

**NEW ERA SENIOR SECONDARY SCHOOL  
CLASS XII  
HINDUSTANI VOCAL MUSIC (034)  
YEARLY LESSON PLAN-2026-27**

**APRIL**

**Chapter 1** Study of Alankar, /varna, Gamak, Kan, Mind, Khatka, Murki, Prabandhs

**No of periods allotted:** 3

**Chapter 1.1** **Raag Malkauns Introductions**  
Sargangeet  
Madhyalay  
Dhrupad with lay prakar

**No of periods allotted:** 20 +5( for Riyaz)

**Learning Objectives:**

- To enable students to learn the terms used in practical singing.
- To learn different types of prabandhs in classical ragas.

**Material used:** laptop, notes, audios, harmonium, talmala, internet

**Expected previous knowledge:**

- students' interest in listening to various classical nos
- students were aware about the basic rules of ragas

**Pedagogy:** verbal, repetitions of the songs, listening to the audio

**Methodology:**

- explanation of the terms used in singing
- Explanation of developing aalap of a particular rag
- Students repeating after teacher for understating and learning tune.

**Learning Outcomes:**

- Students will be able to understand the definitions and terms used in classical music.
- Students will be able to sing different prabandh.

**Assessment of learning outcomes:**

- Practical evaluation test
- Oral checking of the learning

## **JUNE**

### **Chapter 2**

Brief study of the following Sadra, Dadra,  
Gram, Murchhana, Alap, Taans  
Detail description of Tall Dhamar with dugun chaugun

**No of periods allotted:** 3

### **Chapter 2.1**

Raag Malkauns  
Bada Khyal with aalaps and taans  
Tarana  
Dhamar geet with lay prakars

**No of periods allotted:** 20 + 5( for Riyaz and practice)

### **Learning Objectives:**

- To enable students to learn the terms used in practical singing.
- To learn different types of prabandhs in classical ragas.
- To able to recite and write taal dhamar and its laya prakars.

**Material used :** laptop, notes, audios, harmonium, talmala internet

### **Expected previous knowledge :**

- Research about sadara and dadra from internet.
- Awareness of different types of laya

**Pedagogy:** verbal, repetitions of the songs, listening to the audio

### **Methodology:**

- explanation of the terms used in singing
- Explanation of developing swatantra aalap of a particular rag
- Students repeating after teacher for understating and learning tune.

### **Learning Outcomes:**

- Students will be able to understand the definitions and terms used in classical music.
- Students will be able to sing, explore, creative in developing his/her Own aalaps and rag vistar
- Students will be able to sing with different lay prakar
- Students will be able to perform full raag starting from raag aalap and bada khyal to tarana.

### **Assessment of learning outcomes:**

- Practical evaluation test
- Oral checking of the learning

## JULY

### **Chapter 3**

Study of the following :

Classification of Ragas- Ancient, Medieval and Modern

**No of periods allotted:** 6

### **Chapter 3.1**

Raag Bhirav Introductions

Sargangeet

Madhyalay

Madhyalay aalaps and taans

Bhairav Bada Khyal with aalap and taans

**No of periods allotted:** 15 + 5( for Riyaz and practice)

### **Learning Objectives:**

- To enable students to learn basic history of classifications in raags,
- To learn different types of prabandhs in classical ragas.

**Art Integration Activty: Learn devotional song based on raag Bhairav**

**Material used:** laptop, notes, audios, harmonium, talmala internet

### **Expected previous knowledge:**

- What is classification? How we do it in our daily life?
- To listen to the songs, prayers to start with peaceful morning

**Pedagogy:** verbal, repetitions of the songs, listening to the audio

### **Methodology:**

- Verbal explanation of classifications in ragas, explain each type of classifications and its effectiveness and use.
- Explanation of developing swatantra aalap of a particular rag
- Students repeating after teacher for understating and learning tune.

### **Learning Outcomes:**

- Students will be able to understand the meaning of classification and its requirement in classical ragas.
- Students will be able to understand different eras of classifications.
- Students will be able to sing, explore, will be creative in developing his/her own aalaps and rag vistar
- Students will be able to perform full raag starting from raag aalap and bada khyal to madhyalay and taans

### **Assessment of learning outcomes:**

- Practical evaluation test
- Oral checking of the learning
- Small periodical written test.

## AUGUST

**Chapter 4** Study of historical Development of Time Theory of ragas  
Life sketch and contribution of  
Pandit Abdul Karim Khan and Ustad Faiyaz Khan  
Description of Prescribed Talas along with Tala Notation with  
Thay, Dugun, Tigun and Chaugun of taal Rupak and Jhap taal

**No of periods allotted:** 12

**Chapter 4.1** Raag Bageshree Introductions  
Sargangeet  
Madhyalay  
Madhyalay aalaps and taans

**No of periods allotted:** 10 + 5( for Riyaz and practice)

**Learning Objectives:**

- To enable students to learn basic history of Time theory in raags
- To make students learn and research about great personalities, their life and their contributions in Indian classical music
- To learn different taals and layas in taals and recitation of it.

**Material used:** laptop, notes, audios, harmonium, talmala, internet

**Expected previous knowledge:**

- What is the requirement of learning time periods?
- To explore and find about different music personalities and their achievements

**Pedagogy:** verbal talk, explanations repetitions of the song  
counting bits and recite in fractions.

**Methodology:**

- Verbal explanation of time theory in ragas, explain 24 hours divisions in 4 prahars and how to decide the time of the ragas depending on the types of swaras used in ragas.
- Discussions and using reference from net and notes about musician's life and their contributions
- Students repeating after teacher for understating and learning tune.
- Students repetitive recitation of taals and different lays

**Learning Outcomes:**

- Students will be able to remember the time of the raags based on the time theory they have learnt.
- Students will be able to understand different time slot divided for different ragas according to their swaras.
- Students will be able to sing, explore, will be creative in developing his/her own aalaps and rag vistar
- Students will be able to recite taals with different lay

**Assessment of learning outcomes:**

- Practical evaluation test
- Oral checking of the learning
- Small periodical written test.

**SEPTEMBER****Chapter 5****Detail study of the following :**

Sangeet Ratnakar by Pandit Sarang Dev  
(All seven Adhyaya)

**Description of Prescribed Talas** along with Tala Notation with Thay, Dugun, Tigun and Chaugun: reciting and writing.  
Taal Tilwada, Taal Dhamar

**No of periods allotted:** 12

**Chapter 5.1 Raag Shuddh Sarang introduction**

Sargam geet

Madhyalay geet with aalaps and taans

**No of periods allotted:** 10 + 5(for Riyaz and practice)

**Learning Objectives:**

- To make the students aware and study about the great book followed by both the Indian classical music style that is Hindustani and Karnataki.
- To learn different types of prabandhs in classical ragas.
- To able to recite and write taal dhamar and tilwadas with its lay prakars.

**Material used:** laptop, notes, audios, harmonium, talmala, internet

**Expected previous knowledge:**

- Awareness of different types of classical music systems of India
- Students should be able to find the difference between the two music systems of India.

**Pedagogy:** verbal, repetitions of the songs, listening to the audio

**Methodology:**

- Explanation, question answer sessions for Sangeet Ratnakar
- Students repeating after teacher for understating and learning tune and taal recitations.

**Learning Outcomes:**

- Students will able to categorised the two different classical system followed in Indian classical music
- Student will be enriched with the book review Sangeet Ratnakar and its usefulness for music students
- Students will be able to sing, explore, creative in developing his/her Own aalaps and rag vistar
- To able to recite and write taal dhamar and and tilwadas with its laya prakars.

**Assessment of learning outcomes:**

- Practical evaluation test
- Oral checking of the learning
- Written test

## **OCTOBER**

### **Chapter 5 Detail study of the following :**

Sangeet Parijat by Pandit Ahobalji

All eight adhyay of sangeet Parijat

#### **Life sketch and contribution of**

- Bade Gulam Ali Khan and
- Pandit Krisharao Shankar

**No of periods allotted:** 10

#### **Learning Objectives:**

- To make the students aware and study about the great book followed by the both Indian classical music style that is Hindustani and Karnataki.
- To enable students to learn compositions.

### **Chapter 5. Art Integration Activity**

Compose the following song in any of the ragas you learnt

“ अब तोसे नाही बोलू मे श्याम, चली जात पननया भारत मै श्याम

गोकुल वासी , मथुरा ननवासी सुन सुन आवे मधुर तोरी बंसी

काहे सताए मोसे तु श्याम , तोसे नाही बोलू मै श्याम ”

**No of periods allotted:** 10(for Riyaz and application)

**Material used :** laptop, notes, audios, harmonium, talmala, internet

#### **Expected previous knowledge:**

- Awareness of different types of classical music systems of India
- Students should be able to find the difference between the two music systems of India.

**Pedagogy:** verbal, repetitions of the songs, listening to the audio

#### **Methodology:**

- Explanation, question answer sessions for Sangeet Ratnakar
- Students are composing and performing the song.

#### **Learning Outcomes:**

- Students will be able to categorise the two different classical systems followed in Indian classical music
- Student will be enriched with the book review Sangeet Ratnakar and its usefulness for music students
- Students will be able to sing, explore, creative in developing his/her own tuning for the lyrics given.

#### **Assessment of learning outcomes:**

- Practical evaluation test
- Oral checking of the learning
- Written test

## **NOVEMBER-DECEMBER**

**Chapter 6** practice of identifications of swars and ragas

**No of periods allotted:** 3

**Chapter 6.1. Writing notation of ragas**

**Detail study of Tanpura and its parts and Tuning of it.  
Revisions of all ragas**

**No of periods allotted:** 25 (for Riyaz and practice)

### **Learning Objectives:**

- To enable students to get the perfections in performing the ragas
- To develop notation writing proficiency in compositions

**Material used:** laptop, notes, audios, harmonium, talmala

### **Expected previous knowledge:**

- Students should be aware about raag information, types of swars used in particular ragas

**Pedagogy:** verbal, repetitions of the songs, listening to the audio

### **Methodology:**

- Explanation, question answer sessions.
- Written practice of MCQ
- Riyaz by students

### **Learning Outcomes:**

- Students will be able to sing, explore, creative in developing his/her Own aalaps and rag vistar
- Students are able to perform independently each prabandh.
- Students are able to write and recite taals

### **Assessment of learning outcomes:**

- Practical evaluation test
- Oral checking of the learning
- Written test