

CLASS XII

PART I: VOCAL MUSIC

PAPER 1: THEORY (70 Marks)

A. Explanation and definition of the following:

1. Sounds, Volume, Pitch, and Timbre.
Relation between frequency and length of wire vis-a-vis wire tension.
2. Type of Ragas: Purva, Uttar, Sandi-Prakash, Shudha, Chhayalag, Sankirana.
3. Forms of composition: Dhrupad, Dhamar and their division in to Sathai, Antra, Alap, Tan, Meend, Andolan, Gamak, Kan.
4. Sangeet:
 - (i) Two systems of Indian classical music.
 - (ii) Division of twenty two shruties among seven notes.
 - (iii) Relationship between Vadi Swar and time of Raga.
5. Laya: Drut, Vilambit and Madhya Laya.

B. Complete theory of the following Ragas with:

1. Special reference to their notes, Aroh, Avroh, Pakar Vadi, Samvadi, time etc.
 - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Kafi (iv) Rag Bhairvi.
2. Notation of the following Talas in Dugun and Chaugun Laya:
 - (i) Chartal (ii) Tivra Tal (iii) Zhaptal (iv) Kahrva.
3. Notation of note combinations, "Khyal" with Alap & Tan (Any Indian system of notation can be adopted).

4. Identification of Ragas by written note-combination
5. Comparison and contrast between Ragas.
6. Contribution of the following musicians:
 - (i) Bade Ghulam Ali Khan (ii) Allaudin Khan.
7. Essay of general or topical interest on music and allied subject.

PAPER 2: PRACTICAL (30 Marks)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

1. Demonstration of the following Ragas by singing "Khyal" with Alap, Bol alap, Sargam and Tans:
 - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Kafi (iv) Rag Bhairvi.
2. Identification and production of all the twelve notes individually or jointly in small combinations with definite Matras of each.
3. Use of grace notes, Khatka, Murki, Sparsh.
4. Identification of all the Ragas by listening to their main Alaps.
5. Singing of Ten Alankars.
6. Recitation of the following Talas in Dugun and Chaugun Laya:
 - (i) Chartal (ii) Jhaptal (iii) Tivra (iv) Kahrva.
7. Practice of rendering Dugun, Chaugun by Swaras, numericals or syllables.
8. Practice of singing Arohi and Avrohi of ten principal scales "Thats".

PART 2: INSTRUMENTAL MUSIC

PAPER 1: THEORY (70 Marks)

- A.** Explanation and Definition of the following:
1. Sound, Volume, Pitch and Timbre.
Relation between frequency and length of wire vis-a-vis wire tension.
 2. Types of Ragas: Poorva, Uttar, Sandhi-Prakash, Shuddha, Chhayalag, Sankirna.
 3. Meend, Andolan, Gamak, Kan.
 4. Sangeet:
 - (i) Two main systems.
 - (ii) Division of twenty-two shruties among seven notes.
 - (iii) Placement of Swaras on specific shruties.
 - (iv) Relationship between vadi and time of Ragas.
 5. Laya: Drut, Madhya, Vilambit, Athgun Laya.
- B.** Complete theory of the following Ragas with special reference to their notes, Aroh, Avroh, Pakar, Vadi, Samvadi time etc. and special emphasis on their Ansh, Challan and Nayas Swaras:
 - (i) Rag Asawari (ii) Rag Khamaj (iii) Rag Bhairavi (iv) Rag Kafi.
- C.** Notation of the following Tals in Dugun and Chaugun Laya:
 - (i) Chartal (ii) Tivra (iii) Zhaptal (iv) Kaharva.
- D.** Notation of note combination.
Gat with Alap, Tora, Jhala (Any System of notation can be adopted).
- E.** Identification of Ragas by written notes combination.
- F.** Comparison and contrast between Ragas.
- G.** Contribution of the following Musicians:

(i) Bade Ghulam Ali Khan (ii) Allauddin Khan.

- H.** Essay of general or topical interest on music and allied subjects.
- I.** Explanation/Definition of the following:
Chal Achal That, Zamzama, Murki, Khatka, Krintan, Kampan.
- J.** Brief history and origin of musical instruments.

PAPER 2: PRACTICAL (30 Marks)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

1. Demonstration of the following Ragas by playing Gat with complete improvisation: Ten Toras with five types of Jhala:
 - (i) Rag Asawari; (ii) Rag Khamaj; (iii) Rag Bhairvi; (iv) Rag Kafi.
2. Identification and production of all the twelve notes individually or jointly in small combinations with definite Matras of each.
3. Use of grace notes, Khatka, Murki, Sparsh.
4. Identification of all the Ragas prescribed for Class XII by listening to their Alap.
5. Playing of ten Alankars.
6. Recitation of the following Talas in Dugun and Chaugun Laya:
 - (i) Chartal; (ii) Jhaptal; (iii) Tivra; (iv) Kahrva.
7. Practice of rendering Dugun, Chaugun, Tigon, Athgun speeds by Swaras numericals or syllables.
8. Practice of playing Arohis and Avrohis of ten principal scales - "That".

PART 3: INSTRUMENTAL MUSIC-PERCUSSION (TABLA)

PAPER 1: THEORY (70 Marks)

- A. Contribution of the following Musicians:
(i) Bade Ghulam Ali Khan
(ii) Allauddin Khan
- B. Essay of general or topical interest on music and allied subjects.
- C. Five Pranas of Tal and explanation thereof:
(i) Grah (Sam, Visham, Atit, Anaghat)
(ii) Jati (Chatasra, Tisra, Misra, Khand, Sankirna)
(iii) Yati
(iv) Prastar
- D. Explanation of the following:
(i) Sath (ii) Tihai (Damdar/Bedam) (iii) Ga
(iv) Kayada (v) Palta (vi) Rela
- E. Complete Tal notation of the following Tals:
(i) Jhaptal (ii) Dadra (iii) Tilwara (iv) Dhamar
(vi) Jhoomra
- F. Tal rotation of Kayada, Palta, etc., with clear indication of Sam, Tali, Khali, Vibhag, etc.

PAPER 2: PRACTICAL (30 Marks)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by the Council.

- A. Playing of the following Tals on Tabla in That, Dugun and Chaugun Layakaries:
(i) Jhaptal (ii) Dadra (iii) Tilwara
(iv) Dhamar (v) Jhoomra
- B. Keeping the wazan of the tal intact demonstration of the following:
(i) Four Kisme in Kaharwa.
(ii) Four Kisme in Dadra.
(iii) Two Tukadas and two Kisme in Jhaptal.
(iv) One Gat and one Chakkardar Tukda in Teen Tal.
- C. Identification and production of syllables on Tabla.
- D. Accompaniment of Tabla (only Thekas) with music played or sung.