

MANIPURI DANCE

CLASS XI

THEORY

One Paper

3 Hours

40 Marks

1. Laiharaoba (Kanglei Haraoba) 15 marks

- (i) Brief notes on the usage of each of the following:
- (a) Laiharaoba: iikhoubá, iikum, iitaba, iikarakpa, Laiokpa Jagoi - (Laibungthou, Lainura, Leikanglai).
 - (b) Lai Thawai Happa
 - (c) Phammang Thougal by Pena
 - (d) Sharoi Khangba
- (ii) Daily Rites:
- A. Morning:
Lai yakaiba heiyi, heiya, heiyum, malem leisem leiroise, Laimang Phamba, Laipao chenba, Lukchanba.
 - B. Evening:
Maiba Laiokpa Jagoi, Lei-langba, Thougal Jagoi, Hoi-laoba (hoi-lon)
 - C. Laibou la thaba.
 - D. Laibou Jagoi, Lai Chingthokpa Jagoi (hakchang saba, Anoirol sakpa)
 - E. Yumsarol Jagoi.
 - F. Panthoibi Jagoi (Pausa Esei).
 - G. Pamyánlon, Phisarol Jagoi.
 - H. Longkhonba Jagoi.
- (iii) Study of various kinds of Lai-pot (materials used in Lai Haraoba).

2. Tribal Dance: 5 marks

Any one of the following Tribal Dances:

- 1. Kabui Dance
 - (i) Brief notes on the usage of each of the following:
 - (a) Chappa lam (Male and Female)
 - (b) Makhom Lam (Male and Female).
 - (ii) Study on various kinds of jagoi-phijet (costume).

Note: For Tangkhul, Mao-Maram and other Tribal Dances, detailed syllabi will be given in due course.

3. Ras Lila:

10 marks

- I. Brief Notes on its usage of each of the following:
- (a) Revision on the fundamental movements of the books, hand gestures (Jagoi-khut-thek), foot works, steps and head movements.
 - (b) A condensed course of Nitya-Ras:
 - (i) Sutra: Pung-Rag macha
Sutradhari-Rag-Alap
Brindavan Varnam
Vaishnava Vandana
 - (ii) Krishna-Abhisar
 - (iii) Radha-Abhisar
 - (iv) Mapop Jagoi
 - (v) Chali-Jagoi (Jugol-Roop prarthana, Arati, Greehagaman)
- II. Study of costumes of Ras-Lila or Jagoi.

4. Nata-Sankirtan:

10 marks

- I. Brief Notes on its usage of each of the following:
- 1. Basic knowledge and technique of Pung, Eshei, Chollom.
 - 2. Naam-taaka (Pung + Esei + Jhaal).
 - 3. Naam-Sankirtan macha.
 - 4. Arati-Gourchandra, Radha-Govinda, Jagannath, Laikoiba (Esei + Pung)
- II. Costumes of Sankirtan for male.

MANIPURI DANCE
CLASS XI
PRACTICAL PAPER

One Paper

60 Marks

1. Laiharaoba

20 marks

- (a) Laiharaoba (iikarakpa), Laiokpa Jagoi (Lainingthou lairembe, Leikangbi).
- (b) Lai Thawai Happa.
- (c) Phammang Thoubal by Pena.
- (d) Sharoi Khangba

Daily Rites:

- A. Morning:
Lai yakaiba heiyi, heiya, heiyum, malem leisem leiroisei, Laimang Phamba, Laipao chenba, Lukchanba.
- B. Evening:
Maibi Laiokpa Jagoi, Lei-langba, thougal jagoi, Hoi-laoba (hoi-lon)
- C. Laibou la thaba.
- D. Leibou Jagoi, Lai chingthokpa jagoi (hakchang saba, Anoirol sakpa).
- E. Yumsaroi Jagoi.
- F. Panthoibi Jagoi (Pausa Esei).
- G. Pamyantlon, Phisarol Jagoi
- H. Longkhonba Jagoi.

2. Tribal Dances:

10 marks

Any one of the following Tribal Dances:

A. Kabui Dance

- (i) Chappa lam (Male and Female)
- (ii) Makhom Lam (Male and Female).

Note: For Tangkhul, Mao-Maram and other Tribal Dances, detailed syllabi will be given in due course.

3. Ras Lila:

15 marks

- (a) Revision on the fundamental movements of the books, hand gestures (Jagoi-khut-thek), foot works, steps and head movements.
- (b) A condensed course of Nitya-Ras:
 - (i) Sutra: Pung-Rag macha
Sutradhari-Rag-Alap
Brindavan Varnam
Vaishnava Vandana

- (ii) Krishna-Abhisar
- (iii) Radha-Abhisar
- (iv) Mapop Jagoi
- (v) Chali-Jagoi (Jugol-Roop prarthana, Arati, Greehagaman)

II. Study of costumes of Ras-Lila or Jagoi.

4. Nata-Sankirtan:

15 marks

1. Basic knowledge and technique of Pung, Eshei, Chollom.
2. Naam-taaka (Pung + Esei + Jhaal).
3. Naam-Sankirtan macha.
4. Arati-Gourchandra, Radha-Govinda, Jagannath, Laikoiba (Esei + Pung)

MANIPURI DANCE

CLASS XII

THEORY

One Paper

3 Hours

40 Marks

1. Laiharaoba Dance (Ritual Dance): **15 marks**

- (i) Brief notes on the usage of each of the following:
Phibul habi, chong-khong yetpa pa-chunaba, Chongkhong litpa,
Lairen Mathek (Yumjao paphal), Wakollo Shakpa.
- (ii) Kanglei Thokpa (Lai-Nupi-Thiba)
- (iii) Lai Loi (Lai-roi)
 - (a) Lai Nakka thengba, Fungarol Jagoi.
 - (b) Padon Jagoi (Thang-Jagoi, Mei-Houba)
- (iv) Study on the costumes of Lai-haraoba with reference to Maiba-Maibi,
Pena Khongba and Male and Female performance.

2. Tribal Dance: **5 marks**

Any one of the following Tribal Dances:

- 1. Kabui Dance
 - (i) Brief notes on the usage of each of the following:
 - (a) Ga-lam (Male and Female)
 - (b) Kit-lam (Male and Female).
 - (c) Hoi-lam (Male only)

Note: For Tangkhul, Mao-Maram and other Tribal Dances, detailed syllabi will be given in due course.

3. Ras Lila: **10 marks**

- I. Brief Notes on its usage of each of the following given below at
(a) subject and to find out the hints on the differentiation of each
of the four Ras (Kunja Ras, Maha Ras, Vasanta Ras and Nitya Ras):
 - (a) A condensed course on Vasanta Ras:
 - (i) Sutra: Pung-Rag macha
Sutradhari-Rag-Alap
Brindavan Varnam
Vaishnava Vandana

- (ii) Krishna-Abhisar
- (iii) Radha-Abhisar
- (iv) Mapop Jagoi
- (v) Aber-Khel
- (v) Chali-Jagoi (Jugol-Roop prarthana, Arati, Greehagaman)

II. Rasa for Ras..

4. Nata-Sankirtan:

10 marks

I. Brief Notes on its usage of each of the following:

- i. Pung - Raga - Macha with Kartik-sanchar
- ii. Esei - Any one of Raga Purush with vahan.
- iii. Tintal-macha-pung + Esei + Kortal
- iv. Rajmel - Pung + Esei + Chollom
- v. Tanchap - Pung + Esei + Konnaba
- vi) Menkup - Pung + Esei + Konnaba
- vii) Nityai-pada

II. Study of costumes of Sankirtan for male.

MANIPURI DANCE
CLASS XII
PRACTICAL PAPER

One Paper

60 Marks

1. Lai Haraoba Dance (Ritual Dance) 20 marks

- (i) Phibul habi, chong-khong yetpa pa-chunaba, Chongkhong litpa, Lairen Mathek (Yumjao paphal), Wakollo Shakpa.
- (ii) Kanglei Thokpa (Lai-Nupi-Thiba)
- (iii) Lai Loi (Lai-roi)
 - (a) Lai Nakka thengba, Fungarol Jagoi.
 - (b) Padon Jagoi (Thang-Jagoi, Mei-Houba)

Note: Remaining parts of the Laiharaoba are left for higher studies.

2. Tribal Dance: 10 marks

Any one of the following Tribal Dances:

- 1. Kabui Dance
 - (a) Ga-lam (Male and Female)
 - (b) Kit-lam (Male and Female).
 - (c) Hoi-lam (Male only)

Note: For Tangkhul, Mao-Maram and other Tribal Dances, detailed syllabi will be given in due course.

3. Ras Lila: 15 marks

- (a) A condensed course on Vasanta Ras:
 - (i) Sutra: Pung-Rag macha
Sutradhari-Rag-Alap
Brindavan Varnam
 - (ii) Krishna-Abhisar
 - (iii) Radha-Abhisar
 - (iv) Mapop Jagoi
 - (v) Aber-Khel
 - (v) Chali-Jagoi (Jugol-Roop prarthana, Arati, Greehagaman)

4. Nata-Sankirtan:

15 marks

- i. Pung - Raga - Macha with Kartik-sanchar
- ii. Esei - Any one of Raga Purush with vahan.
- iii. Tintal-macha-pung + Esei + Kortal
- iv. Rajmel - Pung + Esei + Chollom
- v. Tanchap - Pung + Esei + Konnaba
- vi) Menkup - Pung + Esei + Konnaba
- vii) Nityai-pada

PRESCRIBED TEXTBOOKS FOR CLASSES XI & XII:

1. Chili by Guru Amubi Singh
2. Bhangi Pareng Achouba Gostha Bhangi by Guru Amubi Singh.
3. Lai Haraoba by pandit Ng. Kulachandrda Singh
4. Meitei Jagoi Part-II by G. Surchand Shrama
5. Ras Sheireng (Nitya Ras and Vasanta Ras) by Guru N. Atomba Singh
6. Meitei Jagoi Khuthek by H. Thambal Sharma
7. Manipurda Kabui Jagoi by Abungba Kabui
8. Lai Haraobagi Wakhallol Paring by Elam Indira.

MUSIC (THEORY)

CLASS-XI

FULL MARKS - 40

PASS MARK - 12

2 Hours : 30 minutes

All questions are compulsory

The figures in the right margin indicate full marks for the questions.

1. What do you know about Raga? Write down in notation one Vilambit Khayal in a Raga of your course. 2+5=7
2. Write down in notation Sthayee of a Drutt Khayal either in the Raga Bhairav or Bhoopali and write two Tanas of 16 matras in the Raga. 3+2+2=7
3. Write two Alaps in each of the following Raga: 2×4=8
 - a) Yaman
 - b) Bilawal
 - c) Durga
 - d) Bhairav
4. Give definition of any six of the following musical terms: 1×6=6
Swara, Nada, Shruti, Saptaka, Thata, Raga, Aaroha, Avaroha, Pakad.
5. Describe any four of the following Ragas in brief: 2×4=8
 - a) Yaman
 - b) Kafi
 - c) Bilawal
 - d) Bhairav
 - e) Bhoopali
 - f) Desh
6. Identify any four of the following Talas, name them: 1×4=4
 - a) Ge Na Tin || Na
0
 - b) Trakka | Tu na | Kat
2 0
 - c) Dhit Ta | Dha
2
 - d) Na | Dhi Dhi
3
 - e) Na Tin Tin Ta | Trakka
0 3
 - f) Din Ta | Kat Dha
3 2

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MUSIC (VOCAL)
CLASS-XI
THEORY PAPER

One Paper

2 hours : 30 minutes

40 Marks.
80 Periods

1. Definition of the following terms :

5 marks

- | | | |
|---------------|---------------|---------------|
| i) Nada, | ii) Shruti, | iii) Swara, |
| iv) Saptak, | v) Mandra, | vi) Madhya, |
| vii) Tara, | viii) Tala, | ix) Laya, |
| x) Alankar, | xi) Vadi, | xii) Samvadi, |
| xiii) Aaroha, | xiv) Avaroha, | xv) Tana, |
| xvi) Theka, | xvii) Pakad, | xviii) Thata, |
| xix) Raga. | | |

2. Description of the following Ragas:

10 marks

- | | | |
|--------------------|------------------|------------------|
| 1. Raga Yaman, | 2. Raga Kafi, | 3. Raga Khamaj, |
| 4. Raga Bilawal, | 5. Raga Bhairav, | 6. Raga Bhopali, |
| 7. Raga Desh, | 8. Raga Durga, | 9. Raga Asavari, |
| 10. Raga Bhairavi. | | |

3. Write in notation, any two of the following song compositions :

10 marks.

1. One vilambit Khayal
2. One Drutt Khayal or Lakshan Geet
3. One Dhrupad or Dhamar.

4. Writing in Tala notation of the following Talas:

10 marks.

Kaharwa, Roopak, Trital, Ektal, Choutal, Dhamar, Jhaptal.

5. Short life sketch and contribution of

5 marks.

Pt. Vishnu Narayan Bhatkhande and
Pt. Vishnu Digambar paluskar.

MUSIC
CLASS-XI
(PRACTICAL)

80 Periods
60 Marks

Time :

Discretion of examiner

1. a. One vilambit khayal in a Raga prescribed for the course, with Alap and Tana.
b. One Drutt Khayal or Lakshan Geet with simple elaboration of Alap & Tana in a prescribed Raga.
c. One Dhrupad or one Dhamar with dugun laykari in a prescribed Raga.
5×3=15 marks
2. Ability to sing Aaroha and Avaroha, Pakad, Simple Swara-Vistar of Alap and Tana from the prescribed Ragas. **10 marks**
3. Ability to recognise the prescribed Ragas from the passage of swaras sung by the examiner/teacher. **5 marks**
4. One patriotic song, one devotional song, one community song and one Bhajan/Devotional song from the saints/poets of India. **5×3=15 marks**
5. Padhanta of the following Talas:
Trital, Ektal, Roopak, Jhaptal, Choutal and Dhamar. **10 marks**
6. Knowledge and ability of tuning the Tanpura. **5 marks**

PRESCRIBED TEXTBOOKS:

1. Bhatkhande Sangeet Padhati Kramik Pustak Malika (Pt. II & III)
By: Pandit V.N. Bhatkhande
Published by: Shangeet Karyalaya Hathras (India), Uttar Pradesh-204101
2. Sangeet Prakash - Volume-I
By: L. Devendrajit Sharma
Published by: Sushila Devi
3. Musicology of India (Pt. I & II)
By: V.S. Nigam
Published by: Mrs. Kesar Kumari Nigam, Kesar Villa 73,
Rajendra Nagar Lucknow - 226004.
4. Sangeet Visharad
By: Vasanta
Published by: Sangeet Karyalaya Hathras (India), Uttar Pradesh-204101
5. Sheishak Seidom Lairik Ahanba Sharuk (Pt. – I)
By: L. Devendrajit Sharma
Published by: Lalit Kala Sangam, Imphal
(For Patriotic Song, Community Song & Devotional Songs).

DESIGN OF QUESTION PAPER

Subject : **MUSIC**
Paper : Theory
Class : XI
Full Mark : 40
Time : 2 Hours

WEIGHTAGE TO OBJECTIVES					
I	Objectives			Marks	Percentage
	Knowledge (K)			08	20
	Comprehension/Understanding (C/U)			14	35
	Expression (Exp)			12	30
	Skill (S)			06	15
	Total :			40	100
WEIGHTAGE TO FORMS OF QUESTIONS:					
II	Form of Questions	No. of Question	Time (in minute)	Marks	Percentage
	Essay/Long Answer(E/LA)	02	30	10	20
	Short Answer(SA-I)	08	40	16	40
	Short Answer(SA-II)	09	35	09	25
	Very Short Answer(VSA)	-	-	-	-
	MCQ	05	15	05	15
	Total:		24	120	40
WEIGHTAGE TO CONTENT:					
III	Unit	CONTENTS		Marks	Percentage
	I.	Definition of Terminology		06	13
	II.	Description of the prescribed Ragas		10	25
	III.	Song composition writing in Notation		10	25
	IV.	Writing of Tala Notation		10	25
	V.	Life sketch & contributions of eminent musicians		04	12
	Total :				70
IV	SCHEME OF SECTIONS : Nil				
V	SCHEME OF OPTIONS : Internal option in any three of SA-I & in any two of the Essay type questions				
VI	DIFFICULTY LEVEL :				
	Difficult	: 30% of the total marks			
	Average	: 50% of the total marks			
	Easy	: 20% of the total marks			

Abbreviation : K(Knowledge), U(Understanding), C(Comprehension), Exp.(Expression), Skill(S), E(Essay Type), SA (Short Answer Type), VSA (Very Short Answer Type), MCQ(Multiple Choice Question)

MUSIC (THEORY)

CLASS : XII
FULL MARKS : 40
PASS MARK : 12
TIME : 2.30 Hours

All questions are compulsory

The figures in the right margin indicate full marks for the questions.

1. What do you know about Raga 'Kedar' or 'Behag'? Write down 2 Alap and 2 Tanas in the Raga. 3+2+2=7
2. Write down in notation a Vilambit Khayal in a Raga of your course, along with one Alap of 25 Swaras. 5+2=7
3. Write down one Alap of 25 Swaras in any four of the following Ragas : 2×4=8
 - a) Kedar
 - b) Behag
 - c) Malkaunsh
 - d) Pattdeep
 - e) Bibhas
 - f) Brindavani Sarang
4. Identify the following Talas and complete them. 1×6=6
 - a) $\begin{array}{ccc} \text{Dhin} & \text{Na} & | & \text{Tu} & \text{Na} & | & \text{Kat} \\ 2 & & & 0 & & & 3 \end{array}$
 - b) $\begin{array}{ccc} \text{Kata} & | & \text{Gadi} & \text{Gana} \\ & & 3 & \end{array}$
 - c) $\begin{array}{cccc} \text{Terekete} & | & \text{Dhin} & \text{Dhin} & \text{Dhag} & \text{Terekete} \\ & & 2 & & & \end{array}$
 - d) $\begin{array}{cccc} \text{-Dhi} & \text{-Ta Dha} & | & \text{Na} & \text{- Tin} & \text{- Ta} \\ & & & 0 & & \end{array}$
 - e) $\begin{array}{ccc} \text{Dha} & \text{Ga} & \text{Dhin -} & | & \text{Na} & \text{Tin} \\ & & & & 0 & \end{array}$
 - f) $\begin{array}{cccc} \text{Dha} & \text{Terekete} & \text{Dhin Dhin} & | & \text{Dha} \\ & & & & 2 \end{array}$
5. Write down the Aaroha - Avaroda, Thata, Vadi - Samvadi and Gayan Samay (Singing time) of any four of the following Ragas : 2×4=8
 - a) Malkauns
 - b) Bhimpalasi
 - c) Jaunpuri
 - d) Brindavani Saranga
 - e) Hamir
 - f) Bageshwari

6. Choose the correct Answer:
1×4=4
- a) Khali in Trital falls on
10th | 9th | 7th beat (Matra)
- b) The birth place of Tansen is
Agra | Gwalior | Delhi
- c) Ameer Khooshro was in the Court of
King Akbar | Shahjahan | Allaudin Khiljee
- d) Raga Bibhas is sung in the
Evening | Midnight | Early morning
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MUSIC (VOCAL)
CLASS-XII
THEORY PAPER

One Paper

2 hours : 30 minutes

40 Marks.
80 Periods

- 1. Definition of the following terms : 5 marks**
Sthayee, Antara, Sanchari, Abhog, Ashray Raga, Poorva Raga, Uttar Raga, Jati, Nibadha, Anivadha, Sudha, Sayalag, Sankirna, Alap, Meend, Kana.
- 2. Description of the following Ragas: 10 marks**
Kedar, Behag, Malkauns, Bhimpalashi, Jaunpuri, Brindavanisaranga, Bageshwari, Hamir, Pattdeep Bibhas.
- 3. Writing of the song composition from the prescribed ragas in Bhatkhande Music notation system, any two of the following : 10 marks.**
1. One vilambit Khayal
2. One Drutt Khayal or Lakshan Geet
3. One Dhrupad or Dhamar.
- 4. Writing in Tala notation of the following Talas: 10 marks.**
Sooltala, Ada-chartal, Tilwada, Teora, Jhoomra, Panjabi, Deepchandi, Khemta.
- 5. Contribution and short life sketch of Tansen and Amir Khooshro. 5 marks.**

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MUSIC
CLASS-XII
(PRACTICAL)

80 Periods
60 Marks

Time :

Discretion of examiner

1. a. One vilambit khayal in the prescribed Ragas with vistar of Alap and Tana.
b. One Drutt Khayal or Lakshan Geet with simple elaboration of Alap & Tana from the prescribed Ragas.
c. One Dhrupad and one Dhamar with Dugun and Tingun laykaries from the prescribed Ragas. **5×3=15 marks**
2. Ability to sing Aaroha and Avaroha, Pakad, Simple Swara-Vistar of Alap and Tana from the prescribed Ragas. **10 marks**
3. Ability to recognise the Ragas prescribed from the passage of swaras sung by the examiner/teacher. **5 marks**
4. One patriotic song and two devotional songs or bhajan from the saints/poet of India. **5×3=15 marks**
5. Padhanta of the following Talas:
Ada-chartal, Tilwada, Teora, Jhooma, Panjabi, Dhamar, Sooltala **10 marks**
6. Knowledge and ability of tuning the Tanpura. **5 marks**

PRESCRIBED TEXTBOOKS:

1. Bhatkhande Sangeet Padhati Kramik Pustak Malika (Pt. II & III)
By: Pandit V.N. Bhatkhande
Published by: Shangeet Karyalaya Hathras (India), Uttar Pradesh-204101
2. Sangeet Prakash - Volume-I
By: L. Devendrajit Sharma
Published by: Sushila Devi
3. Musicology of India (Pt. I & II)
By: V.S. Nigam
Published by: Mrs. Kesar Kumari Nigam, Kesar Villa 73,
Rajendra Nagar Lucknow - 226004.
4. Sangeet Visharad
By: Vasanta
Published by: Sangeet Karyalaya Hathras (India), Uttar Pradesh-204101
5. Sheishak Sheidam Lairik Ahanba Sharuk (Pt. – I)
By: L. Devendrajit Sharma
Published by: Lalit Kala Sangam, Imphal

DESIGN OF QUESTION PAPER

Subject : **MUSIC**
 Paper : Theory
 Class : XII
 Full Mark : 40
 Time : 2 Hours

WEIGHTAGE TO OBJECTIVES					
I	Objectives			Marks	Percentage
	Knowledge (K)			08	20
	Comprehension/Understanding (C/U)			14	35
	Expression (Exp)			12	30
	Skill (S)			06	15
	Total :			40	100
WEIGHTAGE TO FORMS OF QUESTIONS:					
II	Form of Questions	No. of Question	Time (in minute)	Marks	Percentage
	Essay/Long Answer(E/LA)	02	30	10	20
	Short Answer(SA-I)	08	40	16	40
	Short Answer(SA-II)	09	35	09	25
	Very Short Answer(VSA)	-	-	-	-
	MCQ	05	15	05	15
	Total:		24	120	40
WEIGHTAGE TO CONTENT:					
III	UNIT	CONTENTS		Marks	Percentage
	I.	Definition of Terminology		06	13
	II.	Description of the prescribed Ragas		10	25
	III.	Writing of song composition in Notation		10	25
	IV.	Writing of Tala Notation		10	25
	V.	Life sketch & contributions of eminent musicians		04	12
	Total :			70	100
IV	SCHEME OF SECTIONS : Nil				
V	SCHEME OF OPTIONS : Internal option in any three of SA-I & in any two of the Essay type questions				
VI	DIFFICULTY LEVEL :				
	Difficult	:	30% of the total marks		
	Average	:	50% of the total marks		
	Easy	:	20% of the total marks		

Abbreviation : K(Knowledge), U(Understanding), C(Comprehension), Exp.(Expression), Skill(S), E(Essay Type), SA (Short Answer Type), VSA (Very Short Answer Type), MCQ(Multiple Choice Question)