

FR. AGNEL SCHOOL, GREATER NOIDA

Annual Curriculum & Pedagogical Plan (Session 2026-27)

Class: VIII | Subject: Hindustani Vocal Music

	SUB TOPICS / SYLLABUS CONTENT	LEARNING OUTCOMES	TEACHING LEARNING STRATEGIES/ ACTIVITIES	ASSESSMENT TOOLS FOR LEARNING
<p>APRIL - MAY (8 Periods)</p>	<p>Practical:</p> <ul style="list-style-type: none"> • Revision of Sargam (Mandra, Madhya & Taar Saptak) • 5–6 Alankars (slow & medium tempo) • Voice culture & pitch control practice • Introduction to Raga (Aaroh, Avaroh, Pakad) • Sargam Geet in Raga • Alankars in double speed <p>Theory:</p> <ul style="list-style-type: none"> • Definition of Laya • Meaning of Saptak • Definition of Raga • Definition of Isthai and Antra 	<p>Understanding:</p> <ul style="list-style-type: none"> • Define and distinguish the structural parameters of Laya (tempo) and Saptak (octave realms). • Explain the fundamental defining attributes of a Raga and decode the structural segments: Isthai and Antra. <p>Analyse/Evaluate:</p> <ul style="list-style-type: none"> • Execute pristine pitch management across three primary octaves (Mandra, Madhya, and Taar Saptak). • Perform complex scalar Alankars at slow, medium, and accelerated double speeds (Dugun). <p>Collaborative Skills:</p> <ul style="list-style-type: none"> • Maintain uniform vocal blending and synchrony during group performances of introductory Sargam Geets. 	<ol style="list-style-type: none"> 1. Tri-Octave Vocal Conditioning: Intensive technical drills targeted at scaling pitch stability safely into the Taar Saptak register. 2. Structural Dissection: Analytical exploration of vocal scores to trace architectural lines distinguishing Isthai and Antra blocks. 3. Metronomic Modulations: Practical group assignments executing real-time switches between uniform and double tempos. 	<ul style="list-style-type: none"> • Vocal Range & Balance Audit: Evaluate note accuracy across all three registers. • Theoretical Paper: Check structural familiarity with definitions of Laya, Saptak, Raga, and compositional halves. • Speed Execution Check: Monitor structural integrity during rapid double-speed sequences. • Assignments, MCQs, and Think sheets.

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<p>JUNE - JULY (4 Periods)</p>	<p>Summer Break (June)</p> <p>Practical:</p> <ul style="list-style-type: none"> • Chhota Khayal in Raga • Introduction to Teentaal (16 beats – claps & bols) <p>Theory:</p> <ul style="list-style-type: none"> • Structure of Teentaal (Matra, Vibhag, Tali, Khali) • Introduction of Thaata 	<p>Understanding:</p> <ul style="list-style-type: none"> • Deconstruct the metric parameters of Teentaal, outlining its 16 Matras, 4 Vibhags, Tali, and Khali divisions. • Define the core concept of Thaata as the parental scalar matrix of Indian classical music. <p>Analyse/Evaluate:</p> <ul style="list-style-type: none"> • Recite verbal Teentaal bols synchronously with physical claps and waves. • Demonstrate structural control over a complete Chhota Khayal vocal framework in the assigned Raga. <p>Collaborative Skills:</p> <ul style="list-style-type: none"> • Sustain precise metric and rhythmic coordination alongside peers over prolonged performance cycles. 	<ol style="list-style-type: none"> 1. Metric Visualization: Utilizing grid layouts and diagrams to illustrate the cyclical architecture of Teentaal. 2. Parental Scale Breakdown: Group discussions explaining the derivation of Ragas from parent Thaatas. 3. Composition Phrasing: Dissecting Chhota Khayal lines into accessible phrasal components for iterative practice. 	<ul style="list-style-type: none"> • Rhythmic Metric Viva: Examine technical execution and verbal recital of Teentaal boundaries. • Composition Performance Appraisal: Grade pitch precision and note connection inside the Chhota Khayal layout. • Oral questionnaires and conceptual worksheets.

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<p style="text-align: center;">AUGUST - SEPTEMBER (8 Periods)</p>	<p>Practical:</p> <ul style="list-style-type: none"> • Bhajan (raag based) • Raga practice with small improvisation • National Song in different variation <p>Theory:</p> <ul style="list-style-type: none"> • Types of Laya (Vilambit, Madhya, Drut) • Difference between Dadra and Teentaal • Short note on Tanpura <p>[Term-1 Practical Exam in September]</p>	<p>Understanding:</p> <ul style="list-style-type: none"> • Classify and contrast the three fundamental metrics of tempo: Vilambit (slow), Madhya (medium), and Drut (fast). • Distinguish the foundational architecture of Dadra (6 beats) against Teentaal (16 beats). • Explain the structural layout and drone functionality of the Tanpura. <p>Analyse/Evaluate:</p> <ul style="list-style-type: none"> • Introduce spontaneous, short vocal improvisations smoothly within a live Raga performance. • Perform national vocal ensembles utilizing varying stylistic dynamics and expressions. <p>Collaborative Skills:</p> <ul style="list-style-type: none"> • Integrate unified choral dynamics during complex musical variations. 	<p>1. Tempo Modulation Exercises: Interactive workshops navigating shifts through Vilambit, Madhya, and Drut speeds.</p> <p>2. Comparative Rhythm Labs: Hands-on clapped comparisons to delineate 6-beat and 16-beat matrices side-by-side.</p> <p>3. Mock Practical Panels: Rehearsal panels modeled after formal examination evaluation rubrics.</p> <p>• Term-1 Practical Exam: Formal assessment conducted across September.</p> <p>• Marking Indicators: Evaluations are scored over Swara accuracy, Raga understanding, Taal knowledge, and Expression & confidence.</p> <p>• Formative charts and critical think-sheets.</p>

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<p style="text-align: center;">OCTOBER - NOVEMBER (8 Periods)</p>	<p>Practical:</p> <ul style="list-style-type: none"> • Folk song • Sargam Geet in Raga • Alankars in fast tempo • Practice of simple taans • Teentaal with steady tempo <p>Theory:</p> <ul style="list-style-type: none"> • Concept of Alankar • Introduction of one famous musician 	<p>Understanding:</p> <ul style="list-style-type: none"> • Elaborate on the aesthetic role and structural logic of Alankars in standard classical practice. • Trace the key contributions, stylistic elements, and historical relevance of the prescribed classical maestro. <p>Analyse/Evaluate:</p> <ul style="list-style-type: none"> • Execute intricate scalar Alankars at accelerated tempos while retaining absolute tone crispness. • Integrate simple, fast-paced vocal extensions (Taans) fluidly into melodic frameworks. • Maintain unwavering rhythmic lock over a steady Teentaal cycle. <p>Collaborative Skills:</p> <ul style="list-style-type: none"> • Achieve deep collective alignment in tempo during rapid ensemble passages. 	<p>1. Velocity Building Labs: Progressively accelerating classical patterns via controlled metronome thresholds.</p> <p>2. Maestro Profiles: Interactive audio-visual presentations exploring the life and works of the legendary musician.</p> <p>3. Taan Phrasing Blocks: Breaking down fast phrasing techniques into short, reproducible vocal exercises.</p>	<ul style="list-style-type: none"> • Velocity & Precision Viva: Test the clarity of fast-tempo Alankars and simple Taans. • Rhythmic Stability Audit: Check tempo tracking precision over sustained Teentaal. • Written Evaluation: Assess comprehension of Alankar frameworks and historical artist biographies. • Pen-paper exams, LOTs and HOTS.

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<p style="text-align: center;">DECEMBER - FEBRUARY (8 Periods)</p>	<p>Practical:</p> <ul style="list-style-type: none"> • Patriotic song • Comparison of Taals (Dadra & Teentaal) • Stage performance preparation • Full Raga presentation practice <p>Theory:</p> <ul style="list-style-type: none"> • Types of Musical Instruments (Tat, Sushir, Avanaddha, Ghana) • Short note on Tabla • Full syllabus revision <p>[Term-2 Practical Exam in February]</p>	<p>Understanding:</p> <ul style="list-style-type: none"> • Categorize acoustic instruments into four traditional families: Tat (stringed), Sushir (wind), Avanaddha (percussion membranes), and Ghana (solid/idiophones). • Analyze the structural layout, physics, and performance role of the Tabla. • Consolidate all historical, conceptual, and practical areas across the yearly curriculum. <p>Analyse/Evaluate:</p> <ul style="list-style-type: none"> • Command full stage presentation control, refining microphone technique, sitting stance, artistic poise, and expressive delivery. • Synthesize an independent, full solo Raga presentation incorporating Aaroh, Avaroh, Pakad, Sargam Geet, Chhota Khayal, and improvised Taans. <p>Collaborative Skills:</p> <ul style="list-style-type: none"> • Demonstrate advanced ensemble decorum and mutual accompaniment etiquette during shared performances. 	<p>1. Organology & Acoustics Seminars: Real-world examination and sonic sorting of traditional instruments based on sound production.</p> <p>2. Stage Simulation Practicums: Simulated stage performances to address performance anxiety and optimize audio presence.</p> <p>3. Full Curricular Syntheses: Final cross-examination drills covering the entire year's theoretical and practical material.</p>	<ul style="list-style-type: none"> • Term-2 Practical Exam: Capstone year-end assessment organized across February. • Assessment Matrix: Standardized grading over four statutory indicators: 1. Swara accuracy, 2. Raga understanding, 3. Taal knowledge, 4. Expression & confidence. • Grading rubrics and full individual assessment portfolios.

Teacher In-Charge: Dr. Preeti Sharma