

## PERFORMING ARTS (91 – 95)

### Aims:

1. To develop a perceptive, sensitive and critical response to music, dance and drama in its historical and cultural contexts.
2. To stimulate and develop an appreciation and enjoyment of music, dance and drama through active involvement.
3. To balance the demands of disciplined skills and challenging standards in an environment of emotional, aesthetic, imaginative and creative development.
4. To develop performing skills, and so encourage a participation in the wide range of performance activities likely to be found in the school and community.

5. To develop a co-operative attitude through the organisation and participation associated with music, dance and drama.
6. To provide an appropriate body of knowledge with understanding, and to develop appropriate skills as a basis for further study or leisure or both.

**One** of the following **five** syllabuses may be offered:

Hindustani Music	(91)
Carnatic Music	(92)
Western Music	(93)
Indian Dance	(94)
Drama	(95)

## HINDUSTANI MUSIC (91)

### CLASS IX

*There will be **one** paper of **two** hours carrying 100 marks and Internal Assessment of 100 marks.*

*The syllabus is divided into three sections:*

**Section A - Vocal Music**

**Section B - Instrumental Music**

**Section C - Tabla**

*Candidates will be required to attempt five questions in all, two questions from Section A and either three questions from Section B or three questions from Section C.*

### PART 1: THEORY – 100 Marks

#### SECTION A

#### HINDUSTANI VOCAL MUSIC

#### THEORY

1. Elementary knowledge of the following: Sangeet; two main systems of Indian Music; Nad, Shruti, Sthan, Swara, Shuddha and Vikrit swars; Saptak; That or Mela; Varna; Alankara; Raga, Janak That, Janya Ragas and Ashraya

raga; Jati (Odava, Shadava, Sampoorana); Vadi, Samvadi, Anuvadi, Vivadi swaras; Varjya swara; Graha, Ansha, Nyas swaras; Vakra swaras; Pakar; Poorvang; Uttarang;

Poorva Raga, Uttara Raga; relation between Vadi swara and the time of singing ragas; Swaramalika, Lakshangeet, Khyal, Dhrupad, Sthayi, Antara, Sanchari, Abhog; Tan, Alap; Laya (Vilambit, Madhya, Drut); Matra, Vibhag, Tala, Avartan, Sam, Tali, Khali, Theka; Thah (Barabari or Ekgun), Devigun (Dugun), Chaugun.

2. Description of the eight ragas mentioned under 'practical' – their That, Swaras, Aroha-Avaroha, Pakar, Jati, Vadi-Samvadi, time and simple Swara-Vistara (alap).
3. Description of the five talas mentioned under 'practical'; writing them in Thah and Dugun in Tala notation.
4. Knowledge of musical notation system (swara and Tala-lipi); writing easy Khyal songs (only Sthayi and Antara) in musical notation.
5. Identification of ragas with the help of given short swara-vistara.

## PRACTICAL

1. Singing and identifying Shuddha and Vikrit Swaras, especially the Shuddha ones.
2. Idea of Laya; Vilambit, Madhya and Drut layas; Speaking and singing alankaras in Dugun and Chaugun layakaris.
3. Singing of ten alankaras.
4. Singing of one Madhya laya khyal song in each of the following eight ragas: Alhaiya Bilawal, Yaman, Bhoopali, Khamaj, Kafi, Asavari, Bhairava, Bhairavi; one Dhrupad Geet in any one raga; one song in Kaharwa Tala and one in Dadra Tala (folk or action or devotional or patriotic song); national anthems, Jana Gana Mana and Vande Mataram; easy development through alaps and tans in Madhya laya Khyals and Dugun and Chaugun in Dhrupad.
5. Reciting the Thekas of the following five talas with Tali, Khali shown on hands: Teen Tala, Kaharwa, Dadra, Jhaptal and Chartal; their Dugun also.
6. Identification of ragas.

## SECTION B

### HINDUSTANI INSTRUMENTAL MUSIC (EXCLUDING TABLA)

#### THEORY

1. Elementary knowledge of the following: Sangeet; two main systems of Indian Music; Nad, Shruti, Sthan, Swara, Shuddha and Vikrit swars; Saptak; That or Mela; Varna; Alankara; Raga, Janak That, Janya Ragas and Ashraya raga; Jati (Odava, Shadava, Sampoorna); Vadi, Samvadi, Anuvadi, Vivadi swaras; Chal and Achal swaras; Chal and Achal That; Varjya swara; Graha, Ansha, Nyas swaras; Vakra swaras; Pakar; Poorvang; Uttarang; Poorva Raga, Uttara Raga; relation between Vadi swara and the time of playing ragas; Vilambit Gat, Madhya Laya Gat and Drut Gat (Maseetkhani and Razakhani Gats); Laya, Matra, Vibhag, Tala, Sam, Tali, Khali, Theka; Thah (Barabari), Dugun, Chaugun; Avartan, Layakari.
2. Description of the eight ragas mentioned under 'practical' – their That, Swaras, Aroha-Avaroha,

Pakar, Jati, Vadi-Samvadi, time and simple Swara-Vistara (alap).

3. Writing in Tala-notation, in Thah and Dugun, the five Talas mentioned under 'practical'.
4. Writing Sthayi and Antara of simple Gats in musical notation.
5. Identification of ragas with the help of given short swara-vistara.
6. Names of different parts (components) of the instrument with the help of its simple sketch.

## PRACTICAL

1. Handling of the instrument; correct posture and fingering.
2. Playing of ten alankaras in single (Thah) and double measure (Dugun).
3. Playing of Madhya laya (Gat) in each of the following eight ragas: Alhaiya Bilawal, Yaman, Bhoopali, Khamaj, Kafi, Asavari, Bhairava, Bhairavi; Simple Alap in these ragas and a few simple Tans or Toras in eight Gats; one simple tune (Dhun) each in Kaharwa and Dadra Tals; playing of the national anthems, Jana Gana Mana and Vande Mataram.
4. Reciting the Thekas of the following five talas with Tali, Khali shown on hands: Teen Tala, Kaharwa, Dadra, Jhaptal and Chartal; their Dugun also.
5. Identification of ragas.
6. Playing of simple Bols like Da Ra Da Ra, Da Ra Dir Dir, Da Dir, Da Ra, etc.

## SECTION C

### HINDUSTANI INSTRUMENTAL MUSIC (PERCUSSION, LIKE TABLA)

#### THEORY

1. Elementary knowledge and explanation of the following: Laya (Vilambit, Madhya and Drut), Layakari – 2 matras in one matra (Dugun), 3 in 1 (Tigun), 4 in 1 (Chaugun) etc.; Matra, Tala, Vibhag; Sam; Tali, Khali, Avartan, Thah (Barabari or Ekgun), Dugun; Chaugun, Theka (Bol), Kayada, Palta, Tihai, Mohra, Mukhara, Tukra, Kismen (varieties of Theka).

2. Names of different parts (components) of Tabla and Bayan, with simple sketch or drawing of the instrument.
3. Writing in Tala-notation of the six Talas mentioned under 'practical'; with their simple development; writing of Thekas in Thah, Dugun and Chaugun layakaris.
4. Elementary knowledge of: Sangeet, Nad, Shruti, Swara, Saptak, Shudha and Vikrit swaras, Achal Swara.

**PRACTICAL (FOR ऩ - TA AND FOR ढ - TA)**

1. Knowledge and practice of Vilambit, Madhya and Drut layas as also of Thah, Dugun and Chaugun, with the help of Tali, Khali and matras on hands while reciting Thekas of Talas prescribed.
2. Technique of producing main syllables of Tabla and Bayan (Varnas) like Ta, Dha, Ge, Kaat, Tin, Dhin, Te Te (ते, टे) etc.
3. Playing of Thekas of the following six Tals on Tabla with simple development: Teental, Kaharwa, Dadra, Jhaptal, Chartal and Ektal. Development suggested: in Teental – 4 Kayadas with 4 paltas in each, 2 Mohras, 2 Tihais and 2 Tikras; in Jhaptal, Ektal and Chartal – 2 small Tikras; in Dadra and Kaharwa – some Kismen of their Thekas.
4. Singing of the seven shudha swaras of the Saptak (this will enable students to tune Tabla later).
5. Reciting of the Thekas in Barabari and Dugun and developments of Tals mentioned in (3), showing Tali, Khali etc. on hands (Parhant).

## CLASS X

*The syllabus is divided into three sections:*

**Section A - Vocal Music**

**Section B - Instrumental Music**

**Section C – Tabla.**

### SECTION A

#### HINDUSTANI VOCAL MUSIC

##### THEORY

1. Definition, explanation and illustration where necessary of the following: Sound (Dhwani), Production of sound; vibration, frequency; Nad, three qualities of Nad (volume, pitch, timbre); Nad and Shruti; Forms of Geet (Barakhyal, Chhota Khyal, Dhupad, Dhamar, Tappa, Thumri, Lakshan Geet, Swaramalika – Sargan – detailed description not required); Meend, Kan (sparsha swar), Tigun.
2. Complete description of all the sixteen ragas mentioned under ‘Practical’ in Classes IX and X.
3. Writing in the Tal notation, all the ten Talas learnt in Classes IX and X, their Dugun; Tigun and Chaugun of easy talas.
4. Writing in complete musical notation all the Vilambit and Drut Khyals learnt with a few Tans and Dhrupads with their Dugun, Tigun and Chaugun; writing the national anthem Jana Gana Mana in musical notation.
5. Identification of Ragas (a few note combinations given) and Talas (a short portion given).
6. Life and contribution in brief of Tansen, Vishnu Digambar Paluskar and Vishnu Narayan Bhatkhande.
7. Names of 4 national vocalists (present or of recent past).

##### PRACTICAL

1. Singing and identifying Shudha and Vikrit notes and combination of 2, 3, or 4 notes.
2. Laya and Layakarīs; Tigun layakarīs as well.
3. Singing of a few more difficult alankaras; singing of easy alankaras in Teental, Dadra or Kaharwa.

4. Singing of one Madhya-laya Khyal song in each of the following eight ragas, with self-made extempore Alaps and Tans also, besides some sample fixed ones: Bihag, Desh, Tilak Kamod, Bhimpalasi, Bageshri, Brindabani Sarang, Malkaus and Jaunpuri; two Dhrupad Geets in any two of these ragas; with Dugun, Tigun and Chaugun; one song in Jhaptal and one in Roopak (action or folk or devotional or patriotic song); the national song Sare Jahan Se Achha.
5. Singing of Vilambit Khyals with very simple alaps and tans in at least any four of the following eight ragas: Alhaiya Bilawal, Yaman, Bhupali, Bihag, Bhimpalasi, Bageshri, Malkaus and Jaunpuri.
6. Reciting the Thekas of the following new tals as also those learnt in Class IX in Dugun, Tigun and Chaugun, showing Tali, Khali and Matras on hands (Tigun only in simple Tals): Ektal, Rupak, Sooltal, Teevra and Deepchandi (Chanchar).
7. Identification of ragas learnt in Classes IX and X.
8. Tuning of Tanpura – initial attempt; playing the four strings.

### SECTION B

#### HINDUSTANI INSTRUMENTAL MUSIC (EXCLUDING TABLA)

##### THEORY

1. Definition, explanation and illustration where necessary of the following: Sound (Dhwani), Production of sound; vibration, frequency; Nad, three qualities of Nad (volume, pitch, timbre); Nad and Shruti; Gat, Forms of Gat (Masetkhani and Razakhani); Kan; Meend, Soot; Chal and Achal That; Zamzama; Jhala; Gamak, Baj, Tigun.
2. Methods of handling instruments; tuning of the instrument.
3. Short history of the instrument.
4. Complete description of all the sixteen ragas mentioned under ‘Practical’ in Classes IX and X.

5. Writing in the Tal notation, all the ten Talas learnt in Classes IX and X, their Dugun; Tigun and Chaugun of easy talas.
6. Writing in complete musical notation all the Vilambit and Drut Gats learnt with a few Tans or Toras; writing the notation of the national anthem Jana Gana Mana.
7. Identification of Ragas (a few note combinations given) and Talas (a short portion given).
8. Life and contribution in brief of Tansen, Vishnu Digambar Paluskar and Vishnu Narayan Bhatkhande.
9. Names of four national instrumentalists of the instrument concerned (present or of recent past).

### PRACTICAL

1. Playing of some more alankaras in different layakarīs and Talas.
2. Identifying notes (Shudha as well as Vikrit) sung or played by the teacher and playing the notes as instructed.
3. Playing of Razakhani Gat or Madhya Laya Gat in each of the following eight ragas: Bihag, Desh, Tilak Kamod, Bhimpalasi, Bageshri, Brindabani Sarang, Malkaus and Jaunpuri; Alap and Tans or Toras and simple Jhalas in them; one simple tune (Dhun) in Jhaptal and one in Roopak Tal; playing of national song Sare Jahan Se Achha.
4. Playing of Maseet Khani Gat or Vilambit Gat with simple Alap, Tans or Toras and Jhala in the following (at least any four) ragas: Alhaiya Bilawal, Yaman, Bhupali Bihag, Bhimpalasi, Bageshri, Malkaus and Jaunpuri.
5. Reciting the Thekas of the following new Tals as also those learnt in class IX in Dugun, Tigun and Chaugun, showing Tali, Khali and Matras on hands (Tigun in simple Tals only): Ektal, Roopak, Soobtal, Teevra and Deepchandi (Chanchar).
6. Identification of ragas learnt in Classes IX and X.
7. Playing of more difficult bols and Kan, Meend or Soot and easy gamaks.

## SECTION C

### HINDUSTANI INSTRUMENTAL MUSIC (PERCUSSION, LIKE TABLA)

#### THEORY

1. Elementary knowledge and explanation of the following: Laya and layakari; Tigun and Aar (आढ़) (3 matras in 2 matras, Derhgun); Paran; Rela; Uthan; ten varnas; ten Prans; Tal Jati; Sala and Sangat; Parhant; Lahra.
2. Writing in Tal-notation, Thekas, in Thah, Dugun, Tigun and Chaugun, of all Tals learnt in Classes IX and X; writing their development as well.

#### PRACTICAL

1. Practice of counting numerals 1, 2, 3, etc. in Thah, Dugun, Tigun and Chaugun, giving Tali on hands.
2. Technique of producing bols on Tabla like Tirkit, Kran, etc.; ten varnas.
3. Playing of Thekas of the following six talas with simple development: Rupak, Sooltal, Teevra, Deepchandi, Tilwara, and Jhumra. Simple development may include Mohra, Mukhara, Tukra, Paran, Tihai, Kismen, Kayada, Palta, Rela, Uthan, etc. as suited to particular talas.
4. Singling of seven shuddha swaras should be continued. Tuning of Tabla to be attempted.
5. Reciting Thekas of all Tals of Classes IX and X with development mentioned in (3), giving Tali, Khalki etc. by hands; thekas should also be recited in Dugun, Tigun and Chaugun in suitable Talas (Parhant).
6. Playing on the Tabla to accompany singers and players of Sitar etc. should be attempted; mostly, simple Thekas and very simple development should be played during accompaniment.

**PART 2:** (To be assessed internally by the School in Class X).

### **Practical Work in Music (Hindustani) - 100 Marks**

#### **Course Work**

1. Candidates will be required to practice and perform singing or playing one or more musical instruments such as Tabla, Violin, etc. This practical and performance may be

undertaken in connection with the topics suggested below. The practical work of candidates will be assessed by the teacher as course work. The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests.

2. Suggested topics for practical work:  
(i) Individual performances, (ii) Practice for school functions, (iii) performance in a group of either players or singers, not necessarily in school, (iv) Making a musical instrument.
3. In addition to the course work the candidates will be tested in singing or playing one instrument by an External Examiner. Where a candidate has chosen to make a musical instrument, the instrument may be put up for inspection by the External Examiner. Where a candidate has personally taken part in performances, tape recorded evidence may be submitted for assessment by the External Examiner.

#### **Assessment**

1. The teacher and the External Examiner will assess the practice and performance of candidates.

2. The following aspects of practice and performance should be taken into consideration:  
(i) Musical performance, Expression, Diction, Tonal quality, Breath control; (ii) Accuracy; (iii) Style and interpretation.

3. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Music of Class VIII may be deputed to be an External Examiner for Class X, Music Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

#### **Award of Marks**

Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to the Council by the Head of the school.

The Head of the school will be responsible for the entry of marks on the mark sheets provided by the Council.

**INTERNAL ASSESSMENT IN HINDUSTANI MUSIC - GUIDELINES FOR MARKING WITH GRADES**

<b>Criteria</b>	<b>Purity of Swar</b>	<b>Laya</b>	<b>Knowledge of raga/tala</b>	<b>Ability to recall practical and theoretical concepts</b>	<b>Overall effect or presentation</b>
Grade I each part 8 marks	Possesses an impeccable sense of pitch and note production is similarly perfect.	Has an accurate perception of rhythms, its speed and variations. Can build a solid foundation for musical variation.	Portrays the raga accurately and with appropriate feeling. Moves within the confines of the 'tal' structure.	Performance and presentation reveals a thorough knowledge of raga attributes and of the structure of the tala in general.	Inspired, error free presentation of melody and rhythm. Accurate conception of pitch, correct identification of raga and tala.
Grade II each part 6 marks	Has good total value but lacks note perfection or vice versa.	Can maintain an even tempo and is usually accurate in the use of 'layakari" or rhythmic variation.	Expresses great feeling but is less than faithful to the grammar of raga or tala.	Presents well but betrays lack of crucial theoretical inputs like "Nyas" in the improvisation.	Pleasing rendition of melodic and rhythmic forms, a good working knowledge of various degrees of pitch, different ragas etc.
Grade III each part 4 marks	Has a moderate sense of pitch with a satisfactory ability to project musical notes.	Is somewhat erratic in the maintenance of the taal's speed. However somehow strives to manage the laya.	Can only express the raga in the most limited pathways. Has difficulty knowing his/her position vis-a-vis the tal.	Diligent and keen but shows poor knowledge of concepts like 'alankara' and 'varna'.	Uninspiring, but adequate bookish presentation of course material. Erratic sense of pitch. Shaky knowledge of raga and tala.
Grade IV each part 2 marks	A bare semblance of musical quality in both tone and pitch concepts. Sometimes goes off scale.	Is unable to maintain an even 'laya' foundation. Consistently increases or decreases the speed and cannot perform even 'Dugun' in proper time.	The Raga is recognizable only as a vague idea. Is often out of rhythm and has little knowledge of the dynamics of tala.	Moderate presentation not backed by inner reference to Vadi Samvadi or Tali, Khali of Raga and Tala.	Barely scrapes through the basic required idioms of melody and rhythmic cycle. Poor concept of pitch, tala, and raga.
Grade V each part 0 marks	Does not seem to have any concept of pitch. Rendition is off-key.	Has no idea of tune and its relationship to melody. Cannot maintain the rhythm of simple melodies.	Correctly maintains the audiments of either of the two important elements.	Presentation is confused with poorly stated phrases, broken in pitch and rhythms.	Has no semblance to musical effect of any sort. Cannot keep a tune or maintain tempo. No concept of raga or tala.

# CARNATIC MUSIC (92)

## CLASS IX

*There will be **one** written paper of **two** hours carrying 100 marks and Practical/Internal Assessment of 100 marks.*

1. The fundamental technical terms and their meanings.
2. Principle of Sa, Re, Ga, Ma, notations - significance of symbols commonly used.
3. Raga classification in Carnatic music - scheme of 72 melakarthis - the names and syllabus of 12 chakras - katapayadi formula and its application - 8 kinds of janyaragas - ragalakshana.
4. Lakshanas of the following 16 ragas: Todi; Bhairavi; Kharaharapriya; Kalyani; Sankarabharanam; Shanmukhayriya; Amavardhini; Chakravakam; Kambhoji; Anandabhairavi; Bilahari; Saveri; Poorvi Kalyani; Hindolam; Mohana; Hamsadhwani.
5. Manodharma sangita and its forms, Raga, Alapana pad-dhai - kalpanasvaras - Dasavidha gamakas.
6. The scheme of 35 talas - Chapu tala and its varieties - Desadi and Madhayadi talas - Kriya - Anga - Laya - Gati - Matra (a detailed knowledge of any two) - Shadangas.
7. Musical forms and their classification - An advanced knowledge of the following musical forms: Gita, Tanavarna, Padavarna, Kriti, Ragamalika, Padam, and Javali.



## CLASS X

**PART 1:** There will be one written paper of two hours - 100 marks

Candidates will be required to attempt **five** questions from a choice of eight questions.

1. History of Carnatic music with special reference to the following composers and theorists, including their biographies and their contribution to Carnatic music: 1,2,3 and any 10 of the other 24 must be known. (1) Thyagaraja, (2) Syama Sastry, (3) Muthuswami Dikshitar, (4) Jayadeva, (5) Narayana Tirtha, (6) Venkatamakhi, (7) Paidala Gurruthy Sastry, (8) Purandaradas, (9) Somanadha, (10) Bhadrachala Ramadas, (11) Kshetrajna, (12) Arunachala Kavirayar, (13) Svati Tirunal, (14) Veena Kuppayyar, (15) Patnam Subramaina Iyer, (16) Gopal Krishna Bharati, (17) Subbarya Sastry, (18) Mysore Sadasiva Rao, (19) Pallavi Seshayyar, (20) Tallapaku Annamiah, (21) Kotiswara Iyer, (22) Muthiah Bhagavathar, (23) Mysore Vasudevachar, (24) Papanasam Sivan, (25) Suddhananda Bharati, (26) Balamurali Krishna, (27) Sadasiva Brahmendra.
2. Classification of musical instruments into string, wind and percussion group. A general knowledge of Vina, Violin, Gottuvadyam, Tambura, Flute and Mridangam - Training of human voice and compass of the concert instruments in South India.
3. Musical sound and voice - Pitch, intensity, and timbre - Sympathetic vibration - Resonance - Echoes - Musical intervals - Modal shift of tonic i.e. Grahahedam.

**PART 2:** (To be assessed internally by the School in Class X).

### Practical Work in Music (Carnatic) -- 100 Marks

#### Course Work

1. Candidates will be required to practise and perform singing or playing one or more musical instruments such as Tabla, Violin, etc. This practical and performance may be undertaken in connection with the topics suggested below. The practical work of candidates will be assessed by the teacher as course work. The teacher is free to

assess the course work either on the basis of continuous assessment or on the basis of periodical tests.

2. Suggested topics for practical work: (i) Individual performances, (ii) Practice for school functions. (iii) Performance in a group of either players or singers, not necessarily in school, (iv) Making a musical instrument.
3. In addition to the course work the candidates will be tested in singing or playing one instrument by an External Examiner. Where a candidate has chosen to make a musical instrument, the instrument may be put up for inspection by the External Examiner. Where a candidate has personally taken part in performance, tape recorded evidence may be submitted for the assessment by the External Examiner.

#### Assessment

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The following aspect of practice and performance should be taken into consideration: (i) Musical performance, Expression, Diction, Tonal quality, Breath control; (ii) Accuracy; (iii) Style and interpretation.
3. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Music of Class VIII may be deputed to be an External Examiner for Class X, Music Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

#### Award of Marks

Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to the Council by the Head of the school.

The Head of the school will be responsible for the entry of marks on the mark sheets provided by the Council.

**INTERNAL ASSESSMENT IN CARNATIC MUSIC GUIDELINES FOR MARKING WITH GRADES**

<b>Criteria</b>	<b>Purity of Swar</b>	<b>Laya</b>	<b>Knowledge of raga/tala</b>	<b>Ability to recall practical and theoretical concepts</b>	<b>Overall effect or presentation</b>
Grade I each part 8 marks	Possesses an impeccable sense of pitch and note production is similarly perfect.	Has an accurate perception of rhythms, its speed and variations. Can build a solid foundation for musical variation.	Portrays the raga accurately and with appropriate feeling. Moves within the confines of the 'tal' structure.	Performance and presentation reveals a thorough knowledge of raga attributes and of the structure of the tala in general.	Inspired, error free presentation of melody and rhythm. Accurate conception of pitch, correct identification of raga and tala.
Grade II each part 6 marks	Has good total value but lacks note perfection or vice versa.	Can maintain an even tempo and is usually accurate in the use of "layakari" or rhythmic variation.	Expresses great feeling but is less than faithful to the grammar of raga or tala.	Presents well but betrays lack of crucial theoretical inputs like "Nyas" in the improvisation.	Pleasing rendition of melodic and rhythmic forms, a good working knowledge of various degrees of pitch, different ragas etc.
Grade III each part 4 marks	Has a moderate sense of pitch with a satisfactory ability to project musical notes.	Is somewhat erratic in the maintenance of the taal's speed. However somehow strives to manage the laya.	Can only express the raga in the most limited pathways. Has difficulty knowing his/her position vis-a-vis the tal.	Diligent and keen but shows poor knowledge of concepts like 'alankara' and 'varna'.	Uninspiring, but adequate bookish presentation of course material. Erratic sense of pitch. Shaky knowledge of raga and tala.
Grade IV each part 2 marks	A bare semblance of musical quality in both tone and pitch concepts. Sometimes goes off scale.	Is unable to maintain an even 'laya' foundation. Consistently increases or decreases the speed and cannot perform even 'Dugun' in proper time.	The Raga is recognizable only as a vague idea. Is often out of rhythm and has little knowledge of the dynamics of tala.	Moderate presentation not backed by inner reference to Vadi Samvadi or Tali, Khali of Raga and Tala.	Barely scrapes through the basic required idioms of melody and rhythmic cycle. Poor concept of pitch, tala, and raga.
Grade V each part 0 marks	Does not seem to have any concept of pitch. Rendition is off-key.	Has no idea of tune and its relationship to melody. Cannot maintain the rhythm of simple melodies.	Correctly maintains the audiments of either of the two important elements.	Presentation is a hotchpotch of poorly stated phrases, broken in pitch and rhythms.	Has no semblance to musical effect of any sort. Cannot keep a tune or maintain tempo. No concept of raga or tala.

# WESTERN MUSIC (93)

## CLASSES IX AND X

There will be **one** paper of **two** hours carrying 100 marks and Internal Assessment of 100 marks.

### PART 1: THEORY – (100 Marks)

The syllabus is divided into two Sections: **Section A** - Musical Instruments, **Section B** - Different categories of music.

Candidates will be required to attempt **nine** questions in all, **five** questions from Section A and **four** questions from Section B.

#### SECTION A: MUSICAL INSTRUMENTS

Five questions will be set in this part. Candidates will be required to answer all five questions. The questions will cover the characteristics and music of the following families of instruments:

- (a) Keyboard family and its music.
  - (b) String and guitar families and their music.
  - (c) Woodwind and brass families and their music.
  - (d) Percussion family and its music.
1. Candidates are expected to trace the origin and development of these categories of instruments.
  2. They must know the various ways of playing these instruments.
  3. They must know how these instruments are tuned, e.g.: the tuning notes of the string family and the range of these instruments, e.g.: trumpet.
  4. Differences between members of the same family, e.g.: oboe & clarinet; flute & piccolo, etc.

#### SECTION B: DIFFERENT CATEGORIES OF MUSIC

1. Candidates will be required to attempt four questions from this part, out of a choice of ten questions that will be set. The questions will cover the following categories of music: (a) Symphony (b) Concerto (c) Music for the dance (d) Jazz (e) Popular music since 1950.

‘Jazz’ – to be studied as a distinct form of music – its origin and characteristics. Jazz dancing should be restricted to the variety used in concerts, musicals like Westside Story, not the street variety like breakdancing.

2. The titles of the categories should be interpreted as widely as possible. Candidates should listen to a variety of music within the category title. In answering questions, which will require at least paragraph answers, candidates should refer knowledgeably and by name, to the works to which they have listened.

Questions will be framed so as to give all candidates a chance to show the following: (i) that they have heard varied works in a given category; (ii) that they can see the essential musical similarities and differences between one work and another in the same category; (iii) that they know the characteristics and what is typical of a particular category or kind of music; (iv) that they are aware of the beginning and development of a particular category or kind of music; (v) that they know the names of prominent composers and their contribution to a particular category or kind of music; (vi) that they are aware of modern development in a given field of music.

- (a) Candidates must know the contribution made to symphonic music by Beethoven, Schubert, Haydn, Mozart, Wagner, Tchaikovsky, Mahler and Dvarak.
  - (b) They must know the structure of a concerto. Study one concerto by any one of the above composers, e.g.: a violin or piano concerto by Mozart or Beethoven.
3. Dance forms: Ballet, Modern, Jazz, Latino.

Candidates need to know the kind of dance these terms indicate – e.g. the rhythm pattern and style or movements. Modern includes only the concert dance and not the ball-room dances.

‘Latino’ should include only Tango, Cha-Cha-Cha, Rumba, Samba and Salsa.

4. Origin and characteristics of Jazz. Contributions made by Duke Ellington, Louis Armstrong, Gershwin, Miles Davis.
5. Contemporary rock, pop and Country music – singers and their contributions to contemporary music, reasons for popularity, their repertoire, use of electronics.

(NOTE: Students should know one pop singer, one rock band, one country musician or band. They should be able to write a page on any one of the above. No specific band or singer will be asked about in the examination.)

## **PART 2: Practical Work in Music (Western)**

**- 100 marks**

Candidates for the examination in Music (Western) will be required to have passed the Practical Examination of the Associated Board of Royal School of Music, Grade 4, or a more advanced grade or Grade 4 or a more advanced Grade of Trinity College, London (or an equivalent examination approved by the Council).

## **Course Work**

The Practical work of candidates in Western Music in preparation for the practical examination of:

- The Associated Board of Royal School of Music: Grade 4, or a more advanced grade,

or

- Trinity College, London: Grade 4 or a more advanced grade,

(or an equivalent examination approved by the Council), will be taken as the requirement for course work in Western Music.

## **Final Test**

The practical examination of the Associated Board of Royal School of Music, Grade 4, or a more advanced grade, or Grade 4 or a more advanced Grade of Trinity College, London (or an equivalent examination approved by the Council), will be taken in fulfillment of the final test for practical work in Western Music.

## **Assessment**

The result of the practical examination issued by the Associated Board of Royal School of Music, Grade 4, or a more advanced grade, or Grade 4 or a more advanced grade of Trinity College, London (or equivalent examination approved by the Council) will be taken as the assessment of Part 2 of Western Music.

# INDIAN DANCE (94)

## CLASSES IX AND X

There will be **one** paper of **two** hours carrying 100 marks and Internal Assessment of 100 marks.

Candidates will be required to select one dance style from the following: Bharatanatyam, Kathak, Odissi, Kuchipudi, Manipuri, and Kathakali. The course work and assessment for the Internal Assessment shall focus solely on the dance style selected by the candidate. An overview of classical dance in India may be required, along with simple comparative studies between the different dance styles, for the written Theory paper.

### PART 1: Theory – (100 Marks)

Candidates will be required to attempt **five** questions out of **eight** questions.

1. Identification of different classical dance styles in India. The aesthetic appeal of each, highlighting the distinctiveness of the individual styles, namely Bharatanatyam, Kathak, Odissi, Kuchipudi, Manipuri and Kathakali.
2. The mythological evolution of dance and an elementary understanding of important texts like the Natya Shastra, and story lines associated with classical dance in India. Also, an appreciation of the myths surrounding the lives of Ganesh, Krishna, Shiva, Vishnu, etc.
3. The sociological development of dance – its history, roots, growth and revival.
4. An understanding of the guru-shishya parampara (including the tradition and lineage associated with the chosen dance form only).
5. Prominent exponents of the various different classical dance styles listed above.
6. An understanding of the dance repertoire and musical accompaniment (for the chosen dance style only).

7. The relevance of dance in today's world and the modern developments in dance.

**PART 2:** To be assessed internally by the School.

### Practical Work in Indian Dance - 100 Marks

#### Course Work

The practical section is divided into *two* parts:

- 1) Nritya
- 2) Abhinaya

#### 1. Nritya

- (i) The basic body stances and positions, the neck and eye movements of the chosen dance style.
- (ii) A minimum of 15 steps in Nritya to be executed in the 3 speeds of slow, medium and fast.
- (iii) An understanding of the different rhythms (Tal) and the ability to perform a particular Tal in a passage of dance.
- (iv) Recitation of the Bols (syllables) and the ability to present the spoken syllables in dance.
- (v) Individual presentation of a short Nritya item.

#### 2. Abhinaya

- (i) Knowledge of the Asamyuta (single hand gestures) and Samyuta (double hand gestures) used in Abhinaya.
- (ii) The Deva Hastas (Brahma, Vishnu, Shiva, Krishna, Ganesh, etc.) with their attributes.
- (iii) The Dasavatar Hastas (gestures depicting the 10 avatars of Vishnu).

- (iv) A basic knowledge of the Nava Rasas (nine emotions) used in dance, namely:
- (a) Shringar – love
  - (b) Hasya – mirth
  - (c) Karuna – compassion
  - (d) Rondra – anger
  - (e) Veera – strength
  - (f) Bhayanaka – fear
  - (g) Bhibatsa – disgust
  - (h) Adbuta – wonder
  - (i) Shantam – peace
- (v) Individual presentation of a short item of Abhinaya.

### **Assessment**

1. The teacher and the External Examiner will assess the practice and performance of candidates.

2. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Indian Dance of Class VIII may be deputed to be an External Examiner for Class X, Indian Dance Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

### **Award of Marks**

Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to the Council by the Head of the school.

The Head of the school will be responsible for the entry of marks on the mark sheets provided by the Council.

**INTERNAL ASSESSMENT IN DANCE - GUIDELINES FOR MARKING WITH GRADES**

<b>Criteria</b>	<b>Regularity &amp; Punctuality</b>	<b>Movements</b>	<b>Facial Expressions</b>	<b>Make -Up</b>
Grade I each part 8 marks	Participates regularly and is punctual.	Highly appropriate, highly graceful and highly natural.	Highly appropriate, highly graceful and highly natural.	Highly appropriate, highly eye - catching and highly natural.
Grade II each part 6 marks	Participates regularly but is not punctual.	Mostly appropriate, mostly graceful and mostly natural.	Mostly graceful, mostly appropriate, mostly natural.	Mostly appropriate,, mostly eye - catching and mostly natural.
Grade III each part 4 marks	Participates very often but is neither regular nor punctual.	Partially appropriate, somewhat graceful and natural.	Partially and somewhat natural.	Partially appropriate, somewhat eye - catching and somewhat natural.
Grade IV each part 2 marks	Rarely participates.	Rarely appropriate and rarely graceful.	Rarely appropriate and rarely natural.	Mostly inappropriate, does not catch the eye and mostly unnatural.
Grade V each part 0 marks	Never participates.	Inappropriate, artificial and lacks grace.	Inappropriate and unnatural.	Inappropriate, not at all eye - catching and unnatural.

# DRAMA (95)

## CLASSES IX AND X

*There will be one paper of two hours carrying 100 marks and Internal Assessment of 100 marks.*

### PART 1: THEORY – (100 Marks)

*The syllabus is divided into two Sections: Section A – Drama as Art, Section B – Technical aspects of drama.*

*Candidates will be required to attempt five questions in all, three questions from Section A and two questions from Section B.*

#### SECTION A

Six questions shall be set in this Section. Candidates will be required to evaluate and analyse material as part of a drama process. Resource material would be provided in each question in the form of extracted pieces from plays, themes, situations or printed visual sequences. The resource materials are expected to form stimuli that would be used by candidates to answer the question. Answers can be in the form of a written commentary and may be accompanied by sketches, diagrams and notes as required. Candidates would be permitted to creatively add dialogue to the stimuli provided for each question.

Candidates will be expected to have an appreciation of the following elements:

1. Use of people, space and conflict in drama.
2. The function of the director.
3. The actor – basic technique (Stage positions; Body positions used by actors - in relation to the audience and to other actors; Turns and gestures; Movement and approaches; Entering and exiting; Handling of properties), body, voice and role.
4. The stage – its various parts and different types of staging (proscenium arch theatre, central staging, street theatre, folk theatre, puppetry).
5. Composition, picturisation, movement, rhythm, dramatisation.
6. Literature: no specific texts are prescribed, but candidates need to have studied some extracted pieces as examples, which may include Pygmalion, Galileo, A Doll's House, Antigone and improvise.

#### SECTION B

Four questions shall be set in this Section. Candidates will be expected to have working knowledge of the technical skills used by directors, actors, and designers (sets, costumes, make-up, lighting and sound). Questions will be set using resource material as a basis for technical design – candidates will be permitted to use sketches, notes and diagrams as part of their answers.

Candidates will be expected to have an appreciation of the following elements:

1. Use of the stage and emphasis through set design, positions, compositions and movement; Blocking and its relation to the composition.
2. The production process; Rehearsals.
3. Equipment - from auditorium to backstage; Sets (*including parts of stage equipment used in a set*); Properties.
4. Lighting and sound – equipment and design.
5. Costumes and make-up (*including design*).
6. Stage management.
7. Different types of staging (*as given in Section A*) and their effect on technical aspects of a production.

**PART 2:** To be assessed internally by the School.

### Practical Work in Drama - 100 Marks

#### Course Work

The practical section is divided into *two* parts - Acting and Stagecraft – both of which must be studied by candidates.

1. **Acting:** Candidates will be required to practise and perform as actors. This practical and performance may be undertaken either as acting an original piece, or acting a piece/extract from a play. The practical work of candidates will be assessed by the teacher as course work.



The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests. Where a candidate has personally taken part in performance, video recorded evidence and reviews may be submitted for the assessment by the External Examiner.

2. **Stagecraft:** In addition to the course work on Acting, the candidates will be tested in one element of stagecraft by the teacher and by an External Examiner. Candidates will be required to choose one area from (i) Costumes, (ii) Make-up, (iii) Stage design including sets, (iv) Lighting, (v) Sound. Candidates should present designs prepared based on a play that has been developed as coursework during the year. Photographs, designs and video tapes may be submitted for the assessment by the External Examiner where the candidate has prepared a design for a performance.

### **Assessment**

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Drama of Class VIII may be deputed to be an External Examiner for Class X Drama Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

### **Award of Marks**

Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to the Council by the Principal of the school.

The Head of the school will be responsible for the entry of marks on the mark sheets provided by the Council.

**INTERNAL ASSESSMENT IN DRAMATICS - GUIDELINES FOR MARKING WITH GRADES**

<b>Criteria</b>	<b>Regularity &amp; Punctuality</b>	<b>Make - Up</b>	<b>Acting</b>	<b>Dialogue</b>	<b>Emotional Appeal</b>
Grade I each part 8 marks	Participates regularly and is punctual.	Highly appropriate, highly eye-catching and highly natural.	Highly graceful, highly eye-catching, highly natural.	Highly correct, very distinct, highly effective.	Highly adequate intensity, highly appropriate to the occasion.
Grade II each part 6 marks	Participates regularly but is not punctual.	Mostly appropriate, mostly eye - catching and mostly natural.	Mostly graceful, mostly appropriate, mostly natural.	Mostly correct, mostly distinct, mostly effective.	Mostly adequate intensity, mostly appropriate to the occasion and role.
Grade III each part 4 marks	Participates very often but is neither regular nor punctual.	Appropriate, eye catching, somewhat natural.	Partially graceful, mostly appropriate, mostly natural.	Partially correct, partially distinct, partially effective.	Partially adequate intensity and rarely appropriate to the occasion and role.
Grade IV each part 2 marks	Rarely participates.	Partially appropriate and partially eye-catching.	Needs frequent guidance.	Rarely appropriate, rarely distinct, rarely effective.	Rarely adequate intensity and rarely appropriate to the occasion and role.
Grade V each part 0 marks	Never participates.	Inappropriate, not eye-catching and unnatural.	Inappropriate and unnatural.	Inappropriate, distinct, and ineffective.	Inadequate intensity and inappropriate to the occasion and role.