

# HINDUSTANI MUSIC – MELODIC INSTRUMENTS

Subject Code - 035

Class IX- (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 layakarīs.
- Developing a scientific approach in all aspects, through the systematic training adopted during the teaching – learning process.
- Understanding other disciplines and their relation to various aspects of Indian Classical Music.

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## 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
<b>Unit 1</b>		06
1.1	Definition of the following: Sangeet, Dhvani, Nada, Shruti, Swara, Saptak, Alankar, Thaata, Jati	
1.2	Definition of the following: Laya, Tala, Matra, Sam, Tali, Khali, Vibhag, Avartan	
<b>Unit 2</b>		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	
<b>Unit 3</b>		06
3.1	Notation System of Pt. V.D Paluskar and Pt.V.N.Bhatkhande	
<b>Unit 4</b>		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 with dughan: Teentala, Ektala, Keharwa, Dadra	
<b>Unit 5</b>		06
5.1	Ability to write notation of compositions in prescribed Ragas.	

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

1.	Six chalangans set to all prescribed Ragas.
2.	Four Tala - baddha Alankaras set to all prescribed 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.

<b>S. No.</b>	<b>Value Points</b>	<b>Marks</b>
1.	Chalan set to all Ragas	06
2.	Alankaras set to Ragas and Talas. 4 <b><i>Talabaddha Alankars set to all prescribed Ragas and Talas have been deleted</i></b>	04
3.	Aaroha, Avroha, Pakad, Drut, Gat with few Todas in each of the following prescribed Raga: <ol style="list-style-type: none"> <li>Alhaiya Bilawal</li> <li>Yaman</li> <li>Kafi</li> </ol>	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 <ol style="list-style-type: none"> <li>Dadra</li> <li>Keharva</li> <li>Ektala</li> <li>Teentala</li> </ol>	05

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

**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.