**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: (i)Alahiyabilawal (ii) Bhupali (iii) Durga (iv) Brindavani Sarang (v) Khamaj (vi) Kafi

(a) One Sargam Geet in any of the above mentioned Ragas.

 (b One Lakshan Geet in any one of the above mentioned Ragas.

(c) Four Madhya Laya Khayals in remaining above mentioned Ragas.

1. Padhant/Citation of following Tals with their Bols, Divisions,Talis and Khalis.
2. Kaharava (b) Dadra (c) teental
3. Knowledge of ½ Dugun Laya (on hand only)
4. Basic introduction to 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 / Lakshangeet / Saragamgeet in notation from any of the above mentioned six Ragas.
2. Writing any of the above mentioned three talas with ½ (Dugun Layakari).
3. (a) Raga Vivaran of above mentioned six Ragas.

(b)Tala Vivaran of above mentioned three Talas.

1. Essay on any general topic related to music.

**IInd Year Diploma**

**PRACTICAL COURSE:**

1. Knowledge of Previous year course (Six Ragas and three 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: (i) Bihag (ii) Desh (iii) Yaman (iv) Bhimpalasi (v) Tilang

(vi) Bhairavi

 (a)One Madhya Laya Khayal in each of the above mentioned Ragas.

 (b)Four Alaps and four Taans in any three of the above mentioned Ragas.

1. One Dhrupad in any of the above mentioned Ragas.
2. Padhant / Citation of following Taalas with their Bols, Divisions, Talis and

Khalis.

(i) Chartaal (ii) Ektaal (iii) Jhaptaal (iv) Rupak

1. Knowledge of ¼ Laya (Chaugun on hand only)
2. Knowledge of ½ Dugun Layakari for Dhrupad Singing.
3. 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, Gram.

1. Life Sketch and contribution on :-
2. Tansen (b) Pt. Omkarnath Thakur
3. (a) Writing a Madhya Laya Khayal/ Dhrupad in above mentioned six ragas (with four Alap – four taans)
4. Writing of 3(previous) + 4(present) i.e. 7 prescribed taals with ½ (Dugun) & ¼ (Chaugun) Laya kari.
5. (a) Raga Vivaran of 6(previous) + 6(present) i.e. 12 prescribed Ragas.

(b) Tala Vivaran of 3(previous) + 4(present) i.e. 7 prescribed Taalas.

(c) Comparison of all the 12 Ragas and 7 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 seven taalas & all the theory portion of both the years) is essential.
2. Ragas for Study:

(i) Bhairav (ii) Asawari (iii) Tilak kamod (iv) Kedar (v) Malkauns (vi) Hameer

(a )One Vilambit Khayal with two alaps and two taans from any of the above mentioned Ragas.

(b)One Drut Khayal in each of the above mentioned six Ragas, which may be in Trital / Ektal/ Rupak/ Jhaptal or Adachartal

 (c)Six alaps and six taans in any four of the above mentioned Ragas.

1. One Dhrupad/one Dhamar in any of the above mentioned Ragas with Dugun, Tigun, Chaugun laykari.
2. One tarana in any of the prescribed ragas of the three year course.
3. Padhant/ Citation of (i) Teevra (ii) Sultal (iii) Tilwada (iv) Adachartal

 (v) Dhamar

1. Knowledge of 1/3 Tigun laya (on hand only)
2. Knowledge of ½(Dugun) , 1/3(Tigun) & ¼(Chaugun) Layakari for Dhrupad & Dhamar singing.
3. Identification of all the 18 Ragas and 16 Taalas of three years Diploma course.

**THEORY COURSE:**

**Paper – I**

**Applied Theory**

**Unit – I** Vivaran of 18Prescribed 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. Vishnu Digambar Paluskar
2. Pt. Vishnu Narayan 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.