**XIV. COURSES OF STUDIES**

**THREE YEARS DIPLOMA COURSE IN VOCAL MUSIC**

Allotment of marks:

**Diploma I & II year –** Practical 200 marks

 Theory Papers 100 marks

 **Total 300 marks**

**Diploma III year –** Practical 400 marks

 Theory Paper I 100 marks

 Theory Paper I 100 marks

 **Total 600 marks**

**Ist Year Diploma (Vocal)**

**PRACTICAL COURSE:**

1. 10 Basic Alankars.
2. Two Alankars each in Tals of six, ten, twelve and sixteen beats.
3. Identification of Notes (Seven shuddha Swaras and Komal 'Ga', 'Ni')
4. Ragas for Study: (a) Bhupali (b) Durga (c) Brindavani Sarangt (d) Khamaj

(e) Kafi

1. One Sargam Geet in each of the above mentioned Ragas.
2. One Lakshan Geet in any two of the above mentioned Ragas.
3. Three Madhya Laya Khayals in remaining three of the above mentioned Ragas.
4. Four Alaps and four taans in any two of the Madlhyalaya Khayals.
5. One Dhrupad in any of the above mentioned Ragas.
6. Padhant/Citation of following Tals with their Bols, Divisions,Talis and Khalis.
7. Kaharava (b) Dadra (c) Jhaptal (d) Ektal (e) Chartal (f) Trital
8. Knowledge of ½ Laya (on hand only)
9. Playing Tanpura.

**THEORY COURSE:**

1. Definitions and Explanation of Musical terms such as:-

Naad (2 kinds & 3 properties), Dhwani, Sangeet, Swar, Laya, Raag, Taal, Shuddh-Vikrit, Chal-Achal, Mandra-Madhya-Taar, Poorvang – Uttarang, Saptak – Ashtak, Sthayee – Antara, Aroha – Avaroha, Raag Jati, Tal Jati, Alap-Tan, Varn, Alankar, Pakad, Bandish, Vilambit – Madhya-Drut, Matra, Theka, Vibhag, Tali, Khali, Sam.

1. (a) Writing a Madhya Laya Khayal or Dhrupad or a Lakshangeet in notation from any of the above mentioned five Ragas.
2. Writing any of the above mentioned six talas with ½ Layakari.
3. (a) Raga Vivaran of above mentioned five Ragas.

(b)Tala Vivaran of above mentioned five Talas.

1. Essay on any general topic related to music.

**IInd Year Diploma**

**PRACTICAL COURSE:**

1. Knowledge of Previous year course (Five Ragas and six Talas and all theory portion) is essential.
2. Ten more Alankars in Prescribed talas of Ist and IInd year.
3. Identification of all the twelve notes.
4. Ragas for Study: (a) Bihag (b) Desh (c) Yaman (d) Bhimpalasi (e) Bageshri

(f) Tilang (g) Bhairavi

1. One Madhya Laya Khayal in each of the above mentioned Ragas.
2. Six Alaps and Six Taans in any four of the above mentioned Ragas.
3. One Dhrupad and one Dhamar in any two of the above mentioned Ragas.
4. One Tarana in any of the above mentioned Ragas.
5. Padhant / Citation of following Taalas with their Bols, Divisions, Talis and

Khalis.

1. Tivra (b) Rupak (c) Sultal (d) Vilambit-Ektai (e) Dhamar.
2. Knowledge of ¼ Laya (on hand only)
3. Knowledge of ½ Layakari for Dhrupad/ Dhamar Singing.
4. Identification of all the Ragas and Talas of Ist year and IInd year course.

**THEORY COURSE:**

1. Definitions and explanations of some more Musical terms such as:

Graha-amsh- Nyasa, Vaadi – Samvadi – Vivadi –Anuvadi, Shadja – Madhyam Samvad, Shadja – Pancham Samvad, Shabdalap – Boltan, Avartan, Alpatva-Bahutva, Swar sangati, Rag Samaya, Avirbhava – Tirobhav, Sparsh (Kan) Swar.

1. Life Sketch and contribution on :-
2. Tansen (b) Pt. Omkarnath Thakur
3. Knowledge about the parts of Tanpura and its tuning.
4. (a) Writing a Madhya Laya Khayal/ Drupad/ Dhamar in above mentioned seven ragas (with small Alap – taans)
5. Writing any of 6 + 5 i.e. 11 prescribed taals with ½ & ¼ Laya kari.
6. (a) Raga Vivaran of 5 + 7 i.e. 12 prescribed Ragas.

(b) Tala Vivaran of 6 + 5 i.e. 11 prescribed Taalas.

(c) Comparison of all the 12 Ragas and 11 taalas.

 6. Essay on any general Topic related to Music.

**IIIrd Year Diploma**

**PRACTICAL COURSE:**

1. Knowledge of previous two years course (twelve Ragas and eleven taalas & all the theory portion of both the years) is essential.
2. Elementary knowledge of tuning Tanpura.
3. Ragas for Study:
4. Kedar (b) Malkauns (c) Bhairav (d) Hameer (e) Bahar (f) Tilak kamod

(g) Jaunpuri (h) Shankara

1. One Vilambit Khayal with two alaps and two taans from any of the above mentioned Ragas.
2. One Drut Khayal in each of the above mentioned eight Ragas, which may be in Trital / Ektal/ Rupak/ Jhaptal or Adachartal
3. Eight alaps and eight taans in any five of the above mentioned Ragas.
4. One Dhrupad and one Dhamar in any of the above mentioned Ragas with Dugun, Tigun, Chaugun laykari.
5. Two taranas in any of the eight above mentioned Raga.
6. Padhant/ Citation of (a) Jhumra (b) Adachartal (c) Tilwads (d) Dhumali (e) Deep Chandi
7. Knowledge of 1/3 lay (on hand only)
8. Knowledge of ½ , 1/3, ¼ Layakari for Dhrupad & Dhamar singing.
9. Identification of all the 20 Ragas and 16 Taalas of three years Diploma course.

**THEORY COURSE:**

**Paper – I**

**Applied Theory**

**Unit – I** Vivaran of 20 Prescribed Ragas and theircomparative study.

**Unit – II** Vivaran of 16 Prescribed Taalas and theircomparative study.

Reading and writing of Notation (Vilambit, Drut, Dhrupad, Dhamar and Tarana with Alap, Taans) of the prescribed Ragas and Talas with the prescribed layakaries.

**Unit – III** Essay on any general topic related to music.

**Unit – IV** Life Sketches and contributions of

1. Pt. V.D.Paluskar
2. Pt. V.N.Bhatkande

**Paper –II**

**Unit – I** Definition and explanations of some more Musical terms such as:-

 Sa-Shuddha Ga and Sa-Komal Ga Samvad.

**Unit – II** Merit and Demerits of Vocalist.

**Unit – III** Four Categories of Indian Musical Instruments.

**Unit – IV** Comparison of Dhrupad and Khayal Forms.

**Unit – V** Comparison of Pt. V.D. Paluskar anf V-N-Bhadkhande Notation

 system.

**THREE YEARS DIPLOMA COURSE**

**IN KARNATAK MUSIC VOCAL**

**FIRST YEAR DIPLOMA**

**PRACTICAL COURSE:**

1. Abhyasagana : Swara exercises
2. Saralivarisai (b) Jantavarisai (c) Melsthayivarisai (d) Datuvarisai and Saptatala Alankaram.
3. Three geethams: 1. Sree gananatha – Malahari
4. Varaveena – Mohanam
5. Kereya Neeranu – Malahari

 3. One Jatiswaram in Bilahari Ragam.

 4. Three simple Kritisw in the following Ragas:

 (a) Hamsadwani

 (b) Esha Manohari

 (c) Maya Malavagaula.

**THEORY COURSE:**

1.Technical Terms: Swara, Swarasthanas, Arohana, Avarohana, Nada and is

 varieties.

2. Ability to writ notations for gitas prescribed for practical course.

3. Brief Ragalakshana for the following Ragas:

 (a) Malahari (b) Mohana (c) Bilahari (d) Mayamalavagaula (e) Eshamanohari

 (f) Hamasadwani.

4. Seven basic Talas, Angas and Jatis.