

MUSIC

(A) INDIAN MUSIC (HINDUSTANI) (872)

BIFURCATED SYLLABUS

(As per the Reduced Syllabus for ISC - Class XII Year 2022 Examination)

SEMESTER 1

(Marks: 35)

SEMESTER 2

(Marks: 35)

PART I: VOCAL MUSIC

UNIT NO.	NAME OF THE UNIT	NAME OF THE SUB-UNIT	UNIT NO.	NAME OF THE UNIT	NAME OF THE SUB-UNIT
1.	Musical Terms and Forms	(i) Naad (iii) Meend, Andolan, Gamak	1.	Musical Terms and Forms	(ii) Raga (iii) Kan, Alaap, Taan
2.	Systems of Indian Classical Music <i>(Complete Unit)</i>		3.	Placement of Swaras on twenty-two Shrutis <i>(Complete Unit)</i>	
4.	“Thaats” of Bhatkhande <i>(Complete Unit)</i>		5.	Vadi Swar and time of Raga <i>(Complete Unit)</i>	
			6.	Laya <i>(Complete Unit)</i>	
7.	Raga	(i) Bihag, Bageshwari (ii) Identification of Raga by written note-combination. (iii) Comparison and contrast between above mentioned Raga. <i>Complete theory of the above mentioned Ragas with special reference to their Swar, Thaat, Jaati, Aaroh, Avaroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjya, Vikrit, Samprakriti Raga and singing/playing time.</i>	7.	Raga	(i) Kafi, Bhairavi (ii) Identification of Raga by written note-combination. (iii) Comparison and contrast between above mentioned Raga. <i>Complete theory of the above mentioned Ragas with special reference to their Swar, Thaat, Jaati, Aaroh, Avaroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjya, Vikrit, Samprakriti Raga and</i>

					<i>singing/playing time.</i>
8.	Notation of Taal	Ektaal, Roopak <i>The above Talas with their Thekas, Tali, Khali, Vibhag in Thah, Dugun, Tigun and Chaugun Laya.</i>	8.	Notation of Taal	Chartaal <i>The above Talas with their Thekas, Tali, Khali, Vibhag in Thah, Dugun, Tigun and Chaugun Laya.</i>
10.	Classification of Indian Musical Instruments <i>(Complete Unit)</i>		9.	Notation of Bandish (Chhota Khayal) <i>(Complete Unit)</i>	
11.	Eminent Musicians of Hindustani Music	The following musician to be studied: Pt. Ravi Shankar <i>Life sketch, work and achievements of the above.</i>	11.	Eminent Musicians of Hindustani Music	The following musician to be studied Pt. Bhimsen Joshi. <i>Life sketch, work and achievements of the above.</i>
13.	Brief History and knowledge of Tanpura <i>(Complete Unit)</i>		12.	Topics of general interest related to Music <i>(Complete Unit)</i>	

PART II: INSTRUMENTAL MUSIC

UNIT NO.	NAME OF THE UNIT	NAME OF THE SUB-UNIT	UNIT NO.	NAME OF THE UNIT	NAME OF THE SUB-UNIT
1.	Musical Terms and Forms	(i) Naad (iii) Forms of composition: Razakhani/Dhrut Gat	1.	Musical Terms and Forms	(ii) Raga (iv) Meend, Ghaseet, Soot, Andolan, Gamak, Kan, Alaap, and Jod-Alap.
2.	Systems of Indian Classical Music <i>(Complete Unit)</i>		3.	Placement of Swaras on twenty-two Shrutis <i>(Complete Unit)</i>	
4.	"Thaats" of Bhatkhande <i>(Complete Unit)</i>		5.	Vadi Swar and time of Raga <i>(Complete Unit)</i>	
			6.	Laya <i>(Complete Unit)</i>	
7.	Raga	(i) Bihag, Bageshwari	7.	Raga	(i) Kafi, Bhairavi

		<p>(ii) Identification of Raga by written note-combination</p> <p>(iii) Comparison and contrast between above mentioned Raga.</p> <p><i>Complete theory of the above mentioned Ragas with special reference to their Swar, Thaata, Jaati, Aaroh, Avaroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjya, Vikrit, Samprakriti Raga and singing/playing time.</i></p>			<p>(ii) Identification of Raga by written note-combination</p> <p>(iii) Comparison and contrast between above mentioned Raga.</p> <p><i>Complete theory of the above mentioned Ragas with special reference to their Swar, Thaata, Jaati, Aaroh, Avaroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjya, Vikrit, Samprakriti Raga and singing/playing time.</i></p>
8.	Notation of Talas	<p>Ektaal, Roopak</p> <p><i>The above Taal with their Thekas, Tali, Khali, Vibhag in Thah, Dugun, Tigun and Chaugun Laya.</i></p>	8.	Notation of Talas	<p>Chartaal</p> <p><i>The above Taal with their Thekas, Tali, Khali, Vibhag in Thah, Dugun, Tigun and Chaugun Laya.</i></p>
10.	Classification of Indian Musical Instruments (Complete Unit)		9.	Notation of Bandish (Razakhani) (Complete Unit)	
11.	Eminent Musicians of Hindustani Music	<p>The following musician to be studied:</p> <p>Pt. Ravi Shankar</p> <p><i>Life sketch, work and achievements of the above.</i></p>	11.	Eminent Musicians of Hindustani Music	<p>The following musician to be studied:</p> <p>Pt. Bhimsen Joshi</p> <p><i>Life sketch, work and achievements of the above.</i></p>
13.	Brief History and knowledge of your instrument (Complete Unit)		12.	Topics of general interest related to Music. (Complete Unit)	

PART II: INSTRUMENTAL MUSIC PERCUSSION (TABLA)

UNIT NO.	NAME OF THE UNIT	NAME OF THE SUB-UNIT	UNIT NO.	NAME OF THE UNIT	NAME OF THE SUB-UNIT
1.	History and knowledge of Tabla <i>(Complete Unit)</i>		2.	Five Pranas of Taal <i>(Complete Unit)</i>	
3.	Classification of Indian musical Instruments <i>(Complete Unit)</i>		4.	Compositions of Tabla <i>(Complete Unit)</i>	
			5.	Additional terms <i>(Complete Unit)</i>	
6.	Talas	Jhaptaal, Dadra, Teental <i>Complete notation of the above in Thah, Dugun, Tigun, and Chaugun Laya with characteristics.</i>	6.	Talas	Dhamar, Kaharwa <i>Complete notation of the above in Thah, Dugun, Tigun, and Chaugun Laya with characteristics.</i>
8.	Eminent Musicians of Hindustani Music	The following musician to be studied: Pt. Kishan Maharaj <i>Life sketch, work and achievements</i>	8.	Eminent Musicians of Hindustani Music	The following musician to be studied: Ustad Ahmad Jaan Thirakwa <i>Life sketch, work and achievements</i>
7.	Method of presentation <i>(Complete Unit)</i>		9.	Topics of general interest related to Music <i>(Complete Unit)</i>	

(B) INDIAN MUSIC (CARNATIC) (873)**BIFURCATED SYLLABUS***(As per the Reduced Syllabus for ISC - Class XII Year 2022 Examination)*

SEMESTER 1 <i>(Marks: 35)</i>		SEMESTER 2 <i>(Marks: 35)</i>	
UNIT NO.	NAME OF THE UNIT	UNIT NO.	NAME OF THE UNIT
1.	The fundamental technical terms and their meanings Sapta svara, sapta tala, upanga, bhashanga, varja, vakra, janya ragas <i>(Complete Unit)</i>	1.	The fundamental technical terms and their meanings Sapta svara, sapta tala, upanga, bhashanga, varja, vakra, janya ragas <i>(Complete Unit)</i>
2.	Principles of Sa, re, ga, ma, notations as laid down in K.V. Srinivasa Iyengar's Music Books and in P. Sambamoorthy's "South Indian Music Series", Significance of symbols commonly used. Notation of a varnam, Notation of a kriti <i>(Complete Unit)</i>	2.	Principles of Sa, re, ga, ma, notations as laid down in K.V. Srinivasa Iyengar's Music Books and in P. Sambamoorthy's "South Indian Music Series", Significance of symbols commonly used. Notation of a varnam, Notation of a kriti <i>(Complete Unit)</i>
3.	Raga classification in Carnatic Music. The scheme of the 72 Melakartas. The names of the 12 chakras. Katapayadi Formula and its application. Sampurna, Bhuta Sankhya, Katapayadi formula <i>(Complete Unit)</i>	4.	Lakshanas of the following ragas: Any five of the following: 13. Sahana 14. Kambhoji 15. Yadukulakambhoji 16. Sankarabharana 17. Hamsadhvani 18. Begada 19. Atana 20. Nata 21. Purvakalyani 22. Shanmukhapriya 23. Kalyani 24. Saranga
4.	Lakshanas of the following ragas: 1. Todi 2. Saveri 3. Chakravakam 4. Bhairavi 5. Anandha Bhairavi 6. Karaharapriya 7. Shri Ranjani 8. Ritigoula 9. Mukhari 10. Harikambhoji	6.	Dasavida gamakas (Ten gamakas). <i>(Complete Unit)</i>

	11. Natakuranji 12. Kedaragoula		
5.	Manodharma Sangita and its forms – Paddati in developing rage alpana and Kapana Savaras	7.	The scheme of the 35 Talas. Chapu tala and its varieties. Desadi and Madyadi talas, Kriya, Anga. Laya, Gati, Matra (a detailed knowledge of two/ five pranas) shadhangas.
9.	History of Carnatic Music with special reference to the following composers and theorists including their biographies and their contributions to Carnatic Music. Any five of the following: 1. Jayadeva 2. Purandaradas 3. Ramamatya 4. Somanatha 5. Narayana Tirtha 6. Bhadrachala Ramadas 7. Venkatamakhi 8. Kshetrajna 9. Paidala Guruthy Sastri 10. Tyagaraja	8.	Musical forms and their association. An advanced knowledge of the following musical forms: 1. Gita 2. Tana Verma 3. Padavarna 4. Kriti 5. Ragamalika 6. Padam 7. Javali 8. Tillana
11.	Musical sound and voice. Pitch. Intensity and timbre. Sympathetic vibration. Resonance. Echoes, Musical intervals. Modal shift of tonic. (Grahahedam). <i>(Complete Unit)</i>	9.	History of Carnatic Music with special reference to the following composers and theorists including their biographies and their contributions to Carnatic Music. Any five of the following: 11. Muthuswami Dikshitar 12. Syama Sastri 13. Arunachalam Kavirayar 14. Gopalakrishna Gharat 15. Svati Tirunal 16. Subbaraya Shastri 17. Veena Kuppayyar 18. Mysore Sadasiva Rao 19. Patnam Subramanya Iyar 20. Pallavi Seshayyar
		10.	Classification of musical instruments into stringed, wind and percussion group. A general knowledge of the structure of the vina, violin tampuro, gottuvadyam and flute. Tuning of the human voice and the compass of the concert instruments of South India. <i>(Complete Unit)</i>

(C) WESTERN MUSIC (874)

BIFURCATED SYLLABUS

(As per the Reduced Syllabus for ISC - Class XII Year 2022 Examination)

SEMESTER 1 (Marks: 35)		SEMESTER 2 (Marks: 35)	
UNIT NO.	NAME OF THE UNIT	UNIT NO.	NAME OF THE UNIT
(i)	<p><i>Harmony etc.</i></p> <p>The addition of a melody, above or below a given melody, the writing of a melody to given words, or the completion of a melody of which the beginning is given. Analysis of the rhythmic structure of a melody, phrasing, etc</p>	(i)	<p><i>Harmony etc.</i></p> <p>Four-parts chords formed on all degrees of major and minor scales. First the second inversions, the dominant seventh chord and its inversions, modulation to related keys and the simple use of unessential notes The tests may take the form of harmonization of a melody in four vocal parts or in simple pianoforte style, the working of a figured on unfigured bass, or the construction of a phrase on a given harmonic basis</p> <p>Analysis of harmonic progressions including modulations, in a straight forward passage.</p>
(ii)	<p><i>Prescribed Works</i></p> <p>Beethoven, Symphony No. 2 Op.36</p>	(ii)	<p><i>Prescribed Works</i></p> <p>One of the following:</p> <ul style="list-style-type: none">(a) Bach, prelude and fugue No. 16 in G minor – Book 1(b) Schubert -Earl King(c) Caesar Frank: The last movement from the Violin and Piano Sonata.