

**HINDUSTANI MUSIC VOCAL (Code – 034)**  
**Examination Structure for Assessment (2022-23)**  
**Class XIII**

**Total: 100 Marks**

**Theory :**

**30 Marks**

**Time: 02 hours**

**Practical (External Assessment)**

**70 Marks**

**Time: 25-30 Minutes for each candidate**

1. Examiners are requested to ask the questions directly related to the syllabus.

**Distribution of Marks**

<b>Sr. No</b>	<b>Value Points</b>	<b>Marks</b>
1.	Choice Raga (Vilambit and DrutKhayal) with simple elaborations in prescribed Ragas (anyone) Bhairav <ul style="list-style-type: none"><li>• Bageshri</li><li>• Shuddh</li><li>• Sarang</li><li>• Malkauns</li></ul>	10+6=18
2.	Examiner's Choice Ragas	10
3.	One Tarana and one Dhamar with dugun and Chaugun	8+8=16
6.	Identification of Ragas	06
7.	Reciting the Thekas of Prescribed Talas with hand beats with Thah and Dugun and Chaugun: <ul style="list-style-type: none"><li>• Jhaptala</li><li>• Rupak</li><li>• Dhamar</li></ul>	5+5=10
8.	Tuning of Tanpura and questions regarding it	5
9.	Practical file	5

\* External Examiner will refer to the distribution of marks while examining the candidate for practical examination

**HINDUSTANI MUSIC VOCAL (Code – 034)**  
**Course Structure (2022-23) Class XII**

**Theory-60periods**

**30 Marks**

**Time: 02 hours**

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

No.	Units	No.of Periods	Marks
<b>Units 1</b>		<b>08</b>	
1.1	Brief study of the following :- Alankar, Kan, Meend, Khatka, Murki, Gamak.	05	<b>06</b>
1.2	Brief study of the following Gram, Murchhana, Alap, Tana.	07	
<b>Unit 2</b>		<b>05</b>	
			<b>06</b>
2.1	Historical development of Time Theory of Ragas	05	
<b>Unit 3</b>		<b>08</b>	
3.1	Detail study of the following Sangeet Ratnakar Sangeet Parijat	04	<b>06</b>
3.2	Life sketch and Cotributionof Faiyaz Khan, Bade Ghulam Ali Khan, Krishna Rao, Shankar Pandit	04	
<b>Unit 4</b>		<b>09</b>	
4.1	Description of Prescribed Talas along with Tala Notation with Thah, Dugun, Tigun and Chaugun Jhaptala Rupak Dhamar	06	<b>06</b>
4.2	Tuning of Tanpura	03	
<b>Unit 5</b>		<b>10</b>	
5.1	Critical study of Prescribed Ragas along with recognizing Ragas from phrases of Swaras and elaborating them excluding Raga Shuddha Sarang	04	<b>06</b>
5.2	Writing in Notation the Compositions of Prescribed Ragas. <ul style="list-style-type: none"> <li>• Bhairav</li> <li>• Bageshri</li> <li>• Malkauns</li> </ul>	06	

**HINDUSTANI MUSIC VOCAL (Code – 034)**  
**Class XII**

**Practical : 100periods**

**70 Marks**

<b>S.No</b>	<b>Topics</b>	<b>No. of periods</b>
1.	One Vilambit Khayal with simple elaborations and few Tanas in any two of the prescribed Ragas.	18
2.	One Drut Khayal with simple elaborations and few tanas in the following Ragas- Bhairav, Bageshri, and Malkauns.	42
3.	One Tarana and one Dhamar with dugun andchaugun in any one of the prescribed Ragas.	10
4.	Ability to recognize the Ragas from the Phrases of swaras rendered by the examiner.	10
5.	Recitation of the Thekas of Jhaptala, Rupak, and Dhamar with Dugun and Chaugun, keeping tala with handbeats.	15
6.	Tuning of Tanpura.	05