



Hindusthan Art & Music Society

(Govt. Regd)

An ISO 9001 2015 certified Global Examination Board of Indian Art & Culture

Estd -2010

Subject – Instrumental		
Year – Pre Primary	Full Marks -100	Practical-100

Practical

1. Knowledge of 5 simple Alankars.
2. Knowledge of the following in Hindusthani Music:
Bhairav, Kalyan, Khambaj, Ashavari, Poorvi Thaats.
3. Knowledge of Swar dependent Swarprasthan and Paalta.
4. Practice of playing the Raagas in their Madhyalaya Gat:
Bilabal or Emon. (One with Toda and the other two without Toda).
5. Complete knowledge of Dadra and Tritaal. Ability to demonstrate Tali-Khali and saying bolls.

Subject – Instrumental		
Year – Primary	Full Marks -100	Oral-25 Practical-75

Theory (Oral)

1. Definition of the following: Sangeet, Swar, Saptak, Sthayi, Antara, Sanchari, Aroho, Avroho, Som, Tali-Khali.
2. Introduction to Suddha and Vikrit Swar.
3. Basic knowledge of own instrument.

4. Knowledge of Sangeet and its 2 main Paddhatis.

Practical

1. Knowledge of 5 simple Alankars.
2. Practice of playing Aroho-Avroho and Dwigun of the Raagas prescribed in the syllabus.
Knowledge of the following in Hindusthani Music:
Bhairav, Kalyan, Khambaj, Ashavari, Poorvi Thaats.
3. Knowledge of Swar dependent Swarprasthan and Paalta.
4. Practice of playing the Gat of mentioned Raagas in Madhyalaya: Bilabal or Alahiya Bilabal, Emon and Bhupali.
5. Complete knowledge of Dadra and Tritaal. Ability to demonstrate Tali-Khali and saying bolis.

Subject – Instrumental			
Year – First Year	Full Marks -150 100	Theory-50	Practical-

Theory

1. Knowledge of the definition of the following terms related to Sangeet : Sangeet, Dhvani, Sruti, Nada, Swara(Vikrit and Shuddho and Chala and Achala.), Saptak (Mandra, Madhya and Tar), Thaats, Raagas(3 Jatis of Raagas), Varna(Sthayi, Arohi, Avrohi and Sanchari.), Alankar, Vadi, Samavadi, Anuvadi, Aroho, Avroho, Varjit Swara, Pakad, Toda, Bol, Gat, Akarsh Prahar(Sulat), Laya and its kind (Vilambit, Madhya and Drut), Matra, Taala, Bibhag, Som, Khali, Theka, Avartan, Thhyay and Dwigun.
2. Description of Rajakhani and nashidkhani Gat.
3. Complete knowledge of all parts and its usages of your own instrument.

4. **Biography: Swami Haridas, Vilas Khan.**
5. **Knowledge of notation in Bhatkhande.**
6. **Ability to write Thheka of the prescribed Taalas in Dwigun Layakari.**

Practical

1. **Ability to play 8 alankars Thhyay of own instrument and Dwigun laya.**
2. **Practice of playing Da, Ra, Dir, Drar, Dara and others (in Sarod, Sitar).**
3. **Ability of playing the following Raagas' Rajakhani Gat, Tritaal and Ektaal nibaddho in Madhyalaya: Jaunpuri, Bilabal. Emon, Kafi, Bhairav, Khambaj, Bhupali and Behag.**
4. **Ability to identify Raagas y listening to Swaravistaar.**
5. **Ability to demonstrate Thheka, Bolls of the mentioned Taalas and saying Dwigun laya by showing Tali-Khali in hand: Dadra, Kaharva, Tritaal and Jhaptaal.**
 - **Courses prescribed for previous year included.**

Subject – Instrumental			
Year – Second Year	Full Marks -150	Theory-50	Practical-100

Theory

1. **Definition of the following: Andolan, Rajakhani and Masidkhani Gat, Ashrayraag, Gamak and its kinds, Toda and Jhala.**
2. **Identification of Raagas, Samay Chakra of Raagas, classical knowledge of all the prescribed raagas along with Samata and Vibhinnata.**
3. **Knowledge of the following topics: Raaga and its 3 Jatis, Ahata and Anahata Nada, 3 characteristics of Nada, Purvang and Uttarang Raagas, Ashrayraag, Vivariswara, Vakraswara, Graha, Angsh, Nyas, Gamak, Aalap, Taan, Sut, Ghasit, Khatka, Murki, Baj, Jhala, Jhamjhama, Janak Thhat, Kampan.**

4. Comparative study of the following joint words: Taan-Aalap, Masidkhani-Rajakhani, Laya-Taala, Raaga-Thhat, Sut-Ghasit, Khatka-Murki, Meerh-Kon.
5. Biography: Pandit Bhatkhande, Vishnu Digamvar.

Practical

1. Knowledge of simple taan and toda in Emon Raaga along with 1 Masidkhani Gat.
2. Ability to play 10 alankars in different Layakaries on Arohan-Avrohan of the prescribed raagas.
3. Practice of playing aalap, toda and Rajakhani Gat of the following Raagas: Alahiya Bilabal, Vrindavani sarang, Bhairavi, Bheempalsree, Bhupali, Behag, Bhupali and others.
4. Practice of playing Rajakhani Gat in Ashavari and Malkosh Raagas.
5. Identification of Raagas by listening to Swaravistaar and presenting instrumental.
6. Ability to demonstrate Tali-Khali by hand of the Chautal, Surfank, Roopak, Teora Taalas' Thhyay, Thheka, Dwigun and Chaugun Layas.
 - Courses prescribed for previous year included.

Subject – Instrumental			
Year – Third Year	Full Marks -150	Theory-50	Practical-100

Theory

1. Definition of the following: Relation between Vadiswara and time of raaga presentation, 3 Vargas of Raaga, Sandhi prakash Raaga, Khandmeru, Samamel, Upshur.
2. Composition of 72 thhats of Venkatmukhi and origin of 484 Raagas from 1 thhat.

3. Thhat and Raaga Paddhatis of Bhatkhande.
4. Ability to write notation of Taala and Raaga in Vishnu Digamvari Paddhati.
5. Biography: Mishra Singh, Tansen, Baiju Bawra.
6. History of Indian Music.

Practical

1. Practice of playing the following Raagas' aalap, toda, Jhala along with Rajakhani Gat: Poorvi, Tilong, Pilu, Kalingra, Tilak Kamad, Deshkar, Hambir.
2. Knowledge of tuning own instrument.
3. Identification of raagas with the help of Srutis and playing them.
4. Ability to demonstrate theka's Thhyay, Dwigun, Teengun and Chaugun layas of the mentioned raagas: Dhamar, Tiluwara, Deepchandi and Ektaal.
5. Knowledge of Masidkhani Raaga of any of the 3 prescribed raagas is mandatory.
6. Ability to clearly demonstrate Samata-Vibhinnata of raaga through presentation.

- Courses prescribed for previous year included.

Subject – Instrumental			
Year – Fourth Year	Full Marks -150	Theory-50	Practical-100

Theory

1. Definition of the following: Desi sangeet, Marga sangeet, Alpatva, Bahutva, Roopkalap, Geetkiri, Vidari and Chhut.
2. Classification of Sruti and Swara in the Ancient era, Medieval era and Modern era.
3. History of Sitar Gharana and discussion of Style of instrumentation of Sitar, Characteristic styles of playing other instruments.
4. Composition on different topics of Sangeet.
5. History of Indian Music.
6. Complete knowledge of writing notations in Bhatkhande and Vishnudigamvari Paddhatis.
7. Biography: Hapis Ali, Azad Ali Shah, Enayat Khan.

Practical

1. Knowledge of Malkosh, Jayjayanti and Hindol Raagas' aalap, jod, jhala and complex taan toda along with 1 Masidkhani Gat.
2. Identification of Raagas on listening to aalap.
3. Practice of playing the following Raagas' aalap, jod along with 1 Rajakhani Gat: Multani, Bivash, Chhayanat, Darbari Canara, Puriya, Bahar, Shankara, Sohini.
4. Practice of playing Gat on any of the Taalas of these: Roopak, Dhamar, Ektaal.
5. Practice of playing 1 Thumri or Dhun of Bhairavi or Khambaj Raaga.
6. Ability to narrate thheka of the following taalas in different Layakarries: Gajajhampa, Matta, Aarachautal, Jhumra.
 - Courses prescribed for previous year included.

Subject – Instrumental			
Year – Fifth Year	Full Marks -400	Theory-100+100	Practical-200

Theory (First Paper)

1. Definition of the following: Nayak, Gayak, Vani, Major tone, Minor tone, Chord, Harmony, Melody, Lip movement, Gram and Murchhana.
2. Study of Hindusthani and Carnataki sangeet Paddhati, comparison between Swara and Taala.
3. Knowledge of helping Nada, Diatonic scale, Pythagorion scale, Samaswarantak Saptak.
4. Identification of Suddha and Vikrit Swara according to the string length of Samngeet Parijat.
5. Kinds of Gamak and Hindusthani instrumental (Tat Abanadhya, Tang Sushir).
6. Biography: Alauddin Khan and Yadubhatta.

Theory (Second Paper)

1. Description of Sur Bahar, Sur Shringar and determination of historical period.
2. Chief decision of Hindusthani Paddhati and its development.
3. Basic knowledge of Western Instruments.
4. Practice of writing Masidkhani Gat, Rajakhani Gat, Toda and Jhala.
5. Composition: Sangeet and Swarsadhna, Sangeet and Sangat, Bharat and Natya Shastra.
6. Knowledge of the following: Importance of Art, Practicality of Art and relationship between Art and Imagination.

Practical

1. Practice of playing aalap, jhala, jod along with Mashidkhani Gat of the following : Sree, Basant, Paraj, desi, Shyamkalyan, Lalit.
2. Practice of playing Rajakhani Gat of the following raagas: Komal Ashavari, Aarana, Avogi Canara, Gaur sarang, Puriya kalyan and others.
3. Ability to demonstrate the following of the prescribed raagas: Samata-Vibhinnata, Alpatva-Bahutva and Abirbhav-Tirobhav.
4. Comparative study: Bhairav ang, Todi ang and Poorvi ang.
5. Shikhar, Brahma, Lakshmi, Fardost, Panchasawari taalal' thheka, thhyayand Dwigun laya narration practice is mandatory.

6. Ability to narrate all the taalās in Dwigun laya prescribed for the previous year and the current year.
7. Practice of playing Gat of Chautaal, Jhaptaal, Dhamar and Aarachar taalās.
8. Playing ability of Masidkhani and Rajakhani Gat from any prescribed raaga of the current year for 30minutes.
 - Courses prescribed for previous year included.

Subject – Instrumental			
Year –Sixth Year	Full Marks -500	Theory-100+100	Practical-300

Theory (First Paper)

1. Knowledge of all the taalās prescribed for the previous year and comparative study and notation writing in different Layakarīs.
2. Knowledge of the following topics: Sanyas and Binyas, Alpatva-Bahutva, Marga sangeet, Desi sangeet, Problem of sruti, Jati gayon, Lip movement, Interval.
3. Description of Uttari and Dakshini Taala Paddhati with their signs and symbols.
4. Comparative study and advantages of Indian and western Notation System.
5. Impact of Western instruments on Indian Vindyaavan Paddhati.
6. Defects of modern instruments and their troubleshooting.
7. Biography: Aamir Khan
8. Knowledge of Instrumental classification, Parshwatantra and Shambhu Swara.

Theory (Second Paper)

1. Detailed knowledge of the following: Sangeet in Buddhist literature, Sangeet and swarsadhna, Importance of sangeet in sangeet, Bharat and Natya Shastra.

2. Detailed discussion of Shringar Yug in Indian Music.
3. Identification of Suddha and Vikrit Swar according to the string length of Sangeet Parijat.
4. Comparison of the modern and ancient era Suddha and Vikrit swara.
5. Comparative study of Indian voice and style of instrumentation.
6. Ability of writing North Indian Taala in Carnatic Paddhati.
7. Practice of writing Gat in Vishnudigamvara and Bhatkhande Notation System.

Practical

1. Ability to perform 1 Rajakhani Gat each from the following raagas in Ektaal, Tritaal, Jhaptaal and Roopak taalas: Puriya Kalyan, Hindol, Suddha sarang, Todi, Komol Ashavari.
2. Knowledge of 1 each from the prescribed raagas: Masidkhani gat , Jhoomra, Ektaal, Roopak, Tiluara taala.
3. Ability of presenting the following: Sukla bilabal, Nat bilabal, Gandhari, Hangshadhwani, Bagesree and Canara raagas.
4. Dhun creation of Bhairavi, Pilu, Ragesree and Pahari Raagas.
5. Composition of any Notation Paddhati.
6. Basic knowledge of presenting Brahma, Ganesh, Rudra, Posto, Lakshmi taalas.
7. Ability to present all the prescribed taalas in different Layakaries.
8. Presenting ability of Masidkhani, Rajakhani gat for 30 minutes from any of the raagas of the current year.
 - Courses prescribed for previous year included.

Subject – Instrumental			
Year –Seventh Year	Full Marks -500	Theory-100+100	Practical-300

Theory (First Paper)

1. Definition of the following: Sruti's Jati, Swar sadharan and Jati sadharan, Suddha-Vikrit jati raaga, Alokti Song, Bahirgeet, Nirgeet.
2. Detailed discussion about origin and characteristics of Gharana.
3. Comparative study of the following: Raagalakshan of Shargadev and Jatilakshan of Bharat.
4. Origin and development of Indian Music.
5. Writing notation in Bhatkhande and Vishnudigamvari and Aakar Matrik Paddhatis.
6. Knowledge of all the taalās in different Layakaries.
7. Biography: Abdul Karim Khan
8. Origin and development of Indian Instruments..

Theory (Second Paper)

1. Description of the parts of instruments: Kinnari Veena, Tamburuy Veena, Mahati Veena, Kachhapi Veena.
2. Classicism, Romanticism and Idealism of Art, Artistic inspiration, Creation.
3. Rasavad in art and Rabindranath Tagore and art.
4. Prabandh: Sangeet and Religion, Sangeet and Sangat, Raaga and Rasa, Spiritualism in Sangeet, Sangeet and Swar sadhna, Impact of Sangeet on mankind, Sangeet in Buddhist literature, Promotion of classical Music by Universities.
5. Place and importance of Bandish.
6. Characteristics of organ of hearing.
7. Practice of writing notation of prescribed raagas of Musidkhani %Rajakhani gat in Bhatkhande and Vishnudigamvari Paddhati.
8. Writing ability of taalās' thheka in Aar, Biyar, Kuwar and other Layakaries of the raagas prescribed in the previous years.

Practical

1. Stage performance: Any raaga and dhun for 30 minutes and 10 minutes respectively along with complete instrumentation.
2. Comparative study: Canara ang-Darbari canara, Nayaki canara, Suha canara, Avogi canara, Suthrai canara. Sarang ang-Suddha sarang, Vrindavani sarang, Miyaki Sarang, Madhumat sarang. Todi angTodi, Vilaskhani todi, Gurjari todi, Bhupal todi.
3. Presentation of Narayani, Sree, Maluha Kedar, Kukubh Bilabal, Gandhari, Debgandhar raagas' aalap and vistar.
4. Playing 2 dhuns of Tilong and Jogiya.
5. Knowledge of playing Puriya Kalyan, Nayaki Canara, Ragesree canara, Megh, Merubehag, Anand Bhairav and others along with Musidkhani gat.
6. Knowledge of 1 Drut Khayaal each and 4 Vilambit Khayaal (any raaga) of the following raagas: Hangshdhwani, Merubehag, Avogi canara, Vilaskhani todi, Suddha kalyan, Basant mukhri, Lalit Pancham, Parameswari, Devgiri bilabal, Gaur mallar and others.
7. Presenting the following taalās in different Layakaries: Khemta, Aara Chautal, Dhamar, Gajajhampa, Shikhar, Aarachautal and Deepchandi.
 - Courses prescribed for previous year included.