

HINDUSTANI MUSIC (91)

BIFURCATED SYLLABUS

(As per the Reduced Syllabus for ICSE - Class X Year 2022 Examination)

SEMESTER 1 (Marks: 50)		SEMESTER 2 (Marks: 50)	
UNIT NO.	NAME OF THE UNIT	UNIT NO.	NAME OF THE UNIT
SECTION A: HINDUSTANI VOCAL MUSIC			
1.	(a) Non-detail terms: Sound (Dhwani), Meend, Kan (Sparsha swar), Gamak, Tigun. (b) Detailed topics: Nad, three qualities of Nad (volume, pitch, timbre).	1.	(a) Non-detail terms: Thumri, Poorvang, Uttarang, Poorva Raga and Uttar Raga. (b) Detailed topics: Shruti and placement of 12 swaras; Dhrupad and Dhamar.
2.	Description of one raga - Bhairav, its Thaata, Jati, Vadi-Samvadi, Swaras (Varjit and Vikrit), Aroha-Avaroha, Pakad, time of raga and similar raga.	2.	Description of the two ragas - Bhoopali and Malkauns, their Thaata, Jati, Vadi-Samvadi, Swaras (Varjit and Vikrit), Aroha-Avaroha, Pakad, time of raga and similar raga.
3.	Writing in the Taal notation, two Taals - Rupak and Jhaptaal, their Dugun, Tigun and Chaugun.	3.	Writing in the Taal notation, the Taal - Deepchandi (Chanchar), its Dugun, Tigun and Chaugun.
4.	Knowledge of musical notation system of Pt. V.N. Bhatkhande (Svara and Taalipi); writing ChotaKhayal, Swarmalika and Lakshangeet.	5.	Identification of Ragas - Bhoopali and Malkauns (a few note combinations given).
5.	Identification of Raga - Bhairav (a few note combinations given).	6.	Life and contribution in brief of Pt. Vishnu Digambar Paluskar.
6.	Life and contribution in brief of Amir Khusro.		
7.	Names of different parts (components) of the Tanpura with the help of a simple sketch. Tuning and handling of the instrument.		
SECTION B : HINDUSTANI INSTRUMENTAL MUSIC (EXCLUDING TABLA)			
1.	(a) Non-detail terms: Sound (Dhwani); Kan; Meend, Gamak; Tigun. (b) Detailed topics: Nad; three qualities of Nad (volume, pitch, timbre).	1.	(a) Non-detail terms: (Dhwani); Zamzama; Baj; Jhala. (b) Detailed topics: Shruti and placement of 12 swaras; Maseetkhani and Razakhani Gat.
2.	Origin and the development of the instrument. Methods of handling instruments; tuning of the instrument with a labelled diagram.	3.	Complete description of the two ragas - Bhoopali and Malkauns, their Thaata, Jati, Vadi-Samvadi, Swaras (Varjit and Vikrit),

			Aroha-Avaroha, Pakad, time of raga and similar raga.
3.	Complete description of one raga - Bhairav, its Thaata, Jati, Vadi-Samvadi, Swaras (Varjit and Vikrit), Aroha-Avaroha, Pakad, time of raga and similar raga.	4.	Writing in the Taal notation, the Taal - Deepchandi (Chanchal), its Dugun, Tigun and Chaugun.
4.	Writing in the Taal notation, two Taals - Rupak and Jhaptaal, their Dugun, Tigun and Chaugun.	5.	Writing in complete musical notation of the Razakhani Gat.
5.	Writing in complete musical notation of the Razakhani Gat.	6.	Identification of Ragas - Bhairav, Bhoopali and Malkauns (a few note combinations given).
7.	Life and contribution in brief of Amir Khusro.	7.	Life and contribution in brief of Pt. Vishnu Digambar Paluskar.
SECTION C: HINDUSTANI INSTRUMENTAL MUSIC (PERCUSSION - TABLA)			
1.	(a) Non-detail terms: Names of 10 Pranas, Lehra (Nagma), Paran, Uthan. (b) Detailed topics: Origin and development of Tabla.	1.	(a) Non-detail terms: Chakkardar Tukda, Dumdar and Bedum Tihai, Padhant. (b) Detailed topics: Basic 10 Varnas (Syllables) of Tabla, Solo and Sangat.
2.	Writing in Taal notation: Thekas, in Thah, Dugun, Tigun and Chaugun, of all Taals (Teentaal and Rupak).	2.	Writing in Taal notation: Thekas, in Thah, Dugun, Tigun and Chaugun, of all Taals (Deepchandi and Teevra).
3.	Names of different parts (components) of the Tabla with the help of a simple sketch. Tuning of the instrument.	4.	Identification of Taals - Deepchandi and Teevra (a few bol combinations given).
4.	Identification of Taals – Teentaal and Rupak (a few bol combinations given).		

CARNATIC MUSIC (92)

BIFURCATED SYLLABUS

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SEMESTER 1 (Marks: 50)		SEMESTER 2 (Marks: 50)	
UNIT NO.	NAME OF THE UNIT	UNIT NO.	NAME OF THE UNIT
1.	<p>History of Carnatic music with special reference to the following composers and theorists, including their biographies and their contribution to Carnatic music: (1) Thyagaraja, (2) Syama Sastry, (3) Muthuswami Dikshitar, (4) Jayadeva</p> <p>The following to be covered:</p> <ul style="list-style-type: none">- Samudaya Kriti- Mudras- Works- Sapta talas- Swara nomenclature- Contributions to Music	1.	<p>History of Carnatic music with special reference to the following composers and theorists, including their biographies and their contribution to Carnatic music: (5) Narayana Tirtha, (6) Purandaradas, (7) Bhadrachala Ramadasa, (8) Veena Kuppaiyar, (9) Gopal Krishna Bharati</p> <p>The following to be covered:</p> <ul style="list-style-type: none">- Samudaya Kriti- Mudras- Works- Sapta talas- Swara nomenclature- Contributions to Music
2.	<p>Classification of musical instruments into string - A general knowledge of Vina.</p>	2.	<p>Classification of musical instruments into string, wind and percussion group. A general knowledge of Tambura and Flute.</p>
3.	<p>Musical sound and voice - Pitch, intensity, and timbre.</p>	3.	<p>Musical sound and voice - Sympathetic vibration - Modal shift of tonic <i>i.e.</i>, <i>Grahabhedam</i>.</p>

WESTERN MUSIC (93)

BIFURCATED SYLLABUS

(As per the Reduced Syllabus for ICSE - Class X Year 2022 Examination)

SEMESTER 1 <i>(Marks: 50)</i>			SEMESTER 2 <i>(Marks: 50)</i>		
UNIT NO.	NAME OF THE UNIT	NAME OF THE SUB-UNIT	UNIT NO.	NAME OF THE UNIT	NAME OF THE SUB-UNIT
1.	Musical Instruments	Sound production and playing techniques of the following families of instruments: (a) Keyboard family: <i>Harpsichord, clavichord and acoustic pianoforte.</i> (b) Pipe Organ (c) The String family: <i>Violin, Viola, Violoncello, Double Bass.</i> (d) The Guitar family: <i>Classical, Spanish, Hawaiian guitars.</i>	1.	Musical Instruments	Sound production and playing techniques of the following families of instruments: (e) Woodwind family: <i>Flute, Piccolo, Oboe, Clarinet, Cor Anglais, Bassoon, Saxophone.</i> (f) Brass Family: <i>Trumpet, French horn, Trombone, Tuba.</i> (g) Percussion family <i>Timpani (Kettle Drums), Bass Drum, Snare Drum, Tambourine, Tubular Bells, Xylophone, Glockenspiel.</i>
2.	Forms of Music <i>(Complete Unit)</i>		3.	Life and Works	(b) Life, works and style of the following exponents of Jazz; Louis Armstrong, Duke Ellington, George Gershwin, Miles Davis.
3.	Life and Works	(a) Life and works and unique contribution of the following composers: W.A Mozart, L. van Beethoven, F. Schubert, J. Brahms.	4.	Technology in Music <i>(Complete Unit)</i>	
			5.	Personal Experience <i>(Complete Unit)</i>	

INDIAN DANCE (94)

BIFURCATED SYLLABUS

(As per the Reduced Syllabus for ICSE - Class X Year 2022 Examination)

SEMESTER 1 (Marks: 50)		SEMESTER 2 (Marks: 50)	
UNIT NO.	NAME OF THE UNIT	UNIT NO.	NAME OF THE UNIT
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.	4.	Prominent exponents of the various different classical dance styles covered in the syllabus.
2.	An appreciation of the myths surrounding the lives of Ganesh, Krishna, Shiva, Vishnu, etc.	5.	An understanding of the dance repertoire and musical accompaniment (<i>for the chosen dance style only</i>).
3.	The sociological development of dance – its history, roots, growth and revival.	6.	The relevance of dance in today's world and the modern developments in dance.

DRAMA (95)

BIFURCATED SYLLABUS

(As per the Reduced Syllabus for ICSE - Class X Year 2022 Examination)

SEMESTER 1 <i>(Marks: 50)</i>		SEMESTER 2 <i>(Marks: 50)</i>	
UNIT NO.	NAME OF THE UNIT	UNIT NO.	NAME OF THE UNIT
SECTION - A		SECTION - A	
1.	Use of people, space and conflict in drama	3.	The actor – basic technique Handling of properties and Role Playing
2.	The function of the director.	4.	The stage – its various parts and different types of staging Street theatre, folk theatre (only Jatra, Tamasha, Yakshagana and Nautanki), puppetry (only Glove puppet and String puppet), Composition, picturisation, movement, rhythm, dramatization.
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; Body and Voice.	5.	Literature No specific texts are prescribed, but candidates need to have studied some extracted pieces as examples, which may include Antigone and improvise.
4.	The stage – its various parts and different types of staging Proscenium arch theatre (Thrust stage, Black box theatre), central staging (arena staging, Promenade stage)		
5.	Literature No specific texts are prescribed, but candidates need to have studied some extracted pieces as examples, which may include Pygmalion and improvise.		
SECTION - B		SECTION - B	
1.	Use of the stage and emphasis through set design, positions, compositions and movement;	3.	Equipment - from auditorium to backstage; Sets (including parts of stage equipment used in a set); Properties.

	Blocking and its relation to the composition.		
2.	The production process; Rehearsals	4.	Lighting and sound – equipment.
		5.	Costumes and make-up (including design)
		6.	Stage Management