

TEACHER'S GUIDELINES

**FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS**

VOCAL MUSIC

GRADE 9

TITLE OF CARD : CULTURAL APPRECIATION

TEACHER'S CARD 8

**MOE
MAHATMA GANDHI INSTITUTE
2025**

TABLE OF CONTENT

Teacher's Guidelines.....	ii
Lesson 1	
Introduction.....	2
Our Cultural Heritage	
Activity 1.....	6
Assessment Rubric.....	8
Lesson 2	9
Introduction.....	10
Assessment Rubric.....	13

GRADE 9

TEACHER'S GUIDELINES

CARD 8

Title of Card: Cultural Appreciation



GUIDE TO EDUCATORS

Title of Card: Cultural Appreciation

Competency 5:

Performing & Skills

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

Teaching trajectories/ Implementation guidelines

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.



Dholak



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.



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 Frère, 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 (Keyboard, 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:

Performing & Skills

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

Awoqe 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&start_radio=1

Awoge Jab tum sajna tribute to Uxtad Rashid Khan

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

Raag Bhimpalasi - Ja jare apni mandirava

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

Rang sare chunariya - hori song

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

Pandit Ajoy Chakraborty



Pandit Ajoy Chakraborty (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=edh5SgsAMIU>

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&start_radio=1

Albela sajan - Raag Ahir Bhairav

https://www.youtube.com/watch?v=6zLbbgeOvz4&list=RD6zLbbgeOvz4&start_radio=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 Mauritian sega singer or famous singer of Bhojpuri songs.



**MOE
MAHATMA GANDHI INSTITUTE
2025**