

HINDUSTANI MUSIC - VOCAL

Subject Code - 034

Class 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.

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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
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: <ul style="list-style-type: none"> 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. <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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.

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