

Hindustani Music (Vocal)

CLASS XII

Time : 3 Hours

One Theory paper

Marks : 30

Part A : Theory

- 1- (a) Definition of the following :
Verna, Grama, Murchchana, Alankar, Gamaka, Khatka, Murki, Kan, Laya, Tala, Gharana
- (b) Classification of Ragas. Time theory of Ragas.
- 2- (a) Brief history of ancient Hindustani Music with special reference to Sangeet Ratnakar.
(Brief history of medieval, and modern periods Hindustani Music with special reference to Sangeet Parijata and the works of Pt. Bhatkhande.)
- 3- Description of the Ragas prescribed for Class XII (Practical)
- 4- To recognize the Ragas from given passages of Svaras.
- 5- Writing of Notation of prescribed Songs and Talas.
- 6- Biography of musicians.

Part B : One Practical Paper

Marks 70

- 1- (a) One Drut Khayal, Bihag, Bhairav, Kedar and Bhimpalasi with simple elaborations.
- (b) One Tarana, One Dhrupada, one Dhamar in any prescribed raga.
- (c) One Tarana, One Dhrupada one Dhamar in any prescribed raga.
- (d) One Thumri Style of Dadra style composition in Khamaj or a devotional song.
- (e) One Swar malika each Rag.
- 2- The recitation of Thekas of Kharwa, Dadra, Jhaptaal, Rupak, Tilwada and Dhamar with Dugun, keeping Tala with hand beats.
- 3- Ability to sing Aroha, Avaroha, pakad and simple Svaravistar with Alap and Tana in the Prescribed Ragas.
- 4- Ability to recognize the prescribed Ragas from the passaged of svaras rendered by the Examiner.
- 5- To recognise the svaras.
- 6- Biographies of –
 1. Ustad Abdul Karim Khan
 2. Ustad Faiyaz Khan
 3. Pt. Krishna Rao Shankar Pandit
 4. Ustad Bade Ghulam Ali Khan
 5. Thyagaraja
 6. Ustad Alladiya Khan
 7. Ustad Mushtaq Ali Khan

Hindustani Music (Instrumental Melodic)

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, Ustad Inayat 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 with Alap and Toda in the prescribed Ragas.
- 3- Ability to recite thekas of Jhaptal, Rupak, Tilwada ad Dhamar 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

Hindustani Music (Instrumental Percussion)

CLASS XII

Time : 3 Hours

One Theory paper

Marks : 30

Part A : Theory

- 1- (a) Definition of the following terms :
Verna, Alankar, (Gamak, Krintan, Zamzama) Zarab, Kala, Kriya, Anga, Peshkar, chakkardar, (Classification of Ragas, Time theory of Ragas) Rela and Paran, Gharana.
- (b) Comparative study of some antar Talas
 - (a) Chautal – Ektal
 - (b) Jhaptal – Sul Tal
 - (c) Dhamar – chautal
- (c) Classification of Jatis of different patterns.
- (d) Classification of Layakari.
- 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 Parijat and the works of Pt. V. N. Bhatkhande.
- 3- Description of the talas Prescribed for Class XII Practical.
- 4- Writing Notation of the prescribed Talas.
- 5- Recognition of talas from give portion of the Thekas.
- 6- Biographies of Natthan Khan, Ahmed jan thira-Kawa, Parbat Singh, Habibuddin Khan

Part B : One Practical Paper

Marks 70

- B. Practical Activities
- 1- Playing of the thekas of Jhaptal and Rupak of Sool tala and Chautal Tala on Tabla with simple elaborations.
 - 2- Two Peshkaras. Two Qayadas, Two Tukras and a few gats in Teental Ektal and Jhaptal/Chautal and Dhamar.
 - 3- Playing the Thekas of Rupak, Tilwara Chautala and Dhamar with Dugun and Chaugun, with Mukhda and Tihai.
 - 4- Recitation of the prescribed talas with Dugun and Chaugun keeping tala with hand beats.
 - 5- A few simple laggis in Dadra tala or Thapia on Pakhawaj.
 - 6- Knowledge of tuning of the instrument.