

# Twin Melodies



## Reflect and Respond

- 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

### 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*

**crescendo:**  
a piece of music that gets louder and louder





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!"



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!



- 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!
- 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**.

**desecration:**  
disrespect  
towards  
something  
sacred

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

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



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                                | <ul style="list-style-type: none"> <li>• Where: Iqbal's room</li> <li>• Description of the room: a small rack, .....</li> <li>• On the wall: .....</li> </ul>                                 |                 |         |         |         |
|--|---|-----------------|---------|---------|---------|
| Children and the instruments they play | <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">1. Iqbal: flute</td> <td style="width: 50%;">2. ....</td> </tr> <tr> <td>3. ....</td> <td>4. ....</td> </tr> </table> | 1. Iqbal: flute | 2. .... | 3. .... | 4. .... |
| 1. Iqbal: flute                        | 2. ....   |                 |         |         |         |
| 3. ....                                | 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?



## 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.



**contempt:** a strong feeling of dislike and disrespect

**hubbub:** a loud noise

**iterated:** repeated

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?

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.

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.

SHRUTI: Please papa! I request you to consider.



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 |



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*





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!



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



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 \_\_\_\_\_.



(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.



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.



II Read the following words from the text.

*Ahem ahem, I... er...*

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

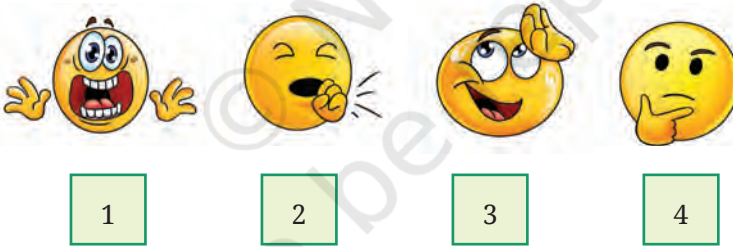
Why are they used?

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 |       |



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.



| 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 <u>drown your individual style.</u> ”        |          |
| 2. The pianist was appreciated for his <u>sense of musicality.</u>   |          |
| 3. When one of the performers in the group was injured, they felt their practise <u>would go down the drain.</u> |          |



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!



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!

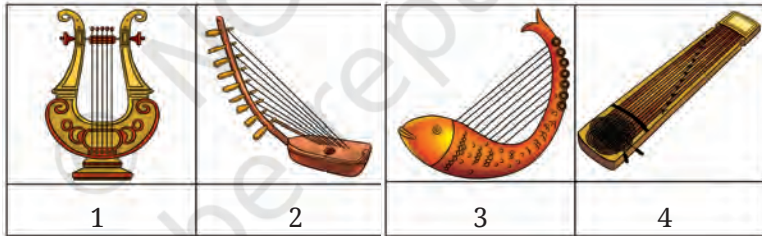
DEEPA            That's incredible!

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 [yā].



- 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.



## 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 <b>don't</b> want papa to feel that I <b>don't</b> care about his opinions, because I <b>do</b> . | <ul style="list-style-type: none"><li>• 'don't' in the first part and 'do' in the second part</li><li>• highlights contrast in Shruti's internal conflict and her deep concern for her father's feelings</li></ul> | <ul style="list-style-type: none"><li>• start with a slightly lower tone, conveying concern</li><li>• rise towards the end, emphasising her sincerity</li></ul> |



|   |  |  |
|---|--|--|
| <p>Tonight, at dinner, I <b>promise to bring this up.</b></p>   | <ul style="list-style-type: none"> <li>• 'promise' and 'bring this up'</li> <li>• shows Shruti's determination and the importance of the action she plans to take</li> </ul>                             | <ul style="list-style-type: none"> <li>• start with a decisive tone on 'promise'</li> <li>• slightly increase in pitch and volume on 'bring this up', to indicate resolve</li> </ul> |
| <p>Why are you <b>lost</b> in <b>thought</b> my dear child?</p> | <ul style="list-style-type: none"> <li>• 'lost' and 'thought'</li> <li>• draws attention to the concern in Leela's question</li> </ul>   | <ul style="list-style-type: none"> <li>• tone should be gentle</li> <li>• raise the tone on 'lost'</li> <li>• indicates curiosity</li> </ul>   |
| <p><b>Each</b> bay, its <b>own</b> wind</p>                     | <ul style="list-style-type: none"> <li>• 'each' and 'own'</li> <li>• highlights the uniqueness of each path</li> <li>• one-size-fits all does not work in every situation or for every person</li> </ul> | <ul style="list-style-type: none"> <li>• thoughtful and slightly philosophical tone</li> <li>• a steady pitch that gently rises on its 'own'</li> </ul>                              |

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.*



*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.



❁ 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.



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.

