



**KARNATAKA GOVERNMENT
SPECIAL MUSIC EXAMINATION**

**HINDUSTANI VOCAL SYLLABUS
FOR
JUNIOR, SENIOR, PRE-PROFICIENCY
AND
PROFICIENCY GRADES**



**KARNATAKA SECONDARY EDUCATION EXAMINATION BOARD
BANGALORE**

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**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION
HINDUSTANI VOCAL SYLLABUS, JUNIOR GRADE**

THEORY - 1

1. Explanation of technical terms

- 1.1. Sangeetha
- 1.2. Dhwani
- 1.3. Naada
- 1.4. Shruthi
- 1.5. Swara
- 1.6. Shuddha Swara
- 1.7. Vikrutha Swara (Komal and Theevra)
- 1.8. Sapthaka
- 1.9. Thaata (Mela)
- 1.10. Alankara
- 1.11. Palta
- 1.12. RagaJal (Oudava, Shaadava, Sampoorana)
- 1.13. Vaadi
- 1.14. Samvaadi
- 1.15. Vivaadi
- 1.16. Anuvaadi
- 1.17. Varjyaswara
- 1.18. Mukhyaanga (Pakad)
- 1.19. Aalap
- 1.20. Taanaswaramaalika (Sarigama geetha)
- 1.21. Lakshanageetha
- 1.22. Khayal Bhajan
- 1.23. Dhrupada Sthaayi
- 1.24. Anthara
- 1.25. Aaroha
- 1.26. Avaroha
- 1.27. Laya (Vilambith, Madhya, Dhrut)
- 1.28. Maathra
- 1.29. Taal
- 1.30. Gath
- 1.31. Maand
- 1.32. Kana
- 1.33. Kampana Jjamjhama
- 1.34. Gamaka
- 1.35. Jhaala
- 1.36. Thode

2. Knowledge of following technical terms and Ragas

- 2.1. Aaroha
- 2.2. Avaroha
- 2.3. Jaathi
- 2.4. Vaadi

- 2.5. Samvaadi
- 2.6. Thaata
- 2.7. Shuddha swara
- 2.8. Vikrutha swara
- 2.9. Mukhyaang (Pakad)
- 2.10. Varjith swara
- 2.11. Gaayana samaya
- 2.12. Raagas:
 - (1) Bhoopala
 - (2) Desh
 - (3) Khamaaj
 - (4) Bageshri
 - (5) Durgaa
 - (6) Kaapi
 - (7) Brindavanisaarang
 - (8) Bhimpalaas
 - (9) Jhonpuri
 - (10) Bhairavi
 - (11) Bhairav
 - (12) Behaag
 - (13) Thilang
 - (14) Maalkauns
 - (15) Bibhaas
 - (16) Patadeep

3. Knowledge of writing Theka including Maatra, Khanda, Sam, Husi (Khali) and Pettu (Bhari) for the following Taals. Should also know to write Theka in Dugun pattern.

- (1) Teentaal
- (2) Jhaptaal
- (3) Daadra
- (4) Ektaal (Dhruta)
- (5) Khehervaa
- (6) Chowtaal

4. Knowledge of writing notation of any two songs (Bandish) including swarlipi (notation) format.

5. Knowledge of Swarlipi (notations) systems of Pandit Bhatkhande and Pandit Paluskar.

6. Characteristics of Chota Khyaal

7. Life history of the following musicians:

- 7.1. Vishnudigambara Paluskar
- 7.2. Vishnunarayana Bhatkhande
- 7.3. Ravishankar
- 7.4. Panchakshari Gavayi
- 7.5. Purandaradas
- 7.6. Nikhil Banerjee
- 7.7. Bismillah Khan

AURAL TEST

1. Identification of Shuddh and Komal swaras:
2. Identification of Swara samootha (swara phrases) by hearing the rendering and writing the same in swaralipi system
3. Identification of Sam and Husi when played/rendered.
4. Identification of swaras from Three Sapthaks

PRACTICAL PAPER-1

1. Beginner's swara abhyaas (swar exercises) 10 numbers in three speeds
2. Identification of Prakruthi and Vikruthi swaras by hearing the rendering
3. Swaramaalika geetha (4 numbers) and lakshana geetha (6 numbers) from any 4 Ragas mentioned in theory portion (see para 2.12)
4. Chotakhyal in each of the 16 Ragas mentioned in theory portion (see para 2.12). This should include Aaroha, Avaroha, Praarambhik (initial) swar visthaar, two aalaps and four Taans.

PRACTICAL PAPER – 2

1. Ability to sing one very popular bhajan, one very popular vachana and one very popular Daasara Pada in the Raagas specified in theory portion (ref para 2.12)
2. Ability to demonstrate Teentaal, Jhaptaal, Daadra, Ektaal (Dhruth) and Keherva including correct hand signs for sam, pettu (bhari) and husi (Khaali). Should know the Theka also.
3. Swar Gyaan: Identification of Raag and Taal by hearing. Ability to sing swaras in correct swarasthaana.
4. Ability to render Dhrupad in any one Raag

MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	2-30
AURAL	50	15	0-30
PRACTICAL-1	100	30	0-30
PRACTICAL-2	150	45	0-30
TOTAL	400	<158>**	4-00

*Notes:

- a) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. **That is, minimum overall marks obtained should be 160/400.**
- b) **In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 158/400), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- c) **Classification of successful candidates as follows, based on aggregate marks**

Third Class:	160 to 199 marks
Second Class:	200 to 239 marks
First class:	240 and above
First class with Distinction	Atleast 255/400 with a minimum of 225/300 in Practicals.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION
HINDUSTANI VOCAL SYLLABUS, SENIOR GRADE**

THEORY - 1

1. Explanation of the following technical terms, with examples where necessary:

- 1.1. Janya Raag
- 1.2. Janaka Raag
- 1.3. Moola Raag
- 1.4. Vakra Raag
- 1.5. Poorvaanga Raag
- 1.6. Uttharaanga Raag
- 1.7. Sankeerna Raag
- 1.8. Andolana
- 1.9. Meend
- 1.10. Gamaka
- 1.11. Kana (sparsha swara)
- 1.12. Taan
- 1.13. Saral Taan
- 1.14. Sapaata Taan
- 1.15. Koota Taan
- 1.16. Vakra Taan
- 1.17. Mishra Taan
- 1.18. Khanda Taan
- 1.19. Bola Taan
- 1.20. Alankaar Taan
- 1.21. Meru Khanda Taan
- 1.22. Gitakidi Taan
- 1.23. Jabadaa Taan
- 1.24. Choota Taan
- 1.25. Aalap
- 1.26. Bol Aalap
- 1.27. Alpathva
- 1.28. Bahuthva
- 1.29. Aavirbhaava
- 1.30. Thirobhaava
- 1.31. Layabadh Aalap
- 1.32. Maseed Khani
- 1.33. Rajaakhaani
- 1.34. Gath
- 1.35. Seni Gath
- 1.36. Baaz
- 1.37. Bhathaav
- 1.38. Jhod Aalap
- 1.39. JhamJhama
- 1.40. Sootha
- 1.41. Ghaseeta

- 1.42. Kranthana
- 1.43. Murki
- 1.44. Gitakidi
- 1.45. Purvalagan
- 1.46. Anulagan Kana
- 1.47. Jhaala
- 1.48. Swaragunjan
- 1.49. Prakaar
- 1.50. Taanparan
- 1.51. Thode Ladanth
- 1.52. Lada
- 1.53. Gutdaghoti
- 1.54. Kasbi
- 1.55. Athaayi

- 2. Ability to explain Dhvani Uthpathi (generation of sound), Kampana sanskya (frequency), Andolana, Naada quality and its aspects. Knowledge of 22 shruthi system in both old and current system/ current opinion.
- 3. Mela sysem description as per Pandit Venkatmakhi. Based on this, practice of Thaats brought into Hindustani system
- 4. Detailed knowledge of Raagaanga system and Classification of Raagas
- 5. Position and Importance of Vaadi, Samvaadi and Anuvaadi.

THEORY – 2

- 1. Raag Lakshana of the following Raagas (including Aaroha, Avaroha, Vaadi, Samvaadi, Prakruthi Swara, Special feature of the Raaga, Mukhyaang (Pakad) etc along with one Khyal each:
 - 1.1. Yaman
 - 1.2. Kedara
 - 1.3. Allya Bilaaval
 - 1.4. Gaud Saarang
 - 1.5. Miya Malhaar
 - 1.6. Maalkauns
 - 1.7. Kamoda
 - 1.8. Jayajayavanthi
 - 1.9. Dhaani
 - 1.10. Bahaar
 - 1.11. Maand
 - 1.12. Thilak Kaamod
 - 1.13. Kalaavathi
 - 1.14. Shankara
 - 1.15. Hamir
 - 1.16. Hamsadhwani
 - 1.17. Shivananjani
 - 1.18. Chaayanata

- 1.19. Peelu
- 1.20. Desakaar
- 1.21. Pooriya
- 1.22. Shuddha Saarang
- 1.23. Raageshri
- 1.24. Sindhoora
- 1.25. Kaalingadaa
- 1.26. Thodi
- 1.27. Multhaani
- 1.28. Madhuvanthi
2. Rendering of Badaa Khyaal in any one of the following Raagas: Bhoopali, Yaman, Bhimpalas, Bageshri, Maalkauns, Alaiya Bilawal, Bahaar, Kedaar, Purvi, Shankara
3. Detailed knowledge of the following Taals: Vilambith Teen Taal, Vilambith Japtaal, Adachowtaal, Jhumra, Thilwada, Roopak Taal, Sul Taal, Dhamaar, Deepchandi, Dhumaali, Khemata
4. Knowledge of the characteristics and features of Bada Khyaal, Dhrupad, Dhamaar, Thumri, Bhajan, Tharaana, Chathurang, Daadra compositions.
5. Classification of instruments and naming of atleast two instruments in each category and their parts.
6. Brief biography of the following artists:
 - 6.1. Swami Haridas
 - 6.2. Jayadeva
 - 6.3. Sharagnadeva
 - 6.4. Bharathamuni
 - 6.5. Surdas
 - 6.6. Kabir
 - 6.7. Meera
 - 6.8. Taansen
 - 6.9. Sadaranga-Adaranga
 - 6.10. Govindarao Tembe
 - 6.11. Vilayath Khan
 - 6.12. Pannalal Ghosh
 - 6.13. Hanumanthrao Valavekar
 - 6.14. V G Jog
 - 6.15. Murada Khan

PRACTICAL PAPER-1

1. Ability to render from among the Bada Khyaal ragas (see para 2.), Bada khyaal Bandish including Swaravisthaar, Aalap, Bol-taan and Chota Khyaal also.

PRACTICAL PAPER-2

1. Ability to render from among the Chota Khyaal ragas (see para 2.), Chota khyaal Bandish including Swaravisthaar, Aalap, Bol-taan.
2. Ability to render one Drupad in Thaay, Dugun and Chowgun, choosing the raagas mentioned in the syllabus (see para 2).

3. Ability to render one Dhamar in Thaay, Dugun and Chowgun.
4. Ability to render one Tharaana in Thaay, Dugun.
5. Ability to render two Bhajans, Two Vachanas, Two Daasara Padas in raagas mentioned in the syllabus (para 1 and 2).

PRACTICAL PAPER-3

1. Ability to demonstrate the knowledge and usage of technical terms in Raagas
2. Ability to describe and demonstrate the Taals mentioned in the syllabus (see para 3)
3. Ability to tune instruments

MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	2-30
THEORY-2	100	30	2-30
PRACTICAL-1	100	30	0-30
PRACTICAL-2	150	45	0-45
PRACTICAL-3	150	45	0-45
TOTAL	600	<238>**	7-00

*Notes:

- a) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 240/600.
- b) **In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 238/600), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- c) **Classification of successful candidates as follows:**
 - Third Class:** 240 to 299 marks
 - Second Class:** 300 to 359 marks
 - First class:** 360 and above
 - First class with Distinction** Atleast 360/600 with a minimum of 300/400 in Practicals.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION
HINDUSTANI VOCAL SYLLABUS, PRE-PROFICIENCY GRADE**

THEORY – 1

1. Comprehensive knowledge of all technical terms that are come across in Hindustani Music
2. Prabhedas in Art forms; Position of music in Lalitha Kala; Importance of music in social, spiritual, physical and cultural aspects
3. Origin and development of Khyaal Gaayan
4. Brief life history of the following artists: Gopal Nayak, byjoo, Haddoo Hassukhan, Balakrishna Boova ichalakaranjikar, Bhaskar Buva Bakhale, Ramakrishna Buva Vaze, Abdul Karim Kham, Alladiya Khan, Inaayath Khan, Bade Gulam Ali
5. Knowledge of Raga Lakshana of the following Ragas: Maaru behag, Chandrakauns, Madhukauns, Gunakali, Keeravani, Pooriya Dhanashri, Ramakali, Paraz, Basanth, Darbari Kaanada, Kausi kaanada (in two parts), Shri, Jhanjhuti, Nanda, Jogiya

THEORY – 2

1. Types of instruments in Indian Music and description of their specialities/ specific features
2. Guna and Dosha observed in singers/ instrumentalists and methods to remove Doshas
3. Brief history of popular Gharanas in Hindustani Music
4. Description of Anibaddha and Nibaddha Gaayana
5. Detailed Explanation of Raag visthar, Alap with swaras, writing of Taana, and knowledge of equality/ inequality among Samaprakruthi Raagas
6. Relationship between Raaga, Rasa, Samaya (Time) and Laya

PRACTICAL – 1

1. Ability to render Bada Khyaal for 15 to 45 minutes from any Raag listed in para 5; including a Chota Khyal and Tumri.
2. Ability to render on Drupad in the rhythm of Thaay, Dugun, Thigun and Chowgun from the following Raags: bhairava, Thodi, Daraari Kaanada, Malkauns, Basanth, Pooriya
3. Ability to render Dhamar in the rhythm of Thaay, Dugun and Thigun in any one of the following Raags: Yaman, Durga, Bhoop, Bhairavi, Jayajayavanthi
4. Ability to render two Tharaanas in the raags mentioned in the syllabus (para 5).

PRACTICAL – 2

1. Ability to render Chota Khyal for atleast 15 minutes with initial Swar Visthaar, Aalap, Bolataan, different variety of Taans, in any Raaga mentioned in the syllabus (para 5)
2. Rendering Tumri in the following Raags: Kaapi, Khamaaj, Desh, Peelu, Thilang
3. Rendering of a Bhajan in any raga
4. Ability to render a chaturang
5. Ability to demonstrate in Vilambith Kaal, Thilwaada (EkTaal)
6. Knowledge of Teen Taal and Jhap Taal in Druth speed

7. Use of Dhumaali, Keherva, Daadra and Bhajan Theka in Sugam Sangeeth (light music)
8. Use of Thevra, Chowtaal and dhamar for practice of Khullabaaz

MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	3-00
THEORY-2	100	30	3-00
PRACTICAL-1	150	45	1-00
PRACTICAL-2	150	45	1-00
TOTAL	500	<198>**	8-00

*Notes:

- a) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 200/500.
- b) **In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 198/500), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- c) **Classification of successful candidates as follows:**

Third Class:	200 to 249 marks
Second Class:	250 to 299 marks
First class:	300 and above
First class with Distinction	Atleast 285/500 with a minimum of 225/300 in Practicals.

**KARNATAKA GOVERNMENT SPECIAL MUSIC EXAMINATION
HINDUSTANI VOCAL SYLLABUS, PROFICIENCY GRADE**

THEORY – 1

1. Need for music broadcasting media; Gramophone, Radio, Doordarshan, Recordings, Amplifiers, video tapes and their influence
2. Description of Classical music, Dance music, Devotional Music, Vachana Sangeetha, Sugam Sangeetha
3. Comparative study of Karnatic and Hindustani Music systems
4. Brief description about Prominent musicians/ artists in Hindustani Music in the 20th century
5. Raag Lakshana of the following Raags: Shyama Kalyana, Aabhogi Kaanada, Megha Malhar, Natabehag, Bhairagi Bhairav, Khambaavathi, Bhatiyaar, Bhoopal Thodi, Naayaki Kaanada, Poorva Kalyana, Desh, Bheema (Gaavathi), Natamalhar, Soormalhar, Ramadaasi malhar, Goudmalhar

THEORY – 2

Part-1

1. New experiments in the development of music; Vrunda Gaayan, Film music, Western music, and the expected/ unexpected influence of them on Hindustani music
2. Brief history of Indian music from Vedic times till date.
3. Brief knowledge about references to music: Bharatha Naatya Shastra, Chathurdandi Praveshika, Naaradeeya Shiksha, Ragatharangini, Sangeetha Ratnakara, Hindustani system of music, Kramika Pustaka maalika, Bruhaddeshi
4. Main ideology of Hindustani music system and problems of music knowledge in the present days.
5. Introduction to Classical music, Light music, Dance Music, jaanapada (Folk) music; in each of these forms, importance of swara vaadya and Taala Vaadya; responsibilities of the main artist and accompanist

Part-2

1. Although there are several Raagas in the realm of music, only a few raagas are very popular. Efforts to be made by the singers/ instrumentalists in bringing out rare raagas into prominence/ limelight
2. Differences in the development of Raaga from the independent perspective of the singer and instrumentalists;
3. Characteristics/ Gunas identifiable in a "top artist" and an "ideal Guru"
4. Experimentation by the artists, their efforts and responsibilities in order to popularise classical music

PRACTICAL – 1

1. Manch Pradarshan: Ability to render Bada Khyaal 15 to 45 minutes including Chota Khyaal and Thumri of 15 minutes from the raagas specified in the theory portion (para:5)
2. Rendering of Drupad Gaayan in Thaay, Dugun, Thigun and Chowgun rhythm from any of the following Raags: Yaman, Kedaar, Bageshri, Hindol, Bhimbhaas, Miyaamalhar
3. Rendering of Dhamar in Thaay, Dugun, Thigun and Chowgun in Desh or Jayajayavanthi Raag
4. Rendering of Taraana from any one Raag specified in the theory portion (para 5).

PRACTICAL – 2

Part-1

1. Ability to render any Chota Khyaal taken from the theory portion for 15 minutes or more including introductory Swar Visthaar, Aalap, Bol Taan, and different varieties of Taan
2. Thumri should include the following Raags: mand, Thilang, Bhairavi, Pahaadi
3. Rendering of a Bhajan in any Raag
4. Familiarity with one Chathuranga Geetha
5. Practice of Adachowtaal, Jhoomra for Vilambith speed
6. Practice of Drut Ektaal, Roopak Taal for Drut speed
7. Use of Deepchandi, oopak, Khemata Adda Taal in light music
8. Use of soolTaal, Savaari, mattha Taal for Khullabaaz\

Part-2

Assessment Interview; Oral; To be conducted after Part-1 to be based on following aspects.

1. Knowledge of development of Bada khyaal
2. Background knowledge of words used in Taraana
3. Requirement of philosophical tools and Mental preparedness when adopting any raga in khyaal, thumri and bhajans
4. Philosophical relationship between Drupad, Khyaal and Tharaana

MARKS ALLOTTED FOR EACH PAPER AND DURATION OF EXAMINATION

PAPER	MARKS		MAX. DURATION (Hrs-Minutes)
	MAX.	MIN.*	
THEORY-1	100	30	3-00
THEORY-2	100	30	3-00
PRACTICAL-1	150	45	1-00
PRACTICAL-2 PART-1	100	30	1-30
PRACTICAL-2 PART-2	50	15	0-30
TOTAL	500	<198>**	9-00

*Notes:

- a) Although minimum passing marks in each subject is 30 percent, it is necessary to score a minimum of 40 percent overall in order to qualify in the examination. That is, minimum overall marks obtained should be 200/500.
- b) **In case the candidate secures a minimum of 30 percent in each paper and falls short by 2 marks to secure overall 40 percent (that is, aggregate marks obtained is 198/500), the candidate may be given the benefit of maximum 2 grace marks to enable him/her to qualify in the examination.
- c) **Classification of successful candidates as follows:**
Third Class: 200 to 249 marks
Second Class: 250 to 299 marks
First class: 300 and above
First class with Distinction Atleast 285/500 with a minimum of 225/300 in Practicals.