

# HINDUSTANI VOCALS

## I Year

### A) Swaragnyan

Understanding of seven shudh swaras – simple swara group (Saral Swar Samuday). Alankaras, recognition of Komal, Tivra Swaras and identifying the swaras. Learning five simple Alankaras (in different tal) – Vilambith and Madhyalay. For each Alankar any one of a Sampurna Raga.

### B) Raagagnyan - Eight Raagas

Bhoopali, Des, Durga, Kafi, Brundavani Sarang, Bhairav

- Understanding Aroh – Avaroh; Vadi – Samvadi, Jati – Pakad in the above Raagas.
- Swargeeth or Swarmalika in any 3 Ragas; one Chota Khyal in each rag with taan

### C) Talagnyan

Knowledge of Trital, Kherava or Dadra: Understanding them in detail and exhibiting by hand beat.

### D) Brief introduction to the following terms

Sangeeth, Dhvani, Naad, Swar, Shudhswar, Vikruthswar (Komal, Teevra), Saptak, Thaata (Mela), Jaati (Oudhav, Shadav, Sampuran), Vadi-Samvadi, Pakad, Alap, Taan, Swargeet (Swarmalika or Sargangeet), Lakshangeet, sthayi, Antara, Lay (Vilambit-Madhya-dhrut), Matra, Tal, Sam, Tali, Ravali, Vibhag (Khand), Varjit Swar.

## II Year

### A) Swaragnyan

- Alankars learnt earlier in Dhrut Gati (Speed). The same Alankaras to be practiced in the rags prescribed in the syllabus and also the following 5 Alankaras in different Layas.

### B) Ragagnyan - Learning eight ragas

Bhairavi, Khamaz, Bihag, Tilang, Malkauns, Desh

- Aroh – Avroh, Vadi – Samvadi, Pakad, Jati, Time of Singing, (prahara)Thaata, varjit swar, etc., of these ragas to be learnt in detail. Alap Swar – delineation, Alap and tan to be practised.
- Swargeet in any four ragas, Lakshangeets in three ragas and singing of Chote Khyal with Tan in each raga.

- One Bhajan, one Vachana and one Dasarapada.

**C) Talagnyan**

Teental, Kherava, Dadra; Ektal (Dhrut), Jhaptal, Chartal (Chautal). Exhibiting the tal – tekas by handbeat and rendering (along with Matra, Khand, Sam, Thali – Ravali).

- Brief description of technical terms of the following:  
Swar (Shudh – Vikrut), Alankar, Palta, Khyal, Bhajan, Dhrupad, Janakrag, Janyarag, Moolrag, Vakrarag, Purvangerag, Uttarang rag, Dugun, Teka, Avartan.
- Any three talas to be displayed by hand beats and write with tal, Matra division, Sam, Thali – Ravali
- Write with notation of the songs (Bandish) in any two ragas and brief description of the signs of notation.
- Life history in brief of Musicologists, Musicians:  
Pandit V.D. Paluskar, Ganayogi Panchakshari Gawai, Pt. Basavaraj Rajguru, Pt. Mallikarjun Mansur, Sant Mirabai.

### III Year

**A) Swaragnyan**

Expertise in singing compositions of Shudh Swaras: Knowledge of Vikruti Swar. Practice and Rendition of group of a Vikruti Swara in each group.

Five more Alankaras to be added to the ones already learnt with different layas.

**B) Ragagnyan**

1. Ten new ragas: Yaman, Kedar, Vibhas, Todi, Madhuvanti, Sohani, Alaiya Bilawal, Hamsadhwani.
2. In these ragas Aroh – Avaroh, Alap at the beginning and a Khyal in Madhya lay in each of the ragas.
3. Khyal in three ragas in Madhya lay.
4. Rendition of Dhrupad in any one of the ragas.
5. With Taay and Dugun one Tarana learnt.
6. Sing two Bhajans, two Vachanas, two Dasarapadas

**C) Talagnyan**

1. Identify the tals played. Along with understanding its classical norm, hand beats.

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1. Elaborate revision of the Technical terms.  
Shudh – Sankiran Rag, Andolan, Meend, Gamak, Kan swar, Tan, Saral Tan, Boltan, Sapat – tan, Koottan, Vakatan, MishraTan, Khandtan, Alankartan, Merkhanda Tan, Alap, Badat, BolAtap, Alpatwa, Bahutwa, Avirbhav, Tirobhav, Laybadh alap.
  2. A brief description of the Mela systems of Venkat Mukhi and according to his composition of that's in Hindustani music.
  3. Write with notation a badakhyaal in any one of the ragas given in the text.
  4. Life sketch of the following Personalities Swamy Haridas, Jayadev, Sarngadeva, Surdas, Kabir Dasa Tansen.

#### **IV Year**

**A) Swaragnyan**

1. Identification of Vikrut and Shudh swar. Identifying swaras of different swarasamuh like Shudh, Vikrut, Reishrit and render the swarasamuh from the written script.
2. Remove certain disturbances in throat like Kan (dust), Khatke, Murki etc. Shruthi Aligning and playing Tanpura. While alap use meend, gamk etc. and rendering Alankars and raag elaboration

**B) Raagagnyan**

1. Rag alap with one Badakhyaal for about 15 – 20 minutes in the given Ragas.
2. Render tarana in two ragas given in the Theory (one of them should be in Dhruv).
3. Sing a Chota Khyal with Swarvistar, Layabadh Alap, Boltan, for 15 minutes with different tans step by step.
4. Sing a tumri in any of the ragas: Kafi, Kamaz, Pilu, Des, Tilang
5. Sing one Bhajan and one Chaturang.

**C) Talagnyan**

Description of Jumra, Vilambit Ektal, Vilambit Dipchandi, Dhamar, Tilwada. Displaying the same through hand beats and tals taught, earlier such as Dugun, Tigun, Chaugun, practice Dhumali, Kherava, Dadra and Bhajan beat in semi-classical style.

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1. Raaga Lakshan of: Marubihag, Chandrakans, Tilak kamod Jaijivanti, Puriya, Ramkali, Shri, Darbari Kanada, Hamir
  2. Description of Dhvani, Naad, Shruthi, Swar and their inter- relation. Division of 22 Shruthi from seven swaras (Saptaswaras) – (opinion of Ancient &

Modern). Relationship of Vadiswar with Raga. Description of voice production, Kampana, Andolan and knowledge of three specialities (chota – badapan-small-big; unch – Nichapan – inferior Superior; and Jathi – gun (quality) of Nad. Rules of Raga and Mela of the 10 That's.

3. Different aspect of tans: Saral (Shudh), Koot, Mishra, Sapat, Vakra, Catching ragas (Pakad), Utan (rise), Chalan (movement), etc., to be displayed.
  4. Knowledge of Swarlipi (Notations), systems of Pandit Bhatkande and Pandit Palusker. Prepare the script on the basis of above two systems.
  5. Kala – Prabhed, status of music in fine arts. Also the social, physical and cultural value of music; origin of Khyal singing and its development.
  6. Brief life sketch of:  
Pt. Balakrishna Buva – Ichalkaranjekar, Pt. Vishnunarayan Bhatkande, Pt. Pannalal Ghosh, Ustad Abdul Kharim Khan, Ustad Alladiya Khan, Ustad Bade Gulam Ali Khan.
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1. Description of specialities of the musical instruments and their variations in Indian Music
  2. The quality and defects of Vocalists and Instrumentalists.
  3. Practice of Gharanas.
  4. The connection between Rag – Ras, Time (samay) and Rhythm (Laya) in music.
  6. Raga delineation, comparative description and alap with swar, the similarly and different of sam – prakritik ragas.