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FOR CBSE SENIOR SECONDARY EXAM PREPARATION

CBSE Senior Secondary 2027 Syllabus · Hindustani Melodic

EXAM	YEAR	TYPE	SUBJECT
CBSE Senior Secondary	2027	Syllabus	Hindustani Melodic

HINDUSTANI MUSIC – MELODIC INSTRUMENTS
Subject Code - 035
Class XI- XII (2026-27)

Introduction

The course in Hindustani Melodic Instruments at Secondary and Senior Secondary level is being offered to students for the holistic development of their personality. Hindustani Instrumental Music, in coherence with Hindustani Music, has evolved as one of the finest and foremost solo Instrumental music around the globe today. Enriched with soulful acoustic sound and beautifully crafted features, these instruments have sound scientific background. Inheriting the concept of Ragas and Talas as the key features, Hindustani Music distinguishes itself from any other music in the world, representing India's unique and rich cultural heritage. It is one of the two major traditions of Indian Classical Music, the other being the Carnatic music. Hindustani Music developed in North India with roots tracking back to the Vedic period, and evolved significantly during the medieval era. Often known as a Raga Music, various musical forms have evolved over time in Hindustani music such as Dhrupad, Dhamar, Khayal, Tarana etc. Initially being accompanying instruments to these Vocal forms for centuries, various instruments such as Rudra, Veena, Surbahar, Sitar, Sarod, Sarangi, Santoor etc. have established themselves as solo instruments today. Under the process of refinement for decades, these instruments are fully capacitated to deliver the embellishments (meend, kan, khatka, gamak etc.) of notes, in accordance with the various moods of Indian Ragas.

Objectives

- It is important to carry forward the rich heritage and tradition of Indian Classical Music to the next generation and to familiarize students with its rich history and diversity.
- To ensure the correct rendering of nuances of Hindustani Ragas, pedagogical interventions involving the indigenous, traditional face-to-face Guru- Shishya (teacher – student) style are incorporated.
- Structures of various Hindustani musical forms such as Dhrupad, Dhamar, Khayal, Tarana, Razakhani and Maseetkhani gats in the raga music can be learnt properly through face to face teaching methodology.
- Students not only learn a vital aspect of Indian culture, but also develop skills and qualities that benefit their overall growth and personality development.
- Music is very closely associated with many Science and Arts disciplines. The aim is also to focus on making students aware of the interdisciplinary approaches in various musical concepts.

Learning Outcomes

- Understanding the concepts of Indian Classical Music.
- Ability to handle, and adopt the techniques of instrumental music on the instrument opted for
- Proficiently performing raga delineation on the instrument opted for.
- Understanding time cycles (talas), rhythmic patterns and layakaris.
- Developing a scientific approach in all aspects, through the systematic training adopted during the teaching – learning process.
- Understanding other disciplines and their relation to various aspects of Indian Classical Music.

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HINDUSTANI MUSIC – MELODIC INSTRUMENTS
Subject Code - 035
Class XI (2026-27)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	70

Curriculum & Examination Structure

(A) Theory **Max. Marks 30**

Time: 02 hours

1. Questions to be set with internal choice covering the entire syllabus

S.No	Units	Marks
	Unit 1	06
1.1	Brief study of the following Nada, Shruti, Swara, Saptak ,Thaat, jati, Laya, Tala.	
1.2	Brief study of the following Margi-Desi Sangeet, Raga, Gat.	
	Unit 2	06
2.1	Brief History of the following Dhrupad, Mastikhani and Razakhni Gat	
	Unit 3	06
3.1	Brief study of Musical Elements in Natya Shastra	
3.2	Life sketch and Contibution of Tansen, V.N.Bhatkhande and V.D Paluskar	
	Unit 4	06
4.1	Description of Prescribed Talas along with Tala Notation- in Thah, Dugun and Chaugan prescribed Talas: i. Teentala ii. Ektala iii. Chautala	
4.2	Knowledge of the Structure of the Instrument Opted for.	
	Unit 5	06
5.1	Critical study of Prescribed Ragas along with Recognizing Ragas from phrases of Swaras and elaborating them. Excluding Rag Jaunpuri.	
5.2	Writing in Notation the Compositions of Prescribed Ragas: i. Bihag ii. Bhim Palasi iii. Bhairavi	

(B) Practical

Max. Marks 70

(i)Topics

1.	One Razakhani Gat with Alap, tala- badha Tanaand Jhala in the following ragas Bihag, Bhimpalasi, Bhairavi.
2.	One Masit khani Gat with tanas in any one of the prescribed ragas
3.	Ability to do Aalap, Jod, Jhala in any one of the prescribed raga.
4.	Knowledge of structure of instrument opted for.
5.	Ability to recognize prescribed ragas from the passages of swaras sung or played by the examiner.
6.	Recitation of Thekas of Teentala, Chautala and Ektala with Dugun and Chaugun keeping tala with and beats.

(ii) Distribution of Marks

Time: 15-20 Minutes for each candidate

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

S.No.	Value Points	Marks
1.	Parts and tuning of Instrument and questions regarding Instrument	05
2.	Alap, Jor, Jhala with Meend in any one choice Raga from the Prescribed Ragas: i. Bihag ii. Bhimpalasi iii. Bhairavi	10
3.	Choice Raga (MasitKhani Gat and Razakhani Gat	18
4.	Razakhani Gats with Todas and Jhala of Examiner's choice	12
5.	Identifying the Ragas	05+05=10
6.	Reciting the Thekas of Prescribed Talas with hand beats in Thah, Digun, Chaugun, Teental, Chautala,Ektala	05+05=10
7.	Practical file	05

* Teachers will refer to the distribution of Marks while examining the candidate for Practical Examination.

HINDUSTANI MUSIC – MELODIC INSTRUMENTS
Subject Code - 035
Class XII (2026-27)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	70

Curriculum & Examination Structure

(A) Theory **Max. Marks 30**

Time: 02 hours

1. Questions to be set with internal choice covering the entire syllabus.

No.	Units	Marks
	Units 1	06
1.1	Brief study of the following Gram, Murchhana,Alankar, Alap, Tana.	
1.2	Brief study of the following Gamak, Meend, Kan, krintan, Zamzama, Ghaseet, Sut.	
	Unit 2	06
2.1	Historical development of Time Theory of Ragas	
	Unit 3	06
3.1	Detail study of the following	
	Sangeet	
	Ratnakar	
	Sangeet Parijat	
3.2	Life sketch and Contribution of Inayat Khan, Mushtaq Ali Khan, Alauddin Khan.	
	Unit 4	06
4.1	Description of Prescribed Talas along with Tala Notation with Thah, Dugun, Tigun and Chaugun prescribed Talas: Jhaptala, Rupak	
4.2	Tuning of the Instrument opted for.	
	Unit 5	06
5.1	Critical study of Prescribed Ragas along with Recognizing Ragas phrases of Swaras and elaborating them	
5.2	Writing in Notation the Compositions of Prescribed Ragas : Bhairav, Bageshri, Malkauns	

(B) Practical **Max. Marks 70**

(i)Topics

1.	One Razakhani Gat in prescribed Ragas Bhairav Bageshri, Malkauns with simple elaborations, Todas and Jhala.
2.	One Masitkhani Gat in prescribed Ragas with simple elaborations and a few Todas.
3.	Alaap, Jor, Jhala in any one of the prescribed ragas with Ability to produce meend of minimum two swaras
4.	One composition in Ektala or in Jhaptala in any one of the prescribed ragas
5.	Ability to recite the kas of Jhaptal, Rupak with Dugun, keeping tala with hand beats.
6.	Ability to recognize the swaras of the prescribed Ragas sung or played by the examiner
7.	Tuning of instrument opted for.

(ii) Distribution of Marks

Time: 15-20 Minutes for each candidate

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

S.No.	Value Points	Marks
1.	Tuning of Instrument and questions regarding instrument	05
2.	Aalap, Jor, Jhala with Meend in one choice Raga from prescribed Ragas: i. Bhairav ii. Bageshri iii. Malkauns	10+5=15
3.	One Choice Raga (Masitkhani Gat and Razakhani) from prescribed Ragas	15
4.	Razakhani Gat with Toda and Jhala of Examiner's choice	05
5.	One composition in Ektala or in Jhaptala.	05
6.	Identifying the prescribed Ragas.	5+5=10
7.	Reciting the Thekas of prescribed Talas with hand beats in Thah, Dugun and Chaugun: i. Jhaptala ii. Rupak	5+5=10
8.	Practical File	05

* External Examiner will refer to the distribution of Marks while examining the candidate for Practical Examination.