

(A) HINDUSTANI MUSIC (VOCAL) (CODE NO. 034)

CLASS – XI (2018-19) (THEORY)

One Theory Paper

Total Marks : 100

1 Hour

**Marks: 30
60 periods**

A. Theory

1. Short notes of the following
Nada, Shruti, Swara, Saptak, Thaata, Jati, Raga, Swarmalika, Lakshan Geet, Nibaddha and Anibaddhagana, Laya, Tala.
2. Description of the Ragas prescribed for class – XI
3. Contribution and short life sketch of Miyan Tansen, Pt.V.N.Bhatkhande and Pt. Vishnu Digambar Paluskar
4. a) Brief history of Dhrupad, Khayal and Tarana.
b) Brief knowledge of Gharanas.
5. Brief study of Musical elements in Natya Shastra.
6. Writing in notation the compositions of Ragas, prescribed for class XI.
7. Writing in Tala-notation, Thah and Dugun of prescribed Talas.
8. Knowledge of the structure and Tuning of Tanpura.

CLASS XI (PRACTICAL)

One Practical Paper

**Marks:70
160 Periods**

B. Practical Activities

1. (a) One Drut Khayal with simple elaborations and a few tanas in the following Ragas: Bihag, Jaunpuri, Bhairavi, Bhimpalasi

(b) One Vilambitkhayal with simple elaborations and a few tanas in any one of the prescribed Ragas
2. One Dhrupad in any one of the prescribed Ragas.
3. (a) One Devotional Song

(b) One Folk song

© Tribal Song
4. Ability to recognize the prescribed Ragas from the passages of swaras rendered by the Examiner.
5. Recitation of the Thekas of Dadra, Keharwa, Teen tala, Chautala, Sultala and Ektala with Dugun, keeping Tala with hand beats.

(A) HINDUSTANI MUSIC (VOCAL) (CODE NO. 034)

CLASS-XII (2018-19) (THEORY)

One Theory Paper

Total Marks : 100

1 Hour

**Marks: 30
60 periods**

A. Theory

1. Short notes of the following
Alankar, Varna, Kan, Meend, Khatka, Murki, Gamak, Grama, Murchhana, Alaap, Tana
2. a) (i) Classification of Ragas
(ii) Time theory of Ragas
b) Detail study of the following Treatisers:
(i) Sangeet Ratnakar
(ii) Sangeet Parijat
3. Description of the Ragas prescribed for class XII
4. Ability to recognize the Ragas from given passages of Swaras.
5. Writing in notation the compositions of the prescribed Ragas.
6. Writing in Tala-notation, Thah and Dugun of prescribed Talas
7. Contribution of musicians:
 - 1) Uswad Abdul Karim Khan
 - 2) Ustad Faiyaz Khan
 - 3) Pt. Krishna Rao Shankar Pandit
 - 4) Ustad Bade Ghulam Ali Khan

CLASS-XII (PRACTICAL)

One Practical Paper

**Marks:70
60 Periods**

B. Practical Activities

1. (a) One Drut Khayal in Bhairav, Bageshri, Shuddha-Sarang and Malkauns with simple elaboratins and a few tanas.

(b) Two Vilambit Khayal with Alaps and Tanas in any two of the prescribed Ragas.
2. One Tarana and one Dhamar with Dugun and Chaugun in any of the prescribed Ragas.
3. (a) One composition of Sadra or Dadra

(b) Folk song of two different regions
4. Recitation of Thekas of Jhaptala, RUpak, Tilwada and Dhamar with Dugun, keeping Tala with hand beats.
5. Ability to recognize the prescribed Ragas from the passages of swaras rendered by the Examiner.
6. Knowledge of the structure and tuning of Tanpura.

HINDUSTANI MUSIC (VOCAL)
PRACTICAL GUIDELINES TO THE EXAMINER
FOR EVALUATION OF PRACTICAL
CLASS – XII (2018-19)

One Practical Paper

Marks:70

Time duration: 20 to 30 minutes per candidate

General Instructions:

1. Examiners are requested to ask the questions which are directly related to the syllabus
2. Marks should be awarded in accordance with the marking scheme

Distribution of Marks

S.No	Value Points	Marks
1.	Tuning of Tanpura and questions regarding Tanpura	05
2.	Choice Raga (Vilambit and Drut Khayal)	10+05=15
3.	Examiner's Choice Ragas	10
4.	One Taqrana and one Dhamar with dugun and Chaugun	10
5.	One composition of Sadra or Dadra	05
6.	Folk song of one Region	05
7.	Identification of Ragas	05
8.	Reciting the Thekas of Talas with hand beats in Thah and Dugun	05+05=10
9.	Practical File	05

List of Topics for the guidance of the examiners

1. **Tuning of Tanpura:** The student may be asked to tune the Tanpura. Some questions to be asked regarding parts of Tanpura
2. **Choice Raga:** The student may be asked to sing a Raga prescribed in the syllabus of his/her own choice. Choice Raga with Vilambit Khayal and Drut Khayal with simple Alap and Tanas. Before performing the Raga, he/she may be asked to sing Aroha, Avaroha and Pakad of the Raga.
3. **Other Drut Khayals:** It is examiner's choice, he/she may ask one or two Drut Khayals with Aroha, Avaroha, Pakad and simple elaboration in medium and fast tempo.
4. **Dhamar:** It is examiner's choice, he/she may ask the student to sing Dhamar with Dugun and Chaugun.
5. **Tarana:** The student may be asked to sing Tarana in any prescribed Raga with medium and fast tempo.
6. **Sadra or Dadra:** The student may be asked to sing a composition of Sadra or Dadra
7. **Folk Song:** The student may be asked to sing a folk song to one specific region
8. **Identification of Ragas:** The student may be asked to identify the Ragas sung by the examiner.
9. **Reciting of Theka:** The examiner may ask the student to recite the Thekas of Talas in Thah (Barabar) and Dugun with hand beats.