



# Violin

## Syllabus for Violin

For Violin we follow the syllabus set by Bhatkhande Sangeet Vidyapeeth, Lucknow.

Those students who wish to pursue Diploma course have to follow the given syllabus which can be seen on the website of Bhatkhande Vidyapeeth <http://www.bsvidyapith.org>

The five year Diploma consists of Theory as well as Practical examination. Details of the syllabus are given below.

**Prathama-1(only Practical)**  
**Onwards Theory as well as Practical**  
**Prathama -2**  
**Madhyama**  
**Visharad 1**  
**Vishard 2**

The theory exams are usually held in the month of December and Practicals in the month of May-June.

Registration for examination takes place in the month of August.

**Violin**  
**Prathama**

**Theory**

**M.M.-100**

- (1) A brief history of the Indian Music, Hindu period and Mohammedan period.
- (2) Karnataki and Hindustani system of Music.
- (3) Short definitions of the following technical Terms – Nad, Shruti, Swara, Saptak, Suddha Vikrita, Komal, Teevra, Alap, Meend, Ghaseet, Soot, Kan, Pakad, Toda, Laya, Matra, Sam, Khali, Bhari, Vadi, Samvadi, Anuvadi, Vivadi, Ashraya Raga, Swar Malika, Sargam, Alankar, Pakad, Vakra-Swara.
- (4) Description & Comparison of prescribed Ragas.

- (5) Life Sketches of Pt. Bhatkhande, Pt. Vishnu Digambar Paluskar, Dr. Ratanjankar, Amir Khusro and their contribution.
- (6) Detailed description of concerned instrument and their parts.
- (7) Technique of Holding, Tuning, Playing and producing swaras of your instrument.
- (8) Notation of Khyal or Gat of Prescribed Ragas (Compulsory).
- (9) Tal knowledge in Dugun & Chaugun Layakars: Kaharva, Dadra, Trital, Jhaptala, Chautala, Teevra, Dhamar, Rupak and Ektala.
- (10) Essay on any current topic.

## Prathama

### Practical

**M.M.-200**

Prescribed ragas

- |              |              |                     |              |
|--------------|--------------|---------------------|--------------|
| A. Category: | (1) Yaman    | (2) Alyaiya Bilawal | (3) Bhairava |
|              | (4) Bhoopali | (5) Desh            | (6) Khamaj   |
|              | (7) Kafi     | (8) Bhairavi        | (9) Asavari  |

Elementary knowledge of the above Ragas and one Vilambit Gat or Khyal and one Drut Gat or Khayal in each Ragas.

- |              |            |           |          |
|--------------|------------|-----------|----------|
| B. Category: | (1) Poorvi | (2) Marwa | (3) Todi |
|--------------|------------|-----------|----------|

One Drut Gat Khayal in each of the above Ragas.

- “ One Vilambit Khyal or Gat and one Drut Khyal or Gat in the Ragas of Category 'A'.
- “ One Drut Khyal or Gat in the Ragas of Category 'B'.
- “ National Anthem on your instrument.
- “ Tuning of your instrument.
- “ Tal Padhant of Prescribed Talas.

## Madhyama

### Theory

-

**M.M.-100**

- (1) Pt. Vyankatmakhi and his seventy two thatas.
- (2) Origin of Ragas and their number.
- (3) Rag Ragini Paddhati.
- (4) Poorva Rag – Uttrangvadi.
- (5) Sandhi Prakash Ragas, Suddha, chayalag & Sankeerna Ragas.
- (6) Graha, Ansha and Nyasa Swaras.
- (7) Distinction between Thata & Raga.
- (8) Importance of Vadi swara.

- (9) Gat and Current forms.
- (10) Description and comparison of prescribed Ragas.
- (11) Short definition of the following –  
Gat, Khyal, Gamak, Varna, Raga, Jatis, Sthai, Antra, Sanchari, Abhog.
- (12) Notation of prescribed Ragas (Compulsory).
- (13) Time Theory of Ragas (Time Circle).
- (14) Study of the following Talas –  
a. Revision of Prathama prescribed talas.  
b. Sulphak, Adachautal, Jhoomra, Deepchandi, Tilwada, Talas.

## Madhyama

### Practical

-

**M.M.-200**

Prescribed ragas

- A. Category: (1) Hamir (2) Kedar (3) Bihag  
(4) Bageshri (5) Brindabani Sarang (6) Bhimpalasi  
(7) Jaunpuri (8) Malkuns

- B. Category: (1) Tilak Kamod (2) Sohini

- .. One Vilambit Khyal or Gat and one Drut Khyal or Gat in the Ragas of Category 'A'.
- .. One Drut Khyal or Gat in the Ragas of Category 'B'.
- .. To play more swaras by single finger on single string in one way bow or stroke.
- .. To play Dhuns in any suitable prescribed Ragas.
- .. Tuning of instrument.
- .. Tal Padhant of Prescribed Talas.

## Visharad Part-I

### Theory

**M.M.-100**

1. Notation of prescribed Ragas (Compulsory).
2. Shruti and Swara (Comparative study thereof) according to different Authors and different periods.
3. Views of Bharata, sharangdev, Ahobala, Shrinivas and Pt. Bhatkhande on the historical and tonal aspects of Shruti – Swara Sthans.
4. Study of Note by length of the string of Vina (Suddha and Vikrita Notes of medieval and Modern Granthakars).
5. Sadja Grama, Madhyam Grama.
6. Relations between Notes length and frequency.
7. Study of the following technical terminology –  
Geet, Gandharva, Gan, Nayaki, Gayaki, Margi, Desi, Jod Alap, Ladi, Lad-Lapet, Lad-Guthav, Grama Rag, Up-Raga, Raga-Bhasa, Vibhasha, Antar-Bhasa,

Ragang, Bhasang, Kriyang, Upanga, Baj, Sanyukta Swara, Zamzama, Ghaseet, Gitkiri, Krintan, Gayak, Nayak, Kalawant, Gandharva, Pandit.

8. Methods of the different steps of Alapchari.
9. Nibaddha and Anibaddha Gan.
10. The famous instrumentalists:- Ustad Allaudin Khan, Inayat Khan, Pt. Gajanan Rao Joshi, Pannalal Ghosh.
11. Description and comparison of prescribed Ragas.
12. Study of the following Talas –
  - a. Revision of Prathama & Madhyama prescribed Talas.
  - b. Sawari, Shikher, Yati Shikher Talas.

### **Visharad Part-I**

**Practical**

-

**M.M.-200**

Prescribed ragas

- A. Category: (1) Gaud Sarang (2) Hindol (3) Shankara  
(4) Jaijaiwanti (5) Pooriya Dhanashri (6) Paraj  
(7) Adana (8) Bahar (9) Gaud Malhar  
(10) Miyan Malhar (11) Marwa (12) Shri

B. Category: (1) Kalingada

- “ One Vilambit Khyal or Gat and one Drut Khyal or Gat in the Ragas of Category 'A' with full Alapchari and difficult Layakarīs, Tans, Tihais and Jhala.
- “ One Drut Khyal or Gat in the Ragas of Category 'B' with Tans.
- “ At least two compositions set in any other Tal than Trital.
- “ Performance and use of left and right hands and their importance.
- “ Tuning of instrument.
- “ Tal Padhant of Prescribed Talas.

### **Visharad Part-II**

**Theory**

**M.M.-100**

1. Notation of prescribed Ragas (Compulsory).
2. A comparative study of Moorchanas, the ancient musical Modes.
3. The ancient classification of Ragas into 10 types –  
Grama Raga, Up-Raga, Raga-Bhasa, Vibhasa, Anterbhasa, Raganga, Bhasanga, Krianga and Upanga.
4. Music setting or closed forms of Music. Types of compositions (classical and others) and their history. Dhrupad, Hori (Dhamar) Khyal, Tappa, Thumri, Tarana, Chaturang, Lakshan geet, Sargam, Kajri, Chaiti, Tillana, Pallavi, Anupallavi, Charnam, Chittaswaram.
5. Swasthan, Akshiptika, ancient Raga Lakhns, Jati ke Lakshans, Ragalap, Roopakalap, Alapti, Avirbhava, Tirobhava, Vaggeyakatr (Uttam Madhyama & Adham), Pandit, Demonstrator.
6. Tan and its kind- Suddha, Koot, Mishra, Bol, Gamak.

7. The southern Tala system. The main Sapta Tal and their Jatis, their comparison with Talas of Northern system.
8. Comparative study of Hindustan and Karnataki system of Swar, Saptak, Thata, Raga, Tala.
9. Study of the following Talas –
  - a. Revision of Prathama, Madhyama and Visharad Part I Talas.
  - b. Gaja Jhampa, Matta, Lakshami, Brahma and Rudra Talas.
10. The origin history and contribution of different Gharanas and their BAJ (Style) of your instrument.

### **Visharad Part-II**

**Practical**

-

**M.M.-200**

(1) Suddha Kalyan	(2) Chayanat	(3) Kamod
(4) Deshkar	(5) Ramkali	(6) Basaint
(7) Lalit	(8) Poorvi	(9) Pooriya
(10) Darbari Kanhada	(11) Multani	(12) Todi
(13) Peelu		

- .. A solo of 20 minutes duration of a prescribed Raga of your choice.
- .. One Vilambit Khyal or Gat and one Drut Khyal or Gat with full elaboration of technique with prescribed Ragas.
- .. Full knowledge of previous course Ragas.
- .. Ability to play any given compination of Swar or composition on spot.
- .. Tal Padhant of Prescribed Talas.
- .. Any Dhun