

Himachal Pradesh Board Music (Hindustani Vocal) Syllabus for Class 12

A. Theory

Time: 3 hrs

Marks: 25

1. (a) Definition of the following :

Varna, Grama, Murchana, Alankar, Gamaka, Kharka, Marki, Kan, Laya and Tala.

(b) Classification of Ragas. Time theory of Ragas.

2. (a) Brief history of ancient Hindustani Music with special reference to Sangiet Ratnakar. (Brief history of medieval and modern period of Hindustani Music with special reference to Sangiet Parjatan and the works of Pt. Bhattachande).

3. Description of the Ragas prescribed for Class XII Practical.

4. To recognise the Ragas from given passages of Swaras.

5. Writing of Notation of prescribed Songs and Talas.

6. Biography of musicians.

(i). Ustad Abdul Karim Khan

(ii). Ustad Fayaz Khan

(iii). Pt. Krishan Rao Shankar

(iv). Ustad Bade ghulam Ali Khan

(v). Tyagaraj

(vi). Paraman Ghosh

B. One Practical Paper

Marks: 60

1. (a) One Druv Khayal in Bihag, Bhairav, Kedar and Bhimpalasi with simple elaborations.

(b) One Tarana, one Dhrupad, one Dhamar in any prescribed raga.

(c) One Thumri or Dadra style Composition in Khamaj or a devotional song.

(d) One Swarnalika in any Raga

2. The recitation of Dekas Keherwa, Dadra, Jhaptaal, Ragak Tilwada and Dhamar with Dugun, keeping Tala with hand beats.

3. Ability to sing Aroha, Avaroha, Pakad and Simple Swar Vistar with Alap and Tana in the prescribed Ragas.

4. Ability to recognize the prescribed Ragas from the passages of Swaras rendered by the Examiner.

List of questions for the guidance of the examiners

1. Tuning of Tansura : The student may be asked to tune the Tansura. Some questions to be asked regarding Tansura (Parts of Tansura)

2. Choice Raga : The student may be asked to sing a Raga prescribed in the syllabus of his / her own choice. Choice Raga with Vilambit Khajal & Druv Khajal with simple Alap & Tana in Akar Before performing the Raga, they may be asked to sing Aroha, Avaroha and Pakad of the Raga.

3. Other Druv Khajals : It is examiner's choice, he/she may ask one or two Druv Khajals with Aroha, Avaroha, Pakad and simple elaboration in medium and fast tempo.

4. Dhrupad / Dhamar : It is examiner's choice, he/she may ask the student to sing Dhrupad or Dhamar with Dugun and Chaugun.

5. Tarana : The student may be asked to sing Tarana in any prescribed Raga with medium and fast tempo.

6. Composition in Raga Khamaj : The student may be asked to sing composition in Raga Khamaj (in Thumri style or dadra style).

7. Identification of Swaras and Ragas : The students may be asked to identify the pattern of Swaras and Ragas sung in Akar by the examiner.

8. Identification of Talas : The student should be asked to recognize the Tala, played on Tabla. The examiner can ask the student to identify more than one tala.

9. Reciting of Theka : The examiner may ask the student to recite the theka of any Tala in Thah (barabar) and Dugun with hand beats.

2. Hindustani (Instrumental Melodic)

A. Theory

1. (a) Definition of the following :-

Grams, Marchans, Varns, Alankar, Gamaka, Krantan, Zamzama.

(b) Classification of Ragas, Time theory of Ragas.

2. (a) Brief history of Ancient Hindustani Music with special reference to Sangee Ramakur.

(b) Brief history of medieval and Modern period of Hindustani Music with special reference to Sangee Parijata and works of Pt. V.N. Bharkhunde.

(c) Description of the Ragas Prescribed for Class-XII Practical.

3. Description and construction of instruments opted, along with the basic techniques of playing.

4. To recognize the Ragas from given passages of Swaras

5. Writing Notation of compositions (Gat) and Talas.

6. Biographies of Musicians.

(a) Tansen

(b) Ustad Inayat Khan

(c) Ustad Mushtaq Ali Khan

(d) Ustad Alauddin Khan

(e) Alhadya Khan

B. One Practical Paper

1. (a) One Kazzakani gat in Bhairav, Bihag, Kedar and bhimpalasi with elaborations (Toda and Jhala) with Shyava and Antara.

(b) Two Maithani compositions (gats) in a prescribed Raga with elaborations.

(c) One composition in Khamaj in Thumri style or Dham.

(d) Ability to produce Meend in any prescribed Raga of minimum two swaras.

(e) One composition in Ektaal and one in Jhaptaal.

2. Ability to play Aaraha, Aharaha, Pakad, Simple Swara-Vistas with Alap and Toda in the prescribed Ragas.

3. Ability to recite: Thekas of Jhaptaal, Rupak, Tilwada and Dhamar with Dugun, Keeping tala with hand beats.

4. Ability to recognize the prescribed Ragas from passages of Swaras sung or played by the examinee.

5. To recognize the Swaras.

3. Hindustani (Instrumental Percussion)

(Tabla or Pakhawaj)

Time: 3hrs
72 Period

A. Theory

1. (a) Definition of the following terms.

Varna, Alankar, (Gamaka, Krantan, zamzama) Zarab, Kala, Kriya Anga, Peshkar, Chakkardar, (Classification of ragas, Time Theory of Ragas) and Rela & Paran.

(b) Comparative study of samantar Talas

(a) Chantal Ekati

(b) Jhaptaal-Sal Tal

(c) Dhamar-Chantal

(d) Classification of Jatis of different patterns

(e) Classification of Laya-kart.

2. (a) Brief history of Ancient Hindustani Music; with special reference to saangeet Ramakara.

(b) Brief history of medieval and modern period of Hindustani Music; with special reference to saangeet Paritaj and the works of Pt. V. N. Bhattachande.

3. Description of talas prescribed for Class XII practical.

4. Writing Notation of the prescribed talas.

5. Recognition of talas from given portion of the Thekas.

B. Practical Activities

1. Playing the thekas of Jhaptaal and Rupak or soot tala and chantal Tala on Tabla with simple elaborations.

2. 2 Peshkars: 2 Qayads, 2 Takras and a few gats in Teental, Ektaal and Jhaptaal or chantal and Dhamar.

3. Playing the Thekas of rupak, Tilwara in Chantala and dhamar with dagan and chaugun, with Mukhda and Tibhai.

4. Recitation of the prescribed talas with dagan and chaugun keeping tala with hand beats.

5. A few simple laggis in Dadra tala or Chantal on Pakhawaj.

6. Knowledge of tuning of the instrument.

List of Questions for the Guidance of the Examiner

1. Tuning of Instrument : The students should be asked to tune the instrument. Some questions should be asked regarding instruments.

2. Choice Tala : The student should be asked to play the Tala of his/her own choice (Prescribed in the syllabus) with elaborations, Peshkar, Qayada, gat, Takra and Tibhai.

3. Tala of Examiner's Choice : The student should be asked to play the tala of examiner's choice with elaborations (Teen Tala/Jhap Tala Ek Tala/Roopak Tala)

4. Tala in Dagan Chaugun with Mukhda and Tibhai : (Examiner's choice the examiner may ask to play any (Roopak/Tilwara,Chantala,Dhamar Tala)

5. To recite the Tala with hand beats : The student should be asked recite the theka of Tala in Tibhai, (Bharaba) Dagan and Chaugun hand beats. The examiner may ask the student to play more than tala.

6. Laggi in Dadra Tal : The student should be asked to play accompanying a song set to Dadra Tala using by the examiner.

7. Questions regarding Laya & Tala : Some questions should be asked regarding Laya (Vilambit Madhya and Drut Laya) and Tala (Roopak, Jhaptaal, Ektaal, etc.)

Books Recommended: Any book confirming to the Syllabus