

## HINDUSTANI (INSTRUMENTAL MELODIC) 10+2

### TERM -1

Theory

Time : 3 Hours

MM:30

1.
    - (a) Definition of the following:  
***Gram, Murchhan*** and ***Alankar***.
    - (b) Classification of Ragas
  2. Brief History of ancient Hindustani Music with special reference to ***Sangeet Ratnakar***.
  3. Description of Raag ***Bihag*** and ***Bhimplasi*** along with ***Gat*** and ***Todas/Taans***.
  4. Writing of notation of composition(***Gat***) and Taal ***Rupak*** and ***Jhaptal***.
  5. Description and Construction of Instruments opted along with Basic technique of playing.
  6. Biography of Musicians.
    - i. ***Tansen***,
    - ii. ***Ustad Innayat Khan***
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### PRACTICAL PAPER

MM:25

1. One RazaKhani Gat(Drut) in Raag ***Bihag*** and ***Bhimplasi*** alongwith Aroha, Avroha, Pakad and Toras/Taans.
2. The Recitation of ***Thekas*** in Taal ***Rupak*** and ***Jhaptal*** with ***Ekgun*** and ***Dugun*** keeping Taal with handbeats.
3. Ability to recognize the Prescribed Ragas from given passage of given Swaras sung or played by the examiner.
4. To recognize the Swaras.

## HINDUSTANI (INSTRUMENTAL MELODIC) 10+2

### TERM -2

Theory

Time : 3 Hours

MM:30

7.
    - (a) Definition of the following:  
***Gamak, Krintan and Zamzama.***
    - (b) Time theory of Ragas.
  8. Brief History of medieval and modern period of Hindustani music with special reference to ***Sangeet Parijat*** and the work of ***Pt. V.N Bhatkhande.***
  9. Description of Raag ***Kedar*** and ***Bhairav*** alongwith Gat and Todas/Taans.
  10. Writing of notation of composition(***Gat***) and Taal ***Tilwada*** and ***Dhamar.***
  11. Description and Construction of Instruments opted along with Basic technique of playing.
  12. Biography of Musicians.
    - i. ***Mushtaq Ali Khan***
    - ii. ***Ustad Alauddin Khan***
    - iii. ***Ustad Alladiya Khan***
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### PRACTICAL PAPER

MM:25

5. One RazaKhani Gat(Drut) and one MaseetKhani Gat(Vilambit) in Raag ***Kedar*** and ***Bhairav*** alongwith Aroha, Avroha, Pakad and Toras/Taans.
6. The Recitation of ***Thekas*** in Taal ***Tilwada*** and ***Dhamar*** with ***Ekgun*** and ***Dugun*** keeping Taal with hand beats.
7. Ability to recognize the Prescribed Ragas from given passage of given Swaras sung or played by the examiner.
8. To recognize the Swaras.
9. One composition in Raag Khamaj other than Teentaal.