

**HINDUSTANI MUSIC MELODIC INSTRUMENTS (Code – 035)**  
**Examination Structure for Assessment (2023-24)**

**Class – XII**

**Total: 100 Marks**

**Theory**

**30Marks**

**Time: 02 hours**

**Practical (External Assessment)**

**70 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.

**Distribution of Marks**

<b>Sr.No.</b>	<b>Points Value</b>	<b>Marks</b>
1.	Tuning of Instrument and questions regarding instrument	05
2.	Aalap, Jor, Jhala with Meend in one choice Raga from prescribed Ragas: <ul style="list-style-type: none"><li>• Bhairav</li><li>• Bageshri</li><li>• Malkauns</li></ul>	10+05=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.	05+05=10
7.	Reciting the Thekas of prescribed Talas with hand beats in Thah, Dugun and Chaugun: <ul style="list-style-type: none"><li>• Jhaptala</li><li>• Rupak</li></ul>	05+05=10
8.	Practical File	05

- \* External Examiner will refer to the distribution of Marks while examining the candidate for Practical Examination.

## HINDUSTANI MUSIC MELODIC INSTRUMENTS (Code – 035)

### Course Structure (2023-24) Class – XII

**Theory**

**30 Marks**

**Periods - 40**

**Time: 02hours**

**70 Marks**

1. Questions to be set with internal choice covering the entire syllabus.

No.	Units	No. of Periods	Marks
<b>Units 1</b>		08	06
1.1	Brief study of the following Gram, Murchhana, Alankar, Alap, Tana.	03	
1.2	Brief study of the following Gamak, Meend, Kan, krintan, Zamzama, Ghaseet, Sut.	05	
<b>Unit 2</b>		05	06
2.1	Historical development of Time Theory of Ragas	05	
<b>Unit 3</b>		08	06
3.1	Detail study of the following Sangeet Ratnakar Sangeet Parijat	04	
3.2	Life sketch and Contribution of Inayat Khan, MushtaqAli Khan, Alauddin Khan	04	
<b>Unit 4</b>		09	06
4.1	Description of Prescribed Talas along with Tala Notation with Thah, Dugun, Tigun and Chaugun prescribed Talas: Jhaptala Rupak	04	
4.2	Tuning of the Instrument opted for.	05	
<b>Unit 5</b>		10	06
5.1	Critical study of Prescribed Ragas along with Recognizing Ragas phrases of Swaras and elaborating them	04	
5.2	Writing in Notation the Compositions of Prescribed Ragas : Bhairav, Bageshri, Malkauns	06	

## Class XII

Practical –100 Periods

70 Marks

Sr.No	Topics	No. of periods (100)
1.	One Razakhani Gat in prescribed Ragas Bhairav Bageshri Malkauns with simple elaborations, Todas and Jhala.	45
2.	One Masitkhani Gat in prescribed Ragas with simple elaborations and a few Todas.	14
3.	Alaap, Jor, Jhala in any one of the prescribed ragas with ability to produce meend of minimum two swaras	08
4.	One composition in Ektala or in Jhaptala in any one of the prescribed ragas	08
5.	Ability to recite thekas of Jhaptal, Rupak with Dugun, keeping tala with hand beats.	08
6.	Ability to recognize the swaras of the prescribed Ragas sung or played by the examiner	10
7.	Tuning of instrument opted for.	07