

# **HINDUSTANI MUSIC - VOCAL**

**Subject Code - 034**

**Class IX- (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
<b>Unit 1</b>		06
1.1	Definition of the following: Sangeet, Dhwani, Nada, Shruti, Swar, 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	Define the following: Raga, Aroha, Avroha, Pakad, Vadi, Samvadi, Anuvadi, Vivadi.	
2.2	Define the following: Swarmalika, Lakshan Geet, Khayal.	
<b>Unit 3</b>		06
3.1	Notation System of Pt. V.D Paluskar and Pt. V.N. Bhattachande	
<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: 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.	Four Alankaras set to all prescribed Ragas and Talas.
2.	One Swarmalika and one Lakshan Geet, in each prescribed Raga.
3.	Aaroha, Avroha, Pakad and Drut Khayal with few Alaps and Tanas in the following Ragas: Alhaiya, Bilawal, Yaman and Kafi.
4.	Identification of prescribed Ragas from the phrases of swaras rendered by the examiner.
5.	<ul style="list-style-type: none"> <li>• Devotional Song</li> <li>• Folk Song</li> </ul>
6.	Recitation of the Thekas of the following Talas with Dugun, keeping Tala with hand- beats: Dadra, Keharwa, Teentala, Ektala,

**(ii) Distribution of Marks****Time: 15-20 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.

<b>S.No.</b>	<b>Value Points</b>	<b>Marks</b>
1.	Alankaras set to all prescribed Ragas and Talas	04
2.	One Swarmalika and one Lakshan Geet	06
3.	Aaroha, Avaroha, Pakad and Drut Khayal with few Aalaps and Tanas in each of the following Ragas <ul style="list-style-type: none"> <li>• Alhaiya Bilawal</li> <li>• Yaman</li> <li>• Kafi</li> </ul>	24
4.	Identification of prescribed Ragas from the passages of Swaras rendered by the examiner	04
5.	<ul style="list-style-type: none"> <li>• Devotional Song</li> <li>• Folk Song</li> </ul>	06
6.	Recitation of the Thekas of the prescribed Talas with dugun: <ul style="list-style-type: none"> <li>• Dadra</li> <li>• Keharwa</li> <li>• Ektala</li> <li>• Teentala</li> </ul>	06

\* Teachers will refer to the distribution of marks while examining the candidate for practical examination.

## **(C) Internal Assessment**

**Max. Marks 20**

### **1. Practical File (05 Marks)**

- Description and writing in notation the musical compositions of all Ragas prescribed in the syllabus.
- Identifying the Talas accompanying various of Musical forms.
- Drawing and labelling the various parts of Tanpura.
- Description and writing the notation of prescribed Talas with Layakaris (Thah, Dugun)
- Knowledge about any one percussion instrument: Tabla/Pakhawaj.

### **2. Project Work (05 Marks)**

- Analyse the style of any two contemporary Artists of Indian classical vocal music-Khayal/Drupad.

#### **ii. 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 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 / Folk song and two Talas.