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FOR CBSE SENIOR SECONDARY EXAM PREPARATION

CBSE Senior Secondary 2027 Syllabus · Hindustani Vocal

EXAM	YEAR	TYPE	SUBJECT
CBSE Senior Secondary	2027	Syllabus	Hindustani Vocal

HINDUSTANI MUSIC - VOCAL
Subject Code - 034
Class XI-XII (2026-27)

Introduction

The course in Hindustani Music Vocal at Secondary and Senior Secondary level is being offered to the students for the holistic development of their personality. Inheriting the indigenous concept of Rasa theory proposed by Acharya Bharat Muni in his text ‘’Natyashastra’’, Hindustani Classical Vocal music is based on Ragas and Talas as the key features and it distinguishes itself from any other music in the world, representing India's unique and rich cultural heritage. Hindustani Vocal Music, developed in North India, with its roots tracking back to the Vedic period, evolved significantly during the medieval era. Often known as a Raga music, various musical forms and singing styles have evolved in course of time in Hindustani Vocal music such as Dhrupad, Dhamar, Khayal, Tarana, Chaturang, Trivat as Classical Vocal forms and Thumri, Dadra, Tappa, Kajri, Chaiti etc. as Semi-classical forms. In due course of time many Gharanas (Music Schools) also evolved in Hindustani Vocal Music such as Gwalior, Agra, Jaipur, Kirana, Rampur, Sahasawan etc., which consisted of their individual characteristic style of singing, voice culture, singing texture, layakari and the use of various embellishments such as Gamak, Meend, Kan, Khatka, Murki etc., in different magnitude to unfold the nuances and aesthetics of the Ragas in these Classical and Semi–classical Vocal forms. Hindustani Vocal music is considered as one of the finest and foremost music around the globe today.

Objectives

- It is important to carry forward the rich heritage and tradition of Hindustani 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.
- To ensure that students not only learn a vital aspect of Indian culture, but also, develop skills and qualities that benefit their overall growth and personality development.
- To utilize Music as a tool to help students deal with aggression and other age specific challenges.
- Music is very closely associated with many Science and Arts disciplines. The aim will also 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 the accompanying instruments such as Tanpura and Harmonium.
- Efficiency to perform raga delineation in Dhrupad, Dhamar, Khayal and Tarana style of singing.
- Ability to understand different Talas (time cycles), rhythmic patterns and layakaris.
- Developing a scientific approach in all aspects through systematic training during the teaching – learning process.
- Understanding other disciplines and their relation to various aspects of Indian Classical Music.

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HINDUSTANI MUSIC - VOCAL
Subject Code - 034
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

Sr. No.	Units	Marks
	Unit 1	
1.1	Brief study of the following: Nada, Shruti, Swar, Saptak, Thaat, Jati, Laya, Tala	06
1.2	Brief study of the following: Margi- Desi Sangeet, Raga,	
	Unit 2	
2.1	Brief History of the following Dhrupad, Khayal andTarana	06
	Unit 3	
3.1	Brief study of Musical Elements in Natya Shastra	06
3.2	Life sketch and contribution of Tansen, V.N. Bhatkhande and V.D.Paluskar	
	Unit 4	
4.1	Description of prescribed Talas along with Tala Notation with Thah, Dugun and Chaugun Teentala Ektala Chautala	06
4.2	Knowledge of the Structure of Tanpura	
	Unit 5	
5.1	Critical study of Prescribed Ragas. Recognizing Ragas from phrases of Swaras and elaborating them.	06
5.2	Writing in natation the compositions of prescribed Ragas • Bihag • Bhimpalasi • Bhairavi	

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

(i)Topics

1.	One Vilambit Khayal with simple elaborations and few tanas in any one of the prescribed Ragas.
2.	One Drut Khayal with simple elaboration and few tanas in the following Ragas: Bihag, Bhairavi andBhimpalasi.
3.	One Dhrupad with Dugun in any one of theprescribed Ragas.
4.	One Devotional Song.
5.	Ability to recognize the prescribed Ragas from the phrases of Swaras rendered by the Examiner.
6.	Recitation of the Thekas of Teentala, Chautala and Ektala with Dugun and Chaugun, keeping Tala with hand beats.

(ii) Distribution of Marks

Time: 20-25 Minutes for each candidate

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

S. No.	Value Points	Marks
1.	Choice Raga (Vilambit & Drut Khyal) any one of the following: • Bihag • Bhimpalasi • Bhairavi	15
2.	Examiner's Choice of Ragas	12
3.	1 Dhrupad with Dugun in any one of the prescribed Ragas	14
4.	Devotional Song.	06
5.	Ability to recognize the prescribed ragas from the phrases of swaras rendered by the examiner	08
6.	Recitation of Thekas of prescribed Talas with Thah, Dugun, Chaugun: • Teentala • Ektala • Chautala	05+05=10
7.	Practical File: • Analyse the style of any present day artis of classical vocal music. • Description and notation of all compositions in prescribed Ragas. • Description and Tala Notation with layakaris of all prescribed.	05

* Teachers will refer to the distribution of marks while examining the candidate for practical examination

HINDUSTANI MUSIC - VOCAL
(Subject Code - 034)
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

S.No.	Units	Marks
	Unit 1	
1.1	Brief study of the following: - Alankar, Kan, Meend, Khatka, Murki, Gamak.	06
1.2	Brief study of the following Gram, Murchhana, Alap, Tana.	
	Unit 2	
		06
2.1	Historical development of Time Theory of Ragas	
	Unit 3	
3.1	Detail study of Sangeet Ratnakar the following: Sangeet Parijat	06
3.2	Life sketch and Contribution of Faiyaz Khan, Bade Ghulam Ali Khan, Krishna Krishna Rao, Shankar Pandit	
	Unit 4	
4.1	Description of Prescribed Talas along with TalaNotation with Thah, Dugun, Tigun and Chaugun Jhaptala, Rupak, Dhamar	06
4.2	Tuning of Tanpura	
	Unit 5	
5.1	Critical study of Prescribed Ragas along with recognizing the Ragas from phrases of Swaras and elaborating them.	06
5.2	Writing in Notation the Compositions of PrescribedRagas: Bhairav, Bageshri, Malkauns	

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

(i)Topics

1.	One Vilambit Khayal with simple elaborations and few Tanas in any two of the prescribed Ragas.
2.	One Drut Khayal with simple elaborations and few tanas in the following Ragas-Bhairav, Bageshri and Malkauns.
3.	One Tarana and one Dhamar with dugun and chaugun in any one of the prescribed Ragas.
4.	Ability to recognize the Ragas from the Phrases of Swaras rendered by the examiner.
5.	Recitation of the Thekas of Jhaptala, Rupak, and Dhamar with Dugun and Chaugun, keeping tala with handbeats.
6.	Tuning of Tanpura.

(ii) Distribution of Marks

Time: 25-30 Minutes for each candidate

1. Examiners are requested to ask the questions directly related to the syllabus.

S.No.	Value Points	Marks
1.	Choice Raga (Vilambit and Drut Khayal) with simple elaborations in prescribed Ragas (anyone): • Bhairav • Bageshri • Malkauns	10+8=18
2.	Examiner's Choice of Ragas	10
3.	One Tarana and one Dhamar with Dugun and Chaugun	8+8=16
6.	Identification of Ragas	06
7.	Reciting the Thekas of Prescribed Talas with handbeats with Thah and Dugun and Chaugun: • Jhaptala • Rupak • Dhamar	5+5=10
8.	Tuning of Tanpura and questions regarding it	5
9.	Practical file	5

* External Examiner will refer to the distribution of marks while examining the candidate for practical examination