

Class X
(I) HINDUSTANI MUSIC (VOCAL)
Theory

Time : 2 Hours

One Paper

Marks : 25

1. Basic knowledge of the structure and tuning of Taanpura.
2. Knowledge of the notation systems laid down by Pt. Vishnu Digamber Paluskar and Pt. V.N. Bhatkhande.
3. Definition of Vadi, Samvadi, Anuvadi, Vivadi, Alap
4. Brief description of Natya shastra, Sangeet Ratnakar.

Practical

One Paper

Marks : 75

1. Community Singing:
 - (a) Two songs in different regional languages.
 - (b) One Tagore song
2. Aaroha, Avaroha, Pakad and Drut Khyal in the following Ragas: Kafi, Khamaj, Sarang and Desh with simple elaborations and few tanas.

(II) HINDUSTANI MUSIC (MELODIC INSTRUMENTS)

Theory

Time : 2 Hours

One Paper

Marks : 25

1. Basic knowledge of the structure and tuning of any one of the following instruments:
 - (i) Sitar, (ii) Sarod, (iii) Violin, (iv) Dilruba or Esraj, (v) Flute, (vi) Mandolin, (vii) Guitar.
2. Knowledge of the notation systems laid down by Pt Vishnu Digambar Palukar and Pt. V.N Bhatkhande
3. Vadi, Samvadi, Anuvadi, Vivdi, Alap
4. Brief description of Natya Shastra, Sangeet Ratnakar.

Practical

One Paper

Marks : 75

1. Eight Tala-babbha Alankaras set to different Talas.
2. Aaroha, Avaroha, Pakad and Drut Gat in the following Ragas: Kafi, Khamaj, Sarang and Desh with simple elaborations and few Todas

(III) HINDUSTANI MUSIC (PERCUSSION-INSTRUMENTS)

Theory
Time : 2 Hours

One Paper

Marks : 25

1. Basic knowledge of the structure and tuning of the instruments (Tabla or Pakhawaj).
2. Knowledge of the notation systems laid down by Pt. Vishnu Digamber Paluskar and Pt. V.N.Bhatkhande.
3. Definition of Avartan, Theka, Lahera, Amad, Mohra, Tihai.
4. Brief description of Natya Shastra, Sangeet Ratnakar.

Practical

One Paper

Marks : 75

1. To produce correctly the basic Bolas-Ta, Dha, Tin and Dhin, Dha, Ki, Na, Ti, Dhi, Na and Ti; Ti, Na, Dhi, Dhi, Ga, Tir, Kit, Tu, Na, Katta, etc.
2. Ability to recognise the tala of the composition being sung or played on a melodic instrument.
3. To recite the tala with hand beats and to play on the instrument the Theka of Jhaptala, Rupak and Ektala with elaborations.

(IV) CARNATIC MUSIC (VOCAL)

Theory
Time : 2 Hours

One Paper

Marks : 25.

1. Raaga Lakshana outlines of the following:
Mohanam, Kalyaani, Kaambhoji, Bhairavi.
2. Lakshanas of Keertana and Kriti
3. Outlines knowledge of the seventy-two Melakarta Scheme
4. Basic Knowledge of the structure and tuning of the Tambura.
5. Principles of Notation in carnatic music.

Practical

One Paper

Marks : 75

1. Community Singing:
Four devotional songs, simple Naamaavalis, Bhajans composed by the saints/poets of India.
2. The following ragas with descriptive details:
Mohanam, Kalyaani, Kaambhoji, Bhairavi.
3. To create proper sense of svara and laya through sapta tala alankaaras. Alankaaras in Mayaamaalava gowla and other simple scales.
4. Divyanaama keertanas and simple kritis, to the accompaniment of Tambura and Mridangam.
5. Principles of notation in Carnatic music, illustrated with suitable examples.

(V) CARNATIC MUSIC (MELODIC INSTRUMENTS)

Theory

Time : 2 Hours

One Paper

Marks : 25

1. Basic knowledge of the structure and tuning of the instrument opted for
2. Outline knowledge of the seventy-two Melakarta Scheme
3. Principles of Notation in Carnatic music
4. Raaga Lakshana of Mohanam, Kalyaani, Kaambhoji, Bhairavi
5. Lakshanas of the musical forms keertanam and Kriti

Practical

One Paper

Marks : 75

1. Playing of the ragas prescribed for Theory
2. Tuning the instrument
3. Musical composition : Ata tala Varnam in two degrees of speed.
4. Simple keertanams and simple kritis.

(VI) CARNATIC MUSIC (PERCUSSION-INSTRUMENTS)

Theory

Time : 2 Hours

One Paper

Marks : 25

1. Knowledge of the structure and tuning of the instrument
2. To produce correctly and clearly the Sollukattus on the instrument opted for and the technicalities related to them.
3. Principles of Notation in Carnatic music
4. Lakshanas of the musical forms keertanam and Kriti, also ragas Mohanam, Kalyaani, Kaambhoji, Bhairavi.
5. Basic knowledge of the principles of performance as presented in Vocal and Instrumental music.

Practical

One Paper

Marks : 75

1. To play precisely, the Sollukattus in different degrees of speed.
2. Tuning of the instrument.
3. Ability to play the Thekas and Mohras in Adi tala, Rupaka tala and Chaappu tala.
4. To play brief tani-aavartams in simple taalās.