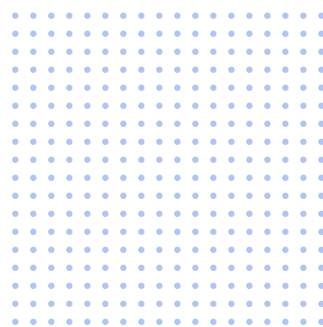




FOR CBSE SENIOR SECONDARY SYLLABUS EXAM PREPARATION

CBSE Senior Secondary Syllabus 2027 Question Paper

EXAM

CBSE Senior Secondary Syllabus

YEAR

2027

TYPE

Question Paper

DETAILS

Hindustani Music

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.

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, Thaata, 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 and Tarana	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 notation 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 and Bhimpalasi.
3.	One Dhrupad with Dugun in any one of the prescribed 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 Prescribed Ragas: 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

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.

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, Thaata, 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 Razakhani Gat	
Unit 3		06
3.1	Brief study of Musical Elements in Natya Shastra	
3.2	Life sketch and Contribution 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.

HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS

Subject Code - 036

Class XI – XII (2026-27)

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 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 unit wise
2. Candidate has to attempt at least one question from each unit.

Distribution of Marks

S. No	Units	Marks
Unit 1		
1.1	Description of the Talas prescribed for Class XI.	06
1.2	Description of the following: Kala ,Laya Sangeet	
Unit 2		06
2.1	Brief knowledge of Natyashastra with special reference to Awanaddha Vadya.	
Unit 3		06
3.1	Short life sketch of Kudau Singh, Nana Panse,	
Unit 4		06
4.1	Brief knowledge on Banaras Gharana	
4.2	Salient feature of Kudau Singh Gharana of Pakhawaj	
Unit 5		06
5.1	Ability to write in notation of the prescribed Talas and compositions in Thah (Barabar), Dugun. Chaugunlaya.	
5.2	Ability to do Tala Notation of compositions in prescribed Talas. Prescribed Talas: Teentala or Adi TalaJhaptala or Sultala.	

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

1.	Knowledge of Playing Thekas of Teentala or Aditala, Jhaptala or Sultala, Ektala or Chautala.
2.	Ability to play one Kayada / Rela two Chakradar Tukras or Parans, two Sadharan Tukras or Parans in Jhaptala or Sultala
3.	Ability to play two advance Kayadas, one Rela, two Chakardar Tukras or Parans, in Teentala/Aditala
4.	Knowledge of playing Bedam Tihai in prescribed Talas
5.	Accompaniment of Vocal or Instrumental Music with Ektala or Chautala in different layas.
6.	Solo performance of 10-15 minutes in Teental/Aditala.

(ii) Distribution of Marks**Time: 20-25 Minutes for each candidate**

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

S. No.	Value Points	Marks
1.	Solo Performance with Peshkar, Uthan, Kayda, Rela, Tukra, Chakradar Paran in Teentala or Aditala	10
2.	Talas of examiner's choice from the prescribed syllabus Teentala/Aditala/ Jhaptala/Sultala	10
3.	Ability to perform Kayada or Rela, Chakradar Tukra/Paran, Stuti Paran/ Farmaishi Chakradar in Jhaptala or Sultala	10
4.	Adalaya Kayada / Rela with Palta in Teentala / Aditala	10
5.	Damadar and Bedamdar Tihai in prescribed Talas	10
6.	Accompaniment of Ektala of Chautala in different layas	10
7.	Reciting of Tala and Composition with hand boats in different layas.	10

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

HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS**Subject Code - 036****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 unit wise
2. Candidate has to attempt at least one question from each unit.

Distribution of Marks

S.No	Units	Marks
Unit 1		06
1.1	Short notes of the following Uthan.	
1.2	Comparative study of the following: Chautala-Ektala Jhaptala-Sultala	
Unit 2		06
2.1	Layakari and its varieties	
2.2	Brief description of Gharanas of Tabla or Pakhawaj	
Unit 3		06
3.1	History of Tabla	
Unit 4		06
4.1	Biographies of Pandit Kishan Maharaj, and Ustad Zakir Hussain	
4.2	Salient features of style and biography of Raja Chatrapati Singh, Guru Purushotam Das.	
Unit 5		06
5.1	Writing notation of the prescribed Talas and compositions	
5.2	Recognition of Talas from given portion of the Thekas and compositions. Prescribe Talas: Teentala or Adi tala, Rupak or Tevra	

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

1.	Ability to Play Theka of Rupak on Tabla or Pakhawaj with simple elaborations.
2.	Three Kaydas, One Rela, One Sadharan Tukra or Paran, One Chakradar Tukra or Paran, One Farmaishi Chakradar in prescribed Talas
3.	(a) Ability to play One Advance Kayada/ Rela with Two Paltas and Tihai, One simple Tukra, One Sadharan Chakradar Tukras or Paran, Two Damdar Tihais and One Paran in Rupak or Tevra Tala
4.	Recitation of the prescribed Talas and composition with Thah, Dugun and Chaugun Laya keeping Tala with hand beats.
5.	A few simple laggis in Dadra on Pakhawaj
6.	Knowledge of tuning of instrument opted for
7.	Solo performance of any one Tala of choice from the prescribed syllabus for 10-15 minutes
8.	Ability to accompaniment with Folk songs
9.	Ability to accompaniment with classical music – vocal

(ii) Distribution of Marks**Time: 20-25 Minutes for each candidate**

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

S. No.	Value Points	Marks
1.	Tuning of Instrument and questions regarding instrument.	10
2.	Ability to perform choice Raga performance with Peshkar, Uthan, Kayda, Rela, Tukra, Chakradar, Paran and Gat in any prescribed Talas: Teentala / Aditala Rupak / Tevra	20
3.	Tala of Examiner's choice from the prescribe syllabus	15
4.	Accompaniment of Ektala/ chautal in Vilambit & Drut Laya	10
5.	Reciting of Tala and composition with hand beats in different layas	10
6.	Practical file	05

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