

SYLLABUS

Hindustani

CLASSICAL VOCAL



BOARD

Surnandan Bharati, Kolkata



CLASSWIX
GROW TOGETHER, LEARN FOREVER



VOCAL CLASSICAL

ADYA

Practical - 100

Practical

1. Knowledge of shudh and vikrita swaras.
2. Thaata bilaval, bhairav and kafi-which swaras are komol and sudh?
3. Simple alankar of bilaval thaata
In double laya- Sa Ga, Re Ma, Ga Pa, Ma Dha, Pa Ni, Dha Sa.
In triple laya- Sa Re Ga, Re Ga Ma, Ga Ma Pa, Ma Pa Dha, Pa Dha Ni, Dha Ni Sa.
In the laya of Kaharwa- Sa Re Ga Ma, Re Ga Ma Pa, Ga Ma Pa Dha, Ma Pa Dha Ni, Pa Dha Ni Sa.
4. Ability to sing sargam kheyal of Yaman and Bilaval.
5. Any bhajan.
6. Knowledge of talas :- a) Dadra, b) Kaharwa

MADHYA

Practical - 100

Practical

1. Knowledge of Yaman and Bhairavi.
2. One sargam khayal of Yaman and Asawari ragas.
3. Any bhajan.
4. Knowledge of following talas :
Dadra, Kaharwa, Teental
5. Definition of the following terms :
Sangeet, Saptak, Swar, Thata, Alankar, Aroha, Abaroha, Sthayee, Antora, Some.

PURNA

Practical	-	100
Theory (Oral)	-	100
Total		200

Practical

1. Knowledge of Kafi and Khambaj thata. Ability to sing 10 alankars of those thatas.



2. Ability to sing one sargam geet in the following ragas :
Yaman, Kafi and Bhupali.
3. Any Bhajan.
4. Knowledge of Shuddha and Komol Swaras.
5. Knowledge of following talas :
Dadra, Kaharwa, Teental and Jhamptal.

Theory

1. Definition of the following terms :
Vadi, Samvadi, Mandra, Madhya, Tara, Saptak, Swaramalika,
Jati, Tala, Tali, Khali, Avartan, The two systems of Hindusthani
Classical Music
2. Description of the ragas Yaman and Bhairavi.
3. Recitation of the talas with hands studied in practical in dugun.

FIRST YEAR

Practical	- 100
Theory (Oral)	- 100
Total	200

Practical

1. Knowledge of 12 swaras.
2. To sing the alankars with Sargam and Aa in dadra and teental.
3. A Kheyal in single laya in any two of the following ragas :
Bhairav, Yaman, Bilawal, Bhupali, Kafi with tan.
4. Theoretical description of the above ragas.
5. A Bhajan.
6. Single, double and chaugun of Teental and Jhamptal.

Theory

1. Definition of the following terms :
Raga, Sangeet, Dhwani, Meer, Vadi, Anuvadi, Pakad, Jati, Some,
Theka, Chal and Achal swar.
2. What is Swaramalika?
3. Theoretical description of the ragas studied in practical.



SECOND YEAR

Practical	-	100
Theory (Oral)	-	100
Total		200

Practical

1. Five alankars in dadra and Kaharwa in single and double laya.
2. Ability to sing a khayal on the following Ragas :
Kafi, Brindabani Sarang, Bagesri, Bhairavi, Bhimpalesri, Kedar, Kamod, Desh
3. One bilambit khayal of any above two ragas with Alap, Bistar and tan.
4. A Bhajan.
5. Sing dhrupad in any one of the above ragas.
6. Recitation of tal :
Ektal, Jhamptal, Choutal in single laya.

Theory

1. Detailed theoretical description of any three ragas :
Bhairav, Kafi, Desh, Kedar, Bhimpalasri, Bagesri.
2. Write short notes on :
Gamak, Murchhana, Raga, Bikritswar, Jati, Pakar, Gram, Sangeet, Andolan, Janak Thata, Janya raga, Origin of Dhwani, Notation, Purbanga, Uttaranga.
3. Writing simple notations in the Bhatkhande system.
4. Write an essay on classical music in life.
5. Life sketches of any one :
a) Pt. Bishnudidigambar Palushkar
b) Jadu Bhatta
c) Allauddian Khan
6. Write the following talas in Dugun :
Jhamptal, Choutal and Teental

THIRD YEAR

Practical	-	100
Theory	-	100
Total		200



Practical

1. Demonstration of raga by tanpura or Surmadhyam or Sur pancham.
2. A Kheyal on any three of the following ragas : Malkaush, Behag, Bageshree, Purabi, Bivash (of Bhatkhande), Puria, Hambir, Tilak Kamod, Alahia Bilabal.
3. Bilambit Kheyal on any one raga in Ektal - Kedar or Malkoush.
4. A lakshman geet on any one of the ragas studied.
5. A Bhajan of Surdash and Meerabai.
6. A Dhrupad on any one ragas of your choice in Dhima and Double laya in Choutal or in Surphanktala.

Theory

1. Definition of the following terms : Graha, Nyasa, Meend, Gamak, Andolan, Taan, Laykari, Palta, Tappa.
2. Detailed theoretical description of the ragas studied in practicals.
3. Detailed description of the Bhatkhande notation system.
4. Short essay on :
 - a) Importance of riwaj in music.
 - b) Music and Literature.
 - c) Folk Music.
5. Life sketches of any one :
 - a) Pt. Ravi Shankar
 - b) Abdul Karim Khan
 - c) Allauddin Khan

FOURTH YEAR

Practical	100
Theoretical	100
Total	200

Practical

1. Recognizing of Swar and Raga
2. Ability to sing Pudiya Dhanesri, Joyjoyanti, Malkoush, Chhayanat, Jogia, Multani, Durga, Pilu in Madhyalaya kheyals.



3. Ability to sing any two of the above ragas in Bilambit Kheyal.
4. One Dhrupad.
5. A Bhajan of Tulshi Das.
6. The following talas with dugun and chaugun :
 - a) Teental b) Ektal c) Surphank d) Chautal

Theory

1. Definition of the following terms :
Gitkiri, Tone, Semitone, Ragalap, Abhog, Sanchari, Murchhana, Abirbhav, Tirobhav, Gayak-Gayaki, Nayak-Nayaki.
2. Detailed Theoretical description of ragas learnt.
3. Description of Musical Instruments :
 - a) Tanpura b) Harmonium c) Tabla
4. Analyse Contrast ragas :
 - a) Basant Paraj b) Bahar Miya Mallar c) Chhayanoth Kamod
5. Express your view on guru shishya parampara.
6. Life sketches of any one :
 - a) Sharangdev b) Amir Khusrow c) Tansen d) Joydev e) Sadarang Adarang.

FIFTH YEAR

(Sangeet Bharati)

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

Practical-1st & 2nd Paper

1. Ability to sing drut kheyals on the following ragas :
 - a) Todi b) Miya Malhar c) Basant d) Darbari Kanada e) Sohini f) Ramkeli g) Marwa h) Lalit
2. Ability to sing dhrupad dhamar with dugun, chaugun.
3. Recognizing Swar and raga.
4. A Bhajan of Meerabai and Nanak.

5. Recitation of talas with dugun and chaugun :
a) Dipchandi b) Rupak c) Ada-chautal d) Jhamptal e) Jhumra
6. Knowledge of Hori, Dadra, Bhajan and Folk music.

Theory-1st Paper

1. Detailed knowledge of the notation system of Bhatkhande and ability to write notations of Drut Bandish with alaps and tanas.
2. Concept of sandhi prakash ragas and detailed study of poorvang and uttarang ragas.
3. Writing any song on any raga in Madhya laya.
4. Aesthetics in music.
5. Description of musical instrument :
a) Esraj b) Sitar c) Sarod d) Harmonium
6. Compare
a) North Indian and Karnataki style b) Raga and Thaata
c) Dhrupad and Kheyal d) Naad, Shruti and Swar.

Theory-2nd Paper

1. Prabandha, Nibaddha and Anibaddha Sangeet.
2. History of Music from vedic period.
3. Importance of Saath Sangat in performance.
4. Write essay on music and literature.
5. National integration through Indian classical music.

SIXTH YEAR

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

Practical- 1st & 2nd Paper

1. Vilambit kheyals on the following ragas with specialisation of Ragas, Alaap, Tanas.



- a) Shyamkalyan b) Komol Ashavadi c) Darbari Kanada
d) Madhuvanti e) Chandrakaus
- 2. Ability to sing Drut Kheyals on the following ragas :
a) Adana b) Kalawati c) Sudh Kalyan d) Basant e) Gunkeli
- 3. Ability to sing minimum four taranas on any one of the above ragas.
- 4. One Dhamar with different layakaris on any one raga above from item no. 1 & 2.
- 5. Compare and contrast ragas :
a) Basant-Paraj b) Bahar-Miya Mallar c) Adana-Darbadi
d) Sudh Sarang-Shyamkalyan.
- 6. Ability to play simple talas like Teental, Jhamptal, Rupak and Dadra on tabla

Theory-1st Paper

- 1. Writing notations of vilambit and drut laya kheyals .
- 2. Detailed theoretical description of the ragas studied in practicals.
- 3. Detailed description of the Bhatkhande and Palushkar notation system.
- 4. Define gamak and its varieties with examples.
- 5. Define tana and explain 16 tana patterns in details.
- 6. Difference between Hindusthani and Karnataki music.

Theory-2nd Paper

- 1. Importance of tanpura in music and techniques of tuning the tanpura.
- 2. Brief study of different singing styles of Indian music.
- 3. Rag and its characteristics.
- 4. Essays on a) Raga and Ras b) Philosophy and Music
c) Folk music d) Acoustics.
- 5. Importance of art. What is the relation between art and music?
- 6. History of music from vedic period.