

# Prarambhik Final - Vocal

## Khayaal and Dhrupad

Maximum Marks: 100

Theory- 15, Practical-75

### Theory (Verbal)

- (1) Definition- Sthai, Antaraa, Sanchari, Aabhog, Vaadee, Samvaadee, Taal, Maatraa, and Thaata.
- (2) Knowledge of two Hindustani Music Methods.
- (3) General introduction of the raagas given in the syllabus.
- (4) Knowledge of Bhatkhande Swar Lipi (Notation) method.

### Practical

- (1) Five alankaraas on the place of aaroh of the raagas given in the syllabus.
- (2) Practice of singing the aaroh and avroh of the raagas given in the syllabus in Thaah, Dugun, and Chaugun laya.
- (3) Two Swar maalikas, one Lakshan geet, and two Chhote khayaal in the ragaas given below is mandatory.

For the students for Dhrupad singing, it is mandatory to sing Dhrupad in Vilambit laya (slow tempo) and Dugun lay (double tempo) on the place of khyaal.

Incourse raaga- Kaafi, Khamaaj, and Bhairavi.

- (4) Practice of the following mentioned taals with Taali and Khaali-

For Khyaal- Daadra, Kaharva, Tritaal (teentaal).

For Dhrupad- Kaharva, Chautaal, and Sooltaal.

**Note: Last year's syllabus will be included.**

# Pracheen Kala Kendra, Chandigarh

## Prarambhik Final (Theory)

**Sthai**- The first part of any musical composition which is mostly between mandra saptak (lower octave) and madhya saptak (middle octave) is known as Sthai.

**Antaraa**- The second part of any musical composition which is mostly between Madhya (Middle octave) and Taar saptak (upper octave) is known as Antara.

**Sanchaari**- That part of any musical composition which starts with sa, ma or pa swar is known as Sanchaari.

**Aabhog**- That part of any musical composition which is similar to the antaraa and indicates the end of the composition is known as Aabhog. In the Ancient and the middle period of time, all these four parts were used to be composed, but with time only sthai and antaraa are generally used.

**Vaadi swar**- This swar is considered the king of the ragaa. Which means the swar which is used for the maximum times, and which is more emphasised is known as Vaadi swar. For example- In raag Kalyaan vaadi swar is pa.

**Samvaadi swar**- The swar which is used lesser than the vaadi swar and more than rest of the swaras is known as samvaadi swar. For example- in raag Kafi samvaadi swar is pa.

**Anuvaadi swar**- The swaras except vaadi and samvaadi are known as anuvaadi swaras.

**Vivaadi swar**- The swaras which is used occasionally in a raag and which increases the beauty of the raag are known as vivaadi swar. For example- in raag baageshree, pa is used occasionally.

**Varjit swar**- The swar which is never used in a raag is known as varjit swar.

For example- in raag Bhoopaali ma and ni are the varjit swaras.

**Taal**- The measurement unit of the rhythm of a song is known as Taal.

**Maatraa (beat)** – equal sections in a taal having the same laya (tempo) are known as maatraa. For example the time period between every click of a clock is equal to one maatraa.

**Thaat**- That group of swaraas from which raagas are generated or group of seven swaras including shuddh and vikrit swaras listed accordingly are known as Thaat.

In North Indian music there are 10 thaats which are as follows-

**Bilaaval**

**Kalyaan (Yaman)**

**Khamaaj**

**Kaafi**

**Bhairav**

**Aasaavari**

**Bhairavi**

**Maarva**

**Poorvi**

**Todi**

**Sangeet Paddhati (Music Notation)**-The Method of writing, reading and executing is known as Paddhati. Music has two main Paddhatees

1. Uttar Bhaartey sangeet paddhati (North Indian music paddhati)- This paddhati is common in the North India and it is created by **Pt. Vishnu Narayan Bhatkhandey**.
2. Dakshin Bhartey sangeet paddhati (South Indian music paddhati)- This paddhati is common in the South India and it is created by **Pt. Vishnu Digambar Paluskar**.