

Raag		Madhyamaa Poorna: 3 hour written exam , 45 minute oral	
	Aalaap	Re Ni Sa Ma S , Ma Pa Ga Ga Ma , Ga Ma Pa Ni S Dha Pa , Ma Pa Ga Ga Ma Ga Sa Re Sa	
Bheempalaasi	Khyaal	Aba to badee bera bhai terata houn tumako mere raba saainyaan Dhru. Bhanvara jaala men aana fanse bhavasaagara te paara karo mere saaniyaa 1	
	Bandish	Bajaai been madhura sura keen Saunata mohe sudhabudha neka raheen Mohana aisee taana sunaai Mora liyo mana ccheena	
	Aalaap	Ni Sa Re Ma , Re , Re Ma Pa Ni Pa , Ni Ma Pa Ma Re , Re Ma Pa Ma Re , Ni Re Sa	
Vrundaavaneesarang	Khyaal	Charana sharana Gopaala teree moha maan droha, bhrama raakh leeje kaata beree Sheetala Harinaama teraa poorano, thaakura prabhoo meraa 1	
	Bandish	Ghungharuvaa moraa baaje baaje re Ghungharuvaa moraa baaje baaje Saasa nananda moree paara parosana Logavaa maikaa naama dhare	
	Aalaap	Sa Re Sa Ma , Ma Ma Ga Pa , Ma Pa Dha Pa Ma , Ma , Sa Re Sa	
Kedaar	Khyaal	Banathana kaa haan jo chale aisee ko mana bhaavana, Saavare salone kanhaai Dooje kaiso chandramaa neekohee laagata, Chhupa chhupa deta dikhaai 1	
	Bandish	Kaanhaare nanda nandana, Parama niranjana he dukha bhanjana Kantha banee motiyanakee maala Peherata mudrita bhai brijabala	
	Aalaap	Sa Re Ma Pa Dha Dha Pa Dha Ma S Pa Dha Ni Dha Pa Dha Ma Ma Pa Ga Re Sa S	
Jaunpuri	Khyaal <i>Jhumraa</i>	E baaje jhanana jhanana baaje paayaliyaa more, raajadulaaree dolare aangana maa Dhru. Mana matanga matavaaro hee dolare, Nainaa milaave ata chhhande maa 1	
	Bandish	Shyaamsundar abahoon nahi aaye, deepa kee jyota udaas lagata hai, taaraangana saba gagana bilaaye Arunashikhaa bolata hai kabason, firata na paharoo pathik maga dhaaye, kamalana ke mukh khile chahat hai, fool kamodini ke murajhaaye	
	Aalaap	Dha Ni Sa Ma S Ga S Ma Dha Ni S Dha Ma Ga S Sa Ga Ma Ga Ni Sa	
Malkauns	Khyaal	Peera na jaanee re piyaa dekhe tihaaree anokhee preeta Dhru. Aiso niramohere bhailavaa balamaa ajahoon na aaye, koun gaavakee reeta 1	
	Bandish <i>Jhaptal</i>	Maan prabhoo araja mori, Naahee gyaan mome kachhu, Le ho apanee sharaname Bhava jaladhee apampaar, Nahee kou Prabhu aadhaar, Tuma dayaalu deenabandhu, Le ho apanee sharaname	
	Aalaap	Sa Ga Re Ga Ma Ga Re Ga Re — Sa — Sa Ga Ma Pa — Ga Ma Ga Pa — Pa — Ga Ma Ga Re Ga Re — Sa —	
Bhairav	Khyaal <i>Jhumraa</i>	Bhara bhayo jaago manamohana , terata Raadhe praan piyaaree Bolata tamachara mukhara suhaavana, Nishitama vigata bhayee ujiyaaree	
	Bandish <i>Drut Ektaal</i>	Jaago brij raaj kunwara, Nanda ke dulaare Jamunaa me genda daar, Gwaal baal haare, Kaalee bubhukaar deta, Shyaama hi ek kaare	
	Aalaap	Sa Ga Pa Ni Dha Sa Ni Dha Pa Ga Pa Ga Re Sa	
Shankaraa	Bandish <i>Drut Ektaal</i>	Shankara bhandaar dole Mastakapar chandra shobhe Anganamo bhasma raag Nandigana sanga dole Mundana ki maala saaje Seesa anga naada baaje Pancha vaktra teen netra Kaashiraama jaya bole	
	Aalaap	Re Ga Re Sa Ni Sa Dha Ni Re	
	Bandish	Sundara Shyaam dekhanaakee aashaa nayanana baan paree, Chaar yaama mohee talafata beete raha gayee eka gharee Dhru. Bhooshana vasana bhavana nahee bhaave viraha viyoga bharee, Dayaa sakhee aba vegee milo kyounaa hee to akulaata kharee 1	
Jaijivanti	Dhamaar	Shyaam shyaamaso horee khelata aaja nai, Nanda nandana ko raadhe keeno maadhav aapa bhai Dhru. Sakhaa sakhee bhaye sakhee sakhaa bhai Yashumatee bhavan gai, Vaajata taal mrudanga jhanja dafa naachata thai thai 1	
	Aalaap	Ni Sa Ga Re Ma Ga , Pa Ma Dha Ma Pa Ma Ga Ma Ga Re Ma Ga , Pa Re Sa	
	Bandish <i>Drut Ektaal</i>	Vrudaavana kunjadhamaa vicharata piya pyaaree Kaatika ke sharada rain Chandra kee ujaaree Dhru. Pavana manda manda chalata fulee fulavaaree Vikase bana kumuda fula shobhaa ati bhaaree 1	
Pooriyaa Dhanaashree	Aalaap	Ma Dha Pa , Dha Pa Ma Ga , Ma Re Ga , Re Sa	
	Bandish	Panaghatavaa jaane naa paaun main, Beecha hi naacha nachaavata Mohana, Kaise jala bhara laaun main Jo Kahiye kaahoo so yaa gata, To kulalajalajaun main, Nita juga raaj yahee maga jaibo, Koulou raara machaauun main	
	Taraanaa <i>Drut Ektaal</i>	Tanana tom tanaa tom tanana nananana, Tun dir dir tanana tananana dir dir, Dhitlaang tundir dir Naadir dir dir tundir dir dir dir dir dir, Dhitlaang tundir dir Dhitlaang tundir dir, Dhitlaang tundir dir	
Kaamod	Aalaap	Sa Ma Re Pa , Dha Pa , Ga Ma Pa , Ga Ma Re Sa	
	Bandish <i>Jhaptal</i>	Gore badanapara Shyaama dhitonaa, Tilaka bhaala aura voondana maai Dhru. Gore gore kara jaame haaree haaree churiyaan, paachhe gajaraa aura moondana maai 1	
	Aalaap	Pa Re , Re Ga Ga Ma Pa Re Sa	
Chhaayaanat	Bandish	Jhanana jhanana jhnananana jhnanana baaje bichuvaa baaje, Piyaake milanako chalee jaat apane mandarso vaare Dhru. Poojaa karanako nikasee gharaso, ho akelee naar chounke, Inaayat baar baar maai 1	
	Dhrupad	Yashodaananda aanadakanda, Govinda Giridhar Mukunda, Madhusoodana banavaaree Dhru. Raadhaavar ranachoda, Rasikaraay ranganaath, Ramaapatee raag saagar, Prabhoo raasabihaaree 1	
	Bhajan: Roopak – 145 BPM	Raam kaa gunagaan kariye, Raamprabhoo kee bhadrataa kaa sabhyataa kaa, Dhyaana dhariye, dhyaana dhariye Raam ke guna guna chirantana, Raam guna sumirana ratana dhana, Manujataa ko kara vibhooshita, Manuja ko dhanavaan kariye, Dhyaana dhariye Saguna brahma svaroop sundara, Sujana ranjana roop sukhakara, Raam aatmaa Raam aatmaa, Raam kaa sammaan kariye, Dhyaana dhariye	

Taal: Madhyama Poorna

Praveshikaa Pratham	
<p>Taal Daadraa: <i>Dhaa Dhee Naa Dhaa Tee Naa</i></p> <p>Maatraa (Beats): 6, Vibhaag or Khanda (sections) : 2 (3,3)</p> <p>Taalee: 1 (on 1st beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 4th Beat or Maatraa)</p>	<p>Taal Kervaa: <i>Dhaa Ge Naa Tee Na Ka Dhi Na</i></p> <p>Maatraa (Beats): 8, Khanda (sections) : 2 (4, 4)</p> <p>Taalee: 1 (on 1st beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 5th Beat or Maatraa)</p>
<p>Taal Teentaal</p> <p><i>Dhaa Dhin Dhin Dhaa Dhaa Dhin Dhin Dhaa Dhaa Tin Tin Taa Taa Dhin Dhin Dhaa</i></p> <p>Maatraa (Beats): 16, Vibhaag or Khanda (sections) : 4 (4, 4, 4, 4)</p> <p>Taalee: 3 (on 1, 5, 13 beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 9th Beat or Maatraa)</p>	<p>Taal Ektaal</p> <p><i>Dhin Dhin DhaaGe Tirakita Too Naa Kat Taa DhaaGe Tirakita Dhee Naa</i></p> <p>Maatraa (Beats): 12</p> <p>Vibhaag or Khanda (sections) : 6 (2, 2, 2, 2, 2, 2)</p> <p>Taalee: 4 (on 1, 5, 9, 11th beat or Maatraa)</p> <p>Khaalee or Kaal: 2 (on 3rd and 7th Beat or Maatraa)</p>
<p>Taal Jhaptaal: <i>Dhi Naa Dhi Dhi Naa Ti Naa Dhi Dhi Naa</i></p> <p>Maatraa (Beats): 10, Vibhaag or Khanda (sections) : 4 (2, 3, 2, 3)</p> <p>Taalee: 3 (on 1, 3, 8 beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 6th Beat or Maatraa)</p>	<p>Taal Choutaal – Chaartaal</p> <p><i>Dhaa Dhaa Din Taa Kita Dhaa Din Taa Kita Taka Gadi Gana</i></p> <p>Maatraa (Beats): 12</p> <p>Vibhaag or Khanda (sections) : 6 (2, 2, 2, 2, 2, 2)</p> <p>Taalee: 4 (on 1, 5, 9, 11th beat or Maatraa)</p> <p>Khaalee or Kaal: 2 (on 3rd and 7th Beat or Maatraa)</p>
Praveshikaa Poorna	
<p>Taal Dhamaar</p> <p><i>Kat Dhi Ta Dhi Ta Dha 5 Ga Ti Ta Ti Ta Taa 5</i></p> <p>Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (5, 2, 3, 4)</p> <p>Taalee: 3 (on 1, 6, 11 beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 8th Beat or Maatraa)</p>	<p>Taal Roopak</p> <p><i>Tee Tee Naa Dhi Naa Dhi Naa Tee</i></p> <p>Maatraa (Beats): 7, Vibhaag or Khanda (sections) : 3 (3, 2, 2)</p> <p>Taalee: 2 (on 4th and 6th beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 1st Beat or Maatraa)</p>
Madhyamaa Pratham	
<p>Taal Jhoomraa</p> <p><i>Dhin 5 Dhaa Tirakita Dhin Dhin DhaaGe Tirakita Tin 5 Taa Tirakita Dhin Dhin DhaaGe Tirakita</i></p> <p>Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (3, 4, 3, 4)</p> <p>Taalee: 3 (on 1, 4, 11 beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 8th Beat or Maatraa)</p>	<p>Taal Tilvaadaa</p> <p><i>Dhaa Tirakita Dhin Dhin Dhaa Dhaa Tin Tin Taa Tirakita Dhin Dhin Dhaa Dhaa Dhin Dhin</i></p> <p>Maatraa (Beats): 16, Vibhaag or Khanda (sections) : 4 (4, 4, 4, 4)</p> <p>Taalee: 3 (on 1, 5, 13 beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 9th Beat or Maatraa)</p>
<p>Taal Sooltaal</p> <p><i>Dhaa Dhaa Din Taa Kita Dhaa Kita Taka Gadee</i></p> <p>Maatraa (Beats): 10, Vibhaag or Khanda (sections) : 5 (2, 2, 2, 2, 2)</p> <p>Taalee: 3 (on 1, 5, 7th beat or Maatraa)</p> <p>Khaalee or Kaal: 2 (on 3rd and 9th Beat or Maatraa)</p>	
Madhyama Poorna	
<p>Taal Deepchandi</p> <p><i>Dhaa Dheen 5 Dhaa Dhaa Teen 5 Taa Teen 5 Dhaa Dhaa Dheen 5</i></p> <p>Maatraa (Beats): 14, Vibhaag or Khanda (sections) : 4 (3, 4, 3, 4)</p> <p>Taalee: 3 (on 1, 4, 11 beat or Maatraa)</p> <p>Khaalee or Kaal: 1 (on 8th Beat or Maatraa)</p>	<p>Taal Aadaa Choutaal Maatraa (Beats): 14,</p> <p><i>Dheen Tirakita Dhi Naa Too Naa Kat Taa Tirakita Dhee Naa Dhee Dhee Naa</i></p> <p>Vibhaag or Khanda (sections) : 7 (2,2,2,2,2,2,2)</p> <p>Taalee: 4 (on 1, 3, 7, 11 beat or Maatraa)</p> <p>Khaalee or Kaal: 3 (on 5th, 9th, 13th Beat or Maatraa)</p>
<p>Taal Teevraa <i>Dhaa Din Taa Kita Taka Gadee Gana</i></p> <p>Maatraa (Beats): 7, Vibhaag or Khanda (sections) : 3 (3, 2, 2)</p> <p>Taalee: 3 (on 1st, 4th and 6th beat or Maatraa)</p> <p>Khaalee or Kaal: There is no khaalee</p>	

Madhyamaa Poorna Raagaas

	Raag	vaadi	Saunvaadi	Thaat	Jaati	Varjya Swar	Samay (Time)	Special	Aaroha	Avaroha	Pakad
1.	Bheempalaasi	Ma	Sa	Kaafee	Odav - Sampoorna	Re, Dha in Aaroha	Third prahar of day	Ga, Ni Komal	· Ṇi Sa G̣a Ma Pa Ṇi Sa ¹	¹ Sa Ṇi Dha Pa , Ma Pa , G̣a Ma G̣a Re Sa	Sa Ma , G̣a Pa , G̣a Ma G̣a , Re Sa
1. Kaafee thaata janya raag - G̣a Ṇi Komal, 2. Aandolan (oscillation) on G̣a Ṇi , 3. Raag character is clear when there is nyaas on Madhyam. Nyaas on Pancham too. Sa G̣a Ma Pa , G̣a Ma Pa , G̣a Ma Pa Ṇi Dha Pa , Pa Ṇi Sa Ṇi Dha Pa 4. Start the Raag with Nishaad: Ṇi Sa Ma , 5. Apart from Vaadi, Sanvaadi, G̣a Ṇi are also important swar. 6. Re, Dha are varjya in aaroha and even in avaroha, there is very little emphasis on Re, Dha (do not linger on Re, Dha). 7. This raag is useful for khyaal singing, and is also popular in light music (Sugam Sangeet) for singing Bhajan, Natyageet etc.											
2.	Vrundavaneer Saarang	Re	Pa	Kaafee	Odav	Ga, Dha	Afternoon	Two Nishaads Shuddha Ni in aaroha, Komal Ni in Avaroha	· Ni Sa Re Ma Pa Ni Sa ¹	¹ Sa Ṇi Pa Ma Re Sa	Re Ma Pa Re , Ma Re Ni Sa
1. Saarang 'anga' or style is strong, 2. Shuddha Nishaad is brighter or stronger, 3. Shuddha Ni in aaroha, komal Ṇi in avaroha, 4. Raag starts with Nishaad, 5. Nyaas only on vaadi – sa unvaadi and Shadja – Re Pa Sa , 6. Saarang has many variations – (Madhmaad Saarang, Lankaadahan Saarang, Taanseneer Saarang, Shuddha Saarang) – Vrundaavaneer Saarang is very popular. 7. Saarang is a raagaanga raag of Kafee thaata.											
3.	Kedaar	Ma	Sa	Kalyaan	Odav, Shaadav	Re, Ga in Aaroha, Ga in Avaroha	First prahar of night	Two Madhyams and Two Nishaads	Sa Ma ^{Da} Pa Dha Ni Sa ¹	¹ Sa Ni Dha Pa , Ma Pa Dha Ṇi Dha Pa Ma , Pa Dha Pa Ma ^{Re} Re Sa	Sa Ma ^{Da} Pa Ma Pa Dha Ma , Pa Ma , ^{Re} Re Sa
1. This raag has two madhyams and two Nishaads, however it is considered to belong to Kalyaan thaata, 2. Shuddha madhyam is powerful and nyaas is performed on Madhyam as a vaadi. Ma, Pa, Sa are main swar and nyaas is on Pancham, 3. Pa Dha Ma Pa , Dha Ma Pa , Ma Pa Dha Ṇi Dha Pa , Ma Pa Dha Ni Sa ¹ , are the swar samooaha (swar clusters) that use teevra madhyam. There is no nyaas on teevra madhyam and it is used only in aaroha. 4. Komal Nishaad is only used in avaroha and it increases this raaga's entertainment value, 5. Shuddha Nishaad and Teevra Madhyam combination is very pleasing, 6. Gandhaar is varjya, however while going from Ma to Pa, Ga is always very lightly touched. Ga is not used very clearly, but only lightly touched upon, 7. Sa-Ma combination is used in aaroha, sometimes SaReSaMa is also used, 8. Pa Dha Ma Pa Sa swarsamooaha is used indicating closeness to Kalyaan raag (Kalyaan vaachak), 9. Raagas Kaamod, Hameer, Chhaayaanaat are close to Kedaar.											
4.	Jaunpuri	Sa	Pa	Aasaavaree	Shaadav Sampoorna	Ga in Aaroha	Second prahar of day	Ga, Dha, Ni Komal	Sa Re Ma Pa Dha Ma , Pa Dha Ṇi Sa ¹	¹ Sa Ṇi Dha Pa , Dha Ma Pa Re Ma Pa ^{Re} G̣a Re Sa	Ma Pa Dha Ṇi Sa ¹ Dha Pa , Ma Pa ^{Re} G̣a Re Sa
1. Uttaraanga pradhaan raag, 2. Special swar sentences are: 'Ma Pa Dha Ṇi Sa' and 'Pa Dha Ma Pa Re Ma Sa' , 3. Nyaas swar are Shadja, Pancham and Madhyam, 4. In aarohi chalan, apart from 'Ma Pa Dha Ṇi Sa' , 'Ma Pa Dha Dha Sa' and Ma Pa Dha Pa Sa are also used. 5. In avaroha, Gandhaar is used in twisted manner : 'Ma Pa G̣a' , 6. In avaroha, Rishabh is used with Shadja as kanaswar: 'G̣a ^{Re} Re Sa' , 7. Jaunpuri is a 'Karu ras' (pathos) raag, 8. Some scholars consider Vaadi – Saunvaadi to be Dha G̣a.											
5.	Malkauns	Ma	Sa	Bhairavee	Odav	Re, Pa	Midnight	G̣a Dha Ṇi Komal	· Ṇi Sa G̣a Ma Dha Ṇi Sa ¹	¹ Sa Ṇi Dha Ma G̣a Sa	Dha Ṇi Sa Ma G̣a , Sa G̣a Ma G̣a Sa
1. Malkauns is effective in all three octaves, 2. Has serious nature, 3. All swar are komal hence Malkauns is included in Bhairavee thaata. In Bhairavee's Uttaraanga, you often see chalan like this: 'G̣a Ma Dha Ṇi Sa Sa' . For this reason, Malkauns is considered to be Bhairavee thaata 'janya' and not Aasaavaree thaata, 4. Shadja, Madhyam and Dhaivat are nyaas swar, 5. Shadja-Madhyam principle construction is seen. Sa Ma, G̣a Dha, Ma Ṇi are the pairs that are derived from this principle. These pairs assist in expansion of raag and beauty of swar is enhanced, 6. Kans raagaanga is visible like this: 'Ṇi Sa G̣a Sa' , 7. Malkauns is used for description of bravery and heroic deeds, 8. Shadow of no other raag is seen, 9. There are opportunities to use ornaments like Meend, Gamak.											
6.	Bhairav	Dha	Re	Bhairav	Sampoorna	-	Morning	Re Dha Komal	Sa Re Ga Ma Pa ^{Ni} Dha ^{Ni} Dha Ni Sa ¹	¹ Sa Ni ^{Ni} Dha ^{Ni} Dha Pa , Ga Ma ^{Da} Re ^{Ga} Re Sa	Pa Ga Ma ^{Ni} Dha ^{Ni} Dha Pa , Pa Ga Ma ^{Da} Re ^{Ga} Re Sa
1. Janak (parent) or aashray (shelter) raag of Bhairav thaata, 2. It is also a Bhairav 'anga' (genre) raag, 3. Jaati is sampoorna. However, there are some rules that apply during improvisation or expansion of this raag. Example: Rishabh is varjya while going from Shadja to Pancham. One can use following ways to go to Pancham from Rishabh - Sa Ga Ma Pa , Ga Ma Re , Re Ga Ma Pa . Nishaad is used sparingly in Uttaraanga. Mostly, Ga Ma ^{Ni} Dha ^{Ni} Dha Sa swar samooaha (note cluster) is used. In avaroha, instead of Ma Ga Re Sa , Ga Ma Re Sa is used. 4. Vaadi is Dhaivat and it is a morning raag, hence Bhairav is an Uttaraanga pradhaan raag, 5. Oscillations on Rishabh and Dhaivat are necessary to specifically clarify Bhairav raag, 6. It is called morning sandhiprakaash raag (morning glow), 7. Devotion and reverence are main emotions portrayed by Raag Bhairav, 8. Compositions mainly describe lord's praises and morning time, 9. Do not linger on or emphasize Madhyam (may resemble raag Jogiyaa), 10. Raag Kaalingadaa is close to Raag Bhairav, 11. Several variations of Bhairav are: Prabhaat Bhairav, Bairagee Bhairav, Mangal Bhairav etc.											

Madhyama Poorna Raagaas

#	Raag	vaadi	Saunvaadi	Thaat	Jaati	Varjya Swar	Samay (Time)	Special	Aaroha	Avaroha	Pakad
7	Jayjayvanti (Baageshree Anga)	Re	Pa	Kaafee (Baageshree Anga) Khamaj (Des Anga)	Odav - Sampoorna	-	Second prahar of night	Two Gandhaars and two Nishaads	Sa Re Ga MaDhaNi Sa ¹	Sa ¹ Ni ¹ Dha Pa Ma Ga Re , Ga Re Sa Ni Sa Dha Ni ¹ Re	Re Ga Re Sa , ^{Re} Ni Sa ^{Sa} Dha Ni ¹ Re
<p>1.This raag is performed in three types. A. Des anga: 'Ma Pa Ni Sa¹'. This is called Khamaj thaata's Jayjayvanti. B. Baageshree Anga - 'MaDhaNi Sa¹, 'MaDhaNi Sa¹ - Kafee thaata's Jayjayvanti, C. Only shuddha Gandhaar इ. केवल शुद्ध गंधार- 'Ma Re Ga Ma Pa Ma Ga Re Sa DhaNi Re' This is not used very often. 2. Jayjayvanti is a 'paramela praveshak' raag. In the first and second prahar of night, raagas from Kalyaan thaata using shuddha Re, Dha are performed (Bhoop, Yaman etc.). At midnight, raagas with komal 'Ga Ni' e.g. raagas from Kafee or Aasaavaree thaata are performed (Bageshree, Darbaaree Kaanadaa etc.). Jayjayvanti has suddha 'ReDha' and komal 'Ga Ni'. Hence it indicates that time for Kalyaan thaata raagas is coming to an end and time for Kafee or Aasaavaree thaata raagas is beginning. It indicates entrance from one 'mel' (thaata) to another mel, hence Jayjayvanti is called 'paramel praveshak' raag. 3. This raag is particularly effective in 'madhya saptak'. 4. Shuddha Gandhaar and shuddha Nishaad are used in aaroha. Komal Nishaad, komal Gandhaar as well as shuddha Gandhaar are used in avaroha. Shuddha Gandhaar is used more often than komal Gandhaar. Komal Gandhaar is only used in this 'swar samooaha' (swar cluster) 'Re Ga Re Sa'. Shuddha Nishaad is used only with Shadja ('Ma Pa Ni Sa¹ or 'Re Ni Sa¹). Komal Nishaad is used more often than shuddha Nishaad. (DhaNi Re , Re Ga Ma Ni Dha Pa , Sa Ni Dha Pa etc.) 5. Rishabh, Pancham and Shadja are nyaas swar. 'Pa¹ Re¹' is this raaga's special swar combination 6. This raga has two Gandhar and two Nishaad. There is no Thaata in Bhatkhande vargikaran paddhati (classification method). Hence this raga is an exception in this thaata classification method. Since Shuddha Gandhaar and Komal Nishaad are proportionally used more often in this raag, it is included in Khamaj Thaata. When Jayjayvanti is performed with Baageshree 'anga (style or genre)' by using 'MaDhaNi Sa¹' swar cluster, it is included in Kafee Thaata.</p>											
8	Chhaayaanat	Pa	Re	Kalyaan	Shaadv Sampoorna, Vakra Sampoorna	Ni in aaroha Vivaadi: Komal Ni	First prahar of night	Two Madhyam Two Nishaad	Sa , Re Ga Ga Ma Pa , Pa ¹ Dha ¹ Pa Sa ¹	Sa ¹ Ni ¹ Dha ¹ Pa , Dha Ma Pa Pa Re Ga Ga Ma Pa Pa ¹ Re Sa	Re Re Ga Ga Ma Ma Pa , Pa Dha Pa Pa Re
<p>. Performed in Madhya Saptak. Composing various aalaap from Rishabh to Pancham is a specialty of this raag (Re Re Ga Ga Ma Ma Pa Re Sa) 2. Chhaayaanat is one of the raagas in 'Kalyaan Panchak raagas' (Five raagas like Kalyaan). 'DhaMaPa , Pa Re , Pa Dha Pa Pa Sa¹' are raag Kalyaan style swar clusters (swar samooaha) found in this raag. 3. Shuddha madhyam is used more often than teevra madhyam. Shuddha Madhyam is prominent and Nyaaas is also performed on it. Teevra Madhyam is only used in 'DhaMaPa' combination. 4. This raag has two Nishaad. Nishaad has a minor role in this raag. Shuddha Nishaad is used in small quantity in following manner: 'Sa Ni Dha Pa', 'Dha Ni Sa Re Sa¹'. Komal Nishaad is used as a Vivaadi like this: 'Re Ga Ma Ni Dha Pa'. 5. Rishabh, Pancham and Shadja are nyaas swar. 6. A swar sentence or cluster, 'Ga Ma Re Sa', seen in 'Kalyaan Panchak' raagas is also seen in this raag.</p>											
9	Gaud Saarang	Ga	Dha	Kalyaan	Vakra Sampoorna	-	Thirs prahar of day	Two Madhyam	Ni Sa Ga Re Ma Ga , Pa Ma Dha Ma Pa Sa ¹	Sa Ni Dha Pa , Ma Pa Ma Ga Ma Ga Re Ma Ga , Pa Re Sa	Sa , Ga Re Ma Ga , Pa Re Sa
<p>1. Poorvaanga pradhaan raag with quiet, pleasant nature., 2. Nyaaas on Gandhaar, Pancham and Shadja. 3. Shuddha Madhyam is used more often than Teevra Madhyam. 4. 'Vakra Chalan' or 'Topsy tervy character' is a specialty: Ga Re Ma Ga , Pa Ma Dha Pa , Dha Ni , Pa Dha Ma Pa etc. , 5. This is one of the raagas from 'Kalyan Panchak' (Five raagas resembling Kalyaan). Kalyaan raagaang (raag character) is seen by use of swars like 'Pa Re' as well as 'Pa Dha Ma Pa Sa¹'. 6. Taar Shadja is approached in two ways: 'Pa Dha Ma Pa Sa¹', 'Ma Pa Dha Ni Sa¹'. 7. This is a type of Raag Saarang, however swaras indicating 'Re Ma Re' are not used. Some scholars think while using 'Pa Re' combination, Rishabh can be used with a 'kanaswar' (grace note) of Madhyam- 'Pa¹ Re Sa¹'- and this arrangement will resemble Raag Saarang</p>											
10	Shankaraa	Ga	Ni	Bilaaaval	Odav Shaadvav	Re, Ma in AAroha, Ma in Avaroha	Second prahar of night	All swar shuddha, Re is weak	Sa ¹ Pa Ga Pa , Ni Dha Sa ¹ Ni	Sa ¹ Ni ¹ Dha ¹ Pa , Ga Pa ¹ Re ¹ Sa ¹	Pa Ni Dha Sa ¹ Ni , ^{Dha} Pa Ga Pa ¹ Re ¹ Sa ¹
<p>1. Even though Gandhaar is a vaadi, this is a uttaraanga pradhaan raag. This raag has Heroic character., 2. Nyaaas is performed on Sa Ga Pa Ni . 3. In avaroha, Rishabh and Dhaivat are used as grace notes (Kana swar). However, their presence is important. It is mandatory to use Dhaivat and Rishabh as grace notes in following manner: 'Ni¹ Dha¹ Pa , Ga Pa¹ Re¹ Sa¹'.</p>											
11	Kaamod	Pa	Re	Kalyaan	Vakra Sampoorna (Odav Sampoorna)	Ga, Ni are weak (Vakra or Varjit in aaroha)	First prahar of night	Two Madhyams	Sa ¹ Ma Re Pa , Dha Pa Sa ¹	Sa ¹ Ni ¹ Dha ¹ Pa , ¹ Re Pa , Ga Ma Pa Ga Ma Re Sa	Re Pa , Ma Pa , Dha Pa , Ga Ma Re Sa
<p>1. Sung in 'Madhya Saptak' (middle octave), 2. Mail characteristic of this raga is, in Aaroha, Rishabh is used with a grace note of Madhyam (Sa¹ Re¹ Pa), 3. This is one of the ragas from 'Kalyan Panchak' (Five ragas resembling raga Kalyaan). 'DhaMaPa' and 'Pa DhaMaPa Sa¹' denote 'Kalyaan anga' or Kalyaan characteristics. 4. Shadja and Pancham are nyaas swar, 5. Very little use of Nishaad. Examples: ' Pa Dha Pa Pa Sa Ni Re Sa' and ' Sa¹ Dha¹ Pa ', 6. Kaamod can be sung by omitting Gandhaar in Avaroha, such as: ' Dha¹ Ma Pa , Ma Re Sa ', 7. Some scholars use Gandhaar in following manner: ' Pa , Ga Ma Re Sa ', ' Ga Ma Pa , Ga Ma Re Sa '</p>											
12	Puriyaa Dhanaashree	Pa	Sa (Re)	Poorvee	Sampoorna	-	Evening ('Sandhiprakaash raag)	Re Dha Komal and Ma Teevra	Ni Re Ga Ma Pa , Ma Dha Pa , Ma Dha Ni Sa ¹	Sa Ni Re Ni Dha Pa , Dha Pa Ma Ga , ¹ Re Ga , ¹ Re Sa	Ma Dha Pa , Dha Pa Ma Ga , ¹ Re Ga Re Sa
<p>1. Originates from Poorvee Thaata (Janya), 2. Puriyaa Dhanaashree is considered to be an independent raga-form, 3. Another opinion is that this raga is a mixture of raga Dhanaashree (Poovee thaata janya) and raga Puriyaa, 4. Distinct swar samooaha (combinations) are: Ma Re Ga , Re Ni Dha Pa , Two ways to approach Taar Shadja (Top Sa)- 'Ma Dha Ni Sa¹' and 'Ma Dha Sa¹', 5. Gandhaar, Pancham and Shadja are nyaas swar, 6. It is effective in Madhya Saptak and Aalaap are dominant</p>											

Madhyama Poorna Exam

Total Points: 250, Minimum needed for passing: 88,

Theory – Written exam – 3 hours : 100 points (minimum needed for passing : 35)

Practical – Oral exam – 40 minutes : 150 points (minimum needed for passing : 53)

Only taanpuraa and tablaa will be used for oral exams. Harmonium is not allowed.

In each row, question will be asked about a different raag. This way, entire syllabus will be covered.

Madhyama Poorna

Following questions will be asked in oral exam. Total 40 minutes. Only taanpuraa and tablaa will be used for oral exams. Harmonium is not allowed. In each row, question will be asked about a different raag. This way, entire syllabus will be covered

Questions	Pts
From three alternate raag, a vilambit bandish with aalaap, taan for one (7 minutes)	14
Vilambit bandishes in one more raag with two aalaaps or two taan	8
Two vilambit bandishes: one in a raag of this year's syllabus as well as from a raag from previous year with just bandish and an aalaap	4 + 4
A bandish in medium tempo with full improvization in a new raga of this year (5 minutes)	10
A medium tempo bandish with two aalaap and five taans in another raga	8
From previous year's raag, a bandish with three aalaap	7
Dhrupad or Dhamaar	6
Chougun of sthaayee or antaraa of dhrupad or dhamaar or an alankaar	9
Taraanaa or drut ektaal bandish	10
Upshastriya (semi classical) type of composition (Bhajan, gazal, patriotic song, folk song)	10
Show with taalee - khaalee and say bol (words) for two thekaa (taal) from this year. From these taal, perform tigon for one and chougun for another	4 + 3 + 3
Recognize one vilambit lay taal and one madhya lay taal	4
With number, recite 2 in 3 and 3 in 2 (taal related question)	6
Improvisation: Aalaap of two raag from this year and three raag from previous years	20
Recognize raag: two from this year and three from last years	10
Read swar lipi (One line of four maatraas) and sing a rhythmic sargam geet and play it on harmonium	10
Total	150