

## SYLLABUS 2026-2027

**Class : XII**

**Subject : Indian Music Hindustani**

**Book :**

**Publisher :**

### Term 1

#### **Vocal**

- Practical: Raag- Kafi, Bihag.
- Taal- Roopak
- Theory: Naad, Aahat and Anahat (Volume,Pitch and Timbre).
- Brief History of Indian Music,Type of Raags(Purva, Uttar, Sandhi-Prakash, Shudha, Chhayalag, Sankirna).
- Contribution of Pt. Ravi Shankar.
- Ten Thaats with name, swar, signs and basic rules
- Raag Description, Notation of note combinations of Songs with Alap and Taans.
- Brief History and knowledge of Tanpura Drawing and labelling with description and tuning.
- Classification of Indian Musical Instruments Tat -Vitat, Sushir, Avnada, Ghan. Explanation with examples

#### **Instrumental**

- Practical: Raag- Kafi, Bihag.
- Taal- Roopak
- Theory: Naad, Aahat and Anahat(Volume,Pitch and Timbre).
- Brief History of Indian Music,Type of Raags(Purva, Uttar, Sandhi-Prakash, Shudha, Chhayalag, Sankirna), Contribution of Allaudin Khan ,Fiyaz Khan.
- Contribution of Pt. Ravi Shankar.
- Ten Thaats with name, swar, signs and basic rules
- Raag Description, Notation of note combinations of Songs with Alap and Taans.
- Classification of Indian Musical Instruments Tat -Vitat, Sushir, Avnada, Ghan. Explanation with examples.

#### **Contact Us**

Seth M.R. Jaipuria School, Vineet Khand, Gomti Nagar, Lucknow – 226010, U.P.

Phone: +91-522-2726502, 7311184804

Website: <https://www.sethmrjaipuria.school/>

## **Tabla**

- Practical: Jhaptaal, Dadra, Tilwara, Four kisme in Dadra and four kisme in Keharwa.
- Theory: Contribution of Pt. Kishan Maharaj.
- Brief History of Indian Music, Explanation of Sath, Tihai Damdaar and Bedum, Gat, Kaayada, Palta.
- Classification of Indian Musical Instruments Tat -Vitat, Sushir, Avnada, Ghan. Explanation with examples

## **Term 2**

### **Vocal**

- Practical: Raag- Bageshwari.
- Taal- Dhamaar
- Theory: Ancient and modern methods of placement of seven Swaras amongst Shrutis.
- Relationship between Vadi Swar and time of raga, Purvang- Uttarang of day and Saptak.
- Essay of general or topical interest on music and allied subject.
- Raag Description. Notation of note combinations of songs with Alap and Taans, Laya (Vilambit, Madhaya, Drut).

### **Instrumental**

- Practical: Raag- Bageshwari.
- Taal- Dhamaar
- Theory: Ancient and modern methods of placement of seven Swaras amongst Shrutis.
- Relationship between Vadi Swar and time of raga, Purvang- Uttarang of day and Saptak.
- Eassy of general or topical interest on music and allied subject.
- Raag Description. Notation of note combinations of songs with Alap and Taans, Laya (Vilambit, Madhaya, Drut).

### **Tabla**

- Practical: Dhamar and Jhoomra
- Theory: Ustad Ahmad Jaan Thirakwa Life sketch, work and achievements.
- Complete Notation of Jhaptaal , Tilwara and Dadra.
- Identification and production of syllables on tabla, Five Pranas of Tal and explanation there of- Grah(Sam, Visham, Atit, Anaghat), Jati(Chatasra, Tisra, Misra, Khand, Sankirna), Yati, Prastar.
- Eassy of general or topical interest on music and allied subject, Four Kisme in Dadra.

### **Contact Us**

## **Term 3**

### **Vocal**

- Practical: Raag- Bhairvi, Malkauns.
- Taal- Ektaal, Chartaal
- Theory: Form of composition (Dhrupad, Dhamar and their division into Sthai, Antra, Alap, Taan) Meend, Andolan, Gamak, kan.
- Notation of note combinations of songs with Alap and Taans.
- Contribution of Pt. Bhimsen Joshi
- Raag Description, Comparison and contrast between Raags, Identification of Raags.

### **Instrumental**

- Practical: Raag- Bhairvi, Malkauns.
- Taal- Ektaal, Chartaal
- Theory: Form of composition (Dhrupad, Dhamar and their division into Sthai, Antra, Alap, Taan),
- Meend, Ghaseet, Soot, Andolan, Gamak, Kan, Alaap, and Jod-Alap.
- Notation of note combinations of songs with Alap and Taans.
- Forms of composition: Razakhani/Dhrut Gat, Maseetkhani/Vilambit Gat. Origin, development and characteristics to be done in detail.
- Contribution of Pt. Bhimsen Joshi
- Raag Description, Comparison and contrast between Raags, Identification of Raags.

### **Tabla**

- Practical: Roopak and Tivra, Four kisme in Teentaal, one Tihai in Roopak and Tivra ,
- Identification and production of syllables on tabla.
- Theory: Contribution of Dagar Brothers One gat, One Laggi, one Ladi, One Chakkardar Tukda in Teentaal.
- Taal rotation of kayaada , Palta, etc with clear indication of sam, Tali, khali, Vibhag, etc. Explanation of following (Palta, Rela, Laggi, Ladi).

## **Term 4**

### **Revision**

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