



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Instrumental Music

(Sitar, Sarod, Esraj, Sarangi, Violin, Flute, Veena, Guitar, Keyboard, etc.)

Pre-Primary Level

Total Marks: 100 (Practical: 100)

Practical

1. Five simple *alankars*.
2. Knowledge of Hindustani *thaats*: Bhairav, Kalyan, Khamaj, Ashabari, Poorvi; and swara-based *swar-prastaar* and *palta*.
3. Practice of *madhya-laya gat* in the following ragas (one with *tora*, two without): Bilawal or Yaman
4. Full introduction to *Dadra* and *Teental*; reciting *bols* with *tali-khali*.

Primary Level

Total Marks: 100 (Theory: 25, Practical: 75)

Theory (Oral)

1. Terminology: *Sangeet*, *Swara*, *Saptak*, *Sthai*, *Antara*, *Sanchari*, *Aroha*, *Avaroha*, *Sam*, *Tali-Khali*.
2. Introduction to shuddha and vikrit swaras.
3. Basic knowledge of one's own instrument.
4. Knowledge of the two main systems of Indian music.

Practical

1. Five simple *alankars*.
2. *Aroha-Avaroha* of prescribed ragas in *thaya* and *dugun*.
3. Knowledge of Bhairav, Kalyan, Khamaj, Ashabari, Poorvi *thaats*; swara-based *prastaar* and *palta*.
4. *Madhya-laya gat* in: Bilawal / Alhaiya Bilawal, Yaman, Bhoopali
5. Recitation of *Dadra* and *Teental* with *tali-khali*.

Junior Diploma – 1st Year

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Knowledge of the following musical terms: *Sangeet*, *Dhwani*, *Shruti*, *Naad*, *Swara* (*shuddha/vikrit*, *chal/achal*), *Saptak* (*mandra*, *madhya*, *taar*), *Thaat*, *Raga* (*three jatis*), *Varna* (*Sthai*, *Arohi*, *Avarohi*, *Sanchari*), *Alankar*, *Vadi*, *Samvadi*, *Anuvadi*, *Aroha*, *Avaroha*, *Bajja swara*, *Pakad*, *Tora*, *Bol*, *Gat*, *Akarsh prahar* (*Sulat*), *Apakarsh prahar* (*Ulat*), *Laya* (*Vilambit*, *Madhya*, *Drut*), *Matra*, *Tala*, *Vibhag*, *Sam*, *Khali*, *Theka*, *Avartan*, *Thaya*, *Dugun*.
2. Description of *Rajakhani* and *Masidkhani* gats.
3. Full knowledge of one's instrument and its parts.
4. Biographies: Swami Haridas, Ustad Vilas Khan.
5. Knowledge of Bhatkhande notation system.
6. Writing the *theke* of prescribed *talas* in *thaya* and *dugun*.



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Practical

1. Eight alankars on one's instrument in *thaya* and *dugun*.
2. Practice of *da, ra, dir, drar, dara* (for sitar & sarod).
3. *Rajakhani gat* in *Teental* and *Ektal* in:
 - o Jaunpuri, Bilawal, Yaman, Kafi, Bhairav, Khamaj, Bhoopali, Behag
4. Ability to identify ragas by listening to swara expansion.
5. Recitation of *Dadra, Kaharba, Teental, Jhaptal* with *tali-khali*.

Senior Diploma – Part I -2nd Year

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Terminology: *Andolan*, *Rajakhani* & *Masidkhani gat*, *Ashraya-raga*, *Gamaka*, *Tora*, *Jhala*.
2. Raga time cycle, identifying raga from given swaras, classical identity of all syllabus ragas, similarities & differences.
3. Knowledge of:
 - Raga & its three jatis, Ahat & Anahat Naad, Three characteristics of Naad
 - Poorvang & Uttarang ragas, Ashraya raga, Vivadi swara, Vakra swara, Graha, Anga, Nyas
 - Gamak, Alap, Tan, Sut, Ghasit, Khatka, Murki, Baj, Jhala, Zamzama, Kampan
4. Differences between paired terms:
 - Tan–Alap
 - Masidkhani–Rajakhani
 - Laya–Tala
 - Raga–Thaat
 - Sut–Ghasit
 - Khatka–Murki
 - Meend–Kan
5. Biographies: Pt. Vishnu Narayan Bhatkhande, Vishnu Digambar Paluskar.
- 6.

Practical

1. Masidkhani gat with simple tans & tora in Raga Yaman.
2. Ten alankars on Aroha–Avaroha of syllabus ragas in various layas.
3. Rajakhani gat with alap & tora in:
 - o Alhaiya Bilawal, Vrindavani Sarang, Bhairavi, Bhimpalasi, Bhoopali, Behag
4. Masidkhani gat in Ashabari & Malkauns.
5. Raga identification by listening; instrumental demonstration.
6. Recitation of *Chautal, Surphank, Rupak, Teora* in *thaya, dugun, chaugun*.



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Senior Diploma – Final -3rd Year

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Terminology: *Vadi swara & raga time*, three raga categories, *Sandhiprakash raga*, *Khandameru*, *Samamel*, *Upashur*.
2. Venkatamakhin's 72-thaat system & derivation of 484 ragas.
3. Bhatkhande's thaat-raga system.
4. Writing ragas & talas in Vishnu Digambar notation.
5. Biographies: Mishri Singh, Tansen, Baiju Bawra.
6. History of Indian music.

Practical

1. Rajakhani gat with alap, tora & jhala in: Poorvi, Pilu, Tilang, Kalingda, Tilak Kamod, Deshkar, Hambir
2. Tuning one's instrument; raga identification by shruti.
3. Recitation of *Dhamar*, *Tilwada*, *Deepchandi*, *Ektal* in all layas.
4. Masidkhani gat in any three syllabus ragas.
5. Demonstrating similarities & differences between ragas.

Badya Visarad – Part I (4th Year)

Total Marks: 150 (Theory: 50, Practical: 100)

Theory

1. Terminology: *Deshi Sangeet*, *Marg Sangeet*, *Alpatva-Bahutva*, *Rupkalap*, *Gitkari*, *Vidari*, *Chhut*.
2. Division of shruti & swara in ancient, medieval & modern periods.
3. History & playing styles of sitar gharanas; characteristics of other instruments.
4. Essays on various musical topics.
5. History of Indian music.
6. Detailed knowledge of Bhatkhande & Vishnu Digambar notation.
7. Biographies: Hafiz Ali Khan, Azeed Ali Shah, Enayet Khan.

Practical

1. Masidkhani gat with alap, jod, jhala & tans in: Malkauns, Jayjayanti, Hindol
2. Raga identification by listening.
3. Rajakhani gat with alap & jod in: Multani, Bibhas, Chhayana, Darbari Kanada, Puriya, Bahar, Shankara, Sohini
4. Gat in any one tala: Rupak, Dhamar, Ektal.
5. One Thumri or Dhun in Bhairavi or Khamaj.
6. Recitation of *Gaj Jhampa*, *Matt*, *Ara Chautal*, *Jhumra* in various layas.



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Badya Visarad – Final (5th Year)

Total Marks: 400 (Theory: 200, Practical: 200)

Theory

Paper 1

1. Terminology: *Nayak, Gayak, Bani, Major tone, Minor tone, Chord, Harmony, Melody, Mukhachalan, Gram, Murchhana*.
2. Comparison of Hindustani & Carnatic systems.
3. Knowledge of *Sahayak Naad*, Diatonic scale, Pythagorean scale, Equal temperament.
4. Determining shuddha & vikrit swaras by string length (Sangeet Parijat).
5. Types of gamakas; types of instruments (Tat, Avanaddha, Ghana, Sushir).
6. Biographies: Alauddin Khan, Jadubhatta.

Paper 2

1. Structure & history of Surbahar, Surshringar.
2. Main principles of Hindustani music & methods of improvement.
3. Basic knowledge of Western instruments.
4. Writing Masidkhani, Rajakhani gat, tora & jhala.
5. Essays: Music & practice, Music & accompaniment, Bharata & Natya Shastra.
6. Aesthetics: Realism, Imagination, Necessity of art.

Practical

1. Masidkhani gat with alap, jod, jhala in: Shri Basant, Paraj, Lalit, Desh, Shyam Kalyan
2. Gajakhani gat in: Komal Ashabari, Adana, Abhogi Kanada, Gaud Sarang, Puriya Kalyan
3. Demonstrating similarities/differences of ragas.
4. Comparative analysis of raga-families: Bhairav-ang, Todi-ang, Poorvi-ang.

5. Recitation of *Shikhar, Brahma, Lakshmi, Fardost, Panchamsawari* talas.
6. Gat in *Chautal, Jhaptal, Dhamar, Arachar*.

30-minute performance with Masidkhani & Rajakhani gat + Dhun.



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Badya Kalaratna – Part I (6th Year) **Total Marks: 500 (Theory: 200, Practical: 300)**

Theory

Paper 1

1. Comparative study of all ragas from 1st–5th year; writing all talas in all layas.
2. Knowledge of: *Sanyas–Vinyas*, *Alpatva–Bahutva*, *Marg–Deshi Sangeet*, Shruti problems, Jati-gayan, Mukhachalan.
3. Northern & Southern tala systems with symbols.
4. Comparison of Indian & Western notation.
5. Influence of Western instruments on Indian orchestration.
6. Defects of modern instruments & corrections.
7. Biography: Amir Khan.
8. Classification of instruments; sympathetic strings; natural harmonics.

Paper 2

1. Essays: Music in Buddhist literature, Music & practice, Need for accompaniment, Bharata & Natya Shastra.
2. The *Shringar* era in Indian music.
3. Determining swaras by string length.
4. Differences between ancient & modern swaras.
5. Comparative study of vocal & instrumental styles.
6. Writing North Indian talas in Carnatic notation.
7. Writing gats in Bhatkhande & Vishnu Digambar notation.

Practical

1. Rajakhani gat in: Puriya Kalyan, Indol, Shuddha Sarang, Todi, Komal Ashabari
2. Masidkhani gat in all above ragas in Jhumra, Ektal, Rupak, Tilwada.
3. Raga-roop demonstration in: Shukla Bilawal, Nat Bilawal, Gandhari, Hamsadhwani, Bageshree, Kanada
4. Dhun in Bhairavi, Pilu, Rageshree, Pahadi.
5. Writing notation in any system.
6. Recitation of all talas from previous years + Brahma, Ganesh, Rudra, Posta, Lakshmi talas.
7. 30-minute performance with Masidkhani & Rajakhani gat + Dhun.



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Badya Kalaratna – Final (7th Year)

Total Marks: 500 (Theory: 200, Practical: 300)

Theory

Paper 1

1. Terminology: *Shruti-jati, Swara-samanya, Jati-raga, Alakti-gaan, Bahirgita, Nirgita*.
2. Origin & characteristics of gharanas.
3. Sangadeva's raga-lakshana vs. Bharata's jati-lakshana.
4. Origin & development of Indian music.
5. Writing ragas in Bhatkhande, Vishnu Digambar & Akar-matrik notation.
6. Writing all talas from 1st–7th year in all layas.
7. Biography: Abdul Karim Khan.
8. Origin & evolution of Indian instruments.

Paper 2

1. Structure of: Kinnari Veena, Tamburu Veena, Mahati Veena, Kachchapi Veena.
2. Artistic movements: Classicism, Romanticism, Idealism; artistic inspiration & creation.
3. Aesthetics: Rasa theory; Rabindranath as an artist.
4. Essays: Music & religion
 - Music & accompaniment
 - Raga & rasa
 - Spirituality in classical music
 - Music & practice
 - Influence of music on human life
 - Music in Buddhist literature
 - Promotion of classical music through colleges & universities
5. Importance of *Bandish*.
6. Physiology of hearing.
7. Writing Masidkhani & Rajakhani gats in all notation systems.
8. Writing all talas in *theka, aar, biar, kuar* and other layas.

Practical

1. Stage performance:
 - 30-minute full raga presentation & 10-minute Dhu.n
2. Comparative analysis of raga-families:
 - Kanada-ang: Darbari Kanada, Nayaki Kanada, Suha Kanada, Abhogi Kanada, Sukhrayi Kanada
 - Sarang-ang: Shuddha Sarang, Vrindavani Sarang, Miyaki Sarang, Madhumat Sarang
 - Todi-ang: Todi, Bilaskhani Todi, Gurjari Todi, Bhoopal Todi
3. Raga-roop demonstration in: Narayani, Shri, Maluha Kedar, Kukubh Bilawal, Gandhari, Devchandhar.
4. Two Dhuns in Tilang & Jogiya.
5. Raga presentation in: Puriya Kalyan, Nayaki Kanada, Rageshree Kanada, Megh, etc.