



# Swaranjali Music School

## स्वरांजली संगीत शाला

[www.swaranjalimusicsschool.com](http://www.swaranjalimusicsschool.com)

Syllabus for practical Vocal and Theory Exams  
ABGMVM - Akhil Bharatiya Gandharva Mahavidyalay Mandal – India  
*abgmvm.org*

### Visharad Pratham Syllabus - 2006

Total Points: 400, Minimum needed for passing: 180

**Practical** – Total 250 points. (minimum needed for passing : 128)

Oral practical exam – 50 minutes :- : 200 points; Stage performance 30 minutes: 50 points  
Only taanpuraa and tablaa will be used for oral exams. Harmonium is not allowed.

**Theory** – 150 (minimum needed for passing : 52)

Written exam # 1: 3 hours : 75 points (minimum needed for passing : 26)

Written exam # 2: 3 hours : 75 points (minimum needed for passing : 26)

#### Theory Syllabus:

##### Written exam paper # 1:

1. Detailed information of raagaas from syllabus and study similarities and differences between raagaas with examples. Recognize raagaas from cluster of swar and improvise further.
2. Detailed (comprehensive) study of all taal starting from first exam. Learn to write all taal in Paluskar and Bhatkhande lipi (notation type or script).  
Ability to write all taal from syllabus in dugun and chougun in both notation systems.  
Added focus on following taal for this exam: Aaadaachoutaal, 2. Jhumraa, 3. Deepchandi, 4. Panjabee
3. Ability to write notation for all bandish and vilambit khyaal (compositions) in both swarlipi (Paluskar and Bhatkhande).
4. Detailed interpretation of modern aalaap singing and ancient aalaap singing style or method.
5. Detailed study of various types of taan.
6. Full description of different types of 'Nibaddha' singing : *Dhrupad, Dhamaar, Taraanaa, Tappa, Thumri, Khyaal*

##### Written exam paper # 2:

7. Pandit Vyankatmaki's method of creating 72 mel (thaat) based on Mathematics.
8. Description of thaat paddhati (method) from ancient to modern time periods, and merits and demerits of thaat paddhati.
9. Detailed knowledge of (a.) 'Samay Chakra' (time circle) of raagaas and (b) Three categories of division of raagaas
10. Biographies of following musicians and scholars including their contribution to the field of music:  
*Allaadiyaa Khan, Vinaayakrao Patwardhan, Shree. Naa. Raatanjankar, Allauddin Khan, Onkaarnaath Thakur, Nikhil Banerjee, Balkrushnabua Ichalkaranjekar, Bismilla Khan*
11. Ability to write essays of following topics:
  - a. Place or role of music in fine arts
  - b. Effect or influence of classical music on songs and music in the movies
  - c. Classical music: Yesterday, today and tomorrow
  - d. Importance of 'Bandish' (compositions) in classical music
12. Classification of Indian instruments

## Practical Syllabus:

1. In this year, substantial growth is expected in khyaal singing.
2. Candidate is expected to improvise raagas with aalaap and taan by herself or himself.
3. Student is expected to use alpatva-bahutva and avirbhaav-tirobhaav while performing.

### a. Knowledge of raagas:

Detailed study:

For following six raagas, learn to sing vilambit khyaal, and drut khyaal. Develop ability to catch the mukhdaa for each raag (catch sam for the beginning phrase) and improvise each raag for fifteen minutes.

**1. Gaudsaarang, 2. Shankaraa, 3. Jayjayvanti, 4. Puriyaadhanaashree, 5. Hameer, 6. Kaamod**

General Knowledge:

For general knowledge, six raagas are listed below. Learn to perform one bandish in medium tempo for 15 minutes in each of the following raagas with aalaap taan.

**1. Miyaan Malhaar, 2. Multaanee, 3. Maaroo Bihaag, 4. Puriyaa, 5. Shuddha Kalyaan,**

**6. Darbaaree Kaanadaa, 7. Bahaar**

1. In the above raag, prepare one dhrupad and one dhamaar (with dugun, tigun and chougun), two Taraanaa, one Chatarang or Trivat.
2. Semi classical compositions: Prepare one Thumri, Daadaraa or similar composition in local language in one of the following raagas: Pilu, Bhairavee or Jogiyaa

### b. Knowledge of taal:

Student should have full knowledge of following taal and recognize them when played on Tablaa.  
Aadaachoutaal, Deepchandi, Addhaa (Teentaal), Dhumaalee, Chaachar or Jhaptaal

Show Dugun, Tigun, Chougun of all taal from previous exams with hand while reciting bols.

Study to play common Thekaas (taals) on Tabla.

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Written exam # 2: 3 hours : 75 points (minimum needed for passing : 26)

### Practical (Oral) Exam format:

Following questions will be asked in oral exam. Total 50 minutes.

Questions	Pts
Two vilambit bandish with full improvisation with aalaap, taan (7 minutes each)	13+13
Vilambit bandishes in two more raagas of this year and one raga from last year with introductory aalaap and Bandish only.	8+8+8
Two madhyalay bandishes (medium empo) with full improvization in new ragas of this year (5 minutes each)	9+9
Madhyalay bandishes in two more raagas of this year and one raga from last year with introductory aalaap and Bandish only.	4+4+4
Dhrupad or Dhamaar or Alankaar in a Taal: with Thaah Lay (single tempo), Chougun (Quadruple tempo) and Tigun (Triple tempo)	4 + 5 + 7
Comparison of two pairs of following raagas with examples from aalaap and taan Deskaar-Bhoopaalee, Jaunpuri-Darbaaree Kaanadaa, Chhaayaanat-Kaamod, Des-Tilak Kaamod	24
From this year's raga, a Taraanaa, Chatarang or Trivat	10
Improvisation: Aalaap and taan from three raag of this year and two raag from previous years	20
Recognize two taals played on Tablaa	6
Show with taalee - khaalee and say bol (words) for two thekaa (taal) from this year	6
From these taal, perform Chougun, Tigun and Dedhgun (1.5 times) for one taal	3+4+6
From raga Pilu, Bhairavee or Jogiyaa, one Thumree, Daadaraa or Natya sangeet (Song from a musical play – generally in Marathi language)	15
Listen to a line from a Bandish and say and write the swaras in Swarlipi. OR Play JanaGanaMana or Vande Maataram on Harmonium and sing.	10
Stage Performance: Sing one raga from this year and semi classical composition for 20-30 minutes.	50
<b>Total</b>	<b>250</b>