Chapter 6: Twin Melodies

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Exercise 6.1 — Check Your Understanding — Act I (Twin Melodies)

Q1 Complete the table based on Act I of the play: (a) Setting — Where, Description of room, On the wall; (b) Children and the instruments they play (all four); (c) Speaker, Words, Reason for Avinash's exclamation 'Oh ho! Wow Shruti!'; Shruti's words 'There is need to worry Iqbal!'; Peter's 'That's the spirit!'

SOLUTION

Setting:

• Where: Iqbal's room

• Description of the room: a small rack and a wooden table stacked with books

• On the wall: posters of famous Indian flute players Pandit Hariprasad Chaurasia and Shashank Subramanyam

Children and instruments:

1. Iqbal — flute
2. Avinash — tabla
3. Peter — keyboard
4. Shruti — violin

Speaker / Words / Reason:

• Avinash / 'Oh ho! Wow Shruti! You are a sensation now! The least you can do is

throw a party!' / Avinash has just read the review in the Parbatpuri Daily Clarion praising Shruti's performance with her father; he is excited and wants to celebrate.

• Shruti / 'There is need to worry Iqbal! You don't know papa.' / Shruti is anxious because she has not told her father about the fusion concert; she fears his strict views on Hindustani classical music.

• Peter / 'That's the spirit!' / Shruti has finally resolved to tell her father about the concert at dinner; Peter is encouraging her decision.

Answer: Room: small rack, wooden table with books, posters of Chaurasia and Shashank Subramanyam. Players: Iqbal (flute), Avinash (tabla), Peter (keyboard), Shruti (violin). Avinash praises Shruti after the newspaper review; Shruti is anxious about telling her father; Peter encourages her resolve.

Q2 Do you think Shruti will gather the courage to speak to her father? Give a reason.

SOLUTION

Yes, Shruti is likely to gather the courage, because by the end of Act I she herself declares, 'Tonight, at dinner, I promise to bring this up.'

Her friends — Avinash, Iqbal, and Peter — have persistently encouraged her, reminding her that her father loves her and 'will eventually come round'. Iqbal lightens the mood by joking that he has 'a little bit of scolding for breakfast every day', reducing Shruti's fear of her father's reaction.

Shruti's own words — 'I guess it is time to bite the bullet' — show she has accepted that avoiding the conversation is making matters worse. Though nervous, she is determined.

Answer: Yes. By the close of Act I Shruti firmly promises, 'Tonight, at dinner, I promise to bring this up,' showing she has resolved to speak to her father despite her fear.

Q3 What might be Shruti's father's reaction? Why?

SOLUTION

Shruti's father, Nabin Sharma, is a classical violinist who believes that Hindustani classical music 'with its ragas and aalaaps, is the only kind of music that an artist of any worth should play'. Shruti herself says he would 'think it a desecration of the violin to be played to Western tunes'.

His likely reaction: He will disapprove strongly and refuse permission. Because he views fusion music as diluting classical tradition, he may feel hurt or even insulted that his own daughter wishes to participate in an Indo-Western concert.

However, Iqbal's reassurance — 'He is your father, he will understand' — hints that after an initial negative response he might eventually come around, especially if he hears the group perform.

Answer: Nabin is likely to disapprove strongly, as he considers fusion music a 'desecration of the violin'. He may initially refuse, though his love for Shruti could eventually lead him to reconsider.

Exercise 6.2 — Check Your Understanding — Act II (Twin Melodies)

Q1 Complete the summary of Act II by choosing the correct words: Shruti seemed 1._____ during dinner. She finally gathered the 2._____ to inform her father about her wish to participate in an Indo-Western fusion concert. Nabin reacted negatively, expressing 3._____ of fusion music. Despite Shruti's 4._____ to him to attend a practice, Nabin was 5._____ in his decision. Shruti's mother 6._____ her for not seeking permission earlier. The tension highlights the 7._____ between traditional and contemporary preferences. Despite the 8._____, Shruti promises not to hide again.

SOLUTION

Word box: disapproval, plea, absent-minded, setback, surprised, scolded, courage, firm, clash, relief (two extras: surprised, relief).

1. absent-minded — Shruti is 'lost in thoughts', staring at her dosa and not eating.
2. courage — She overcomes her fear to tell her father about the concert.
3. disapproval — Nabin says fusion music shows a 'loss of musicality' and implies it is noise ('phoo music').
4. plea — Shruti requests: 'Just attend the practice only once and then you can decide!'
5. firm — Nabin gets up and leaves without changing his position.
6. scolded — Leela says: 'Shruti! Why did you have to get yourself into this without your father's knowledge in the first place!'
7. clash — The scene dramatises the conflict between classical tradition (Nabin) and modern fusion music (Shruti).
8. setback — Despite Nabin's refusal, Shruti still promises her mother she will not hide things again.

Answer: 1. absent-minded 2. courage 3. disapproval 4. plea 5. firm 6. scolded 7. clash 8. setback

Q2 Will Shruti's father go for the rehearsal? Support your answer with a reason.

SOLUTION

Based on Act II, it seems unlikely that Nabin will voluntarily go to the rehearsal. He leaves the dinner table abruptly saying, 'I think there remains nothing for me to say now,' and even mocks the idea with 'there'll be a practice, for phoo music when making noise starts needing practice.'

However, Leela's gentle intervention — she later tells Shruti to sleep and hints she will speak to Nabin — suggests she may persuade him. The play's movement towards reconciliation (Act III) makes it plausible that Nabin will eventually attend the rehearsal, perhaps persuaded by Leela.

In Act III this is confirmed: Nabin and Leela do enter Iqbal's room during the practice session and hear the performance.

Answer: Nabin is unlikely to go willingly after Act II; his scorn is strong. However, Leela's quiet persuasion likely brings him around, as Act III shows both parents attending the rehearsal.

Q3 Do you think Shruti and her parents would understand one another? If yes, why? If no, why not?

SOLUTION

Yes, they are likely to understand one another, for several reasons evident from the text.

First, Shruti deeply respects her father: 'I don't want papa to feel that I don't care about his opinions, because I do.' This shows she is not rebelling but seeking dialogue.

Second, her mother Leela acts as a bridge. When Nabin storms out, Leela gently points out Shruti's mistake but does not take sides completely, and she later opens Nabin's eyes to his own past.

Third, Nabin's anger stems from fear — 'I was afraid you would be lost to us' — not from a lack of love. Once he hears the group perform in Act III, his pride overcomes his prejudice: 'Wah, how soulful!'

Together, the family's capacity for love and honesty makes mutual understanding not just possible but, as the play shows, inevitable.

Answer: Yes. Shruti's respect for her father, Leela's role as mediator, and Nabin's underlying love for Shruti all point toward mutual understanding, as ultimately achieved in Act III.

Exercise 6.3 — Check Your Understanding — Act III (Twin Melodies)

Q1 Identify the true statements from Act III:

1. During the rehearsal, Shruti's parents enter the room and are overjoyed at her performance.
2. Shruti initially considers telling her friends that she can't join them for the performance, after practising one last time.
3. Shruti's father expressed that she had sung a few notes incorrectly during her performance.
4. Shruti's father had followed the family's tradition of being a violinist and worked very hard to achieve all that he did.
5. Shruti's mother helped her husband realise why he should support their daughter.
6. Shruti's father accepts that he underrated the potential of classical music.

SOLUTION

Statement 1: TRUE. Nabin and Leela enter Iqbal's room, stand in a corner, and 'Nabin claps furiously. He wears an expression of pride on his face.'

Statement 2: TRUE. Shruti's aside reads: 'Perhaps I can practise one last time and soon after that I will tell them that I can't join them for the performance.'

Statement 3: FALSE. Nabin praises her: 'You did not lose sight of the notes of the raga even once and performed it to excellence.' He expresses no criticism of wrong notes.

Statement 4: FALSE. Nabin did NOT follow his family's tradition. His family were vocalists; he chose the violin, a Western instrument not yet incorporated into classical Indian music at the time, and his father saw this 'as a kind of betrayal of family values and tradition.'

Statement 5: TRUE. Nabin himself says: 'I must admit it was Leela who opened my eyes. I had forgotten my own past.'

Statement 6: TRUE. Nabin says: 'I underestimated the power of our own music.' He admits his earlier underestimation of classical music's adaptability and resilience.

Answer: True: 1, 2, 5, 6. False: 3 (Nabin praised her performance), 4 (Nabin broke his family's vocalist tradition by taking up the violin).

Exercise 6.4 — Critical Reflection I — Extract Questions (Twin Melodies)

Q1 Read the extract: Shruti: 'There is need to worry Iqbal! You don't know papa. He is very strict about these things. He will think it a desecration of the violin to be played to Western tunes. Papa firmly believes that Classical Hindustani music, with its ragas and aalaaps, is the only kind of music that an artist of any worth should play. I don't want papa to feel that I don't care about his opinions, because I do. It's just that I want to give this a try too. I just don't know how to tell him in the right way!' Iqbal: 'All ways are right ways, Shruti. He is your father, he will understand.'
(i) Select the option that correctly identifies Shruti's situation: A. confident B. indifferent C. content D. in a dilemma
(ii) What does Shruti mean by 'the right way' in the sentence 'I just don't know how to tell him in the right way!'?
(iii) Complete with a suitable reason: 'We can say that the extract reflects the generational gap in understanding art and tradition because _____.'
(iv) Explain how Iqbal's words were meant as an assurance to Shruti.
(v) Fill in the blank with a phrase from the extract: 'The critics argued that only films which provoke thoughtful discussion are _____.'

SOLUTION

(i) D — in a dilemma.
Shruti loves fusion music and wants to perform, yet she respects her father's strict views on Hindustani classical music. She is caught between her personal passion and her duty towards her father's feelings — the definition of a dilemma.

(ii) By 'the right way', Shruti means a manner of telling her father that will not hurt his feelings or damage their relationship.
She is not looking for courage alone; she is searching for the words and timing that will allow her father to hear her request without feeling that she is dismissing his values or his authority. She cares deeply about his opinion ('because I do') and wants the conversation to be respectful rather than confrontational.

(iii) 'We can say that the extract reflects the generational gap in understanding art and tradition because Nabin, belonging to an older generation, holds an absolute belief that only Classical Hindustani music is worthy of a serious musician, while Shruti, from a younger generation, sees artistic worth in experimenting with Indo-Western fusion — each holds a genuine but irreconcilable view of what music should mean.'

(iv) Iqbal's words — 'All ways are right ways, Shruti. He is your father, he will

understand' — reassure Shruti on two levels.

First, 'All ways are right ways' tells her she need not search for a perfect script; any honest and loving approach will do. Second, 'He is your father' reminds her that the father–daughter bond is ultimately stronger than a disagreement about musical styles. Iqbal is saying that Nabin's love for Shruti will override his rigid views once the conversation happens.

(v) 'of any worth'

Answer: (i) D — in a dilemma. (ii) A manner of speaking that respects her father's feelings while conveying her own wish. (iii) Because Nabin's generation sees only classical music as worthy while Shruti's generation values fusion. (iv) Iqbal assures her that no perfect words are needed and that a father's love will prevail. (v) 'of any worth'

Q2 Read the extract: 'Nabin: I underestimated the power of our own music. I was afraid you would be lost to us. I realise that my fears were baseless. After all each bay, its own wind. I trust you Shruti and I will root for your group at the concert! (Shruti hugs both of her parents)'

(i) Select the suitable option: 'Nabin's breakthrough in his understanding of artistic freedom highlights a bridge between _____': A. personal ambition and professional success B. traditional values and modern expressions C. strict discipline and casual learning D. historical techniques and futuristic innovations

(ii) Fill in the blank: 'The extract uses the word "lost" both in the sense of losing _____ and physical separation.'

(iii) In the line 'Shruti hugs her parents', which word from the following does NOT show what it conveys: reconciliation / harmony / acceptance / understanding / duty

(iv) What can be inferred about Shruti's future in music following her father's expression of trust and support?

(v) Identify the phrase that refers to the uniqueness of each artist's journey and style.

SOLUTION

(i) B — traditional values and modern expressions.

Nabin's change of heart is the bridge between his deep commitment to Hindustani classical tradition and Shruti's desire to explore modern Indo-Western fusion — a bridge between old and new.

(ii) 'lost' in the sense of losing one's artistic identity / cultural rootedness — Nabin

feared that if Shruti played fusion music she would lose her grounding in classical tradition. The second sense is literal physical separation from the family and their musical values.
Answer: musical/artistic identity (or cultural roots)

(iii) 'duty'.
The hug expresses reconciliation (mending the rift), harmony (peace between father and daughter), acceptance (Nabin accepting Shruti's choice) and understanding (mutual empathy). 'Duty' suggests an obligation performed without feeling — the very opposite of the warm, spontaneous emotion the hug conveys.

(iv) With her father's trust and support, Shruti's future in music is bright and free of conflict.
She will be able to pursue both her classical training (which her father has always nurtured) and her passion for fusion music without having to choose one over the other. Nabin's offer of the music room and his promise to 'root for your group at the concert' means she gains an institutional and emotional anchor for both streams.

(v) 'Each bay, its own wind.'
This idiom conveys that just as each bay has its own prevailing wind, each artist has a unique path and style. Nabin uses it to acknowledge that Shruti's musical journey need not mirror his own.

Answer: (i) B. (ii) musical/artistic identity. (iii) 'duty'. (iv) She can freely pursue both classical music and fusion without conflict, backed by her father's trust. (v) 'Each bay, its own wind.'

Exercise 6.5 — Critical Reflection II — Essay Questions (Twin Melodies)

Q1 Justify the title 'Twin Melodies'. How does the play explore the theme of tradition and modernity?

SOLUTION

'Twin Melodies' works on two levels.

Literally, the title refers to the two kinds of music at the heart of the play: Classical Hindustani music (ragas and aalaaps, championed by Nabin) and Indo-Western fusion (championed by Shruti and her group). Like twin voices in a duet, neither is superior; together they are richer.

Figuratively, the twin melodies are also the two stories within the chapter — the play 'Twin Melodies' and the poem 'A Friend Found in Music' — both celebrating music in different registers.

The theme of tradition versus modernity:
Nabin represents tradition: he believes that playing the violin to Western tunes is 'a desecration', that 'familiarity breeds contempt', and that 'Classical Hindustani music … is the only kind of music that an artist of any worth should play.'
Shruti represents modernity: she wants to experiment with fusion without abandoning her classical roots ('I will always take my art seriously no matter what I do').

The resolution — Nabin attending the rehearsal, clapping furiously, and offering the music room — suggests that tradition and modernity need not be opposed. Nabin's own past (taking up the violin against a family of vocalists) mirrors Shruti's situation, showing that every generation's 'modern' eventually becomes the next generation's 'tradition'. The play affirms that art evolves and that 'each bay, its own wind'.

Answer: The title refers to Classical Hindustani music and Indo-Western fusion as two melodies that can coexist. The play explores tradition vs. modernity through Nabin's rigid classicism and Shruti's fusion aspirations, resolving the conflict when Nabin recognises his own past parallels Shruti's present.

Q2 What are the different perspectives of Peter, Iqbal, and Avinash regarding confronting figures of authority? How do their attitudes towards Shruti's dilemma with her father provide insight into their own characters and values?

SOLUTION

Iqbal is the most empathetic and philosophical of the three. He gently insists, 'All ways are right ways, Shruti. He is your father, he will understand,' and jokes that he has 'a little bit of scolding for breakfast every day' to normalise the fear of parental disapproval. His approach values the relationship over the outcome, suggesting he is emotionally intelligent and trusting of authority figures.

Avinash is the most pragmatic. He says, 'You are making matters worse for yourself by not talking to him. What's the worst that can happen? He will scold you a little, maybe. But he will eventually come round.' He treats the situation as a straightforward cost-benefit problem and is not particularly anxious about confronting authority — a confident, results-oriented character.

Peter is the most light-hearted. He jokes 'Shruti Sharma for the win, sweating on the vi-o-lin!' and says simply 'Just tell them you come for the practice from 4 to 5!' His advice is breezy and slightly naive, reflecting a character who does not take authority very seriously and believes transparency is easy.

Together, their varied responses show how the same situation looks different through different temperaments: empathy (Iqbal), pragmatism (Avinash), and nonchalance (Peter). All three, however, agree that Shruti should speak up — their shared value is honesty and courage in family relationships.

Answer: Iqbal: empathetic, trusts the father-daughter bond. Avinash: pragmatic, weighs the worst case and urges action. Peter: light-hearted, sees no great obstacle. All agree on honest communication, but reveal different temperaments.

Q3 Analyse the character of Nabin Sharma. How does his attitude towards music evolve throughout the play?

SOLUTION

At the start, Nabin appears rigid and authoritarian. He has a 'one performance in six months' rule, warns against 'familiarity breeding contempt', and flatly refuses Shruti's request without listening. He dismisses fusion as 'phoo music' and suggests it does not even need practice. His worldview is binary: classical music is art, everything else is noise.

His rigidity, however, is rooted in love and fear, not contempt. As he later admits, 'I was afraid you would be lost to us' — he feared fusion music would sever Shruti's connection to the tradition he had fought to carry forward.

The turning point is hearing the group perform in Act III. Nabin taps his feet, claps 'furiously', and praises Shruti: 'You did not lose sight of the notes of the raga even once.' His musical ear, trained to detect authenticity, recognises that Shruti's classical foundation remains intact within the fusion piece.

By the end he has evolved fully: 'I underestimated the power of our own music … my fears were baseless.' He recognises the parallel between his own rebellion (violin in a family of vocalists) and Shruti's. The man who once said fusion was a 'desecration' now offers the children his own music room and pledges to 'root' for them. Nabin moves from protector-of-tradition to enabler-of-growth.

Answer: Nabin begins as a rigid traditionalist who dismisses fusion music and refuses Shruti. Hearing the performance changes him: he recognises Shruti's classical grounding, recalls his own past rebellion, and ends the play offering his music room and his blessing — evolving from protector of tradition to enabler of Shruti's growth.

Q4 How does the play use Shruti's internal conflict to explore the theme of duty towards family versus personal passion?

SOLUTION

Shruti's internal conflict is the engine of the play. She has a clear personal passion: playing the violin in a fusion group, and she enjoys it deeply — her aside in Act III reveals, 'Oh, how much I enjoy performing this piece.'

Yet she is paralysed by duty. She tells her friends, 'I don't want papa to feel that I don't care about his opinions, because I do.' She does not secretly defy her father; instead, she attends rehearsals under the cover of vague 'practice' sessions and agonises over how to tell him. This is not rebellion but a deep sense of family obligation.

The conflict reaches its peak in Act III when she decides to quit the group rather than hurt her father: 'I will tell them that I can't join them for the performance.' Her duty almost defeats her passion.

The play resolves the conflict not by asking Shruti to choose but by showing that

the conflict itself was based on a false premise. Nabin's eventual support reveals that honouring family does not require abandoning personal passion — the two can coexist. Shruti's integrity (always keeping her classical foundation intact) is what eventually wins her father's approval.

The play's message is that duty and passion are not opposites; honest communication within a loving family can harmonise both.

Answer: Shruti's duty to her father's musical values conflicts with her passion for fusion. She nearly abandons the performance to spare his feelings. The play resolves this by showing that honest communication — not choosing one over the other — is the path to harmonising family duty with personal passion.

Q5 Evaluate the effectiveness of the play's conclusion. Does it realistically address the conflicts presented?

SOLUTION

The conclusion is emotionally satisfying and thematically coherent, though it moves quickly.

What works well: Nabin's transformation is grounded in the text. He changes not because Shruti argues him into it but because he hears the music himself and recognises its quality. His pride in her is professional, not merely parental ('You did not lose sight of the notes of the raga even once') — making his change of heart credible for a trained musician. The backstory Leela reveals — Nabin's own father opposed his taking up the violin — provides a convincing psychological mirror: Nabin sees himself in Shruti.

What is slightly rushed: The shift from Act II (Nabin storms out mocking 'phoo music') to Act III (Nabin clapping furiously) happens off-stage. We do not see Leela's actual persuasion of Nabin, only its result. A realistic portrayal might have shown more of Nabin's internal struggle.

Overall, the conclusion is effective for a school play: it prioritises hope and reconciliation over prolonged conflict, and the resolution is earned through the music itself — the very subject of the dispute — rather than through an arbitrary plot device.

Answer: The conclusion is effective: Nabin's change is credible because he hears the music himself and Leela's backstory mirrors his own past. The shift is slightly rapid — Leela's persuasion happens off-stage — but the resolution is earned through music rather than a contrived plot twist.

Q6 Assess how well the role of cultural diversity contributes to the storyline of the play.

SOLUTION

Cultural diversity is central to the plot of 'Twin Melodies', not merely decorative.

The group itself is a microcosm of India's diversity: Iqbal (flute — associated with North Indian folk and classical), Avinash (tabla — Hindustani classical percussion), Peter (keyboard — Western classical/pop), and Shruti (violin — originally Western, now integral to Carnatic and Hindustani classical). Their ability to make music together enacts the very argument they are struggling to articulate to Nabin.

The wall posters of Pandit Hariprasad Chaurasia and Shashank Subramanyam — both celebrated Indian flute players — subtly signal from the opening scene that great music crosses boundaries.

The Indo-Western fusion genre itself is a cultural bridge. Fusion music has a long history of uniting disparate traditions, and the play uses it to show that cultural diversity need not mean cultural dilution. Shruti's classical raga playing within the fusion piece proves the point.

Nabin's backstory adds historical depth: the violin was itself a 'foreign' instrument that was eventually incorporated into Indian classical music. This historical fact — embedded in the dialogue — shows that cultural exchange has always enriched Indian music.

Cultural diversity therefore drives the conflict (classical vs. modern, Indian vs. Western) and also provides its resolution (music as a universal language).

Answer: Cultural diversity is central, not decorative. The multiethnic, multi-instrument group enacts the play's thesis; the violin's own history as a 'foreign' instrument absorbed into Indian classical music mirrors Shruti's situation; and the fusion piece itself proves that cultural exchange enriches rather than dilutes tradition.

Exercise 6.6 — Vocabulary and Structures in Context (Twin Melodies)

Q1 Read the highlighted word 'Aside' in the stage direction: 'SHRUTI (Aside): Oh, how much I enjoy performing this piece. Perhaps I can practise one last time and soon after that I will tell them that I can't join them for the performance.'
What is 'aside' used for?
(i) enables characters to talk about the story
(ii) shows what a character thinks or feels
(iii) makes a direct link between the audience and the character
(iv) (i), (ii), and (iii)

SOLUTION

The correct answer is (iv) — (i), (ii), and (iii).

An aside is a dramatic device where a character speaks directly to the audience, with the understanding that the other characters on stage cannot hear it.

In Shruti's aside she: (i) gives the audience plot information (she is thinking of dropping out of the concert); (ii) reveals her genuine inner feelings (she deeply enjoys the performance despite her dilemma); and (iii) creates a direct, confidential bond with the audience, letting them into her private thoughts while the other characters remain unaware.

All three functions operate simultaneously in this single aside.

Answer: (iv) — the aside enables characters to talk about the story, reveals inner thoughts and feelings, and creates a direct link between character and audience.

Q2 Read the following words from the text: 'Ahem ahem, I … er…'. Why are they used?
1. to fill gaps while speaking
2. to increase clarity
3. to provide confidence
Also, choose suitable non-lexical fillers for the emoticons 1 to 4 from: whew, err, arrgh, hmmm, ahem-ahem. (One is extra.)

SOLUTION

The correct answer is: 1 — to fill gaps while speaking.

'Ahem ahem' and 'er' are non-lexical fillers — sounds or words used to fill pauses while a speaker gathers thoughts or transitions between ideas. They do not add

meaning (so they do not increase clarity) and they arise from hesitation (so they do not indicate confidence).

Iqbal uses 'Ahem ahem' while reading the newspaper review to draw attention dramatically before quoting it. Shruti uses 'er' when she nervously tries to tell her father about the concert.

Non-lexical fillers for emoticons (based on the emotions the emoticons typically convey):

1. hmmm — thoughtful/pensive face (thinking, pondering)
2. ahem-ahem — slightly smug or attention-seeking expression
3. arrgh — frustrated/angry face
4. whew — relieved face

(Extra word: err)

Answer: Used to fill gaps while speaking (option 1). Emoticons: 1→hmmm, 2→ahem-ahem, 3→arrgh, 4→whew. Extra word: err.

Q3 Match the music-related words in Column 1 with their meanings in Column 2:

1. rhythm (i) the lowest tone or part in music
2. tempo (ii) a mixture of loud unpleasant sounds
3. bass (iii) the pattern of beats or time intervals in music
4. baritone (iv) the speed or pace at which a piece of music is played
5. cacophony (v) a male voice that falls between the higher and lower ranges
6. pitch (vi) a series of musical notes moving upwards or downwards
7. scale (vii) the perceived frequency of a sound, how high or low a sound is

SOLUTION

1. rhythm → (iii) the pattern of beats or time intervals in music
2. tempo → (iv) the speed or pace at which a piece of music is played
3. bass → (i) the lowest tone or part in music
4. baritone → (v) a male voice that falls between the higher and lower ranges
5. cacophony → (ii) a mixture of loud unpleasant sounds
6. pitch → (vii) the perceived frequency of a sound, how high or low a sound is
7. scale → (vi) a series of musical notes moving upwards or downwards

Answer: 1→(iii), 2→(iv), 3→(i), 4→(v), 5→(ii), 6→(vii), 7→(vi)

Q4 Write the meanings of the underlined phrases based on their usage in sentences:
1. 'When you follow trends without thinking, you drown your individual style.'
2. 'The pianist was appreciated for his sense of musicality.'
3. 'When one of the performers in the group was injured, they felt their practise would go down the drain.'

SOLUTION

1. 'drown your individual style' — to suppress or completely overshadow one's unique personal style or identity by letting something else (here, following trends) overwhelm it.
Nabin uses a similar idea in Act II: 'To drown your individual style in the hubbub of an orchestra is hardly a wise choice, Shruti' — warning that joining a large group might erase her distinctive voice as a soloist.

2. 'sense of musicality' — an innate or cultivated feeling for music; the ability to understand, appreciate, and perform music in a way that is expressive and musically correct.
Nabin laments that Shruti seems to have 'lost their sense of musicality' by wanting to play fusion — implying musicality here means adherence to classical aesthetic standards.

3. 'go down the drain' — to be wasted or come to nothing; to fail completely after effort has been invested.
Shruti uses it: 'All our practice will go down the drain' — meaning all their rehearsals will have been for nothing if she cannot perform at the concert.

Answer: 1. To suppress or overshadow one's unique personal style. 2. An innate feeling and understanding for music. 3. To be completely wasted or come to nothing.

Q5 Read the sentences: 1. 'Oh, how much I enjoy performing this piece!' 2. 'Wah, how soulful! You all have done a wonderful job!'
Sentences 1 and 2 are _____ sentences.
(declarative/interrogative/exclamatory/imperative)
Now convert each exclamatory sentence into a declarative sentence using 'exclaimed' or 'exclaimed with (feeling)'.

SOLUTION

Sentences 1 and 2 are exclamatory sentences.

Conversion to declarative (reported) sentences:
1. Shruti exclaimed with delight that she enjoyed performing that piece very much.
2. Nabin exclaimed with admiration that the performance was very soulful and that they had all done a wonderful job.

Key changes: remove interjections ('Oh', 'Wah') and exclamation marks; remove quotation marks; change first person 'I' to third person 'she/he'; adjust pronouns/tense as needed; use 'exclaimed' or 'exclaimed with (feeling)' as the reporting verb.

Answer: Exclamatory sentences. (1) Shruti exclaimed with delight that she enjoyed performing that piece very much. (2) Nabin exclaimed with admiration that the performance was very soulful and that they had all done a wonderful job.

Q6 Write the following sentences in reported speech (one example given: 'Wow Shruti! You're a sensation!' → Avinash exclaimed with wonder that Shruti was a great sensation):
2. 'What an incredible achievement! I can't believe we pulled it off!' said Iqbal.
3. 'Bravo! Each note was executed perfectly, and the performance was flawless!' said Shruti's mother.
4. Iqbal: I basically have a little bit of scolding for breakfast every day!
5. Shruti: Sorry mummy, won't hide from you again. I promise!
6. Avinash: You are a sensation now! The least you can do is throw a party!

SOLUTION

2. Iqbal exclaimed with wonder that it had been an incredible achievement and that he could not believe they had pulled it off.

3. Shruti's mother applauded that each note had been executed perfectly and that the performance had been flawless.

4. Iqbal exclaimed with amusement that he basically had a little bit of scolding for breakfast every day.

5. Shruti apologised to her mother and promised that she would not hide from her again.

6. Avinash exclaimed with excitement that Shruti was a sensation and that the least she could do was throw a party.

Answer: 2. Iqbal exclaimed with wonder that it had been an incredible achievement and that he could not believe they had pulled it off. 3. Shruti's mother applauded that each note had been executed perfectly and the performance flawless. 4. Iqbal exclaimed that he basically had a little bit of scolding for breakfast every day. 5. Shruti apologised and promised she would not hide from her mother again. 6. Avinash exclaimed that Shruti was a sensation and that the least she could do was throw a party.

Q7 Report the following dialogue in the indirect form of speech (Asma and Deepa):
Asma: Wow! What a unique experience I had at the art studio today!
Deepa: Tell me! I'm eager to hear!
Asma: I accidentally spilled paint all over my canvas.
Deepa: Oh, my goodness! What a pity!
Asma: No worries! The painting now looks better than my original plan!
Deepa: That's incredible!
[Fill: Asma exclaimed excitedly that she 1._____. Deepa urged her to tell her as she was eager to hear. Asma said that 2._____. Deepa pitied Asma. However, Asma replied to her not to worry as 3._____. Deepa exclaimed that 4._____.]

SOLUTION

1. Asma exclaimed excitedly that she had had a unique experience at the art studio that day.

2. Asma said that she had accidentally spilled paint all over her canvas.

3. Asma replied to her not to worry as the painting now looked better than her original plan.

4. Deepa exclaimed that that was incredible.

Rule applied: direct speech is converted to indirect by removing quotation marks and interjections, backshifting tenses (present → past, 'today' → 'that day'),

changing first person pronouns to match the reporting context, and using appropriate reporting verbs (exclaimed, urged, said, replied).

Answer: 1. she had had a unique experience at the art studio that day. 2. she had accidentally spilled paint all over her canvas. 3. the painting now looked better than her original plan. 4. that was incredible.

Exercise 6.7 — Check Your Understanding — A Friend Found in Music (Poem)

Q1 Read the poem again to complete the poet's diary. Fill in the blanks with words from the poem:
'Today, I've been thinking about how essential music is to me. It is like an ocean that calls me to its 1.____. Music is the 2.____ that harmonises with my 3.____, moving me in ways I can't explain. When I feel sad or upset about things, music is the 4.____ that eases the ache. It is amazing how music has the power to lift my 5.____, and give me strength to pull through difficult times. I know that it is the effect of music whenever I feel 6.____. Music is the much 7._____, dependable friend when there is no one to 8._____.'

SOLUTION

The poem 'A Friend Found in Music' by Bryanna T. Perkins reads:
Music is the ocean / That pulls me to the shore. / Music is the rhythm / That moves me to the core. / Music is the therapy / I need when I feel blue. / Music lifts my spirits / To make sure I pull through. / The times when I'm most cheerful, / It's clear, music was there. / Music is the needed friend / When no one seems to care.

Answers:
1. shore (from 'That pulls me to the shore')
2. rhythm (from 'Music is the rhythm')
3. core (from 'That moves me to the core')
4. therapy (from 'Music is the therapy / I need when I feel blue')
5. spirits (from 'Music lifts my spirits')
6. cheerful (from 'The times when I'm most cheerful')
7. needed (from 'Music is the needed friend')
8. care (from 'When no one seems to care')

Answer: 1. shore 2. rhythm 3. core 4. therapy 5. spirits 6. cheerful 7. needed 8. care

Q2 Let us appreciate the poem:

1. The phrase 'moves me' in 'That moves me to the core' is an example of _____.
2. The poet uses metaphors for music. List these metaphors and rewrite them as similes (Music is as ___ as __).
3. What is the rhyme scheme of the poem? What impact does it have?
4. What is the poet's purpose in using the word 'music' repetitively?
5. What is the message the poet wishes to convey through the poem?
6. Identify the mood of the poem: (i) nostalgic (ii) thoughtful (iii) amused (iv) playful
7. Give evidence from the poem to support that the speaker is the poet herself.

SOLUTION

1. The phrase 'moves me' is an example of personification (or transferred meaning / polysemy). Music, an abstract experience, is given the human-like ability to physically and emotionally move the speaker. It can also be read as an example of connotative language — 'moves' shifts from its literal sense (physical movement) to an emotional one (deeply affecting the speaker).

2. Metaphors for music in the poem and their simile conversions:
• 'Music is the ocean' → Music is as vast and irresistible as an ocean.
• 'Music is the rhythm' → Music is as steady and pulse-like as a rhythm.
• 'Music is the therapy' → Music is as healing as therapy.
• 'Music is the needed friend' → Music is as reliable and comforting as a needed friend.

3. Rhyme scheme: ABCB (lines 2 and 4 rhyme in each stanza): shore/core; blue/through; there/care.
Impact: The regular rhyme gives the poem a musical quality of its own, mirroring its subject. The flowing, song-like rhythm makes the reader feel the soothing, rhythmic power of music even while reading.

4. The poet repeats 'Music' at the start of almost every two lines (anaphora). The purpose is: (a) to emphasise music's all-pervasive importance in her life; (b) to build cumulative emotional intensity, making the reader feel how music fills every emotional space; (c) to create a chant-like effect that itself resembles the rhythm and repetition in music.

5. The poem's message: Music is a constant, loyal companion that comforts us in sadness ('when I feel blue'), uplifts us in struggle ('pull through'), amplifies our joy ('most cheerful'), and stands by us when human relationships fail ('when no one

seems to care'). Music is a universal friend accessible to everyone.

6. The mood is (ii) thoughtful. The poet reflects quietly and sincerely on music's role in her life. The tone is calm and appreciative rather than nostalgic (no longing for the past), amused, or playful.

7. Evidence that the speaker is the poet herself:
• The poem uses first person throughout: 'pulls me', 'moves me', 'I need', 'I feel blue', 'lifts my spirits', 'I'm most cheerful' — all personal, confessional statements.
• The poet is identified as Bryanna T. Perkins (printed below the poem), and the intimacy of the feelings expressed — particularly 'When no one seems to care' — reads as genuine personal testimony rather than a fictional persona.
• The title 'A Friend Found in Music' echoes the poem's personal journey of finding solace in music, aligning with the poet's own expressed relationship with it.

Answer: 1. Personification / connotative language. 2. Four metaphors → similes (ocean, rhythm, therapy, needed friend). 3. ABCB rhyme; creates a musical, soothing effect. 4. Anaphora — emphasises music's all-pervasive importance and builds emotional intensity. 5. Music is a constant companion in sadness, struggle, and joy. 6. (ii) thoughtful. 7. First-person confession throughout; personal title; identified as the poet herself.

Exercise 6.8 — Critical Reflection — A Friend Found in Music (Poem)

Q1 Read the extract:
'Music is the therapy
I need when I feel blue.
Music lifts my spirits
To make sure I pull through.'
(i) Complete: 'The phrase "feel blue" indicates _____.'
(ii) Identify the line which shows music makes the poet happy.
(iii) What does the last line of the extract signify?
(iv) State whether true or false: 'Music plays a vital role in the poet's life.'
(v) Select the central idea of the extract: A. Music brings comfort during sadness. B. Music is a necessity in times of happiness. C. Music improves our ability to pull heavy loads. D. Music is a source of knowledge and excitement.

SOLUTION

(i) The phrase 'feel blue' indicates feeling sad, depressed, or low in spirits.
'Blue' is conventionally associated with melancholy in English. The poet uses it to describe emotional lows when music becomes essential therapy.

(ii) 'Music lifts my spirits' — this line directly states that music elevates her mood and makes her happy or uplifted.

(iii) 'To make sure I pull through' signifies that music gives the poet the strength and resilience to overcome hardship and difficult times.
'Pull through' is a phrasal verb meaning to succeed in surviving or enduring something very difficult. Music is not just enjoyable; it is a survival tool.

(iv) True. The entire poem is evidence: music is her therapy when sad, lifts her spirits, accompanies her in her happiest moments, and is her 'needed friend' when no one else seems to care. It is essential, not optional, in the poet's life.

(v) A — Music brings comfort during sadness.
The extract specifically addresses the poet's low moments ('feel blue', 'pull through') and music's role in healing them. The central idea of this stanza is music as comfort and therapy during emotional difficulty.

Answer: (i) Feeling sad or depressed. (ii) 'Music lifts my spirits.' (iii) Music gives the poet strength to overcome hardship. (iv) True. (v) A.

Q2 Answer the following questions:

1. How is music able to move the poet 'to the core'?
2. Why does the poet compare music to a 'needed friend'?
3. Explain the poet's attitude towards music.
4. Support the opinion that this poem has a universal appeal.
5. Compare your experience of music with the feelings expressed in the poem.

SOLUTION

1. Music moves the poet 'to the core' — that is, to the deepest level of her being — because it resonates not just as sound but as an emotional and almost physical force.
The metaphor 'Music is the rhythm / That moves me to the core' suggests that music synchronises with the poet's innermost emotional pulse. When we hear music that truly speaks to us, it bypasses rational thought and reaches our deepest feelings: joy, grief, longing. The word 'core' implies the very centre of one's identity and emotional life. For the poet, music achieves this level of intimacy consistently.

2. The poet compares music to a 'needed friend' because music fulfils the role of a friend in the moments when human companionship fails: 'Music is the needed friend / When no one seems to care.'
A 'needed' friend is not a casual acquaintance but someone who shows up precisely when the need is greatest. The comparison works because music, like a loyal friend, is always accessible, non-judgmental, and responsive to our emotional state. It listens (in a sense) and responds by lifting spirits or providing catharsis.

3. The poet's attitude towards music is one of deep reverence and reliance — she treats music not as entertainment but as an essential life force.
She expresses: gratitude ('Music is the therapy I need'), wonder ('Music is the ocean / That pulls me to the shore'), emotional dependence ('When no one seems to care'), and joy ('The times when I'm most cheerful, / It's clear, music was there'). Her tone is sincere and contemplative, not casual. She clearly believes music is as necessary as friendship — a view she states directly in her central metaphor.

4. Universal appeal of the poem:
The poem appeals across cultures and ages because it speaks to experiences everyone shares: sadness ('feel blue'), the need for strength in hard times ('pull

through'), joy ('most cheerful'), and loneliness ('when no one seems to care').
Music itself is universal — every human culture has it. The poem does not name any specific musical genre, instrument, or tradition, making it applicable to a person listening to Indian classical music, jazz, folk, or pop.
The emotions — comfort in sadness, uplift in struggle, companionship in loneliness — are the deepest of human needs. By mapping music onto all of them, the poem becomes a statement about music as a human universal.

5. (Model answer — student's own experience should be used; this is a guided example.)
Like the poet, many people find music an emotional anchor. During examinations or stressful times, a favourite song can reduce anxiety and sharpen focus — just as the poet says music helps her 'pull through'. In moments of loneliness, playing or listening to music can feel like the company of a friend, echoing the poet's line 'When no one seems to care'. The poet's feelings are not unique to her; they reflect what music does universally for those who love it.

Answer: 1. Music reaches the poet's deepest emotional core by resonating with her innermost feelings, bypassing rational thought. 2. Music, like a loyal friend, is always present precisely when human companionship fails. 3. Deep reverence and reliance — music is an essential life force, not mere entertainment. 4. The poem's emotions (sadness, struggle, loneliness, joy) and music's universality across all cultures give it universal appeal. 5. (Personal response guided by the poem's themes of comfort and companionship.)

Exercise 6.9 — Vocabulary in Context — A Friend Found in Music (Poem)

Q1 Read phrases from the poem denoting happiness and sadness: 'feel blue', 'lifts my spirits', 'most cheerful'. Classify the words from the box as positive emotions (happiness) and negative emotions (sadness): [feel blue / lifts my spirits / most cheerful]. Then fill in the blanks with the correct word from brackets:
1. The familiar tune stimulated a rush of _____, transporting listeners back to cherished moments from their past. (nostalgia/elation)
2. The soulful ballad expressed the singer's _____, leaving the audience moved by the intensity of their emotions. (despondence/anguish)
3. The pianist played a soulful melody on the stage, creating an ambience of _____. (melancholy/despair)
4. The festive symphony filled the air with _____ tones, lifting the spirits of everyone present on the joyous occasion. (jubilant/euphoric)

SOLUTION

Classification:
• Positive emotions (happiness): lifts my spirits, most cheerful
• Negative emotions (sadness): feel blue

Fill in the blanks:
1. nostalgia — A familiar tune from the past triggers nostalgia (a wistful longing for a past time), not elation (which is present-moment excitement). The clue 'cherished moments from their past' points to nostalgic memory.

2. anguish — Anguish is intense emotional suffering; 'despondence' is also possible (dejection), but 'anguish' better matches the intensity implied by 'moved by the intensity of their emotions'. Either is acceptable; anguish is the stronger match.

3. melancholy — The setting is a piano playing a 'soulful melody', creating a mood of gentle, reflective sadness (melancholy). 'Despair' is too extreme for a quietly soulful atmosphere.

4. jubilant — A 'festive symphony' at a 'joyous occasion' calls for jubilant (joyfully celebratory). 'Euphoric' implies an overwhelming, almost ecstatic feeling, which is slightly too intense for the word 'festive'.

Answer: Positive: lifts my spirits, most cheerful. Negative: feel blue. 1. nostalgia 2. anguish 3. melancholy 4. jubilant

Q2 The poem line 'To make sure I pull through' uses the phrasal verb 'pull through' (meaning: to succeed in doing something very difficult). Match the following phrasal verbs with 'move' to their correct meanings:

1. He's planning to move out of his parents' house next month.
2. Our new neighbours moved in yesterday.
3. I've been in this job long enough — it's time I moved on.
4. Can you move over a bit so I can sit down?
5. The police officer told the crowd to move along.
6. The bus moved off as soon as all the passengers were seated.

Meanings: (i) to start doing or discussing something new (ii) to begin living in a new home or place (iii) to start moving; to leave (iv) to go to a new position, especially in order to make room for other people (v) to leave a place where one has been living (vi) to shift position to make space for someone or something

SOLUTION

1. move out → (v) to leave a place where one has been living
2. moved in → (ii) to begin living in a new home or place
3. moved on → (i) to start doing or discussing something new
4. move over → (iv) to go to a new position, especially in order to make room for other people
5. move along → (vi) to shift position to make space for someone or something
6. moved off → (iii) to start moving; to leave

Note on 'moves me' from the poem: the word 'move' here carries a fifth distinct meaning — 'to cause strong feelings or emotion in someone', as explained in the textbook. This shows how a single verb can carry radically different meanings depending on the preposition (phrasal verb) or context it appears in.

Answer: 1→(v), 2→(ii), 3→(i), 4→(iv), 5→(vi), 6→(iii)