

SYLLABUS 2020-2021

Class : 12

Subject : Hindustani Music

Book :

Publisher :

Term 1

Vocal

Practical: Raag- Khamaj , Kaafi.

Taal- Keharwa

Theory : Sound Production(Transmission and reception of Sound, Volume,Pitch and Timbre), Relation between frequency and length of wire vie-a-vis wire tension ,Brief History of Indian Music,Type of Raags(Purva, Uttar, Sandhi-Prakash, Shudha, Chhayalag, Sankirna), Contribution of Allaudin Khan ,Fiyaz Khan, , Raag Description, Notation of note combinations of Songs with Alap and Taans.

Instrumental

Practical: Raag- Khamaj , Kaafi.

Taal- Keharwa

Theory : Sound Production(Transmission and reception of Sound, Volume,Pitch and Timbre), Relation between frequency and length of wire vie-a-vis wire tension ,Brief History of Indian Music,Type of Raags(Purva, Uttar, Sandhi-Prakash, Shudha, Chhayalag, Sankirna), Contribution of Allaudin Khan ,Fiyaz Khan, , Raag Description, Notation of note combinations of Songs with Alap and Taans.

Tabla

Practical: Jhaptaal, Dadra , Tilwara, Four kisme in Dadra and four kisme in Keharwa.

Theory: Contribution of Allaudin Khan ,Fiyaz Khan, Brief History of Indian Music ,Explanation of Sath, Tihai Damdaar and Bedum, Gat, Kaayada, Palta.

Term 2

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Vocal

Practical: Raag- Asawari, Bhairavi.

Taal- Jhaptaal

Theory: Sangeet(Two system of Indian Music, Division of twenty two Shruties among seven notes, Formation of “Thaat” out of saptak, Relation between Vadi Swar and time of Raag, Time Table of Raags),Essay of general or topical interest on music and allied subject, Contribution of Adarang and Bade Gulam Ali Khan, Raag Description. Notation of note combinations of songs with Alap and Taans, Laya(Vilambit, Madhaya, Drut).

Instrumental

Practical: Raag- Asawari, Bhairavi.

Taal- Jhaptaal

Theory: Sangeet(Two system of Indian Music, Division of twenty two Shruties among seven notes, Formation of “Thaat” out of saptak, Relation between Vadi Swar and time of Raag, Time Table of Raags),Eassy of general or topical interest on music and allied subject, Contribution of Adarang and **Bade** Gulam Ali Khan, Raag Description. Notation of note combinations of songs with Alap and Taans, Laya(Vilambit, Madhaya, Drut).

Tabla

Practical: Dhamar and Jhoomra

Theory: Contribution of Adarang and Bade Gulam Ali Khan,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.

Term 3

Vocal

Practical: Raag- Bageshwari, Malkauns.

Taal- Tivra,Chartaal

Theory: Form of compostion(Dhrupad, Dhamar and their division into Sthai, Antra, Alap, Taan, Meend, Andolan, Gamak, kan),

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Notation of note combinations of songs with Alap and Taans. Contribution of Dagar Brothers and Inayat Khan, Raag Description, Comparison and contrast between Raags, Identification of Raags.

Instrumental

Practical: Raag- Bageshwari, Malkauns.

Taal- Tivra, 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 Dagar Brothers and Inayat Khan, Raag Description, Comparison and contrast between Raags, Identification of Raags. Definition of Chal,Achal,Thaat,Zamzama,Murki,Khatka,krintan,Kampan.

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).

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