



MUSIC

योऽयं ध्वनिविशेषस्तु स्वर वर्ण विभूषितः।
रंजको जनचित्तानां सः रागः कथतो बुधैः॥

*Yoyam dhwanivisheshastu swar varna vibhushitah I
ranjako janachittanaam sa raga kathato budhayi II*

— बृहदेशी, तृतीयोऽध्यायः, श्लोक 264

The sound which is pleasant to the ears of human beings and which has been aesthetically structured with swar and varna (tenets of aroha, avaroha and other special features) is termed as raga by the knowledgeable.

— Matanga's Brihaddeshi, Chapter 3, Verse 264

NOTE TO THE TEACHERS

The students must have noticed that music is an integral part of our lives, alive in almost every activity we undertake. They surely feel that musical traditions which have prevailed in our country deeply enrich their lives. They realise how people naturally turn to songs to express themselves during important moments. Hence, it's time to let them explore further.

When they listen to a composition or learn a song, let them delve into its various aspects: theme, author, beauty of the words or lyrical beauty, different tunes, and rhythmic patterns that form a song. Point them towards the diverse voices of singers. There is so much more to discover. With your motivation they will uncover the vibrant, enchanting world of *swara*, *laya* and *shabd*, that surrounds and captivates us all.

Along with the lessons, the assessments should be scientific, rational and systematic. So, follow the guidelines for Formative Assessments given at the end of each chapter, which should be conducted in a relaxed and engaged manner, and mainly through observation in the classroom. The suggestions for Summative Assessments are provided at the end of the music section. The competencies required for this stage are given below. The main aim of assessments

is to see whether students are able to reach the competencies laid out or whether more support is needed. Give students qualitative feedback at regular intervals to help them develop further.



CG1 Develops openness to explore and express themselves through various art forms.	C-1.1 Expresses confidently their personal and everyday life experiences through a variety of musical activities. C-1.2 Demonstrates flexibility in the process of collaboratively developing music practices.
CG2 Applies their imagination and creativity to explore alternative ideas through the arts.	C-2.1 Creates, and performs songs and musical compositions that challenge stereotypes observed in their surroundings (such as, gender roles). C-2.2 Connects elements of music (lyrics, <i>raagas</i> , rhythms, volume, tempo and patterns) with personal experiences, emotions and imaginations.
CG3 Understands and applies artistic elements, processes and techniques.	C-3.1 Demonstrates stage etiquette and, care for musical instruments, and makes informed choices while using resources and techniques in music. C-3.2 Refines ideas and methods of musical expression from the stage of planning to the final performance and reviews the entire process.
CG4 Acquaints themselves with a range of aesthetic sensibilities in regional arts and cultural practices.	C-4.1 Demonstrates familiarity with various local and regional forms of music. C-4.2 Describes the life and works of a few local musicians and performers in their region, and across India.

5

DISCOVERING THE ELEMENTS OF MUSIC



0879CH05



INTRODUCTION

Welcome back, students! When we listen to a piece of music or sing a song, we observe that it is made of constituent elements.

Some of the main elements of music are—**melody** (*raga*), **rhythm** (*tala*) and **lyrics** (*sahitya*). In this chapter, we will discover further aspects of rhythm, melody and lyrics, and observe how they come together when we sing a song.



Group performance by children

VOCAL EXERCISES

Here are some exercises to help develop your voice in different ways.

ACTIVITY 5.1: RANGE

Earlier we learnt about the concept of vocal range, that indicates the span from the lowest to the highest note you can comfortably sing. Extending your range is a great way to develop your singing.

These vocal exercises help you practise the lower register (*mandra saptak*) of your voice. When practising, remember to keep your head and neck in a neutral position to avoid straining your voice or throat muscles.

MANDRA SAPTAK PRACTICE

S

S N S

S N D N S

S N D P D N S

S N D P M P D N S

Do you notice a pattern here?

Can you create a similar pattern to extend your range in the higher register (*tara saptak*)?

ACTIVITY 5.2: FLEXIBILITY

These vocal exercises help you develop flexibility in your voice. Sing them slowly and increase the tempo of practice as you get comfortable.

SARGAM IN TEENTALA

S R S G	R G M G	S G R G	S R G M
R G R M	G M P M	R M G M	R G M P
G M G P	M P D P	G P M P	G M P D
M P M D	P D N D	M D P D	M P D N
P D P N	D N S N	P N D N	P D N Š
X	2	0	3
Š N Š D	N D P D	Š D N D	Š N D P
N D N P	D P M P	N P D P	N D P M
D P D M	P M G M	D M P M	D P M G
P M P G	M G R G	P G M G	P M G R
M G M R	G R S R	M R G R	M G R S
x	2	0	3



Note to the Teacher: Explore forms like *avaiyya*, *abhang*, etc. What are the compositions trying to convey?

ACTIVITY 5.3: WARMUPS IN HARMONY

In Grade 8, we learnt to sing canons, which are a first step in learning to sing harmony. Now, let us sing these vocal warmups.

- ❖ First sing the lines together as a group.
- ❖ Then divide into two groups, with each group singing one part (simultaneously).

Try singing this in two groups at the same time:

WARMUP IN THIRDS

Group 1	SRG DNŠ	RGM PDN	GMP MPD	MPD GMP	PDN RGM	DNŠ SRG
Group 2	GMP ŠŘĞ	MPD NŠŘ	PDN DNŠ	DNŠ PDN	NŠŘ MPD	ŠŘĞ GMP

Harmony

Different notes can be sung at the same time to produce a pleasant effect. This is called **harmony**.

Singing in harmony is a wonderful example of collaboration. Playing a duet or a *jugalbandi* is another example. Can you think of how you can carry forward these principles of harmonious collaboration to other areas of your life?

ACTIVITY 5.4: SANSKRIT VERSES AND RHYTHM

There are many verses in Sanskrit composed by various poets and philosophers. These verses are set in a particular metre or pattern. This is referred to as *chhandas* in Sanskrit. Thus, while Sanskrit verses are chanted as a devotional offering, they can also give us an understanding of rhythm.

SHLOKA AND CHHAND (METRE)

Here is a *shloka* which you can recite in 'Anushtup Chhand'.

ॐकारं बिंदुसंयुक्तं नित्यं ध्यायति योगिनः ।
कामदं मोक्षदं चैव ॐकाराय नमो नमः ॥१॥

Omkaaram Bindu-Samyuktam
Nityam Dhyaayati Yoginah |
Kaamadam Mokshadam Chaiva
Omkaaraaya Namo Namah || 1 ||

— Rudra Yamala

Meaning

(Salutations to him) Who resides in the spiritual heart centre as *omkara*, on whom the yogis constantly meditate.

Who grants all desires and also liberation to his devotees. Salutations to that Shiva, who is represented by syllable 'Om'.

When you recite these verses a few times, you may observe that the syllables naturally follow a pattern of 4 which is also *anushtup chhand*.

You can even clap your hands while reciting, to understand the underlying rhythm pattern.



TALA, KONNAKKOL AND SWARAS

As you may remember, *konnakkol* is the rhythm language of Carnatic music. We have looked at some simple *konnakkol* patterns in the previous years, now let us learn to sing or recite a *konnakkol* phrase in *adi tala*.

ACTIVITY 5.5: KONNAKKOL IN ADI TALA

1st speed: 1 count per beat

2nd speed: 2 counts per beat

3rd speed: 4 counts per beat

8 akshara phrase: ThaKaDhiMi ThaKaJhaNu ($4 + 4 = 8$ akshara)



School choir

	Beat 1	Beat 2	Beat 3	Beat 4	Beat 5	Beat 6	Beat 7	Beat 8
	Clap	Little finger	Ring finger	Middle finger	Clap	Wave	Clap	Wave
1st Speed	Tha	Ka	Dhi	Mi	Tha	Ka	Jha	Nu
2nd Speed	ThaKa	DhiMi	ThaKa	JhaNu	ThaKa	DhiMi	ThaKa	JhaNu
3rd Speed	ThaKaDhiMi	ThaKaJhaNu	ThaKaDhiMi	ThaKaJhaNu	ThaKaDhiMi	ThaKaJhaNu	ThaKaDhiMi	ThaKaJhaNu

Observe the proportionate change in total number of syllables each time the speed changes. Can you relate this to a mathematical concept? Discuss.

ACTIVITY 5.6: SWARAS IN ADI TALA

Now, let us repeat the same exercise, but instead of using *konnakkol* patterns, we will use *swaras*.

	Beat 1	Beat 2	Beat 3	Beat 4	Beat 5	Beat 6	Beat 7	Beat 8
	Clap	Little Finger	Ring Finger	Middle Finger	Clap	Wave	Clap	Wave
1st Speed	S	R	G	M	P	D	N	Ś
2nd Speed	S R	G M	P D	N Ś	Ś N	D P	M G	R S
3rd Speed	S R G M	P D N Ś	Ś N D P	M G R S	S R G M	P D N Ś	Ś N D P	M G R S

Similarly, can you make your own patterns in *adi tala* using *swaras*?

TABLA PATTERNS IN HINDUSTANI MUSIC

Many stalwarts have created beautiful patterns in *Talas* including *Paran*, *Chakradhaar*, *Uthaan*, *Fard*, and *Palta*.

First, let us recollect the *bols* of *Ektaal*, and then recite the *Paran* given on the next page.



Close-up of man playing the tabla

ACTIVITY 5.7: SARASWATI PARAN

Composer: Swami Pagal Das

Jayati Jayati Jaya Maatu Saraswati

Cham Cham Chandra Mukut Sohat Ati

Kar Baandhe Sur Vinay Karat

Ley Mridang Dhage Dhage Digan Dhaa

Veena Paani Dhaare—3

Matras	1	2	3	4	5	6	7	8	9	10	11	12
Bol/Syllable	Dhin	Dhin	Dhage	Tirakita	Tu	Naa	Kat	Taa	Dhage	Tirakita	Dhin	Naa
Paran bols	Jayatijayati	Jaya	Maatu	Saraswati	Chamcham	Chandra	Mukut	Sohat Ati	Karbandhe	Sur	Vinay	Karatley
	Mridang	Dhaage	Dhagedigan	Dhaa	Veena	paani	Dhaare	Veena	Paani	Dhare	Veenapaani	Dhaare
Signs	x		0		2		0		3		4	

ACTIVITY 5.8: TAAL PATTERNS

When reciting *bols*, follow these patterns:

Ek gun — 1 *bol* per beat

Dugun — 2 *bols* per beat

Tigun — 3 *bols* per beat

Chaugun — 4 *bols* per beat



School students singing in a group

ACTIVITY 5.9: LEADING AND PARTICIPATING IN AN ENSEMBLE

In Grade 7, you have practised chorus singing and canons, try to incorporate what you have learnt into any group song.

- ❖ Learn any song.
- ❖ Form groups of 15–20 students.
- ❖ Assign roles to each team member. Some possible roles—
 - Conductor: the one who ensures the whole performance is synchronised
 - Lead singer
 - Chorus singers
 - Instrument players
 - Providing support by clapping or body percussion
- ❖ Now, work together to ensure that each team member has a clearly defined role and is aware of it.

- ❖ Rehearse the song multiple times.
- ❖ Present it before the class.
- ❖ You can also repeat the activity by shuffling the roles.



A music ensemble or band is like a team with many different roles. Some members will be lead singers, others will be in the chorus. Some will play particular instruments. However, it is important to realise that each member of the team is important for a successful performance.



A concert by Maihar Band, Madhya Pradesh

The Maihar Band is a distinctive orchestra ensemble founded by Ustad Allauddin Khan renowned for harmonious blend of many different musical instruments.

PATRIOTIC SONG

JAYATI JAYATI BHARATA MATA

Bharatam, Jayati Jaya Jaya Mama Bharatam, Mama Bharatam
Jayati Jaya Jaya, Jayati Jaya Jaya, Jayati Jaya

Mama Bharatam, Mama Bharatam

Ho teri jaya, jaya teri jaya, Teri Jaya mama bharatam (3)

Devbhoome namoh namah, Vedbhoome namoh namah,
tyaagbhoomey namoh namah

Matribhoomey namoh namah, Gungaan teraa namoh namah,
karoon gaan teraa namo namah

shatta baar teraa namo namah, samman teraa namo namah,
namo namah (3)

Jayati jaya jaya, Jayati jaya jaya ...

Terey ang ang bharey rang rang, naari shakti kay sung sung
sanskruti, udyog, shiksha, kridaa, arogya, samriddhi kaa ley beeda
Urjaa, krishi ko ley karkey sung, harit kraanti bhar daaley rung
vikaas path par datey hooe, unnat unnat jeeney kaa dhang

Hongey anathak sab prayas, naa rukengey baaromaas

swarnim bharat meri maa, hum phir tumhey banayengetey

Vishwa guru kaa taaj terey maathey pey sajayengay, sajayengay

Jayati jaya jaya, Jayati jaya jaya ...

jaya, jaya jaya jaya jaya, Jayati jaya jaya ...

Jayati jaya jaya Mama Bharatam ...

Credit: Sangeet Natak Akademi

ASSESSMENT

CHAPTER 5: DISCOVERING THE ELEMENTS OF MUSIC

CG	C	Learning Outcomes	Teacher	Self
1	1.1	Understands the concepts of rhythm and metre, and is able to recite <i>konnakkol, shlokas</i> and <i>bols</i> .		
1	1.2	Can sing a patriotic or folk song individually or in a group.		
1	1.2	Is able to sing note patterns in harmony.		

Teacher's Comments and Student's Observations