Some parts unclear.	Clear singing and strong presence.

Extension of Activity: Create a short song to celebrate any other event.

CARD 7

NOTATION SYSTEM



GUIDE TO EDUCATORS

Competency 4:

Notation & Theory

Element 1:

Apply music writing exercises.

Performance Criteria:

- **Level 1:**
  Write musical notes and simple musical patterns.
- **Level 2:**
  Notate musical composition and explain melodic framework – rhythm cycle structures.

Range: Signs and symbols used in writing musical compositions.

Purpose of Activity:

- To introduce students to the notation system used in Hindustani classical music
- To help students understand how musical ideas are written and preserved using standardized symbols
- To develop the ability to read, interpret, and write simple musical compositions.
- To connect theoretical knowledge with practical music performance.

Learning Outcomes:

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

- Identify basic swaras/ notes in written form. (S,R,G,M,P,D,N)
- Recognize and explain commonly used signs and symbols such as komal, tivra, saptak etc...
- Read simple composition written in notation form.

- Write short musical phrases using correct notation symbols
- Appreciate the importance of notation in learning, teaching, and preserving music.

Resources and materials

Teacher may devise their own resource materials or use anyone from the list:

- Whiteboard, Marker.
- Printed hand - outs of notation.
- Examples of simple compositions.
- Audio recordings of simple compositions.

Lesson 1 : Notation System

Teaching trajectories/ Implementation guidelines

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 starting sargam.

Assessment:

Summative – Notation theory, listening, identification.

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Listening Accuracy	Has difficulty in identifying swaras even after repetition.	Identifies some swaras with minor errors.	Identifies all swaras accurately on first or second listening.
Notation Writing (Sargam)	Notation largely incorrect or incomplete.	Several errors in sequence or swara names.	Writes correct swaras in proper sequence and format.
Pitch awareness	Little or no awareness of pitch direction.	Limited awareness of pitch direction.	Clearly understands high/ low pitch and melodic movement.
Singing from written notation	Unable to sing from written notation.	Sings with noticeable pitch or sequence errors.	Sings confidently and accurately from own notation.
Musical memory and concentration	Struggles to remember or to stay focused.	Minor lapses in memory or focus.	Remembers phrases well and stays focused throughout.
Participation & Effort	Rarely participates.	Limited participation.	Actively listens, writes, sings, and supports peers.

Lesson 2

Competency 4:

Notation & Theory

Element 2:

Demonstrate theoretical Knowledge (melodic framework, rhythm cycle, scale, microtone).

Performance Criteria:

- **Level 1:**

Define melodic framework, rhythm cycle, scale in simple terms.

- **Level 2:**

Explain microtones and parent scale with examples.

Range: 7 musical notes, 22 microtones, 10 parent scales.

Purpose of Activity:

- To help students understand the concept of shruti and how they form the foundation of swaras in Indian music
- To develop listening sensitivity and pitch awareness.
- To strengthen aural skills which directly supports singing,notation writing and creative musical expression.

Resources and materials

Teacher may devise their own resource materials or use anyone from the list:

- Tanpura/ Shruti box/ Electronic drone
- Keyboard or harmonium (for pitch reference)
- Whiteboard / chart showing 22 shrutis.

Learning Outcomes:

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

- Define shruti.
- Differentiate between shruti and swar through a linear representation.
- Identify the swara-s out of the 22 shruti-s.
- List the names of the 22 shruti-s.
- Aurally differentiate between closely spaced pitches
- Sing and recognize the shudh swara-s/basic swaras with accurate pitch placement
- Sing alankaras in swar.

Teaching trajectories/ Implementation guidelines

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

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

Assessment criteria:

- Knowledge and understanding - Clearly explains Shruti and swara, accurately states the existence of 22 shrutis.
- Listening skills – Distinguishes between close pitch differences and correctly identifies swaras by listening
- Vocal accuracy – Sings swaras confidently with accurate pitch and good voice control.
- Participation & Engagement – Actively participates, listens attentively, and responds confidently.



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?

Assessment Rubric

Activity: Hear the Difference – Shruti Listening Game

Criteria	Basic	Intermediate	Proficient
Listening Accuracy	Rarely identifies pitch differences correctly.	Identifies obvious differences only.	Consistently identifies same and different pitches correctly.
Pitch awareness	Unable to recognize pitch differences.	Limited awareness of subtle pitch changes.	Clearly recognizes most pitch changes.
Concentration and Focus	Easily distracted, low focus.	Attention fluctuates.	Fully attentive throughout the activity.
Participation	Minimal or no participation.	Participates when prompted.	Actively participates.
Understanding of concept	Basic understanding.	Shows general understanding.	Clearly understands shruti as microtonal difference.

Extension of Activity:

Raag Feel Activity (Creative)

Type: Appreciation & Creativity – emotional understanding of music

- Play Short Raag, ask students how does it feel?
- Calm/ Sad/ Bright?
- Explain that shruti usage creates emotion

CARD 8

CULTURAL APPRECIATION



GUIDE TO EDUCATORS

Competency 5:

Cultural Appreciation and Digital Integration

Element 1:

Appreciate Cultural role of vocal music.

Performance Criteria:

- **Level 1:**

Recognise contribution of music in Indian cultural traditions.

- **Level 2:**

Explain relevance of melodic framework – based music in social/ cultural contexts.

Range: Classical, Devotional, Folk.

Purpose of Activity:

- To help students understand Indian music as a cultural expression.
- Appreciate its diversity.
- Recognise how music reflects history, spirituality, community life and emotions.

Resources and materials:

- Teacher may devise their own resource materials or use anyone from the list:
- Audio / video recordings
  - o Classical raga (Hindustani or Carnatic vocal)
  - o Folk : Bhojpuri folk songs
  - o Sega
- Speaker
- Whiteboard, marker
- Images of instruments

Learning Outcomes:

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

- Identify the key features of Indian classical, devotional, and folk music.
- Describe the cultural and social significance of each form.
- Listen to the music examples and recognise differences in style, mood and purpose.
- Show respect and appreciation for Indian musical heritage.
- Reflect on how music connects to identity, tradition and values.

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.



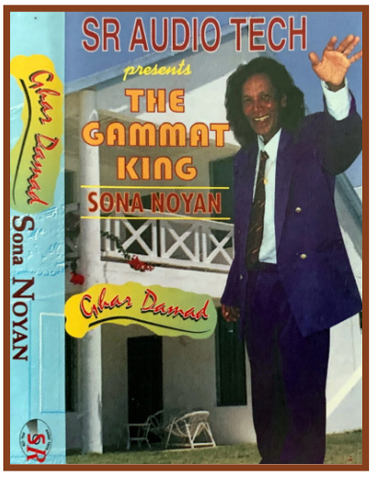


Lota and spoons

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



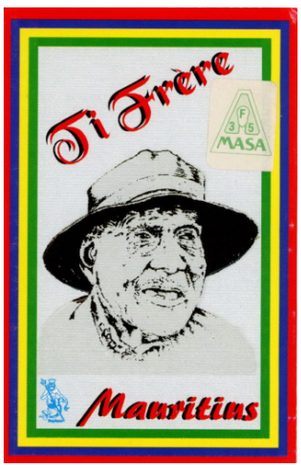
Maravanne



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

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
1. Use of Sega characteristics	Sega identity unclear.	Some Sega elements present.	Strong and clear Sega rhythmic feel maintained throughout.
2. Creativity / Modern Adaptation	Limited originality.	Some creativity shown.	Original, modern elements integrated effectively.
3. Rhythm & Coordination	Rhythm lacks stability.	Minor coordination issues, pulse sometimes unstable.	Very well Synchronized, steady pulse.
4. Group collaboration	Poor collaboration.	Uneven participation.	Excellent teamwork, balanced participation.
5. Performance & Expression	Lacks confidence.	Some hesitation.	Confident, energetic and expressive.

Extension of Activity: Compose a short modern adaptation of Bhojpuri Folk songs.

Lesson 2:

Competency 5:

Cultural Appreciation and Digital Integration

Element 2:

Engage in listening exercises.

Performance Criteria:

- **Level 1:**

Listen and identify master's recordings.

- **Level 2:**

Analyse stylistic features from recordings.

Range: Ustad Rashid Khan, Pt Ajay Chakraborty, Kaushiki Chakraborty.

Purpose of Activity:

- To develop students listening skills.
- To help students recognise distinctive vocal styles
- To cultivate cultural appreciation of great Indian classical vocalists.

Resources and materials:

- Teacher may devise their own resource materials or use anyone from the list:
- Audio recordings (2- 3 minutes each) of, Ustad Rashid Khan, Pt Ajoy Chakraborty, and Kaushiki Chakraborty
- Speakers, sound system
- Student worksheet (listening grill)
- Whiteboard, markers

Learning Outcomes:

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

- Identify at least one vocal characteristic of each artist.
- Distinguish between different voice textures (deep, powerful, delicate, expressive).

Teaching trajectories/ Implementation guidelines

Introduction

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

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Listening Attention	Listens carefully and identifies key musical features clearly.	Listens with minor difficulty.	Strong and clear Sega rhythmic feel maintained throughout.
Identification of Singer/Style	Clearly identifies the singer or distinctive style.	Identifies 1 or 2 singers correctly.	Original, modern elements integrated effectively.
Understanding of musical Elements (Alaap, taan, Voice texture)	Clearly explains musical elements heard.	Explains some elements.	Very well Synchronized, steady pulse.
Comparison of Voices	Clearly compares vocal styles and differences.	Some comparison made.	Excellent teamwork, balanced participation.
Participation and Response	Actively participates and answers confidently.	Participates with some prompting.	Confident, energetic and expressive.

Extension of Activity: Create a poster on either a famous Mauritain sega singer or famous singer of Bhojpuri songs.

CARD 9

DIGITAL TECHNOLOGY



GUIDE TO EDUCATORS

Competency 5:

Cultural Appreciation and Digital Integration

Element 3:

Use digital tools for practice and self- recording.

Performance Criteria:

- **Level 1:**

Use apps for musical note/ rhythm cycle recognition.

- **Level 2:**

Record, evaluate, and present performance digitally.

Range: Tanpura apps, percussion instrument loops, AI assisted pitch apps.

Purpose of Activity:

- To help students use digital technology to improve their vocal practice.
- To develop students' ability to record , listen, and evaluate their own singing.
- To encourage independent learning and self- reflection in music practice.
- To introduce students to simple music and recording application used by musicians.

Resources and materials:

- Teacher may devise their own resource materials or use anyone from the list:
- Smartphones or tablets
- Earphones or headphones
- Recording and music apps such as
- BandlLab
- Smule
- Tanpura droid
- Metronome Beats

Learning Outcomes:

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

- Use digital device (phone, tablet, computer) to record their own singing
- Use simple digital tools to support practice such as a tanpura or metronome app.
- Listen to their own recording and identify strenghs and areas of improvement.
- Demonstrate basic digital literacy in music practice.

Teaching trajectories/ Implementation guidelines

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.

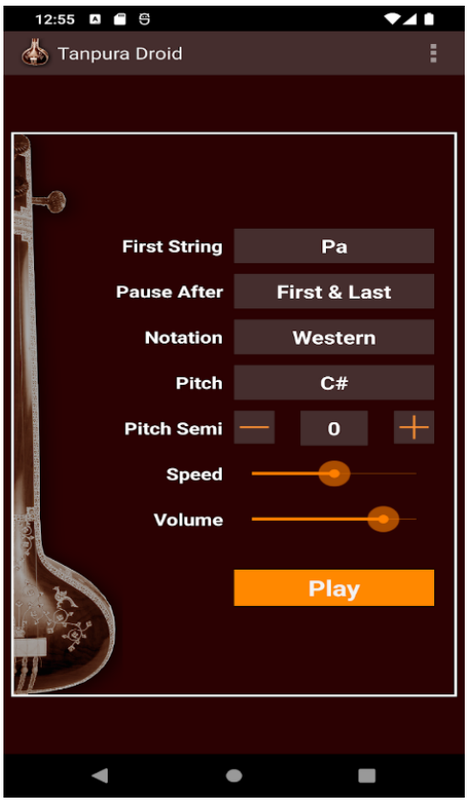
Key examples and types of digital music tools include:

- **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.

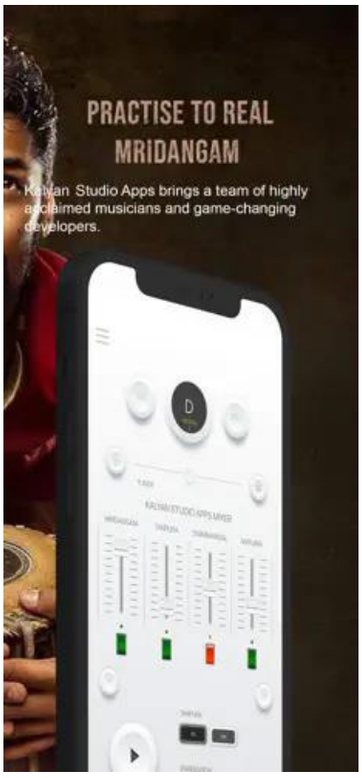




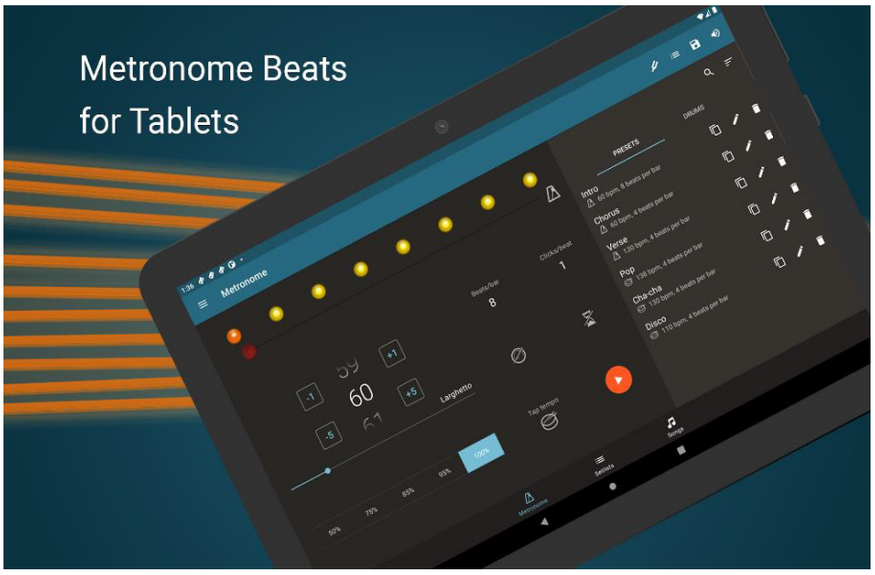
Rhythm Accompaniment: Apps like SwarShala or Tabla Studio provide authentic Tabla and Mridangam accompaniment, allowing tempo adjustments for practice.



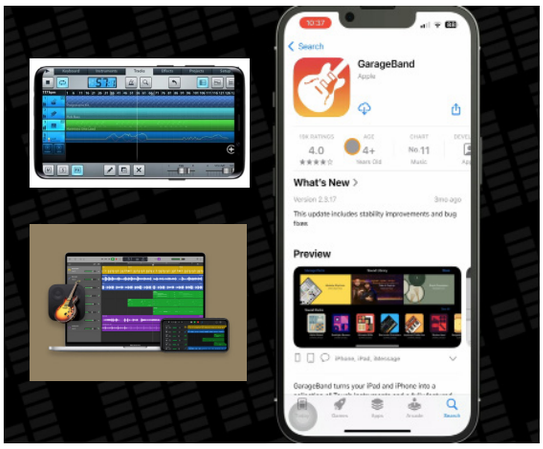



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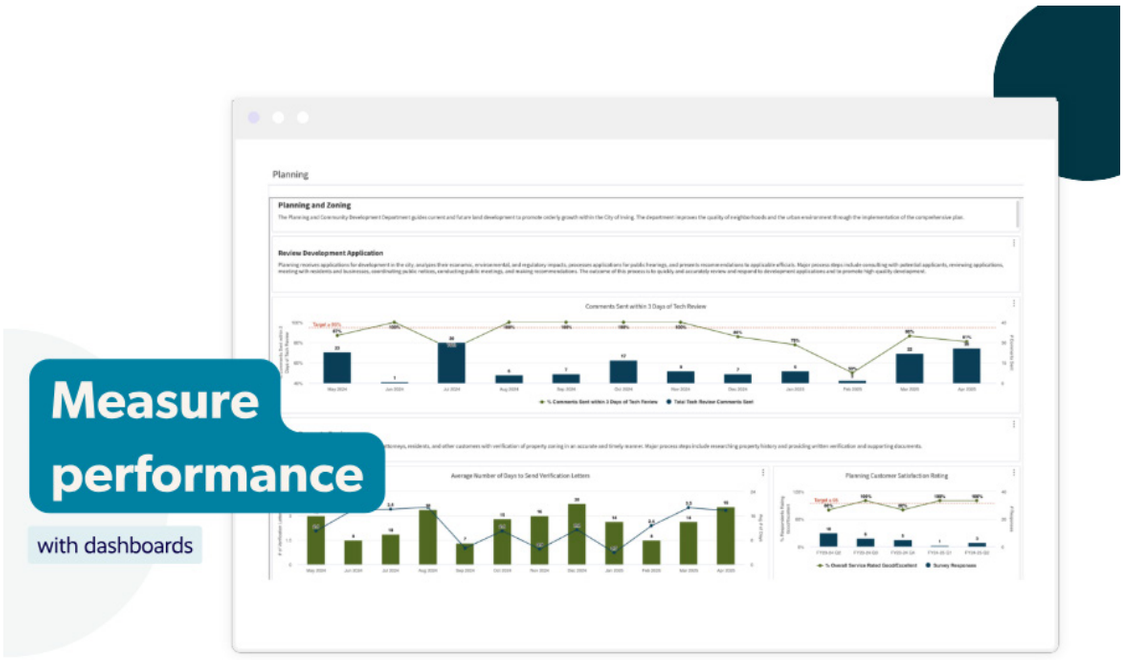

Metronome Beats
for Tablets
Metronome
PRESETS
DRUMS
Intro
Chorus
Verse
Pop
Cha-cha
Disco
60
Larghetto

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

Assessment:

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

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Use of Digital tool	Unable to use app.	Uses app with some help.	Uses recording app confidently and independently.
Vocal Performance	Many errors.	Some mistakes in pitch or rhythm.	Accurate pitch, rhythm and clear expression.
Listening skills	Unable to reflect.	Identifies some areas of improvement.	Clearly identifies strengths and weaknesses.
Participation	Little participation.	Some participation.	Very active and engaged.



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