ICSE

INDIAN CERTIFICATE OF SECONDARY EDUCATION EXAMINATION

YEAR 2028



PERFORMING ARTS (91-95)

Developed by:
Research, Development and Curriculum Division (RDCD)
CISCE

January 2026

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Council for the Indian School Certificate Examinations (CISCE)

MISSION STATEMENT

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ETHOS OF CISCE

- Trust and fair play.
- Minimum monitoring.
- Allowing schools to evolve their own niche.
- Catering to the needs of the children.
- Giving freedom to experiment with new ideas and practices.
- Diversity and plurality - the basic strength for evolution of ideas.
- Schools to motivate pupils towards the cultivation of:
  Excellence - The Indian and Global experience.
  Values - Spiritual and cultural - to be the bedrock of the educational experience.
- Schools to have an 'Indian Ethos', strong roots in the national psyche and be sensitive to national aspirations.

PERFORMING ARTS (91 - 95)

Aims:

1. To develop a perceptive, sensitive and critical response to music, dance and drama in its historical and cultural contexts.
2. To stimulate and develop an appreciation and enjoyment of music, dance and drama through active involvement.
3. To balance the demands of disciplined skills and challenging standards in an environment of emotional, aesthetic, imaginative and creative development.
4. To develop performing skills, and so encourage a participation in the wide range of performance activities likely to be found in the school and community.
5. To develop a co-operative attitude through the organisation and participation associated with music, dance and drama.
6. To provide an appropriate body of knowledge with understanding, and to develop appropriate skills as a basis for further study or leisure or both.

One of the following **five** syllabuses may be offered:

Hindustani Music	(91)
Carnatic Music	(92)
Western Music	(93)
Indian Dance	(94)
Drama	(95)

HINDUSTANI MUSIC (91)

CLASS IX

*There will be **one** paper of **two** hours duration carrying 100 marks and Internal Assessment of 100 marks.*

The syllabus is divided into three sections:

***Section A** - Vocal Music*

***Section B** - Instrumental Music*

***Section C** - Tabla*

PART 1: THEORY – 100 Marks

SECTION A: HINDUSTANI VOCAL MUSIC

1. (a) Non-detail terms: Sangeet; two main systems of Indian Music; Naad, Saptak; Thaat; Alankar; Raga, Janak-Janya Ragas and Ashraya raga; Vadi, Samvadi, Anuvadi, Vivadi; Aroha, Avaroha, Pakad; Chal and AchalSwara.

   Sthayi, Antara; Taan, Alaap; Matra, Vibhag, Taal, Avartan, Sam, Tali, Khali, Theka; Thah (Barabar or Ekgun), Dugun, Chaugun.

   (b) Detailed topics: Swara (Shuddha and VikritSwars), Jati (Odava, Shadava, Sampoorna), Laya (Vilambit, Madhya, Drut), Varna (Sthai, Arohi, Avarohi, Sanchari), Forms of Geet – Swaramalika, Lakshangeet, Khayal (BadaKhayal and ChotaKhayal), Dhrupad.

2. Description of the five ragas mentioned under 'practical' – their Thaat, Jati, Vadi-Samvadi, Swaras (Varjit and Vikrit), Aroha-Avaroha, Pakad, time of raga and similar raga.

3. Description of the five taals mentioned under 'practical'; writing them in Thah and Dugun Taal notation.

4. Knowledge of musical notation system of Pt. V.N. Bhatkhande (Swara and Taal-lipi); writing ChotaKhayal, Swarmalika and Lakshangeet, Dhrupad (only Sthayi and Antara) in musical notation.

5. Identification of ragas with the help of given short Swara-vistar.

6. Life and contribution in brief of Tansen and Pt. V.N. Bhatkhande.

PRACTICAL

1. Singing and identifying Shuddha and Vikrit Swaras.

2. Idea of Laya; Vilambit, Madhya and Drutlayas.

3. Singing of 10 alankars in Dugun and ChaugunLaya.

4. Yaman, Khamaj, Kafi, Bhairavi, AlhaiyaBilawal - Singing of one Madhya layakhayal song in any three ragas as mentioned above (with alaaps and taans). Lakshangeet and Swarmalika in the other two ragas, One Dhrupad Geet in any one raga (Only sthai and antara); National Anthem - Jana Gana Mana and National Song – Vande Mataram (notation is not required).

5. Padhant (Reciting): Thekas of the following five taals with Taali, Khali shown on hands: Teen Taal, Keharwa, Dadra, Ektaal and Chartaal; their Dugun also.

6. Identification of ragas.

SECTION B

HINDUSTANI INSTRUMENTAL MUSIC

(EXCLUDING TABLA)

THEORY

1. (a) Non-detail terms: Sangeet; two main systems of Indian Music; Naad, Saptak; Thaat; Alankar; Raga, Janak-Janya Ragas and Ashraya raga; Vadi, Samvadi, Anuvadi, Vivadi; Aroha, Avaroha, Pakad;Chal and AchalSwar.

   Chal and AchalThaat, Toda, Alaap; Matra, Vibhag, Taal, Avartan, Sam, Taali, Khali, Theka; Thah (Barabar or Ekgun), Dugun, Chaugun.

   (b) Detailed topics: Swara (Shuddha and VikritSwars), Jati (Odava, Shadava, Sampoorna), Laya (Vilambit, Madhya, Drut), Varna (Sthai, Arohi, Avarohi, Sanchari), Forms of Gat (Maseetkhani and Razakhani).
2. Description of the five ragas mentioned under 'practical' – their Thaat, Jati, Vadi-Samvadi, Swaras (Varjit and Vikrit), Aroha-Avaroha, Pakad, time of raga and similar raga.
3. Description of the five taals mentioned under 'practical'; writing them in Thah and Dugun in Taal notation.
4. Knowledge of musical notation system of Pt. V.N. Bhatkhande (swara and Taal-lipi); writing Razakhani Gat (with Bols).
5. Identification of ragas with the help of given short swara-vistar.
6. Life and contribution in brief of Tansen and Pt. V.N. Bhatkhande.

PRACTICAL

1. Handling of the instrument; correct posture and finger movement.
2. Playing of 10 alankars in Thah, Dugun and Chaugun.
3. Yaman, Khamaj, Kafi, Bhairavi, AlhaiyaBilawal – Playing of one Razakhani Gat in all the ragas as mentioned above (with alaaps and todas). Dhun in any raga mentioned above. National Anthem-Jana Gana Mana and National Song – Vande Mataram (notation is required).
4. Padhant (Reciting) - Thekas of the following five taals with Taali, Khali shown on hands: Teen Taal, Keharwa, Dadra, Ektaal and Chartaal; their Dugun also.
5. Identification of ragas.
6. Playing of simple Bols like Da Ra Da Ra, Da Ra Dir Dir, Da Dir, Da Ra, etc.

SECTION C

HINDUSTANI INSTRUMENTAL MUSIC

(PERCUSSION - TABLA)

THEORY

1. (a) Non-detail terms: Matra, Taal,Vibhag; Sam; Tali, Khali, Avartan, Theka, Kayada, Palta, Tihai, Mohra, Mukhada, Tukda, Kismen (varieties of Theka) and Peshkara.

   (b) Detailed topic: Laya (Vilambit, Madhya and Drut), Layakari (Thah, Dugun, Tigun and Chaugun), Origin and development of Tabla.

2. Writing in Taal-notation of the six Taals mentioned under 'practical'; with their simple development; writing of Thekas in Thah, Dugun and Chaugunlayakaris.

3. Basic knowledge of: Sangeet, Swara and Saptak.

PRACTICAL

1. Knowledge and practice of Vilambit, Madhya and Drutlayas as also of Thah, Dugun and Chaugun, with the help of Tali, Khali and matras on hands while reciting Thekas of Taals prescribed.

2. Technique of producing main syllables of Tabla and Bayan (Varnas) like Ta, Dha, Ge, Kat, Tin, Dhin, Tita etc.

3. Playing of Thekas of the following six Taals with development: two kaayadas and its four paltas with tihai in Teentaal, One tukda in each Jhaptaal and Ektaal, one paran in chaartaal, two kismen each in Dadra and KeharwaTaal.

4. Accompaniment (Sangat) in Taals (Dadra and Keharwa).

5. Padhant(Reciting) - Thekas in Thah and Dugun. Simple developments of Taals mentioned in para (3), showing Taali, Khali etc. on hands.

CLASS X

The syllabus is divided into three sections:

Section A *- Vocal Music*

Section B *- Instrumental Music*

Section C*-Tabla.*

PART 1: THEORY – 100 Marks

SECTION A: HINDUSTANI VOCAL MUSIC

1. (a) Non-detail terms: Sound (Dhwani), Meend, Kan (Sparshaswar), Gamak, Khatka, Tigun, Tappa, Thumri, Poorvang, Uttarang, Poorva Raga and Uttar Raga.

   (b) Detailed topics: Nad, three qualities of Nad (volume, pitch, timbre); Shruti and placement of 12 swaras; Dhrupad and Dhamar; relationship between VadiSwar and time of singing raga.

2. Description of the 10 ragas of Classes IX and X mentioned under 'practical' – their Thaat, Jati, Vadi-Samvadi, Swaras (Varjit and Vikrit), Aroha-Avaroha, Pakad, time of raga and similar raga.

3. Writing in the Taal notation, all the 10 Taals learnt in Classes IX and X, their Dugun; Tigun and Chaugun.

4. Knowledge of musical notation system of Pt. V.N. Bhatkhande (swara and Taal-lipi); writing ChotaKhayal, BadaKhayal, Swarmalika and Lakshangeet.

5. Identification of Ragas of Classes IX and X (a few note combinations given).

6. Life and contribution in brief of Amir Khusroand Pt.Vishnu Digambar Paluskar.

7. A brief description of 4 eminent vocalists (present or recent past).

8. Names of different parts (components) of the Tanpura with the help of a simple sketch. Tuning and handling of the instrument.

PRACTICAL

1. Singing of three alankars in Teental, Jhaptaal and Dadra each.

2. Bhairav, Bhopaali, Desh, Bageshwari, Malkauns - Singing of Chotakhayal song in any three ragas as mentioned above (with alaaps and taans). Lakshangeet and Swarmalika in the other two ragas, One Badakhayal in any one of the above-mentioned ragas (Only sthai and antara); Tarana (notation of Tarana is not required).

3. Padhant (Reciting)-Thekas of the following new taals as also those learnt in Class IX in Dugun and Chaugun, showing Tali, Khali and Matras on hands: Rupak, Jhaptaal, Tilwada, Dhamar and Deepchandi (Chanchar).

4. Identification of ragas learnt in Classes IX and X.

SECTION B

HINDUSTANI INSTRUMENTAL MUSIC (EXCLUDING TABLA)

THEORY

1. (a) Non-detail terms: Sound (Dhwani); Kan; Meend, Soot; Zamzama; Gamak; Baj; Khatka; Jhala; Tigun.
   (b) Detailed topics: Nad; three qualities of Nad (volume, pitch, timbre); Shruti and placement of 12 swaras; Maseetkhani and Razakhani Gat; Relationship between VadiSwar and time of playing Raga.
2. Origin and the development of the instrument. Methods of handling instruments; tuning of the instrument with a labelled diagram.
3. Complete description of all the 10 ragas mentioned under 'Practical' in Classes IX and X.
4. Writing in the Tal notation, all the 10 Taals learnt in Classes IX and X, their Dugun; Tigun and Chaugun.
5. Writing in complete musical notation of the Maseetkhani and Razakhani Gats.
6. Identification of Ragas (a few note combinations given) of Classes IX and X.
7. Life and contribution in brief of Amir Khusro and Pt. Vishnu DigambarPaluskar.
8. Brief description of four eminent instrumentalists (present or recent past).

PRACTICAL

1. Playing of three alankars in Teental, Jhaptaal and Dadra each.
2. Bhairav, Bhopaali, Desh, Bageshwari, Malkauns – Playing of five Razakhani Gat in all the above five mentioned Ragas and one Maseetkhani Gat in any one of the five ragas as mentioned above (with alaaps, toda and jhala). Dhun (notation of Dhun is not required).
3. Padhant (Reciting)-Thekas of the following new taals as also those learnt in Class IX in Dugun and Chaugun, showing Tali, Khali and Matras on hands: Rupak,Jhaptal, Tilwada, Dhamar and Deepchandi (Chanchar).
4. Identification of ragas learnt in Classes IX and X.

SECTION C

HINDUSTANI INSTRUMENTAL MUSIC

(PERCUSSION - TABLA)

THEORY

1. (a) Non-detail terms: Names of 10 Pranas, AadiLaya (Only in Dadra and Keharwa), Lehra (Nagma), Paran, Uthan, Chakkardar Tukda, Dumdar and BedumTihai, Gat, Padhant,

   (b) Detailed topics: Origin and development of Tabla, Basic 10 Varnas (Syllables) of Tabla, TaalJaati System, Solo and Sangat.

2. Brief description of four eminent percussionist (present or recent past).
3. Writing in Taal notation, Thekas, in Thah, Dugun, Tigun and Chaugun, of all Taals learnt in Class IX and X.
4. Names of different parts (components) of the Tabla with the help of a simple sketch. Tuning of the instrument.
5. Identification of Taals (a few bol combinations given) of Classes IX and X.

PRACTICAL

1. Technique of producing bols on Tabla like Tirkit, Kran, etc.
2. Development of following Taals: Teental – 1 uthan, 2 new kaydas and its 4 paltas with tihai, 1 Rela, 1 Chakardaar Tukda, 1 Damdar and BedamTihai, Roopak – 1 Tihai, Sooltaal – 1 Tihai, Teevra Taal – 1 Paran, Deepchandi Taal, TilwadaTaal (only Theka).
3. Padhant (Reciting)- Thekas of all Taals of Class IX and X with development mentioned in para (2), giving Tali, Khali etc. by hands in Dugun and Chaugun.
4. Ability to accompany with vocalist and instrumentalist with development.

PART 2: (To be assessed internally by the School in Class X).

Practical Work in Music (Hindustani) - 100 Marks

Course Work

1. Candidates will be required to practice and perform singing or playing. This performance may be undertaken in connection with the topics suggested below. The practical work of candidates will be assessed by the teacher as course work. The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests.
2. Suggested topics for practical work:

   (i) Individual performances,

   (ii) Practice for school functions,

   (iii) Performance in a group of either players or singers, not necessarily in school,

   (iv) Prepare a PowerPoint presentation on an eminent vocalist or instrumentalist.

   (v) A visit to a sound recording studio.

3. In addition to the course work the candidates will be tested in singing or playing one instrument by an External Examiner.

Assessment

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The following aspects of practice and performance should be taken into consideration:

   (i) Musical performance, Expression, Diction, Tonal quality, Breath control;

   (ii) Accuracy;

   (iii) Style and interpretation.
3. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Music of Class VIII may be deputed to be an External Examiner for Class X, Music Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

Award of Marks	**(100 Marks)**
Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to CISCE by the Head of the school.

The Head of the school will be responsible for the online entry of marks on CISCE's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN HINDUSTANI MUSIC - GUIDELINES FOR MARKING WITH GRADES

Criteria	Purity of Swar	Laya	Knowledge of raga/taal	Ability to recall practical and theoretical concepts	Overall effect or presentation
Grade I each part 8 marks	Possesses an impeccable sense of pitch and note production is similarly perfect.	Has an accurate perception of rhythms, its speed and variations. Can build a solid foundation for musical variation.	Portrays the raga accurately and with appropriate feeling. Moves within the confines of the 'taal' structure.	Performance and presentation reveal a thorough knowledge of raga attributes and of the structure of the taal in general.	Inspired, error free presentation of melody and rhythm. Accurate conception of pitch, correct identification of raga and taal.
Grade II each part 6 marks	Has good total value but lacks note perfection or vice versa.	Can maintain an even tempo and is usually accurate in the use of 'layakari" or rhythmic variation.	Expresses great feeling but is less than faithful to the grammar of raga or taal.	Presents well but betrays lack of crucial theoretical inputs like "Nyas" in the improvisation.	Pleasing rendition of melodic and rhythmic forms, a good working knowledge of various degrees of pitch, different ragas etc.
Grade III each part 4 marks	Has a moderate sense of pitch with a satisfactory ability to project musical notes.	Is somewhat erratic in the maintenance of the taal's speed. However somehow strives to manage the laya.	Can only express the raga in the most limited pathways. Has difficulty knowing his/her position vis-a-vis the taal.	Diligent and keen but shows poor knowledge of concepts like 'alankara' and 'varna'.	Uninspiring, but adequate bookish presentation of course material. Erratic sense of pitch. Shaky knowledge of raga and taal.
Grade IV each part 2 marks	A bare semblance of musical quality in both tone and pitch concepts. Sometimes goes off scale.	Is unable to maintain an even 'laya' foundation. Consistently increases or decreases the speed and cannot perform even 'Dugun' in proper time.	The Raga is recognizable only as a vague idea. Is often out of rhythm and has little knowledge of the dynamics of taal.	Moderate presentation not backed by inner reference to VadiSamvadi or Tali, Khali of Raga and Taal.	Barely scrapes through the basic required idioms of melody and rhythmic cycle. Poor concept of pitch, taal, and raga.
Grade V each part 0 marks	Does not seem to have any concept of pitch. Rendition is off-key.	Has no idea of tune and its relationship to melody. Cannot maintain the rhythm of simple melodies.	Does not Correctly maintain the basic elements of rag and taal.	Presentation is confused with poorly stated phrases, broken in pitch and rhythms.	Has no semblance to musical effect of any sort. Cannot keep a tune or maintain tempo. No concept of raga or taal.

CARNATIC MUSIC (92)

CLASS IX

*There will be **one** written paper of **two** hours duration carrying 100 marks and Practical/Internal Assessment of 100 marks.*

1. The fundamental technical terms and their meanings.
2. Principle of Sa, Re, Ga, Ma, notations - significance of symbols commonly used.
3. Raga classification in Carnatic music - scheme of 72 melakarthas - the names and syllabus of 12 chakras - katapayadi formula and its application - 8 kinds of janyaragas - ragalakshana.
4. Lakshanas of the following 16 ragas: Todi; Bhairavi; Kharaharapriya; Kalyani; Sankarabharanam; Shanmukhayriya; Amavardhini; Chakravakam; Kambhoji; Anandabhairavi; Bilahari; Saveri; PoorviKalyani; Hindolam; Mohana; Hamsadhwani.
5. Manodharmasangita and its forms, Raga, Alapana pad-dhai - kalpanasvaras - Dasavidhagamakas.
6. The scheme of 35 talas - Chaputala and its varieties - Desadi and Madhayaditalas - Kriya - Anga - Laya - Gati - Matra (a detailed knowledge of any two) - Shadangas.
7. Musical forms and their classification - An advanced knowledge of the following musical forms: Gita, Tanavarna, Padavarna, Kriti, Ragamalika, Padam, and Javali.

CLASS X

***PART1:** There will be **one** written paper of **two hours** duration carrying 100 marks.*

1. History of Carnatic music with special reference to the following composers and theorists, including their biographies and their contribution to Carnatic music: (1) Thyagaraja, (2) Syama Sastry, (3) Muthuswami Dikshitar,(4) Jayadeva, (5) Narayana Tirtha,(6) Purandaradas, (7) Bhadrachala Ramadas, (8) Kshetrajna, (9) Arunachala Kavirayar, (10) Veena Kuppayyar, (11) Patnam Subramaina Iyer, (12) Gopal Krishna Bharati.
2. Classification of musical instruments into string, wind and percussion group. A general knowledge of Vina, Violin, Gottuvadyam, Tambura, Flute and Mridangam - Training of human voice and compass of the concert instruments in South India.
3. Musical sound and voice - Pitch, intensity, and timbre - Sympathetic vibration - Resonance - Echoes - Musical intervals - Modal shift of tonic i.e. Grahabhedam.

PART 2: (To be assessed internally by the School in Class X).

PRACTICAL WORK IN MUSIC (CARNATIC) - 100 MARKS

Course Work

1. Candidates will be required to practice and perform singing or playing one or more musical instruments such as Tabla, Violin, etc. This practical and performance may be undertaken in connection with the topics suggested below. The practical work of candidates will be assessed by the teacher as course work. The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests.
2. Suggested topics for practical work: (i) Individual performances, (ii) Practice for school functions. (iii) Performance in a group of either players or singers, not necessarily in school, (iv) Making a musical instrument.
3. In addition to the course work the candidates will be tested in singing or playing one instrument by an External Examiner. Where a candidate has chosen to make a musical instrument, the instrument may be put up for inspection by the External Examiner. Where a candidate has personally taken part in performance, tape recorded evidence may be submitted for the assessment by the External Examiner.

Assessment

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The following aspect of practice and performance should be taken into consideration: (i) Musical performance, Expression, Diction, Tonal quality, Breath control; (ii) Accuracy; (iii) Style and interpretation.
3. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Music of Class VIII may be deputed to be an External Examiner for Class X, Music Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

Award of Marks	**(100 Marks)**
Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to the CISCE by the Head of the school.

The Head of the school will be responsible for the online entry of marks on the CISCE's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN CARNATIC MUSIC - GUIDELINES FOR MARKING WITH GRADES

Criteria	Purity of Swar	Laya	Knowledge of raga/tala	Ability to recall practical and theoretical concepts	Overall effect or presentation
Grade I each part 8 marks	Possesses an impeccable sense of pitch and note production is similarly perfect.	Has an accurate perception of rhythms, its speed and variations. Can build a solid foundation for musical variation.	Portrays the raga accurately and with appropriate feeling. Moves within the confines of the 'tal' structure.	Performance and presentation reveals a thorough knowledge of raga attributes and of the structure of the tala in general.	Inspired, error free presentation of melody and rhythm. Accurate conception of pitch, correct identification of raga and tala.
Grade II each part 6 marks	Has good total value but lacks note perfection or vice versa.	Can maintain an even tempo and is usually accurate in the use of 'layakari" or rhythmic variation.	Expresses great feeling but is less than faithful to the grammar of raga or tala.	Presents well but betrays lack of crucial theoretical inputs like "Nyas" in the improvisation.	Pleasing rendition of melodic and rhythmic forms, a good working knowledge of various degrees of pitch, different ragas etc.
Grade III each part 4 marks	Has a moderate sense of pitch with a satisfactory ability to project musical notes.	Is somewhat erratic in the maintenance of the taal's speed. However somehow strives to manage the laya.	Can only express the raga in the most limited pathways. Has difficulty knowing his/her position vis-a-vis the tal.	Diligent and keen but shows poor knowledge of concepts like 'alankara' and 'varna'.	Uninspiring, but adequate bookish presentation of course material. Erratic sense of pitch. Shaky knowledge of raga and tala.
Grade IV each part 2 marks	A bare semblance of musical quality in both tone and pitch concepts. Sometimes goes off scale.	Is unable to maintain an even 'laya' foundation. Consistently increases or decreases the speed and cannot perform even 'Dugun' in proper time.	The Raga is recognizable only as a vague idea. Is often out of rhythm and has little knowledge of the dynamics of tala.	Moderate presentation not backed by inner reference to VadiSamvadi or Tali, Khali of Raga and Tala.	Barely scrapes through the basic required idioms of melody and rhythmic cycle. Poor concept of pitch, tala, and raga.
Grade V each part 0 marks	Does not seem to have any concept of pitch. Rendition is off-key.	Has no idea of tune and its relationship to melody. Cannot maintain the rhythm of simple melodies.	Does not Correctly maintain the basic elements of rag and taal.	Presentation is a hotchpotch of poorly stated phrases, broken in pitch and rhythms.	Has no semblance to musical effect of any sort. Cannot keep a tune or maintain tempo. No concept of raga or tala.

WESTERN MUSIC (93)

CLASSES IX AND X

*There will be **one** paper of **two hours** duration carrying 100 marks and Internal Assessment of 100 marks.*

PART 1: THEORY – (100 MARKS)

The syllabus is divided into two Sections:

***Section A** - Musical Instruments*

***Section B** - Forms and Analysis of Music*

SECTION A: MUSICAL INSTRUMENTS

1. **Musical Instruments**: Sound production and playing techniques of the following families of instruments:
   (a) Keyboard family:
   Harpsichord, clavichord and acoustic pianoforte.
   (b) Pipe Organ
   (c) The String family:
   Violin, Viola, Violoncello, Double Bass.
   (d) The Guitar family:
   Classical, Spanish, Hawaiian guitars.
   (e) Woodwind family:
   Flute, Piccolo, Oboe, Clarinet, Cor Anglais, Bassoon, Saxophone.
   (f) Brass Family:
   Trumpet, French Horn, Trombone, Tuba.
   (g) Percussion family
   Timpani (Kettle Drums), Bass Drum, Snare Drum, Tambourine, Tubular Bells, Xylophone, Glockenspiel.

Note:

- Candidates are expected to know the tuning notes and clefs of the following: The String family and The Guitar family. They will be expected to be able to write these on staff notation, beginning with the lowest in pitch. They are expected to know the range of any one woodwind and any one brass instrument of their choice.
- Any TWO Similarities and TWO differences between members of the same family, for example e.g.: oboe & clarinet; flute & piccolo, trombone & tuba, etc.

SECTION B: FORMS AND ANALYSIS OF MUSIC

2. Forms of Music

(a) Symphony
*Definition, structure (form), Sonata Form; Analysis of **any one** symphony of the candidate's choice. (*format for analysis for symphony given at the end of the syllabus.)*

(b) Concerto
*Definition, structure (form); Analysis of **any one** Concerto (of the Classical or Romantic period) of the candidate's choice (**format for analysis for Concerto given at the end of the syllabus.)*

(c) Jazz
Origin, characteristics, instrumentation, Genres of Jazz: New Orleans, Swing, Bebop.

(d) Popular Music

Life, works, style and reasons for popular appeal of any solo artiste (vocal or instrumental) ***and / or*** *band of the candidate's choice. Genres of music may include but are not limited to:*

Folk, Country, Gospel, Soul, Reggae, Pop, Rock, R&B, Hip Hop, Electronic Music.

3. Life and Works

(a) Life & works and unique contribution of the following composers:

J.S Bach, G.F Handel, J. Haydn, W.A Mozart, L.van Beethoven, F. Schubert, P.I Tchaikovsky, J. Brahms, A. Dvořák.

(b) Life, works and style of the following exponents of Jazz; Louis Armstrong, Duke Ellington, George Gershwin, Miles Davis.

Note:

Candidates are expected to write an essay of approximately 500 words on the life, works and contribution of the composer/s and/or exponents mentioned above.

4. Technology in Music

(a) Electronic Music

Definition and scope of Electronic Music; description of the Theremin and the Moog Synthesizer.

(b) Basic knowledge of the following genres

Industrial, House Music, Drum & Bass, Dubstep, Electro House.

(c) DAW (Digital Audio Workstation)

(i) Definition, basic features and applications of ***any one*** *Home Studio DAW of the candidate's choice.*

(ii) Definition and usage in a DAW of the following: audio samples, loops, live audio, plug-ins and Timeline.

(iii)Applications of DAWs in Electronic Music, DJ music and new directions in music.

5. Personal Experience

Candidates should be able to write an essay (approximately 500 words) about their personal experiences as a musician in ***any one*** of the following areas:

(a) As a solo singer or instrumentalist.

(b) Member of the school choir or orchestra.

(c) Part of a school Musical Theatre or any other production.

Note: The topics should be interpreted as widely as possible. Candidates should listen to a variety of music within the category title. In answering questions, which require paragraph answers, candidates should refer knowledgeably and by name, to the works to which they have listened.

Questions will be framed so as to give all candidates a chance to show the following: (i) that they have heard works in a given category; (ii) that they know the characteristics of a particular category or kind of music;(iii) that they are aware of the context of a particular category or kind of music; (iv) that they know the names of prominent composers and their contribution to a particular category or kind of music.

PART 2: PRACTICAL WORK IN MUSIC (WESTERN) - 100 MARKS

Candidates for the examination in Music (Western) will be required to have passed the Practical Examination of the Associated Board of Royal School of Music, Grade 4, or a more advanced grade or Grade 4 or a more advanced Grade of Trinity College, London or Grade 4 or a more advanced grade of London College of Music (or an equivalent examination approved by CISCE).

Course Work

The Practical work of candidates in Western Music in preparation for the practical examination of:

- The Associated Board of Royal School of Music: Grade 4, or a more advanced grade,

or

- Trinity College, London: Grade 4 or a more advanced grade,

or

- London College of Music: Grade 4 or a more advanced grade

(or an equivalent examination approved by CISCE), will be taken as the requirement for course work in Western Music.

Final Test

The practical examination of the Associated Board of Royal School of Music, Grade 4, or a more advanced grade, or Grade 4 or a more advanced Grade of Trinity College, London, Grade 4 or a more advanced grade of London College of Music (or an equivalent examination approved by CISCE), will be taken in fulfillment of the final test for practical work in Western Music.

Assessment

The result of the practical examination issued by the Associated Board of Royal School of Music, Grade 4, or a more advanced grade, or Grade 4 or a more advanced grade of Trinity College, London, Grade 4 or a more advanced grade of London College of Music (or an equivalent examination approved by CISCE) will be taken as the assessment of Part 2 of Western Music.

*** TEMPLATE FOR ANALYSIS OF SYMPHONY**

- Name of the Symphony
- Key
- Composer
- Instruments used

First movement: key, time signature, tempo direction

Exposition: both themes, closing theme/coda. Brief description of motifs, important modulations and melody/harmony/rhythm.

Development: modulations and treatment of themes

Recapitulation: Keys used, second subject remains in tonic key, bridging passage, closing theme.

Second movement: key, time signature, tempo direction

Instrumentation used

Themes, motifs, all important points of harmony, melody and orchestration

Third & Fourth movements (the symphony may have less than three or more than four movements) as given in the above movements. All symphonic forms such as Sonata Form, Theme and Variations, Minuet and Trio, Scherzo, Sonata-Rondo, where applicable, must be described clearly.

**** TEMPLATE FOR ANALYSIS OF CONCERTO**

- Definition, origin
- Name of the Concerto
- Key
- Composer
- Instruments and solo instruments used

First movement: key, time signature, tempo direction

Description of melodic and harmonic progression, key modulations, role of solo instrument, cadenza (if used), and Sonata Form (if used). *Note: the cadenza format should be defined.*

Second Movement: key, time signature, tempo direction

Description of melodic and harmonic progression, key modulations, role of solo instrument.

Third Movement: key, time signature, tempo direction

Description of melodic and harmonic progression, key modulations, role of solo instrument, cadenza (if used), and Sonata Form (if used)

Suggested Readings:

- The Encyclopedia of Music: Max Wade- Mathews & Wendy Thompson
- The Enjoyment of Music: published by W.W. Norton & Co.
- The History of Music; From the Cambridge assignments in Music: Roy Bennett
- The Harvard Dictionary of Music: Don Michael Randel.
- The Oxford Dictionary of Music: Michael & Joyce Kennedy & Tim Rutherford - Johnson.

INDIAN DANCE (94)
CLASSES IX AND X

*There will be **one** paper of **two hours** duration carrying 100 marks and Internal Assessment of 100 marks.*

Candidates will be required to select one dance style from the following: Bharatanatyam, Kathak, Odissi, Kuchipudi, Manipuri and Kathakali. The course work and assessment for the Internal Assessment shall focus solely on the dance style selected by the candidate. An overview of classical dance in India may be required, along with simple comparative studies between the different dance styles, for the written Theory paper.

PART 1: THEORY – (100 MARKS)

1. Identification of different classical dance styles in India. The aesthetic appeal of each, highlighting the distinctiveness of the individual styles, namely Bharatanatyam, Kathak, Odissi, Kuchipudi, Manipuri and Kathakali.
2. The mythological evolution of dance and an elementary understanding of important texts like the Natya Shastra, and story lines associated with classical dance in India. Also, an appreciation of the myths surrounding the lives of Ganesh, Krishna, Shiva, Vishnu, etc.
3. The sociological development of dance – its history, roots, growth and revival.
4. An understanding of the guru-shishyaparampara (*including the tradition and lineage associated with the chosen dance form only*).
5. Prominent exponents of the various different classical dance styles listed above.
6. An understanding of the dance repertoire and musical accompaniment (*for the chosen dance style only*).
7. The relevance of dance in today's world and the modern developments in dance.

PART 2: TO BE ASSESSED INTERNALLY BY THE SCHOOL.

PRACTICAL WORK IN INDIAN DANCE - 100 MARKS

Course Work

The practical section is divided into *two* parts:
1) Nritya
2) Abhinaya

1. Nritya

(i) The basic body stances and positions, the neck and eye movements of the chosen dance style.

(ii) A minimum of 15 steps in Nritya to be executed in the 3 speeds of slow, medium and fast.
(iii) An understanding of the different rhythms (Tal) and the ability to perform a particular Tal in a passage of dance.
(iv) Recitation of the Bols (syllables) and the ability to present the spoken syllables in dance.
(v) Individual presentation of a short Nritya item.

2. Abhinaya

(i) Knowledge of the Asamyuta (single hand gestures) and Samyuta (double hand gestures) used in Abhinaya.
(ii) The Deva Hastas (Brahma, Vishnu, Shiva, Krishna, Ganesh, etc.) with their attributes.
(iii) The Dasavatar Hastas (gestures depicting the 10 avatars of Vishnu).
(iv) A basic knowledge of the Nava Rasas (nine emotions) used in dance, namely:

(a) Shringar – love

(b) Hasya – mirth

(c) Karuna – compassion

(d) Roudra – anger

(e) Veera – strength

(f) Bhayanaka – fear

(g) Bhibatsa – disgust

(h) Adbuta – wonder

(i) Shantam – peace

(v) Individual presentation of a short item of Abhinaya.

Assessment

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, but **not teaching the subject in the section/class**. For example, a teacher of Indian Dance of Class VIII may be deputed to be an External Examiner for Class X, Indian Dance Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

Award of Marks	**(100 Marks)**
Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to CISCE by the Head of the school.

The Head of the school will be responsible for the online entry of marks on CISCE's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN DANCE - GUIDELINES FOR MARKING WITH GRADES

Criteria	Regularity & Punctuality	Movements	Facial Expressions	Make -Up
Grade I each part 8 marks	Participates regularly and is punctual.	Highly appropriate, highly graceful and highly natural.	Highly appropriate, highly graceful and highly natural.	Highly appropriate, highly eye - catching and highly natural.
Grade II each part 6 marks	Participates regularly but is not punctual.	Mostly appropriate, mostly graceful and mostly natural.	Mostly graceful, mostly appropriate, mostly natural.	Mostly appropriate, mostly eye - catching and mostly natural.
Grade III each part 4 marks	Participates very often but is neither regular nor punctual.	Partially appropriate, somewhat graceful and natural.	Partially and somewhat natural.	Partially appropriate, somewhat eye - catching and somewhat natural.
Grade IV each part 2 marks	Rarely participates.	Rarely appropriate and rarely graceful.	Rarely appropriate and rarely natural.	Mostly inappropriate, does not catch the eye and mostly unnatural.
Grade V each part 0 marks	Never participates.	Inappropriate, artificial and lacks grace.	Inappropriate and unnatural.	Inappropriate, not at all eye - catching and unnatural.

DRAMA (95)

CLASSES IX AND X

*There will be **one** paper of **two hours** duration carrying100 marks and Internal **Practical** Assessment of 100 marks.*

PART 1: THEORY – (100 MARKS)

The syllabus is divided into two Sections:

***Section A** – Drama as Art*

***Section B** – Technical aspects of Drama*

SECTION A

Candidates will be required to evaluate and analyse material as part of a drama process. Resource material would be provided in each question in the form of extracted pieces from plays, themes, situations or pictures. The resource materials are expected to form stimuli that would be used by candidates to answer the question. Answers can be in the form of a written commentary and may be accompanied by sketches, diagrams and notes as required. Candidates would be permitted to creatively add dialogue to the prompt provided for each question.

Candidates will be expected to have an appreciation of the following elements:

1. Use of people, space and conflict in drama.
   (a) Brief history of Greek theatre, festivals, playwrights
   (b) Brief on Dramatic Structure, Freytag's Pyramid, Aristotle.
2. The function of the director.
   Types of Directorial styles.
3. The actor – basic techniques of acting
   (a) Body, voice, role
   (b) Brief on Method Acting
   (c) Principles of Movement for actors
4. Movement and approaches
   (a) Body positions
   (b) Stage Directions: 9 zones
   (c) Blocking
   (d) Turns and gestures
   (e) Entries and Exits
5. The stage
   (a) Various parts on and off stage: Greenrooms, Cyclorama, Wings, FOH, Curtains, flats, battons, teasers
   (b) Sightlines, the 'point of power'.
   (c) Types of staging (Proscenium, Thrust, Central, Traverse, Black box, Site Specific, Promenade).
6. Indian folk theatre: The Natyashastra, Nautanki, Kathakali, Yakshagana, Ramlila, Jatra, Tamaasha, Bhaona

7. Puppetry: Types (Hand, Glove, Bunraku, Marionette, Togalu Gombayaata, Katputli)
8. Street Theatre: Brief history, Indian context, creative application.
9. Children's Theatre: Brief history, creative application
10. Composition in Theatre: Relation to blocking, devices, application
11. Picturisation in Theatre: Purpose, objective, mood, application
12. Rhythm: Internal, External, Speech application for actors.
13. Dramatisation: definition, purpose
14. Literature: Summary, characters, and conflict in *Caucasian Chalk Circle* (by Berthold Brecht), and *Antigone* (by Sophocles). *Julius Caesar (*by William Shakespeare) may be used for applicatory assessment of theatre elements.

SECTION B

Candidates will be expected to have working knowledge of the technical skills used by directors, actors, and designers (sets, costumes, make-up, lighting and sound). Questions will be set using resource material as a basis for technical design – candidates will be permitted to use sketches, notes and diagrams as part of their answers.

Candidates will be expected to have an appreciation of the following elements:

1. Use of the stage: Application of theatre elements
   (a) Set design: role of a set designer, stage balance
   (b) Blocking, Creative applications of body positions & stage directions
2. The production process:
   (a) Scripting
   (b) Auditions & Casting
   (c) Rehearsals: Types
   (d) Technical aspects: costumes, sound, lights, set design, LED walls or projection systems.
3. Sets: including parts of stage equipment used in a set, Furniture and props, special effects apparatus.
4. Properties: types of props, application
5. Lighting
   (a) Types of lighting lanterns (include modern programmable LED lights)
   (b) Relation between lighting and mood
   (c) Purpose of lighting: Illumination, Sculptural, Selective, Atmospheric, Fluid
   (d) Role of a lighting designer
   (e) Stage Rigging for lights, Consoles
6. Sound
   (a) Types of basic sound equipment and usage
   (b) Influence of music in theatre
      (i) Sound reinforcement, equipment
      (ii) Establishing settings, Spot effects, Transitional Sound, Atmospheric effects
      (iii) Incidental music, Overture, Framing effect

(iv) Role of a sound designer

7. Costumes
   (a) Period costumes, brief history of Elizabethan and Victorian costumes.
   (b) Importance of costumes
   (c) Role of Costume designer
8. Make-up
   (a) Uses
   (b) Types of make-up (including design).
9. Stage management.
   (a) Functions of a Stage manager
   (b) Prompt book or working script

PART 2: To be assessed internally by the School.

PRACTICAL WORK IN DRAMA - 100 MARKS

Course Work

The practical section is divided into *two* parts - Acting and Stagecraft. Candidates may choose **either ONE** for their practical assessment.

Acting: Candidates will be required to practise and perform as actors. This practical and performance may be undertaken either as acting an original piece or acting a piece/extract from a play, book or film. The practical work of candidates will be assessed by the teacher and by an External Examiner.

The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests. Where a candidate has personally taken part in performance, video recorded evidence and reviews may be submitted for the assessment by the External Examiner.

1. ***Stagecraft:*** Candidates will be required to create a stagecraft model based on a scene from play, book or film. Candidates will be tested in one or more elements of the stagecraft model, by the teacher and by an External Examiner. Photographs, designs and video tapes may be submitted for the assessment by the External Examiner where the candidate has prepared a design for a performance.

Assessment

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Drama of Class VIII may be deputed to be an External Examiner for Class X Drama Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

Award of Marks	**(100 Marks)**
Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to CISCE by the Principal of the school.

The Head of the school will be responsible for the online entry of marks on CISCE's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN DRAMATICS - GUIDELINES FOR MARKING WITH GRADES

Criteria	Regularity & Punctuality	Make - Up	Acting	Dialogue	Emotional Appeal
Grade I each part 8 marks	Participates regularly and is punctual.	Highly appropriate, highly eye-catching and highly natural.	Highly graceful, highly eye-catching, highly natural.	Highly correct, very distinct, highly effective.	Highly adequate intensity, highly appropriate to the occasion.
Grade II each part 6 marks	Participates regularly but is not punctual.	Mostly appropriate, mostly eye - catching and mostly natural.	Mostly graceful, mostly appropriate, mostly natural.	Mostly correct, mostly distinct, mostly effective.	Mostly adequate intensity, mostly appropriate to the occasion and role.
Grade III each part 4 marks	Participates very often but is neither regular nor punctual.	Appropriate, eye catching, somewhat natural.	Partially graceful, mostly appropriate, mostly natural.	Partially correct, partially distinct, partially effective.	Partially adequate intensity and rarely appropriate to the occasion and role.
Grade IV each part 2 marks	Rarely participates.	Partially appropriate and partially eye-catching.	Needs frequent guidance.	Rarely appropriate, rarely distinct, rarely effective.	Rarely adequate intensity and rarely appropriate to the occasion and role.
Grade V each part 0 marks	Never participates.	Inappropriate, not eye-catching and unnatural.	Inappropriate and unnatural.	Inappropriate, distinct, and ineffective.	Inadequate intensity and inappropriate to the occasion and role.