



**SANGEET VISHARAD PART-I**  
**(4TH YEAR)**  
**INSTRUMENTAL MUSIC**

M.M.: 200

Theory 100; Practical : 100

**Prescribed Raaga** - *Hindol, Vibhas, Chhayana, Darbari Kanhada, Puriya, Bahar, Shankara, Maru Bihag and Sohini, Todi, Jayjaywanti, Kamod and Deshkaar.*

**Prescribed Taalas** - *Gujjhampa, Pancham Sawari, Mutt Taal, Aada-Chautaal, Jhumra and Jatt.*

**Note:** The syllabi of previous year/class is combined with that of the current year/class.

**THEORY**

- (1) Study of the following technical terms of music -  
*Raag Lakshan, Raagalap, Rupakalap, Alpatva, Bahutva, Nyas, Upnyas, Vinyas, Laag, Daat, Gitkiri, Deshi Sangeet, Margi Sangeet, Kasbi, Atai, Swasthaan Niyam, Vidari, Chhoot, Method of Aalaap, Taan and its types, Jaati Gaayan (singing), Gaayaki, Naayaki, Akshiptika and Geet.*
- (2) (a) Complete history of *Shruti* division (ancient, middle and modern times).  
(b) Determination of *Andolan Sankhya* and their intensity (*Teevrta*) with the help of *Shadaj-Pancham Bhava*.
- (3) Comparison of prescribed *Raagas* alongwith demonstration of *Avirbhaav & Tirobhaav*.
- (4) History and playing styles of different Schools (*Gharanas*) of *Sitar* and that of other instruments alongwith their specific features.
- (5) Detailed knowledge of Bhatkhade and Vishnu Digambar *Swara* notation system, their challenges & demerits and your suggestions for improvement.

**SYLLABUS: Instrumental Music**

- (6) Practice of writing *Gat*, *Toda* and *Jhaala* in Bhatkhande and Vishnu Digambar notation systems.
- (7) *Gat* and its types, method of making the playing style more impressive, principles of stage performance.
- (8) Essay:- (a) Music and Literature (b) Folk music. (c) Suggestions for popularizing Indian music.
- (9) Ability to compose new *Gats* and write their *Swara* notation.
- (10) Description of different *Gharanas* of *Tantra* playing along with their salient features.
- (11) Life Profile and Contribution in the field of music -  
Ustad Hafiz Ali Khan, Sabir Khan and Inaayat Khan.

**PRACTICAL**

- (1) Practice of playing *Razakhani Gat* with complete playing elements (Aalaap & Jod is mandatory) in the following *Raagas*:  
Prescribed Raaga - *Hindol*, *Vibhas*, *Chhayana*, *Darbari Kanhada*, *Puriya*, *Bahar*, *Shankara*, *Maru Bihag* and *Sohini*, *Todi*, *Jayjaywanti*, *Kamod* and *Deshkaar*.
- (2) Ability to play impressively:  
*Razakhani Gat*, *Aalaap*, *Jod Aalaap*, *Jhala*, *Tihayeedaar* *Todas* in all the above mentioned prescribed *Raagas*.  
*Maseetkhani Gat* in any of the four prescribed *raagas* is mandatory.
- (3) Knowledge of difficult *Swaras* and ability to write them in *Swara* notations.
- (4) Ability to demonstrate difficult rhythms patterns (*Layakaries*) on the instrument.
- (5) Ability to play *Swaras* with *Meend* or *Soot Ghaseet*, *Zamzama*, *Gamak* in an impressive way.
- (6) Practice of playing *Gat*, in prescribed *raagas*, in any one of the following *Taals*:  
*Rupak*, *Dhamaar* and *Ektaal*.

- (7) One *Thumri* or one tune (*Dhun*) in any of the following *Raagas*-*Peelu*, *Bhairavi* and *Khamaaj*.
- (8) Ability to demonstrate similarities – dissimilarities, *Alpatva-Bhahutva* and *Avirbhaav-Tirobhaav* in prescribed *Raagas*.
- (9) Ability to identify *Raaga* on listening to *Aalaap*.
- (10) (a) Practice of reciting the *Thekas* of *Taalas* prescribed in the syllabi of previous years in *Thaah (Ekgun)*, *Dugun*, *Tigun*, *Chaugun* and *Aardh layas* along with *Taali* and *Khaali* on hand.  
(b) Practice of reciting the *Thekas* of *Taalas* – *Gujjhampa*, *Pancham Sawari*, *Mutt Taal*, *Aada-Chautaal*, *Jhumra* and *Jatt*.



**SANGEET VISHARAD FINAL**  
**5TH YEAR**  
**INSTRUMENTAL MUSIC**

Total Marks : 400      Theory - 200 (1<sup>st</sup> Paper - 100, 2<sup>nd</sup> Paper - 100)  
Practical - 200 (Performance with Viva - 125,  
Stage Presentation - 75)

**Prescribed Raagas**:- *Shree, Basant, Paraj, Pooria-Dhanashree, Mian-Malhaar, Suddh-Kalyan, Maalgunji, Lalit, Deshi, Ramkali, Raageshree, Gaudh-Saarang, Gaudh Malhaar and Jaunpuri, Kaafi, Tilang, Desh*

**Prescribed Taalas**:- *Ektaal, Jhaptaal, Dhamaar and Aadha Chautaal*

**Note** : The syllabi of previous year/class is combined with that of the current year/class.

**THEORY (PAPER-I)**

- (1) **Definitions**:- *Aavirbhaav, Tirobhaav, Kalawant, Vageykaar, Dhrupad ki Vaani, Swasthaan niyam, Naayak, Gaayak, Vaani, Major Tone, Chord, Harmony, Melody, Gram & Moorchhna.*
- (2) (a) Knowledge of different types of *Gamaks*  
(b) Different types of Indian instruments (*Tatt, Avnadh, Ghan & Sushir*).
- (3) Knowledge of *Nibadh* and *Anibadh Gaan, Prabandh, Vastu, Roopak, Dhaatu & Maatu*
- (4) Ancient and modern *Aalaap* singing, *Aalaaps* of *Swasthaan Niyam, Raagalaap, Alpatav, Creating 72 Thaats*, Minor & Semi Tone, northern & southern *swaras* and differentiation of *Raagas*.
- (5) Northern & Southern *Taala* notation system, *Gram, Moorchhna, Vaani, Pandit.*

- (6) Ancient, Medieval & Modern music epics, vocal and instrumental traditions, *Raag-Ragini* methodology, *Thaat Raaga* tradition.
- (7) Staff notation and other prevalent *Swara* notation methodologies.
- (8) *Krantan*, *Jamjama*, *Laag-Daat*, *Lad-Goothaav*, *Murki* & *Kampan* (Vibration).
- (9) Basic or elementary *Swar*, *Saptak*, *Chatur*, *Pandit* or *Manjarikaar* and western music methodologies according to *Srinivas*.
- (10) Establishing *Shruti* in Ancient, Medieval & Modern period, *Saarna-Chatushtayee* & importance of *Shruti* in the opinion of Ancient, Medieval & Modern scholars.
- (11) History of *Raaga* division, its importance and inter-comparison of different *Raagas*.
- (12) History of the *Gharanas* of *Sitar* and their playing styles & salient features of that of other instruments.
- (13) Knowledge of *Sahayaknaad* (complimentary sound), diatonic scale, Pythagorean scale, Equally tempered scale etc.
- (14) Significance and critical analysis of using Harmonium.
- (15) *Raagas* of Hindustani and Carnatic music, Comparative description of *Swaras* and *Taals*.
- (16) Brief History of the *Gharanas* of string instrument playing and knowledge of salient features of their playing style.

### **THEORY (PAPER-II)**

- (1) Description of all the *Raagas* prescribed in the previous years & current year along with ability to write *Avirbhaav-Tirobhaav*, *Alpatva-Bahutava*, Similarities – Dissimilarities of all the said *Raagas*.
- (2) Practice of writing *Maseethkani Gat*, *Rajakhani Gat*, *Tora* & *Jhala* in *Swara* notations.
- (3) Ability to identify, the *Raaga* and *Taala* from written *Swara* combinations.
- (4) Ability to write in notation the *Gats* of syllabus in *Taalas* and *Layakaries*.

**SYLLABUS: Instrumental Music**

- (5) Practice of writing the *Thekas* of *Taals*, prescribed in the syllabus, in different *layakaries*.
- (6) Ability to write *Gats* in staff notation.
- (7) Principles of orchestra (*Vrindvaadan*) and some compositions apt to be played in an orchestra.
- (8) Movement for different *bols* by using Mizraab.
- (9) Main principles of Indian music methodologies and their utility.
- (10) History of different *Gharanas* of your instrument.
- (11) Simple knowledge of western instruments.
- (12) Essays:- (a) Relation of practical and theoretical music. (b) Indian musical instruments. (c) Music epic (d) Challenges of modern musicians. (e) Contribution of the music institution in upliftment of music.

NOTE: Ability to write essay on any subject related to music apart from those mentioned above.

- (13) Life Profile and Contribution in the field of music -  
Ustad Allaudin Khan, Yadu Bhatt, Tansen, Maseet Khan & Raza Khan

**PRACTICAL**

- (1) Detailed and comparative knowledge of all the *Raagas* prescribed in the syllabi of previous years.
- (2) Practice of playing *Razakhaani Gat* along with complete playing elements in the prescribed *Raagas*  
Prescribed Raagas:- *Shree, Basant, Paraj, Pooria-Dhanashree, Mian-Malhaar, Suddh-Kalyan, Maalgunji, Lalit, Deshi, Ramkali, Raageshree, Gaudh-Saarang, Gaudh Malhaar* and *Jaunpuri*
- (3) Knowledge of *Maseetkhani Gat* in any five of the prescribed *Raagas* is mandatory.
- (4) Ability to create different types of *Gats* in different *Raagas* and *Taals* except *Maseetkhani* and *Razakhani Gats*.

- (5) Ability to Make *Swara* notations of *Swaras* sung in *Aakaar* and difficult *Gats*.
- (6) Ability to demonstrate free playing style, impressive playing style and your own improvisations and different *Baaz*.
- (7) Competence of playing 12 *swaras* in *Thumri* playing tradition.
- (8) One *Gat* in *Raagmala*
- (9) Practice of playing *Gats* in the prescribed *Raagas* in the following *Taals*:  
*Ektaal, Jhaptaal, Dhamaar* and *Aadha Chautaal*
- (10) Ability to play one *Thumri* or one *Tune (Dhun)* in any one the following *Raagas*:  
*Kaafi, Tilang, Desh*
- (11) Ability to demonstrate similarities-dissimilarities, *Alpatav-Bahutava, Avirbhaav-Tirobhaav* in the prescribed *Raagas*.
- (12) (a) Practice of reciting all the *Taalas* of previous years in different *layakaries*.  
(b) Practice of reciting the *Thekas* of *Shikhar, Lakshmi, Firodast* and *Pancham Swari Taala*.

### **STAGE PERFORMANCE**

The student is expected to present a stage performance of minimum 35 min. in an impressive way including one *Maseetkhani* and one *Razakhani Gat* or different *Gats* of vocal (*Gaayaki*) traditions and playing of one *Thumri* and one tune (*Dhun*) is also mandatory.