



Aradhana Sangeet Academy

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(Internationally Recognised)

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Government of Gujarat and The Gujarat Sangeet Natak Academy, Gandhinagar. Reg. No. 334

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Sangeet Prarambhik - Vocal

Total marks : 50

Practical marks : 40

Theoretical marks : 10

Practical

Raga Knowledge :

1. Number of Ragas : 4
Bhupali, Durga, Sarang, Kafi, with aaroh avroh and pakkad.
2. In each of the above ragas, one swarmalika (saragam geet) and one song (bandhish) are compulsory.

Alankars :

- (1) Sa Sa, Re Re
- (2) Sa Re Ga, Re Ga Ma
- (3) Sa Re Ga Ga, Re Ga Ma Ma
- (4) Sa Re Sa Re Ga, Re Ga Re Ga Ma
- (5) Sa Re Ga Ma, Re Ga Ma Pa.

Taal Knowledge :

Taal-Dadra and Tritaal with matras (beats), khali and tali.

Light Music :

- (1) National Anthem : 'Janganman' and three songs bhajans.
- (2) Prayer-song, patriotic-song etc.

Theory

1. Informations of ragas and taals which are in Prarambhik course.
2. Definitions of music, aaroh and avroh.

Sangeet Praveshika Pratham - Vocal

(First Year)

Total marks : 100

Practical marks : 80

Theoretical marks : 20

Practical

Raga Knowledge :

1. Number of Ragas : 8
Bhupali, Duraga, Sarang, Kafi, Desh, Khamaj, Bhimpalasi, Bhairvi with Aaroh Avroh and Pakkad.
2. In each of the above raga of one Swarmalika (Saragam-geet) and one song (Bandhish) with taal are compulsory.
3. From the above ragas, one bandish and one aalap-taan of any 5 ragas are compulsory, which should include 4 aalaps of sthai, 2 aalaps of antra and 2 boltaans and 2 taans.
4. Recognition of all ragas.
5. **Alankars :**
 - (1) Sa Sa Sa, Re Re Re
 - (2) Sa Ga Re Ma
 - (3) Sa, Sa Re Sa, Sa Re Ga Re Sa
 - (4) Sa Re Ga Ma Pa, Re Ga Ma Pa Dha
 - (5) Sa Re, Sa Re Ga Ma, Re Ga, Re Ga Ma Pa.

Taal Knowledge : Tritaal, Dadra, Drut Ektaal, Zhaptaal and Kerva with beats (matras), tali, khali, parts etc.

Light Music :

- (1) National Anthem : 'Janganaman', 'Vande mataram' and 'Vijay vishwa triranga pyara'
- (2) Prayer-song, patriotic-song etc.

Theory

Definations :

1. Sangeet, Nada, Ghonghat, Swara and its parts : Shuddha, Vikrut (Komal, Tivra). Aaroh, Avroh, Saptak and its Parts (Mandra, Madhya, Taar), Raga, Pakkad, Jatis of Raga (Odav, Shadav Sampurna), Vadi, Samvadi, Varjit-swara, Alankar (Palta), Sthayi, Antra, Taal and Laya (Vilambit, Madhya, Drut).
2. Theoretical informations of all ragas.
3. Theoretical informations of all taals.

Sangeet Praveshika Purna - Vocal

(Second Year) (S.S.C. Course)

Total marks : 150

Practical marks : 125

Theoretical marks : 25

Practical

Raga knowledge :

- (1) Number of Ragas : 8
Yaman, Bihag, Kedar, Tilang, Patdip, Bageshri, Malkauns, Aashavari (Jaunpuri) including aaroh, avroh, pakkad.
- (2) In each of the above raga one swarmalika (sargam geet) and one song (Bandhish) with taal are compulsory. It includes bandish in Tritaal, Ektaal, Jhaptaal etc.
- (3) The aalaptaans of 4 ragas including song, aalaps, boltaans and taans of this course are compulsory.
- (4) Two dhrupad songs with dugun of any two ragas and two Laxangeets from the above mentioned course.
- (5) Raga Vistaar of any four ragas from this course.
- (6) Recognition of all ragas of the course.

Swar knowledge :

- (1) Singing of any three shuddha swaras for ex. :
sa ga pa, pa ni sa, sa dha pa etc.
- (2) Numbers of Alankars : 6
 - (1) sa ni dha, re sa ni, ga re sa, ma ga re
 - (2) sa re sa ga, re ga re ma
 - (3) sa re sa ga re sa, re ga re ma ga re
 - (4) sa re ga ma ga re, re ga ma pa ma ga
 - (5) sa re ga sa re ga ma, re ga ma re ga ma pa
 - (6) sa ma, re pa

Taal knowledge :

New taals : Chautaal, Tevra and Rupak including with complete information of matra, bol, parts, sam, tali, khali.

Light music :

- (1) Patriotic songs, bhajan and raas-garba (total four songs).

Theory

- (1) Definitions :
Aavartan, Thaata, Dhwani, Raga's Jaati and its parts, Anuvadi, Vivadi, Aalap, Taan, Boltaan, Laya and its parts (Vilambit, Madhya, Dhruv), Bol (Theka), Matra, Sam, Taali, Khali, Vibhag (Khand), Dugun.
- (2) **General knowledge of this subject :**
 - (1) Two styles of Indian Classical Music : Uttar Hindustani and Karnataki Hindustani
 - (2) Types of instruments and its classification.
 - (3) Parts of song : Sthayi, Antra, Sanchori, Aabhog.
- (3) Types of Song : Swarmalika or Sargam, Lakshangeet, Dhrupad, Chhotakhayal, Bhajan, Lokgeet.
- (4) Written knowledge : swarmalika in any one raga.
- (5) Biography of Pt. Vishnu Digamber Paluskar and Pt. Vishnu Narayan Bhatkhandes.
- (6) First and second years ragas' information : Aaroh, Avroh, Pakkad, Jaati, Vadi, Samvadi, That, Varjit swar and time of singing etc.
- (7) First and second year's Information of taals : Bol, Matra (Beats), Khali, Sam, Khand (Parts) etc.
- (8) Recognition of all ragas of the course.

Note : Questions from first and second years can be asked too.

Sangeet Madhyama Pratham - Vocal

Third Year - Vocal

Total marks : 200

Practical marks : 125

Theoretical marks : 75

Note : Singing on tanpura is appreciable.

Practical

Raga Knowledge :

1. Number of Ragas : 8
Shankara, Alhaiya-Bilavala, Hameer, Kalingada, Bahar and Bhairav with aaroh, avroh & pakkad.
2. In each of the above raga one swarmalika (saragam geet) and one song (bandish) are compulsory.
3. From above ragas prepare one bandhish in each raga. They should be in Tritaal and also two in taal Zaptaal and two in taal Dhurt Ektaal.
4. Two Dhrupads and two Dhamars are of different ragas from course. Dugun (double) and Chogun of Dhrupad are compulsory. A Dugun of Dhamar is compulsory.
5. Fifteen minutes singing of Bada khayal of raga-Bhupali and raga-Yaman alongwith its Chhota khayal.
6. Prepare only bandish of Bada khayal in raga Bhimpalasi, Bageshri and Bihag.
7. Two Taranas from any 2 ragas from the course

Swara's Knowledge :

1. Knowledge of Shuddha and Vikrut swaras. Ability to sing and recognize three Suddha - Vikrut swaras of ragas from the course.
2. Knowledge of Taal and Tempo (Laya)
Vilambit Ektaal, Sultaal (Surfak), Dhamar, Deepchandi and all previous years' Taals' knowledge with complete information of Matras, Tali, Khali, Bol, Khand (Parts), Sam etc.
3. Knowledge of harmonium :
Ability to play all ragas on harmonium.
4. **Light Music :**
Two seasonal songs, two folksong and two modern songs.

Theory

1. **Definitions :**
Shruti, Janakmel, Janyaraga, Grah, Ansh, Nyas, Vakra swara, Purvang, Uttarang,
Purvaraga, Uttar raga,
Raga – Vargikaran (Distribution of ragas) : Shuddha, chhayalagatva, Sankirna;
Meend, Kan or Sparsh swaras and Thaya.
2. Type of song's Informaton :
Dhamar, Bada Khayal, Tarana, Thumari, Chatrang, Ghazal.
3. General knowledge of the following subject :
A. Features of Naad – Loudness, Pitch, Timbre.
B. Varna : Sthayi, Aarohi, Avrohi and Sanchari.
4. Biographics of Pt. Omkarnath, Faiyazkhan and Allauddin khan.
5. Introduction of Bruhad Gujarat Sangeet Sammittee
Biographic : Shri Ravjibhai Patel and Babubhai Andharia.
6. All ragas' complete informaton and description.
7. All Taals' complete information and ability to write, dugun and chougun of each taal.
8. Dhrupad and Dhamar of this year. (Any one) with dugun.
9. Comparision of similar ragas Samprakrutik ragas.
10. Recognition of all ragas by swara combination.

Note : *Questions from first and second years can be asked too.*

Sangeet Madhyama Purna - Vocal

Total marks : 200

Practical marks : 175

Theoretical marks : 75

Practical

Raga Knowledge :

1. Number of Ragas : 8 Gaud Sarang, Kamod, Rageshri Jayjayvanti, Darbarikanada, Adana, Sohni and Purvi with Aaroh - Avroh and Pakad.
2. Do Swar vistar for the above mentioned ragas
3. One song having medium tempo in each of the above, ragas. Taal Jhaptaal, Rupak and Dhruv Ektaal must be used.
4. Any two Dhrupads' Dugun (these times more trigun (three times more) and Chogun (four times more) and two Dhamars' dugun, Chogun must be learnt.
5. Raga Bimpalasi Bageshri and Bihag's Badakhayal and Chhotakhayal must be learnt (atleast 15 min)
6. Sthayi and Antra of Raga Alhaiya Bilarval, Jayjayvanti, Sarang and Malkaun's must be learnt with taal.
7. Must learn 3 Taranas in any 3 ragas from the course.
8. Knowledge of raga - recognition.

Knowledge of Swara

Knowledge of shuddha and Vikrut Swaras. Ability to sing any four Suddha and Vikrut Swaras of ragas.

Knowledge of Taal and Tempo :

1. Tilvada, Addha, Dhumali, Khemto and all previous Taals are included in course and complete information of Matra, Bol, Tali, Khali, Khand (Parts), Sum etc. is compulsory.

Taal Vadan :

Knowledge of playing Taal Tritaal, Dadara, Rupak on Tabla.

Harmonium Vadan :

Knowledge of playing prarimbhik's all ragas on harmonium.

Light Music :

Modern Songs folk songs, payers and Bhajans should be learnt (one song of each kind)

Theory

1. **Definitions :** Aadi, Chalan, Nada (Sound) Shruti, Swara, Suptak etc and all definitions learnt till now.
 2. **Types of taan :** Knowledge of simple Taan (Saral) Kut Taan, Mishra Taan, Sapaat Taan Janjama, Gamak, Firat Taan and Vakra Taan.
 3. **Knowledge of Subjects :** Dhvani, Production of Dhvani, Kampan, Andolan, Number Andolan, The relation between higher and lower Naad. Samvad, Visamvad, Relation between Vadi Swar and Singing time at Raga. The width andolan (vibration) and its relation with the volume of the sound, the relation of tightness of the string with the high or lowness of the tune, Thaata (Mel) and its rules, Raga and its Rules.
 4. Ability to write all Raga's complete information, description, Raga Vistar and Taans.
 5. To write Dhrupad and Dhamar's double (dugun)
 6. Ability to recognize all the Ragas by Swar Samuh.
 7. Comparison between the two similar Ragas.
 8. Knowledge of Prabandh Prakars such as Dhrupad, Khayal, Dhamar, Tarana etc and Knowledge of Types of Song Tappa and Thumari
 9. Ability to recognize all the Taals.
 10. Ability to make New Alankar in all the Ragas.
 11. **Essay :**
 - (1) Importance of Music in our life.
 - (2) Media's role in popularisation of music.
 - (3) (Folk) Regional and Classical Music.
 - (4) Importance of Tanpura.
 12. **Character - Sketches :**
 - (1) Pt. Jasraj
 - (2) Pt. Hariprasad Chaurasiya,
 - (3) Pt. Shivkumar Sharma
 - (4) Pt. Kumar Gandharva
 13. Short Note on main gharana of Uttar Hindustani Music.
- Note :** Question from all previous year can be asked too.

Upantya Visharad - Vocal

Total marks : 300

Practical marks : 200

Theoretical marks : 100

Note : Sing only on tanpura. Knowledge of tuning tanpura.

Practical

- Q. 1 Raga's Knowledge :**
1. Number of Ragas : 9
Deshkar, Chhayanaat , Sindhora , GaudMalhar, Jogiya, Bibhas, Puriya-dhanashri, Multani, Hindol with their aaroh, avroh and pakkad.
 2. Learn to sing above mentioned ragas with independent badhat of aalaps, taans and boltaans.
 3. Learn to sing 2 dhrupads with dugun, tigon and chogun and 2 dhamars with dugun and chogun.
 4. Badakhayal : Deshkar, Chhayanaat, Sindhora, GaudMalhar, Jogiya, Bibhas, Puriya-dhanashri, Multani, Kedar, Jayjayavanti, Bhairav, Chhayanaat.
Learn to sing independent gayaki of above mentioned ragas in bada-akhayal and chhota-khayal. Do one or two bada-khayal in taal Tilwada.
 5. Tarana : Do any 2 taranas from above mentioned ragas.
 6. Recognition of all ragas from prarabhik to Upantya Visharad.
 7. To make independent aalaps and taans of ragas of your syllabus.
- Q. 2 Swar Gyan :**
1. Capacity to recognize of 5 swaras including shuddha, komal and tivra.
- Q. 3 Taal and Laya Gyan :**
1. Punjabi, Matt taal, Aadachau taal, Zhumara and their complete information in detail.
 2. Taal Vadan : Capacity to play taal, Ektaal, Zhaptaal, Kerva and Khemta.
- Harmonium Vadan :**
1. Capacity to play ragas up to Praveshika Pratham on harmonium.

Theory

1. Method of modern aalapchari, Taans of various types, Akshiptika, Vidari, Sthyai, Mukhchaalan, Jaati, Sanyas, Vinyas, Gayak, Nayak, Gayaki and Nayaki, Good qualities and faults of a vocalist and an instrumentalist.
2. Comparison of Ragas (Comparison of Sam Prakrutik Ragas).
3. Capacity to write and show mathematically the distribution of different layas e.g. 3 matras in 2 matras, 2 matras in 3 matras, 3 matras in one matra and one matra in three matras
4. Capacity to sing and write Aavirbhav and Tirobhav of Sam-prakrutik ragas.
5. Types of songs (Prabandhas).
6. Formation of 72 thaats of Pt. Vyankatmukhi and 32 North Indian System according to arithmetical calculations.
7. Two Indian swaralipi methods formed by Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar.
 - Name of 10 prominent thaats and writing their swaras.
 - Three categories of ragas (ragas with re, dha komal, ragas with re, dha shuddha and ragas with ga, ni komal) and time of singing those ragas.
 - Importance of Ardhvadarshak swara - Madhyam.
 - Swara samvad - harmony of swaras (Shadaj - Pancham and Shadaj - Madhyam bhav).
 - No. of vibrations of Shadaj - Pancham and method of calculating the no. of vibrations of other swaras mathematically.
 - Method of calculating number of vibrations on the basis of length of the string.
 - Method of calculating length of string on the basis of number of vibrations. (with definite no. of vibrations of Shadaj and length of the string).
 - Place of shuddha and vikrut swaras as determined by scholars of middle ages and modern times and method of determining place of swara and comparison between the two.
8. Capacity to write notation at all chhota-khayals of syllabus.
9.
 - Music and Literature.
 - Importance of music in education.
 - Raga and Rasa.
 - Importance of rhythm in music.
 - Future of music problems and challenges.
10. **Biography of eminent musicians**
Swami Haridas, Taansen, Baiju Bawra, Gopal Nayak.
11. Contribution of Shri Ratanjankar, Ustad Bismillahkhan, Pt. Nikhil Bannerji, Ustad Allarakhan, Pt. Kishan Maharaj in music field.
12. Questions from previous syllabus can be asked too.

Sangeet Visharad - Vocal

(B.A. in Music or B. Mus.)

Total marks : 500

Practical marks : 300

Practical written (Paper-1) : 100

Theoretical written (Paper-2) : 100

- Note :** (1) Sing only on tanpura. Knowledge of tuning tanpura.
(2) To present all aalaps & taans with their own efforts more precisely.

Practical

Q. 1 Raga Knowledge : 1. Number of Ragas : 9

Miya-Malhar, Maarva, Puriya, Ramkali, Paraj, Shree, Basant, Lalit, Todi with their aaroh, avroh and pakkad.

2. Learn to sing above mentioned ragas with independent badhat of aalaps, taans and boltaans.

3. **Dhrupad :** Learn to sing 2 dhrupads & 2 Dhamar with dugun, tigon and chogun. In addition to take 'Nom-tom' aalap more precisely.

4. **Badakhyal :** Darbari-Kanda, Miya-Malhar, Goud-Malhar, Basant, Gaud-Sarang, Purvi, Puriya, Todi and Lalit. Learn all ragas' Bada- Khyals in Vilambit Ektaal, Tilvada & Zhumra.

It is compulsory to sing for 30 minutes all Bada- Khayals and Chhota-khayals singing style.

5. **Thumari :** Pilu, Khamaj, Kafi, Bhairavi, Tilang, Tilak - Kamod, Zinzoti, Pahadi & Desh. To learn 2 thumaris from any 2 ragas from the above mentioned ragas.

6. **Tarana :** Do any 2 taranas from above mentioned ragas for 5 minutes.

7. To learn Maand, Pahadi, Aaasa, Zinzoti, Dhani ragas and 1 bandish of all these ragas.

8. One song in Chatrang and Trivat.

9. Capacity to play harmonium appropriately.

Q. 2 Swar Knowledge :

Capacity to recognize Shuddha and Vikrut Swar with kan swar.

Able to sing the notation of bandish and also able to find the notations while listening the bandish.

Q. 3 General :

Identification of taanpura of different raga style, mastery in raga identification, aavirbhaav, tirobhav and similarity and differentiality should be presentd in vocal.

Proper knowledge of all ragas on tabla knowledge of different loyakari aalaps.

Q. 4 Taal and Laya Knowledge : Savari (15 matras), Gaj-jhampa, Brahmataal. Complete knowledge of 4 new taals and all other taals from previous years.

Taal Vadan : Vilambit Ektaal, Chautaal, Dhamar and other well-known taals.

Paper - 1 (Practical written)

Additional information of following subject :

- (1) Types of Nibaddha gayan singing style :
Prabandha, Vastu, Rupak etc.

Types of Anibaddha gayan singing style :
Ragaalap, Rupakaalap, Alptigaan, Swarasthan etc.

- (2) Ability of writing comparative information of ragas.
Ability of making aalap and taans of the raga and their Samprakrutik Raga.
- (3) Raga's alptv-bahutv, aavirbhaav-tirobhaav and to describe the shadow of ragas. Students should be able to write down their aalaps accordingly.
- (4) Detailed knowledge of all ragas as mentioned above.
- (5) To make new bandish in given ragas with proper dhoon, swarmalika and gata.
- (6) All taals with their dugun, tigung, chaugun in written forms.
- (7) Capacity to write down bada khayal with proper notation.
- (8) Knowledge about both lipies (styles) and to write any bandish from one lipi (style) to another lipi (style) properly.
- (9) Detailed knowledge of different taans.

Paper - 2 (Theory written)

- (1) Information of maximum ragas are created from one thaat with mathematic calculation.
 - Ancient, medieval and modern methods of distribution of shrutiswar.
 - All periods (kaals) of main granths (books) and their different point of views.
 - Comparison of modern and westens swara-sthans.
 - Majar, minor and semitone in Hindustani swar Saptak.
 - Differentiation in raga and taals system and its comparision.
 - Knowledge of grams and murchanas.
 - Kalavant, Pandit, Vagyeykar.
 - Bani and its types.
 - Gamak and its types.
- (2) Definition of all important words from Prarambhik to Visharad.
- (3) Ancient, medieval and modern history of music in short.
- (4) Knowledge of Sahayak (supportive) naads and shrutis of taanpura.
- (5) Proper knowledge of Raga - Ragini system, Thaats system and raga-ang system.
- (6) **Essays :**
 - (1) Relationship between music as an art and theories of music.
 - (2) Gharanas of music.
 - (3) The main principles of Hindustani Music.
 - (4) Books on music and their writers.
 - (5) Rules of a song and its composition.
 - (6) The place of aalapchari in Indian classical music.
 - (7) Indian musical instruments and their development.
 - (8) The Relationship between swaras and laya.
 - (9) Impact of music festivals on the students of music.
- (7) **Life Sketches of Musicians :**
 - (1) Jaydev
 - (2) Amir Khushru
 - (3) Sadarang - Adarang
 - (4) Bhaskarbuva Bakhale
 - (5) Vazebuva
 - (6) Alladiyankhan
 - (7) Balkrushnabuva
 - (8) Aaditya Ramji
 - (9) Pannalal Gosh
 - (10) Abdul karim khan and other new known artists
- (8) Any questions may asked from past years' syllabus too.

Sangeet Alankar (Part-I)

(Vocal - Main, Theory - Secondary)

(M.A. in Music)

Total Marks : 700

Practical Marks : 500

Practical written (Paper-1) : 100
Theoretical written (Paper-2) : 100

Practical

In Saneet Alankar Primary and Sangeet Alankar final examinations division of marks will be as follows :

1. Sabha Gayan	: 100 Marks
2. Ragaang Gayaki upto Visharad Syllabus	: 100 Marks
3. Oral test from Sangeet Alankar Syllabus	: 250 Marks
4. Written Question Paper (A) Pratical	: 100 Marks
5. Written Question Paper (B) Theory	: 100 Marks
6. Any Topic from the syllabus (Practical Demonstration for half an hour)	: 50 Marks
Total Marks	: <u>700 Marks</u>

Note :

It is necessary to pass in practical and theory both. The classes of Alankar Part-I are as below :

1. Distinction	75% and above
2. First Class	60% – 74% Marks
3. Second Class	50% – 59% Marks
4. Third Class	35% – 49% Marks

Sangeet Alankar (Part-I)

(Vocal - Main, Theory - Secondary)

Detailed Syllabus

Practical

Marks : 450

(1) Number of Ragas : 12 :

Full gayaki of below 12 ragas is required. It is necessary to prepare one Badakhayal and one Chhotakhayal in below ragas :

- | | |
|--------------------|-------------------|
| 1. Shuddh Kalyan | 2. Shyam Kalyan |
| 3. Shuddh Sarang | 4. Desi |
| 5. Devgiri Bilawal | 6. Yamani Bilawal |
| 7. Sur Malhar | 8. Maru Bihag |
| 9. Hansdhvani | 10. Madhuvanti |
| 11. Jog | 12. Ahir Bhairav |

Note :

(1) Detailed knowledge and study of Kalyanang, Sarangang, Bilavalang, Malharang, Shriang, Bhairavang (six ragang) are necessary to learn.

(2) It is necessary to learn Vilambit eektaal, Zhumara, Tilvada, Vilambit Tritaal, Aadachautaal etc. and Chhota khyala in Tritaal, Drut eektaal, Zhaptaal, Rupak etc.

(2) Number of Ragas - 10 :

Learn simple gayaki of any five ragas from below ten ragas and general knowledge of the swaras of other five ragas.

- | | |
|----------------------------|----------------------------|
| 1. Bhinna Shadaj | 2. Hanskinkini |
| 3. Patmanjari (Kafi thaat) | 4. Gunkali (Bhairav thaat) |
| 5. Jait Kalyan | 6. Malshri |
| 7. Ramdasi Malhar | 8. Revaa |
| 9. Sanjh | 10. Bhupal Todi |

(3) Dhrupad - Dhamar :

Do three Dhrupads and three Dhamars of different ragas from above cretioned 22 ragas including nom-tom Alapchari, Dugun, Tigun, Chougun and Aadi with Bolbant of laykari.

(4) Tarana :

Any three Taranas with gayaki from above metioned different ragas.

(5) Thumri :

Two Thumries (Badi thumri, Bandishi thumri) with full gayaki.

(6) Tappa :

Any one Tappa with basic Gayanshaily of Raga Khamaj, Bhairavi and Kafi.

(7) Tabla Vadan :

Student should know to play popular Taals.

(8) Harmonium Vadan :

Student should know to play each raga on Harmonium.

(9) Knowledge of Swara :

Student should sing and play notations of swaras with Kan, Sparsh and Mind and fast notations too.

(10) Knowledge of Taalgyan :

Student should know raga taals like Shikhar Taal, Rudra Taal, Garugi Taal etc. with full information.

(11) More Preparation :

One Bandish in rare taals like Matt Taal (11 matras), Sawari Taal (15 matras) Gajzhampa Taal.

Student should know to show Alapatva - Bahutva, Aavirbhav - Tirobhav and similarity and dissimilarity in singing.

Sing khayal with different Mukhdas and different Layakari.

Special preparation of Sabha Gayan is necessary.

(11) Written Question Paper (A) Practical (Theory of Raga)

Marks : 100

- (1) Student should know to write Badakhyaal in Vilambit Ektaal, Tilvada and Zhumara.
- (2) Comparative study of Ragas of Visharad and Alankar Part-1 in detail and ragaang style.
- (3) Student should know the conflict of raga's swaroop.
- (4) The knowledge of all taals and write the notation of Khayal, Dhrupad, Dhamar, Thumri, Tappa etc.
- (5) Shruti Gyan of all ragas.
- (6) Difference between ancient characteristics and modern characteristics of ragas.
- (7) The questions should be asked from the previous years too.

(13) Write Question Paper (B) Theory / Principle

Marks : 100

- (1) Usefulness of Shruti Swaras.
- (2) The conflicts of modern researchers about Shrutiswara.
- (3) Explain 12 swaras and Shruti Swaras and find the solution how to proppate them.
- (4) Principles of Raga's creation and Taal's creation.
- (5) Thoughts of the invention of new Raga and Taal.
- (6) Short note : Ravindra Sangeet, Haveli Sangeet.
- (7) Relation between creativity and limitation of theory in music.
- (8) Sign of Matra, Anudrut or Viraam, Drut, Ladhu, Guru, Plut, Kakpad, Jaaties and also Swaroops of 35 taals according to Jaati-Bhed of taals.

- (9) Introduction of Natya Sastra Granth.
- (10) Definition of Dhaarna, formation of Dhaarna, name of Dhaarna and characteristics of Dhaarna.
- (11) Introduction of harmonium's qualities and its disqualities.
- (12) Can 7 swaras be produced from Tanpura ?
- (13) The questions can be asked from course of previous years too.

(14) Subjects for Actual Practical / Demonstrative Lectures

Marks : 50

- (1) Indian music is incomplete without Shruti Swaras.
- (2) Contribution of Granthkars in growth of North Indian Music.
- (3) Contribution of Vanshparamparagat (lineage) singers in growth of North Indian Music.
- (4) Is classical music on path of progress ?
- (5) Importance of Guru in Music.
- (6) Golden period of Mogal age in music.
- (7) The difficulties in study of music.
- (8) Indian music and communal harmony.
- (9) Advantages and disadvantages of experiment of electronic instruments in education of music.
- (10) Directions of Kan, Sparsh, Sut, Mind, Thherav, Murki, Khatka, Lagdant, Kaku Prayog, Aavirbhav - Tirobhav, Alaptav - Bahutva etc in gayaki.

Sangeet Alankar (Part-II)

(Vocal - Main, Theory - Secondary)

(M.A. in Music)

Total Marks : 700

Practical Marks : 500

Practical written (Paper-1) : 100
Theoretical written (Paper-2) : 100

Practical

In Sangeet Alankar Primary and Sangeet Alankar final examinations division of marks will be as follows :

1. Sabha Gayan	: 100 Marks
2. Ragaang Gayaki upto Visharad Syllabus	: 100 Marks
3. Oral test from Sangeet Alankar Syllabus	: 250 Marks
4. Written Question Paper (A) Practical	: 100 Marks
5. Written Question Paper (B) Theory	: 100 Marks
6. Any Topic from the syllabus (Practical Demonstration for half an hour)	: <u>50 Marks</u>
Total Marks	: 700 Marks

Note :

It is necessary to pass in practical and theory both. The classes of Alankar Part-I are as below :

1. Distinction	75% and above
2. First Class	60% – 74% Marks
3. Second Class	50% – 59% Marks
4. Third Class	35% – 49% Marks

Sangeet Alankar (Part-II)

(Vocal - Main, Theory - Secondary)

Detailed Syllabus

Practical

Marks : 450

(1) Number of Ragas : 12 :

Complete Gayaki is essential in the following 12 ragas. In every raga at least one bada khayal in Vilambit laya and one Chhota khayal each in Madhya laya and Dhrut laya.

- | | |
|---------------------------|-------------------|
| 1. Puirya Kalyan | 2. Gorakh Kalyan |
| 3. Komal Rishab Aashavari | 4. Bageshri Kanda |
| 5. Nayki Kanda | 6. Bairagi |
| 7. Kalavati | 8. Madhukoun |
| 9. Bilaskhani Todi | 10. Chandrakouns |
| 11. Nand | 12. Megh Malhar |
| 13. Nat | |

Note :

(1) Detailed knowledge and study of Asavariang, Kandang, Todiang, Baharang, Deshang, Natang (six Ragang) are necessary to learn.

(2) It is necessary to do Badakhayal in Vilambit Ektaal, Zhumara, Tilvada, Aadachoutaal, Zhaptaal and Ruapk etc.

(2) Number of Ragas :

Learn simple gyaki of any five ragas from below ten ragas and general knowledge of swaras of other five ragas :

- | | |
|------------------|------------------|
| 1. Gurjari Todi | 2. Narayani |
| 3. Khanbhavati | 4. Gara |
| 5. Madmad Sarang | 6. Samant Sarang |
| 7. Savani Kalyan | 8. Malgunji |
| 9. Shivranjani | 10. Maluha Kedar |

(3) Dhrupad - Dhamar :

Do three Dhrupads and three Dhamars of different ragas from above mentioned 23 ragas including Notation Alapchhari, Dugun, Tigun, Chougun and Aadi with Bolbant of laykari.

(4) Tarana :

Any three Taranas with Gayaki from above mentioned different ragas.

(5) Thumri :

Do two thumries of Alankar Part-1 and three thumaries of Alankar Part-2 with full detailed gayaki.

(6) Tappa :

Do three tappas in raga Khamaj, Bhairavi and Kafi with normal gayaki.

(7) Tabla Vadan :

Do play each popular taal on tabla.

(8) Harmonium Vadan :

Do play each popular rega on harmonium.

(9) Knowledge of Swara :

Any Mind, Kany Swaras of notation of swar continuation and difficult notation in fast lay (speed) should know to sing and play.

(10) More Preparation :

One song (Bandish) in rare taals like Rudra taal, Lakshmi taal, Bhrahm taal.

(11) Written Question Paper (A) Practical (Theory of Raga)

Marks : 100

- (1) Comparative study of ragas of Visharad, Alankar Part-1 and Alankar Part-2 in detail and ragang style.
- (2) Student should know the conflict of raga's swaroop.
- (3) The knowlede of all taals and write the notation of Khayal, Dhrupad, Dhamar, Thumri, Tappa etc. of your syllabus.
- (4) Shruti Pradhan singing of all ragas .
- (5) Difference between Ancient Characteristics and Modern Characteristics of ragas.
- (6) The questions should be asked from the previous years too.

(12) Write Question Paper (B) Theory

- (1) The study of ancient shashtra and how it is practically useful of its principles.
- (2) Relation between art of music and shashtra of music and efforts to create interest of public in music theory.
- (3) The role of artists detached from theory of music and their belief.
- (4) The orchestration in indian music.
- (5) Definations : Kaku, Panchapani, Swara-Sadharan, Visarjitam.
- (6) Short note : Soundarya Shashtra (Aesthetics) and Art, Dhvani - Shashtra and (Acous-tics) and microphones.
- (7) The principles were presented in the Matangkrut Bhruhad-Deshi on the subject of Shruti and Swara.
- (8) References to the Raga-Ragini method and Thaata method in the Urdu book Nagmate Asafi as well as information about the Granth (book).
- (9) The contribution of Sangeet Parijaat to the history of Shruti Swara.

- (10) Practice writing Hindustani taals in the Carnatic Style and Carnatic taals in the Hindustani Style.
- (11) Comparison of popular arrangement styles of North Indian and Carnatic Music.
- (12) Questions from previous years can also be asked.

(13) Topics for practical lectures

Marks : 50

- (1) The place (importance) of language in music.
- (2) Is it necessary and possible to create interest in classical music among a large section of the public ?
- (3) Influence of North Indian Music (Ras and Bhaav in Poetry and Vocal Style etc.)
- (4) Qualities and Disqualities of Prabhandh Prakars (singing types). Is there a need to create a new signing style or not ?
- (5) The importance of Riaz in art.
- (6) Influence of time on Indian music.
- (7) Variation in Indian music.
- (8) Guru-Shishya tradition and Institutional Music Education.
- (9) Swar Sadhna (Vocal Training)
- (10) Creation of alaps and taans.
- (11) Singing style of any one Gharana with example.