

STUDENT'S WORKSHEET

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

VOCAL MUSIC

GRADE 9

**TITLE OF CARD : SIMPLE COMPOSITION AND
THEMATIC SONGS**

STUDENT'S CARD 5

**MOE
MAHATMA GANDHI INSTITUTE
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GRADE 9

TEACHER'S GUIDELINES

CARD 5

Title of Card: Simple Composition and
Thematic Songs



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: SRGMPDNS

Avroha: SNDPMGRS

Pakad : GR 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 S N 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.

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 Ś) 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 mahalán mein bhira avadh,mein, hori khele raghuveera
hori khele raghuveera avadh mein, hori, khele raghuveera.

b) Diwali



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

c) Christmas



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



ACTIVITY 1

Lyrics meaning and emotion mapping

Purpose:

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

Materials Needed:

- Song Lyrics
- Emotion words
- Whiteboard, marker

Purpose:

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

Example :

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

▪ Read the lyrics Aloud

Teacher asks one student to read the lyrics slowly:

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

▪ Identify the Emotion

Teacher ask guiding question

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

Teacher write the emotion.

▪ Highlight emotion words

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

Teacher explain these words and explain how to sing.

- **How emotion changes singing**

Teacher asks students:

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

- **Write simple cues:**

- Soft voice,
- Medium slow /tempo
- Gentle expression

Sing with emotion

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

- **Reflection:**

Teacher ask quick questions:

Could we hear the emotion?

Which word helped you feel the emotion most?

Assessment:

Formative: Class participation

Summative: Written

Assessment criteria



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 tambour 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 lawwa pou fer to nom monte, **C** Nou Pei Nou Fierte (3x)

Assesment Criteria singing Patriotic Song



STUDENT SELF – ASSESSMENT

Name :

Date:





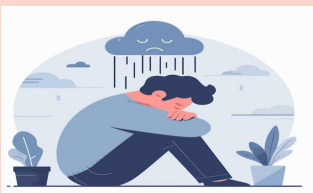
Assessment :

Theme and Tone

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

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

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

1.		
2.		
3.		
4.		
5.		



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