

# **HINDUSTANI VOCAL**

## **PRIMARY COURSE**

### **ADYA**

**Full marks in practical – 100**

#### **Practical**

01. Ability to sing the 7 Shuddha swaras and simple Alankaras using Shuddha swaras in sargam and aakaar.
02. Aroh, Avroh, Pakad, Sargam Geet and Chhota Khayal (bandish only) in the following Raagas: Kalyan (Yaman), Kaafi, Khamaaj, Bhoopali and Bilawal.
03. Knowledge of the features of the above Raagas and ability to identify these Raagas by listening to the Aroh – Avroh or Pakad.
04. Ability to demonstrate Teen Taal, Dadra Taal and Keherva Taal in Thaay laya and knowledge of features ( Taal parichay) of these Taals.
05. Sing any Non-film Bhajan.

#### **Oral Theory**

01. Knowledge of the features of Raagas of the syllabus (Thaath, Time, Swaras, Jaati, Vaadi, Samvadi).
02. Definitions of Saptak, Alankaar, Aroh, Avroh, Pakad, Vadi, Samvadi.

### **MADHYA**

**Full marks in practical – 100**

#### **Practical**

01. Ability to sing and identify Shuddha and Vikrit swaras.
02. Ability to sing Shuddha swara Alankaars in Ekgun and Dugun.
03. Aroh, Avroh, Pakad and Chhota khayal along with simple Aalaps and Taans in the following Raagas : Bhairav, Brindavani Sarang, Bhoopali, Kalyan (Yaman), Kaafi, Khamaaj.
04. Ability to identify the above Raagas by listening to the Aroh, Avroh or simple Aalap.
05. Sing any non-film Bhajan.
06. Taal parichay and demonstration of Teen Taal, Dadra Taal, Keharwa Taal in Thaay and Dugun laya.

## **Oral Theory**

01. Knowledge of the features of all Raagas in the syllabus.
02. Definitions of: Naad, Swar, Shuddha and Vikrit Swar, Taal, Avartan, Laya, Sam, Taali, Khaali, Vibhag, Matra.

## **PURNA**

**Full marks in practical – 100**

## **Practical**

01. Ability to sing Shuddha Swar Alankaars in Ekgun, Dugun and Chaugun.
02. Aroh, Avroh, Pakad and Chhota Khayal along with Aalap and Taans (in sargam and akaar) in the following Raagas: Asavari, Bhairavi, Bhimpalasi, Alhaiya Bilawal, Desh, Bhoopali.
03. One Lakshan Geet in any of the above Raagas.
04. One Non-film Bhajan.
05. Taal parichay and demonstration of Teen Taal, Dadra Taal, Keharva Taal and Ek Taal in Thaay and Dugun laya.
06. Ability to identify the Raagas of Adya, Madhya and Purna by listening to Aroh, Avroh, Pakad or simple Aalap.

## **Oral Theory**

01. Knowledge of the features of Raagas of the syllabus.
02. Basic knowledge of the Two main systems of Indian classical Music.
03. Definitions of: Raag, Thaata, Jaati, Sthayi, Antara, Sanchari, Abhog, Aalap, Taan.

Note: Previous years portions also to be covered.

## **SANGEET MANJARI**

### **(JUNIOR DIPLOMA)**

**Full marks in practical – 100**

## **Practical**

01. One Badakhayal (Vilambit Khayal )in Raaga Bhoopali or Raaga Yaman. (only Bandish)
02. One Chhota Khayal in Teen Tal / Ek Taal in the following Raagas with Aalaps and Taans in Sargam and Aakaar: Desh, Bhairav, Tilak kamod, Jaunpuri, Bihaag, Kedar.
03. One Dhrupad in Thay and Dwigun laya in any one of the above Raagas.
04. Ability to identify the above Raagas by listening to Aroh, Avroh, Pakad or simple Aalap.
05. One Bhajan of Meera or Kabir.
06. Taal parichay and demonstration of all the previous year Taals , Rupak Taal and Chau Taal in Thaay and Dugun laya.

### **Oral Theory**

01. Knowledge of the feature of all Raagas of the syllabus.
02. Definition of: Dhrupad, Gamak, Khatka, Murki, Meend, Kanswar, Janak Thaath, Janya and Ashraya raaga, Vakra swara, Varjit swar, Anuvadi and Vivadi swara, Jaati.

## **SANGEET SREE - (I)**

**Full marks in practical – 100**

**Full marks in Oral Theory – 50**

### **Practical**

01. One Vilambit Khayal / Bada Khayal with Aalaps in the following Raagas : Bihag, Bhimpalasi, Jaunpuri.
02. One Chhota Khayal with Aalaps and Taans in the following Raagas: Bageshree, Hameer, Poorvi, Malkauns ,Tilang, Patdeep.
03. One Dhrupad in Thaay, Dugun and Chaugun layas in any one of the above Raagas.
04. One Bhajan of Tulsidas or Surdas.
05. Ability to identify the above Raagas by listening to simple Aalaps.
06. Taal parichay and demonstration:
  - a) Teen Taal, Dadra Taal, Keharva Taal in Thay, Dwigun and Chaugun layas
  - b) Rupak Taal, Ek Taal, Chau Taal in Thay and Dwigun layas
  - c) Jhap Taal and Teora Taal in Thaay laya

### **Oral Theory**

01. Explain the followings: Dhvani, Kampan, Andolan, the Ten Thaats of Hindustani classical music, Chal and Achal swar, Poorvang and Uttarang, Sandhiprakash Raag, Geet ke Prakar ( Types of Geet).

02. Short introduction about Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digamber Paluskar's notation systems.
03. Basic knowledge about the parts of Tanpura and Tabla.

## **SANGEET SREE**

### **(SENIOR DIPLOMA)**

**Full marks in practical – 100**

**Full marks in Theory – 50**

### **Practical**

01. One Vilambit Khayal with Aalaps and Taans in the following Raagas: Bageshree, Malkauns, Bhairav (in 48 Matras).
02. One Drut Khayal with Vistar / Aalaps, Boltaans and Taans in the following Raagas: Durga, Tilak-Kamod, Alhaiya Bilawal, Deshkar, Puriya Dhanashree, Kamod.
03. Ability to identify Raagas by listening to Aalaps.
04. One Dhrupad in Thaay, Dugun, Tigun and Chaugun layas and one Dhamar in Thaay and Dugun layas in any of the above Raagas.
05. One Tarana in any of the above Raagas.
06. One Bhajan of Nanak, Brahmanand or any composer from South India.
07. Taal parichay and Demonstration of:
  - a) Jhap Taal, Jhumra Taal, Dhamar Taal and Deepchandi Taal in Thay and Dwigun layas
  - b) Ada Chau Taal and Sool Taal in Thay laya

### **Theory**

01. Comparative and detailed study of different Raags learnt till now.
02. Writing down all Taals learnt till now in Ekgun (Thaay) and Dugun in Bhatkhande notation.
03. Writing down notation of Bada and Chota Khayal in Bhatkhande notation.
04. Short notes on: Poorvaang – Uttaraang, Sandhi Prakash Raag, Parmel Praveshak Raag, AdhvaDarshak Swar , Shudha ,Chaaya Lag and Sankeerna Raag, Graha-Ansh-Nyaas, Shruti and Swar, Nibaddha and Anibaddha Gaan, Gayaki-Nayaki.
05. Biographies of: Vishnu Narayan Bhatkhande, Jaidev, Tansen, Amir Khusro .
06. An essay on:
  - i. Importance of Music in human life.
  - ii. Classical music and folk music.
  - iii. History of Indian Music (Vedic period).

## **SANGEET VIBHAKAR – (I)**

**Full marks in practical – 100**

**Full marks in Theory – 50**

### **Practical**

01. One Vilambit Khayal in 48 matras and one Drut khayal with Vistar, Aalaps and Taans in the following Raagas : Puriya Dhanashree, Hameer, Durga.
02. One Madhya laya/Drut Bandish with Vistar, Aalaps and Taans in: Jaijaiivanti, Chhayanat, Todi, Vibhas, Shankara, Miyan ki Malhar.
03. One Tarana with Taans in any of the above Raagas.
04. One Dhrupad and one Dhamar in Thay, Dugun, Tigon, Chaugun in any of the above Raagas.
05. Ability to identify Raagas with the help of given Swaras.
06. Taal parichay and Demonstration of:
  - i. Addha Taal , Tilwada Taal in Thay laya
  - ii. Ada Chau Taal, Sool Taal in Thay and Dwigun Layas
  - iii. Teen Taal, Ek Taal, Chau Taal in Thay, Dwigun, Tigon and Chaugun layas
07. Sing one Non film Bhajan

### **Theory**

01. Comparative and detailed knowledge of all the Raags learnt till now. Identifying various Raags with the help of Swaras.
02. Writing down all the Taals learnt till now in Ekgun, Dugun, Tigon and Chaugun Layakaaris. Writing down Dhrupad and Dhamar in Thaay Laya in Bhatkhande notation.
03. Comparative study of the Bhatkhande and Paluskar notation systems.
04. Biographies of Vishnu Digambar Palushkar, Swami Haridas, Srinivas, Baiju Bawra, Gopal Nayak.
05. Short notes on Tirobhaav-Abirbhaav, Raagalaap, Rupakalaap, Alpatwa-Bahutwa, Characteristics of Naad, Samay Chakra, Types of Taans, Types of Gamak, Geet ke Prakaar (types of Geet), Sanyaas-Vinyas-Apanyaas.
06. Essay on
  - i. History of Indian Music (post Vedic period)
  - ii. Importance of accompaniments in Vocal Music.
  - iii. Development of Music through the medium of Music Training in Schools.
07. Theory syllabus of all previous years.

# **SANGEET VIBHAKAR**

**Full marks in practical – 200**

**2 papers (100 + 100)**

**Full marks in Theory – 100**

**2 papers (50 + 50)**

## **Practical - First paper**

01. Demonstration of Vilambit khayal in 48 matras and Drut Khayal in the following Raagas, using Tanpura: Darbari Kanhada, Gaud Sarang, Lalit, Multani
02. Ability to show Avirbhav, Tirobhav, Alpatwa and Bahutwa in the above Raagas.
03. One Madhya / Drut laya Bandish in the following Raagas: Basant, Marwa, Bahar, Adana.
04. One Dhrupad, Dhamar and Tarana/Tirvat each, in any one of the above Raagas .
05. Knowledge and understanding of the Raagas learnt in the previous levels. Ability to identify Raagas with the help of Aalaps.

## **Practical - Second paper**

01. Demonstration of Chaturang, Thumri, Dadra, Natya Sangeet and Folk songs from any state of India.
02. Any non film Bhajan.
03. Knowledge of all Taals learnt till now and ability to demonstrate them in Ekgun, Dugun, Tigun and Chaugun layakaries.
04. Ability to show Gaj jhampa, Jat, Matta and Pancham Savari Taals in Thaay laya (Ekgun).

## **Theory – First Paper**

01. Comparative and Detailed study of all the Raags of current and previous years. Identifying various Raags with the help of Swaras.
02. Writing down the notation of Bada & Chhota Khayal and Tarana in Bhatkhande notation. Writing down Dhrupad and Dhamar in Ekgun, Dugun, Tigun and Chaugun in Bhatkhande notation.
03. Writing down all the Taals learnt till now in Ekgun, Dugun, Tigun and Chaugun.
04. Comparative study of Hindustani and Carnatic Music systems.
05. Knowledge of terminologies of previous years. Also short notes on SarangDev's Shruti-Swar Vibhajan, Dhrupad, Dhamar, Thumri, Tappa, Gandharva Geet, Position of Shudh Swaras on 22 Shrutis, Moorchhana, Sahayak Naad of Tanpura, Modern Thaath system.

## **Theory – Second Paper**

01. Biographies of Kabir, Tulsidas, Hussain Sharqi, Ustaaad Alauddin Khan, Sadarang-Adarang, Pandit Omkarnath Thakur.
02. The development of “Khayaaal”.
03. Essay on the following:
  - i. Gharanas and their characteristics
  - ii. “Rasa” in Music
  - iii. Music and Literature.
  - iv. Modern Era (Adhunik Kaal) of Music
04. Study of various Musical Instruments
05. Western Music terms like: Tone, Semi-tone, Harmony, Chord, Melody, Diatonic scale, Chromatic scale and Tempered scale, Time Signature, Clef etc.