

2022-23
Class XI
Hindustani Music (Melodic Instrumental)
Code 115

Any one of the following :

(i) Sitar (ii) Sarod (iii) Violin (iv) Dilruba or Israj (v) Flute (vi) Guitar

One Theory Paper

3 Hour

Marks: 30

A. Theory

1. Definition of the following:
Nada, Shruti, Svara, Raga, Gat, Mela (Thata), Anibaddh and Nibaddhagana.
2. Description of the Ragas prescribed for class XI Practical.
3. Contribution and life sketch of Tansen, Masti Khan, Sadarang. Pt. V.N. Bhatkhande, Pt. V.D. Paluskar.
4. Brief history of Dhrupad and Instrumental compositions (Gat).
5. Writing Notation of compositions and Talas prescribed for class XI.

One Practical Paper

Marks: 70

B. Practical Activities

1. (a) One Razakhani Gat with simple elaborations in Alhalya- Bilawal, Jaunpuri, Malkauns, kafi and Yaman with Sthayee and Antara.
(b) One Dhun
(c) One MastiKhani Gat and one composition in a Tala other than Teen Tala.
(d) Basic knowledge of tuning of instruments.
2. Ability to play, Aroha, Avaroha, Pakad, simple Svara-Vistars with Alap and Todas in the prescribed ragas.
3. Ability to recognise the prescribed ragas from the passages of Svaras sung or played by the examiner.
4. The recitation of Thekas of Ektala and Chautala with Dugun keeping Tala with hand beats.
5. Ask to sing composition in Raga Khamaj in Thumri style.
6. New trends in music (Basic knowledge)
7. Continuous Assessment

2022-23
Hindustani Music (Melodic Instrumental)
Code 115
CLASS XII
Time : 3 Hours

One Theory paper

Marks : 30

Part A : Theory

- 1- (a) Definition of the following :
Gram, Murchana, Varna, Alankar, Gamaka, Kritan, Zamzama
- (b) Classification of Ragas, Time theory of Ragas, Gharana
- 2- (a) Brief history of ancient Hindustani Music with special reference to Sangeet Ratnakar.
- (b) Brief history of medieval and modern period of Hindustani Music with special reference to Sangeet Parijata and works of Pt. V. N. Bhatkhande.
- (c) Description of the Ragas Prescribed for Class XII Practical.
- 3- Description of construction of instruments opted for alongwith the basic techniques of playing.
- 4- To Recognise the Ragas from given passages of Svaras.
- 5- Writing Notation of compositions (Gat) and Talas.
- 6- Biographies of musicians :
Tansen, UstadInayat Khan, Ustad Mushtaq Ali Khan, Ustad Alauddin Khan, Pt. Pannalal Ghosh.

Part B : One Practical Paper

Marks 70

- 1- (a) One Razakhani gat in Bhairav, Bihag, Kedar and Bhimpalasi with elaborations (Toda and Jhala) with Sthaya and Antara.
- (b) Two MasitKhani compositions (Gats) in a Prescribed Raga with elaborations.
- (c) One composition in Khamaj in Thumri style or Dhun.
- (d) Ability to produce Meend in any prescribed Raga of minimum two svaras.
- (e) One composition in Ektal and one in Jhaptal.
- 2- Ability to play Aroha, Avaroha, Pakad, Simple Svara – Vistars withAlap and Toda in the prescribed Ragas.
- 3- Ability to recite thekas of Jhaptal, Rupak, TilwadaadDhamar with Dugun, keeping tala with hand beats.
- 4- Ability to recognize the prescribed Ragas from passages of Svaras sung or played by the examiner.
- 5- To recognize the Svaras
- 6- Continuous Assessment (Unit Test)

