

MUSIC

Upper Primary

Rationale

The question of how the arts contribute in the total development of the student is crucial. In the Primary stage the performing and visual arts become the means through which the child is initiated into the system of education. They are viewed as a means of making the basic subject areas of language, mathematics and environmental studies comprehensible to the child. Integrating these fundamental subjects with song, recitation, narration, rhythm and movement, as well as drawing, clay-modeling and mask-making, become the springboard for introducing the child to the performing and the visual arts at a very rudimentary level. However, the arts at the Upper Primary stage need to be taken further from the role they play in the Primary stage, because otherwise the arts would too easily be translated as teaching-learning tools, wherein lies the danger of spreading the misconception that the arts do not need in-depth knowledge or the vision to treat them as full-fledged curricular subject areas. Exposing the student to the culture of this country must therefore be viewed as integral to the overall value-based development of the student.

The Upper Primary stage in school education is most important because it is the bridge linking the Primary with Secondary stage. The Upper Primary stage therefore, becomes the space for the student's constructive, comprehensive and informative exposure to India's cultural diversity. It would be necessary to treat subjects such as performing arts (music, dance and theatre), visual arts and heritage crafts holistically rather than as segregated and detached from each other. Speaking of the arts as a composite whole would mean familiarizing him/her with not just the geographical divide of the five different regions – North, South, East, North-East and West – but also with their wide-ranging, diverse socio-cultural and linguistic differences. This would provide an opportunity for the student to explore the country's cultural multiplicity, through its music.

An exhaustive understanding of the arts would mean bringing the different streams of performing, non-performing and visual arts together. Since India abounds in art forms, which are an amalgam of dance, music, narrative, heritage

crafts, painting, philosophy, belief and ritual, it makes illustrating and exemplifying the definition of *sangeet* viz. singing, playing an instrument and dancing possible, giving it an inclusive, all-encompassing character. This would help bringing about an understanding in the student for communities' arts in their socio-cultural, geographical, historical and linguistic perspectives. Music and the arts are part of social life. To understand and appreciate them would necessitate treating the different streams of the arts as a composite whole, emphasizing their intra-relationship within the arts and their inter-relationship with other subject areas. While their intra-disciplinary relationship would highlight the creative link between the arts, their inter-disciplinary relationship would take them beyond their creative sphere so that the student is able to discover their natural intrinsic bond with subject areas such as geography, history, sociology, linguistics, commerce, economics and the sciences. Occupations and their connection to the crafts, music, dance, the art of narratives, make the performing and non-performing art-forms relevant to the present time on the one hand and on the other, link them to traditions that have existed since times immemorial. Considering these would make it possible for the student to acquire an overall, comprehensive and wide-ranging education based on understanding, appreciating, recognizing and gaining knowledge of and from the arts.

Objectives

The NCF 2005 emphasizes that sharpening the perception of the arts through creating cultural and artistic responsiveness and consciousness in the student will generate an understanding of the arts in India, which will give students “the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation”.

Since the Upper Primary stage is a move forward towards expanding on what has been taught in the Primary stage, the focus is now to expose the student to specific arts that are intrinsically related to other subject areas, making it possible to recognize them as being more meaningful and consequential.

The objectives of the syllabus are to

Expose the student through music to the cultural multiplicity of the country's five different regions – North, South, East, North-east and West – in an interesting manner

Arouse healthy curiosity in the students' mind about the vast variety of music which may lead to analysis and research at their level

Stimulate an interest in the student to study music further at the Secondary and Higher Secondary levels giving him/her the opportunity for research and documentation in music as well as pursue it as career

Instill in the student the sense of values that the arts in general and music in particular are based on

Content and Method

The focus in the span of three years comprising the Upper Primary stage is for the student to get maximum exposure about Indian music without it becoming a burden or reason for monotony and boredom. Music is closely interlinked with the geography, social structure, festivals, dance, regional theatre, heritage crafts as well as different forms of visual arts, common beliefs and occupation. A lesson in music would become an opportunity for the student to be given a Pan-Indian awareness of it. How a song or musical piece is rendered, on what occasion and where it is presented would be extremely significant in order to relate music to different subject areas being taught in the classroom as well as to the life outside it. All this would be a part of the syllabus from which the student would gain an understanding about the diversity in musical genres stemming from tribal, regional and urban cultures and sensibilities.

The music class will be a space where the student has the opening for becoming acquainted with various genres of music that might or might not be prevalent in its immediate surroundings. Basic concepts in Indian music or *sangeet* such as *gayan*, *vadan*, *nritya*, *taal* and *laya* must not be limited to 'classical' music but need to be considered as a canvas that would incorporate every musical genre, for there is rhythm, movement and melody in every kind of music. This will develop awareness and interest in the student towards different kinds of music.

Learning about diverse performance practices and singing different regional songs might direct the learner to become not just an informed listener, but, if possible, the performer as well as the recipient of the performance at once.

The present syllabus for music is an endeavor to develop in the student a discerning sense of appreciation and the urge to know more about the country's musical diversity. The emphasis of such a syllabus would not be to give an exam but to be able to learn through interactive discussions, group projects and team work, leading to an overall individual development. Linking the humanities, sciences, and commerce and economics to the arts in general and music in particular, would give them a new dimension making it possible for them to achieve a higher status in the eyes of the students.

Class-VI

Theme/Content	Objectives	Suggested Activities	Suggested Resources/ Note for the Teacher
<p><u>Laya and Swara</u> Basic concept of rhythm and note in the context of local/ regional songs</p>	<p>Familiarizing the student with the music of the country's different regions Linking conventional concepts and definitions of music with genres of tribal, regional and urban music</p>	<p>The teacher might introduce in a simple way the term <i>laya</i> and <i>swara</i> by explaining and giving examples of commonly heard songs such as lullabies or marriage songs Children could sing songs learnt from family members and teach to their classmates</p>	<p>The teacher could learn the song from the children along with them He/she should analyze the song with them in a simple manner by explaining to the children its meaning as well as the context in which it is sung He/she could invite locally available artists to perform for the students Such performances could be followed by group interactions and discussions focusing on the performance</p>
<p><u>Sangeet</u> <i>Gayan, vadan</i> and <i>nritya</i> in the context of locally known songs and dances commonly performed</p>	<p>Understanding the concept of <i>sangeet</i> and its components <i>gayan, vadan</i> and <i>nritya</i> Associating such basic terms with regional/ local music Developing the sense of observation, discernment and perception</p>	<p>Identify common local dances that are accompanied by singing and playing instruments Observe a performance of such a dance Try and perform the dance along with its song after having seen its performance Discuss what you have experienced Collect information on the dance</p>	<p>The teacher should encourage the children to ask questions on the background of the performance such as</p> <ul style="list-style-type: none"> - on what occasions does the dance take place - is there a specific community that performs the dance - what is the social relevance of the dance

		<p>and its music they have seen</p> <p>Collect information about other regional dances that give importance to music</p> <p>They could create informative charts categorizing the collected information under different columns like who the performers are, the occasion, the costumes</p>	<ul style="list-style-type: none"> - who performs the dance <ul style="list-style-type: none"> - men, women, both or children - what kind of an attire do they wear when they dance - what kind of music accompanies the dance <p>These questions might lead to interactive group discussions which should be encouraged</p>
<p><u>Musical Instruments</u></p> <p>Musical sounds</p> <p>Musical instruments and their categories</p>	<p>Understanding the differences in sounds produced by musical instruments commonly played in the region</p> <p>Explaining in a simple manner the basic concept of the four categories of musical instruments viz. <i>Ghana, Avanaddha, Sushira</i> and <i>Tat</i></p>	<p>Identify dances in which different musical instruments are played as accompaniment</p> <p>Are there musical instruments which are played independently without being a part of dance or singing?</p> <p>Classify instruments accompanying the dance under the four basic categories of <i>Ghana, Avanaddha, Sushira</i> and <i>Tat</i>. How can this be done?</p> <p>Collect photographs/ drawings/ sketches of the most commonly played instruments and pasted in a scrap-book</p> <p>Collect information about these musical instruments as a group activity</p> <p>Make your own instrument and play it</p>	<p>The teacher might describe to the student the different kinds of categories under which musical instruments are commonly grouped and then ask them to give examples of those which they have commonly heard and seen</p> <p>He/she might either take the students to a local instrument maker or invite him/her to the school premises to show the students the making of an instrument</p> <p>The teacher should encourage children to use material easily found in their surroundings to improvise and make their own instruments</p> <p>Children should play these</p>

<p>Knowledge of seven notes .the concept Shruti &swar. All the shuddha &komal swaras to be taught</p>	<p>Familiarizing the student with the concept of shruti either with a stringed instrument or by singing allthe shuddha and vikrit swar</p>	<p>By singing or through instruments concept has to be clarified</p>	<p>improvised musical instruments They could teach each other how these instruments are played and create their group orchestra The teacher might encourage students to play instruments and create their own music</p> <p>Teachers have to take the help of stringed instruments or be able to sing with command .</p>
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Class VII

Theme/Content	Objectives	Suggested Activities	Suggested Resources/Note for the Teacher
<p><u>Sangeet</u></p> <p>Regional performance forms that are a coming together of singing, playing of instruments, narrative, enactment, crafts, stagecraft and design</p>	<p>Widening the student's perception of <i>sangeet</i></p> <p>Ability to compare musical forms of different regions</p> <p>Comprehending cultural diversity through music</p>	<p>Identify performance forms in your region which are an amalgam of singing, instrumental music, dance/ acrobatic movements, craft-work, decorative costumes, jewelry, elaborate make-up, story-telling and enactment</p> <p>Have you heard of dance forms that make the use of masks such as in Chhau or heavy make-up as used in Theyyam</p> <p>Observe a performance that is a merging of such different forms and write about what has been seen describing in brief each component of the performance</p> <p>Identify narrative forms in your region based on story-telling, recitation and singing</p>	<p>The teacher could take the students for such a performance or organize a performance that is a combination of different art-forms for them in the school</p> <p>Discuss with the students what they have observed in the performance encouraging them to ask questions</p>

<p><u>Taal and Melodies</u></p> <p>Rhythmic patterns commonly used in regional performance forms</p> <p>Association of rhythm in music, dance and performance in general</p>	<p>Recognizing and understanding basic concepts of <i>Tala</i></p> <p>Distinguishing melodies through regional musical forms</p> <p>Ability to identify rhythmic and melodic patterns</p>	<p>Identify different rhythmic patterns used on various percussion instruments in different kinds of regional musical forms</p> <p>Identify melodies and tunes that are associated with specific performance forms</p>	<p>It is possible that there are students in the class who are naturally talented and can accompany songs on any percussion instrument. Such children might be encouraged to accompany rhythmically the songs sung by children.</p> <p>They could also teach the rest of his/her classmates simple improvised rhythmic patterns on different surfaces, using different materials.</p>
<p><u>Musical Instruments</u></p> <p>Musical instruments commonly used for melody and rhythm in different regional performances</p>	<p>Recognizing musical sounds and instruments</p> <p>Importance of these in performances</p>	<p>You might have seen different performances. Can you describe the kind of musical instruments used in the performance</p>	<p>The teacher could ask the students to identify different objects within their homes which are traditionally used as musical instruments, such as the <i>chammach</i>, <i>thali</i>, <i>lota</i>, <i>matka</i> and <i>chimta</i></p> <p>The students could be asked to describe the occasions on which such instruments are played</p>

Singing Songs

Learning and singing songs sung in different regions and on different occasions

Knowledge of small phrases of combination of notes which indicates ragas. Some of the prevalent ragas like raga yaman, Bhupalee, Bhairavi to be introduced.

Understanding cultural diversity through regional songs
Developing an awareness of different cultures through their music, dance and theatre

Quite a few folk songs, prayer songs and patriotic songs are sung in the mentioned ragas. So children would automatically understand the notes.

How many different kinds of songs other than popular film songs do you know?
Learn one regional song, sing it to the class and then teach it to your classmates
Can you visualize the content of the lyrics of a song? Can you draw what you imagine?

Teach songs to children which are raga based and then acquaint them with the phrases. This will enhance their knowledge of the mentioned ragas.

The teacher might guide the students into singing songs that represent various regional cultures
Explain to the students the socio-cultural contexts in which these songs are sung
The students might know songs and the reasons for which these songs are sung. They might be encouraged to speak about these songs

Keen sense of development of notes such as shuddh and vikrit.
Knowledge of popular tunes which pertain to classical ragas.

Class VIII

Theme/Content	Objectives	Suggested Activities	Suggested Resources/Note for the Teacher
<p><u>The Five Different Regions</u></p> <p>North South East North-East West</p>	<p>Developing a discerning ability to compare performance forms in general and musical forms in particular belonging to different regions</p>	<p>Identify the states that make the five different regions</p> <p>Collect information on distinctive performance forms that represent the regions and discuss</p> <ul style="list-style-type: none"> - on what occasions are these different forms performed - how many of these forms have music as an integral part - what are the musical instruments used in these performances - what kind of costume do they wear 	<p>The teacher might read out to the students texts about specific performance forms, show them pictures, introduce them to different kinds of music through audio cassettes and if possible procure audio-visual material on performances which they could see</p> <p>Discuss what they have seen</p> <p>Ask the students whether they have seen or been a part of performances similar to what they have watched in the class together</p> <p>The teacher might teach them songs that represent occupation, festival, season, custom, devotion or any such theme that</p>

			highlights a cultural aspect of specific regions
<u>Festivals</u> Celebrating Festivals through Music and Dance	Considering music as a way celebrating Understand the importance of music as way of creative expression	There are festivals which are celebrated differently in various regions but fall on the same day – for instance Baisakhi, Bihu, Sattuani all fall on the 14 th April. Identify festivals that fall on the same date across different regions in the country and find out the following <ul style="list-style-type: none"> - how are they celebrated - what are the different kinds of dances associated with the festival - which are the songs that are sung along with the dances - does anybody in your family sing songs associated with specific 	The teacher could look for interesting information on festivals and the varied manners in which they are celebrated He/she might learn some songs and dances which could be taught to the students Learn songs from different sources and collect information and background material on the occasions for which they sung to teach to the students

		festivals - learn the song and teach it your friends and also tell them the importance of the song	
<u>Seasons</u> Songs sung during different seasons Songs describing different seasons	Developing an awareness towards music expressing the ways of nature Learning about the natural environment through songs Gathering regional knowledge about nature through songs	Each of you individually or as a group could find out songs sung in specific regions about the change of seasons There are <i>Ragas</i> in Indian music that are sung in particular seasons – can you find out the name of such <i>Ragas</i> Can you look for poems that are based on different seasons You might try through group activity to give these poems a tune	The teacher might explain to the student what <i>Raga</i> is by singing a short <i>bandish</i> that speaks about the spring or the rain He/she could give examples of some musicians who are well known in the region to which the student belongs The teacher might at this point speak of the <i>Ragamala</i> paintings and show them pictures of these paintings He/she could teach them a <i>bandish</i> depicting a particular season The teacher could ask the students to look for poems that speak of the different seasons

			<ul style="list-style-type: none"> - the teacher might ask groups of students to compose the poems turning them into songs - this could involve using different kinds of improvised rhythmic and vocal sound patterns, musical phrases, movements of the body
<p><u>Geography</u></p> <p>Music of different geographical areas such as the desert, mountains, jungles and river-belt</p>	<p>To sensitize through music the student about the environment and its importance</p> <p>Developing the sense of appreciation for the beauty in nature</p> <p>The necessity to preserve and respect what nature has endowed man with</p> <p>Developing a sense of aesthetics through observation, performance, reading and listening</p>	<p>Which are the Movements fighting to preserve natural resources and how is music important to these</p> <p>There are organizations that work towards bringing about awareness on environmental issues through performance</p> <ul style="list-style-type: none"> - have you come across such organizations or groups - do you think 	<p>The teacher might introduce the student to the different social movements that focus on preserving nature</p> <p>Make them listen to recordings of different songs which specifically highlight the importance of nature</p> <p>There are many songs in different languages and dialects sung specially by tribal communities. The teacher might speak about such</p>

		<p>music or any other kind of performance is a good medium to spread a message</p> <ul style="list-style-type: none"> - do you know any of the songs that these organizations are known for - can you write an 'earth saving song' that speaks about the importance of nature and our environment and make a tune for it 	organizations
<p><u>Popular/Commercial/Film/Advertisement Music</u></p> <p>Considering and comparing different kinds of music heard in the surroundings with the music of different regions</p>	<p>Recognizing the importance of music in everyday life in India</p> <p>Developing an awareness towards diverse musical streams among the students</p>	<p>Can you list the different kinds of music you are familiar with</p> <p>Can you compare them</p> <p>What are the difference and similarities in tribal, rural and urban music</p> <p>What are the different kinds of music you</p>	<p>Theatre music has a very rich tradition and there are many regions that have very definite theatre traditions. The teacher might briefly touch upon the different kinds of theatre music</p> <p>The teacher might explain to the students the different kinds of popular, commercial,</p>

		<p>have heard about but have not actually heard</p> <p>Can you identify the tunes that are used as the ring of a cell phone</p> <p>Do you watch television? Over a period of a week make a list of advertisements that use music – how many of them have songs and how many of them have instrumental music and how many do not use music</p> <p>What is the focus of these advertisements and do you think the music suits the theme of the advertisement</p>	<p>film music and music used for advertisement</p> <p>What is the difference in theatre music and film music</p> <p>The teacher might ask the students to write about the kind of music they most commonly hear and compare it to the music of the region they belong to and read what they have written to the class. They might be encouraged to illustrate what they have written. Some points they could focus on</p> <ul style="list-style-type: none">- What are similarities and differences in both kinds of music- Compare the music of your region with a that of a region other than your own <p>The teacher might make the endeavor to expand and build upon the student's understanding of music.</p>
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<p>Knowledge of ragas like basant, malhar to be introduced. As they sing seasonal, festival songs they should know the ragas.</p>	<p>Students ought to understand the specific music phrases which pertains to the mentioned ragas.</p>	<p>Students as they learn seasonal songs of monsoon, spring, winter, or any should be able to identify the notes and this would help them identify the ragas. Which had been taught from sixth onwards.</p>	<p>It would be advisable not to reject what the student knows but instead to take his/her knowledge further and add to it in all ways possible</p> <p>Student to realise the basis of are popular folklores and as they start identifying notes laya of the songs it would be knowledge to them that they pertain to ragas.</p>
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Suggestions for a Comprehensive Listening and Audio-visual List for
Classes VI - VIII

Students should be encouraged to listen to these recordings. A small note written by them on their reactions to what they hear should become a base for an analytical approach to consider music.

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| 1. | Rajasthani Folk Dance | (ref. Tarang list CIET) | |
| 2. | Himachal Pradesh ke
Lok Nritya | (ref. Tarang List CIET) | |
| 3. | Hamare Vadya Yantra
Series | (ref. Tarana List CIET) | |
| 4. | Community Singing | (ref. Tarang list CIET) | |
| 5. | Song of Unity (KSSP) | (ref. Tarang list CIET) | |
| 6. | Rajasthan Folk | Langas and Manganiars | 93001 |
| 7. | Best of Carnatic
Instrumental | Various | 04008B |
| 8. | Classical Dances of
India Series | (ref. Tarang List. CIET) | |

Secondary

Objectives

The endeavor in the Upper Primary stage of school education has been to develop in the student a discerning sense to appreciate and learn about the country's musical diversity. While the focus at this stage was to enable the student to learn about different kinds of music through interactive discussions, group projects and team work, leading to individual development, the Secondary stage of school education concentrates more on the existing forms of performance music, its different schools and understanding and expanding upon terminology used specifically in the musical context.

The objectives of the present music syllabus are as follows:

Enhancing in him/her the ability to listen to music and

Developing through this a discerning sense to appreciate different systems of music

Introducing the student to basic music theory and practice and linking the two

Exposing the student to the diversity in Indian music and its constantly changing nature

Content and Method

The aim is to introduce the student to the two major systems of Indian music in a lucid manner. The basic terminology and definitions fundamental to both systems music have to be explained in theory and practically. This will make it possible for the student to grasp the fact that theory and practice are naturally linked. The two systems of Indian music viz. Hindustani and Carnatic are unique for which reason it is essential to expose the student to both. The endeavor has therefore been to maintain a balance between Carnatic and Hindustani music throughout, because it is important that the student of music learns to appreciate both systems of music along with other genres of music.

Notwithstanding terms like *alankar*, *alaps* and *tana* do stem from the classical it would be desirable for the student to understand such terms and concepts in a broader sense because these exist in innumerable forms of music across the country. Although these and other terms are closely linked to the *Raga* system of

classical music, they should not only be restricted to classical music but applied to other forms of music. For example, the *alaps* and *tana* commonly heard in popular music and film songs seem much more attractive to the student than the nearly rigid frame of classical music. The teacher might find ways of creating a method for comprehensibly teaching musical terms and concepts to the student. The student might be formally introduced to different *talas* demonstrated through the *thekas* on the Tabla or Mridangam respectively, through which the student will hear the different sounds and meant for each syllable of the *tala*. The students should be taught to demonstrate the prescribed *talas* through gestures. Learning about the *gharanas* or *sampradayas* of these two systems is essential because they are the fountainheads that have for centuries fostered and nurtured different forms of music.

Lessons should be exemplified through live or recorded demonstration making the lesson a source of enjoyment and at the same time instilling in the student a comprehensive understanding of the importance of Indian music. He/she should at this stage be introduced to present day Indian music. Audio-visual material might be used as and when possible in order to let the student experience performances and become a part of the audience that witnesses them.

Class-IX

Theme/Content	Objective	Suggested Activities	Suggested Resources/Note for the Teacher
<p><u>Definitions</u> Understanding basic definitions such as <i>naad</i>, <i>swar</i>, <i>shruti</i>, <i>saptak</i>, <i>alankar</i>, <i>alap</i>, <i>taan</i> and <i>sthayi-antara</i></p>	<p>Understanding basic terms used in music Developing through this a tutored appreciation for music Expanding musical knowledge through listening and observing</p>	<p>Comprehend definitions by interacting with the teacher, reading, observing, listening Listen to different kinds of sounds to understand <i>naad</i> and its variations Learn different kinds of songs that might be prevalent in your region and then compare musical phrases in order to build up the sense of <i>swar</i> Sing different musical scales and patterns to understand what an <i>alankar</i> is Sing songs that make use of <i>alap</i> and <i>taan</i> Listening carefully to different kinds of songs and learning as many as possible because will expose the student to diverse musical forms</p>	<p>The teacher might begin by explaining the definitions and exemplify through live demonstration or recorded music Make use of tribal, regional and urban musical forms as examples to explain the terms Show how the terms might have the same concept but are applied differently in various kinds of music Explain the term <i>alankar</i> as embellishment and a medium to strengthen the voice Since different kinds of <i>bandishes</i> like those of the <i>drut</i> tempo, <i>bhajans</i>, <i>lokgeet</i>, traditional songs sung during marriages and festivals in order to demonstrate to the student that the same <i>saptak</i> or seven notes can be combined differently in order to create melodies, musical phrases as well as <i>Ragas</i> <i>Sthayi-antara</i> are parts comprising most songs.</p>

			Explain this by singing different kinds of songs
<u>Raga</u> What is <i>Raga</i> Connection with <i>Thaat</i> and <i>Melakartas</i> Understanding <i>Aroha</i> , <i>Avaroha</i> , <i>Pakad</i> or <i>Prayoga</i>	Tutoring musical appreciation Cultivating consciously a sense of musical awareness Learning to enjoy different kinds of music	Listen to different kinds of songs (film, non-film, popular, regional, devotional or any kind of music commonly heard in the surroundings) and try to recognize musical combinations and phrases that might resemble a <i>Raga</i> <i>Raga</i> Bhopali or Mohanam with <i>aroha</i> , <i>avaroha</i> , <i>pakad</i> or <i>prayoga</i> , <i>sargamgeet</i> or <i>lakshangeet</i> and one <i>drut khayal</i> or <i>kriti</i> <i>Drut khayal</i> with simple elaborations in either <i>Raga</i> Kedar or Brindavani Sarang or <i>madhyama kala kriti</i> in the <i>Raga</i> Chakravagam or Hamsadhvani	The teacher might invite a musician to perform the <i>Raga</i> for the students after sufficiently familiarizing them with the <i>Raga</i> He/she might look for suitable examples different kinds of songs that are based on the <i>Raga</i> . The examples might be songs belonging to different genres of music He/she might at this stage introduce the students to musicians who have sung or played this <i>Raga</i> on instruments
<u>Tala</u> What is <i>Tala</i> <i>Tala</i> and its components <i>matra</i> , <i>sam</i> or <i>graha</i> , <i>khali</i> or <i>anudruta</i> and <i>avartana</i> Differentiating rhythmic patterns through mnemonic sounds and gestures Understanding <i>Theka</i> Mnemonic sounds	Recognizing the cyclic nature of rhythm in India Applying rhythmic patterns in compositions Ability to follow rhythm and rhythmic patterns in varied compositions Identifying and recognizing sounds on percussion instruments	Looking for rhythm in activities related to everyday life Recognize and understand the importance of rhythm in animate and inanimate objects Use different textures to create rhythmic sounds Create rhythmic patterns of different sounds	The teacher might explain to the students the importance of rhythm The students might be asked to improvise and create their own rhythm orchestras and bands Explain to the students the language on percussion instruments Use audio (and if possible

		<p>Understanding the cyclic nature of rhythm</p> <p>Repeating basic mnemonic sounds and recognizing these when played on instruments</p> <p>Recognizing cyclic patterns used commonly in different songs and musical compositions</p> <p>Introducing <i>Tala</i> through gestures, <i>Thekas</i> and mnemonic sounds</p> <p>Ability to demonstrate through gestures and mnemonic sounds and recognizing <i>Tala Dadra</i>, <i>Kaherva</i> (Hindustani music) or <i>Rupaka</i> and <i>Eka Talam</i> (Karnatak music) on the <i>Tabla</i> or <i>Mridangam</i> respectively</p> <p>Apply what you have learnt about <i>tala</i> in the compositions that you sing</p>	<p>audio-visual) recordings of the Carnatic <i>Tala Vadya Kacheri</i>, sounds of the <i>Tabla Tarang</i>, <i>Kashtha Tarang</i>, recordingd of <i>bols</i> rendered by <i>Tabla</i> players</p> <p>Encourage the students to create simple sound-patterns on different surfaces and textures</p>
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Class-X

Theme/Content	Objective	Suggested Activities	Suggested Resources/Note for the Teacher
<u>Musical Forms</u> <i>Dhrupad, Khayal, Kriti, Varnam, Tarana or Tillana, Thumri, Padam and Gat</i>	Familiarizing the student with classical music Appreciating different musical styles Ability to recognize different forms of music Comparing different forms of music	Listen to different kinds of music and compare them the forms of classical music Try and repeat what has been heard Practise singing songs so that the voice becomes flexible	The teacher could explain to the students about the mentioned forms Audio cassettes of these musical forms could be listened to and discussed The teacher could teach the students one or two of these forms
<u>Schools of Music</u> <i>Gharana Sampradaya</i>	Recognizing and understanding traditional ways of teaching music	Listen to recordings of classical musicians from the Hindustani and the Carnatic systems List the similarities and differences	The teacher could make mention of different major <i>gharanas</i> or <i>sampradayas</i> as well as speak of musicians synonymous to these Differences in terms of <i>gayaki</i> and ways of rendering <i>Ragas</i> might be demonstrated through recorded music
<u>Ragas</u> Recognizing and singing <i>Ragas</i>	Developing the ability to sing <i>Ragas</i>	Sing with rhythmic accompaniment one <i>vilambit</i> and two <i>drut khayals</i> along with basic elaboration or one <i>chauka kala</i> and two <i>madhyama kala kritis</i> in the prescribed <i>Ragas</i> <i>Bhairav</i> , and <i>Bihag</i> in Hindustani music and the <i>Ragas</i> <i>Mayamalavagoula</i> and <i>Bihag</i> in Carnatic music with	The teacher might teach the student the basic ways of developing a <i>Raga</i> Make the students listen to recordings of the mentioned <i>Ragas</i> by musicians belonging to various <i>gharanas</i>

		rhythmic accompaniment. Simple <i>alaps</i> and <i>tanals</i> should depict the <i>Ragas</i> adequately	
<u>Talas</u> Rhythmic patterns Mnemonic sounds	Appreciate the aesthetics of sounds Understanding the importance of the time cycle in music	Listen to various rhythmic patterns used for different percussion instruments If there is a difference in the sounds of the Jazz Drums and sounds of Indian percussion instruments what are they Can you compare the sounds of different kinds of drums Learn and demonstrate <i>talas</i> Jhaptal and Tilwada in Hindustani music or Jampa Talam and Khanda Triputa Talam in Karnatak music Can you apply these in performance The student should repeat and understand these and be able to demonstrate them through gestures with ease	The teacher should demonstrate through gestures and through the <i>theka</i> played on the percussion instrument the different rhythmic patterns so that the student can recognize the difference in sounds Use audio (and if possible audio-visual) recordings of the rhythmic sounds of the West, Carnatic <i>Tala Vadya Kacheri</i> , sounds of the <i>Tabla Tarang, Kashtha Tarang</i> , rhythmic sounds of tribal music, rhythmic accompaniment and solo performances on percussion instruments Make the students listen to recordings of complex <i>bols</i> rendered by Tabla players They might be interested in learning some of these <i>bols</i> Encourage the students to create their own sound-pattern orchestra on different surfaces

Suggestions for a Comprehensive Listening and Audio-visual List for Classes IX and X

Students should be encouraged to listen and view these recordings. They could write short analytical illustrative papers using the material they have heard and viewed. This will facilitate developing their investigative and methodical abilities.

- | | | | |
|----|-------------------------|----------------|-------------------------|
| 1. | Maestros Vol1 | Bismillah Khan | 05200A |
| 2. | The Best of Wadali Bros | Wadali | 3052 |
| 3. | Hamare Vadya Yantra | | (ref. Tarana List CIET) |

Higher Secondary

Introduction

A student may offer any **one** of the following courses:

Hindustani Music (Vocal or Instrumental)

Karnatak Music (Vocal or Instrumental)

Students at this stage have the option to choose between studying Hindustani or Karnatak music. While the practical lessons in both subjects might vary, the theory is largely the same. The attempt has been to keep a steady balance between the two systems so that students of both systems are prepared to study it further in order to obtain learning experience in theory and performance.

Objectives

Theory

The objective of including both systems of music, practical as well as theory and also a glimpse of how these have been described in the scriptures is to familiarize the students with the various interpretations of music as a performing art and as a theoretical subject. It is thus important for the student to be introduced to music in its historical perspective. This would enable him/her to briefly see how music has evolved over the centuries up to its present form today. Discussions should be encouraged on how music has developed from simple to complex, providing scope for comparative analysis, linking music with other areas of study. This will enable him/her to develop a sense of appreciation and aesthetic sensibility to enjoy the beauty of music. Experimentation in classical, popular and devotional music as well as the increasing attraction towards electronic music is something that has left very few people untouched. Therefore to analyze the changes taking place in music would interest the students.

Indian music has an ancient history. Brief glimpses of the scriptures, oral texts and written material on performances of different genres of music would be key in acquainting the student with music in its historical perspective. This would become opportunity for him/her to be introduced to a detailed study of different musical instruments.

Practical

Music is a performance-oriented subject. However, its theory is as relevant as its performance. Hence, these become complementary to each other and therefore need to be studied together. While the student is being introduced to the theory of

different musical forms and genres, it is imperative that the student understands and learns these practically so that he/she is enabled to perform these him or herself. Therefore the purpose of introducing the student to the practical side of music is:

To develop an understanding of the theory and practice of the Raga system and demonstrating effectively what has been taught in theory.

To increase listening capacity, improve upon performance skills through analysing musical phrases as well as studying different traditional and modern musical compositions.

To develop an ability to create, improvise and analyze musical phrases as a part of performance.

To express the different emotions and moods through musical improvisation.

To develop performance skill in rendering Raga.

Class XI (Hindustani Vocal/Instrumental)

Theory

Three Hours

30 marks

History and Theory of Indian Music

1. Description of the following:

- i) *Dhrupad* – evolution of the *dhrupad* and examples of exponents from three different schools
- ii) *Khayal* – development of the *khayal* to its present form. Mention should be made of Sadarang. Cite examples of exponents from three different schools
- iii) Describe any one of the following:
Kriti: its evolution and examples of two of the better-known *kritis*. Specifically mention their *vagyekara*, as well as the Raga and the Tala to which they have been composed

or

Varnam: its development to its present form. Cite in detail exponents.

- iv) Definition of *Raga* and its ten *lakshanas*
- v) Definition of *Tala* and its ten *pranas*

2. Choose between the following two:

- i) *Bharat's Natyashastra*: Introduction of Bharat Muni and his Natyashastra along with a brief reference to its musical contents.
- ii) Sarngdeva's *Sangeet Ratnakara*: Introduction of Sarngdeva and his Sangeet Ratnakara with a brief reference to its musical contents

Note: The student could be shown excerpts from the writings of the *Natyashastra* and the *Sangeet Ratnakara* to exemplify what they are studying.

3. A brief history of musical instruments in India with their classification/ distribution into four different categories i) *Tat* ii) *Avanaddha* iii) *Sushir* iv) *Ghan* with a brief historical introduction of any one instrument of each category

4. The student should be able to follow the notation of music and should be able to

- i) Write the notation (as propounded by V.N. Bhatkhande) of the *vilambit* and *drut khyal / maseetkhani* and *razakhani gat* in any one of the prescribed Ragas
- ii) Write any two of the prescribed Talas

Practical

70 Marks

Ragas:

- | | |
|------------|--------------|
| i) Bhairav | ii) Jaunpuri |
| iii) Des | iv) Bhupali |

Talas:

- | | |
|--------------|--------------|
| i) Teen Taal | ii) Keherava |
| iii) Tilwada | iv) Ektala |
| v) Chautal | |

5. Brief performance of prescribed Ragas in vocal music:

- The student should be able to sing with the accompaniment of Tabla one *vilambit khayal* and three *drut khayals* in any three Ragas with *alaps* and *taans*.
- He/she should be able to sing one *dhrupad* composition in any one of the prescribed Ragas. The Tala should be in accordance with the *dhrupad gayaki*. The student must understand the difference between the *khayal* and the *dhrupad*.
- The student should be able to sing a *bhajan* and a folk song.
- The student should have knowledge of playing the Tanpura and understanding its tuning.

6. Brief performance of prescribed Ragas in instrumental music:

- The student should be able to play one *maseetkhani* and three *razakhani gats* with *alap*, *jod*, *jhala* and *tana* in any three Ragas.
- He/she should be able to play a composition in any one of the prescribed Ragas in a Tala other than Teental.
- The student should be able to play a *dhun* and folk tune on the Sitar.
- Knowledge of the *swaras* to which one's own instrument is tuned is compulsory.

Class XII (Hindustani Vocal/Instrumental)

Theory

Three Hours

30 Marks

History and Theory of Indian Music

1. A brief comparative study of Hindustani and Karnatak music with special reference to the following aspects:
 - i) *Raga*
 - ii) *Tala*
 - iii) *Swaragrama*
 - iv) Difference between *thata* and *melakarta*
2. The concept of time theory in *Ragas*
3. Referring to the Western system of music describe the following:
 - i) Melody
 - ii) Harmony
 - iii) Their relevance in Indian music today
4. Life sketches and contributions of the following music scholars and composers to the development of Hindustani and Karnatak music
 - i) Pt. Vishnu Digambar Paluskar
 - ii) Pt. Vishnu Narayan Bhatkhande
 - iii) Tyagraja
 - iv) Muttuswami Dikshitar
 - v) Shayama Shastri
5. Write the following:
 - i) Notation (as propounded by V.N. Bhatkhande) of one *vilambit* and three *drut khyals / maseetkhani* and *razakhani gats* in any one of the prescribed *Ragas*.
 - ii) Any two of the prescribed *talas*

Practical

70 Marks

Ragas:

- i) Yaman
- ii) Bhimpalasi
- iii) Kafi
- iv) Alhaiya Bilawal

Talas:

- i) Jhumra
- ii) Dadra
- iii) Jhaptal
- iv) Sultal
- v) Rupak (differentiating it from Deepchandi and Teevra)

Note: The candidate can take up any one of the following instruments in lieu of singing viz. Sitar, Sarod, violin, flute and guitar. The equivalent should be taught for opted instruments other than the Sitar.

6. Brief performance of *Ragas* in vocal music:

- i) The student should be able to sing with the accompaniment of Tabla one *vilambit khayal* and three *drut khayals* in three of the prescribed Ragas with *alaps* and *taans*.
 - ii) He/she should be able to sing a *tarana* in any one of the prescribed Ragas.
 - iii) The student should be able to sing a *thumari*. Development or *barhat* of the *thumari* must be kept at its simplest. The aim is for the student to clearly understand the differences between the three musical genres viz. *dhrupad*, *khayal* and *thumari*.
 - iv) Knowledge of tuning the Tanpura is compulsory.
7. Brief performance of Ragas in instrumental music:
- i) The student should be able to play one *maseetkhani* and three *razakhani gats* with *alap*, *jod*, *jhala* and *tana* in three of the prescribed Ragas.
 - ii) He/she should be able to play one composition in any one of the prescribed Ragas in a Tala other than Teental.
 - iii) The student should be able to play one *dhun* in the Tala Dadra or Keherva. The aim is for the student to clearly understand the differences between the classical and semi-classical musical genres.
 - iv) Tuning one's instrument to correct *swaras* is compulsory.

Class XI (Karnataka Vocal/Instrumental)

Theory

Three Hours

30 marks

History and Theory of Indian Music

a. Description of the following:

- i) *Kriti* – evolution of the *kriti* with example of two of the better-known *kritis*. Specifically mention their *vagyekara*, as well as the Raga and the Tala to which they have been composed.
- ii) *Varnam* – development of the *varnam* to its present form. Cite in detail exponents.
- iii) Describe any one of the following:
Dhrupad: its evolution and examples of exponents from three different schools

or

Khayal: its development to its present form mentioning Sadarang's contributions and examples of exponents from three different schools

- iv) Definition of *Raga* and its ten *lakshanas*
 - v) Definition of Tala and its ten *pranas*
- b. Choose between the following two:
- i) *Bharat's Natyashastra*: Introduction of Bharat Muni and his Natyashastra along with a brief reference to its musical contents.
 - ii) *Sarngdava's Sangeet Ratnakara*: Introduction of Sarngdeva and his Sangeet Ratnakara with a brief reference to its musical contents

Note: The student could be shown excerpts from the writings of the *Natyashastra* and the *Sangeet Ratnakara* to exemplify what they are studying.

- c. A brief history of musical instruments in India with their classification/distribution into four different categories i) *Tat* ii) *Avanaddha* iii) *Sushir* iv) *Ghan* with a brief historical introduction of any one instrument of each category
- d. The student should be able to follow the notation of music and should be able to
- i) Write the notation (as propounded Prof. Sambhamoorthy) of one *chauka kala kriti* and one *drut kala kriti* in any one of the prescribed Ragas
 - ii) Write any two of the prescribed Talas

Practical

70 Marks

Ragas:

- i) Mayamalavagoula
- ii) Bilahari

- i) Pt. Vishnu Digambar Paluskar
- ii) Pt. Vishnu Narayan Bhatkhande
- iii) Tyagraja
- iv) Muttuswami Dikshitar
- v) Shyama Shastri

5. Write the following:

- i) Write the notation (as propounded by Prof. Sambhamoorthy) of one *chauka kala kriti* and one *drut kala kriti* in any one of the prescribed Ragas
- ii) Write any two of the prescribed *Talas*

Practical

70 Marks

Ragas:

- i) Kalyani
- ii) Hindolam
- iii) Kharaharapriya
- iv) Shankarabharanam

Talas:

- i) Dhruva Talam
- ii) Khandachapu Talam
- iii) Ata Talam
- iv) Mishrachapu Talam
- v) Mathya Talam

Note: The candidate can take up any one of the following instruments in lieu of singing viz. Sitar, Sarod, violin, flute and guitar. The equivalent should be taught for opted instruments other than the Sitar.

6. Brief performance of Ragas in vocal music:

- i) The student should be able to sing with the accompaniment of Mridangam one *chauka kala kriti*, one *madhaya kala kriti* and one *pallavi* in three of the prescribed Ragas with *alapanam* and *swarakalpanas*.
- ii) He/she should be able to sing one *tillana* in any one of the prescribed Ragas.
- iii) The student should be able to sing a *padam*. The aim is for the student to clearly understand the differences between the three musical genres viz. *kriti*, *pallavi* and *padam*.
- iv) Knowledge of tuning the Tanpura is compulsory.

7. Brief performance of a *Raga* in instrumental music:

- i) The student should be able to render the above-mentioned items of the vocal music section on their specific instruments.
- ii) The student should have knowledge of understanding the tuning of his instrument.

Suggestions for a Comprehensive Listening List for Classes XI and XII

Students should be encouraged to listen to these recordings. A small note on written by them each of the albums could work as an annotated guide, to be followed by written course work aimed at encouraging articulation and analytical abilities.

1.	Rajasthan Folk	Langas and Manganiars	93001
2.	Maestros Vol1	Bismillah Khan	05200A
3.	Maestros Vol1	Bhimsen Joshi	05208A
4.	Maestros Vol1	Kishori Amonkar	05202A
5.	Purab Ang Vol2	Channulal Mishra	1076
6.	The Best of Wadali Bros	Wadali	3052
7.	Sangeet Sartaj Vol1	Ravi Shankar	05260A
8.	Sangeet Sartaj	Ravi Shankar	05260B
9.	Gurmat Sangeet	Bhai Avtar Singh Ragi	99004A
10.	Gurmat Sangeet	Bhai Avtar Singh Ragi	99004B
11.	Maestros Choice Vol1	Balamurali Krishna	91015
12.	Thyagaraja Masterpieces	Maharajpuram Santhanam	92046
13.	Shringar Vol1	Various	4121
14.	Shringar Vol2		
15.	Shringar Vol3		
16.	Shringar Vol4		
17.	Maestro's Choice-1	Shiv Kumar Sharma	91010
18.	Songs of the Seasons	Girija Devi	94001
i.	Best of Carnatic	Various	04008B
	Instrumental		
20.	Dikshitar Masterpieces	N.Ravikiran	92049
21.	Dikshitar Masterpieces	Hyderabad Brothers	92051
22.	Ishqa Ishqa	Gulzar	2032
23.	Tarana	Padma Talwalkar	94026
24.	Qawwali	Jafar Husaain Badayuni	92052