

SYLLABUS

Guitar

BADYA



BOARD

Surnandan Bharati, Kolkata



CLASSWIX
GROW TOGETHER, LEARN FOREVER

GUITAR BADYA

ADYA

Practical - 100

Practical

7. General knowledge about seven suddha swaras.
8. Knowledge about the parts of a guitar.
9. Practice alankars by applying seven suddha swaras.
10. Practice one Rabindrasangeet and one Nazrulgeeti in kaharba.
11. Sense about holding guitar properly and apply the fingering.

MADHYA

Practical - 100

Practical

6. Knowledge about seven suddha and five bikrita swaras.
7. Practice aroha and abaroha in raga Bilabal and Yaman.
8. Practice one Rezakhani gat in raga Bilabal.
9. Practice one Rabindrasangeet and one Nazrulgeeti in tal Dadra and Kaharba.
10. Practice two raga alankar using suddha and bikrita swars.

PURNA

| | | |
|---------------|---|-----|
| Practical | - | 100 |
| Theory (Oral) | - | 100 |
| Total | | 200 |

Practical

6. Knowledge about the swaras of E Major Scale and E Major Tuning.
7. Practice aroha, abaroha and pakad in raga Yaman and Bhupali.
8. Practice five simple alankars in thai and dugun Laya applying suddha and bikrita swaras.
9. Practice two Rabindrasangeet or Nazrulgeeti in taal dadra and trital.
10. Practice western songs in $\frac{4}{4}$ and $\frac{3}{4}$ bits.

Theory

4. Short notes : Saptak, Aroha, Abaroha, Badi, Sambadi, Tali and Khali.
5. Practice the thekas of Dadra, Kaharba and Trital with Tali – Khali.
6. Knowledge about the theoretical names of seven suddha swaras.
7. Know the name of any one guitar artist and his/her contribution.

FIRST YEAR

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|---------------|---|-----|
| Practical | - | 100 |
| Theory (Oral) | - | 100 |
| Total | | 200 |

Practical

7. Practice one Rezakhani gatt on raga Bhairab and Bhupali or two gatts in Kamiki Hawaiian method.
8. Practice E Major Scale in three octave (saptak)
9. Practice one Rabindra sangeet in trital and teora, one Nazrulgeeti in tritaal, one Atulprasadi in dadra or any one western melody.
10. Practice five alankars in raag Bhairab and Bhupali – using suddha and bikrita swar in thai and dugun lay.
11. Practice C,E,G,A scale in spanish guitar.
12. Practice DEW DROPS and WE SHALL OVER COME.

Theory

4. Short notes : Shruti, Swar (Suddha, Bikrita, Chal, Achal), Alankar, Asthayee, Antara, Raag, That, Bibadi swar, Pakar, Taal, Alap, Bar/Steel, Picks, Natural, Flat, Sharp.
5. Full introduction of raga Bhairab and Bhupali.
6. Knowledge about Staff Notation.
7. Knowledge about the differences between Hawaiian and Spanish guitar.
8. Practice Trital and Teora taal.
9. Knowledge about Akarmatrik Swaralipi.

SECOND YEAR

| | | |
|---------------|---|-----|
| Practical | - | 100 |
| Theory (Oral) | - | 100 |
| Total | | 200 |

Practical

7. Practice Rezakhani Gat in raga Khambaj, Kafi and Bhairabi or practice any three gats in Kamiki Hawaiian method.
8. Practice the tunes of Rabindrasangeet in Jhamptaal, Jhampak and Ardhajhamptaal.
9. Practice any three Rabindrasangeet in western tune.
10. Practice one Atulprasadi, one Dwijendrageeti and one Rabindrasangeet in western tune.
11. Practice three alankars based on raga Bhairabi and Kafi.
12. Practice primo – Duet and Theme from “Charade”.

Theory

7. Short notes : Lay (Vilambit, Madhya, Drut), Matra, Murchhana, Som, Abartan, Gamak, Chord, Treble, Bass Tone, Semitone, Melody, Waltz.
8. Practice raag Khambaj, Kafi, Bhairabi.
9. Practice thekas of jhamptaal, jhampak and ardha jhamptaal with tali-khali.
10. Knowledge about Bhatkhande Notation System.
11. Write biography of Allauddin Khan and Bhatkhande.
12. Write the process to adjust the strings on scale A and E Major tuning.

THIRD YEAR

| | | |
|-----------|---|-----|
| Practical | - | 100 |
| Theory | - | 100 |
| Total | | 200 |

Practical

7. Practice Rezakhani gat in raga Jaunpuri, Asabari, Todi, Behag. Knowledge of alap and vistar.
8. Practice two Rabindrasangeet on Nabotaal, Sasthi and Rupakra.
9. Practice a dhun based on raga Bhairabi.
10. Practice one Nazrulgeeti based on raga Malkosh and darbari.
11. Practice one song based on Folk tune, Shyamasangeet and Bhatiyali.
12. Knowledge about E and A Major Tuning and ideas about the strings.
13. Practice Berlin Melody, Dancing Eyes and Long Long Ago (For Spanish Guitar)

Theory

6. Write full introduction of raga Jaunpuri, Asabari, Todi and Behag.
7. Write about Nabotaa, Sasthi and Rupakra.
8. Write the differences between Akarmatrik and Bhatkhande Notation System.
9. Biography of Sujit Nath and Kazi Aniruddha.
10. Write about Folk influence in Rabindra sangeet and Nazrulgeeti.
11. Write about musical atmosphere in Tagore's childhood.
12. Knowledge about Harmonics and its different parts.
13. Knowledge about Chromatic scale.

FOURTH YEAR

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|-------------|-----|
| Practical | 100 |
| Theoretical | 100 |
| Total | 200 |

Practical

7. Practice Rezakhani Gats (with Alap-Jore) on following ragas : Ragesree, Bhimpalasree, Maroa, Vrindabani sarang, Bahar.
8. Practice Rabindrasangeet based on Surfanktaal, Adachautaal, Ekadosi, Based on bit of $\frac{3}{4}$ and Chautaal.
9. Practice any two Rabindrasangeet based on western tune.
10. Practice a Rabindrasangeet which have variation of taals.
11. Practice a dhrupad (thai and digun lay) based on raga Bhairabi, Multani or Khambaj.
12. Show thai, digun and chougun lay of Tritaal, Ektaal, Jhamptaal.
13. Practice A minor highbass, A minor highbass tuning.
14. Practice songs : Never on a Sunday, Red River valley, Guns of Navarone, The Barefoot girl (Only for Spanish Guitar)

Theory

7. Short notes: Sandhiproakash raag, Purbangobadi and Uttorangobadi raag, Parmel probeshak raag, Rager Samota Bivinnota, Alpatto – Bahutto, Abirbhab, Major Chord, Minor Chord, Clef, Grace Note.

8. Description of ragas of this year.
9. Biography of Rajani Kanta Sen and Atul Prasad Sen.
10. Introduction of Surfanktaal, Adachautaal, Ekadosi, taal based on $\frac{3}{4}$ bit, Chautaal.
11. Short introduction : Dhamar, Dhrupad, Kirton, Baul, Folk song.
12. Influence of Baul and Kirtan in Rabindrasangeet.
13. Uses of Diagonal Bar, Knowledge and necessities of it.
14. Knowledge about Western Notes and Western Notation.
15. Knowledge about the name of strings which are opened from A and E Minor scale.

FIFTH YEAR

(Nritya Bharati)

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|---------------------|------------|
| Practical 1st Paper | 100 |
| Theory 1st Paper | 100 |
| Practical 2nd Paper | 100 |
| Theory 2nd Paper | 100 |
| Total | 400 |

Practical- 1st Paper & 2nd Paper

7. Practice Alap and Jor on the following ragas :- Malkosh, Kedar, Basant, Mian – Mallhar.
8. Practice Dhun on the following ragas :- Pilu, Kafi, Khambaj.
9. Practice any one khayal from previous year's syllabus based on Tritaal/Ektaal.
10. (For Spanish Guitar) Limbo rock, Over the waves, Theme from "Dr. Zivago", Jingle bells. Practice the lessons.
11. Practice any two songs from Bengali or Hindi movie.
12. Practice Nazrulgeeti from following ragas :- Tilang, Malkosh, Jaunpuri, Rudra-Bhairabi.
13. Practice Rabindrasangeet on following talas :- Nabopanchotal, Dhamar, Jath (8 and 14 Matra), Khemta.
14. Practice the bole of the taals in Thai Lay with Tali-Khali.

Theory-1st Paper

7. Full introduction of the ragas according to this year.
8. Show the talas of this year in thai and digun lay.
9. Knowledge about different Fret Chord after tuning in A Major Scale.
10. Write the technique of tuning in A major high bass and A minor high bass and knowledge about tuning in various method.
11. Western notation method, Good and Bad qualities of Western Note, Differences and Similarities between Indian and Western notation method.

Theory-2nd Paper

6. North Indian and South Indian musical system.
7. Indian Classical Music and Rabindra Sangeet.
8. Good qualities and speciality of a Nazrul Singer and Instrumentalist.
9. Biography of Tansen and Dijendra Lal Roy.
10. Influence of provincial and western music in Rabindra Sangeet.
11. Show taal of previous year, its digun and chaugun.

SIXTH YEAR

| | |
|---------------------|------------|
| Practical 1st Paper | 100 |
| Theory 1st Paper | 100 |
| Practical 2nd Paper | 100 |
| Theory 2nd Paper | 100 |
| Total | 400 |

Practical- 1st Paper & 2nd Paper

7. Practice Chhoto khayal, Alap, Jore, Jhala on the following ragas :- Sree, Malgunjee, Ragesree, Gour-Sarang, Bilaskhani Tori, Kausik-Kanara.
8. Practice Baro Khayal on any one of the ragas.
9. Practice Rabindra Sangeet on the following talas :- chautaal, aratheka, kawali, bramkho taal. Practice the taals with Tali-khali on clapping.

10. Practice Rabindra Sangeet (One Dhrupadanga, One kheyalanga, One talaferta).
11. Practice Nazrulgeeti on priya chhahanda and surfank taal.
12. Practice four gats based on western melody and four gats based on Hawaiian melody.
13. Practice Come September, La paloma, Theme from young lovers, Dancing Eyes.

Theory-1st Paper

7. Write introduction of ragas of this year.
8. Short notes :- Khatka, Murki, Anulom, Bilom, Jore, Jhala, Sahayak Nad, Tora.
9. Biography of Sree Krishna Narayan Ratan Jhankar and D. B. Paluskar.
10. Write the similarities and dissimilarities, abirbhab and tirobhab of the following ragas :- Paraj – Basant, Jogiya – Kalingra, Malgunji – Jayjayanti.
11. Show the talas :- Pancham-sawari, Kawali, Rudra Taal, Brombho Taal, Lakkhi Taal.

Theory-2nd Paper

7. Write the facilities and problem for using harmonium in music.
8. Write Western Influence in Modern Song.
9. Write merits and demerits of a light music singer.
10. Write about special method of swar placing of Pandit Srinibasan.
11. Recognize Ragas with the help of some notes.
12. Good side of practicing western music in guitar.
13. Show your knowledge about the talas of previous year and the short notes related to western music.