Class 9 English Kaveri – Chapter 6

Twin Melodies

DETAILED NOTES • CBSE 2026–27

Chapter 6 is a play by Mitra Phukan. It centres on Shruti Sharma, a young violinist who wants to perform Indo-Western fusion music while her father, Nabin Sharma, strongly prefers classical Hindustani music.

1. Characters

Character	Role in the play
Shruti Sharma	A young aspiring violinist who wants to explore Indo-Western fusion music.
Guru Nabin Sharma	Shruti's father, a violinist and Principal of Sangeetika Music School. He initially strongly favours c
Leela Devi	Shruti's mother, who helps both Shruti and Nabin understand each other.
Avinash	Tabla player in Shruti's fusion group.
Iqbal	Flutist in the fusion group and a supportive friend.
Peter	Keyboard player in the fusion group.

2. Setting and Beginning of the Play

Act I opens in Iqbal's room. The room has a small rack and a wooden table stacked with books. Posters of famous Indian flute players Pandit Hariprasad Chaurasia and Shashank Subramanyam are on the wall. Iqbal plays the flute, Avinash the tabla, Peter the keyboard and Shruti the violin.

The children finish a rehearsal of an Indo-Western fusion music piece. Iqbal reads a newspaper report praising Shruti's performance with her father. Although her friends celebrate her success, Shruti remains distressed because she has not told her parents about the fusion concert.

3. Shruti's Dilemma

Shruti explains that her father is strict about music. Nabin believes that classical Hindustani music, with its ragas and aalaaps, is the kind of music a serious artist should play. Shruti respects his opinions but also wants to try fusion music.

Her friends encourage her to speak honestly to her father. Shruti finally decides that it is time to "bite the bullet"—to face the difficult situation courageously and determinedly.

4. Act II – The Conversation with Nabin

During dinner, Shruti gathers courage and tells her father about the Indo-Western fusion concert. Nabin immediately objects because his rule is that she should perform only once in six months. He believes that too many performances and fusion music could distract her from developing her art.

Shruti requests that he attend one practice before making a decision. Nabin refuses and leaves. Leela then questions Shruti about hiding the practice from her father. Shruti admits that she should have asked him earlier and promises not to hide things again.

The conflict shows the difference between traditional musical values and contemporary musical expression, while also showing Shruti's struggle between family expectations and personal passion.

5. Act III – The Turning Point

Shruti initially considers practising one last time and then telling her friends that she cannot join the performance. During the rehearsal, however, her parents enter the room and listen to the fusion performance.

Nabin becomes absorbed in the music. At the end, he claps proudly and praises the children. He particularly praises Shruti for not losing sight of the notes of the raga while performing. He then offers the children the music room so that they can practise regularly.

6. Nabin Understands Shruti

Shruti speaks privately with her parents. Leela reminds Nabin that he himself once had to go against family expectations to play the violin. His family had been a traditional family of vocalists, and his own father had initially regarded the violin as a departure from family values.

Nabin realises that his fears about Shruti were baseless. He acknowledges her individuality, trusts her and supports her group at the concert. Shruti hugs both parents, bringing the family conflict to a close.

7. Central Themes

Tradition and modernity: The play contrasts Nabin’s attachment to classical Hindustani music with Shruti’s interest in Indo-Western fusion.

Family and personal passion: Shruti wants to respect her father while also following her own musical interests.

Generational understanding: The conflict arises partly because the older and younger generations have different ideas about artistic expression.

Artistic freedom: Nabin eventually recognises that an artist may have an individual path and style.

Communication: Honest conversation helps Shruti and her parents understand each other.

8. Act-wise Revision

Act I: Shruti rehearses fusion music with her friends. Her friends learn that she has not told her father about the concert. She decides to speak to him.

Act II: Shruti tells Nabin about the concert. He strongly disapproves of fusion music. Shruti asks him to attend a practice, but he refuses.

Act III: Nabin and Leela watch the fusion rehearsal. Nabin appreciates the performance, understands Shruti's desire for musical independence and finally supports her.

9. Important Expressions

crescendo: a gradual increase in the volume or intensity of music.

desecration: disrespect towards something sacred.

bite the bullet: deal with an unpleasant or difficult situation courageously and determinedly.

contempt: a strong feeling of dislike and disrespect.

hubbub: a loud noise.

iterated: repeated.

painstakingly: done with great care and effort.

worked his fingers to the bone: worked very hard.

root: show support.

10. Vocabulary and Structures in Context

Aside: a theatrical device in which a character directly addresses the audience or conveys an unspoken thought while the other characters are understood to be unaware.

Non-lexical fillers: words or sounds such as "uh", "um", "ahem-ahem", "whew" or "hmmm" used to fill pauses while a speaker gathers thoughts or moves between ideas.

Music vocabulary: notes – a single sound at a certain pitch; crescendo – gradual increase in volume or intensity; rhythm – pattern of beats; tempo – speed or pace; bass – lowest tone or part; baritone – male voice between higher and lower ranges; cacophony – mixture of loud unpleasant sounds; pitch – how high or low a sound is; scale – series of musical notes moving upwards or downwards.

11. Language Structures

Exclamatory sentences: The chapter identifies sentences such as "Oh, how much I enjoy performing this piece!" and "Wah, how soulful!" as exclamatory sentences. In reported speech, the textbook instructs students to use reporting verbs such as exclaimed or exclaimed with a feeling, and to remove interjections, the exclamation mark and quotation marks.

Reported speech: The chapter provides practice in changing direct speech into indirect/reported speech, including exclamatory expressions and dialogues.

12. Speaking Skills

The chapter focuses on stress and intonation. Students practise how emphasis on particular words and changes in pitch can communicate emotions such as concern, sincerity, curiosity and determination.

13. Writing Task

Students are given the beginning of a story about Anuradha, a talented tabla player whose father wants her to become a vocalist. She is invited to perform at a prestigious event despite her father's disapproval. In groups of four, students create a play script based on the story.

The textbook suggests including the setting and characters, using a colon after the speaker's name, using brackets for delivery directions, including an aside where needed, using non-lexical fillers and using ellipsis (…) for dramatic pauses.

14. Key Takeaways

- Respect for tradition can coexist with openness to new forms of artistic expression.
- Honest communication can help resolve family conflicts.
- Personal passion and family relationships can be balanced through understanding and trust.
- Each artist can have an individual journey and style.
- The play shows how changing one’s perspective can help bridge a generational gap.

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