



Hindusthan Art & Music Society

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

Vocal Classical – Kheyal & Dhrupad

Pre-Primary Year

Total Marks: 100 (Practical: 100)

1. Knowledge of **Shuddha** (Natural) and **Vikrit** (Flat/Sharp) notes.
2. Introduction to **Bilawal Tha**t and 10 basic **Alankars** (patterns) based on its notes. Practice of reciting Alankars in rhythm.
3. One **Sargam Geet** (Khayal) each in Raga **Bhairav** and Raga **Khambaj**.
4. Demonstrating **Teental, Keherwa, and Dadra** in single laya.
5. Theoretical introduction to the above practical topics.
6. Introduction to the **Swarmalika** (Sargam Geet) format.

Primary Year

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

Theory (Oral)

1. **Definitions:** Sangeet, Sam, Tali, Khali, Saptak, Swar, Alankar, Aaroha (Ascending)- Avaroha (Descending), Sthayi, and Antara.
2. Description of **Shuddha** and **Vikrit** notes.
3. Theoretical details of prescribed Ragas and the ability to recite Talas with Tali (clap) and Khali (wave).
4. Detailed introduction to **Swarmalika**.

Practical

1. Singing **Aarohan-Avrohan** of prescribed Ragas in **Thay** (Single) and **Digun** (Double) laya.
2. Singing **Chhota Khayal** or **Lakshangeet** in Ragas **Bhupali, Kafi, and Asavari**.
3. Practice of 5 simple Alankars.
4. Knowledge of **Bhairavi, Asavari, and Kafi** Thaats and reciting 5 Alankars for each.
5. Reciting **Keherwa, Teental, and Dadra** with Tali and Khali.
For Dhrupad students: Reciting **Keherwa, Dadra, Chautal, or Sultal** with Tali and Khali.



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Junior Diploma (1st Year)

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

Theory

1. **Definitions:** Sanchari, Abhog, Vadi, Samvadi, Tala, Matra, Thaata, Jati, Pakad, Naad, Meend, Janak Thaata.
2. Knowledge of **Bhatkhande Notation System**.
3. Introduction to the two main systems of Indian Classical Music (Hindustani and Carnatic).
4. Basic knowledge of the parts of the **Tanpura** and its usage.

Practical

1. Singing Aarohan-Avrohan of prescribed Ragas in **Thah, Dogun, and Chaugun** (Quadruple) laya.
2. Practice of simple Alankars using Shuddha and Vikrit notes.
3. Singing Chhota Khayal in the following Ragas (Dhrupad candidates must sing in Thay and Digun): **Yaman, Khambaj, Behag, Brindabani Sarang**.
4. Ability to sing basic **Alap** in at least two of the above Ragas.
5. Dhrupad students must know at least one composition in **Sultal**.
6. Reciting **Jhaptal and Chautal** with Tali and Khali.

Senior Diploma Part I (2nd Year)

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

Theory

1. Mastery of Shuddha, Komal (Flat), and Teevra (Sharp) notes.
2. **Definitions:** Shruti, types of Thaata, Varna, Purvaraga, Uttar raga, Graha, Angsha, Nyasa, Sparshaswar (Grace note), Sandhiprakash Raga.
3. **Differences:** Tan vs. Alap, Naad vs. Shruti, Thaata vs. Raga.
4. Writing notations for **Tan, Alap, and Kheyal** (Dhrupad for respective students) in Bhatkhande system.
5. Identifying Ragas through notes and Shrutis.
6. Basic knowledge of the parts and usage of **Tabla and Baya**.
7. Writing Tala notations in Thay, Digun, and Chaugun: **Teental, Ektal, Chautal, Teevra, Sultal**.
8. **Biographies:** Swami Haridas, Tansen, Jadu Bhatta.



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Senior Diploma Part I (2nd Year)

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

Practical

1. Chhota Khayal (Dhrupad in Thah/Dogun) and general Alap in: **Jaunpuri, Alhaiya Bilawal, Desh, Durga, Bhimpalasi.**
2. One **Bada Khayal** (preferably in Ektal) in any two Ragas. (Dhrupad students: compositions in Sultal and Chautal).
3. Ability to identify Ragas from Alap.
4. Performing with Tanpura or Harmonium.
5. Demonstrating **Teevra and Dhamar** Talas in Thah and Dogun.

* The syllabus of the previous year will be included

Senior Diploma Final (3rd Year)

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

Theory

1. Detailed knowledge of **Purvaraga, Uttar raga, Avirbhav-Tirobhav**, and types of **Tan** and **Gamak**.
2. Identifying Ragas from provided note phrases.
3. Comprehensive study of all Ragas from previous and current years.
4. **Essays:** Classical vs. Light Music, Importance of Tala and Laya, Types of Indian Instruments.
5. **Song Formats:** Dhamar and Tarana.
6. **Definitions:** Origin of Sound, Venkatamakhis 72 Thaats, Gayaki and Nayaki, Shuddha and Ashraya Raga, Uthan and Chalan.
7. Merits and Demerits of a singer. History of Indian Music.
8. **Biographies:** Amir Khusrau, Vishnu Digambar Paluskar.

Practical

1. Performance using Tanpura.
2. Chhota Khayal (Dhrupad with Alap and various Layakaris) in: **Tilang, Hamir, Malkaus, Jaijaiwanti, Deshkar.**
3. Dhrupad students must know at least one song in **Sultal**.
4. Reciting **Jhaptal and Chautal** with Tali and Khali.

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Sangeet Visharad Part I (4th Year)

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

Theory

1. **Definitions:** Kalawant, Gitkiri, Vidari, Sanyas, Apanyas, Diatonic Scale, Semitone, Characteristics of Naad, Alakti, Nibaddha and Anibaddha Gaan.
2. Essay writing on various musical topics.
3. Writing notations for Bada Khayal, Chhota Khayal, Dhrupad, and Dhamar in various Layakaris (**Thay, Digun, Tigun, Chaugun, and Aarh**).
4. Comparative study of **North and South Indian Tala systems**.
5. **Song Formats:** Thumri and Tappa.
6. **Biographies:** Bade Ghulam Ali Khan, Baiju Bawra, Jayadeva, Srinivas.
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Practical

1. Full Raga presentation (Gayaki) with Tanpura.
2. Comprehensive performance of: **Shree, Basant, Chayanat, Bahar, Deshi, Lalit, Gaur Malhar**. (Dhrupad with full Layakaris).
3. Bada Khayal in any 4 Ragas in **Rupak, Ektal, or Jhumra**. (Dhrupad: Chautal, Sultal, Jhaptal, Adachautal).
4. Chhota Khayal (Medium tempo) in: **Ramkali, Lalit, Deshkar, Marwa, Darbari Kanada, Adana**.
5. Distinction between similar Ragas; demonstrating Avirbhav, Tirobhav, Alpatva, and Bahutva.
6. One **Thumri** in Raga Pilu or Khambaj.
7. Reciting **Pancham Sawari, Deepchandi, Rupak, Jatt, and Matt** Talas in Thay and Digun.

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Sangeet Visharad Final (5th Year) **Total Marks: 400 (Theory 200, Practical 200)**

Theory (Paper I)

1. Theoretical knowledge and **comparative study of all Ragas prescribed from the First to the Fourth Year as well as the current year**, along with the ability to **write Tala notation (Tala lipi) in various Layakaris (tempo variations)**.
2. **A critical and discursive study of the Harmonium.**
3. Practice of writing Swaralipi (notation) of various compositions according to the Bhatkhande and Vishnu Digambar (Paluskar) notation systems.
4. Explanation of all musical terms prescribed in the previous years, including: the **Raga–Ragini system**, determination of positions and number of oscillations based on string length, rules of **Sthana (pitch placement) and Svarasthana**, characteristics and structure of **Prabandha-gana**, Sharngadeva's concepts of Shruti and Swara classification, the seven Shuddha Swaras within the 22 Shrutis, lyrics/text of Dhrupad, the Tanpura's auxiliary drone (Sahayak Naad), Shadja–Panchama Bhava (Sa–Pa tonal relationship), Harmony, Melody, Tone, Semitone, Chord, Anunad (resonance), Paravash (forced vibration/sympathetic resonance), Kampan (vibration), and the Kanchika and the complete Svarika Grama.
5. **Detailed knowledge of the Northern (Uttari/Hindustani) and Southern (Dakshini/Carnatic) Tala systems.**

Theory (Paper II)

1. **Complete theoretical description of the prescribed Ragas, with practice in writing Alap and Tan patterns, and clear demonstration of Avirbhav–Tirobhav (appearance and disappearance of swaras) and Alpatva–Bahutva (limited and extensive use of notes).**
2. **Biographical studies of: Omkarnath Thakur (Omkar Nath Thakur), Girija Shankar Chakraborty, Faiyaz Khan, Kabir, Tulsidas, and Sadarang.**
3. **Essays on the following topics:**
 - (a) Raga and Rasa
 - (b) Music and the Other Arts
 - (c) Gharana and its Characteristics
 - (d) The Influence of Rasa in Music
 - (e) Music and Musical Notation (Swaralipi)**Dissertation / Article Writing:**
4. Practice of writing **short articles/essays on various topics related to music.**
5. The origin and evolution of Ragas.



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Practical

1. In the following Ragas, the candidate must know **Chhota Khayal (Madhya/Drut Khayal)** with complete **Gayaki (stylistic presentation)**. For candidates appearing in **Dhrupad singing**: The candidate must know **full-fledged Dhrupads** with different types of **Alap**, and with **Layakari in Thaya (single speed), Dugun (double), Tigon (triple), Chaugun (quadruple), Aad (irregular), Biyad, and Kuaad, layas**.

The prescribed Ragas are: **Shri, Basant, Chhayana, Paraj, Puriya Dhanashree, Desi Lalit, Gaur Malhar, Miyan Malhar, Shuddha Kalyan, Malgunji, Ramkali, and Gaud Sarang**.

2. From the prescribed Ragas for this year, the candidate must know **Vilambit Khayal (Bada Khayal)** in **any seven Ragas**. The selected Bada Khayals must be set in **Ektal, Jhumra, Ada Chautal, and Tilwada**.

For candidates appearing in **Dhrupad singing**: The selected **Dhrupads** must be set in **Dheema Trital, Sultal, Chautal, Jhaptal, and Ada Chautal**.

3. (a) Practice of reciting the **Theka Bols** of all the **Talas** prescribed from **First Year to Fifth Year** in **various Layakaris (tempo variations)**.
(b) Practice of reciting the **Theka Bols** of **Shikhar Tal, Brahma Tal, Lakshmi Tal, Fardost Tal, and Ada Chautal** in **Thaya Laya (single tempo)**.
4. The candidate must be able to sing **three Dhrupads** in **Ragas Basant, Chhayana, and Lalit**, and **two Dhamars** in **Ragas Sohini and Ramkali**, with all **Layakari variations**.
5. Regular and compulsory practice of **all Ragas** prescribed from **First Year to Fifth Year**.
6. The candidate must have the ability to demonstrate, in all the Ragas prescribed from First Year to Fifth Year, **Samata-Bibhinnata (similarities and differences of Ragas), Alpatva-Bahutva (limited vs. extensive usage of swaras), and Avirbhav-Tirobhav (appearance and disappearance of swaras)**.
7. From the Ragas prescribed for this year, the candidate must know, in **any one Raga, two Dhrupads, two Dhamars, and two Taranas**, with **Layakari in Thaya, Dugun, Tigon, Chaugun, and Aad Laya**.
For candidates appearing in **Dhrupad singing**: The candidate must know **two Dhamars, two Hories, and two Taranas** with **Layakari in Thaya, Dugun, Tigon, Chaugun, and Aad Laya**.
8. Ability to **identify Ragas with the help of Swaras and Shrutis (microtonal nuances)**.
9. The candidate must know **one Bhajan, one Tappa, and one Chaturang**, presented with **complete Gayaki (stylistic maturity)**.
10. Regular practice of singing with the **Tanpura** is **mandatory**.

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Sangeet Kalaratna Part I (6th Year)

Total Marks: 500 (Theory 200, Practical 300)

Theory (Paper 1)

1. **Knowledge of the characteristics** (Lakshana) of all Ragas prescribed from the Preliminary to the Fifth Year, with comparative study, and the ability to write the notation of all Talas in various Layakaris (tempo variations).
2. **Knowledge of the following topics:**
Sanyas and Vinyas, Alpatva–Bahutva, Marga Sangeet, Desi Sangeet (regional/folk tradition), problems of Shruti (microtonal intonation), Jati Gayan (classification and rendering based on Jatis), Intervals (pitch distance between notes), and Mukhachalan (melodic movement and characteristic phrases).
3. What are the **Northern (Uttari/Hindustani) and Southern (Dakshini/Carnatic) Tala systems?** Describe them **with their respective symbolic notations and signs** and explain their differences.
4. A **comparative study of the Indian system of musical notation and the Western staff notation system**, along with a discussion on their **utility and applicability**.

Theory (Paper 2)

1. **Detailed knowledge of the following essays/topics:**
Music in Buddhist literature, Music and Swara Sadhana (discipline of pitch practice), The necessity of accompaniment (Sangat) in music, and Bharata and the Natyashastra.
2. What is meant by the **Shringara Yuga** (the Age of Aesthetic/Romantic Expression) in Indian music? Discuss in detail.
3. Determination of Shuddha (pure) and Vikrita (altered) swaras according to the string-length theory as described in Sangeet Parijat.
4. The difference between **Shuddha and Vikrita swaras** from ancient times to the modern period.

Practical

1. One Chhota Khayal (Madhya/Drut Khayal) each in Ragas Puriya Kalyan, Hindol, Shuddha Sarang, Todi, and Komal Asavari, set to Trital, Ektal, Jhaptal, and Rupak Tala.
2. One Vilambit Khayal (Bada Khayal) each in all the above-mentioned Ragas, to be set compulsorily in Jhumra, Ektaal, Rupak, and Tilwada Tala.
3. Special proficiency in presenting Ragas in one's own Gayaki (individual style) with the support of the Tanpura.
4. Thumri in Ragas Bhairavi, Pilu, Rageshri, and Pahadi, and four Bhajans.
5. Ability to prepare musical notation (Swaralipi) using any recognized system of notation.
6. Demonstration of all Talas prescribed in the previous years in various Layakaris (tempo variations), along with general knowledge of Brahma Tala, Ganesh Tala, Rudra Tala, Posta (Pushta) Tala, and Lakshmi Tala.

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Sangeet Kalaratna Final (7th Year)

Total Marks: 500 (Theory 200, Practical 300)

Theory (Paper 1)

1. Definition: Swaralipi (musical notation), Tanpura's auxiliary drone (Sahayak Naad), Swara Samanya and Jati Samanya (general swara and general jati concepts), Shuddha and Vikrita Jati-Raga (pure and altered classes of ragas), and Alakti-gan (a specific traditional vocal form/style).
2. Detailed discussion on the **origin and characteristic features of Gharanas** (schools of musical tradition).
3. What are **Sharngadeva's Raga Lakshana** and **Bharata's Jati Lakshana**? Present a **comparative study**.
4. The **origin and development of Indian music**.
5. Practice of writing **Raga notation (Swaralipi)** according to the **Bhatkhande system, Vishnu Digambar (Paluskar) system, and the Akar-Matrik (syllabic/mora-based) system**.
6. Practice of writing **all Talas prescribed from the Preliminary to the Seventh Year in various Layakaris (tempo variations)**.

Theory (Paper 2)

1. Contemporary and contextually relevant **essays on topics related to music**.
2. The various movements and tendencies in art — **Classicism, Romanticism, and Idealism** — with reference to **artistic inspiration and creative expression**.
3. **Rasa theory in art and Rabindranath Tagore as an artist**.
4. Essays on the following themes:
Music and religion, Music and accompaniment (Sangat), Raga and Rasa, The spirituality of classical music, Music and Swara Sadhana (discipline of pitch practice), The impact of music on human life, Music in Buddhist literature, and The promotion of classical music through colleges and universities.

Practical

1. **Stage performance:** Presentation of **Khayal** in any one Raga for **20 minutes**, and **Thumri or Dadra and a Bhajan** for **10 minutes**.
2. **Comparative analysis of allied (similar-prakriti) Ragas:**
(a) **Bhairav Anga** – Ahir Bhairav, Nar Bhairav, Anand Bhairav, Kalingada, and Ramkali
(b) **Kalyan Anga** – Shuddha Kalyan, Shyam Kalyan, Odia Kalyan, Bhoopali, Yaman, and Hamir
(c) **Khamaj Anga** – Jhijhir, Pahadi, and Mand
3. Presentation of **Alap and Vistar (developmental elaboration)** in the Ragas **Naraini, Shri, Maluha Kedar, Kukubh Bilawal, Gandhari, and Devagandhar**, showing their complete melodic form.
4. In Ragas **Tilang and Jogiya: two Thumris, one Tappa, one Dadra, and two Bhajans**.
5. From among the Ragas included in the syllabus, in **any one Raga: five Dhrupads, three Dhamars, two Chaturangs, and four Taranas**.
6. **Chhota Khayal** in Ragas **Hansadhwani, Maru Bihag, Abhogi Kanada, Bilaskhani Todi, Shuddha Kalyan, Basant Mukhari, Lalit Pancham, Parameshwari, Devagiri Bilawal, and Gaur Malhar**, and **Vilambit Khayal** in **any four Ragas**.
7. Demonstration of **various Layakaris (tempo variations)** in the following Talas: **Khemta, Ada Chautal, Dhamar, Gaj Jhampa, and Shikhar**.

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