

# FR. AGNEL SCHOOL, GREATER NOIDA

## Annual Curriculum & Pedagogical Plan (Session 2026-27)

Class: IX | 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><b>Practical:</b></p> <ul style="list-style-type: none"> <li>Voice culture exercises (breathing, voice throw, pitch control)</li> <li>Revision of Sargam (Mandra, Madhya &amp; Taar Saptak)</li> <li>Alankars (5–6) in Vilambit &amp; Madhya Laya</li> <li>Introduction to Raga (Aaroh, Avaroh, Pakad, Vadi-Samvadi – basic idea)</li> <li>Sargam Geet in Raga</li> <li>Alankars in double speed</li> </ul> <p><b>Theory:</b></p> <ul style="list-style-type: none"> <li>Definition and Elements of Music</li> <li>Shuddha &amp; Vikrit Swaras</li> <li>Concept of Saptak</li> <li>Definition of Raga</li> <li>Thaat system (Introduction to Kalyan Thaata)</li> </ul>	<p><b>Understanding:</b></p> <ul style="list-style-type: none"> <li>Explain the comprehensive definition and basic constitutional elements of Music.</li> <li>Differentiate between pure (Shuddha) and altered (Vikrit) swara frequencies.</li> <li>Elaborate on the structural concept of Saptak and the formal definition of a Raga.</li> <li>Deconstruct the Thaata classification system with a focused introduction to Kalyan Thaata.</li> </ul> <p><b>Analyse/Evaluate:</b></p> <ul style="list-style-type: none"> <li>Execute fundamental voice culture parameters including breath support, vocal projection, and micro-pitch precision.</li> <li>Perform 5–6 specialized Alankars accurately across Vilambit, Madhya, and double (Dugun) speeds across all octaves.</li> <li>Demonstrate structural familiarity with key Raga concepts including Aaroh, Avaroh, Pakad, and the tonal hierarchy of Vadi-Samvadi.</li> </ul> <p><b>Collaborative Skills:</b></p> <ul style="list-style-type: none"> <li>Blend individual vocal timbres cohesively during collective presentations of the classical Sargam Geet.</li> </ul>	<ol style="list-style-type: none"> <li><b>Physiological Vocal Labs:</b> Directed breathing drills and vocal range workouts to stabilize breath control and improve high-register pitch throwing.</li> <li><b>Structural Matrix Mapping:</b> Comparative notation exercises outlining interval shifts from natural swaras to Kalyan Thaata variations.</li> <li><b>Metric Scaling Drills:</b> Group assignments tracking tempo transitions from Vilambit pacing up to fast, double-speed cycles.</li> </ol>	<ul style="list-style-type: none"> <li><b>Acoustic &amp; Technique Jury:</b> Assess breathing discipline, range projection, and microtonal swara clarity.</li> <li><b>Theoretical Paper:</b> Check comprehension of Shuddha/Vikrit concepts, Saptak theory, and basic Raga mechanics.</li> <li><b>Raga Matrix Evaluation:</b> Assess initial practical identification of Aaroh, Avaroh, and Pakad blocks.</li> <li>Written assignments, short quizzes, and thematic think sheets.</li> </ul>

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<p style="text-align: center;"><b>JUNE - JULY (4 Periods)</b></p>	<p><b>Summer Break (June)</b></p> <p><b>Practical:</b></p> <ul style="list-style-type: none"> <li>• Chhota Khayal in Raag</li> <li>• Introduction to Teentaal (16 beats – claps &amp; bols)</li> </ul> <p><b>Theory:</b></p> <ul style="list-style-type: none"> <li>• Structure of Teentaal (Matra, Vibhag, Tali, Khali)</li> <li>• Meaning of Khayal</li> <li>• Notation writing in Bhatkhande system</li> </ul>	<p><b>Understanding:</b></p> <ul style="list-style-type: none"> <li>• Delineate the metric structure of Teentaal, explicitly detailing its 16 Matras, 4 equal Vibhags, and specific Tali/Khali signatures.</li> <li>• Explain the historical and stylistic meaning of the 'Khayal' genre in classical music.</li> <li>• Interpret and decode the traditional Bhatkhande notation system.</li> </ul> <p><b>Analyse/Evaluate:</b></p> <ul style="list-style-type: none"> <li>• Transcribe vocal phrases into written Bhatkhande notation frameworks accurately.</li> <li>• Recite verbal Teentaal bols while physically mapping metric boundaries with synchronized hand claps and waves.</li> <li>• Deliver an integrated presentation of a Chhota Khayal composition within a Raga structure.</li> </ul> <p><b>Collaborative Skills:</b></p> <ul style="list-style-type: none"> <li>• Maintain tight rhythmic alignment and shared group pulse over a continuous 16-beat cycle.</li> </ul>	<ol style="list-style-type: none"> <li>1. <b>Transcription Workshops:</b> Step-by-step guidance on converting vocal phrases into written Bhatkhande notation.</li> <li>2. <b>Metric Coordination Labs:</b> Group drills focused on physical hand movements to internalize the structure of Teentaal.</li> <li>3. <b>Phrasal Loop Studies:</b> Breaking down the classical Chhota Khayal into short, repeatable thematic loops to build structural confidence.</li> </ol>	<ul style="list-style-type: none"> <li>• <b>Notation Writing Audit:</b> Grade written transcription accuracy using standard Bhatkhande symbols.</li> <li>• <b>Rhythmic Metric Viva:</b> Evaluate physical accuracy and verbal flow when reciting Teentaal.</li> <li>• Oral question evaluations and short analytical pen-paper sheets.</li> </ul>

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<p style="text-align: center;"><b>AUGUST - SEPTEMBER (8 Periods)</b></p>	<p><b>Practical:</b></p> <ul style="list-style-type: none"> <li>• Bhajan</li> <li>• Raga with simple improvisation</li> </ul> <p><b>Theory:</b></p> <ul style="list-style-type: none"> <li>• Types of Laya (Vilambit, Madhya, Drut)</li> <li>• Difference between Dadra and Teentaal</li> <li>• Short note on Tanpura</li> </ul> <p><b>[Term-1 Practical Exam in September]</b></p>	<p><b>Understanding:</b></p> <ul style="list-style-type: none"> <li>• Classify and contrast the three fundamental metrics of musical tempo: Vilambit, Madhya, and Drut Laya.</li> <li>• Contrast the architectural differences between Dadra (6 beats) and Teentaal (16 beats).</li> <li>• Explain the acoustic design, string functions, and background utility of the Tanpura.</li> </ul> <p><b>Analyse/Evaluate:</b></p> <ul style="list-style-type: none"> <li>• Incorporate basic, spontaneous melodic improvisations during ongoing Raga performances.</li> <li>• Adapt vocal delivery style smoothly when transitioning from devotional Bhajans to classical improvisations.</li> </ul> <p><b>Collaborative Skills:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate strong listening skills and tonal balance when matching pitches with an acoustic Tanpura drone.</li> </ul>	<p><b>1. Comparative Metric Frameworks:</b> Side-by-side rhythmic exercises to emphasize the transition from 6-beat to 16-beat cycles.</p> <p><b>2. Acoustic Exploration:</b> Hands-on experience with tuning and playing the Tanpura to understand overtones.</p> <p><b>3. Exam Preparatory Juries:</b> Mock practical evaluations structured around formal end-of-term grading rubrics.</p> <ul style="list-style-type: none"> <li>• <b>Term-1 Practical Exam:</b> Formal assessment conducted across September.</li> <li>• <b>Evaluation Indicators:</b> Scoring is mapped to four mandatory pillars: Swara accuracy, Raga understanding, Taal knowledge, and Expression &amp; confidence.</li> <li>• Formative check-sheets, performance portfolios, and think sheets.</li> </ul>

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<p style="text-align: center;"><b>OCTOBER - NOVEMBER (8 Periods)</b></p>	<p><b>Practical:</b></p> <ul style="list-style-type: none"> <li>Practice of Bhajan</li> <li>Alankars in Drut Laya</li> <li>Practice of Bhajan with Sargam</li> <li>Teentaal with steady tempo</li> </ul> <p><b>Theory:</b></p> <ul style="list-style-type: none"> <li>Concept of Jati (Audav, Shadav, Sampurna)</li> <li>Parts of composition (Sthayi, Antara)</li> </ul>	<p><b>Understanding:</b></p> <ul style="list-style-type: none"> <li>Analyze the concept of Jati and classify Ragas into Audav (5 notes), Shadav (6 notes), and Sampurna (7 notes) categories.</li> <li>Deconstruct a vocal composition into its primary structural parts: Sthayi and Antara.</li> </ul> <p><b>Analyse/Evaluate:</b></p> <ul style="list-style-type: none"> <li>Execute intricate scalar Alankars at high speeds (Drut Laya) while maintaining clear tone separation and pitch accuracy.</li> <li>Integrate formal swara patterns (Sargam phrases) smoothly into devotional compositions.</li> <li>Maintain steady, unchanging tempo control over extended Teentaal cycles.</li> </ul> <p><b>Collaborative Skills:</b></p> <ul style="list-style-type: none"> <li>Coordinate smooth vocal transitions collectively when moving from Sthayi to Antara passages.</li> </ul>	<p><b>1. Taxonomic Classification Labs:</b> Analytical sessions sorting various classical Ragas into their correct Jati frameworks based on note count.</p> <p><b>2. Velocity Building Drills:</b> Metronome-guided speed training to build precision in Drut Laya.</p> <p><b>3. Structural Parsing:</b> Dissecting compositions to isolate and polish transitions between the Sthayi and Antara parts.</p> <p><b>• Jati Classification Quiz:</b> Check theoretical understanding of Audav, Shadav, and Sampurna structures.</p> <p><b>• Velocity Validation Check:</b> Evaluate the clarity, timing, and note separation of fast-tempo Alankars.</p> <p><b>• Steady Rhythmic Viva:</b> Monitor tempo tracking accuracy during performance.</p> <p><b>• Pen-paper exams, LOTs and HOTS.</b></p>

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<p style="text-align: center;"><b>DECEMBER - FEBRUARY (8 Periods)</b></p>	<p><b>Practical:</b></p> <ul style="list-style-type: none"> <li>• Patriotic Song</li> <li>• Taal comparison (Dadra &amp; Teentaal)</li> <li>• Stage performance preparation</li> <li>• Complete Raga presentation practice</li> </ul> <p><b>Theory:</b></p> <ul style="list-style-type: none"> <li>• Types of Musical Instruments (Tat, Sushir, Avanaddha, Ghana)</li> <li>• Short note on Tabla</li> <li>• Notation writing practice</li> <li>• Full syllabus revision</li> </ul> <p><b>[Term-2 Practical Exam in February]</b></p>	<p><b>Understanding:</b></p> <ul style="list-style-type: none"> <li>• Classify traditional musical instruments into four distinct structural families (Tat, Sushir, Avanaddha, Ghana).</li> <li>• Detail the structural anatomy, basic strokes, and rhythmic role of the Tabla.</li> <li>• Synthesize the complete year-long music curriculum, linking practical skills with theoretical concepts.</li> </ul> <p><b>Analyse/Evaluate:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate polished stage presentation skills, including proper microphone technique, correct body posture, poise, and expressive delivery.</li> <li>• Execute a complete solo Raga presentation from memory, combining Aaroh, Avaroh, Pakad, Sargam Geet, Chhota Khayal, and basic improvisations.</li> <li>• Write musical phrases accurately using the Bhatkhande notation system.</li> </ul> <p><b>Collaborative Skills:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate appropriate stage etiquette and seamless coordination with accompanying instrumentalists during live performances.</li> </ul>	<p><b>1. Organology &amp; Performance Labs:</b> Practical study of instrument families alongside mock stage simulations under stage lighting with live microphones.</p> <p><b>2. Comprehensive Transcription Workshops:</b> Advanced dictation exercises to refine Bhatkhande notation writing skills.</p> <p><b>3. Final Review Panels:</b> Intensive run-throughs covering all year-end topics to ensure exam readiness.</p>	<ul style="list-style-type: none"> <li>• <b>Term-2 Practical Exam:</b> Capstone year-end practical exam conducted across February.</li> <li>• <b>Statutory Rubric:</b> Grading is systematically distributed across 4 indicators: 1. Swara accuracy, 2. Raga understanding, 3. Taal knowledge, 4. Expression &amp; confidence.</li> <li>• Comprehensive written papers, portfolio logs, and performance rubrics.</li> </ul>

Teacher In-Charge: Dr. Preeti Sharma