

SYLLABUS

Instrumental

KEYBOARD, VIOLIN AND FLUTE,



BOARD

Surnandan Bharati, Kolkata



CLASSWIX
GROW TOGETHER, LEARN FOREVER

INSTRUMENTAL ADYA

Practical - 100

Practical

1. Ability to play alankars.
2. Knowledge of Shudh Swaras.
3. Knowledge of Bilaval thaat.
4. Knowledge of Dadra tala.

MADHYA

Practical - 100

Practical

1. Ability to play alankars in the following thaats. A) Bilaval b) Bhairav c) Kafi.
2. Knowledge of Shudh and Bikrita Swaras.
3. Knowledge of playing the instrument.
4. Detailed Knowledge of following talas a) Dadra b) Kaharwa c) Teental.

PURNA

Practical	- 100
Theory (Oral)	- 100
Total	100

Practical

1. Detailed Knowledge of Thaats in Hindustani Sangeet.
2. Ability to play alankars in the following thaats a) Bilaval b) Kalyan c) Kafi d) khambaj.
3. Ability to play swarmalika in Yaman raga.
4. Knowledge of following Talas : a) Dadra b) Kaharwa c) Teental d) Ektal

Theory

1. Definition of the following terms : Saptak, Swar, Thaats, Aroha, Avroha, Alankar, Vadi, Samavadi, Tal, Laya, Matra, Bibhag, Some, Tali, Khali.

2. Theoretical description of Raga Yaman and Bhairav.
3. Recitation of talas studied in practical with signs of hand.

FIRST YEAR

Practical	- 100
Theory(oral)	- 100
Total	200

Practical

1. Ability to play Rajakhani gat with five Paltas and Jhalas on the following ragas a) Bilaval b) Yaman c) Kafi d) Bhairav
2. Knowledge of twelve swaras.
3. Detailed knowledge of ten thaat of Hindustani sangeet.
4. Detailed knowledge of following talas : a) Kaherwa b) Teental c) Ektal d) Jhamptal.

Theory

1. Definition of the following technical terms: Aroha, Avaroha, Vadi, Samavadi, Bol, Jhala, Alankar, Rag, Jati, Theka.
2. Detailed theoretical description of Ragas studied in practical.
3. Knowledge of the various parts of the instrument.
4. Recitation of talas studied in practical with signs of hand.

SECOND YEAR

Practical	- 100
Theory (Oral)	- 100
Total	200

Practical

1. Ability to play Rajakhani gat with five paltas and jhalas on the following ragas : a) Alahiya bilaval b) Behag c) Brindabani sarang d) Khambaj.
2. Maseet Khani Gat in Yaman.
3. Ability to play one Dhamar on any one of the above ragas.
4. Knowledge of the following talas : a) Jhamptal b) Choutal c) Rupak d) Teora.

Theory

1. Definition of the following terms : Masitkhani gat, Pakar, Gamak, Andolan, Taan, Palta, Meend, Toda, Jhala
2. Detailed theoretical descriptions on Ragas studied in practical.
3. Writing notations of any Raga in Bhatkhande on practical.
4. Recitation of talas studied in practical with hands and Dugun.

THIRD YEAR

Practical	- 100
Theory	- 100
Total	200

Practical

1. Ability to play Rezakhani Gat with Paltas Jhala & Short alap in following Ragas : a) Jaunpuri b) Kedar c) Tilak Kamod d) Malkosh
2. Maseetkhani Gat in any of the above Ragas.
3. Ability to tune the instrument.
4. Swar and Raga: Recognising.
5. Knowledge of the following tals : a) Teora b) Teental c) Dhamar.

Theory

1. Definition of the following terms: Sandhiprakash Raga, Chhayalog, Ashray Raga, Janak Thaata, Nad, Shruti, Alpatva, Bahutva, Avirbhav – Tirobhav
2. Detailed theoretical description of Ragas learnt.
3. Writing notation of short alaps and tanas in Ragas already studied.
4. Writing of all talas studied in Dugun.
5. Life sketches in brief with appreciation of their style: a) Pandit Ravishankar b) Ustad Vilayat Khan c) Ustad Ali Akbar Khan d) Tansen.

FOURTH YEAR

Practical	- 100
Theory	- 100
Total	200

Practical

1. Ability to play Bagesri, Bhimpalesri, Jaunpuri. Hindol, Marwa, Purabi in Maseetkhani and Razakhani Gat.

2. Ability to play Rag Jayjayanti, Hamvir, Tilak Kamod – thoroughly.
3. Ability to play Dhun on the instrument you are learning in any of the following Ragas : a) Pilu b) Bhairavi c) Khambaj
4. Recitation of the following talas in Dugun and Chouguna a) Ektal b) Ada choutal c) Jhamptal

Theory

1. Definitions of the following terms : Gram, Tan, Ragalap, Gitkiri, Thaata, Binyas, Janya Rag, Jhala.
2. Theoretical description of Ragas learnt in practical.
3. Writing the following talas in Dugun and Chouguna a) Ektal b) Teental c) Ada Choutal
4. Detailed description of Bhatkhande notation system.
5. Life sketches in brief with appreciation of their style a) Ustad Allauddin Khan b) Ustad Dabir Khan c) Ustad Inayat Khan.

FIFTH YEAR (Sangeet Bharati)

Practical 1st Paper	100
Theory 1st Paper	100
Practical 2nd Paper	100
Theory 2nd Paper	100
Stage Performance	100
Total	500

Practical-1st & 2nd Paper

1. Ability to play Gourmallar, Chhayanaat, Bagesree, Pilu, Mian Mallar with Alaap, Jore and Jhala.
2. Ability to play Razakhani Gat in a) Sree b) Basant c) Pudia d) Dhanesree d) Shudh Kalyan
3. Swar & Raga: Recognising
4. Learn to play Dhamar on the instrument on any one of the above Ragas with different Layakaris.
5. Tuning of the instrument you are learning.
6. Recitation of the following Talas : a) Sikhar b) Brahma c) Lakshmi d) Pancham swari.



Theory-1st Paper

1. Distinguish between a) Shruti – Swar b) Raga and Thaata c) Tal – Laya d) Abirbhav – Tirobhav e) Alpatva – Bahutva
2. Detailed study of Gharana a) Senia b) Agra c) Patiala
3. Complete study about Swaras of North and South Indian Music.
4. Detailed theoretical description of Ragas learnt.
5. Writing in notation- short Alaps and Ragas already studied.
6. Writing of Dhrupad and Dhamar with Dugun Layakari.

Theory-2nd Paper

1. Express your view on Guru Shishya Parampara and institution training.
2. Raag and its characteristics.
3. What is the difference between Raga rendered by vocalists and Raga rendered by instrumentalists of different gharanas?
4. Importance of accompaniment in a stage concert.
5. Express your views on any two of the following. a) Importance of riwaz in music b) Place of music in life c) Speciality of Hindustani classical music d) Social importance of music
6. Life sketches with appreciations and assessment of Sharangdev, Amir Khusrow, Sadarang, Jaidev.