aglasem.com

FOR CBSE CLASS 9 EXAM PREPARATION

CBSE Class 9 2026 Syllabus · Hindustani Music

EXAM	YEAR	TYPE	SUBJECT
CBSE Class 9	2026	Syllabus	Hindustani Music

HINDUSTANI MUSIC - VOCAL
Subject Code - 034
Class IX- X (2025-26)

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.

aglasem.com For more Question Papers, Sample Papers, Notes & Syllabus visit aglasem.com Page 1 of 21

HINDUSTANI MUSIC - VOCAL
Subject Code - 034
Class IX (2025-26)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

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	Definition of the following: Sangeet, Dhwani, Nada, Shruti, Swar, Saptak, Alankar, Thaat, Jati	
1.2	Definition of the following: Laya, Tala, Matra, Sam, Tali, Khali, Vibhag, Avartan	
	Unit 2	06
2.1	Define the following: Raga, Aroha, Avroha, Pakad, Vadi, Samvadi, Anuvadi, Vivadi.	
2.2	Define the following: Swarmalika, Lakshan Geet, Khayal.	
	Unit 3	06
3.1	Notation System of Pt. V.D Paluskar and Pt. V.N. Bhatkhande	
	Unit 4	06
4.1	Description of the following Ragas: Alhaiya, Bilawal, Yaman,Kafi	
4.2	Description and ability to do Tala- Notation of the following Talas: Teentala, Ektala, Keharwa, Dadra	
	Unit 5	06
5.1	Ability to write notation of compositions in prescribed ragas.	

(B) Practical **Max. Marks 50**

(i) Topics

1.	Four Alankaras set to all prescribed Ragas and Talas.
2.	One Swarmalika and one Lakshan Geet, in each prescribed Raga.
3.	Aaroha, Avroha, Pakad and Drut Khayal with few Alaps and Tanas in the following Ragas: Alhaiya, Bilawal, Yaman and Kafi.
4.	Identification of prescribed Ragas from the phrases of swaras rendered by the examiner.
5.	• Devotional Song • Folk Song
6.	Recitation of the Thekas of the following Talas with Dugun, keeping Tala with hand- beats: Dadra, Keharwa, Teentala, Ektala,

(ii) Distribution of Marks

Time: 15-20 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.	Alankaras set to all prescribed Ragas and Talas	04
2.	One Swarmalika and one Lakshan Geet	06
3.	Aaroha, Avaroha, Pakad and Drut Khayal with few Aalaps and Tanas in each of the following Ragas • Alhaiya Bilawal • Yaman • Kafi	24
4.	Identification of prescribed Ragas from the passages of Swaras rendered by the examiner	04
5.	• Devotional Song • Folk Song	06
6.	Recitation of the Thekas of the prescribed Talas with dugun: • Dadra • Keharwa • Ektala • Teentala	06

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

(C) Internal Assessment — Max. Marks 20

1. **Practical File** — **(05 Marks)**
   - Description and writing in notation the musical compositions of all Ragas prescribed in the syllabus.
   - Identifying the Talas accompanying various of Musical forms.
   - Drawing and labelling the various parts of Tanpura.
   - Description and writing the notation of prescribed Talas with Layakaris (Thah, Dugun)
   - Knowledge about any one percussion instrument: Tabla/Pakhawaj.
2. **Project Work** — **(05 Marks)**

i. Analyse the style of ay two contemporary Artists of Indian classical vocal music-Khayal/Drupad.

ii. **Suggestive Topics * Interrelationship of the following**:
- Music and Physics (Sound – Frequency, vibration, pitch, intensity, timbre)
- Music and Mathematics (Mathematical Calculation of laya)
- Music and History (Development of Music during the medieval period)
- Music and Geography (Development of Music in varied cultural zones e.g. songs, instruments in mountainous or hilly areas)
- Music and Languages – Dialects in folk Music

*Students may choose any one of the above topics or any other topic for project in consultation with the teacher.

3. **Periodic practical Test, restricted to three in an academic year. (10 Marks)**

Average of best two tests to be taken for final marks submission. Each test will examine a candidate for one Raga from the syllabus, one Devotional Song / Folk song and two Talas.

HINDUSTANI MUSIC - VOCAL
Subject Code - 034
Class X (2025-26)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

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	Define the following :Aalap, Taan, Meend, Kan	
1.2	Define the following: Dhrupad, Dhamar, Tarana,	
	Unit 2	06
2.1	Basic knowledge of the structure and Tuning of Tanpura.	
	Unit 3	06
3.1	Detailed study of the following Ragas:Bhupali, Khamaj, Brindavani Sarang	
3.2	Description and Tala notation of the following: • Talas with Thah, Dugun, Tigun and Chaugun • Tilwada, Chautala, Rupak.	
	Unit 4	06
4.1	Ability to write notation of compositions in prescribed ragas.	
4.2	To identify Ragas from phrases and elaborate them in Swaras.	
	Unit 5	06
5.1	Brief life sketch and contribution to music of Tansen. Sadarang and Faiyaz Khan to music	
5.2	Contribution of Omkar Nath Thakur	

(B) Practical **Max. Marks 50**

(i)Topics

1.	One Vilambit Khayal with simple elaborations in any one of the prescribed Ragas. • Bhupali • Khamaj • Brindavani Sarang
2.	Aaroha, Avaroha, Pakad and Drut Khayal with simple elaborations and few Tanas in each of the prescribed Ragas :
3.	Devotional Song
4.	Ability to recognize the prescribed Ragas from the phrases of Swaras rendered by the examiner.
5.	Recitation of the Thekas of the following Talas with dugun, keeping Tala with hand- beats: • Tilwada • Chautala • Rupak

(ii) Distribution of Marks

Time: 20-25 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.	One Vilambit Khayal with simple elaborations in any one of the prescribed Raga: • Bhupali • Khamaj • Brindavani Sarang	12
2.	Aroha, Avroha, Pakad and Drut Khayal with simple elaborations and few Tanas in each prescribed Raga.	24
3.	Devotional Song	04
4.	Identification of prescribed Ragas from the phrases of Swaras rendered by the examiner.	04
5.	Recitation of Thekas of the following prescribed Talas with dugun: • Tilwada • Chautala • Rupak	06

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

(C) Internal Assessment: **Max. Marks 20**

1. **Project–File** **(05 Marks)**
   - Writing in notation the musical compositions of all Ragas prescribed in the syllabus.
   - Identifying the Tala of musical compositions.
   - Drawing and labelling the various parts of any percussion instrument.
   - Description and writing the notation of all prescribed Talas with Layakaris (Thah, Dugun, Tigun, Chaugun).
   - Identifying and interviewing any neighborhood artists.

2. **Project Work** **(05 Marks)**

   Suggestive Topics *

   Interrelationship of the following:
   - Music and Religion
   - Music and Cinema
   - Music and Electronic Media
   - Devotional aspects in Music
   - Inter-relationship of Arts (Music - Dance or Theatre or Visual Arts)

   *Students may choose any one of the above topics or any other topic for project in consultation with the teacher.

3. **Periodic practical Test, restricted to three in an Academic year. (10 Marks)**
   Average of best two tests to be taken for final marks submission. Each test will examine a candidate for one Raga from the syllabus, one Devotional Song and two Talas.

HINDUSTANI MUSIC – MELODIC INSTRUMENTS
Subject Code - 035
Class IX- X (2025-26)

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.

HINDUSTANI MUSIC – MELODIC INSTRUMENTS
Subject Code - 035
Class IX (2025-26)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

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	Definition of the following: Sangeet, Dhwani, Nada, Shruti, Swara, Saptak,Alankar,Thaat, Jati	
1.2	Definition of the following: Laya, Tala, Matra, Sam, Tali, Khali, Vibhag, Avartan	
	Unit 2	06
2.1	Definition of the following: Raga, Aroha, Avroha, Pakad, Vadi, Samvadi,Anuvadi, Vivadi.	
2.2	Definition of the following: Gat, Swarmalika, Lakshan Geet, Khayal	
	Unit 3	06
3.1	Notation System of Pt. V.D Paluskar and Pt.V.N.Bhatkhande	
	Unit 4	06
4.1	Description of the following Ragas: Alhaiya, Bilawal,Yaman, kafi	
4.2	Description and ability to do Tala- Notation of thefollowing Talas with dugan:Teentala, Ektala, Keharwa, Dadra	
	Unit 5	06
5.1	Ability to write notation of compositions inprescribed Ragas.	

(B) Practical **Max. Marks 50**

(i)Topics

1.	Six chalans set to all prescribed Ragas.
2.	Four Tala - baddha Alankaras set to allprescribed Ragas and Talas.
3.	Aaroha, Avaroha, Pakad, Razakhani (Drut) Gat with few Todas in the following Ragas: Alhaiya Bilawal,Yaman, Kafi.
4.	Identification of prescribed ragas from the phrases of swaras rendered by the examiner.
5.	Recitation of the Thekas of Dadra, Keharwa, Teentala, Ektala, with Dugun, keeping Tala with hand 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.	Chalan set to all Ragas	06
2.	Alankaras set to Ragas and Talas. 4 ***Talabaddha Alankars set to all prescribed Ragas and Talas have been deleted***	04
3.	Aaroha, Avroha, Pakad, Drut, Gat with few Todas in each of the following prescribed Raga: i. Alhaiya Bilawal ii. Yaman iii. Kafi	30
4.	Identification of prescribed Ragas from the phrases of swaras rendered by the examiners	05
5.	Recitation of Thekas of prescribed Talas with Dugun i. Dadra ii. Keharva iii. Ektala iv. Teentala	05

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

(C) Internal Assessment — Max. Marks 20

1. Project File: (05 Marks)

- Writing in notation, the musical compositions of all Ragas prescribed in the syllabus.
- Identifying Tala accompanying various musical forms.
- Interviewing neighborhood artists
- Draw & label any one instrument (melodic).
- Description and writing the notation of prescribed Talas with Layakaris (Thah, Dugun).
- Knowledge about any one of the melodic instrument artist.

2. Project Work (05 Marks)

Suggestive Topics*

Interrelationship of the following:

- Music and Physics (Sound – Frequency, vibration, pitch, intensity, timbre)
- Music and Mathematics (Mathematical Calculation of laya)
- Music and History (Development of Music during the medieval period)
- Music and Geography (Development of Music in varied cultural zones e.g. Songs, instruments in mountainous or hilly areas)
- Music and Languages – Dialects in folk Music

* Students may choose any one of the above topics or any other topic for project in consultation with teacher.

3. Periodic practical Test, restricted to three in an Academic year. (10 Marks)

Average of best two tests to be taken for final marks submission. Each Test will examine a candidate for one Raga from the syllabus, Two Chalans in a raga each, two alankars in prescribed ragas and two talas.

HINDUSTANI MUSIC – MELODIC INSTRUMENTS
Subject Code - 035
Class X (2025-26)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

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	Definition of the following :Aalap, Taan, Meend, Kan.	
1.2	Definition of the following: Dhrupad, Masitkhani Gat, Razakhani Gat.	
	Unit 2	06
2.1	Basic knowledge of the structure and Tuning of any one of the following instruments: • Sitar Sarod Violin • Dilruba or Esraj Flute • Mandolin Guitar	
	Unit 3	06
3.1	Detailed study of the following Ragas: Khamaj, Brindavani Sarang, Bhupali	
3.2	Description and Tala notation of the following Talas withThah Dugun, Tigun and Chaugun, Tilwada, Rupak.	
	Unit 4	06
4.1	Ability to do notation of compositions in prescribed ragas.	
4.2	To identify Ragas from Phrases and elaborate them in Swaras.	
	Unit 5	06
5.1	Brief life sketch and contribution of Tansen, Allaudin Khan and Inayat Khan.	
5.2	Contribution of Omkar Nath Thakur	

(B) Practical

Max. Marks 50

(i)Topics

1.	One Maseetkhani Gat with simple Todas in any one prescribed raga. Bhupali, Khamaj, Brindavani Sarang
2.	Aaroha, Avroha, pakad and Drut Gat with Tana and Jhala in each of the prescribed ragas:
3.	One Dhun
4.	Ability to recognize the prescribed Ragas from the Phrases of swaras rendered by the examiner.
5.	Recitation of the Thekas of the following Talas with Dugun, keeping Tala, with hand beats:Tilwada, Rupak

(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.	One Maseet Khani Gat with elaborations in any one of the Prescribed Raga: i. Bhupali ii. Khamaj iii. Brindavani Sarang	14
2.	Aroha, Avroha, Pakad, Drut Gat with few Todas and Jhala in each prescribed Raga	24
3.	Identification of prescribed Ragas from the phrases of Swaras rendered by the examiner	04
4.	One Dhun	04
5.	Recitation of Thekas of the following prescribed Talas with Dugun: i. Sultala ii. Rupak	04

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

(C) Internal Assessment — Max. Marks 20

1. Project File: (05 Marks)

- Writing in notation the musical composition of all Ragas prescribed in the syllabus.
- Identifying and interviewing neighborhood artists.
- Draw & label any one instrument (melodic).
- Description and writing of the notation of all prescribed Talas with Layakaris (Thah, Dugun, Tigun, Chaugun).
- Draw & label any one melodic instrument.

2. Project Work (05 Marks)

- Suggestive Topics*

Interrelationship of the following;

- Music and Religion
- Music and Cinema
- Music and Electronic media
- Devotional aspects of music
- Interrelationship of Arts (music-dance or theatre or visual arts)

*Students may choose any one of the above topics or any other topic for project in consultation with the teacher.

3. Periodic practical Test, restricted to three in an Academic year. (10 Marks)

Average of best two tests to be taken for final marks submission. Each test will examine a candidate for one Raga from the syllabus, one Folk song or one Dhun and two Talas.

HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS
Subject Code - 036
Class IX- X (2025-26)

Introduction

The course in Percussion Instruments at Secondary and Senior Secondary level, is being offered to students for the holistic development of their personality. Percussion Instruments like Tabla/Pakhawaj are some of the finest Indian drum instruments around the world. Enriched with soulful acoustic sound and beautifully crafted features, these instruments produce sound based on scientific principles.

Inheriting the concept of Layas and Talas as the key features, Hindustani Music distinguishes itself from any other rhythmic patterns in the world, representing India's unique rich cultural heritage. It is one of the two major Tala traditions of Indian classical music, the other being the Carnatic tradition. Hindustani Percussion Instruments have developed in India with roots tracking back to the Vedic period, and evolved significantly during the medieval era. Initially being accompanying instruments to various musical forms, percussion instruments have established themselves as solo instruments today.

Objectives

- It is important to carry forward the rich heritage and tradition of Hindustani Classical - Percussion Music to the next generation and to familiarize students with its rich history and diversity.
- To ensure the correct rendering of nuances of percussion syllables and Hindustani talas, pedagogical interventions involving the indigenous, traditional face-to-face Guru- Shishya (teacher – student) style are incorporated.
- Students learn the techniques of performing Tala and its cycle (Theka), Kayada, Rela, Baant, Uthan, Peshkar, Tihai and various other compositions, keeping in mind the aesthetics of Tala presentation, playing style, clarity of bols and the overall performance.
- Students not only learn a vital aspect of Indian culture but also develop skills and qualities that benefit their overall growth and personality development. Further the nerve endings of the performer get pressurize while performing Hindustani Classical - Percussion Music, which channelizes positive energy in the body. This may help students enhance their capabilities, both physically and mentally.
- 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 Tala system.
- Ability to understand the concept of rhythm and the techniques of instrumental percussion music.
- Ability to handle and perform solo recital on the percussion instrument opted for.
- Ability to understand Laya, Tala, various compositions 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 Hindustani Classical Percussion Music.

.

HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS
Subject Code - 036
Class IX (2025-26)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

Curriculum & Examination Structure

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

Time: 02 hours

1. Questions to be set with internal choice covering the entire syllabus unit wise.
2. Candidate has to attempt at least one question from each unit.

S.No	Units	Marks
	Unit 1	6
1.1	Definition of the following: Tala, Laya, ,Sam,Tali, Khali	
1.2	Theka, Kayada ,Rela, Palta, Tihai,Tukra,and Paran.	
	Unit 2	6
2.1	Basic Knowledge of the structure and various parts of any one percussion instrument from prescribed syllabus.	
2.2	Basic knowledge of Varnas (bols) of the instrument opted for.	
	Unit 3	6
3.1	Elementary knowledge of the origin of Tabla	
3.2	Elementary knowledge of various Gharanas of Tabla	
	Unit 4	6
4.1	An outline History of Hindustani Music of Modern Period with special reference to the works of V.N. Bhathande.	
4.2	Notation system of V.N. Bhatkhande	
	Unit 5	6
5.1	Description and ability to do Tala Notation with Thah and Dugun Laya in Teentala or Aditala, Ektala or Chautala	
5.2	Ability to write Rela, Sadharan Tukra or Sadharan Paran, Chakradar Tukra or Chakradar and Paran in Tala Notation system in Teental or Aditala.	

(B) Practical **Max. Marks 50**

(i)Topics

1.	Knowledge of basic techniques and bols of Tabla or Pakhawaj and ability to do combinations of syllables.
2.	Ability to play one Kayadas or Rela with four paltas and Tihai. One sadharan Tukras or Parans, one Chakradar Tukras or Parans, Two Mukharas, Two Damdar Tihais in Teentala or Adi Tala.
3.	Ability to play One Kayada or Rela in Sultala with two paltas and Tihai, One Tukra or Paran and One Damdar Tihai.
4.	Ability to play one Advance Kayada or Rela, one Advance Chakradar Tukra or Paran, one Damdar and one Bedamdar Tihai in Teentala or Adi tala.
5.	Ability to play Thekas of Teentala or Aditala, Jhaptala or Sultala, with Thah and Dugun laya.
6.	Ability to play Ektala or Chautala, Keharwa or Chautala and Dadra with two variations in Thah and Dugun Layas.
7.	Ability to play variations of Thekas in prescribed Talas.
8.	Solo performance of at least 8-10 minutes in Teentala or Aditala.

(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.	Basic techniques and Varnas (bols) of Tabla or Pakhawaj.	05
2.	Basic knowledge of Kayadas or Relas, Tihai Sadharan Tukras or Parans Chakradar Tukras or Parans Mukharas and Damdar Tihais in Teentala or Aditala.	08
3.	Knowledge of Kayada or Rela, Paltas, Tihai Tukras or Parans in Jhaptala or Sultala	08
4.	Ability to perform Kayadas or Relas, Paltas, Tihai Tukra or Paran, Damdar and Bedamdar Tihais in Teentala or Aditala.	08
5.	Demonstration of Thekas of Teentala or Aditala, Jhaptala or Sultala, Ektala or Chartala with hand beats	05
6.	Thekas of Keharwa and Dadra with few variations	03
7.	Variations of Thekas in the following prescribed Talas:- Teentala or Aditala Jhaptala or Sultala.	03
8.	Solo Performance in any one of the Prescribed Tala: Teental or Aditala, Jhaptala or Sultala	10

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

(C) Internal Assessment: Max. Marks 20

1. **Project File**: (**05 Marks)**
   - Writing the compositions Kayada, Rela, Chakardar, Tukara or Paran, of talas prescribed in the syllabus in notation.
   - Draw & label any one instrument (percussion).
   - Description and writing the notation of prescribed Talas with Layakaris (Thah, Dugun, Tigun, Chaugun).
   - Knowledge of any one of the Instrumental artist.

2. **Project work** **(05 Marks)**

   Suggestive Topics *

   Analyze the style of any two contemporary artist of Percussion music of the instrument opted for.

   Interrelationship of the following:

   - Music and Physics (Sound – Frequency, Vibration, Pitch, Intensity, Timbre)
   - Music and Mathematics (Mathematical Calculation of laya)
   - Music and History (Development of Music during the medieval period)
   - Music and Geography (Development of Music in varied cultural zones e.g. songs, instruments in mountainous or hilly areas)
   - Music and languages – Dialects in folk Music

   * Students may choose any one of the above topics or any other topic for project in consultation with teacher.

3. **Periodic Practical Test, restricted to three in an Academic year**. (**10 Marks)**

   Average of best two tests to be taken for final marks submission. Each test will examine a candidate to perform solo recital in prescribed Talas with Kayada or Rela, Tukra or Paran, Chakradar Tukda or Paran in Teentala or Aaditala.

HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS
Subject Code - 036
Class X (2025-26)

Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

Curriculum & Examination Structure

(A) Theory

Time: 02 hours **Max. Marks 30**

1. Questions to be set with internal choice covering the entire syllabus unit wise.
2. Candidate has to attempt at least one question from each unit.

S.No.	Units	Marks
	Unit 1	06
1.1	Define the following: Farmaishi Chakradar Tukra or Paran.	
1.2	Short notes on Tripushkar Vadya	
	Unit 2	09
2.1	Brief study of Delhi Gharana of Tabla and Nana Panse Gharana of Pakhawaj.	
2.2	Salient features of Farukhabad Gharana of Tabla or Nath Dwara Gharana of Pakhawaj	
	Unit 3	09
3.1	Ability to write: Kayada or Rela, Tukra,or Paran, in Teentala or Adi Tala and Jhaptala or Sultala with Tala Notation system.	
3.2	Write one Traditioal Kayada or Rela of anyone Gharana in Teentala or Adital with Tala Notation system.	
	Unit 4	06
4.1	Ability to write the Kayada or Rela in Ektala or Chautala with Tala notation system.	
4.2	Ability to write the Thekas of Jhaptala or Sultala, Ektala or Chautala in Thah, Dugun and Chaugun laya.	

(B) Practical **Max. Marks 50**

(i) Topics

1.	**a.** One Kayada or Rela in Ektala or Chautala with two Paltas and Tihai. **b.** One Chakardar Tukra or Paran and one simple Tihai in Ektala or Chautala.two Laggi in Keharwa .
2.	Ability to play two Kayadas or Rela in Jhaptala or Sultala.
3.	Ability to play one Adalaya Kayada or Rela, two Sadharan Kayadas or Relas, one Farmaishi Chakardar and one Gat or Stuti Paran in Teentala or Aditala.
4.	Ability to play varieties of Thekas in Teentala or Adi Tala, Jhaptala or Sultala, Rupak or Teevra.
5.	Ability to play Kayada, Palta, Tihai, Rela, Tukra, Paran, Chakardar in Teentala or AdiTala, Jhaptala or Sultala, Ektala.
6.	Ability to do accompaniment with Bhajan
7.	Solo performance with lehara at least 08-10 minutes in Teentala or Adi Tala and 05-07 minutes in Jhaptala or Sultala.

(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.	Knowledge of Kayadas or Relas, Paltas, Tihai, Chakradar Tukras or Parans in Ektala or Chautala	08
2.	Laggi in Keharwa and Dadra Talas.	05
3.	Knowledge of Kayada or Rela, Chakradar Tukras or Parans in Jhaptala or Sultala	06
4.	Demonstration of Adalaya Kayada or Rela, Farmaishi Chakradar, Sadharan Gat, Stuti Parans in Teentala or Aditala	08
5.	Demonstration of Thekas of Rupak or Tevra, Ektala or Chautala with hand beats.	05
6.	Ability to play Kayadas, Paltas, Tihais, Relas, Tukras, Parans in prescribed Talas	05
7.	Accompaniment with Bhajan and Geet	05
8.	Solo Performance in any of the prescribed Tala:- Teentala or Aditala, Jhaptala or Sultala, Ektala or Chautala	08

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

(C) Internal Assessment: **Max. Marks 20**

1. Project File: **(05 Marks)**

- Writing the composition (Kayada, Rela, Tukra or Paran, Farmaishi, Chakradar, Tukra or Paran prescribed in the syllabus in notation
- Identifying and interviewing neighborhood artists, drawing & labeling any one instrument (percussion).
- Description and writing the notation of prescribed Talas with Layakaris (Thah, Dugun, Chaugun).
- Draw and label any one percussion instrument.

2. Project Work **(05 Marks)**

Suggestive Topics *

Interrelationship of the following:

- Music and Religion
- Music and cinema
- Music and electronic media
- Devotional aspects of music
- Interrelationships of Arts (Music-dance or theatre or visual arts)

*Students may choose any one of the above topics or any other topic for project in consultation with teacher.

3. Periodic practical test, restricted to three in an Academic year. (10 Marks)

Average of best two tests to be taken for final marks submission. Each test will examine a candidate to perform solo recital in prescribed Talas with Kayada or Rela, Tukra or Chakradar, Paran in Teentala or Aaditala.