

SYLLABUS : *Vocal (Khayaal & Dhrupad)*



SANGEET VISHARAD PART-I

(FOURTH YEAR)

VOCAL

KHAYAAL & DHRUPAD

Total Marks : 200

Theory - 100; Practical -100

Prescribed Raagas - *Pooriya, Hindole, Shankra, Darbaari Kaanhda, Adhana, Bahaar, Sohini, Jogiya, Multaani, Jaunpuri, Todi, Vibhaas.*

Prescribed Taalas - *Pancham Sawaari, Deep Chandi, Roopak, Jatt, Gajhampa and Matt Taalas.*

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

THEORY

- (1) **Definitions**:- Ancient and modern traditions of *Aalaap* singing, *Jaati Gaayan, Alpati Gaan, Raaga Lakshan, Nibaddha* and *Anibaddha Gaan, Raagalaap, Roopkalaap, Akshiptika, Vidaari, Sanyaas, Vinyaas, Upunyaas, Deshi Sangeet, Maargi Sangeet, Alpatva, Bahutva, Sahayak Naad, Diatonic Scale, Gaayaki, Naayaki, Dhrupad, Dhatu, Maatu.*
- (2) Simple knowledge of the tradition of *Shruti Swara* division of ancient, medieval and modern times and knowledge of establishing *Shuddha* and *Vikrit Swaraas* on *Veena*.
- (3) Comparative description of Southern and North Indian *Taala* notation systems.
- (4) **Types of Geet** - *Thumari* and *Tappa*.
- (5) Ability to creat vocal compositions and ability to write them in different *Swara* notation systems.
- (6) Knowledge of different types of singing - *Chaturang, Prabandha, Trivat, Hori* etc.

- (7) Knowledge of *Shadaj-Madhyam*, *Shadaj-Pancham Bhaav*, Harmony, Vibration (*Aandolan*), Vibration Count (*Aandolan Sankhya*).
- (8) Practice of writing *Bada & Chhota Khayaal* in *Swara* notation and Practice of writing *Swara* notations of *Dhrupad* and *Dhamaar* in *Vilambhit*, *Dugun*, *Tigun*, *Chaugun* and *Aad Layakaries*.
- (9) Complete knowledge of similarities - dissimilarities, *Alpatva - Bahutva* and *Avirbhaav - Tirobhaav* in the *Raagas* prescribed in syllabus.
- (10) Ability to identify the *Raaga* from written *Swara* combinations.
- (11) Practice of writing the *Thekas* of prescribed *Taalas* in different *Layakaries*.
- (12) Introduction of different *Gharanas* of music and their contribution in promotion and propagation of music, their benefits and losses.
- (13) Life Profiles and Contributions of the following artists in the field of music-
Haddu Khan, Hassu Khan, Baiju Baanwra, Gopal Naayak, Adaarang, Sadarang, Ustad Bade Gulam Ali Khan.
- (14) Essay on the following topics related to music
 - (i) Music and literature
 - (ii) Folk song
 - (iii) Indian instruments
 - (iv) Problems of musicians
 - (v) Suggestions to popularise indian classical music
 - (vi) National programmes - Radio and Doordarshan
 - (vii) Improvements in Schools in the field of Music.

PRACTICAL

- (1) Mandatory to know-
For students of Vocal - *Chhota Khayaal* in the following *Raagas*.

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For students of Dhrupad - Dhrupad in different *Layakaries* like *Thaat (Ekgun)*, *Dugun*, *Tigun*, *Chaugun* and *Aadh Layakaries*.

Pooriya, *Hindole*, *Shankra*, *Darbaari Kaanhda*, *Addhana*, *Bahaar*, *Sohini*, *Jogiya*, *Multaani*, *Jaunpuri*, *Todi*, *Vibhaas*.

- (2) Knowledge of the following is Mandatory:-

For students of Vocal – Singing of *Bada Khayaal*, set in *Taala Roopak*, *Ektaal*, *Jhoomra*, in any six of the above, prescribed *Raagas*.

For students of Dhrupad - Dhrupad should be set in *Chaar Taal*, *Sooltaal*, *Teevra* and *Basant* (9 beats).

- (3) Ability to sing two *Dhrupads*, two *Dhamaars*, one *Tarana*, one *Trivat* and one *Chaturang* in any of the prescribed *Raagas* of current year is mandatory.

Dhrupad and *Dhamaar* should be necessarily in *Vilambhit*, *Dugun*, *Tigun* and *Chaugun Laya*.

For students of Dhrupad - Apart from *Dhrupad* in the *Raagas* prescribed in the previous years, knowledge of two *Dhamaars* with *Vilambhit*, *Dugun*, *Tigun* and *Chaugun Layakaries*, one *Hor* and one *Tarana*, is mandatory.

- (4) Special thrust on *Gaayaki* (singing style).
- (5) Ability to sing difficult *Svara* notations and ability to sing some *Shuddha* and *Vikrit Swaras* in quick succession.
- (6) Ability to write the *Svara* notation on listening to some other person's singing.
- (7) Ability to present *Avirbhaav* and *Tirobhaav* in the similar natured *Raagas*.
- (8) Practice of singing *Mukhraas* of a song in different *Taala* and *Laya*.
- (9) For students of Khayaal - Practice of singing one *Thumari* in any of these *Raagas* - *Peelu*, *Khamaaj* and *Tilang*.

- (10) Ability to demonstrate - *Samta* (Similarity) - *Vibhinata* (Dissimilarity), *Alpatva* - *Bahutva*, *Aavirbhaav* - *Tirobhaav* etc. in similar natured *Raagas*.
- (11) (i) Ability to recite *Ekgun*, *Dugun*, *Tigun*, *Chaugun*, *Aad* & *Kuaad Layakaries* of *Thekas* along with *Taali*, *Khaali* of the *Taalas* prescribed for the previous years.
- (ii) Ability to recite the *Thekas* of the *Taalas* - *Pancham Sawaari*, *Deep Chandi*, *Roopak*, *Jatt*, *Gajhampa* and *Matt Taalas*.
- (12) Deciding *Raaga* on listening to *Aalaap*.
- (13) Ability to sing with *Taanpura* is mandatory.

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ALL RIGHTS
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SYLLABUS : *Vocal (Khayaal & Dhrupad)*



SANGEET VISHARAD FINAL

(FIFTH YEAR)

VOCAL

KHAYAAL & DHRUPAD

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

Prescribed Raagas – *Shree, Basant, Paraj, Puria Dhanashree, Mian-Malhaar, Shuddh Kalyaan, Maal Gunji, Chhaya Nut, Deshi, Lalit, Ramkali, Rageshri, Gaur-Sarang, Gaur-Malhar.*

Prescribed Taalas:- *Jhoomra, Aada Chaar Taal, Ek Taala or Tibwara Taala. Sooltaal, Chaar Taal, Tivra, Matt Taala or Rudra Taala, Shikhar, Lakshmi, Firodast, Aada Chautaal.*

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

THEORY

FIRST PAPER

- (1) **Definitions**:- *Gaayaki, Naayaki, Kalawant, Vagyakar, Dhrupad ki Vani, Swasthaan Niyam, Gram, Moorchna* and detailed description & definitions of all the definitional words included in the syllabi from 1st to 4th year.
- (2) (i) *Gamak* and its different types.
(ii) Different types of Indian instruments:- *Tatt, Avnadh, Ghan, Sushir*
- (3) Detailed knowledge of the music traditions of *Carnatik* and north Indian music systems and their comparative analysis.
- (4) Complete introduction of *Prabandh, Vastu & Rupak*.
- (5) Knowledge of ancient *Raaga Raagini* tradition, ancient *Aalaap Gaayan, Swasthaniyam, Alpatav-Bahutav* and their comparison with modern *Aalaap* singing in *Raagas* with *Re Dha Komal, Re Dha Suddh* and *Ga Ni Komal*.

- (6) Division of *Shruti* – *Swara* in different time periods, vibration count (*Andolan Sankhya*) of Indian and Western *Swaras*, the relation of the length of the string and *Andolan* (number of vibration), *Raaga* division and Indian instruments.
- (7) History and characteristics of *Gharanas* of *Khayaal Gaayan* and their contribution in music.
- (8) Importance of *Gram* in Indian music, complete introduction of *Moorchhna*, *Vagyakaar*, *Vaani*, Modern *Thaat*, Harmony, *Thaats* of Western music, staff notation, *Sahayak Naad* and *Tanpura*.
- (9) Critical analysis of *Harmonium*.
- (10) *Sarna Chatushtayee*, views of different Epic writers regarding similar & dissimilar *Shruties*.
- (11) Comparison of Carnatic and Northern *Taala* notation traditions.
- (12) *Sahayak Naad* produced from *Tanpura*:
 - (a) Harmoni
 - (b) Melody
 - (c) Major Tone
 - (d) Semi-Tone
 - (e) Chord
- (13) (a) Classification of *Raagas*, their complete history and importance and views about them.
(b) Simple knowledge of western notation.
- (14) Comparative analysis of Bhatkhande and Vishnudigamber *Swara* notation systems.
- (15) The basic principles of *Hindustani* music tradition.

SECOND PAPER

- (1) - Complete introduction of the prescribed *Raagas*.
- Practice of writing *Aalaap* and *Taans* in them.
- Explanation of *Avirbhaav-Tirobhaav* and *Alpatva-Bahutva* of the said *Raagas*
- *Raaga* identification from written *Swara* combinations.
- (2) Knowledge of similarities and dissimilarities between the *Raagas* prescribed from 1st year till 5th year.

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- (3) - Practice of writing *Swara* notation of *Bada Khayaal* and *Chhota Khayaal*.
- Ability to write *Swara* notations of one *Dhrupad* and *Dhamaar* in *Thaah*, *Dugun*, *Chaugun* & *Aad Layakaries*.
- (4) Practice of setting any song in *Swaras* of a particular *Raaga* and in *Taala*.
Ability to write the *Swara* notations and *Taala* notations of the same.
- (5) Ability to write *Taalas* prescribed in the syllabus in different *Layakaries*.
- (6) Ability to write a song in staff notation and in other *Swara* notation systems like that of Pt. Vishnu Narayan Bhaskhande and Pt. Vishnu Digamber Paluskar.
- (7) Ability to demonstrate *Alpatva-Bhahutva*, *Tirobhaav-Avirbhaav* in similar natured *Raagas*.
- (8) Practice of writing all the *Taalas* prescribed in the course in difficult *Layakaries* except the *Taalas* of *Dhrupad* and *Dhamaar Gaayan*.
- (9) - Ability to set the *Swara* notation of any poem in accordance with a particular *Raaga* and *Ras*.
- Ability to write *Swara* notation of the *Aalaap* of *Nom-Tom*.
- (10) Life Profile and Contribution of the following artists:
Faiyaz Khan, B.V. Paluskar, Onkar Nath Thakur
- (11) Ability to write essay on different subjects related to music:
(a) Mind & Music (b) Contribution of *Gharanas* in the growth of music (c) Indian Orchestra (d) Basic principles of Indian music (e) Impact of Western music on Indian Music (f) Music and Note perfection (*Swar Sadhna*)

PRACTICAL

- (1) For students of Khayaal Gaayan– Knowledge of complete *Gaayaki* alongwith *Chhota Khayaal* in the following *Raagas* is mandatory.

For students of Dhrupad Gaayan– Knowledge of complete *Dhrupad* in *Thaah, Dugun, Tigun, Chaugun, Aad, Biaad & Kuaad layakarries* is mandatory.

Shree, Basant, Paraj, Puria Dhanashree, Mian-Malhaar, Shuddh Kalyaan, Maal Gunji, Chhaya Nut, Deshi, Lalit, Ramkali, Rageshri, Gaur-Sarang, Gaur-Malhar.

- (2) For students of Khayaal Gaayan– Singing of *Bada Khayaal* in any seven of the above prescribed *Raagas* is mandatory. This *Bada Khayaal* should be set to *Jhoomra, Aada Chaar Taal, Ek Taala* or *Tilwara Taala*.

For students of Dhrupad Gaayan– *Dhrupad* should be set to *Sooltaal, Chaar Taal, Tivra, Matt Taala* or *Rudra Taala*.

- (3) For students of Khayaal Gaayan– Ability to sing three *Dhrupads*, three *Dhamaars*, three *Taranas* in any of the prescribed *Raagas* of current year is mandatory. These *Dhrupad* and *Dhamaars* should be sung in *Vilambhit, Dugun, Tigun, Chaugun* and *Aad layakarries*.

For students of Dhrupad Gaayan– Singing three *Dhamaars*, three *Hories*, three *Taranas* in *Vilambhit, Dugun, Tigun, Chaugun* and *Aad layakarries* is mandatory.

- (4) Only *Khayaal Gaayan* students should be able to sing two *Thumarries* in any of the *Raagas* of following –

Peelu, Bhairavi, Khawaaaj, Jhinjoti

- (5) Knowledge of all the previous *Raagas* alongwith similar natured *Raagas*.

- (6) - Ability to write the *Swara* notations of songs or compositions sung in *Aakaar*.

- Ability to sing intricate and difficult *Swara* combinations.

- (7) One song in *Raaga Pahadi* and *Aasa*.

- (8) Ability to sing one *Drut Khayaal* in prescribed *Raagas* with perfection i.e. demonstrating, *Aalaap, Taan, Kann, Murki, Meend, Gamak* etc.

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- (9) Ability to sing one *Bhajan*, one *Tappa*, one *Chaturanga* and one *Raaga Mala* with complete singing elements is mandatory.
- (10) Ability to demonstrate Samaanta - Vibhinnata (Similarities - Dissimilarities), *Alpatva-Bahutva* and *Avirbhaav-Tirobhaav* in all the *Raagas* prescribed in the syllabus from first to fifth year.
- (11) Ability to identify the *Raagas* on listening *Aalaaps*.
- (12) (a) Ability to recite the *Bols* of the *Thekas* in different *Layakaries*, of *Taalas* prescribed in the syllabi from previous to fifth year.
(b) Ability to recite the *Thekas* of *Shikhar*, *Lakshmi*, *Firodast* and *Aada Chautaal* in different *Layas*.
- (13) Singing with *Taanpura* is mandatory.

STAGE PERFORMANCE

Presentation of one *Vilambhit Khayaal* and one *Dhrut Khayaal* along with demonstration of all singing elements in any one of the *Raagas* prescribed in the syllabus along with one *Thumari* or *Bhajan* or *Tarana* or *Bhava Sangeet* of 5th year. Time limit 35 minutes.