6

Twin Melodies





Reflect and Respond

0903CH06

I Given below are some stringed musical instruments. Work in pairs and identify them by first letter of the spellings of their names.



S..... S..... S..... S.....



M..... V..... G..... B.....

II Do you play a musical instrument? If given a choice, which one would you choose and why?

III Is there any difference in the choice of music between children and elders? If yes, why? If no, why not?

IV Work in pairs to complete the paragraph given on the next page by choosing the correct phrases given in the box. Discuss with your teacher whether the following phrases have a literal meaning or a figurative one.

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wearing a look of distress | bite the bullet
found words | lost in his thoughts
bring it up | throw a party
winding up | sweating on | come around

The theatre club was 1. _____ their practice. Anil saw Sunny was 2. _____ and not speaking to anyone. They had a disagreement in the morning and since then, Sunny was 3. _____. Anil did not want to 4. _____ and disturb Sunny further but he finally decided to 5. _____ and speak to Sunny. He was sure if he apologised first, his friend would 6. _____. With a lot of anxiety, he 7. _____ to apologise. And finally, Sunny smiled! Everyone clapped and asked them to 8. _____ to celebrate.



Reading for Meaning

Characters

Shruti Sharma : A young aspiring violinist

Guru Nabin Sharma : Shruti's father, a violinist, and the Principal of Sangeetika Music School

Leela Devi : Shruti's mother

Avinash : Tabla player of the fusion group

Iqbal : Flutist of the fusion group

Peter : Keyboard player of the fusion group

crescendo: a piece of music that gets louder and louder

ACT I

The scene opens to the notes of a beautiful Indo-Western fusion music piece in its ***crescendo****. There are four children on stage playing in a*



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room that has a small rack and a wooden table stacked with books. On the wall are posters of famous Indian flute players Pandit Hariprasad Chaurasia and Shashank Subramanyam. The room belongs to Iqbal, who is playing the flute. On the tabla is Avinash, Peter on the keyboard, and Shruti on the violin. Soon they wind up their performance and are packing up their musical instruments. Shruti wears a look of distress on her face.

PETER: That was a good rehearsal. Well done guys! Let's meet again tomorrow.

IQBAL: *(picking up a newspaper from his desk)* Wait wait, before anyone goes. Did any of you guys read what they wrote about Shruti's performance with her father yesterday in the Parbatpuri Daily Clarion? Ahem ahem, "Melody runs in the veins of Miss Shruti Sharma, daughter of the master violinist Nabin Sharma!"

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AVINASH: Oh ho! Wow Shruti! You are a sensation now! The least you can do is throw a party!

PETER: Shruti Sharma for the win, sweating on the vi-o-lin!

(Shruti remains unaffected, lost in her thoughts. The boys surround her trying to distract her.)

PETER: Shruti!

IQBAL (*a little loudly*): Shruti!

AVINASH (*very loudly*): SHRUTI!

(Shruti is startled. There is silence for a few seconds while Shruti finds the words)

AVINASH: Oh god, don't tell me you still haven't told Nabin sir about the concert!



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PETER: Does that mean you have still not told your parents about these practises? Just tell them you come for the practice from 4 to 5!

IQBAL: Yes Shruti. Just tell them you practise with us. Tell them about the concert. There is no need to worry!

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!

desecration: disrespect towards something sacred

***ragas* and *aalaaps*:** elements of Hindustani classical music

IQBAL: All ways are right ways, Shruti. He is your father, he will understand.

AVINASH: I agree. 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.

IQBAL: Yes Shruti. And what is a little bit of scolding? I basically have a little bit of scolding for breakfast every day! *(all laugh)*

SHRUTI: You are right guys; I guess it is time **to bite the bullet**.

to bite the bullet: to deal with an unpleasant or difficult situation in a courageous and determined way

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Thanks for encouraging me again! Tonight, at dinner, I promise to bring this up.

PETER: That's the spirit!



Check Your Understanding

I Complete the table given below based on Act I of the play. Check your answers with the teacher.

Setting	❁ Where: Iqbal's room ❁ Description of the room: a small rack, ... ❁ On the wall:	
Children and the instruments they play	1. Iqbal: flute 3.	2. ..... 4. .....

Speaker	Words of the Speaker	Reason
.....	Oh ho! Wow Shruti! You are a sensation now! The least you can do is throw a party!	.....
.....	There is need to worry Iqbal! You don't know papa.	.....
.....	That's the spirit!	.....

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

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

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ACT II

Shruti's parents are cleaning the table after dinner, going to and fro from the kitchen to the dining room. Shruti is still stuck on the last bite and is seemingly lost in thoughts.

NABIN: Shruti, staring at the dosa is not going to make it disappear. I am afraid you will have to eat it.

LEELA: Shruti, why are you lost in thought, my dear child? If you are trying to find the right words to tell your dad that I make much better dosa than him, I suggest you abandon the mission. He doesn't have the strength to face the truth.

SHRUTI: Yes, actually I ... er ... was finding the right words to say something to you ... to you papa. But please promise to not get too angry with me.



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NABIN: (*suddenly serious. Sits down opposite to Shruti in an upright formal manner*) No promises, child. But speak up.

SHRUTI: Papa, actually ... there ... there is a concert next week. I...

NABIN: (*calmly but firmly*) No is the answer. You know my rule—one performance in every six months. More than that, familiarity breeds **contempt**. Work on your art and everything will follow. And which concert is this anyway, of which I haven't heard?

contempt: a strong feeling of dislike and disrespect

SHRUTI: It is a group performance papa, next week.

NABIN: And this is what you have judged best for yourself? To drown your individual style in the **hubbub** of an orchestra is hardly a wise choice, Shruti. Besides, what exactly is this concert? I don't know of any scheduled next week.

hubbub: a loud noise

SHRUTI: (*timidly*) Papa, it's an ... an ... Indo-western fusion concert.

(*silence*)

NABIN: (*getting up*) I never thought any of my students, let alone my own child, would lose their sense of musicality to such an extent. Since my views on fusion music have been **iterated** in this house on several occasions, I think there remains nothing for me to say now.

iterated: repeated

SHRUTI: Please papa! I request you to consider.

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Just attend the practice only once and then you can decide!

NABIN: (*with a slight mocking tone*) Sure, there'll be a practice, for 'phoo' music when making noise starts needing practice.

(*Nabin gets up with a start and leaves. Shruti looks at her mom.*)

LEELA: Shruti! Why did you have to get yourself into this without your father's knowledge in the first place!

SHRUTI: I know. I should have asked him. If he doesn't let me participate, our group won't be able to perform. All our practice will go down the drain.

LEELA: Oh of course, practice! Or should I call it "practice classes"!

SHRUTI: Sorry mummy, won't hide from you again. I promise!

LEELA: You better not. Now you should go to sleep. Hurry up now, it's too late already!



Check Your Understanding

I Complete the summary of Act II by choosing the correct words from the box given below. There are two extra words that you do not need. Check your answers with the teacher.

disapproval	plea	absent-minded	
setback	surprised	scolded	
courage	firm	clash	relief

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Shruti seemed 1. _____ during dinner. She finally gathered the 2. _____ to inform her father, Nabin, about her wish to participate in an upcoming Indo-Western fusion concert. Nabin reacted negatively, expressing 3. _____ of fusion music and dismissed the idea. Despite Shruti's 4. _____ to him to attend a practice before deciding, Nabin was 5. _____ in his decision. Shruti's mother, Leela, 6. _____ her for not seeking permission earlier. The tension highlights the 7. _____ between traditional and contemporary musical preferences within the family. Despite the 8. _____, Shruti promises not to hide again and is urged to go to bed by her mother.

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

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

ACT III

At Iqbal's house. Avinash and Peter are there too. Shruti entering.

IQBAL: Look, Shruti is here too. Did you tell your parents finally?

PETER: Tell us later. Let's start practice first.

AVINASH: Yes, we'd better start right away. I have to leave early today.

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.

(They begin practice. In the middle of the performance, Shruti's parents enter the room and stand in a corner. Slowly, her parents become engrossed and Shruti's father taps his feet and is

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seen evidently enjoying. As soon as the performance comes to an end, her parents move towards the centre of the stage in the room as they clap. Nabin claps furiously. He wears an expression of pride on his face. Shruti is startled at once with the clapping.)

NABIN: Wah, how soulful! You all have done a wonderful job! You too Shruti! You did not lose sight of the notes of the raga even once and performed it to excellence.

LEELA: Oh yes children. You all were amazing! If this is the result, then we can say you have run your practice sessions very successfully! (*Children giggle*)

NABIN: Yes, Leela. In fact, I was planning to offer the children the music room. *(To the children)* You'll have more equipment there and will be able to practise regularly.

AVINASH: Thank you so much! Means a lot to us!

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SHRUTI: Guys, if you don't mind, why don't you start the practice in a while. Just need to have a word. (*pointing towards her parents*)

PETER: Of course! No issues.

(Shruti and her parents move to one side of the stage in the room and the other children move to another. They practise in mime, that is, only their actions are seen without sound)

SHRUTI: Thank you for coming papa and mama! And papa I want to tell you that I will always take my art seriously no matter what I do. And I am glad that you support my decision to play in a fusion group.

NABIN: (*warmly placing his hand on her shoulder*) There is no need to thank me child. I must admit it was Leela who opened my eyes. I had forgotten my own past. It is your mother you should thank.

LEELA: Your own father, Shruti, had to go against his family's wishes to play the violin. His was a family of vocalists. Your grandfather, his father, and your uncles were all vocalists belonging to a highly traditional school. They **painstakingly** nurtured the flame of musical heritage and kept it alive through thick and thin. Nabin's desire to take up a Western instrument rather than cultivating his voice was painful to his father. You see, at that time the violin had not yet been

painstakingly: done with great care and effort

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incorporated into classical Indian music. Your grandfather saw this choice as a kind of betrayal of family values and tradition. But your father **worked his fingers to the bone** and see where the violin got him.

worked his fingers to the bone: work very hard

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!

root: show support

(Shruti hugs both of her parents)

CURTAIN DOWN

MITRA PHUKAN



Check Your Understanding

I Work in pairs. Identify the true statements. Check the answers with your teacher.

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.	_____

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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.	_____



Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *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 the following with a suitable reason.

   We can say that the extract reflects the generational gap in understanding art and tradition because _____.

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(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 _____.

2. *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 to complete the sentence.

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 with a suitable phrase.

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 those given below, does not show what it conveys?

reconciliation	harmony	duty
acceptance	understanding	

(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.

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II Answer the following questions.

1. Justify the title 'Twin Melodies'. How does the play explore the theme of tradition and modernity?
2. 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?
3. Analyse the character of Nabin Sharma. How does his attitude towards music evolve throughout the play?
4. How does the play use Shruti's internal conflict to explore the theme of duty towards family versus personal passion?
5. Evaluate the effectiveness of the play's conclusion. Does it realistically address the conflicts presented?
6. Assess how well the role of cultural diversity contributes to the storyline of the play.



Vocabulary and Structures in Context

I Read the highlighted word given in the brackets.

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.

1. 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)

Aside is a theatrical technique or dramatic device where a character directly addresses the audience. Typically, it is understood that the other characters on stage are unaware of this speech. The character may explicitly speak to the audience, whether in character or out, or convey an unspoken thought.

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II Read the following words from the text.

Ahem ahem, I … er…

Now, select the correct answer for the question given below.

Why are they used?

1. to fill gaps while speaking
2. to increase clarity
3. to provide confidence

Non-lexical fillers are words or sounds used in speech, like 'uh' or 'um' to fill pauses while a speaker gathers their thoughts or transitions between ideas.

Now, choose suitable non-lexical fillers given in the box to describe the emoticons 1 to 4. There is an extra word you do not need.

whew	err	arrgh
hmmm	ahem-ahem	



1 2 3 4

III Read the following words from the text and their meanings.

- notes—a single sound at a certain pitch, usually shown as a symbol on music sheet.
- crescendo [kri-SHEN-doe]—a gradual increase in the volume or intensity of sound

Now, on the next page, match the meanings of other music-related words in Column 1 with their meanings in Column 2.

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Column 1	Column 2
1. rhythm	(i) the lowest tone or part in music
2. tempo	(ii) a mixture of loud unpleasant sounds
3. bass [p.base]	(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

IV Write the meanings of the underlined phrases based on your understanding of the usage in sentences.

Phrases	Meanings
1. My mother told me, "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.	

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V Read the dialogues given below.

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 the exclamatory sentences given above to declarative sentences.

Use 'exclaimed' or 'exclaimed with (feeling)' instead of reporting verb 'said'
Remove interjections, exclamatory mark, and quotations.

VI Write the sentences given below in reported speech. One example has been done for you.

1. "Wow Shruti! You're a sensation!" suggested Avinash.

   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.

   Iqbal exclaimed that it _____ _____.

3. "Bravo! Each note was executed perfectly, and the performance was flawless!" said Shruti's mother.

   Shruti's mother applauded that _____ _____.

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!

VII Report the following dialogue in the indirect form of speech.

ASMA Wow! What a unique experience I had at the art studio today!

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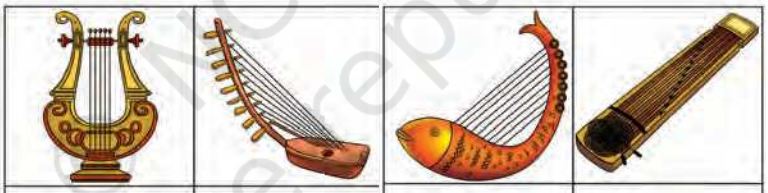
Deepa	Tell me! I'm eager to hear!
Asma	I accidentally spilled paint all over my canvas.
Deepa	Oh, my goodness! What a pity!
Asma	No worries! The painting now looks better than my original plan!
Deepa	That's incredible!

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. _____ _____.



Listen and Respond

I Look at the given stringed musical instruments and decide which one could be the yazh [yāl].



1	2	3	4

II Now, listen to a musician describing the yazh and check if your choice was correct. (Transcript for teacher on page 270)

III Listen to the musician's description of the yazh once again. As you listen, complete the notes below with not more than three words.

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The Yazh

1. Type of instrument – The Indian _____
   (i) Was used in: _____
   (ii) Earlier version of: _____
2. Design
   (i) stem tip – shaped like _____ of mythological animal
   (ii) resonator
      A. shape of a _____
      B. material – _____
3. Design variety
   (i) peacock, _____, _____, and bow string



Speaking Activity

I Stress and intonation exercises can be a great way to understand the emotional and rhythmic feelings associated with dialogues in a play.

1. Let us pick a few lines from the play and speak them aloud. Focus on how stress and intonation can change their meaning or emotional impact.

Sentences	Stress	Intonation
I **don't** want papa to feel that I don't care about his opinions, because I **do**.	❁ 'don't' in the first part and 'do' in the second part ❁ highlights contrast in Shruti's internal conflict and her deep concern for her father's feelings	❁ start with a slightly lower tone, conveying concern ❁ rise towards the end, emphasising her sincerity

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Tonight, at dinner, I **promise to bring this up**.	❁ 'promise' and 'bring this up' ❁ shows Shruti's determination and the importance of the action she plans to take	❁ start with a decisive tone on 'promise' ❁ slightly increase in pitch and volume on 'bring this up', to indicate resolve
Why are you **lost** in **thought** my dear child?	❁ 'lost' and 'thought' ❁ draws attention to the concern in Leela's question	❁ tone should be gentle ❁ raise the tone on 'lost' ❁ indicates curiosity
Each bay, its **own** wind	❁ 'each' and 'own' ❁ highlights the uniqueness of each path ❁ one-size-fits all does not work in every situation or for every person	❁ thoughtful and slightly philosophical tone ❁ a steady pitch that gently rises on its 'own'

2. Practice speaking aloud a few other sentences from the play on your own. Understanding what is being said and why, will help you stress the suitable portions and use the appropriate tone.



Writing Task

I Read the beginning of a story given below.

Anuradha, a teenager, has been learning tabla at school since her primary years and is an extraordinary tabla player.

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Her father, a vocalist, is a music teacher in a school. He has never been supportive of her learning the tabla and rather feels she should focus on becoming a vocalist. She has been invited to perform at a prestigious event, and decides to participate in it, despite her father's disapproval. However, Anuradha's mother and brother have always rooted for her. Anuradha sat wondering.

In groups of four, create a play script based only on the beginning of the story given above. To write the script, you may refer to the play you have just read.

Tips for writing the script for the play.

- Write a rough draft of the script first
- Mention the setting and characters
- Use colon (:) after the speaker to introduce words of the speaker.
- Use brackets to convey to the actor the way to deliver the words. Refer to vocabulary and structures in context (I).
- Include 'aside' where needed. Refer to vocabulary and structures in context (I).
- You may use non-lexical fillers such as Ahem-Ahem!, Arrghh! to fill pauses.
- Use ellipsis where necessary. Ellipsis (...) is used to depict a short pause or silence in the script for a dramatic effect.

  Example: Yes, actually I ... er ... was finding the right words to say something to you ... to you papa.



Learning Beyond the Text

I Study the words given in brackets in the following dialogues taken from the text. What do you notice?

- Iqbal: (*a little loudly*) Shruti!
- Avinash: (*very loudly*) SHRUTI!
- Nabin: (*calmly but firmly*) No is the answer.

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- Iqbal: (*picking up a newspaper from his desk*)...
- Nabin: (*getting up*)...

1. Why do we not use inverted commas to convey the dialogues?
2. Where do we use colons?
3. What is written within the brackets? What do these convey?
4. How does it help the actors?

Brackets (parentheses) serve to convey to the actor the manner in which to deliver the words, much like a reporting verb follows direct speech (for example: he shouted). Instead of using a reporting verb, we enclose the manner (for example: very loudly) within brackets. The words within brackets are not uttered aloud.

II Did you know that there is an orchestra that made musical instruments from recycling junk or discarded waste items?

There is one such orchestra, called the Recycled Orchestra of Cateura, Paraguay, that was formed in 2012, and children are a part of it. They play musical instruments made from scrap materials collected from landfills.



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III Indigenous musical instruments are crafted from natural materials like bamboo, gourds, animal hides, and shells, reflecting a deep connection to the environment and cultural heritage. These instruments are diverse, ranging from percussion instruments like drums and rattles to wind instruments like flutes, etc. Find out more about such indigenous instruments that are used in your region.

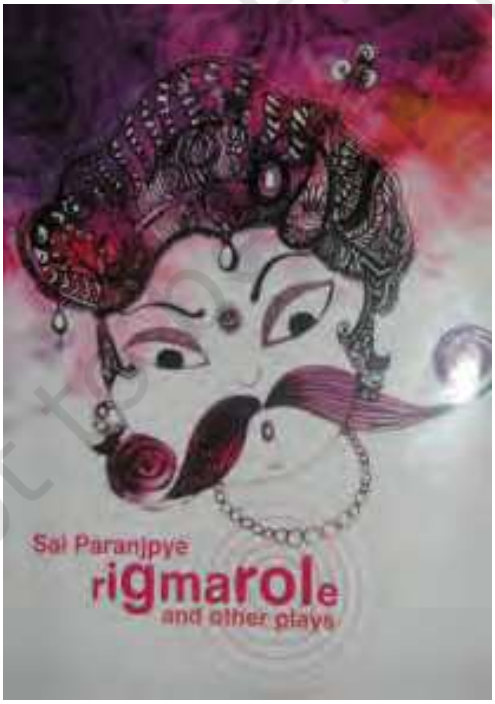


IV In groups of five, select objects around yourself to create a rhythm.

Present it in the class. Enjoy!

V Read the book *Rigmarole and Other Plays* by Sai Paranjpye and enjoy the humour and wit.

Rigmarole and Other Plays, a collection by Sai Paranjpye, includes the play 'Rigmarole,' which follows a silly King, his Council of nine Ministers, and a bed bug, leading to humorous events. Other plays in the collection, like 'The Boy Who Wrote a Constitution,' seek to educate children while entertaining them.



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A Friend Found in Music





Reflect and Respond

I Read the questions given below and share your answers with your classmates and teacher.

1. What kind of music do you prefer to listen to—vocal or instrumental?
2. Name your favourite musician(s).
3. Give reasons for your choice.



Reading for Appreciation

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.

Bryanna T. Perkins

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Check Your Understanding

I Read the poem again to complete the poet's diary about her feelings on music. 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. _____. Thank you, my dear music, for being my all-time comfort.

II Let us appreciate the poem.

1. The phrase 'moves me' in the line '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. For example, 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 from the options given below.
   (i) nostalgic
   (ii) thoughtful
   (iii) amused
   (iv) playful
7. Give evidence from the poem to support that the speaker is the poet herself.

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Critical Reflection

I Read the extract given below and answer the questions that follow.

1. *Music is the therapy*
   I need when I feel blue.
   Music lifts my spirits
   To make sure I pull through.

(i) Complete the following sentence suitably.

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 the following sentence is true or false.

Music plays a vital role in the poet's life.

(v) Select the central idea of the extract from the following options.

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.

II 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.

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Vocabulary in Context

I Read the following phrases from the poem denoting happiness and sadness.

Classify the words given in the box below as positive emotions and negative emotions.

feel blue	lifts my spirits	most cheerful

- Positive emotions (happiness): _____
- Negative emotions (sadness): _____

Now, fill in the blanks by choosing the correct word from those given in the 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)

II Read the highlighted word in the line given below.

To make sure I ***pull through***

The meaning of the verb 'pull' is 'move or remove something'. The preposition 'through' means 'from one end or side to the other'. However, when they come together they convey a completely different meaning. Here, 'pull through' means 'to succeed in doing something very difficult'.

When a verb consists of two parts, the first part is a verb; the second part is a preposition or an adverb. When they come in such combinations the verbs convey a totally different meaning. Such multi-verbs are called **phrasal verbs.**

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Now, read the following lines from the poem.

Music is the rhythm
That moves me to the core.

The phrase 'moves me' means 'to make somebody do something'.

'Move' also has different meanings. For example, to change position, to make progress, to take action, cause strong feelings.

III Choose the correct meaning from the box given below for the underlined phrasal verbs in the following sentences.

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

(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

IV Create phrasal verbs from the verbs 'put', 'get', 'look', 'break'. Find the meanings of the phrasal verbs you create. Make sentences with the phrasal verbs. Discuss them with your classmates and teacher.

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Listen and Respond

I Before you listen, read the questions and guess the responses to the given questions.

1. How are the two speakers connected?
   (i) parent-child (ii) teacher-student
   (iii) brother-sister
2. Where is the conversation taking place?
   (i) music centre (ii) park
   (iii) school reception area
3. Which musical instrument is the reason for the problem?
   (i) sitar (ii) santoor (iii) sarod
4. What is the problem being discussed?
   (i) inability to play the musical instrument
   (ii) irregularity of the music class
   (iii) lack of choice of the musical instrument
5. What has been the unsuccessful solution?
   (i) practising for longer hours
   (ii) singing while playing the instrument
   (iii) watching videos about playing the instrument
6. What is the final decision taken?
   (i) change classes
   (ii) pick a simpler instrument
   (iii) purchase the musical instrument

II Now, listen to the conversation between the two people. As you listen, check your answers and rectify them wherever needed. Once done, discuss your responses with your classmates and teacher. (Transcript for teacher on page 270)

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Speaking Activity

I Work in groups of four and choose a role each. Use the cues given below to present a role play in the class. Frame your responses logically in complete sentences. You may frame appropriate questions to ensure continuity in the conversation.

Music teacher:	**Student 1:**	**Student 2:**	**Parent:**
encourages the student to take up music classes	confused – feels music class may take away time from studies	music learner – is convinced that music is beneficial and can manage time	initially doubtful but later supportive after the discussion



Writing Task

I Your school is organising a musical evening on 21 June, World Music Day. You are presenting a Sitar recital at the event. Draft an invitation letter requesting your grandparents to attend the event.



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Follow the guidelines given below to draft the invitation letter.

Format:

Sender's address

Date

Salutation: Dear...

Body of the letter:

- Ask about their well-being.
- Mention the event and give details—date, time, and venue.
- Request them to attend.

Complimentary close: Yours affectionately,

Name of the sender

Language:

- Use first person—'I' and second person 'We' and 'You'.
- Write in a warm and personalised style.



Learning Beyond the Text

I Did you know, India's rich musical heritage has a lot to offer to our well-being? *Raga Chikitsa,* one of the ancient texts, elaborates on the healing properties of music. A seventeenth century work titled *Sangita Sudha* gives an account of the effects of music on emotions. Find out how music is used as an alternative therapy in the present times.

II Everything in nature has a rhythm or sound vibration, even our heartbeat. Speak to your music teacher and find out about the origin of the seven *swaras* (notes) of Indian classical music.

III You must have read or heard poems and songs about music—both in English and in your own language. Share some of them with your classmates and create a collection of these poems and songs together.

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IV Read and enjoy the poem given below.

Music

When music sounds, gone is the earth I know,
And all her lovely things even lovelier grow;
Her flowers in vision flame, her forest trees
Lift burdened branches, stilled with ecstasies.

When music sounds, out of the water rise
Naiads* whose beauty dims my waking eyes,
Rapt in strange dreams burns each enchanted face,
With solemn echoing stirs their dwelling-place.

When music sounds, all that I was I am
Ere to this haunt of brooding dust I came;
And from Time's woods break into distant song
The swift-winged hours, as I hasten along.

WALTER DE LA MARE

*NOTE: *Naiad—a water nymph said to inhabit a river, spring, or waterfall.*

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