

# **TEACHER'S GUIDELINES**

**FOUNDATION PROGRAMME FOR LITERACY  
NUMERACY AND SKILLS**

## **VOCAL MUSIC**

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**GRADE 9**

**TITLE OF CARD : NOTATION SYSTEM**

**TEACHER'S CARD 7**

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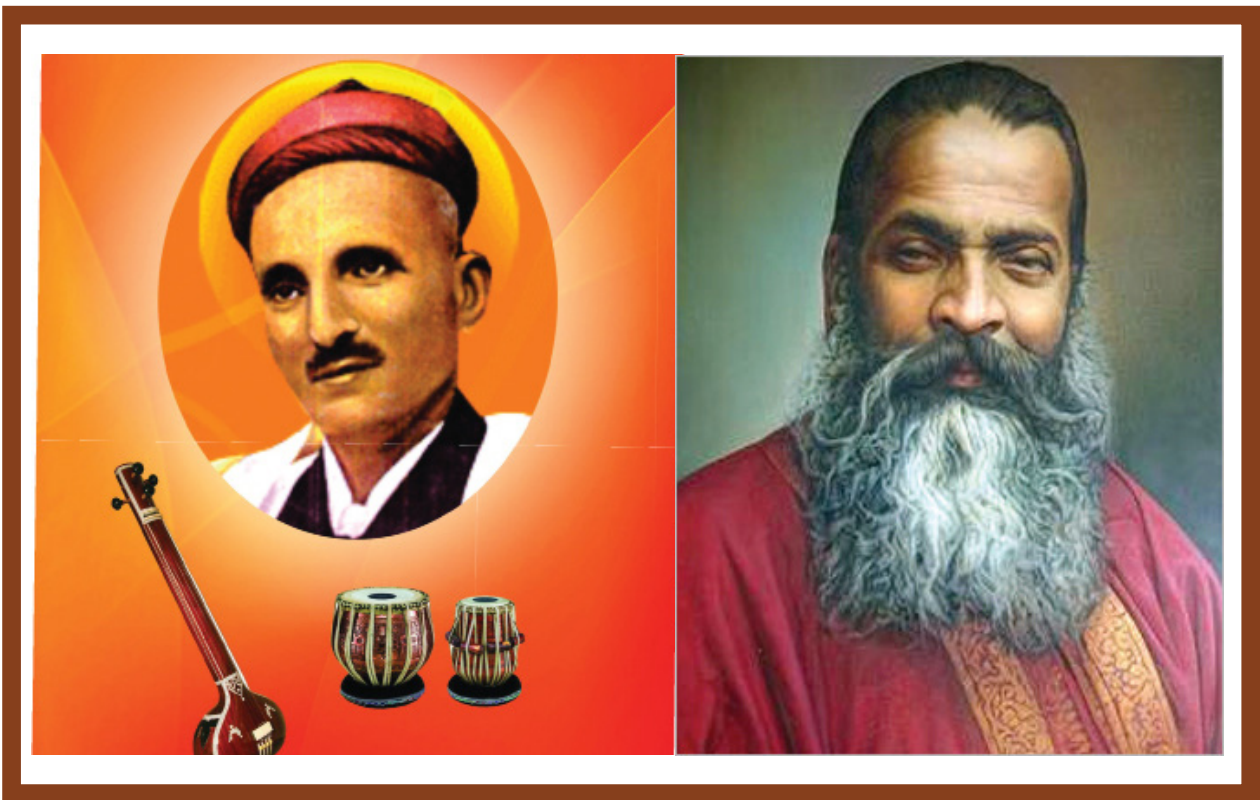
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**GRADE 9**

# **TEACHER'S GUIDELINES**

**CARD 7**

Title of Card: Notation System



# GUIDE TO EDUCATORS

## Title of Card: Notation System

### Competency 4:

Performing & Skills

#### 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 Bhaskhande developed a widely used notation system for Hindustani Classical Music called the **Bhaskhande Swaralipi**. It simplifies musical representation compared to other systems.

#### Signs and symbols in Pt V.N Bhaskhande Notation System

1	S R G M P D N	Shudha swaras/ natural / pure notes
2	<u>R</u> <u>G</u> <u>D</u> <u>N</u>	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	<u>N</u> •	Komal swara mandra saptak – Represent flat note , lower octave
7	• M	Tivra swara taar saptak – Represent sharp note high octave
8		<b>Chhand</b> - The chhand symbol under a group of notes indicates they must be sung in a single beat. These symbols are used in taans. Eg  
9		<b>Meend</b> - Meend is a smooth glide from one swar to another. Eg.  

10	<b>G</b> <b>M</b>	<b>Kan</b> - 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	<b>X, 2, 3, 4.</b> <b>0</b>	<b>Taal Signs</b> – <b>X</b> represent <b>Sam</b> 1 <sup>st</sup> accented beat ; <b>2</b> , represent <b>Dusri</b> 2 <sup>nd</sup> accented beat ; <b>3</b> , represent <b>Teesri</b> 3 <sup>rd</sup> accented beat.; <b>4</b> represent <b>Chawthi</b> 4 <sup>th</sup> accented beat, all demonstrated by <b>Tali</b> - clapping <b>0</b> represent <b>Khali</b> unaccented or empty beat demonstrated by a wave
12	<b>-</b>	<b>Dash</b> – Represent prolongation of note by one beat. Eg S - . R - - -
13	<b>S</b>	<b>Avgraha</b> – Represents prolongation of word or syllables in a song/bandish. Eg Pe tit pa pa Noe S S SL

### Example 1: Taal signs

#### Taal Ek Taal 12 beats

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

## Example 2: Musical Composition

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



## ACTIVITY 1

### Write what you hear

#### Purpose:

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

#### Learning outcomes

##### After completing this activity, students will be able to:

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

#### Resource Materials

##### Human/ Natural

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

##### Material resources

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

##### Procedure

##### Step 1: Warm - up

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

### **Step 2: Listening**

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

### **Step 3: Writing phase**

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

### **Step 4: Singing & Checking**

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

### **Step 5: Review**

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

### **Extension of Activity**

Teacher may do the same exercise now with the national anthem.

All Students know the national anthem teacher gives the the starting sargam.

### **Assessment:**

**Summative** – Notation theory, listening, identification.

## Assessment Rubric

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

## Lesson 2

### Competency 4:

Performing & Skills

### 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:
  - $\overset{|}{M}$
  - 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  $\overset{|}{M}$  P D D N N

## SHRUTI

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

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

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

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

### The names of the 22 shrutis in hindustani music:

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

## Sargam of shrutis for Carnatic music:

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

## Guided Alankaar Practice

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

1. Aroha: S R G M P D N Ś  
Avroha: Ś N D P M G R S
2. Aroha: SS RR G G MM PP DD N N Ś Ś  
Avroha: Ś Ś N N DD PP MM G G RR SS
3. Aroha: SRG RGM GMP MPD PDN DNŚ  
Avroha: ŚND NDP DPM PMG MGR GRS
4. Aroha: SRGM RGMP GMPD MPDN PDNŚ  
Avroha: ŚNDP NDPM DPMG PMGR MGRS
5. Aroha: SR RG GM MP PD DN NŚ  
Avroha: ŚN 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
<b>Listening Accuracy</b>	Rarely identifies pitch differences correctly.	Identifies obvious differences only.	Consistently identifies same and different pitches correctly.
<b>Pitch awareness</b>	Unable to recognize pitch differences.	Limited awareness of subtle pitch changes.	Clearly recognizes most pitch changes.
<b>Concentration and Focus</b>	Easily distracted, low focus.	Attention fluctuates.	Fully attentive throughout the activity.
<b>Participation</b>	Minimal or no participation.	Participates when prompted.	Actively participates.
<b>Understanding of concept</b>	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



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