

HINDUSTANI MUSIC – MELODIC INSTRUMENTS

Subject Code - 035

Class X (2025-26)

Introduction

The course in Hindustani Melodic Instruments at Secondary and Senior Secondary level is being offered to students for the holistic development of their personality. Hindustani Instrumental Music, in coherence with Hindustani Music, has evolved as one of the finest and foremost solo Instrumental music around the globe today. Enriched with soulful acoustic sound and beautifully crafted features, these instruments have sound scientific background. Inheriting the concept of Ragas and Talas as the key features, Hindustani Music distinguishes itself from any other music in the world, representing India's unique and rich cultural heritage. It is one of the two major traditions of Indian Classical Music, the other being the Carnatic music. Hindustani Music developed in North India with roots tracking back to the Vedic period, and evolved significantly during the medieval era. Often known as a Raga Music, various musical forms have evolved over time in Hindustani music such as Dhrupad, Dhamar, Khayal, Tarana etc. Initially being accompanying instruments to these Vocal forms for centuries, various instruments such as Rudra, Veena, Surbahar, Sitar, Sarod, Sarangi, Santoor etc. have established themselves as solo instruments today. Under the process of refinement for decades, these instruments are fully capacitated to deliver the embellishments (meend, kan, khatka, gamak etc.) of notes, in accordance with the various moods of Indian Ragas.

Objectives

- It is important to carry forward the rich heritage and tradition of Indian Classical Music to the next generation and to familiarize students with its rich history and diversity.
- To ensure the correct rendering of nuances of Hindustani Ragas, pedagogical interventions involving the indigenous, traditional face-to-face Guru- Shishya (teacher – student) style are incorporated.
- Structures of various Hindustani musical forms such as Dhrupad, Dhamar, Khayal, Tarana, Razakhani and Maseetkhani gats in the raga music can be learnt properly through face to face teaching methodology.
- Students not only learn a vital aspect of Indian culture, but also develop skills and qualities that benefit their overall growth and personality development.
- Music is very closely associated with many Science and Arts disciplines. The aim is also to focus on making students aware of the interdisciplinary approaches in various musical concepts.

Learning Outcomes

- Understanding the concepts of Indian Classical Music.
- Ability to handle, and adopt the techniques of instrumental music on the instrument opted for
- Proficiently performing raga delineation on the instrument opted for.
- Understanding time cycles (talas), rhythmic patterns and layakaris.
- Developing a scientific approach in all aspects, through the systematic training adopted during the teaching – learning process.
- Understanding other disciplines and their relation to various aspects of Indian Classical Music.



1. Project File: (05 Marks)

- Writing in notation, the musical compositions of all Ragas prescribed in the syllabus.
- Identifying Tala accompanying various musical forms.
- Interviewing neighborhood artists
- Draw & label any one instrument (melodic).
- Description and writing the notation of prescribed Talas with Layakaris (Thah, Dugun).
- Knowledge about any one of the melodic instrument artist.

2. Project Work (05 Marks)

Suggestive Topics*

Interrelationship of the following:

- Music and Physics (Sound – Frequency, vibration, pitch, intensity, timbre)
- Music and Mathematics (Mathematical Calculation of laya)
- Music and History (Development of Music during the medieval period)
- Music and Geography (Development of Music in varied cultural zones e.g. Songs, instruments in mountainous or hilly areas)
- Music and Languages – Dialects in folk Music

* Students may choose any one of the above topics or any other topic for project in consultation with teacher.

3. Periodic practical Test, restricted to three in an Academic year. (10 Marks)

Average of best two tests to be taken for final marks submission. Each Test will examine a candidate for one Raga from the syllabus, Two Chalans in a raga each, two alankars in prescribed ragas and two talas.

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Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

Curriculum & Examination Structure

(A) Theory

Max. Marks 30

Time: 02 hours

1. Questions to be set with internal choice covering the entire syllabus

S.No	Units	Marks
Unit 1		06
1.1	Definition of the following :Aalap, Taan, Meend, Kan.	
1.2	Definition of the following: Dhrupad, Masitkhani Gat, Razakhani Gat.	
Unit 2		06
2.1	Basic knowledge of the structure and Tuning of any one of the following instruments: <ul style="list-style-type: none">• Sitar Sarod Violin• Dilruba or Esraj Flute• Mandolin Guitar	
Unit 3		06
3.1	Detailed study of the following Ragas: Khamaj, Brindavani Sarang, Bhupali	
3.2	Description and Tala notation of the following Talas withThah Dugun, Tigun and Chaugun, Tilwada, Rupak.	
Unit 4		06
4.1	Ability to do notation of compositions in prescribed ragas.	
4.2	To identify Ragas from Phrases and elaborate them in Swaras.	
Unit 5		06
5.1	Brief life sketch and contribution of Tansen, Allaudin Khan and Inayat Khan.	
5.2	Contribution of Omkar Nath Thakur	



(B) Practical**Max. Marks 50****(i) Topics**

1.	One Maseetkhani Gat with simple Todas in any one prescribed raga. Bhupali, Khamaj, Brindavani Sarang
2.	Aaroha, Avroha, pakad and Drut Gat with Tana and Jhala in each of the prescribed ragas:
3.	One Dhun
4.	Ability to recognize the prescribed Ragas from the Phrases of swaras rendered by the examiner.
5.	Recitation of the Thekas of the following Talas with Dugun, keeping Tala, with hand beats: Tilwada, Rupak

(ii) Distribution of Marks**Time: 15-20 Minutes for each candidate**

1. External Examiners are requested to ask questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

S. No.	Value Points	Marks
1.	One Maseet Khani Gat with elaborations in any one of the Prescribed Raga: i. Bhupali ii. Khamaj iii. Brindavani Sarang	14
2.	Aroha, Avroha, Pakad, Drut Gat with few Todas and Jhala in each prescribed Raga	24
3.	Identification of prescribed Ragas from the phrases of Swaras rendered by the examiner	04
4.	One Dhun	04
5.	Recitation of Thekas of the following prescribed Talas with Dugun: i. Sultala ii. Rupak	04

* External Examiner will refer to the distribution of marks, while examining the candidate for Practical Examination.



1. Project File: (05 Marks)

- Writing in notation the musical composition of all Ragas prescribed in the syllabus.
- Identifying and interviewing neighborhood artists.
- Draw & label any one instrument (melodic).
- Description and writing of the notation of all prescribed Talas with Layakarīs (Thah, Dugun, Tigun, Chaugun).
- Draw & label any one melodic instrument.

2. Project Work (05 Marks)

- Suggestive Topics*

Interrelationship of the following;

- Music and Religion
- Music and Cinema
- Music and Electronic media
- Devotional aspects of music
- Interrelationship of Arts (music-dance or theatre or visual arts)

*Students may choose any one of the above topics or any other topic for project in consultation with the teacher.

3. Periodic practical Test, restricted to three in an Academic year. (10 Marks)

Average of best two tests to be taken for final marks submission. Each test will examine a candidate for one Raga from the syllabus, one Folk song or one Dhun and two Talas.
