

# SYLLABUS

## Hindustani

### CLASSICAL VOCAL



**BOARD**  
Bhatkhande Sangit Vidyapith,  
Lucknow



**CLASSWIX**  
GROW TOGETHER, LEARN FOREVER

# **PRATHAMA (First Year)**

## **VOCAL PRACTICAL**

### **PRESCRIBED RAGAS**

**M.M.-200**

#### **A. Category:**

- (1) Yaman
- (2) Bilawal
- (3) Khamaj
- (4) Bhairava
- (5) Khafi
- (6) Asawari
- (7) Bairavi

Swar Malika (Sargam) and one Chota Khyal in each of the above Ragas.

#### **B. Category:**

- (1) Poorvi
- (2) Marwa
- (3) Todi

Brief introduction and Arohi, Avrohi and Swar Malika (Sargam) in each of the above Ragas.

The following talas with their Thekas:

- 1. Trital
- 2. Jhaptala
- 3. Dadra
- 4. Kaharva.

# **PRATHAMA (SECOND YEAR)**

## **VOCAL PRACTICAL**

### **PRESCRIBED RAGAS**

**M.M.-200**

**A. Category:** (1) Yaman

(2) Alhaiya Bilawal

(3) Bhairava

(4) Asawari

(5) Bhoopali

(6) Desh

(7) Khamaj

(8) Kafi

(9) Bhairavi

Elementary knowledge of the above Ragas and Vilambit Khyal and one Drut Khyal in each Ragas of No.1 to 6 of the above Raga. One Dhrupad with Thah Dugun in any two of the prescribed Ragas.

**B. Category:**

1. Poorvi
2. Marwa
3. Todi

One Drut Khyal in each of the above Ragas.

The following talas in addition to the previous year course with their Thekas:

1. Chutal
2. Dhamar
3. Tilwada
4. Ektala

## **PRATHAMA (VOCAL THEORY)**

- (1) A brief history of the Indian music Hindu period and Mohammedan period.
- (2) Definition and explanation of the following terms:-  
  
Sangit, Nad, Shruti, Saptak, Alankar, Thata Raga, Vadi, Samvadi, Anuvadi, Vavadi, Pakad, Meend, Kana, Alap, Tana, Laya, Tal, Theka.
- (3) Brief introduction of the following terms of singing:-  
  
(a) Dhrupad      (b) Dhamar      (c) Khyal      (d) Thumri      (e) Laksangit  
(f) Sargan      (g) Tarana.
- (4) Description and comparison of Ragas prescribed.
- (5) Life sketches of eminent musicians and musicologists: Pt. V.N. Bhatkhande, Pt. Sri Krishna Naraan Ratanjankar, Prof. G.N. Natu.
- (6) Notation of Khyal in Prescribed Ragas (Compulsory).
- (7) Knowledge of following Tals with Dugun and Chaugun Layakaris:-  
  
(a) Trital      (b) Jhaptala      (c) Dadra      (d) Kaharva  
  
(e) Chautal      (f) Dhamar      (g) Tilwada      (h) Ektala

# **MADHYAMA**

## **Vocal Practical**

M.M.-200

**A. Category:**

(3) Bihag

(1) Hamir

(2) Kedar

(4) Bageshri

(5) Brida-Bani Sarang

(6) Bhimpalasi

(7) Jaunpuri

(8) Malkaus

Complete knowledge of the above Ragas and Vilambit and Drut Khyal in each Ragas with Alap and Tans.

**B. Category:** (1) Tilak Kamod (2) Sohini

One Drut Khayal with Alap and Tans in each of the above Ragas.

Two Dhrupads and Two Dhamars with Thah, Dugun and Chaugun layakaris in different prescribed Ragas.

The following talas in addition to the previous years prescribed course with their Thekas:

1. Rupak
2. Deepchandi
3. Punjabi
4. Teevra

# **MADHYAMA**

## **VOCAL THEORY**

M.M.-100

- (1) Brief History of Indian Music.
- (2) The concept of Thata-Raga system of Pt. Vyankat makhi and modern theory of Ten-Thata-Raga-Paddhati of Pt. V.N. Bhatkhande.
- (3) Time theory of Ragas in Indian Music.
- (4) Classification of Ragas.
- (5) Description and comparison of Ragas prescribed.
- (6) Life sketches of eminent musicians and scholars- Pt. Vishnu digambar Paluskar, Raja Bhaiya Poonchwale and Ustad Faiyaz Khan.
- (7) Notation of Ragas prescribed (Compulsory).
- (8) Tal knowledge of Rupak, Deepachandi, Punjjabi and Teevra with layakaris including previous Talas prescribed.

# VISHARAD PART-I

## Vocal Practical

**Prescribed ragas**

**M.M.-200**

- A. Category:** (1) Gaud Sarang (2) Hindol (3) Shankara  
(4) Jaijaiwanti (5) Pooriyadhanashri (6) Paraj  
(7) Adana (8) Bahar (9) Gaud Malhar  
(10) Miya Malhar (11) Marwa (12) Shree

Complete knowledge of the above Ragas and Vilambit and Drut Khyal in each Ragas with Alap and Tans.

- B. Category:** (1) Kalingada

One Drut Khayal with Alap and Tans in each of the above Ragas.

Two Dhrupads and Two Dhamars with Thah, Dugun, Tigun and Chaugun layakaris in different Ragas, prescribed above category A & B.

Two Taranas in different prescribed Ragas.

The following talas in addition to the previous years prescribed course with their Thekas:

- (1) Jhoomra
- (2) Ada-Chautal
- (3) Sool Tal

# VISHARAD PART-I

## Vocal Theory

### M.M.-100

- (1) The detailed study of Shruti and Swar of the ancient, Medieval and Modern writers.
- (2) The detailed study of the controversy regarding equality and inequality of shrutis in ancient Medieval and Modern period.
- (3) The calculation and fixation of Suddha and Vikrita Swaras on the stretched wire of a Veena according to Pt. Srinivas and Majrikar.
- (4) Fundamental scales of Music in terms of frequency according to Pt. Srinivas, Chatur Pandit of Manjrikar.
- (5) Definition of the following terms:-
  - a) Marg Sangit and Desi Sangit.
  - b) Nayaki and Gayaki
- (6) Brief study of scales in western music.
- (7) Description of Ragas prescribed.
- (8) Revision of the previous Talas and writing them in Tala Notation.
- (9) Notation of Raas prescribed (Compulsory).



# **VISHARAD PART-II**

## **Vocal Practical**

### **Prescribed ragas**

**M.M.-200**

- |                      |              |             |
|----------------------|--------------|-------------|
| (1) Suddha Kalyan    | (2) Chayanat | (3) Kamod   |
| (4) Deshkar          | (5) Ramkali  | (6) Basant  |
| (7) Lalit            | (8) Poorvi   | (9) Pooriya |
| (10) Darbari Kanhada | (11) Multani | (12) Todi   |
| (13) Pelu            |              |             |

A. Complete knowledge of the above Ragas and Vilambit and Drut Khyal in each Ragas with Alap and Tans.

B. Two Dhrupads and Two Dhamars with Thah, Dugun, Tigun and Chaugun layakaris in different Ragas, prescribed above.

C. Two Taranas in different prescribed Ragas.

The following talas in addition to the previous years prescribed course with their Thekas:

- (1) Rudra      (2) Laxmi      (3) Brahma

# **VISHARAD PART II**

## Vocal Theory

### **M.M.-100**

- (1) Ancient and Modern Nibaddha and Anibaddha Gana.
- (2) Ancient Raga – Lakshan, Jati-ke-lakshan, Ragalap, Roopakalap, Alapti, Avirabhava and Tirobhava, Swasthanas, Akshiptika, Vaggeyakar.
- (3) History of Indian Music from the period of Pt. sharangdeo to present day.
- (4) Varieties of Tanas.
- (5) Study of different kind of Moorchanas.
- (6) The concept classification of Ragas into Ten types viz. Grama Raga, Up Raga, Raga-Bhasa, Vibhasha, Antar Bhasa, rangang, Bhasang, Kriyang and Upanga.
- (7) History of different compositions of North Indian Music (Classical and Semi Classical) and their description.
- (8) A comparative study of Northern and Karnataki Tala system and importance of Jatis.
- (9) Description and comparative study of the Raga prescribed.
- (10) Revision of the previous Talas and writing them in Tala Notation.
- (11) Notation of Ragas prescribed (Compulsory).
- (12) Tala knowledge with layakaris of the following including Prathama, Madhyama & Visharad Pt. I prescribed talas:
  - a) Rudra,
  - b) Lakshami,
  - c) Brahma