



Suruchi Kendra follows the syllabus prescribed by Bhatkhande Sangeet Vidyapeeth, Lucknow for classical dance forms like kathak and Bharatnatyam and Vocal music (Hindustani Classical Music).

We encourage our students to pursue diploma along with their academic studies.

The teacher facilitates the diploma course by covering the syllabus and preparing the students for the examination.

Bhatkhande Sangeet Vidyapeeth conducts theory as well as Practical examinations for different classes. The examination fee is paid separately.

Appearing for the exam is not COMPULSORY it is left to the choice of the student.

For more details on the diploma you can visit the website <http://www.bsvidyapith.org>

VOCAL

PRATHAMA (First Year)

VOCAL PRACTICAL

PRESCRIBED RAGAS

M.M.-200

- A. Category:** (1) Yaman (2) Bilawal (3) Khamaj
(4) Bhairava (5) Khafi (6) Asawari
(7) Bairavi

Swar Malika (Sargam) and one Chota Khyal in each of the above Ragas.

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

Brief introduction and Arohi, Avrohi and Swar Malika (Sargam) in each of the above Ragas.

The following talas with their Thekas:

- (1) Trital (2) Jhaptala (3) Dadra (4) Kaharva.

PRATHAMA (Second Year)

VOCAL PRACTICAL

PRESCRIBED RAGAS

M.M.-200

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

Elementary knowledge of the above Ragas and Vilambit Khyal and one Drut Khyal in each Ragas of No.1 to 6 of the above Raga. One Dhrupad with Thah Dugun in any two of the prescribed Ragas.

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

One Drut Khyal in each of the above Ragas.

The following talas in addition to the previous year course with their Thekas:

- (1) Chotal (2) Dhamar (3) Tilwada (4) Ektala

PRATHAMA (VOCAL THEORY)

- (1) A brief history of the Indian music Hindu period and Mohammedan period.
- (2) Definition and explanation of the following terms:-
Sangit, Nad, Shruti, Saptak, Alankar, Thata Raga, Vadi, Samvadi, Anuvadi, Vavadi, Pakad, Meend, Kana, Alap, Tana, Laya, Tal, Theka.
- (3) Brief introduction of the following terms of singing:-
(a) Dhrupad (b) Dhamar (c) Khyal (d) Thumri (e) Laksangit (f) Sargan (g) Tarana.
- (4) Description and comparison of Ragas prescribed.
- (5) Life sketches of eminent musicians and musicologists: Pt. V.N. Bhatkhande, Pt. Sri Krishna Naraan Ratanjankar, Prof. G.N. Natu.
- (6) Notation of Khyal in Prescribed Ragas (Compulsory).
- (7) Knowledge of following Tals with Dugun and Chaugun Layakaris:-
(a) Trital (b) Jhaptala (c) Dadra (d) Kaharva
(e) Chautal (f) Dhamar (g) Tilwada (h) Ektala

MADHYAMA VOCAL PRACTICAL

M.M.-200

- A. Category:** (1) Hamir (2) Kedar (3) Bihag (4) Bageshri
(5) Bida-Bani Sarang (6) Bhimpalasi (7) Jaunpuri (8) Malkaus

Complete knowledge of the above Ragas and Vilambit and Drut Khyal in each Ragas with Alap and Tans.

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

One Drut Khayal with Alap and Tans in each of the above Ragas.

Two Dhrupads and Two Dhamars with Thah, Dugun and Chaugun layakaris in different prescribed Ragas.

The following talas in addition to the previous years prescribed course with their Thekas:

- (1) Rupak (2) Deepchandi (3) Punjabi (4) Teevra

MADHYAMA VOCAL THEORY

M.M.-100

- (1) Brief History of Indian Music.
- (2) The concept of Thata-Raga system of Pt. Vyankat makhi and modern theory of Ten-Thata-Raga-Paddhati of Pt. V.N. Bhatkhande.
- (3) Time theory of Ragas in Indian Music.
- (4) Classification of Ragas.
- (5) Description and comparison of Ragas prescribed.



- (6) Life sketches of eminent musicians and scholars- Pt. Vishnu digambar Paluskar, Raja Bhaiya Poonchwale and Ustad Faiyaz Khan.
- (7) Notation of Ragas prescribed (Compulsory).
- (8) Tal knowledge of Rupak, Deepachandi, Punjabi and Teevra with layakarīs including previous Talas prescribed.

VISHARAD PART I
VOCAL PRACTICAL

PRESCRIBED RAGAS

M.M.-200

- A. Category:** (1) Gaud Sarang (2) Hindol (3) Shankara (4) Jaijaiwanti
(5) Pooriyadhanashri (6) Paraj (7) Adana (8) Bahar (9) Gaud Malhar
(10) Miya Malhar (11) Marwa (12) Shree

Complete knowledge of the above Ragas and Vilambit and Drut Khyal in each Ragas with Alap and Tans.

- B. Category:** (1) Kalingada

One Drut Khayal with Alap and Tans in each of the above Ragas.

Two Dhrupads and Two Dhamars with Thah, Dugun, Tigun and Chaugun layakarīs in different Ragas, prescribed above category A & B.

Two Taranas in different prescribed Ragas.

The following talas in addition to the previous years prescribed course with their Thekas:

- (1) Jhoomra (2) Ada-Chautal (3) Sool Tal

VISHARAD PART I
VOCAL TEHORY

M.M.-100

- (1) The detailed study of Shruti and Swar of the ancient, Medieval and Modern writers.
- (2) The detailed study of the controversy regarding equality and inequality of shrutis in ancient Medieval and Modern period.
- (3) The calculation and fixation of Suddha and Vikrita Swaras on the stretched wire of a Veena according to Pt. Srinivas and Majrikar.
- (4) Fundamental scales of Music in terms of frequency according to Pt. Srinivas, Chatur Pandit of Manjrikar.
- (5) Definition of the following terms:-
 - (a) Marg Sangit and Desi Sangit.
 - (b) Nayaki and Gayaki
- (6) Brief study of scales in western music.
- (7) Description of Ragas prescribed.
- (8) Revision of the previous Talas and writing them in Tala Notation.
- (9) Notation of Raas prescribed (Compulsory).



VISHARAD PART II

VOCAL PRACTICAL

PRESCRIBED RAGAS

M.M.-200

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

- A. Complete knowledge of the above Ragas and Vilambit and Drut Khyal in each Ragas with Alap and Tans.
- B. Two Dhrupads and Two Dhamars with Thah, Dugun, Tigun and Chaugun layakarīs in different Ragas, prescribed above.
- C. Two Taranas in different prescribed Ragas.

The following talas in addition to the previous years prescribed course with their Thekas:

- (1) Rudra (2) Laxmi (3) Brahma

VISHARAD PART II

VOCAL TEHORY

M.M.-100

- (1) Ancient and Modern Nibaddha and Anibaddha Gana.
- (2) Ancient Raga – Lakshan, Jati-ke-lakshan, Ragalap, Roopakalap, Alapti, Avirabhava and Tirobhava, Swasthanas, Akshiptika, Vaggeyakar.
- (3) History of Indian Music from the period of Pt. sharangdeo to present day.
- (4) Varieties of Tanas.
- (5) Study of different kind of Moorchanas.
- (6) The concept classification of Ragas into Ten types viz. Grama Raga, Up Raga, Raga-Bhasa, Vibhasa, Antar Bhasa, rangang, Bhasang, Kriyang and Upanga.
- (7) History of different compositions of North Indian Music (Classical and Semi Classical) and their description.
- (8) A comparative study of Northern and Karnataki Tala system and importance of Jatis.
- (9) Description and comparative study of the Raga prescribed.
- (10) Revision of the previous Talas and writing them in Tala Notation.
- (11) Notation of Ragas prescribed (Compulsory).
- (12) Tala knowledge with layakarīs of the following including Prathama, Madhyama & Visharad Pt. I prescribed talas: Rudra, Lakshami, Brahma



NIPUN PART I
VOCAL PRACTICAL

PRESCRIBED RAGAS

M.M.-200

- | | | |
|------------------|----------------------------|--------------------|
| (1) Shyam Kalyan | (2) Jait Kalyan | (3) Yamani Bilawal |
| (4) Jhinjhoti | (5) Suddha Sarang | (6) Nayaki Kanhada |
| (7) Dhanashree | (8) Jogia | (9) Vibhas |
| (10) Jog | (11) Soor Malhar | (12) Marg Bihag |
| (13) Jait Shree | (14) Durga (Bilawal Thata) | |

1. Stage performance in one of the prescribed Ragas with Vilambit and Drut Khyals with all elaborations of Alap. Tans, Bol Alap, Bol Tans and Layakarīs etc. The duration will be as asked by the board of examiners.
2. Demonstrations with as asked by the board of examiners.
3. Two Dhrupads and Two Dhamars with Thah, Dugun, Tigun, Chaugun, Adi, Quwadi, Biadi Layakarīs and with few Upaj and Tihais.

Note – Candidates will have to perform compositions viz. Vilambit, Durt Khyals, Dhamar, Dhrupad etc. only from the following prescribed books:-

- | | |
|--|-------------------------|
| (a) Kramik Geet Malika (Pt. I to Pt. VI) | - By Pt. Ratanjankar |
| (b) Abhinava Geet Manjari | - By Pt. Ratanjankar |
| (c) Raga Ranga | - By Pt. Dinkar Kaikini |
| (d) Geet-Samuh | - By Prof. G.N. Natu |

NIPUN PART I
VOCAL TEHORY
Paper I

Time : 3 Hours

M.M.-100

- (1) History of Music from the time of Sangit Ratnakar to Present day.
- (2) Detailed study of the following Sangit Granthas:-
 - a. Sangit Parijat by Pt. ahobal
 - b. Raga Tatwa Vibodh by Pt. Shrinivas
 - c. Swarmelkalanidhi by Pt. Ramamatya
 - d. Rag Tarangini by Pt. Lochan
 - e. Chaturdandi Prakashika by Pt. Vyankatmakhi
- (3) Importance of Chhandshastra in Music.
- (4) Study of different Gharanas & their use in vocal music.
- (5) Importance of Kaku Bhed and their use in vocal music.
- (6) Detailed study of the Ragas prescribed.
- (7) To make notation of given poetry in suitable Raga and Tala considering the theme of the poetry.
- (8) Study of Bharat's Natya Shastra with special reference to Swardhaya.



NIPUN PART I

VOCAL THEORY

Paper II

Time : 3 Hours

M.M.-100

- (1) Sound, Frequency, Pitch, Intensity, Timber Amplitude, Waves Transverse & Longitudinal, Resonance, Echo, Reverberation.
- (2) Shuruti Swar discourse in detail.
- (3) Theory of production & propagation of sound, measurement of musical intervals according to Indian as well as Western theories of tonality.
- (4) Study of Indian musical drone (Tanpura).
- (5) Importance of intonation (Stress and accent) in Indian classical music.
- (6) Forms of Indian melody pattern, Gram Raga, Moorchhana, Jatis according to ancient theory of Indian music.
- (7) Detailed Study of Ancient Medieval and Modern Swar-Gram:-
 - (a) Ancient
 - i. Vaidic System
 - ii. Bharat System
 - iii. Sharangdev System
 - (b) Medieval
 - i. Southern System
 - ii. Northern System
 - iii. Swarit System
 - iv. Swargam System
 - (c) Modern
 - i. Thaat System
 - ii. Shruti use System
- (8) A short essay on current topics.

NIPUN PART II

VOCAL PRACTICAL

PRESCRIBED RAGAS

M.M.-200

- | | | |
|--------------------|----------------------|-------------------|
| (1) Rageshri | (2) Khambhavati | (3) Maru Bihag |
| (4) Nand | (5) Deogiri Bilawal | (6) Hamsadhwani |
| (7) Ahir Bhairava | (8) Gunkali | (9) Bhatiyar |
| (10) Gauri | (11) Miyan-ki-Sarang | (12) Megha Malhar |
| (13) Madmat Sarang | (14) Charukeshi | (15) Desi Todi |

Demonstration and Viva-voice as prescribed in Nipun Part I Vocal

1. Stage performance in one of the prescribed Ragas with Vilambit and Drut Khyals with all elaborations of Alap. Tans, Bol Alap, Bol Tans and Layakarīs etc. The duration will be as asked by the board of examiners.
2. Demonstrations with complete analysis, comparison of prescribed ragas or structured explanations as asked by the board of examiners.
3. Two Dhrupads and Two Dhamars with Thah, Dugun, Tigun, Chaugun, Adi, Quwadi, Biadi Layakarīs and with few Upaj and Tihais.

Note – Candidates will have to perform compositions viz. Vilambit, Durt Khyals, Dhamar, Dhrupad etc. only from the following prescribed books:-

- | | |
|--|-------------------------|
| (a) Kramik Pustak Malika (Pt. I to Pt. VI) | - By Pt. Bhatkhande |
| (b) Abhinava Geet Manjari | - By Pt. Ratanjankar |
| (c) Raga Ranga | - By Pt. Dinkar Kaikini |
| (d) Geet-Samuh | - By Prof. G.N. Natu |

NIPUN PART II
VOCAL TEHORY
Paper I

Time : 3 Hours

M.M.-100

- (1) History of Indian Classical Music (From Vaidic time to present day).
- (2) Detailed study of the following Sangit Granthas:-
 - (i) Raga Vibodh - By Pt. ahobal
 - (ii) a. Sadrag Chandrodaya - By Pt. Pundrik Vitthal
b. Raga Mala - By Pt. Pundrik Vitthal
c. Ra Manjari - By Pt. Pundrik Vitthal
 - (iii) a. Anup Sangit Ratnakar - By Pt. Bhavbhatt
b. Anupankush - By Pt. Bhavbhatt
c. Anup Vilas - By Pt. Bhavbhatt
 - (iv) Ras Koumadi - By Pt. Shreekantha
 - (v) a. Shreemal Lakshya Sangitam - By Pt. Bhatkhande
b. Abhinav Raga Manjari - By Pt. Bhatkhande
- (3) Pradandha – Detail study of ancient & Modern Prabandha Gana.
- (4) Detailed & comparative study of Ancient & Modern Alap Gayan.
- (5) History of Raga Ragini paddhati & Janya Jank Paddhati in detail.
- (6) Detailed study of Ragas prescribed for practical examination.
- (7) To make notation of given pertry in suitable Raga & Tala considering the theme of Poetry.



NIPUN PART II
VOCAL THEORY
Paper II

Time : 3 Hours

M.M.-100

- (1) Detailed study of Harmony and Melody, its use in Indian Classical Music.
- (2) Consonance & Dissonance.
- (3) Voice Culture and its importance in rendering the Indian Classical Vocal Music.
- (4) A brief study of sound acoustics for musical performance.
- (5) Study of Scales – Tempered Scale, Enharmonics Scale and Chromatic Scale, Major Scale and Minor Scale.
- (6) Principles of Aesthetics applied to Indian Classical Music.
- (7) Raga and its use in Indian classical Vocal Music.
- (8) Short essay on any current topics.

NIPUN PART II
VOCAL PRACTICAL

M.M.-400

There will be no theory papers. The examination will be conducted in two segments –

A. STAGE PERFORMANCE

Stage performance in one of the prescribed Ragas with Vilambit and Drut Khyal. The duration will be asked by the examiner.

Demonstration and questionnaire of the following Ragas:

- | | | |
|-----------------------|--------------------|----------------------|
| (1) Gopi Basant | (2) Basant Mukhari | (3) Bihagada |
| (4) Shahana | (5) Kausi Kanhada | (6) Ramdasi Malhar |
| (7) Bilaskhani Todi | (8) Gujri Todi | (9) Bhoopal Todi |
| (10) Narayani | (11) Gorakh Kalyan | (12) Abhogi |
| (13) Bairagi Bhairavi | (14) Sorath | (15) Ananda Bhairava |

B. VIVA VOICE

Any Dhrupad or Dhamar from prescribed Ragas with layakaries and Upaj as asked by the examiner.

Specilisation in any one of the following Raga Prakar:-

- | | | |
|--------------------|-----------------|--------------------|
| (1) Kanhada Prakar | (2) Malhar | (3) Bilawal Prakar |
| (4) Sarang Prakar | (5) Todi Prakar | (6) Kalyan Prakar |