

Instrumental Music (68)

Std. XI

Introduction

Music plays a very significant role in National and State Board's Art Education Curriculum. Since there is a lot of scope to develop the creativity of the students in Art Education, The curriculum of music would definitely help in developing the hidden qualities of the students.

Human life gets enriched due to Art that's why Art has been given significance in the curriculum. While restructuring the curriculum the students have been given the opportunities as per their age and interest and due to that his ability to express & stage daring would increase surely. The student would take pleasure after the study of each unit. They would do introspection. In this way only they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in co-curricular activities. Self-study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

Objectives

After completing the syllabus in 'Indian Music', the students will come to know

1. History and Development of Indian Music
2. Vocal Light Music
3. Vocal Classical Music
4. Instrumental Music

The student will be able to

1. Define technical terms in Indian Music.
2. Differentiate between the characteristics of main school of Khyal singing

3. Describe the life sketches of well known Musicians, Instrumentalists & Musicologists
4. List the guidelines for appreciation of Music
5. Classify Musical Instruments of India into various categories.
6. Modern Musical Form
7. The importance of Music in everyday and social life.
8. Place of Music in education
9. The use of Modern Musical Aids in Music
10. Recognize Musical Notes.
11. The Sing/play different Ragas
12. Write and recite Theka bols of Talas with demonstration
13. Write notation of Song and Talas
14. sing/play different forms with Gayaki Anga
15. Live stage performance (Majlis) with accompaniment – similarly
 1. To help for self-employment
 2. For realisation of rich heritage of music
 3. To inculcate moral values like unity, equality, brotherhood etc.
 4. To co-relate for the teaching of other subjects.
 5. Application of Music for advertisements, industries etc.

'Indian Music' consists of the following Four Subject :

- 1) History and Development of Indian Music. (Theory) - 65
- 2) Vocal Light Music (Practical) - 66
- 3) Vocal classical Music (Practical) - 67



4) Instrumental Music (Practical) - 68

Choice of Subject :

- i) Each of the four subjects mentioned above under 'Indian Music' is considered for 100 marks.
- ii) 'History and Development of Indian Music' (Theory) shall be compulsory for all students offering 'Indian Music' i.e. - Practical Subjects
- iii) The theory paper called 'History and Development of Indian Music' can be chosen independently.
- iv) But while choosing the Practical Papers i.e. Vocal Light Music OR Vocal Classical Music OR instrumental Music, it is compulsory to take the subject called 'History and development of Indian Music'.
- v) Student can choose any one practical subject from Three Practical Subjects. (Vocal Light Music-66, Vocal Classical Music-67 and Instrumental Music-68).

1. For Teaching a Music Practical Subjects (Sub.No.66, 67, 68). The maximum number of students in one batch should be Twenty only.
2. For Vocal Light & Vocal Classical Music (66, 67) there should be separate batches for boys and girls, based on the Natural Vocal Limitations.
3. There should be six periods in a week (one period – every day) for all music practical subjects per batch.

Curriculum

Sr.No. Unit Subunit

- | | | | |
|----|---------|-----|----------------|
| 1. | Swara | 1.1 | Shuddha Swara. |
| | | 1.2 | Vikrit Swara. |
| 2. | Alankar | 2.1 | Shuddha Swaras |

3. Theory of Ragas

- 3.1 Khamaj
- 3.2 Durga
- 3.3 Kafi
- 3.4 Bihag
- 3.5 Bhairavi
- 3.6 Alhiyya-Bilawal
- 3.7 Yaman
- 3.8 Bhoopali
- 3.9 Bhimpalas

4. Theory & demonstration of Talas

- 4.1 Trital
- 4.2 Ektal
- 4.3 Zaptal
- 4.4 Kerwa
- 4.5 Dadra
- 4.6 Rupak
- 4.7 Dhumali

5. Presentation

- 5.1 Rajakhani Gat (Any Two)
- 5.2 Alap (Minimum Two alaps in Sthayee and Antara each)
- 5.3 Taan (Minimum Two taanas in Sthayee and Antara each) in the following Ragas

- 5.4 Khamaj
- 5.5 Kafi
- 5.6 Durga
- 5.7 Bihag
- 5.8 Bhairavi
- 5.9 Alhiyya-Bilawal

6. Presentation

- 6.1 Masidkhani Gat (Any Two)
- 6.2 Rajakhani Gat (Any Two) in the following Ragas



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|-----|------|---|
| | 6.3 | Yaman |
| | 6.4 | Bhoopali |
| | 6.5 | Bhimpalas |
| 7. | 7.1 | Gat with Dugan
(one) |
| | 7.2 | Dhun (one) |
| 8. | 8.1 | Tal Angas – Sam,
Kal, Matra,
Khand, Tali,
Laya, Avartan |
| | 8.2 | Raga Anga –
Sangeet, Swara,
Komal Swara,
Tivra Swara,
Raga, Saptak,
Thaat, Aroha,
Awaroha, Vadi,
Samvadi,
Anuwadi Vivadi,
Varja Swara,
Gansumay,
Pakad |
| 9. | 9.1 | Jan-gan-man |
| | 9.2 | Vande-mataram
(official) |
| 10. | 10.1 | Sargam – Any
one in the
prescribed
Ragas from
unit 5 |
| | 10.2 | Sargam – Any
one in the
prescribed
Ragas from
unit 6 |
| 11. | | Practical Record Book |

Std XII

Introduction

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Curriculum

S.No.	Unit	Subunit
1.	Swara	1.1 Shuddha Swara. 1.2 Vikrit Swara.
2.	Alankar	Shuddha Swara's alankar based on tala
3.	Theory of Ragas	3.1 Kedar 3.2 Bhairav 3.3 Jounpuri 3.4 Bageshree 3.5 Shankara 3.6 Tilak-Kamod 3.7 Deshkar 3.8 Malkauns 3.9 Vrindavani Sarang
4.	Theory & demonstration of Talas	4.1 All talas prescribed for Std.XI



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|----|-----|---------------------------------|-----|-------------------|-----------|---|
| | 4.2 | Zumra | | 6.4 | Bageshree | |
| | 4.3 | Tilwada | 7. | Spetic Forms | 7.1 | Gat with Dugun & Chaugun |
| | 4.4 | Addha | | Presentation | | |
| | 4.5 | Roopak | | | 7.2 | Dhun |
| 5. | | Rajakhani Gat | 8. | Definitions : | 8.1 | All terms prescribed for Std.XI |
| | | (Any two) with 2 alap & 2 taans | | (Technical Terms) | | |
| | 5.1 | Shankara | | | 8.2 | Alap, Taan, Meend, Kan, Murki |
| | 5.2 | Tilak kamod | | | | |
| | 5.3 | Deshkar | | | | |
| | 5.4 | Malkauns | 9. | Notation Writing | 9.1 | Notation wirting at one Rajakhani Gat from Unit 5 |
| | 5.5 | Vrindawani Sarang | | | | |
| 6. | | Masidkhani Gat | | | 9.2 | Notation writing of one Rajakhani Gat from Unit 6 |
| | | (Any Two) | | | | |
| | 6.1 | Kedar | | | | |
| | 6.2 | Bhairav | 10. | (Practical) | | |
| | 6.3 | Jounpuri | | Record - book | | |

