Vocal Light Music (66)

Std. XI

Introduction

Music plays a very significant role in National and State Board's Art Education Curriculum. Since there is a lot of scope to develop the creativity of the students in Art Education, The curriculum of music would definitely help in developing the hidden qualities of the students.

Human life gets enriched due to Art that's why Art has been given significance in the curriculum. While restructuring the curriculum the students have been given the opportunities as per their age and interest and due to that his ability to express & stage daring would increase surely. The student would take pleasure after the study of each unit. They would do introspection. In this way only they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in co-curricular activities. Self-study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Objectives :

After completing the syllabus in 'Indian Music', the students will come to know –

1. History and Development of Indian Music
2. Vocal Light Music
3. Vocal Classical Music
4. Instrumental Music

The student will be able to

1. Define technical terms in Indian Music.
2. Differentiate between the characteristics of main school of Khyal singing
3. Describe the life sketches of well known Musicians, Instrumentalists & Musicologists
4. List the guidelines for appreciation of Music
5. Classify Musical Instruments of India into various categories.
6. Modern Musical Form
7. The importance of Music in everyday and social life.
8. Place of Music in education
9. The use of Modern Musical Aids in Music
10. Recognize Musical Notes.
11. The Sing/play different Ragas
12. Write and recite Theka bols of Talas with demonstration
13. Write notation of Song and Talas
14. sing/play different forms with Gayaki Anga
15. Live stage performance (Majlis) with accompaniment – similarly
    1. To help for self-employment
    2. For realisation of rich heritage of music
    3. To inculcate moral values like unity, equality, brotherhood etc.
    4. To co-relate for the teaching of other subjects.
    5. Application of Music for advertisements, industries etc.

'Indian Music' consists of the following Four Subject :

1) History and Development of Indian Music. (Theory) - 65
2) Vocal Light Music (Practical) - 66
3) Vocal classical Music (Practical) - 67
4) Instrumental Music (Practical) - 68

Choice of Subject :

i) Each of the four subjects mentioned above under. 'Indian Music' is considered for 100 marks.

ii) 'History and Development of Indian Music' (Theory) shall be compulsory for all students offering 'Indian Music' i.e. - Practical Subjects

iii) The theory paper called 'History and Development of Indian Music' can be chosen independently.

iv) But while choosing the Practical Papers i.e. Vocal Light Music OR Vocal Classical Music OR instrumental Music, it is compulsory to take the subject called 'History and develop of Indian Music'.

v) Student can choose any one practical subject from Three Practical Subjects. (Vocal Light Music-66, Vocal Classical Music-67 and Instrumental Music-68).

Implementation of the Music Practical Subjects

1. For Teaching a Music Practical Subjects (Sub.No.66, 67, 68). The maximum number of students in one batch should be Twenty only.
2. For Vocal Light & Vocal Classical Music (66, 67) there should be separate batches for boys and girls, based on the Natural Vocal Limitations.
3. There should be six periods in a week (one period – every day) for all music practical subjects per batch.

Curriculum

S.No.	Unit	Sub.Unit	
1	Swara	1.1	Shuddha Swara
		1.2	Vikrit Shwara
2	Alankar	2.1.	Shuddha Swaras
3	Theory of Ragas	3.1	Yaman.
		3.2	Durga
		3.3	Bhoopali
		3.4	Bihag
		3.5	Bhimpalas.
4	Theory of Talas with demonstration	4.1	Trital
		4.2	Ektal.
		4.3	Kerva.
		4.4	Dadra.
		4.5	Dhumali.
5	Presentation	5.1	Natya Geet (Any Two) in following Ragas.
		5.1.1	Bhoopali.
		5.1.2	Yaman
		5.1.3	Bihag
		5.1.4	Durga
		5.1.5	Bhimpalas
6	Specific forms presentation	6.1	Abhang (Any 2)
		6.2	Bhavgeet (Any 2)
		6.3	Group-Song (Any 2)
		6.4	Folk Song (Any 1)
		6.5	Environment Song. (Any 1)
7	Definition	7.1	Tala Anga - Technical terms Sam, Kal, Matra, Khand, Tali, Laya, Avartan.
		7.2	Raga Anga-Sangeet, Swara, (Shuddha&Vikrit) Thaat, Aroha, Avaroh, Vadi, Samvadi, Saptak, Jati, Gansamay.
8	Presentation	8.1	Sargam (Any two)

		in prescribed Raga.
9	Notation	Sargam (Any one) in prescribed Raga.
10	Practical (Record Book)	

Vocal Light Music - Std. XII

Introduction

Music plays a very significant role in National and State Board's Art Education Curriculum. Since there is a lot of scope to develop the creativity of the students in Art Education. The curriculum of music would definitely help in developing the hidden qualities of the students.

Human life gets enriched due to Art that's why Art has been given significance in the curriculum. While restructuring the curriculum the students have been given the opportunities as per their age and interest and due to that his ability to express & stage daring would increase surely. The student would take pleasure after the study of each unit. They would do introspection. In this way they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in co-curricular activities. Self-study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Objectives

After completing the syllabus in 'Indian Music', the students will come to know –

1. History and Development of Indian Music
2. Vocal Light Music
3. Vocal Classical Music
4. Instrumental Music

The student will be able to

1. Define Technical Terms in Indian Music.
2. Differentiate between the characteristics of main school of Khyal singing
3. Describe the life sketches of well known Musicians, Instrumentalists & Musicologists
4. List the guidelines for appreciation of Music
5. Classify Musical Instruments of India into various categories.
6. Modern Musical Form
7. The importance of Music in everyday and social life.
8. Place of Music in education
9. The use of Modern Musical Aids in Music
10. Recognize Musical Notes.
11. The sing/play different Ragas
12. Write and recite Theka bols of Talas with demonstration
13. Write notation of Song and Talas
14. sing/play different forms with Gayaki Anga
15. Live stage performance (Majlis) with accompaniment – similarly
    1. To help for self-employment
    2. For realisation of rich heritage of music
    3. To inculcate moral values like unity, equality, brotherhood etc.
    4. To co-relate for the teaching of other subjects.
    5. Application of Music for advertisements, industries etc.

'Indian Music' consists of the following Four Subject :

1) History and Development of Indian Music. (Theory) - 65

2) Vocal Light Music (Practical) - 66
3) Vocal classical Music (Practical) - 67
4) Instrumental Music (Practical) - 68

Choice of Subject :

i) Each of the four subjects mentioned above under. 'Indian Music' is considered for 100 marks.

ii) 'History and Development of Indian Music' (Theory) shall be compulsory for all students offering 'Indian Music' i.e. - Practical Subjects

iii) The theory paper called 'History and Development of Indian Music' can be chosen independently.

iv) But while choosing the Practical Papers i.e. Vocal Light Music OR Vocal Classical Music OR instrumental Music, it is compulsory to take the subject called 'History and develop of Indian Music'.

v) Student can choose any one practical subject from Three Practical Subjects. (Vocal Light Music-66, Vocal Classical Music-67 and Instrumental Music-68).

Sr.No.	Unit	Sub.Unit	
1	Swara	1.1	Shuddha Swara
		1.2	Vikrit Shwara
2	Alankar	2.1.	Shuddha Swaras
3	Theory of Ragas	3.1	Pilu.
		3.2	Des.
		3.3	Pahadi.
		3.4	Mand.
		3.5	Kafi.
		3.6	Khamaj
		3.7	Tilang.
		3.8	Bhairavi.
4	Theory & demonstration of Talas.	4.1	All talas prescribal for Std.XI.
		4.2	Roopak.
		4.3	Kawwali.
		4.4	Zaptal..
5	Presentation	5.1	Natya Geet (Natya Geet of one dramatist one from A and B Group)
		5.1.1	-A– K.P.Khadilkar. R.G.Gadkari. G.B.Deval. Annasaheb Kirloskar
		5.1.2	-B-Vidyadhar Gokhale. V.V.Shirwadkar. Purushottam Darvekar. Vasant Kanetkar.
		5.2	Gayaki.
6	Presentation	6.1	To sing Sargam with Aroh-Avaroh in prescribed Raga. (Any two)
7	Specific forms presentation	7.1	Group-Song (One)
		7.2	Folk Song (One)
8	National Anthem	8.1	Jan-gan-man.
		8.2	Vande mataram.
9	Definition-Technical turms.	9.1	Tal Anga – Sam, Kal, Matra, Khand, Tali, Avartan, Laya.
		9.2	Raga Anga – Sangeet, Shuddha and Vikrit swara, Thaat,

	Jati, Vadi, Samvadi, Gan samay	10	Notation writing	10.1	Sargam Notation any one Ragas.
9.3	Gayaki Anga – Alap, Taan, Meend, Kan, Murki.			10.2	Natya Geet- write the notation of any one Natyageet in prescribed Raga.
		11	Practical (Record Book)		

Vocal Classical Music (67)

Std. XI

Introduction :

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Human life gets enriched due to Art that's why Art has been given significance in the curriculum. While restructuring the curriculum the students have been given the opportunities as per their age and interest and due to that his ability to express & stage daring would increase surely. The student would take pleasure after the study of each unit. They would do introspection. In this way only they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in co-curricular activities. Self-study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Objectives

After completing the syllabus in 'Indian Music', the students will come to know

1. History and Development of Indian Music
2. Vocal Light Music
3. Vocal Classical Music
4. Instrumental Music

The student will be able to

1. Define technical terms in Indian Music.
2. Differentiate between the characteristics of main school of Khyal singing
3. Describe the life sketches of well known Musicians, Instrumentalists & Musicologists
4. List the guidelines for appreciation of Music
5. Classify Musical Instruments of India into various categories.
6. Modern Musical Form
7. The importance of Music in everyday and social life.
8. Place of Music in education
9. The use of Modern Musical Aids in Music
10. Recognize Musical Notes.
11. The Sing/play different Ragas
12. Write and recite Theka bols of Talas with demonstration
13. Write notation of Song and Talas
14. sing/play different forms with Gayaki Anga
15. Live stage performance (Majlis) with accompaniment – similarly
    1. To help for self-employment
    2. For realisation of rich heritage of music
    3. To inculcate moral values like unity, equality, brotherhood etc.
    4. To co-relate for the teaching of other subjects.
    5. Application of Music for advertisements, industries etc.

'Indian Music' consists of the following Four Subject :

1) History and Development of Indian Music. (Theory) - 65
2) Vocal Light Music (Practical) - 66
3) Vocal classical Music (Practical) - 67

4) Instrumental Music (Practical) - 68

Choice of Subject :

i) Each of the four subjects mentioned above under. 'Indian Music' is considered for 100 marks.

ii) 'History and Development of Indian Music' (Theory) shall be compulsory for all students offering 'Indian Music' i.e. - Practical Subjects

iii) The theory paper called 'History and Development of Indian Music' can be chosen independently.

iv) But while choosing the Practical Papers i.e. Vocal Light Music OR Vocal Classical Music OR instrumental Music, it is compulsory to take the subject called 'History and develop of Indian Music'.

v) Student can choose any one practical subject from Three Practical Subjects. (Vocal Light Music-66, Vocal Classical Music-67 and Instrumental Music-68).

Implementation of the Music Practical Subjects

1. For Teaching a Music Practical Subjects (Sub.No.66, 67, 68). The maximum number of students in one batch should be Twenty only.
2. For Vocal Light & Vocal Classical Music (66, 67) there should be separate batches for boys and girls, based on the Natural Vocal Limitations.
3. There should be six periods in a week (one period – every day) for all music practical subjects per batch.

Curriculum

Sr.No.	Unit	Sub unit	
1.	Swara	1.1	Shuddha Swara.
		1.2	Vikrit Swara.
2.	Alankar	2.1	Shuddha Swara's
3.	Theory of Ragas.	3.1	Khamaj
		3.2	Durga
		3.3	Kafi
		3.4	Bihag
		3.5	Bhairavi
		3.6	Alhiyya Bilawal
		3.7	Yaman
		3.8	Bhoopali
		3.9	Bhimpalas
4.	Theory & demonstration of Talas	4.1	Trital
		4.2	Ektal
		4.3	Zaptal
		4.4	Kerwa
		4.5	Dadra
		4.6	Roopak
		4.7	Dhumali
5.	Presentation	5.1	Sargam (Any Two)
		5.2	Laxangeet (Any Two) In prescribed Ragas.
6.	Presentation	6.1	Chhota Khyal (Any Two)
		6.2	Alap - 2-2 Alap in sthai & antara.
		6.3	Taana - 2-2Taana in sthai & antara.
		6.4	Khamaj
		6.5	Kafi
		6.6	Durga
		6.7	Bihag
		6.8	Bhairavi
		6.9	Alhiyya-Bilawal
7.	Presentation	7.1	Vilambit Khyal (Any two)
		7.2	Chhota Khyal (only Bandish)

			Yaman, Bhoopali, Bhimpalas
8.	Specific forms Presentation.	8.1	Tarana (one)
		8.2	Bhajan (one) or Environment Song (one)
9.	Definitions – Technical terms.	9.1	Tal Anga – Sam, Kal, Matra, Khand, Tali, Awartan, Laya.
		9.2	Raga Anga – Sangeet, Swara, Chala Swar, Achala Swar, Komal Swara, Tivra Swara, Thaat, Aroha, Awarha, Vadi, Samvadi, Anuvadi, Vivadi, Varja, Saptak, Jati, Gansamay, Pakad
10.	National Anthem	10.1	Jan-gan-man.
		10.2	Vande mataram
11.	Notation Writing	11.1	One Sargam from Unit No.6
		11.2	One Sargam from Unit No.7
12.	Record Book		

Std. XII

Introduction

Music plays a very significant role in National and State Board's Art Education Curriculum. Since there is a lot of scope to develop the creativity of the students in Art Education. The curriculum of music would definitely help in developing the hidden qualities of the students.

Human life gets enriched due to Art that's why Art has been given significance in the curriculum. While restructuring the curriculum the students have been given the opportunities as per their age and interest and due to that his ability to express & stage daring would increase surely. The student would take pleasure after the study of each unit. They would do introspection. In this way they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in co-curricular activities. Self-study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Objectives

After completing the syllabus in 'Indian Music', the students will come to know –

1. History and Development of Indian Music
2. Vocal Light Music
3. Vocal Classical Music
4. Instrumental Music

The student will be able to

1. Define Technical Terms in Indian Music.
2. Differentiate between the characteristics of main school of Khyal singing
3. Describe the life sketches of well known Musicians, Instrumentalists & Musicologists
4. List the guidelines for appreciation of Music
5. Classify Musical Instruments of India into

various categories.

6. Modern Musical Form
7. The importance of Music in everyday and social life.
8. Place of Music in education
9. The use of Modern Musical Aids in Music
10. Recognize Musical Notes.
11. The sing/play different Ragas
12. Write and recite Theka bols of Talas with demonstration
13. Write notation of Song and Talas
14. sing/play different forms with Gayaki Anga
15. Live stage performance (Majlis) with accompaniment – similarly
    1. To help for self-employment
    2. For realisation of rich heritage of music
    3. To inculcate moral values like unity, equality, brotherhood etc.
    4. To co-relate for the teaching of other subjects.
    5. Application of Music for advertisements, industries etc.

'Indian Music' consists of the following Four Subject :

1) History and Development of Indian Music. (Theory) - 65
2) Vocal Light Music (Practical) - 66
3) Vocal classical Music (Practical) - 67
4) Instrumental Music (Practical) - 68

Choice of Subject :

i) Each of the four subjects mentioned above under. 'Indian Music' is considered for 100 marks.

ii) 'History and Development of Indian Music' (Theory) shall be compulsory for all students offering 'Indian Music' i.e. - Practical Subjects

iii) The theory paper called 'History and Development of Indian Music' can be chosen independently.

iv) But while choosing the Practical Papers i.e. Vocal Light Music OR Vocal Classical Music OR instrumental Music, it is compulsory to take the subject called 'History and develop of Indian Music'.

v) Student can choose any one practical subject from Three Practical Subjects. (Vocal Light Music-66, Vocal Classical Music-67 and Instrumental Music-68).

Syllabus

S.No.	Unit	Sub unit	
1.	Swara	1.1	Shuddha Swara.
		1.2	Vikrit Swara.
2.	Alankar	2.1	Shuddha Swar's Alankar
3.	Theory of Ragas	3.1	Kedar
		3.2	Jounpuri
		3.3	Bhairav
		3.4	Bageshree
		3.5	Shankara
		3.6	Tilak kamod
		3.7	Deskar
		3.8	Malkauns
		3.9	Vrindawani Sarang
4.	Theory & demonstration of Talas	4.1	All talas prescribed for Std.XI
		4.2	Zumra
		4.3	Tilwada
		4.4	Choutal
		4.5	Dhamar
5.	Presentation	Chhota Khyal (Any two)	

		5.1 Shankara			8.2 Chatarang
		5.2 Tilakkamod	9.	Definition	9.1 All definitiions Technical terms prescribed for Std.XI
		5.3 Deskar			
		5.4 Malkauns			
		5-5 Vrindawani Sarang			9.2 Alap, Taan, Meend, Kanaswara, Murki
6.	Presentation	Vilambit Khyal (Any two)			
		6.1 Kedar			
		6.2 Bhairav	10.	Notation Writting	10.1 Notation of Chhota Khyal from Unit 5
		6.3 Jounpuri			
		6.4 Bageshree			
7.	Presentation	7.1 Dhrupad (one)			10.2 Notation of Chhotal Khyal from Unit 6.
		7.2 Dhamar (one)			
8.	Presentation	8.1 Any two Sargam given in the syllabus	11.	Record Book	

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Instrumental Music (68)

Std. XI

Introduction

Music plays a very significant role in National and State Board's Art Education Curriculum. Since there is a lot of scope to develop the creativity of the students in Art Education, The curriculum of music would definitely help in developing the hidden qualities of the students.

Human life gets enriched due to Art that's why Art has been given significance in the curriculum. While restructuring the curriculum the students have been given the opportunities as per their age and interest and due to that his ability to express & stage daring would increase surely. The student would take pleasure after the study of each unit. They would do introspection. In this way only they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in co-curricular activities. Self-study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Objectives

After completing the syllabus in 'Indian Music', the students will come to know

1. History and Development of Indian Music
2. Vocal Light Music
3. Vocal Classical Music
4. Instrumental Music

The student will be able to

1. Define technical terms in Indian Music.
2. Differentiate between the characteristics of main school of Khyal singing
3. Describe the life sketches of well known Musicians, Instrumentalists & Musicologists
4. List the guidelines for appreciation of Music
5. Classify Musical Instruments of India into various categories.
6. Modern Musical Form
7. The importance of Music in everyday and social life.
8. Place of Music in education
9. The use of Modern Musical Aids in Music
10. Recognize Musical Notes.
11. The Sing/play different Ragas
12. Write and recite Theka bols of Talas with demonstration
13. Write notation of Song and Talas
14. sing/play different forms with Gayaki Anga
15. Live stage performance (Majlis) with accompaniment – similarly
    1. To help for self-employment
    2. For realisation of rich heritage of music
    3. To inculcate moral values like unity, equality, brotherhood etc.
    4. To co-relate for the teaching of other subjects.
    5. Application of Music for advertisements, industries etc.

'Indian Music' consists of the following Four Subject :

1) History and Development of Indian Music. (Theory) - 65
2) Vocal Light Music (Practical) - 66
3) Vocal classical Music (Practical) - 67

4) Instrumental Music (Practical) - 68

Choice of Subject :

i) Each of the four subjects mentioned above under 'Indian Music' is considered for 100 marks.

ii) 'History and Development of Indian Music' (Theory) shall be compulsory for all students offering 'Indian Music' i.e. - Practical Subjects

iii) The theory paper called 'History and Development of Indian Music' can be chosen independently.

iv) But while choosing the Practical Papers i.e. Vocal Light Music OR Vocal Classical Music OR instrumental Music, it is compulsory to take the subject called 'History and development of Indian Music'.

v) Student can choose any one practical subject from Three Practical Subjects. (Vocal Light Music-66, Vocal Classical Music-67 and Instrumental Music-68).

1. For Teaching a Music Practical Subjects (Sub.No.66, 67, 68). The maximum number of students in one batch should be Twenty only.
2. For Vocal Light & Vocal Classical Music (66, 67) there should be separate batches for boys and girls, based on the Natural Vocal Limitations.
3. There should be six periods in a week (one period – every day) for all music practical subjects per batch.

Curriculum

Sr.No.	Unit	Subunit
1.	Swara	1.1 Shuddha Swara.
		1.2 Vikrit Swara.
2.	Alankar	2.1 Shuddha Swaras
3.	Theory of Ragas	3.1 Khamaj
		3.2 Durga
		3.3 Kafi
		3.4 Bihag
		3.5 Bhairavi
		3.6 Alhiyya-Bilawal
		3.7 Yaman
		3.8 Bhoopali
		3.9 Bhimpalas
4.	Theory & demonstration of Talas	4.1 Trital
		4.2 Ektal
		4.3 Zaptal
		4.4 Kerwa
		4.5 Dadra
		4.6 Rupak
		4.7 Dhumali
5.	Presentation	5.1 Rajakhani Gat (Any Two)
		5.2 Alap (Minimum Two alaps in Sthayee and Antara each)
		5.3 Taan (Minimum Two taanas in Sthayee and Antara each) in the following Ragas
		5.4 Khamaj
		5.5 Kafi
		5.6 Durga
		5.7 Bihag
		5.8 Bhairavi
		5.9 Alhiyya-Bilawal
6.	Presentation	6.1 Masidkhani Gat (Any Two)
		6.2 Rajakhani Gat (Any Two) in the following Ragas

		6.3 Yaman
		6.4 Bhoopali
		6.5 Bhimpalas
7.	Specific Forms Presentation	7.1 Gat with Dugan (one)
		7.2 Dhun (one)
8.	Definitions : [Technical Terms]	8.1 Tal Angas – Sam, Kal, Matra, Khand, Tali, Laya, Avartan
		8.2 Raga Anga – Sangeet, Swara, Komal Swara, Tivra Swara, Raga, Saptak, Thaat, Aroha, Awaroha, Vadi, Samvadi, Anuwadi Vivadi, Varja Swara, Gansumay, Pakad
9.	National Anthem	9.1 Jan-gan-man
		9.2 Vande-mataram (official)
10.	Notation Writing	10.1 Sargam – Any one in the prescribed Ragas from unit 5
		10.2 Sargam – Any one in the prescribed Ragas from unit 6
11.	Practical Record Book	

Std XII

Introduction

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Human life gets enriched due to Art that's why Art has been given significance in the curriculum. While restructuring the curriculum the students have been given the opportunities as per their age and interest and due to that his ability to express & stage daring would increase surely. The student would take pleasure after the study of each unit. They would do introspection. In this way they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in co-curricular activities. Self-study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Objectives

After completing the syllabus in 'Indian Music', the students will come to know –

1. History and Development of Indian Music
2. Vocal Light Music
3. Vocal Classical Music
4. Instrumental Music

The student will be able to

1. Define Technical Terms in Indian Music.
2. Differentiate between the characteristics of main school of Khyal singing

3. Describe the life sketches of well known Musicians, Instrumentalists & Musicologists
4. List the guidelines for appreciation of Music
5. Classify Musical Instruments of India into various categories.
6. Modern Musical Form
7. The importance of Music in everyday and social life.
8. Place of Music in education
9. The use of Modern Musical Aids in Music
10. Recognize Musical Notes.
11. The sing/play different Ragas
12. Write and recite Theka bols of Talas with demonstration
13. Write notation of Song and Talas
14. sing/play different forms with Gayaki Anga
15. Live stage performance (Majlis) with accompaniment – similarly
    1. To help for self-employment
    2. For realisation of rich heritage of music
    3. To inculcate moral values like unity, equality, brotherhood etc.
    4. To co-relate for the teaching of other subjects.
    5. Application of Music for advertisements, industries etc.

'Indian Music' consists of the following Four Subject :

1) History and Development of Indian Music. (Theory) - 65
2) Vocal Light Music (Practical) - 66
3) Vocal classical Music (Practical) - 67
4) Instrumental Music (Practical) - 68

Choice of Subject :

i) Each of the four subjects mentioned above under 'Indian Music' is considered for 100 marks.

ii) 'History and Development of Indian Music' (Theory) shall be compulsory for all students offering 'Indian Music' i.e. - Practical Subjects

iii) The theory paper called 'History and Development of Indian Music' can be chosen independently.

iv) But while choosing the Practical Papers i.e. Vocal Light Music OR Vocal Classical Music OR instrumental Music, it is compulsory to take the subject called 'History and development of Indian Music'.

v) Student can choose any one practical subject from Three Practical Subjects. (Vocal Light Music-66, Vocal Classical Music-67 and Instrumental Music-68).

Curriculum

S.No.	Unit	Subunit
1.	Swara	1.1 Shuddha Swara. 1.2 Vikrit Swara.
2.	Alankar	Shuddha Swara's alankar based on tala
3.	Theory of Ragas	3.1 Kedar 3.2 Bhairav 3.3 Jounpuri 3.4 Bageshree 3.5 Shankara 3.6 Tilak-Kamod 3.7 Deshkar 3.8 Malkauns 3.9 Vrindavani Sarang
4.	Theory & demonstration of Talas	4.1 All talas prescribed for Std.XI

		4.2	Zumra			6.4	Bageshree
		4.3	Tilwada	7.	Spefic Forms Presentation	7.1	Gat with Dugun & Chaugun
		4.4	Addha			7.2	Dhun
		4.5	Roopak	8.	Definitions : (Technical Terms)	8.1	All terms prescribed for Std.XI
5.	Presentation		Rajakhani Gat (Any two) with 2 alap & 2 taans			8.2	Alap, Taan, Meend, Kan, Murki
		5.1	Shankara	9.	Notation Writing	9.1	Notation wirting at one Rajakhani Gat from Unit 5
		5.2	Tilak kamod				
		5.3	Deshkar			9.2	Notation writing of one Rajakhani Gat from Unit 6
		5.4	Malkauns				
		5.5	Vrindawani Sarang	10.	(Practical) Record - book		
6.	Presentation		Masidkhani Gat (Any Two)				
		6.1	Kedar				
		6.2	Bhairav				
		6.3	Jounpuri				

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Percussion Instruments (69)

Std. XI

Introduction

In the subject music, the Percussion Instruments (Talvadya) has been given a very significant role in National and State Boards Art Education Curriculum. Since Art Education has a lot of scope to develop to develop the creativity of the students, the curriculum of music would definitely help in developing the hidden qualities of the students.

Human life gets enriched due to Art that's why the subject 'Talvadya' has been given significance in the curriculum.

While restructuring the curriculum, the students have been given the opportunities, as per their age and interest. And due to that his ability to express and stage daring would develop surely. The student would gain pleasure after the study of each unit. They would do introduction. In this way only they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in the co-curricular activities. Self study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Instructional Objectives

After completing the syllabus in 'Indian Music' the students would be able to get the information regarding Talvadya (Theory & Practical) to. After Studying this subject the students will be able to-

1. Study about different schools of Tabla (Gharanas), the study and analysis of their tradition and of the characteristics of playing tabla.
2. Study about the biographical sketches of Percussion Masters along with their Riyaz and style of playing etc.
3. Explain the importance of 'Laya' in music and learn it too as when we talk of Music, Laya and Layakari naturally comes with it.
4. Tell the definition and explanation of different styles in Talvadya playing.
5. Do the classification of different Percussion instruments.
6. Get the basic knowledge or basic introduction about how to give sequential solo performance.
7. Information regarding writing notation in music and the process of 'PADHANT'
8. Encourage students for accompaniment alongwith various vocal music styles.

For Teaching Percussion Instruments (Sub-69) The maximum number of students in one batch should be Twenty only.

Std. XI

Theory

Sr.No.	Unit	Sub - unit	
1.	Rhythm (Laya) and Music	1.1	Definition of Laya (Rhythm)
		1.2	Importance of Laya in music
2.	Introduction of Indian Rythmic Instrument	2.1	Pakhawaj
		2.2	Dholki
		2.3	Sambal
3.	Introduction of Western Rythmic Instruments	3.1	Kongo
		3.2	Bongo

4.	Anatomy of Tabla		Various parts of Tabla Dugga
5.	Alphabets, Script and Language of Tabla	5.1	Various sounds produced on the different parts of Tabla Dugga
		5.2	Sound produced in multiple combinations of Tabla Dugga.
6.	Matrices of Tala	6.1	Definition
		6.2	Analysis of Talas
		6.3	Notation Writing
7.	Definitions of the following Terms with illustrations	7.1	Kayda
		7.2	Rela
		7.3	Tihai
		7.4	Mukhada
8	Schools Tabla (Gharanas) short history and peculiarties	8.1	Delhi
		8.2	Lakhnow
		8.3	Farukhabad

Practical

S.No.	Unit		Subunit
1.	Tal Notation Writing (only single laya)	1.1	Dadra
		1.2	Keharwa
		1.3	Rupak
		1.4	Trital
		1.5	Zaptal
		1.6	Ektal
		1.7	Tevara
		1.8	Bhajani
2.	Presentation	2.1	Various Bol playing on Tabla and Dugga
		2.2	Playing talas given in unit – 1 and oral presentation
		2.3	Kayda, Tihai, Mukhada, Laggi
3.	Tabla Solo	3.1	Trital
		3.2	Zaptal
4.	Various Rhythmic Instrument Solo	4.1	Pakhawaj
		4.2	Dholki
		4.3	Kongo
		4.4	Bongo
		4.5	Sambal

Std. XII

Introduction

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become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in the co-curricular activities. Self study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Instructional Objectives

After completing the syllabus in 'Indian Music' the students would be able to get the information regarding Talvadya (Theory & Practical) to. After Studying this subject the students will be able to-

1. Study about different schools of Tabla (Gharanas), the study and analysis of their tradition and of the characteristics of playing tabla.

2. Study about the biographical sketches of Percussion Masters along with their Riyaz and style of playing etc.

3. Explain the importance of 'Laya' in music and learn it too as when we talk of Music, Laya and Layakari naturally comes with it.

4. Tell the definition and explanation of different styles in Talvadya playing.

5. Do the classification of different Percussion instruments.

6. Get the basic knowledge or basic introduction about how to give sequential solo performance.

7. Information regarding writing notation in music and the process of 'PADHANT'

8. Encourage students for accompaniment alongwith various vocal music styles.

Std. XII

Theory

Sr.No.	Unit		Sub - unit
1.	Schools Tabla (Gharanas)	1.1	Ajarada
		1.2	Banaras
		1.3	Punjab
2.	Biographical sketches and contributions of the following Percussionist Masters.	2.1	Ustad Zakir hussain
		2.2	Pt. Anindo Chatterji
		2.3	Pt. Bhawani-shankar (Pakhawaj)
3.	Laya and Typs of Laya	3.1	Vilambit Laya
		3.2	Madhya Laya
		3.3	Drut Laya
4.	Details study of Rhythmic Instrument	4.1	Pakhawaj
		4.2	Dholki
		4.3	Dholak
		4.4	Drumset
		4.5	Rhythms Macchine
5.	Study of the following Terms with illustrations	5.1	Damdar Tihai
		5.2	Bedam Tihai
		5.3	Mohara
		5.4	Tukada
		5.5	Paran
		5.6	Laggi
6.	Utility of various Rhythmic Instruments	6.1	Classical music
		6.2	Semi classical music
		6.3	Light music
		6.4	Folk music
		6.5	Western music
7.	Solo recital	—	
8.	Information about Talas and their	8.1	Dadra
		8.2	Keharwa
		8.3	Rupak

	Notation writing	8.4	Zaptal
		8.5	Trital
		8.6	Ektal
		8.7	Tevara
		8.8	Chowtal

Practical (XII)

Sr.No.	**Unit**	**Sub-Unit**	
1.	Write Notation of following Terms in the given talas. One Kkayda and one Chakradar	1.1	Trital
		1.2	Zaptal
2.	Presentation	2.1	Kayda, Mohara, Tukada, Chakradar, Laggi, Paran, etc. Forms of presentation.
		2.2	11th Std. of all Talas information and presentation.
		2.3	11th Std. of all Talas by showing Tali and Khali on hand.
3.	Accompaniment	—	
4.	Solo recital with Lehara accompaniment.	4.1	Trital
		4.2	Zaptal
5.	Various Rhythmic Instrument solo	5.1	Pakhawaj
		5.2	Dholki
		5.3	Kongo
		5.4	Drumset
6.	Practical Record Book	—	

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