

## SYLLABUS 2021-2022

**Class** : 12  
**Subject** : Indian Music Hindustani  
**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, TihaiDamdaar and Bedum, Gat, Kaayada, Palta.

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## Term 2 -

### **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 VadiSwar 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 VadiSwar 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.

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#### **Contact Us**

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## **Term 3 -**

### **Vocal**

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.

### **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, Thaata, 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).

## **Term 4-**

### **Revision**

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