

PRSSV Institute of Performing Arts and Heritage

World Music and Dance Examinations
Syllabuses – Hindustani Subjects



PRSSV – Institute of Performing Arts and Heritage

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Published by
PRSSV – Institute of Performing Arts and Heritage
First Floor-Dominion Centre and Library
112 The Green Middlesex UB2 4BQ
UK

Registered Charity Number 328062
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Published 2019

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PRSSV Institute of Performing Arts and Heritage

PRSSV is the leading examination board concerned with the support and the promotion of World Music and Dance and it has over 30 years of experience in providing graded examinations. Currently, the subjects provided are Indian classical music (both Carnatic and Hindustani subjects) and Steel Pan. The organisation is committed to expanding its provision for World Music and Dance as a part of its development process and is currently working on the syllabuses for Folk Dance, Dholak, Bouzouki and Djembe.

The suite of qualifications that PRSSV offers in World Music and Dance Performance include graded qualifications taking a candidate from beginner to advanced level, with performance and teaching qualifications up to Diploma Level. Also, PRSSV provides accredited qualifications in Heritage Skills including oral history, exhibition development, digitisation and care of collections.

All students who appear for these examinations will have studied in a unitised programme accredited by OCN Credit4Learning. This accreditation is evidence that PRSSV examinations are audited to the same standard, quality and expectations as for example a GCSE, an A Level or in Higher Education and are therefore recognised internationally.

Anyone interested in appearing for these examinations or teachers wishing to register their students for these examinations can contact the PRSSV office for further information.

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NB: Syllabuses for other Hindustani subjects and for Carnatic subjects are available from the examinations office.

~Examination Details~

A: Timings and Marks

~Practical Exam~

~Written Exam~

<i>Level</i>	<i>Grade</i>	<i>Time & weightage</i>		<i>Time & weightage</i>	
Entry	Initial	8 minutes	N/A	N/A	
Level 1	1	10 minutes	100%	-	-
	2	12 minutes	100%	-	-
	3	15 minutes	85%	30 minutes	15%
Level 2	4	18 minutes	80%	60 minutes	20%
	5	21 minutes	80%	90 minutes	20%
Level 3	6	25 minutes	80%	2 Hours	20%
	7	30 minutes	80%	2 Hours	20%
	8	40 minutes	75%	Paper A & Paper B: 2 hours each	25%

Distinction: 85-100 Marks

Merit: 70-84 Marks

Pass: 50-69 Marks

Below Pass: 0-49 Mark

PASS MARKS

- In Grade 3 and Grade 4, candidates must score 50% in the practical examination as well as 50% in the Theory (written) examination to achieve a Pass.
- From Grade 5 onwards, candidates must score 50% in the practical examination as well as 50% in each section of the Theory (written) examination to achieve a Pass.

For the details of Level 4 Certificate and Level 5 Diploma qualifications in performance and teaching, please contact the examinations office.

B: The Practical Examination

PLEASE NOTE: The term 'prescribed syllabuses' refers to the syllabuses of the Grade that the candidate is appearing in plus the syllabuses of all previous grades.

- For Grades Initial, 1 and 2 candidates will be expected to perform the pieces listed in the prescribed syllabuses and to answer questions based on the requirements of the prescribed syllabuses.
- From Grade 3 onwards there are three main parts to the examination, **which can be in any order.**

a) Prepared Performance (your choice)

This is a solo performance prepared by the candidate, which is made up of a selection of different types of pieces from the repertoire in the prescribed syllabuses. This performance should demonstrate the breadth of knowledge, understanding and skills that the candidate has acquired.

b) Examiner's choice

The examiner will select items from the prescribed syllabuses to be performed.

c) Viva

The viva is a test of the candidate's aural skills and the understanding of the underpinning theoretical knowledge.

Sight Reading

From Grade 4 onwards there will be sight-reading tests. Please contact the examinations office for sample sight-reading tests.

C: The Theory Examination

The written paper will consist of different types of questions, depending on the Level, on all topics covered in the prescribed syllabuses – practical and theory. These questions can be true or false, multiple choice, fill in the blank, diagram, notation, definition, comparison, short answer and essay questions.

Please visit our website for sample Theory papers.

PLEASE NOTE: The term 'prescribed syllabuses' refers to the syllabuses of the Grade that the candidate is appearing in plus the syllabuses of all previous grades.

~Important Notes~

- **Laya (Tempo Marks):**
 - Vilambit Laya is the Matra speed at metronome marks between 40 and 60
 - Madhya Laya is the Matra speed at metronome marks between 60 and 90
 - Drut Laya is the Matra speed at metronome marks above 90
- No notated music or notes are allowed in the examination room.
- Candidates must bring a '**Repertoire Form**' (filled) with them to the Examination room and give it to the Examiner at the start of the practical exam. In it must be listed, as appropriate, the types of pieces, the first line of the pieces, the Raag and/or Taal, and in the order in which the pieces will be performed. You can download the 'Repertoire Form' from our website.
- **For Instrumentalists (including Tabla):** your instrument(s) must be tuned before the start of the practical examination. Also where applicable, you must bring any other instrument(s) and accompanist(s) required by the prescribed syllabuses.
- **For Vocalists & Dancers:** where applicable, you must bring any instrument(s) and accompanist(s) required by the prescribed syllabuses. All instrument(s) must be tuned before the start of the practical examination.
- Rules and Regulations, Complaint Procedures etc. are available on request from the PRSSV examinations office.

RE Accompaniment:

- At specified Grades, candidates must perform with a Tabla (player, machine or app), Lehara (player, machine or app) and/or Tanpura (machine or app only).
- Candidates for Grade 8 must perform with accompanists and NOT with machines, apps or recordings.

NB: When using machines or apps (Tabla, Lehara or Tanpura) there should be no audible metronome sounds (i.e. clicks). In addition, the displays must be covered and out of sight. This is to ensure that the candidate is only reliant on the sound of the Lehara for their performance.

TRANSLITERATION:

Technical terms and names of people, places and musical instruments etc. have been transliterated from Devanagari into Roman script. There is no single system of transliteration, and spellings of these names and terms etc. vary considerably. It has not been within the remit of this publication to standardise these spellings. The spellings of a selected list of technical terms have been provided at the end of this booklet.

~BANSURI~

(Flute)

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Play all the notes of the first register and the first note of the second register (Pancham) on Bansuri.
- b) Play two songs e.g. children's songs, simple folk songs (from any tradition, east or west), simple Bhajans.
- c) Give the names of Shudha Swaras i.e. Sa, Re, Ga, Ma, Pa, Dha, Ni
- d) Clap a beat to music played or sung.
- e) Name the instrument played and explain the number of holes it has, the names of the main notes produced from each hole used in the songs performed, and the material it is made of.

NB: For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

GRADE – 1

This Grade also includes Grade Initial prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play all Shudha notes up to top Gandhar.
- b) Play legato slurs (without breaks) up to four notes.
- c) Play a Bandish (Asthayi and Antara) in Raag Bhupali.
- d) Give an introduction to Raag Bhupali including performance time, Swara in Aroha, Avroha, Vadi and Samvadi.
- e) Describe the Thekas of Teentaal and either Keharwa or Dadra Taals and do the Padhant (recite Bols) with Taali, Khali and finger counts.
- f) Give the full names of the Swaras – Shadaj, Rishab, Gandhar, Madhyam, Pancham, Dhaivat, and Nishad.
- g) Describe Bansuri i.e. its parts, material it is made of, size and the kind of music played on it, and name the main accompanying instruments i.e. Tabla and Tanpura (drone).
- h) Give the life sketch of one Bansuri player (flautist) from the list of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 1.

GRADE – 2

This Grade also includes Grade Initial and Grade 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play a Bandish in Raag Hamsadhvani, Asthayi, Antara and five Taans in Teentaal.
- b) Give an introduction to Raag Hamsadhvani and Bhupali including performance time, Aroha, Avroha, Vadi, Samvadi, Pakad (Chalan).
- c) Play two Alankars or Paltas in Thah and Dugun (Dun) in Raags Bhupali and Hamsadhvani.
- d) Name the seven Shudha Swaras when sung or played on an instrument.
- e) Describe the Thekas of Teentaal, Keharwa and Dadra and do the Padhant (recite Bols) with Taali, Khali and finger counts in Thah and Dugun (Dun).
- f) Clap the Taali to music played or sung. The music can be in either Keharwa Taal or Dadra Taal.
- g) Name the main parts of the Tanpura (acoustic & electronic) and describe what they are made of and the notes it is tuned to.
- h) Demonstrate understanding of all the terms in the prescribed syllabuses (plus all previous Grades) including Sangeet, Raag, Taal, Swara, Aroha, Avroha, Pakad (Chalan), Vadi, Samvadi, Asthayi, Antara, Matra, Sam, Taali, Khali, Vibhag, Avartan, Theka, Bandish and Taan.
- i) Give the life sketches of two Bansuri players and one vocalist from the list of performing artists in Appendix A at page 92.

NB: By Grade 2, it is recommended that the student should be playing a Flute not smaller than scale D (high).

There is no written paper for Grade 2.

GRADE – 3

This Grade also includes Grade Initial, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Demonstrate through performance the basic knowledge of the Aroha, Avroha, Vadi, Samvadi, Pakad (Chalan) of the Raags of the prescribed syllabuses (plus all previous Grades) i.e. Bhupali, Hamsadhvani, and Yaman.
- b) Play Alankars or Paltas in threes and fours, in Thah and Dugun, in Raags Bhupali, Hamsadhvani and Yaman.
- c) Identify and sing the seven Shudha Swaras and Tivra Madhyam.
- d) Do the Padhant (recite Bols) of Teentaal with finger counts from any Matra.
- e) Recognise the difference between a note which is played or sung sharp or flat, against a drone.

For the prepared performance:

Perform a solo lasting five minutes in Raag Yaman in Teentaal, including Alaap, Asthayi, Antara, Taans and Tihai.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) AND Tabla (player, machines or apps); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- f) Knowledge of Hindustani (and Carnatic) musical traditions and of the basic terminology of music including Sangeet, Shudha, Komal, Tivra, Vivadi, Anuvadi, Vikrit, Saptak (Tar, Madhya, Mandra), Alaap, Tihai, Bol, Laya (Vilambit, Madhya, Drut) and all terms from Grade 2.
- g) Understand the importance and the use of an electronic and acoustic Tanpura.
- h) Knowledge and understanding of Bhatkhande symbols for Komal, Tivra, Matra, Sam, Taali, Khali, Vibhag, Avartan, Avagrah, a comma and Saptak (Mandra, Madhya, and Tar) and be able to read Swaras (musical notes) written in this Paddhati.
- i) Give the life sketch of Tansen and the life sketch and description of the performing style of one Harmonium player from the list of performing artists in Appendix A. at page 92.

GRADE – 4

This Grade also includes Grade Initial and Level 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play a Bandish in Teentaal with Asthayi and Antara and six Taans and Tihai in two Raags from the following list: Durga, Kalavati, Brindabani Sarang, and Desh.
- b) Play Alankars or Paltas in the two Raags chosen from the list in (a) above in Thah, Dugun Tigun and Chaugun.
- c) Demonstrate through performance the knowledge and understanding of Aroha, Avroha, Pakad (Chalan), Vadi and Samvadi of all the Raags in (a) above.
- d) Do the Padhant (recite Bols) of the Thekas of Jhaptaal, Rupak and Ektaal with the appropriate Taali, Khali and finger counts Ekgun and Dugun.
- e) Show ability to play Taans Dugun and to play in Drut Laya Sapat and Palta Taans of 8 Matras from Sam to Khali, in any Raag from Grades 1, 2 and 3.
- f) Include Meend and appropriate ornamentation in playing.
- g) Sight sing and sight read phrases from all the Raags of the prescribed syllabuses (including all previous Grades) notated in Bhatkhande Paddhati – first sing and then play on the Bansuri.

For the prepared performance:

Perform a solo lasting five minutes in Teentaal consisting of a Bandish with Alaap, Asthayi, Antara, Taans and Tihais in one of the Raags chosen from the list in (a) above.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) AND Tabla (player, machines or apps); see the full note on page 7.

By Grade 4, it is recommended that the candidate should play a Flute not smaller than scale 'A'.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Full introductions to all the Ragas in the prescribed syllabuses (including all previous Grades) and notate phrases in those Ragas in Bhatkhande Paddhati.
- i) Knowledge and understanding of all the terms in the prescribed syllabuses (including all previous Grades) plus Mukhra, Chal-Achal Swara, Ekgun and Tihai (Bedam and Damdar).
- j) Name the main parts of the Tabla and describe what they are made of.
- k) Describe the performing styles of performing artists in the prescribed syllabuses (including all previous Grades).
- l) Give the life sketches and descriptions of the performing styles of one Kathak dancer and one Tabla player from the lists of performing artists in Appendix A at page 92.

GRADE – 5

This Grade includes the Entry Level, Level 1 and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play a Bandish in Teentaal with Asthayi and Antara and six Taans and a Tihai in two Raags from the following list: Jog, Bhimpalasi, Bageshree, and Kafi.
- b) Play a Bandish in Drut Ektal with Asthayi, Antara, six Taans and a Tihai in another Raag chosen from the list in (a) above.
- c) Play Alankars or Paltas, Thah, Dugun, Tigun and Chaugun in all Raags in the prescribed syllabuses.
- d) Demonstrate through performance the knowledge and understanding of Aroha, Avroha, Chalan (Pakad), Vadi, and Samvadi of all the Raags in (a) above.
- e) Show, in Drut Laya, the ability to play Sapat and Palta Taans from Sam to the beginning of a Bandish, Taans of 8 and 11 Matras from two Raags listed in the Grade 4 and Grade 5 syllabuses.
- f) Do the Padhant (recite Bols) of the Thekas of all the Taals in the prescribed syllabuses with the appropriate Tali, Khali and counts on the fingers in Thah, Dugun and Chaugun.
- g) Sight sing phrases from all the Raags of the prescribed syllabuses (including all previous Grades) notated in Bhatkhande Paddhati – first sing and then play on the Bansuri.

For the prepared performance:

Perform a solo lasting eight minutes in a Bandish with Alaap, Asthayi, Antara, Taans and Tihais in Teentaal in one of the Raags chosen from the list in (a) above.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) AND Tabla (player, machines or apps); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Notate in Bhatkhande Paddhati pieces in all Raags in the prescribed syllabuses.
- i) Describe the Baj of Bansuri including main features of playing, subsequent development in performing styles etc., and name and give an introduction to the founder and the main living proponent of this Baj.
- j) Demonstrate knowledge of all the Raags in the prescribed syllabuses and understanding of all the terms in the prescribed syllabuses including Shruti, Naad, Jati of Raag, Thaata and explain the structure of the Tabla and its role in music.
- k) Basic understanding of Bhatkhande's work on the basic structure of Hindustani classical Raags and how that relates to current practice.
- l) Give the life sketch of Amir Khusroo and the life sketch and description of the performing style of one string instrumentalist from the lists of performing artists in Appendix A at page 92.

GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Give brief introductions to the Raags and play Alaap and a Bandish in Teentaal with Asthayi, Antara, six Taans and Tihai, in two Raags chosen from the following list: - Malkauns, Chandrakauns, Kirwani, Madhuvanti.
- b) From the list of Raags in (a) above, choose another Raag (not used already) and give a brief introduction and play a Bandish in Jhaptaal with Asthayi, Antara and six Taans and Tihai.
- c) Demonstrate basic knowledge of all the Raags given in (a) above.
- d) Play Jor (Jhalla) in strict fours for two minutes in any Raag of the prescribed syllabuses.
- e) Recognise phrases played or sung from any Raag of the prescribed syllabuses, and be able to play them on the Bansuri.
- f) Do the Padhant (recite Bols) of the Thekas of all the Taals in the prescribed syllabuses with the appropriate Tali, Khali and finger counts on the fingers in Thah, Dugun and Chaugun.
- g) Sight-read phrases in all the Raags of the prescribed syllabuses notated in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting ten minutes in Alaap and a Bandish in Teentaal with Asthayi, Antara, Taans and Tihais, in one Raag chosen from the list in (a) above.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) AND Tabla (player, machines or apps); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Knowledge of Aroha, Avroha, Chalan (Pakad), Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses.
- i) Knowledge of all the Taals and all technical terms in the prescribed syllabuses, and compare and contrast Laya and Layakari, Raag and Thaat, and, Shruti and Swara.
- j) Knowledge of the history of the Bansuri and the salient features of the two different styles (Baj) of Bansuri playing, vocal and instrumental approaches to Raag and Taal, and Raza Khani and Maseet Khani Gat structure.
- k) Notate all Thekas, Alankars, Taans, and Alaaps etc. in the prescribed syllabuses in Bhatkhande Paddhati.
- l) Explain in detail about Bhatkhande Paddhati including its history, symbols and how it is used to accurately notate music.
- m) Give life sketches and describe the performance styles of Bismillah Khan (Shehnai) and Shivkumar Sharma (Santoor).

GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Give a brief introduction to the Raag and play Alaap and a Bandish in Teentaal with Asthayi, Antara, six Taans and Tihai, in one Raag chosen from the following list:- Ahir Bhairav, Purya Kalyan, Shudha Sarang
- b) Give a brief introduction to the Raag Bhairavi and play a Bandish in Teental with Asthayi, Antara, six Taans and Tihai.
- c) From the list of Raags in (a) above, choose another Raag (not used already) and give a brief introduction and play a Bandish in Rupak Taal with Asthayi, Antara, six Taans and Tihai.
- d) Demonstrate basic knowledge of all the Raags given in the list in (a) above.
- e) Recognise phrases played or sung from any Raag of the prescribed syllabuses, and be able to play them on the Bansuri.
- f) Sight-read phrases in all the Raags in the prescribed syllabuses notated in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting twelve minutes in Alaap, Jod (Jhalla) and a Bandish in Teentaal with Asthayi, Antara, Taans and Tihais, in one of the Raags chosen from the list in (a) above.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) AND Tabla (player, machines or apps); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- g) Knowledge and understanding of the term Sangeet and its forms of music and dance, and of the Hindustani and Carnatic systems of music and dance, and of all terms in the prescribed syllabuses.
- h) Describe the Tanpura (acoustic and electronic), Harmonium and Tabla including what their parts are made of, how sound is produced on them and to what notes they are tuned.
- i) Knowledge of Aroha, Avroha, Chalan (Pakad), Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses and explain the use of Nyas Swar.
- j) Notate all Thekas, Alaaps, Taans, Gats, Taans, and Tihais etc. in your prescribed syllabuses in Bhatkhande Paddhati.
- k) Give life sketch and describe the performance style of Annapurna Devi (Sitar & Surbahar).

GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Show knowledge of all the Raags in the syllabuses by being able to play a one-minute Alaap in all of them and convey the essential Rasa of the Raags through their characteristic phrases.
- b) Show knowledge of the six main Taals of the syllabuses i.e. Teentaal, Jhaptal, Rupak, Ektal, Keharwa, Dadra. Be able to recognise them when played on the Tabla, indicating Talis and Khalis, and show the relationship of Raag to Taal by demonstrating different types of Bandish in all these Taals and explain their structural characteristics.
- c) Demonstrate knowledge of Tihai. Play examples of different types of Tihai, of different lengths, from different Matras; both Bedam and Damdar.
- d) Show knowledge of Vilambit Taals and illustrate by playing: (i) Vocal style Vilambit with typical Mukra in any Raag chosen from the syllabuses, (ii) Instrumental style, Vilambit Teental, with typical Maseetkhani Gat, in any Raag from the syllabuses.
- e) Sight-read phrases in all the Raags of the prescribed syllabuses notated in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo for fourteen minutes Bandish in Teentaal with Alaap, Bandish, Asthayi, Antara, Taans, Tihais and including Jod (Jhalla), in two different Taals and Layas e.g. Jhaptal-Teental, Rupak-Teental, Teental-Ektal, in a Raag from the prescribed syllabuses (including all previous grades).

NB: The prepared performance must be accompanied with Tanpura (machine or app only) AND Tabla player and NOT with machines, apps or recordings; see the full note on page 7.

Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Knowledge and understanding of all the terms in the prescribed syllabuses and compare and contrast instrumental and vocal styles.
- g) Knowledge of Aroha, Avroha, Chalan (Pakad), Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses.
- h) Knowledge of all Taals in the prescribed syllabuses and compare and contrast Raags, Khayal and Dhruwad.
- i) Discuss the attributes of good and bad playing of the Bansuri.
- j) Discuss Sangat and describe how Tabla and Tanpura are used in Bansuri performance.
- k) Describe the structure and playing systems of the Tabla and Tanpura.

~DHOL~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

The Dhol syllabus was developed in collaboration with Surtal Arts (Derby).

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Name and play one sound with Dagga and one sound with Tilli (Ge, Na OR Dha Na).
- b) Play two sounds on the Dhol with the Dagga and Tilli at a steady pace.
- c) Recite and play two basic rhythms from any genre, e.g. Bhangra, Rock, Hip-hop, at a steady pace.
- d) Beat time or play in time to a piece sung or played.
- e) Identify the origins of the Dhol i.e. where it is from and what it was used for, and name its parts i.e. Dagga, Tilli, Pura, Belt and Rassi.

NB: For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

GRADE – 1

This Grade includes the Entry Level prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play and recognise one sound with Dagga and one sound with Tilli and with both hands simultaneously.
- b) Play two Chaals in single speed and one Tora.
- c) Do the Padhant (recite the Bols) of Chaal in Keharwa Taal with Tali, Khali and finger counts at a steady pace.
- d) Demonstrate basic understanding of all the terms in the prescribed syllabuses including Chaal, Bol, Khula, Band and Taal.
- e) Name the main parts of the Dhol i.e. Pura (skins), belt and Rassi (rope), and explain what they are made of and how to protect the Pura from being damaged.
- f) Explain how the Rassi is used to put tension on the Dhol bass.
- g) Give the life sketch of one internationally famous UK based Dholi from the list of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 1.

GRADE – 2

This Grade includes the Entry Level and Grade 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play three variations of the Chaal rhythm at a steady pace.
- b) Play two Toras and two Makkas.
- c) Describe Keharwa Taal and do the Padhant (recite Bols) of Chaal in Keharwa Taal with Tali, Khali and finger counts Thah (Ekgun) and Dugun.
- d) Recite the Chaal Bols and then play Chaal to the clap given by the examiner.
- e) Demonstrate the understanding of all the terms in the prescribed syllabuses including Sangeet, Taal, Raag, Sam, Tali, Khali, Matra, Thah, Ekgun, Dugun, Tora and Makka, and how Chaal relates to Keharwa.
- f) Explain the traditional relationship of the Dhol to the Harvest festival (Vaisakhi) in the Punjab and in particular to Bhangra dance steps.
- g) Give the life sketches of two internationally famous Dholis from the list of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 2.

GRADE – 3

This Grade includes the Entry Level, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play basic phrases in single and double speed.
- b) Play two variations of Sammi.
- c) Play a Laggi in Vilambit Laya.
- d) Play Chaal with tempo maintained at metronome mark 80.
- e) Play two Toras with four variations of the Chaal ending with a Tihai.
- f) Do the Padhant (recite Bols) of Keharwa Taal with Tali, Khali and finger counts Thah and Dugun and play it.
- g) Demonstrate how to wear the Dhol in a standing posture.

For the prepared performance:

Perform a solo lasting five minutes made up of a selection of different types of rhythms from the repertoire covered by the prescribed syllabuses (including all previous Grades).

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Demonstrate knowledge of the Bhatkhande notation system symbols for Sam, Tali, Khali, Matra, Vibhag, Avartan, a comma and Avagrah.
- i) Write simple phrases of the Chaal using the Bhatkhande notation system.
- j) Demonstrate knowledge and understanding of all the technical terms in the syllabuses including Vibhag, Avartan, Laya, Makka and Tihai and give an introduction to Bhangra.
- k) Name the parts of the Dhol that are used for tuning and know how the Dhol is tuned.
- l) Give an introduction to the Gujarati Dhol and its playing traditions and its relationship to Navaratri and Ras Garba.
- m) Give an introduction to an internationally famous Bhangra dance group.

GRADE – 4

This Grade includes the Entry Level and Level 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play four variations of Chaal, two variations of Tora, two Makka and one Tihai at metronome mark 80.
- b) Play Luddi and Jhumber in Dugun (double speed).
- c) Play Dhamaal.
- d) Play Ghargara Bol with Tilli at a steady tempo.
- e) Play two variations of Laggi in Thah (single) and Dugun (double).
- f) Play Garba Theka single speed (Thah).
- g) Do the Padhant (recite Bols) of Chaal variations, Luddi and Tora in Keharwa Taal with Tali and Khali.

For the prepared performance:

Perform a solo lasting five minutes at a metronome mark of 80 and made up of a selection of different types of rhythms from the repertoire covered by the prescribed syllabuses (including all previous Grades).

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Know the history of the Bhatkhande notation system and its symbols.
- i) Notate Keharwa Taal and all rhythms in the prescribed syllabuses.
- j) Describe the structure and playing systems of the following instruments and how they are used to accompany Punjabi folk music: Chimta, Tumbi and Dholak.
- k) Demonstrate knowledge of the Bhangra performing traditions; describe the performing styles of performing artists in the prescribed syllabuses, and all terms in the prescribed syllabuses.
- l) Give an introduction to the Sufi Dhol – its construction and playing traditions.
- m) Give the life sketch and describe the performing styles of one internationally famous Sufi Dholi and two internationally famous UK based Dholis from the list of performing artists in Appendix A at page 92.

GRADE – 5

This Grade includes the Entry Level, Level 1 and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play a phrase with Tirakita single (Thah), double (Dugun) and quadruple (Chaugun) with Chaal.
- b) Play four Chaal variations up to metronome mark 90.
- c) Play four Luddi variations, two Mirza (14 beats) variations and two Ghargara variations.
- d) Play three Makkas and four Tihais (Bedam and Damdar).
- e) Play Tira Kita phrase in a Tirakita Tihai.
- f) Play Garba Theka with one variation and one Tora.
- g) Do the Padhant (recite Bols) and play Jhumber (8 beats), two variations of Dhamaal (4 beats) and Mirza (7 beats) with Tirakita.
- h) Hold/wear the Dhol in a traditional manner.

For the prepared performance:

Perform a solo lasting eight minutes to a recorded Bhangra piece or pieces of your choice in which you combine all the rhythms in the prescribed syllabuses (including all the previous Grades).

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Be able to notate all the rhythms in the prescribed syllabuses in three speeds accurately.
- j) Demonstrate knowledge and understanding of Jhumber, Dhamal, Mirza and Bedam and Damdar Tihais.
- k) Name the parts of the Harmonium and Tabla and explain what they are made of, describe their structure and playing systems and explain how they are used to accompany Punjabi folk music.
- l) Explain how Bhangra music has developed musically in the world from its folk tradition roots.
- m) Compare and contrast the construction of the Dhols and Dhol playing traditions of the Punjab, Gujarat and Sufi traditions.
- n) Give the life sketches of one internationally famous Dholi based in India from the lists of performing artists in Appendix A at page 92.

~GAYAN~

(HINDUSTANI VOCAL)

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Sing two songs e.g. Bhajan, Ghazal, film song, folk song, Bandish or Rabindra Sangeet.
- b) Sing the Shuddha Swaras from Shadaj to Pancham.
- c) Sing back a Swar sung or played.
- d) Clap a beat to music played or sung.
- e) Give the names of the Shuddha Swaras i.e. Sa, Re, Ga, Ma, Pa, Dha, Ni
- f) Name and identify the main instruments used to accompany singing i.e. Tanpura, Harmonium, Tabla, Sarangi, and Surmandal.

NB: For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

GRADE - 1

This Grade includes the Entry Level prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing two Alankars or Paltas in Sargam.
- b) Sing a Bandish in one of the following Raags: Yaman or Khamaj or Bhupali.
- c) Sing two songs contrasting in styles from the following list: Sargam Geet, Ghazal, Bhajan, Rabindra Sangeet or folk Song.
- d) Describe the Thekas of Teentaal and either Keharwa or Dadra and do their Padhant (recite Bols) with Tali, Khali and finger counts.
- e) Give the full names of the Swaras – Shadaj, Rishab, Gandhar, Madhyam, Pancham, Dhaivat, and Nishad.
- f) Give an introduction to the songs sung including (where appropriate) name of Raag, performance time, Swara in Aroha and Avroha, Vadi, Samvadi, Taal with number of Matras, what kind of song, what language it is in, where it is from, at what kind of occasion it is sung.
- g) Name the main parts of the Harmonium i.e. cover, keys, bellows, stops, reeds, main and drone stops, coupler, scale changer and explain what they are made of and how to protect its parts from being damaged.
- h) Give the life sketch of one vocalist from the list of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 1.

GRADE -2

This Grade includes the Entry Level and Grade 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing four Alankars or Paltas in Sargam, Thah and Dugun (Dun), in either Raag Yaman or Khamaj.
- b) Name Shudha notes when sung or played by the examiner and be able to sing back up to 3 notes.
- c) Sing a Bandish in two of the following Raags with five Taans in each: Yaman, Khamaj, and Bhupali.
- d) Sing two songs, each from a different tradition listed: folk song, semi-classical or light song and devotional song.
- e) Describe the Thekas of Teentaal, Keharwa and Dadra Taals and do the Padhant (recite them) with Tali, Khali and finger counts, Thah and Dugun.
- f) Give an introduction to the Bandish sung, including its structure (i.e. Asthayi, Antara), meaning of words, characteristics of the Raag and the Taal, the note which falls on Sam and Swaras used.
- g) Clap the Tali to music played or sung. The music can be in either Keharwa Tal or Dadra Tal.
- h) Demonstrate understanding of all the terms in the prescribed syllabuses (including all previous Grades) including Sangeet, Raag, Taal, Swar, Aroha, Avroha, Pakad (Chalan), Vadi, Samvadi, Asthayi, Antara, Matra, Sam, Taali, Khali, Vibhag, Avartan, Theka, Bandish, and Taan.
- i) Name the main parts of the Tanpura (acoustic and electronic) and indicate what they are made of and the notes it is tuned to.
- j) Give the life sketches of one Harmonium player and two vocalists from the list of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 2.

GRADE – 3

This Grade includes the Entry Level, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing three Alankars or Paltas in Yaman in Sargam and Akar in Thah and Dugun while showing the beat i.e. Matra and with correct breath control.
- b) Demonstrate through performance, the knowledge and understanding of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi, and Samvadi of Raags Yaman, Khamaj, Bhupali and Bageshri
- c) Perform a Chota Khyal in Raags Yaman, Khamaj and Bhupali in Teentaal with five Taans.
- d) Do the Padhant (recite Bols) of Teental with Tali, Khali and finger counts from any Matra and clap the Taal to your Chota Khyal when it is played or sung.
- e) Name the seven Shuddh Swaras (notes) when sung or played in different Saptak from a given Shadaj (SA).

For the prepared performance:

Perform a solo lasting five minutes in a Raag from the list below, and include examples of all the relevant repertoire and performance skills covered by the prescribed syllabuses. Raags Yaman, Khamaj, Bhupali.

NB: Candidates may accompany themselves with Harmonium or Tanpura (machine or app only); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Demonstrate knowledge and understanding of all terms in the prescribed syllabuses (plus all previous Grades) including Hindustani, Carnatic, Taan, Tivra, Komal, Thah and Dugun (Dun), and, Vilambit, Madhya and Drut Laya.
- g) Give introductions to Raags Yaman, Bhupali, Khamaj and Bageshri, and explain the main characteristics of these Raags i.e. Aroha, Avroha, Vadi, Samvadi, Chalan (Pakad), ornamentation specific to the Raag, and time of day.
- h) Give introductions to Teentaal, Keharwa and Dadra and explain their use and main characteristics i.e. Matra, Vibhag, Avartan, Tali, Khali.
- i) Knowledge and understanding of Bhatkhande symbols for Tivra, Komal, Matra, Sam, Tali, Khali, Vibhag, Avartan, a comma, Avagrah and Saptak (Mandra, Madhya, Tar), and be able to read Swaras (notes) and phrases in this Paddhati.
- j) Describe the different types of machines that provide drones for singers including acoustic and electronic Tanpura and Surpeti, and the notes they are tuned to.
- k) Give the life sketches of Tansen and Amir Khusroo.

GRADE – 4

This Grade includes the Entry Level, and Level 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing three Alankars in all Raags in the prescribed syllabuses in Akar and Sargam in Thah and Dugun.
- b) Demonstrate knowledge and understanding of Aroha, Avroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi and Samvadi of all Raags in the prescribed syllabuses and be able to recognise these Raags from characteristic phrases.
- c) Sing a Chota Khyal in Yaman, Khamaj, Bhupali and Bageshri with introductory Alaap to the Raags, five Taans and one Taan with Tihai. And be able to sing a Bandish in Raag Bhairav.
- d) Sing one song in the light music tradition e.g. folk song, semi-classical or light song, devotional song.
- e) Do the Padhant of (recite) the Thekas of Jhaptal, Rupak and Ektaal with the appropriate Taali, Khali and counts on the fingers Thah (Ekgun) and Dugun.
- f) From a given Shadaj (SA), name the seven Shudha Swar, Komal Gandhar, Tivra Madhyam and Komal Nishad, when sung or played by the examiner and be able to sing them.
- g) Sight read phrases or notes in different Saptak in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform a solo lasting five minutes in Teentaal in a Raag from the list below with brief Alaap introduction to the Raag and include Taans and Tihais. Raags: Yaman, Bhupali, Khamaj, Bageshri.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) or Harmonium (standing notes only) AND Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Notate musical phrases in Bhatkhande Paddhati.
- i) Give full introductions to all Raags and Taals in the prescribed syllabuses, and demonstrate understanding of all the terms including Chal-Achal Swar, Chalan (Pakad), ornamentation specific to the Raag, Audava, Shadava, Sampoorana, Ekgun, Tihai (Bedam and Damdar).
- j) Describe the structure of the Harmonium and Tanpura, and their roles in vocal music.
- k) Describe the performing styles of performing artists in the prescribed syllabuses.
- l) Give the life sketches and descriptions of the performing styles of one Kathak dancer and one Tabla player from the list of performing artists in Appendix A at page 92.

GRADE – 5

This Grade includes the Entry Level, Level 1, and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing five Alankars (Bedam and Dam) in all Raags in the prescribed syllabuses, plus Raag Bilawal/Alhaiya Bilawal, in Akar Thah, Dugun and Chaugun, with correct breath control.
- b) Demonstrate knowledge and understanding of Aroha, Avroha, brief Chalan (Pakad), and ornamentation specific to the Raag, Vadi and Samvadi of Raag Bhairavi.
- c) Sing one Chota Khyal in Teentaal with simple Alaap, three Taans in Sargam and Akar, two Bol Taans and two Taans with Tihai, in all Raags in the previous prescribed syllabuses.
- d) Sing one Bandish in Jhaptal, Rupak or Ektal and it can be in any Raag of your choice.
- e) Do the Padhant (recite Bols) of the Thekas of all Taals in the prescribed syllabuses with the appropriate Tali, Khali and finger counts in Thah, Dugun and Chaugun, and recognise them when played.
- f) Identify if a note is sharp, flat or in tune when it is played or sung against a drone.
- g) Sight-read pieces notated in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting eight minutes in Teentaal and in a Raag from the list below with simple Alaap and include Taans and Tihais. Raags: Yaman, Khamaj, Bhupali, Bageshri, Bhairav.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) or Harmonium (standing notes only) AND Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Notate pieces in Bhatkhande Paddhati.
- i) Give full introduction to Raag Bhairavi and demonstrate understanding of all the terms in the prescribed syllabuses including Bedam and Dam Alankars, Shruti, Naad, Jati of Raag, Thaata, Vivadi, Vikrit and Chaugun.
- j) Explain the structure and tuning of the Tabla and its role in vocal music.
- k) From the following list choose three Gharanas of singing, describe the main features of their styles of singing and name and give an introduction to one living artist from each Gharana:- Agra, Delhi, Kirana, Patiala, Gwalior, Jaipur Atrauli, Banaras
- l) Give the life sketch and describe the performing styles of one string instrumentalist and one wind instrumentalist from the list of performing artists in Appendix A at page 92.

GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- Sing Sargam Aroha Avroha Thah, Dugun, Tigun and Chaugun.
- Sing a variety of Alankars or Paltas in Thah, Dugun and Chaugun in the following Raags:- Yaman, Khamaj, Bhupali, Bageshri, Bhairav, Bilawal/Alhaiya Bilawal, Bhairavi.
- Demonstrate knowledge of Aroha, Avroha, brief Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi of Raags Bhimpalasi and Des.
- Sing one Chota Khyal in Bhimpalasi or Des with introductory Alaap to the Raag, five Taans including Sapat and Choot, and one Taan with Tihai, and be able to sing a Bandish in the other Raag.
- Sing a Tarana in any Raag from the prescribed syllabuses
- Identify Keharwa and Dadra Taals in a song played or sung by the examiner.
- Sight-read notated musical passages in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform a solo lasting ten minutes in Teentaal in a Raag of your choice from the list in (a) above, with Chota Khyal and including Alaap, Sapat Taan, Choot Taan, Bol Taan and Tihais. Raags: Yaman, Khamaj, Bhupali, Bageshri, Bhairav, Bhairavi.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) or Harmonium (standing notes only) AND Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- Give full introductions to all the Raags in the prescribed syllabuses, including Aroha, Avroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi, and Samvadi and performance time.
- Knowledge and understanding of all technical terms in the prescribed syllabuses including Taan, (Akar, Bol, Sapat, Choot) and compare and contrast Laya and Layakari, Raag and Thaata, Shruti and Swara.
- Introductions to different styles of singing – Dhrupad, Khyal, Tarana, Tappa, Thumri, Ghazal, Bhajan, Dadra, Hori, Kajari, Sufi music.
- Knowledge of Deepchandi Thah, Dugun and Chaugun.
- Explain in detail the contribution of Pandit Vishnu Narayan Bhatkhande made to Indian music i.e. the Thaata system and notation system.
- Notate all Thekas, Alaaps, Bandish, Taans, and Tihais etc. in your prescribed syllabuses in Bhatkhande Paddhati.
- Give life sketches and describe the performance styles of Bismillah Khan (Shehnai) and Shivkumar Sharma (Santoor).

GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing an Alankar demonstrating Khatka.
- b) Demonstrate knowledge through performance of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi of Raags Bilaval/Alhaiya Bilaval and Behag.
- c) Sing one Chotta Khyal in Bilaval/Alhaiya Bilaval and in Behag with introductory Alaap to the Raag, five Taans and two Taans with Tihai. And be able to sing a Bandish in Malkauns.
- d) Sing a Bandish in any of the Raags in the prescribed syllabuses in two of the following Taals: Jhaptal, Rupak, and Ektal.
- e) Sing a Bada Khyal in any Raag from the prescribed syllabuses.
- f) Sing a variety of Alankars or Paltas in all the Raags in the prescribed syllabuses Thah-Dugun-Chaugun, and perform one Alankar Dugun-Tigun-Chaugun.
- g) Tune a Tanpura.
- h) Sing Tihais 4 Matras, 6 Matras, 8 Matras and 12 Matras long in Teental.
- i) Do the Padhant (recite Bols) of the Thekas of Teental and Dadra in Tigun.
- j) Sight-read pieces notated in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting twelve minutes in Teentaal in a Raag of your choice from the list below, with Chota Khyal and including Alaap, Sapat Taan (straight or Shudha), Choot Taan (in which a set of notes is skipped in ascent or decent), Bol Taan and Tihais. Raags: Yaman, Khamaj, Bhupali, Bageshri, Bhairav, Bhairavi, Bhimpalasi, Des.

NB: The prepared performance must be accompanied with Tanpura (machine or app only) or Harmonium (standing notes only) AND Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- k) Knowledge and understanding of the term Sangeet and its forms of music and dance, of the Hindustani and Carnatic systems of music and dance and of all technical terms in the prescribed syllabuses.
- l) Name and describe the Tanpura (manual and electronic), Sarangi, Harmonium and Tabla including the Swaras (notes) they are tuned to.
- m) Discuss the characteristics of Khyal, Tarana, Thumri, Ghazal and Bhajan.
- n) Knowledge of Aroha, Avroha, brief Chalan (Pakad), ornamentation specific to the Raag, Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses.
- o) Knowledge of Jhumra and Sootal in Thah, Dugun and Chaugun.
- p) Explain in detail about Bhatkande Paddhati including its history, symbols and how it is used to accurately notate music.
- q) Give a life sketch and describe the performance style of Annapurna Devi (Sitar & Surbahar).

GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing an Alankar demonstrating Gamak.
- b) Sing a variety of Alankars or Paltas in all the Raags in the prescribed syllabus in Ari Layakari (Tigun).
- c) Sing Gamak and Amad Taans.
- d) Demonstrate knowledge through performance of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi of Raags Asavari and Puriya Dhanashri.
- e) Sing one Chota Khyal in Asavari and Puriya Dhanashri with introductory Alaap to the Raag, at least eight Taans and three Taans with Tihai.
- f) Sing a Chota Khyal in any of the Raags and Taals in the prescribed syllabuses.
- g) Sing a Dhrupad Bandish in Chartal (Chautal) in any Raag from the prescribed syllabuses Thah and Dugun while showing the Taal.
- h) Do the Padhant of all Taals in the prescribed syllabuses in Ari Layakari (Tigun).
- i) Sight-read notated Alaap, Taans, and Tihai in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform a solo lasting fourteen minutes in Teentaal, in a Raag of your choice from the list below, with Bada Khyal (9 minutes) and Chota Khyal for 15 minutes, and including Alaap, a variety of Taans in both Sthayi and Antara and Tihais, and demonstrating a selection of different ornamentation, Layakari and techniques covered in all the prescribed syllabuses.

Raags- Yaman, Khamaj, Bhupali, Bageshri, Bhairav, Bhairavi, Bhimpalasi, Des, Bilaval/Alhaiya Bilaval, Behag, Malkauns, Asavari, Puriya Dhanashri.

NB: The practical exam must be accompanied with Tanpura (machine or app only) or Harmonium (standing notes only) AND Tabla player (NOT with machine, app or recording); see the full note on page 7.

Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Knowledge and understanding of all the terms in the prescribed syllabuses.
- k) Knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi and performance time of all Raags in the prescribed syllabuses.
- l) Knowledge of Chautal; compare and contrast Raags as well as Khyal and Dhrupad, and discuss the attributes of good and bad singing.
- m) Discuss Sangat and describe how the Tabla, Harmonium, Sarangi and Tanpura are used in vocal performance.
- n) Describe the structure and playing systems of the Tabla, Harmonium, Sarangi and Tanpura.

~GURMAT SANGEET~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

Developed under the advice and guidance of Prof. Kartar Singh, Director, SGPC Gurmat Sangeet Academy, Anandpur Sahib (Punjab)

NB: For Rabab, Dilruba, Esraj, Tar Shahnai and Taus syllabuses please contact the examinations office

It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Sing Aroh-Avroh Shuddh Swaras in Sargam.
- b) Sing Mool Mantar in Shudh Swaras.
- c) Sing two Saloks with rhythm in Shudh Swaras.
- d) Clap the beat to music played or sung.
- e) Give the names of the Shuddh Swaras i.e. Sa, Re, Ga, Ma, Pa, Dha, Ni and explain the basic features of the sung verses and the meanings of the words.
- f) Name and identify the main instruments used to accompany Shabad i.e. Harmonium and Tabla or Jori.

NB: For Grade Initial, a candidate will receive a certificate with constructive comments. There is no written paper for Grade Initial.

GRADE - 1

This Grade includes the Entry Level prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing two basic Alankars in Shudh Swaras in Sargam.
- b) Sing Shabad in Raag Bilawal in Keharwa plus a Shabad in Dadra Taal both with clapping of hands to show basic beat. One Shabad is to be written by Guru Nanak Devji.
- c) Do the Padhant (recite Bols) of Keharwa and Dadra Taals with Tali, Khali and finger counts.
- d) Be able to clap the beat to a Shabad played or sung by the examiner.
- e) Give the full names of the Shudh Swaras – Shadaj, Rishab, Gandhar, Madhyam, Pancham, Dhaivat, and Nishad.
- f) Explain the basic attributes of Shabads sung i.e. Rahao, Mahalla, line to be used for Asthai, and meanings of the Shabad.
- g) Name the main parts of the Tabla or Jodi and the Harmonium.

NB: There is no written paper for Grade 1.

GRADE - 2

This Grade includes the Entry Level and Grade 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Sing four basic Alankars in Sargam in Raag Bilawal Thah and Dugun.
- b) Name the seven Shuddh Swars when sung or played on an instrument and be able to sing them.
- c) Sing one Shabad in praise of the Guru in Raag Aasa and one Shabad in Raag Bilawal. One Shabad must be in Dadra Taal and one in Keharwa Taal.
- d) Demonstrate knowledge through performance of Aroh, Avroh, Chalan (Pakad), Vadi, Samvadi, of Raag Bilawal and Aasa i.e. Aroh, Avaroh, Chalan (Pakad), Vadi and Samvadi
- e) Describe the Thekas of Teentaal, Keharwa and Dadra Taals and do the Padhant (recite them) with Tali, Khali and finger counts, Ekgun (Thah) and Dugun.
- f) Name and describe the Bhatkhande notation symbols for Matra, Sam, Tali, Khali, Vibhag and Avartan.
- g) Demonstrate understanding of all the terms in the prescribed syllabuses including: Shabad, Sthayi, Antara, Swara, Shuddh, Saptak, Matra, Sam, Vibhag, and Avartan.
- h) Give introductions to Rabab and Tanpura including naming their parts, the notes they are tuned to and their role in Gurmat Sangeet.
- i) Provide the life sketch and contribution of any well-known and famous contributor to Gurmat Sangeet.

NB: There is no written paper for Grade 2.

GRADE – 3

This Grade includes the Entry Level, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) From a given Shadaj (SA) name the seven Shuddh Swaras when sung or played in different Saptak by the examiner.
- b) Sing three Alankars in Raags Bilawal and Kalyan in Sargam and Akar, in Ekgun and Dugun, while showing the beat i.e. Matra.
- c) Demonstrate knowledge and understanding through performance of Aroh, Avroh, Chalan (Pakad), Vadi and Samvadi of Raag Aasa and Raag Kalyaan.
- d) Sing one Shabad in Kalyaan Raag in Madya laya of Teental with four Taans and one Tihais.
- e) Sing one Shaka and Pauri from Aasa Di Waar in Raag Aasa in Keharwa while showing the Taal with Tali, Khali and finger counts.
- f) Sing Shabads in Keharwa and Dadra while showing the Taal with Tali, Khali and finger counts.
- g) Do the Padhant (recite Bols) of the Theka of Jhaptaal with Tali, Khali and finger count in Ekgun and Dugun.

For the prepared performance:

Perform a solo lasting five minutes with Tabla (player, machine or app), a Shabad in Raag Bilawal or Aasa and one Taal from the prescribed syllabuses.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Demonstrate knowledge and understanding of all the technical terms in the syllabus including:- Tivra, Komal, Thah and Dugun (Dun) and Vilambit, Madhya and Drut Laya.
- i) Give introductions to Raags Bilawal, Kalyan and Aasa and explain the main characteristics of these Raags i.e. Aroha, Avaroha, Vadi, Samvadi, Chalan (Pakad) and time of day.
- j) Give introductions to Teentaal, Keharwa and Dadra and explain their use and main characteristics i.e. Matra, Vibhag, Avartan, Tali, Khali.
- k) Demonstrate knowledge and understanding of Bhatkhande symbols for Tivra, Komal, Matra, Sam, Tali, Khali, Vibhag, Avartan, a comma, Avagrah and Saptak (Mandra, Madhya, Tar), and be able to read Swaras (notes) and phrases in this Paddhati.
- l) Give introductions to the Tabla or Jodi, Harmonium, Dilruba and Taus including naming their parts, the notes they are tuned to and their role in Gurmat Sangeet.
- m) Name a Bhagat whose Shabads are included in Guru Granth Sahib Ji and give a synopsis of one of his Shabads.

GRADE – 4

This Grade includes the Entry Level, and Level 1 prescribed syllabuses in addition to the following:-

Practical

The candidate will be able to:

- a) Sing three Alankars in all Raags in the prescribed syllabuses in Akar and Sargam in Ekgun and Dugun.
- b) Sing one Shabad in Raag Bilawal or Aasa from Guru Nanak Devji's Bani in Keharwa.
- c) Sing one Shabad in Raag Bhairav with three short Alaaps (one each in Mandra, Madya and Tar Saptak) and four Taans and two Tihais.
- d) Sing the Shabad of Guru Gobind Singh-ji 'Deh Shiva Bar Mohe Eh' in light music style.
- e) Sing Anand Sahib in Raag Ramkali.
- f) From a given Shadaj (SA) name the seven Shudh Swar, Komal Gandhar, Tivra Madyam and Komal Nishad, when sung or played by the examiner and be able to sing them.
- g) Demonstrate knowledge and understanding through performance of Aroh, Avroh, Chalan (Pakad), Vadi and Samvadi of Raag Ramkali and Bhairav.
- h) Do the Padhant (recite Bols) of the Thekas of Roopak and Ektaal with the appropriate Tali, Khali and counts on the fingers in Ekgun, Dugun and Chaugun.
- i) Sight-read passages notated in Bilawal Raag.

For the prepared performance:

Perform a solo lasting five minutes in Teental a Shabad with Taans and Tihai in Raag Bilawal Aasa or Kalyaan.

NB: Candidates must accompany themselves with an instrument of their choice or use a Tanpura (machine or app only) AND perform with Tabla (player, machine or app).

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Read and notate Shabads in Bhatkhande Paddhati.
- k) Give full introductions to all Raags and Taals in the prescribed syllabuses and demonstrate understanding of all the terms including Chal-Achal Swar, Chalan (Pakad), Tihai (Bedam and Damdar).
- l) Describe the following styles of singing Gurmat Sangeet – Partaal, Khayal Shabad, Dhrupad style and folk style.
- m) Give an introduction to the Esraj and Sarangi including naming their parts, the notes they are tuned to and their roles in Gurmat Sangeet.
- n) Give an introduction to Guru Arjan Devji and explain his contribution to the Guru Granth Sahib Ji.

GRADE – 5

This Grade includes the Entry Level, Level 1, and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play three Alankars in Bilawal, Kalyan, Bhairav in Ekgun and Dugun, and sing three Alankars in all the Raagas in the prescribed syllabuses in Ekgun, Dugun and Chaugun.
- b) Name all Swaras when they are played or sung against a drone.
- c) Sing a Shabad from Guru Arjan Dev Ji's Bani in Taal Deepchandi.
- d) Sing a Manglacharan (rhythm not required) and one Shabad with basic Alaap, eight Taans in Sargam , one Bol Taan, four Taans and two Taans with Tihai (Bedamdar and Damdar), in all Raags from previous grades.
- e) Sing a section of Aarti in Dhanasari Raag (starting from Gagan Meh Thaal).
- f) Demonstrate basic knowledge of Aroh, Avroh, Alaap, Chalan (Pakad), Vadi and Samvadi of Raag Dhanasari.
- g) Do the Padhant (recite Bols) of the Thekas of Deepchandi and of all Taals in the prescribed syllabuses with the appropriate Tali, Khali and finger counts in Ekgun, Dugun and Chaugun and recognise them when played.
- h) Identify if a note is sharp, flat or in tune when it is played or sung against a drone.
- i) Sight-read pieces notated in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting eight minutes either one complete Shabad with Alaap and Taans in Teental or a sub-section of any larger composition e.g. Asa Di Waar, Aarti or Anand Sahib.

NB: Candidates must accompany themselves with an instrument of their choice or use a Tanpura (machine or app only) AND perform with Tabla (player, machine or app).

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Notate Alaap phrases and pieces in Bhatkhande Paddhati in all the Raags in the prescribed syllabuses.
- k) Give full introductions to all the Raags in the prescribed syllabuses, and demonstrate knowledge and understanding of all the terms in the prescribed syllabuses including Mangalacharan (Dandaut), Kirtan, Shruti, Naad, Jati of Raag, Thaata, Vivadi, Vikrit and Chaugun.
- l) Describe the following styles of singing Gurmat Sangeet – Manglacharan, Ghorian and Alahnian.
- m) Give introductions to the Sarinda and Pakhawaj (including naming their parts) and explain which Guru introduced the different instruments used in Gurmat Sangeet.
- n) Give a brief overview of the poetic measures Dohra and Aasthpadhi in Guru Granth Sahibji.

~HARMONIUM/KEYBOARD~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Play the Astayee of two songs e.g. folk song, Swarmalika, Bandish, Bhajan, Dhun, film song.
- b) Play the Swaras Aroh-Avaroha from Madhya Saptak Shadaj to Tar Saptak Shadaj.
- c) Clap a beat to music played or sung.
- d) Give the names of the Shuddha Swaras i.e. Sa, Re, Ga, Ma, Pa, Dha, Ni
- e) Name and identify the main parts of the Harmonium i.e. keys, bellows, stops OR of the Keyboard i.e. keys, speakers, power supply. Identify the keys corresponding to the seven Shuddha Swaras.

NB: For Grade Initial, a candidate will receive a certificate with constructive comments. There is no written paper for Grade Initial.

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming.

GRADE - 1

This Grade includes the Entry Level prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play two Alankars Thah and Dugun.
- b) Play a song (classical, semi-classical or film song) in Raag Yaman or Khamaj or Bhupali.
- c) Play two songs in contrasting styles of your choice e.g. classical, semi-classical, film song etc.
- d) Give the full names of the Swaras i.e. Shadaj, Rishab, Gandhar, Madhyam, Pancham, Dhaivat, Nishad.
- e) Give an introduction to the songs sung including (where appropriate) name of the Raag, performance time, Swara in Aroh and Avaroh, Vadi, Samvadi, Taal with number of Matras, what kind of song, what language it is in, where it is from, at what kind of occasion it is sung.
- f) Describe the Thekas of Teental and either Keharwa or Dadra Taals and do the Padhant (recite Bols) with Tali, Khali and finger counts.
- g) **Harmonium players:** Name the main parts of the Harmonium i.e. cover, keys, bellows, stops, reeds, main and drone stops, coupler, scale changer, what they are made from and explain how to protect its parts from being damaged.
- h) **Keyboard players:** Name the main parts of the Keyboard i.e. keys, speakers, features (e.g. allowing selection of different instruments), power supply, what they are made of and explain how to protect its parts from being damaged.
- i) Give the life sketch of one famous Harmonium player from the lists of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 1.

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming.

GRADE – 2

This Grade includes the Entry Level and Grade 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play four Alankars or Paltas in Sargam, Thah and Dugun (Dun), in Raag Yaman, Khamaj and Bhupali.
- b) Play two Bandish i.e. one in Yaman and one in either Khamaj or Bhupali.
- c) Name Shuddh notes when sung or played and be able to sing and play them.
- d) Locate and play up to three notes sung, played or requested by the examiner.
- e) Play two songs in contrasting styles of your choice and include fingering technique for Kan.
- f) Describe the Thekas of Teentaal, Keharwa and Dadra Taals and do the Padhant (recite them) with Tali, Khali and finger counts, Thah and Dugun (Dun).
- g) Give introductions to the songs played including their structure (e.g. Asthayi, Antara), name and length of Taal, what note it falls on Sam, details of the Swara used etc. and outlines the meaning of the words of the song.
- h) Clap the Tali to music played or sung. The music can be either in Keharwa or Dadra.
- i) Demonstrate understanding of all the terms in the prescribed syllabuses (including all previous Grades) including Sangeet, Raag, Taal, Swar, Aroha, Avroha, Pakad (Chalan), Vadi, Samvadi, Asthayi, Antara, Matra, Sam, Taali, Khali, Vibhag, Avartan, Theka, Bandish, and Taan.
- j) **Harmonium players:** Explain how sound is produced and the use of bellows to produce a continuous sound.
- k) **Keyboard players:** Explain what kinds of sound are produced and the use of finger substitution to achieve a continuous sound.
- l) Give the life sketches of two Harmonium players and one vocalist from the lists of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 2.

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming.

GRADE – 3

This Grade includes the Entry Level, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Recognise Shadaj and name the seven Shuddh notes when sung or played in different Saptak.
- b) Locate and play up to three consecutive notes sung or played by the examiner.
- c) Play three Alankars or Paltas in Yaman in Thah and Dugun while showing the beat (i.e. Matra) with your foot.
- d) Play one Alankar from all the seven notes starting with Pehla-Black.
- e) Perform a Bandish in Raags Yaman, Bhupali and Khamaj in Teentaal with five Taans.
- f) Demonstrate through performance basic knowledge and understanding of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi of Raags Yaman, Bhupali and Khamaj.
- g) Play two songs, one each from the different traditions listed i.e. folk song, semi-classical or light song and devotional song, and include fingering technique for Kan and Meend.
- h) Do the Padhant (recite Bols) of Teental with Tali, Khali and finger counts from any Matra and play songs to the Tali given by the examiner.

For the prepared performance:

Perform a solo lasting five minutes in Yaman Raag plus Taans and a selection of songs in contrasting styles from the prescribed syllabuses.

NB: The prepared performance may be accompanied with Tabla (player, machine or app); see the full note on page 7.

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:-

- i) Knowledge and understanding of all terms in the prescribed syllabuses including Hindustani, Carnatic, Tivra, Komal, Thah and Dugun (Dun), and, Vilambit, Madhya and Drut Laya.
- j) Explain the main characteristics of songs in the prescribed syllabuses including structure, history and performing context of the song, and give introductions to Yaman, Bhupali and Khamaj and explain the main characteristics of these Raags i.e. Aroha, Avaroha, Vadi, Samvadi, Pakad, ornamentation specific to the Raag, and time of day.
- k) Give introductions to Teentaal, Keharwa and Dadra and explain their main characteristics i.e. Matra, Vibhag, Avartan, Tali, Khali, etc.
- l) Knowledge and understanding of Bhatkhande symbols for Tivra, Komal, Matra, Sam, Tali, Khali, Vibhag, Avartan, a comma, Avagrah and Saptak (Madra, Madhya, Tar), and be able to read Swaras (musical notes) and phrases in this Paddhati.
- m) Name the twelve Swaras from Shadaj (Pehla Black) and explain how sound is produced on the Harmonium by the reeds and bellows, how the stops function and how the size and the shape of the reeds determine pitch.
- n) Describe the Harmonium and the Keyboard, name their parts and how sound is produced on them, explain what they are made of and explain how to take care of them and protect them from damage.
- o) Give the life sketches of Tansen and Amir Khusroo.

GRADE – 4

This Grade includes the Entry Level, and Level 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play three Alankars in all Raags in the prescribed syllabuses in Thah, Dugun and Chaugun, and two Alankars from all the twelve Swaras.
- b) Play one Bandish in Yaman, Bhupali, Khamaj, Bhairav and Asavari with introductory Alaap phrases to the Raags, with five Taans and one Taan with Tihai.
- c) Play two songs, one each from the different traditions listed i.e. folk song, semi-classical or light song, devotional, and include fingering technique for Kan, Meend and Murki.
- d) Demonstrate basic knowledge and understanding of Aroha, Avroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi and Samvadi of all Raags in the prescribed syllabuses and be able to recognise these Raags from characteristic phrases.
- e) Do the Padhant (recite Bols) of the Thekas of Jhaptaal, Rupak and Ektaal with the appropriate Taali, Khali and counts on the fingers Thah (Ekgun) and Dugun.
- f) Recognise Shadaj and name the twelve Swaras when sung or played by the examiner and be able to sing them.
- g) Play short Alaap phrases sung or played by the examiner.
- h) Sight-read phrases or notes in different Saptak in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform a solo lasting five minutes in a Raag in Teentaal with Alaap introduction to the Raag and include Taans and Tihais, in a Raag plus a selection of songs in contrasting styles.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7.

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Notate musical phrases in Bhatkhande Paddhati and know the Western names of the Shuddh and Vikrit notes.
- j) Give full introductions to all Raags and Taals, and demonstrate understanding of all the terms including Chal-Achal Swar, Chalan (Pakad), ornamentation specific to the Raag, Audava, Shadava, Sampoorana, Ekgun and Tihai (Bedam and Damdar).
- k) Describe in detail how the Harmonium works and good and bad playing technique including fingering.
- l) Describe the performing styles of performing artists in the prescribed syllabuses.
- m) Give the life sketches and descriptions of the performing styles of one famous Tabla player and one Kathak dancer from the lists of performing artists in Appendix A at page 92.

GRADE – 5

This Grade includes the Entry Level, Level 1, and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play five Alankars (Bedam and Dam) in all Raags in the prescribed syllabuses, plus Raag Bilaval/Alhaiya Bilaval, in Thah, Dugun and Chaugun.
- b) Demonstrate knowledge and understanding of Aroha, Avroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi and Samvadi of Raag Bhairavi.
- c) Play four songs, one each from a different tradition listed i.e. folk song, semi-classical or light song, devotional song, and include fingering technique for Kan, Meend and Murki.
- d) Play one Bandish in Teentaal with simple Alaap, six Taans, and two Taans with Tihai in all Raags in the prescribed syllabuses.
- e) Play a Bandish or song in Rupak Taal.
- f) Do the Padhant (recite Bols) of the Thekas of all Taals in the prescribed syllabuses with the appropriate Tali, Khali and finger counts in Thah, Dugun and Chaugun, and recognise them when played.
- g) Play a phrase sung or played by the examiner from any note given.
- h) Identify if a note is sharp, flat or in tune when it is played or sung against a drone.
- i) Sight-read pieces notated in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting eight minutes from the prescribed syllabuses, Asavari Raag in Teentaal with simple Alaap introduction to the Raag and include Taans and Tihais, and a selection of songs in contrasting styles.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7.

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Explain in detail about Bhatkhande Paddhati including its symbols for Raag and Taal, and how it is used to accurately notate rhythm.
- k) Notate pieces in Bhatkhande Paddhati and know the Western notation symbols for Tivra (sharp) and Komal (flat) and notate the Thekas of all Taals Thah, Dugun and Chaugun.
- l) Give full introduction to Raag Bhairavi and demonstrate understanding of all the terms in the prescribed syllabuses including Alankars (Bedam and Dam), Shruti, Naad, Jati of Raag, Thaah, Vivadi, Vikrit, Kan, Meend, Murki and Chaugun.
- m) Explain the way the Harmonium and Keyboard are used to accompany a singer.
- n) Explain the structure and name the main parts of the Tabla, the tuning of the Tabla and its role in vocal music.
- o) From the following list choose one Gharana of singing, describe the main features of that style of singing and name and give an introduction to one living artist from that Gharana: Agra, Delhi, Kirana, Patiala, Gwalior, Jaipur, Atrauli, Banaras.
- p) Give the life sketches and describe the performing styles of one wind instrumentalist and one string instrumentalist from the lists of performing artists in Appendix A at page 92

GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Demonstrate knowledge of six Thaats (i.e. Bilaval/Alhaiya Bilaval, Khamaj, Asavari, Bhairavi, Bhairav, Kalyan) and be able to perform in their parent scales.
- b) Play one Bandish in Teentaal with simple Alaap, six Taans (including Sapat and Choot), and two Taans with Tihai in all Raags in the prescribed syllabuses and with ornamentation specific to the Raag.
- c) Play a Bandish or song in Rupak Taal and another in Jhaptal, Ektaal or Chartal.
- d) Play a Lehara (Naghma) for Teentaal and in any Raag from the prescribed syllabuses.
- e) Do the Padhant (recite Bols) of the Thekas of Teental, Jhaptal, Rupak, Ektal, Keharwa and Dadra with the appropriate Tali, Khali and finger counts in Thah, Dugun and Chaugun, and recognise them when played.
- f) Play one song taking any of the twelve Swaras as Shadaj demonstrating Murchana.
- g) Identify Keharwa and Dadra Taals in a song played or sung by the examiner.
- h) Sight-read pieces notated in Bhatkhande Paddhati and in Teental, Rupak, Keharwa and Dadra.

For the prepared performance:

Perform a solo lasting ten minutes in any three parent Raags from the prescribed syllabuses, with short Alaap introduction to the Raag, Taans and Tihais plus a selection of songs in contrasting styles.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7.

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming. By Grade 6, it is recommended that the keyboard has touch sensitivity of keys. Volume pedal is not allowed.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Give full introductions to all the Raags in the prescribed syllabuses including Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi, Samvadi and performance time.
- j) Demonstrate knowledge and understanding of all the technical terms in the prescribed syllabuses and compare and contrast Laya and Layakari, Raag, Thaat, Gamak, Meend, Kan and Murki.
- k) From the following list choose three Gharanas of singing, describe the main features of their styles of singing and name and give an introduction to one living artist from those Gharanas:- Agra, Delhi, Kirana, Patiala, Gwalior, Jaipur, Atrauli, Banaras
- l) Give a history of the Harmonium.
- m) Give introductions to Rupak and Ektal including description, where and at what tempo played etc.
- n) Notate all Thekas, Bandish, Taans, Alaaps etc. in the prescribed syllabuses in Bhatkhande Paddhati.
- o) Explain in detail the contribution Pandit Vishnu Narayan Bhatkhande made to Indian music i.e. the Thaat system and notation system.
- p) Give life sketches and describe the performance styles of Bismillah Khan (Shehnai) and Shivkumar Sharma (Santoor).

GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play a variety of Alankars or Paltas in all the Raags in the prescribed syllabuses Thah-Dugun-Chaugun, and perform one Alankar Dugun-Tigun-Chaugun.
- b) Demonstrate knowledge of eight Thaats (i.e. Bilaval/Alhaiya Bilaval, Khamaj, Kafi, Asavari, Bhairavi, Bhairav, Kalyan, Poorvi) and be able to perform in their parent scales.
- c) Play one Bandish in Teentaal with simple Alaap, six Taans, and two Taans with Tihai in all Raags in the prescribed syllabuses and with ornamentation specific to the Raag.
- d) Play a Bandish or song in two of the following Taals: Jhaptaal, Ektaal, Chartal.
- e) Play one song taking any of the twelve Swaras as Shadaj demonstrating Murchana.
- f) Play a Lehara (Naghma) for all the Taals and Raags in the prescribed syllabuses.
- g) Play Tihais 4 Matras, 6 Matras, 8 Matras and 12 Matras long in Teentaal.
- h) Do the Padhant of (recite) the Thekas of Teental and Dadra in Ari Layakari (Tigun).
- i) Identify Keharwa and Dadra Taals in a song played or sung by the examiner.
- j) Play an Asthayee of one Avartan in length sung or played by the examiner.
- k) Sight-read pieces notated in Bhatkhande Paddhati and in Teental, Rupak, Keharwa and Dadra.

For the prepared performance:

Perform a solo lasting twelve minutes in Bilaval/Alhaiya Bilaval and Kafi Raags with short Alaap introduction to the Raag, Taans and Tihais plus a selection of songs in contrasting styles.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- l) Knowledge and understanding of the term Sangeet and its forms of music and dance, of the Hindustani and Carnatic systems of music and dance, and all technical terms in the prescribed syllabuses including Lehara, Naghma, Barabar and Ari Laykari and Murchana.
- m) Give full introductions to all the Raags in the prescribed syllabuses including Aroha, Avroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi, and Samvadi and performance time.
- n) Discuss the characteristics of Khyal, Thumri, Ghazal and Bhajan.
- o) From the following list choose six Gharanas of singing, describe the main features of that style of singing and name and give an introduction to one living artist from that Gharana:- Agra, Delhi, Kirana, Patiala, Gwalior, Jaipur, Atrauli, Banaras
- p) Give introductions including description, where and at what tempo played, of all the Taals in the prescribed syllabuses and notate their Thekas Tigun.
- q) Explain in detail about Bhatkhande Paddhati including its history, symbols for notating Raag and Taal, and how it is used to accurately notate pieces.
- r) Give a life sketch and describe the performance style of Annapurna Devi (Sitar & Surbahar).

GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play a variety of Alankars or Paltas in all the Raags in the prescribed syllabuses in Ari Layakari (Tigun).
- b) Demonstrate knowledge of the ten Thaats and be able to perform in their parent scales.
- c) Play a Thumri in Pilu or Des and in any Taal with the appropriate style and ornamentation.
- d) Identify the Taal in a song played or sung by the examiner.
- e) Do the Padhant (recite Bols) of the Thekas of all Taals in the prescribed syllabuses in Ari Layakari (Tigun).
- f) Play any song sung or played by the examiner.
- g) Sight-read Alaap, Taans, and Tihai in all Raags and Taals in the prescribed syllabuses (including all previous Grades).

For Prepared Performance

Perform a solo lasting fourteen minutes in Marwa and Todi Raags and end with a Thumri.

NB: The practical exam must be accompanied with Tabla player (NOT with machine app or recordings); see the full note on page 7.

For Harmonium players: play with correct fingering and bellow action.

For keyboard players: play with correct fingering and appropriate programming.

Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Knowledge and understanding of all the terms in the prescribed syllabuses.
- i) Give full introductions with Aroha, Avroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi and Samvadi and performance time of all Raags in the prescribed syllabuses and be able to notate Alankars, Alaap, Bandish, Taan, and Tihai in each Raag.
- j) Give introductions including description, where and at what tempo played, of all Taals in the prescribed syllabuses and notate them Ekgun, Derhgun, Dugun, Tigun and Chaugun.
- k) Discuss Sangat and describe how the Tabla, Harmonium, Sarangi and Tanpura are used in performance.
- l) Describe the structure and playing systems of the Tabla, Harmonium, Sarangi and Tanpura.

~KATHAK~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Do five basic hand movements with basic footwork.
- b) Show the Asamyutta Mudras: Pataka, Tripataka and Ardhpataka and the Samyutta Mudras: Anjali and Kapota and give their meanings in dance.
- c) Dance a folk dance or one Tukra.
- d) Dance to a devotional or contemporary/popular song.
- e) Give introductions to dances performed, for example: for a dance to a devotional song – say what the words of the song are about; for a folk dance – say where the dance is from, when it is danced; for a Tukra – it is a Kathak dance and it is in Teental (in 16 beats) and ends on Sam (the first beat).
- f) Name and briefly describe one traditional Kathak dance costume, and explain the importance of Ghunguroo and describe how to take care of them.

NB: For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

GRADE - 1

This Grade includes the Entry Level prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Demonstrate five basic Anghar exercises demonstrating foot and arm movement (Hastak) coordination.
- b) Show the Asamyutta Mudras: Kartarimukh, Mayura, Ardhchandra, Araal and Shuktunda and the Samyutta Mudras: Karkata, Svastika and Dola, and give their meanings in dance.
- c) Show Sama Shira Bhed and Uddhwahita Shira Bhed (head movements) and give their meanings in dance.
- d) Dance three Toras/Tukras in Teentaal to a beat given by the examiner.
- e) Dance one Kavitt OR one Vandana (or Shloka) and know the general meaning of the words of the pieces performed.
- f) Perform Teentaal Tatkar in Thah-Dugun (flat foot).
- g) Dance to a devotional or contemporary/popular song.
- h) Do the Padhant (recite Bols) of the Thekas of Teentaal and either Keharwa or Dadra with Sam, Tali and Khali of Teental and finger counts Thah-Dugun (Dun).
- i) Demonstrate the basic understanding of the terms in the prescribed syllabuses (plus all previous Grades) including Bol, Kavitt (Shloka), Tukra, Hastak, Tatkar, Taal, Thah, Dugun and be able to name the main parts of a Tal i.e. Sam, Tali, Khali, Matra.
- j) Give the life sketch of one Kathak dancer from the lists of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 1.

GRADE – 2

This Grade includes the Entry Level and Grade 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Do eight basic Anghar exercises demonstrating foot and arm movement (Hastak) coordination in Thah and Dugun.
- b) Show the Asamyutta Mudras: Mushti, Shikhar, Kapittha, Katakamukha and Suchi and the Samyutta Mudras: Puspaputa, Utsanga and Sivalinga and give their meanings in dance.
- c) Show Aadhomukha Shira Bhed and Aaloolita Shira Bhed (head movements) and two Drishti (eye movements) and give their meanings in dance.
- d) Dance two Chakradar Toras/Tukras and two Toras/Tukras, and one Sadhi Gat.
- e) Perform Tatkar Thah, Dugun and Chaugun in Vilambit Laya and three varieties of Tatkar in Thah-Dugun.
- f) Dance a devotional song e.g. Bhajan and clap the Sam and Tali of the Taal to the song and give an introduction to the dance performed and to the meaning of the words.
- g) Describe the Thekas of Teental, Keharwa and Dadra and do the Padhant (recite Bols) with Tali and finger counts in Thah and Dugun.
- h) Demonstrate understanding of the terms Sangeet, Sam, Tali, Khali, Matra, Tora, Tukra, Gat Chal, Laya, Thah, Dugun, and Chaugun.
- i) Give the life sketches of two Kathak dancers and one Tabla player from the lists of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 2.

GRADE – 3

This Grade includes the Entry Level, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Show the Asamyutta Mudras: Chandrakala, Padmakosh, Sarpshiras, Mrigshiras, Singhamukh and Kangul, and the Samyutta Mudras: Katakavardhans, Kartarisvastika, Shakata and Shankha, and give their meanings in dance.
- b) Show nine Shira Bhed (head movements) plus four Drishti Bhed (eye movements) and two Greeva Bhed (neck movements) and give their meanings in dance.
- c) Perform an Angahar exercise sequence in Teental.
- d) Dance one Namaskar/Salami Tora or Tukra, one Thaata, one Tihai, three Chakradra Tukra/Tora, one Gat Nikas (Radha/Krishna) in Tintal.
- e) Dance one Kavitt and one Vandana (Shloka), and explain its meaning.
- f) Perform one Bant and one Larri.
- g) Do the Padhant (recite Bols) of the Thekas and show Tali of Keharwa and Dadra with finger counts Thah and Dugun, and dance their Tatkar (flat foot).

For the prepared performance:

Dance a solo five minutes long in Teental with Naghma/Lehara (player, machine or app) AND Tabla accompaniment (player, machine or app) made up of a selection of pieces from the repertoire covered by the prescribed syllabuses (including all previous Grades).

NB: see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Demonstrate knowledge of Bhatkhande symbols for Sam, Tali, Khali, Vibhag, Avartan, a comma and Avagrah.
- i) Demonstrate understanding of the terms Hindustani, Carnatic, Upanga, Theka, Vibhag, Avartan, Vandana, Namaskar (Salami), Amad, Paran and Gat, and describe in full the main instrument used to accompany Kathak dance i.e. Tabla.
- j) Give the life sketches of one Harmonium player and one vocalist from the lists of performing artists in Appendix A at page 92.

GRADE – 4

This Grade includes the Entry Level, and Level 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Show the Asamyutta Mudras: Alpadma, Chatur, Bhramara, Hansasya, Hansapaksh and Sandansh, and the Samyutta Mudras: Chakra, Samputa, Pasha, Kilaka and Matsya and give their meanings in dance.
- b) Dance one Paran, one Amad, one Damdar Tihai and one Bedam Tihai in Teentaal.
- c) Dance Gat Nikas with two varieties of Moorli and Ghooghat.
- d) In Madhya Laya Teental dance Kadha Tatkar Ekgun, Dugun and Chaugun and NaDhinDhinNa footwork Ekgun and Dugun, plus six varieties of Tatkar (flat-foot) in Dugun.
- e) Do the Padhant (recite Bols) of Jhaptal in Thah, Dugun and Chaugun with Tali, Khali and finger counts, and dance its Tatkar (flat-foot) Thah, Dugun and Chaugun in Vilambit Laya.
- f) Do the Padhant (recite the Bols) of Toras/Tukras in Teental with claps and finger counts.
- g) Sight-read dance phrases notated in Bhatkhande Paddhati.

For the prepared performance:

Dance a solo five minutes long in Teental with Naghma/Lehara (player, machine or app) AND Tabla accompaniment (player, machines or apps) made up of a selection of different types of pieces from the repertoire covered by the prescribed syllabuses (including all previous Grades).

NB: see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Notate dance phrases in Bhatkhande Paddhati.
- i) Demonstrate knowledge of Teentaal, Jhaptaal, Keharwa, and Dadra; the basic characteristics of one Kathak Gharana; and understanding of the terms Ekgun, Chaugun, Damdar, Bedam, Tatkar ke Prakar, Bant and Angika Abhinaya.
- j) Describe the performing styles of all performing artists and dancers in the prescribed syllabuses (including all previous Grades).
- k) Give the life sketch of Amir Khusroo and the life sketch and description of the performing style of one string instrumentalist from the lists of performing artists in Appendix A at page 92.

GRADE – 5

This Grade includes the Entry Level, Level 1, and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Show the Asamyutta Mudras: Mukul, Tamrachud, Trishul Ardhsuchi, Vyaghara, Palli and Kataka and the Samyutta Mudras: Kurma, Varaha, Garuda, Nagabandha, Khatva, Bherunda and Avahitha and give their meanings in dance.
- b) In Teental, dance one Chakradar Paran and footwork in Tigin.
- c) Dance the Gat Bhav Ched-Chaad.
- d) Dance two Toras/Tukras and one Tihai in Jhaptaal.
- e) Dance a regional folk dance e.g. Koli, Bhangra, Garba and know the origin and context of the dance.
- f) Do the Padhant (recite Bols) of all pieces in the syllabuses (including all previous Grades).
- g) Sight-read dance passages notated in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting eight minutes in Teental with Naghma/Lehara (player, machine or app) and Tabla accompaniment ((player, machines or apps) made up of a selection of pieces from the repertoire covered by the prescribed syllabuses (including all previous Grades).

NB: see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Notate pieces in Bhatkhande Paddhati.
- i) Demonstrate basic understanding of Naghma (Lehara), Chakradar, and define Nritya, Nritta and Natya.
- j) Give a history of Kathak dance including a description of the Lucknow, Jaipur and Banaras Gharanas.
- k) Give the life sketch of Tansen and the life sketch and description of the performing style of one wind instrumentalist from the lists of performing artists in Appendix A at page 92.

GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Show Sahaja and Patita eyebrow movement and demonstrate how they are used in dance.
- b) Recite with Mudras the first eight Asumyukta Hasta in Sanskrit as written in the Abhinaya Darpana.
- c) Perform in Drut Laya Teentaal one Tisra Jati (Tigun) Tihai and six Toras/Tukaras (Sadha, Chakradar and with three Chakars on heel).
- d) Perform in Drut Laya Jhaptaal Tatkar in Thah and Dugun plus two Tatkar ke Prakar (varieties), one Chakkardaar Tihai and one Paran.
- e) Do the Padhant (recite Bols) of the Theka of Dhamar Taal with Tali, Khali and finger counts, and dance its Tatkar Thah and Dugun in Vilambit Laya.
- f) Perform the Gat Bhav Holi ki Gat and be able to narrate its meaning.
- g) Perform two Vandanas both to include Greeva, Drishti and Shira Bheda. Be able to narrate their meanings and be able to sing or play on Harmonium or Keyboard the Asthayi of the Vandanas.
- h) Dance one Tihai to the Theka of Teental played on Tabla or Tabla machine.
- i) Sight-read dance passages notated in Bhatkhande Paddhati.

For the prepared performance:

Performa solo lasting ten minutes in Madhya and Drut Laya with Naghma/Lehara (player, machine or app) AND Tabla accompaniment (player, machines or apps) including Bedam and Damdar Tihais, Toras/Tukras, Parans, Larri etc. and one Gat Nikas and include Toras/Tukras with three Chakars (on heel).

NB: see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Give a history of Kathak and of the three Baj (styles), and for each give introductions to the main practitioners (one from the past and one living chosen from list at the end of this booklet).
- k) Demonstrate knowledge of Taals, and understanding of all technical terms and subjects in the prescribed syllabuses (plus all previous Grades), including Larri, Chakar, Tisra Jati, Tigun, Sadha, Gat Bhav.
- l) Describe in detail Sahaja, Patita, Greeva (neck), Drishti (eye), Shira (head), and Bheda (movements) and how they are used in dance, and have knowledge of the Abhinaya Darpana.
- m) Compare and contrast Laya and Layakari.
- n) Explain in detail about Bhatkhande Paddhati including its history, symbols and how it is used to accurately notate rhythm, and, notate the Thekas of all Taals, Thah, Dugun and Chaugun and all pieces in Bhatkhande Paddhati.
- o) Describe in detail Harmonium and Tabla, describe their parts and explain what they are made of.
- p) Give life sketches and describe the performance styles of Bismillah Khan (Shehnai) and Shivkumar Sharma (Santoor).

GRADE – 7

This grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Show Utkshiapta and Rechita eyebrow movement and demonstrate how they are used in dance.
- b) Recite with Mudras the first sixteen Asumyukta Hasta in Sanskrit as written in the Abhinaya Darpana.
- c) Perform five Tihais including one Tihai in Tisra Jati (from the 13th, 9th and 5th Matras) plus one Bedam and one Damdar Sam to Sam (i.e. one Avartan in length) in Teentaal.
- d) Perform one Tipalli, two varieties of Thaata and one Amad in Vilambit Laya Teentaal.
- e) Perform one Larri, two Toras/Tukaras, one Bedam and one Damdar Tihais in Drut Laya Jhaptaal.
- f) Perform in Dhamaar Taal, Tatkaar in Thah, Dugun and Chaugun and two Parans of which one must be based on DHA TA KA TUN GA – and one based on DHET TAM – DHET TAM –
- g) Dance the Asthaya of a Thumari based on one Nayika, narrate its meaning and sing or play it on Keyboard or Harmonium.
- h) Dance one Kavita to the Theka of Teental played on Tabla or Tabla machine.
- i) Sight-read dance passages notated in Bhatkhande Paddhati.

For the prepared performance:

Perform for twelve minutes in Drut Laya with Naghma/Lehara (player, machine or app) AND Tabla accompaniment (player, machines or apps) performing Tora/Tukra, Paran, Tipalli, Larri and one Gat Nikas and include Bedam, Damdar and Tisra Jati Tihais etc. and a nine-Chakar Tukra (on heel).

NB: see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Knowledge and understanding of the term Sangeet and its forms of music and dance, and of the Hindustani and Carnatic systems of music and dance, and of all technical terms and subjects in the prescribed syllabuses (including all previous Grades).
- k) Notate in Bhatkhande Paddhati all pieces in the prescribed syllabuses (plus all previous Grades) including all Taal Thekas in Tigun Layakari, and in Teental calculate and notate Tihais from 13th Matra, 9th and 5th Matra.
- l) Discuss the salient features of the three Baj of Kathak dance.
- m) Demonstrate knowledge of Dhamar Taal, understanding of all technical terms with examples including Tipalli, Larri, Gat Nikas, Utkshiapta, Rechita, Thaata and Kavita, and discuss the structure and characteristics of Thumari and Bhajan.
- n) Explain Raag and give an introduction to one Raag including time of performance, Aroh, Avaroh, Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi and describe Asthaya and Antara.
- o) Explain in detail Utkshiapta, Rechita and Nayika Bheda classification (Ashta Nayika) and describe how they are used in dance.
- p) Give a life sketch and describe the performance style of Annapurna Devi (Sitar & Surbahar).

GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:-

- a) Show Kunchita, Bhrakuti and Chatura (eyebrow movement) and demonstrate how they are used in dance.
- b) Perform one Paremellu, three Gat Nikas in Teentaal.
- c) Perform in Teentaal variations of footwork (either through Tihais, Larri or Laya Baant).
- d) Perform two Tihai, four Parans and one Chakradar Paran in Dhamar.
- e) Perform one classical dance composition used in Bollywood.
- f) Dance one Tora/Tukra to the Theka of Teental played on Tabla or Tabla machine.
- g) Demonstrate the eight Nayika Bheda (Ashtnayika) and dance the Asthayi and Antara of one Thumari based on Nayika. Be able to narrate the meanings of the Thumari and sing or play them on Harmonium or Keyboard.
- h) Sight-read dance passages notated in Bhatkhande Paddhati.

For the prepared performance:

Perform for fourteen minutes i.e six minutes in Vilambit Teentaal Thaata and Adavai, and eight minutes in Drut Laya Teental with Naghma and Tabla accompaniment including Bedam, Damdar and Tisra Jati Tihais; Toras/Tukaras, Paran, Paremellu, Larri etc. and one Gat Nikas. Demonstrate within the pieces danced your ability in Nritya, Nritta and Natya and include Tandav and Lasya Bol and three varieties of Chakars on heel and with different hand movements (showing jumps, side of heel, and 'toe and heel' combinations).

NB: The practical exam must be accompanied with Tabla (player only) AND Naghma/Lehara (player only) and NOT with machines, apps or recordings; see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Knowledge and understanding of all the terms and subjects in the prescribed syllabuses including Tora, Tukara, Tandav, Lasya, Paremellu, Kunchita, Bhrakuti, Chhatura and Laya Bant.
- j) Discuss the attributes of good and bad dancing and compare and contrast Classical Kathak and Kathak in Bollywood.
- k) Discuss Sangat and describe how the Tabla, melody instruments and vocalists are used in dance performance.
- l) Define Raag and demonstrate knowledge of two Raags from two different Thaats including its Aroh, Avaroh, Pakad, Vadi and Samvadi, and understanding of Naad (Ahat, Anahat), Shruti, Swara (Chal, Achal, Shuddha, Vikrit) Saptak (Mandra, Madhya, Tar).
- m) Knowledge and understanding of the Bhatkhande symbols for Tivra, Komal, Saptak and be able to notate musical Swaras (notes) in this Paddhati.
- n) With the aid of diagrams, describe the structure and playing systems of the Tabla, Harmonium, Sarangi and Tanpura.
- o) Describe in detail Kunchita, Bhrakuti and Chatura (eyebrow movements) and their use in dance.

~SITAR~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Play the basic strokes of Sitar e.g. Bols DA & RA.
- b) Locate Shadaj and Pancham on the Sitar.
- c) Name the Shuddh notes.
- d) Play one basic Alankar or Palta.
- e) Play Aroha and Avroha of Raag Yaman or Bilawal.
- f) Play one line of a song e.g. Gat, Folk song, nursery rhyme.
- g) Clap a beat to music being played or sung.
- h) Name and identify the following parts of the Sitar - Tar, Javari, Toomba and Parada and the Mizrab (Jawa).

NB: For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

GRADE - 1

This Grade includes the Entry Level prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play two Alankars or Paltas (Shuddha Swar).
- b) Play a Gat in Raag Yaman or Bhupali or Bilawal.
- c) Play a Dhun and provide a full introduction to the song.
- d) Play any Shuddh notes requested by the examiner.
- e) Do the Padhant (recite Bols) of the Thekas of Teental and either Keharwa or Dadra Taals with Tali, Khali and finger counts Thah and Dugun (Dun).
- f) Give an introduction to Raags Yaman or Bhupali or Bilawal including performance time, Swar in Aroha and Avaroha, Vadi and Samvadi.
- g) Give the full names of the Swaras – Shadaj, Rishab, Gandhar, Madhyam, Pancham, Dhaivat and Nishad - and demonstrate basic understanding of all the terms in the prescribed syllabuses.
- h) Identify the following and the materials they are made of – Tar, Javari, Toomba, Parda, Mizrab (Jawa), Joda, Chikari, Tarab.
- i) Give the life sketch of one Sitar player from the lists of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 1.

GRADE - 2

This Grade includes the Entry Level and Grade 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play two Alankars or Paltas in Thah and Dugun (Dun) and the Aroh, Avaroha, Vadi and Samvadi for two of the following Raags: Bhupali, Yaman, and Bilawal.
- b) Demonstrate Krintan.
- c) Play a Gat with four Taans in Teentaal in a Raag chosen in (a) above.
- d) Recognise and name the Swar of your chosen Raag when sung or played.
- e) Describe the Thekas of Teentaal, Keharwa and Dadra and do the Padhant (recite Bols) with Tali and Khali and finger counts Thah and Dugun (Dun).
- f) Name the Saptak on the Sitar i.e. Mandra, Madhya, Tar.
- g) Demonstrate understanding of all the terms in the prescribed syllabuses (including all previous Grades) including Sangeet, Raag, Taal, Swar, Aroha, Avroha, Pakad (Chalan), ornamentation specific to a Raag, Vadi, Samvadi, Asthayi, Manjha, Antara, Matra, Sam, Taali, Khali, Vibhag, Avartan, Theka, Bandish, Gat, Taan, Dhun, and name the basic Bols (strokes) of the Sitar i.e. DA, RA, DIR.
- h) Identify the main parts of the Sitar and the materials they are made of.
- i) Clap the Tali to music played or sung. The music can be in either Keharwa Tal or Dadra Tal.
- j) Give the life sketches of two string instrumentalists and one vocalist from the lists of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 2.

GRADE – 3

This Grade includes the Entry Level, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Recognise and name the Shuddh Swaras from Mandra Saptak to Tar Saptak when played or sung and locate them on the Sitar.
- b) Play four Alankars or Paltas in each of the following Raags - Yaman, Bhupali and Bilawal – Thah Dugun.
- c) Demonstrate through performance the basic knowledge of Aroh, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi of Raags Yaman, Bhupali and Bilawal.
- d) Play the Bol pattern of a Maseet Khani Gat and perform a Maseet Khani Gat.
- e) Play Gats with four Taans in Raags Bhupali, Yaman and Bilawal in Teentaal.
- f) Do the Padhant (recite Bols) of Teental with Tali, Khali and finger counts from any Matra and clap the Taal to your Gat when it is played or sung by the examiner.

For the prepared performance:

Perform a solo lasting five minutes in Teentaal in a Raag from the prescribed syllabuses including Aroh, Avaroha, Taans and Tihai.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 3 syllabuses (including all previous Grades- practical and theory) plus the following:

- g) Knowledge and understanding of all the terms in the prescribed syllabuses including Hindustani, Carnatic, Vilambit, Madhya and Drut Laya, Manjha, Taan, Baj-Tar, Joda (Jori), Chikari, Thah, Dugun (Dun), Meend and Krintan.
- h) Explain the main characteristics of Raags in the prescribed syllabuses i.e. Aroh, Avaroha, Vadi, Samvadi, Pakad and time of day.
- i) Name all the parts of the Sitar and the materials they are made of including Langot, Manka, Tabli, Tomba, Mizrab, Khunti, Purda, Aad, Tar, Tarab (Taraf), Dand, Jawari, Gooloo, Pati and name the notes of the frets and name the strings and the notes they are tuned to.
- j) Knowledge and understanding of the Bhatkhande symbols for Tivra, Komal, Matra, Sam, Tali, Khali, Vibhag, Avartan, a comma, Avagrah and Saptak (Mandra, Madhya, Tar), and be able to read Swaras (musical notes) and phrases in this Paddhati.
- k) Give the life sketches of Tansen and Amir Khusroo.

GRADE – 4

This Grade includes the Entry Level, and Level 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- Play a Gat with Taans in Yaman, Bhupali, Bilaval and Bhairav with introductory Alaap to the Raags with four Taans plus one Taan with Tihai in each and Jhalla in one Raag.
- Play a Dhun opening with a short musical introduction to the song, the Dhun based on and with three very short note variations (only three to four notes long) on the melody.
- Provide a full explanation of the characteristics of the Dhun performed.
- Play five Alankars or Paltas Thah and Dugun based on Raags Yaman, Bhupali, Bilaval and Bhairav.
- Demonstrate through performance basic knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to a Raag, Vadi and Samvadi of Raags Yaman, Bhupali, Bilaval and Bhairav.
- Do the Padhant (recite Bols) of the Thekas of Jhaptaal, Rupak and Ektal with the appropriate Tali, Khali and counts on the fingers, Thah (Ekgun) and Dugun.
- Name and sing back Shuddh notes, Komal Gandhar, Tivra Madyam and Komal Nishad, when played or sung.
- Sight-read musical phrases or notes in different Saptak in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform a solo lasting five minutes in Teentaal in a Raag from the prescribed syllabuses with an Alaap and include Taans, Tihais and Jhalla.

NB: The prepared performance must be accompanied with and Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- Notate phrases based on the seven Shuddh Swaras, Komal Gandhar, Tivra Madhyam and Komal Nishad in Bhatkhande Paddhati.
- Demonstrate understanding of all the terms in the prescribed syllabuses including Alaap, Mukhra, Chal-Achal Swar, Ekgun, Tihai (Bedam and Damdar) and Andolan.
- Explain the importance of Javari and how it is used and the use of Khuti and Manka in tuning the Sitar, the placing of the frets for Komal RE and Komal DHA.
- Describe the performing styles of performing artists in the prescribed syllabuses.
- Give the life sketches and descriptions of the performing styles of one Tabla player and one Kathak dancer from the lists of performing artists in Appendix A at Page 92.

GRADE – 5

This Grade includes the Entry Level, Level 1, and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play the notes of every Saptak on the Sitar and name them when heard played or sung.
- b) Play five Alankars or Paltas based on all Raags in the prescribed syllabuses in Thah, Dugun and Chaugun.
- c) Demonstrate through performance basic knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to a Raag, Vadi and Samvadi of Raags Malkauns and Kafi.
- d) Play the Bol pattern of Raza Khani Gat and perform one Raza Khani Gat.
- e) Play a Gat in Teentaal with Alaap, Jhalla, six Taans and two Taans with Tihai, in all Raags in the prescribed syllabuses.
- f) Play a Gat in any Raag in the prescribed syllabuses in one of the following Taals: Jhaptal, Rupak or Ektal.
- g) Do the Padhant (recite Bols) of the Thekas of all Taals in the prescribed syllabuses with the appropriate Tali, Khali and finger counts in Thah, Dugun and Chaugun, and recognise them when played.
- h) Sight-read pieces written in Bhatkhande Paddhati.
- i) Identify if a note is sharp, flat or in tune when it is played or sung against a drone.

For the prepared performance:

Perform a solo lasting eight minutes in Teentaal in a Raag from the prescribed syllabuses with Alaap and include at least four Taans, Tihais and Jhalla.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Know the Bhatkhande symbols for Tivra and Komal, and notate pieces in Bhatkhande Paddhati.
- k) Name two different Baj of Sitar and the main features of their style of playing including fingering and name and give an introduction to a living artist from each Baj.
- l) Demonstrate understanding of all the terms in the prescribed syllabuses including Shruti, Shuddh, Naad, Jati of Raag, Thaata, Vivadi and Murki, and briefly explain the structure of the Tabla and its role in music.
- m) Give the life sketches and describe the performing styles of one wind instrumentalist and one Harmonium player from the lists of performing artists in Appendix A at page 92.

GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- Play Aroha, Avaroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi, Samvadi, Gat, Astayi, Manjha, Antara, four Taans and two Taans with a Tihai in Raags Bageshri and Todi and know their Vadi and Samvadi.
- Play in all Raags in the prescribed syllabuses Alaap, Jod, Jhalla, Alankar ki Taan, Sapat Taan, Choot ki Taan, Damdar Tihai and Bedamdar Tihai.
- Demonstrate the ability to sustain Jhalla at a metronome mark of 120 for one minute.
- Demonstrate ability to perform Meend of one note.
- Play a variety of Paltas or Alankars based on all Raags studied so far in Thah, Dugun, Tigon and Chaugun.
- Play a phrase on the Sitar and then sing it.
- Name and sing all Swaras heard in Akar or played on an instrument singly or in groups of up to 3 notes.
- Sight-read notated musical passages in different Saptak and in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform a solo lasting ten minutes in Teentaal in a Raag from the prescribed syllabuses including Alaap, Jod, Jhalla, Gat, Alankar ki Taan, Sapat Taan (straight or Shudha), Choot Taan (in which a set of notes is skipped in ascent or decent), Damdar Tihai and Bedamdar Tihai.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- Knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to a Raag, Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses and explain the use of Nyas Swar.
- Knowledge of Dhamar and Arachartal, give definitions for all technical terms in the prescribed syllabuses and compare and contrast Laya and Layakari, Raag and Thaata, Shruti and Swara.
- Knowledge of the history of the Sitar and of the styles of playing (Baj) including fingering.
- Notate all Thekas, Taans, and Alaaps etc. in the prescribed syllabuses in Bhatkhande Paddhati.
- Explain in detail about Bhatkhande Paddhati including its history, symbols and how it is used to accurately notate music.
- Give life sketches and describe the performance styles of Bismillah Khan (Shehnai) and Shivkumar Sharma (Santoor).

GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play the Aroha, Avaroha, Chalan (Pakad) and ornamentation specific to the Raag, Vadi, Samvadi, Gat, Astayi, Manjha, Antara, four Taans and one Taan with Tihai in Raags Tori, Khamaj, Behag and Jaunpuri and know their Vadi and Samvadi.
- b) Play in all Raags in the prescribed syllabuses Alaap, Jod, Jhalla, Alankar ki Taan, Sapat Taan, Choot ki Taan, Taans with both Damdar Tihai and Bedamdar Tihai.
- c) Play a Gat in any of the Raags in the prescribed syllabuses in two of the following Taals: Jhaptal, Rupak, and Ektal.
- d) Play a variety of Alankars or Paltas based on all Raags studied so far plus Alankar or Palta for Meend of two notes
- e) Demonstrate Gamak.
- f) Do the Padhant (recite Bols) of the Thekas of all Taals in the prescribed syllabuses with the appropriate Tali, Khali and finger count in Ari Layakari (Tigun).
- g) Tune the Shadaj of the Sitar.
- h) Play Tihais 4 beats, 6 beats, 8 beats and 12 beats long in Teental.
- i) Sight-read pieces written in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting twelve minutes in Teentaal in a Raag from the prescribed syllabuses including Alaap, Jod, Jhalla, Gat, Alankar ki Taan, Sapat Taan (straight or Shudha), Choot Taan (in which a set of notes is skipped in ascent or decent), Taans with Tihais and Tihais.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 6.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Knowledge and understanding of the term Sangeet and its forms of music and dance, and of the Hindustani and Carnatic systems of music and dance, and of all terms in the prescribed syllabuses.
- k) Detailed knowledge of how the strings of the Sitar are tuned.
- l) Discuss the salient features of the three different styles (Baj) of Sitar playing including fingering. m) Knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses.
- m) Knowledge of Jhumra and Sooltal in Thah, Dugun and Chaugun.
- n) Notate all Thekas, Alaaps, Taans, Gats, Taans, Tihais, and Alaaps etc. in your prescribed syllabuses in Bhatkhande Paddhati.
- o) Give a life sketch and describe the performance style of Annapurna Devi (Sitar & Surbahar).

GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play the Aroha, Avaroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi, Samvadi, Gat, Astayi, Manjha, Antara, eight Taans and two Taans with Tihai in Raags Bhairavi, Puriya Kalyan and Ahir Bhairav and know their Vadi and Samvadi.
- b) Play a Gat in any of the Raags in the prescribed syllabuses in, Jhaptal, Rupak and Ektal.
- c) Perform a Vilambit/Madya Gat followed by a Drut Gat with Taans in a Rag in the prescribed syllabuses.
- d) Demonstrate the ability to sustain Jhalla at a metronome mark of 240 for one minute.
- e) Perform Taans in Barabar (up to Chaugun) and Ari Layakari.
- f) Play a Vilambit Gat in a Raag of your choice from the prescribed syllabuses.
- g) Demonstrate Ghaseet and Zamzama.
- h) Tune the main strings and Chicari strings of the Sitar.
- i) Sight-read notated Alaap, Taans, and Tihai in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform Madhya Laya and Drut Gats for fourteen minutes in Teentaal in a Raag from the prescribed syllabuses with Alaap, Jod, Jhalla, Gat, Taans and Tihais.

NB: The practical exam must be accompanied with a drone (machine or app only) and a Tabla player, (NOT with machine, app or recordings); see the full note on page 7.

Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- j) Knowledge and understanding of all the terms in the prescribed syllabuses.
- k) Knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses.
- l) Knowledge of Deepchandi and Sulphakta and compare and contrast Raags, Khyal and Dhrupad, and discuss the attributes of good and bad Sitar playing.
- m) Discuss Sangat and describe how Tabla and Tanpura are used in Sitar performance.
- n) Describe with aid of diagrams the structure and playing systems of the Tabla, Harmonium, Sarangi and Tanpura.

~SARANGI~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Demonstrate the basic bowing technique of Sarangi.
- b) Locate Shadaj and Pancham on Sarangi and name the Shuddh notes.
- c) Play one basic Alankar or Palta.
- d) Play Arohi and Avarohi of Raag Yaman.
- e) Play one line of a song e.g. Gat, Folk song, Bhajan.
- f) Clap a beat to music being played or sung.
- g) Name and identify the main parts of Sarangi – Strings, Kunti, Tarafdar, Bridges, and Pathari, and the Bow.

NB: For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

GRADE - 1

This Grade includes the Entry Level prescribed syllabuses in addition to the following:-

Practical

The candidate will be able to:

- a) Play two Alankars or Paltas (Shudha Swar).
- b) Play a Gat in Yaman or Bhupali or Bilawal Raag.
- c) Play any Shuddh notes requested by the examiner.
- d) Describe the Thekas of Teental and either Keharwa or Dadra Taals and do the Padhant (recite Bols) with Tali, Khali and finger counts.
- e) Give an introduction to the Raag chosen in (b) above, including performance time, Swar in Aroha and Avroha, Vadi and Samvadi.
- f) Give the full names of the Swar – Shadaj, Rishab, Gandhar, Madhyam, Pancham, Dhaivat, Nishad - and demonstrate basic understanding of all the terms in the prescribed syllabuses (including all previous Grades).
- g) Identify the following and the materials they are made of - Bridges, Chamada, Bow, Chaati, Dimag, Kunti, Pathari, Pet, Strings, Tarabs, and Tasma.
- h) Give the life sketch of one Sarangi player from the lists of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 1.

GRADE – 2

This Grade includes the Entry Level and Grade 1 prescribed syllabuses in addition to the following:-

Practical

The candidate will be able to:

- a) Play four Alankars or Paltas in Thah and Dugun (Dun) and the Aroh, Avaroha, Vadi and Samvadi in two of the following Raags: Yaman, Bhupali, and Bilawal.
- b) Play a Gat with five Taans in Teentaal in the Raag chosen in (a) above.
- c) Recognise and name the Swar of your chosen Raag when sung or played.
- d) Describe the Thekas of Teentaal, Keharwa and Dadra and do the Padhant (recite Bols) with Tali and Khali and finger counts Thah and Dugun (Dun).
- e) Name the Saptak on the Sarangi i.e. Mandra, Madhya, Tar.
- f) Demonstrate understanding of all the terms in the prescribed syllabuses (including all previous Grades) including Sangeet, Raag, Taal, Swar, Aroha, Avroha, Pakad (Chalan), ornamentation specific to a Raag, Vadi, Samvadi, Asthayi, Manjha, Antara, Matra, Sam, Taali, Khali, Vibhag, Avartan, Theka, Bandish, Gat, Taan, Dhun, and describe the main bowing techniques for the Sarangi.
- g) Identify the main parts of the Sarangi and the materials they are made of.
- h) Clap the Tali to music played or sung. The music can be in either Keharwa Tal or Dadra Tal.
- i) Give the life sketches of two string instrumentalists and of one vocalist from the lists of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 2.

GRADE – 3

This Grade includes the Entry Level, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Recognise and name the Shuddh Swaras from Mandra Saptak to Tar Saptak when played or sung and locate them on the Sarangi.
- b) Play four Alankars or Paltas in Bhupali, Bilawal and Yaman.
- c) Demonstrate through performance basic knowledge of Aroh, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi of Raags Yaman, Bhupali and Bilawal.
- d) Play Gats with four Taans in Raags Yaman, Bhupali and Bilawal in Teentaal.
- e) Do the Padhant (recite Bols) of Teental with Tali, Khali and finger counts from any Matra and clap the Taal to your Gat when it is played or sung by the examiner.

For the prepared performance:

Perform a solo lasting five minutes in Teentaal in a Raag from the prescribed syllabuses including Aroh, Avaroha, Taans and Tihai.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- f) Knowledge and understanding of all the terms in the prescribed syllabuses including Hindustani, Carnatic, Vilambit, Madhya and Drut Laya, Manjha, Taan, Meend, Thah and Dugun (Dun).
- g) Explain the main characteristics of Raags in the prescribed syllabuses i.e. Aroh, Avaroha, Vadi, Samvadi, Pakad, ornamentation specific to a Raag and time of day.
- h) Name all the parts of the Sarangi and the materials they are made from including Bridges, Chamada, Bow, Chaati, Dimag, Kunti, Pathari, Pet, Strings, Tarabs, Tasma, and name the notes of the frets and name the strings and the notes they are tuned to.
- i) Knowledge and understanding of the Bhatkhande symbols for Tivra, Komal, Matra, Sam, Tali, Khali, Vibhag, Avartan, a comma, Avagrah and Saptak (Mandra, Madhya, Tar), and be able to read Swaras (musical notes) and phrases in this Paddhati.
- j) Give the life sketches of Tansen and Amir Khusroo.

GRADE – 4

This Grade includes the Entry Level, and Level 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- Play a Bandish with Taans in Bhupali, Yaman and Bilaval with introductory Alaap to the Raags with five Taans each and one Taan with Tihai, and be able to play a Bandish in Bhairav.
- Play the seven Shuddh Swaras, Komal Gandhar, Tivra Madyam and Komal Nishad, name them when heard played or sung, and to sight read short pieces with these notes.
- Play five Alankars or Paltas Thah and Dugun based on Raags Bhupali, Yaman, Bhairav and Bilaval.
- Demonstrate through performance basic knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi and Samvadi of Raags Yaman, Bhupali, Bilaval and Bhairav.
- Do the Padhant (recite Bols) of the Thekas of Jhaptal, Rupak and Ektal with the appropriate Tali, Khali and counts on the fingers, Thah (Ekgun) and Dugun.
- Name and sing back Shuddh notes when played or sung.
- Sight read musical phrases or notes in different Saptak in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform a solo lasting five minutes in Teentaal in a Raag from the prescribed syllabuses with an Alaap introduction to the Raag and include Taans, Tihais and Jhalla.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- Notate phrases based on the seven Shuddh Swaras, Komal Gandhar, Tivra Madhyam and Komal Nishad in Bhatkhande Paddhati.
- Demonstrate understanding of all the terms in the prescribed syllabuses including Mukhra, Chal-Achal Swar, Ekgun and Tihai (Bedam and Damdar).
- Explain the importance of the bridges in tuning the Sarangi.
- Describe the performing styles of performing artists in the prescribed syllabuses (including all previous Grades).
- Give the life sketches and descriptions of the performing styles of one Tabla player and one Kathak dancer from the lists of performing artists in Appendix A at page 92.

GRADE – 5

This Grade includes the Entry Level, Level 1, and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play the notes of every Saptak on the Sarangi and name them when heard played or sung.
- b) Play five Alankars or Paltas based on all Raags in the prescribed syllabuses in Thah, Dugun and Chaugun.
- c) Demonstrate through performance the basic knowledge of Aroha, Avroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi and Samvadi of Raag Malkauns.
- d) Play a Gat in Teentaal with Alaap, six Taans and two Taans with Tihai, in all Raags in the prescribed syllabuses.
- e) Play a Gat in any Raag in the prescribed syllabuses in one of the following Taals: Jhaptal, Rupak or Ektal.
- f) Do the Padhant (recite Bols) of the Thekas of all Taals in the prescribed syllabuses with the appropriate Tali, Khali and finger counts in Thah, Dugun and Chaugun, and recognise them when played.
- g) Sight-read pieces written in Bhatkhande Paddhati.
- h) Identify if a note is sharp, flat or in tune when it is played or sung against a drone.

For the prepared performance:

Perform a solo lasting eight minutes in Teentaal in a Raag from the prescribed syllabuses with Alaap and include at least four Taans, Tihais and Jhalla.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- i) Know the Bhatkhande symbols for Tivra and Komal, and notate pieces in Bhatkhande Paddhati.
- j) Name two different Baj of Sarangi and the main features of their style of playing including fingering and name and give an introduction to a living artist from each Baj.
- k) Demonstrate understanding of all the terms in the prescribed syllabuses including Shruti, Shuddh, Naad, Jati of Raag, Thaata, Vivadi, and briefly explain the structure of the Tabla and its role in music.
- l) Give the life sketches and describe the performing styles of one wind instrumentalist and one Harmonium player from the lists of performing artists in Appendix A at page 92.

GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play Aroha, Avaroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi, Samvadi, Gat, Asthayi, Manjha, Antara, six Taans and one Taan with a Tihai in Raags Bageshri and Pilu and know their Vadi and Samvadi.
- b) Demonstrate ability to perform Meend of one note.
- c) Play a variety of Paltas or Alankars based on all Raags studied so far in Thah, Dugun, Tigun and Chaugun.
- d) Play a phrase on the Sarangi and then sing it.
- e) Name and sing all Swaras heard in Akar or played on an instrument singly or in groups of up to 3 notes.
- f) Sight-read notated musical passages in different Saptak and in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform a solo lasting ten minutes in Teentaal in a Raag from the prescribed syllabuses including Alaap, Jod, Jhalla, Gat, Alankar ki Taan, Sapat Taan (straight or Shudha), Choot Taan (in which a set of notes is skipped in ascent or decent) and Tihais.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- g) Knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses.
- h) Knowledge of Dhamar and Arachartal, give definitions of all technical terms in the prescribed syllabuses and compare and contrast Laya and Layakari, Raag and Thaata, Shruti and Swara.
- i) Knowledge of the history of the Sarangi and of the styles of playing (Baj) including fingering.
- j) Notate all Thekas, Taans, and Alaaps etc. in the prescribed syllabuses in Bhatkhande Paddhati.
- k) Explain in detail about Bhatkhande Paddhati including its history, symbols and how it is used to accurately notate music.
- l) Give life sketches and describe the performance styles of Bismillah Khan (Shehnai) and Shivkumar Sharma (Santoor).

GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play the Aroha, Avaroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi, Samvadi, Gat, Astayi, Manjha, Antara, six Taans and one Taan with Tihai in Raags Bhupali and Behag and know their Vadi and Samvadi.
- b) Play a Gat in any of the Raags in the prescribed syllabuses in two of the following Taals: Jhaptal, Rupak and Ektal.
- c) Play a variety of Alankars or Paltas based on all Raags studied so far plus Alankar or Palta for Meend of two notes.
- d) Do the Padhant (recite Bols) of the Thekas of all Taals in the prescribed syllabuses with the appropriate Tali, Khali and finger count in Ari Layakari (Tigun).
- e) Tune the Shadaj of the Sarangi.
- f) Play Tihais 4 beats, 6 beats, 8 beats and 12 beats long in Teental.
- g) Sight-read pieces written in Bhatkhande Paddhati.

For the prepared performance:

Perform a solo lasting twelve minutes in Teentaal in a Raag from the prescribed syllabuses including Alaap, Jod, Jhalla, Gat, Alankar ki Taan, Sapat Taan (straight or Shudha), Choot Taan (in which a set of notes is skipped in ascent or decent), Taans with Tihais and Tihais.

NB: The prepared performance must be accompanied with Tabla (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Knowledge and understanding of the term Sangeet and its forms of music and dance, and of the Hindustani and Carnatic systems of music and dance, and of all terms in the prescribed syllabuses.
- i) Detailed knowledge of how the strings of the Sarangi are tuned.
- j) Discuss the salient features of the three different styles (Baj) of Sarangi playing including fingering.
- k) Knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses.
- l) Knowledge of Jhumra and Sooltal in Thah, Dugun and Chaugun.
- m) Notate all Thekas, Alaaps, Taans, Gats, Taans, and Tihais etc. in your prescribed syllabuses in Bhatkhande Paddhati.
- n) Give a life sketch and describe the performance style of Annapurna Devi (Sitar & Surbahar).

GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play the Aroha, Avaroha, Chalan (Pakad), and ornamentation specific to the Raag, Vadi, Samvadi, Gat, Astayi, Manjha, Antara, eight Taans and two Taans with Tihai in Raags Bhairavi and Ahir Bhairav and know their Vadi and Samvadi.
- b) Play a Gat in any of the Raags in the prescribed syllabuses in Jhaptal, Rupak and Ektal.
- c) Perform a Vilambit/Madya Gat followed by a Drut Gat with Taans in a Rag in the prescribed syllabuses.
- d) Perform Taans in Barabar (up to Chaugun) and Ari Layakari.
- e) Play a Vilambit Gat in a Raag of your choice from the prescribed syllabuses.
- f) Tune the main strings and Tarab strings of the Sarangi.
- g) Sight-read notated Alaap, Taans, and Tihai in all Raags in the prescribed syllabuses.

For the prepared performance:

Perform Madhya Laya and Drut Gats for fourteen minutes in Teentaal in a Raag from the prescribed syllabuses with Alaap, Jod, Jhalla, Gat, Taans and Tihais.

NB: The prepared performance must be accompanied with a drone (machine or app only) and a Tabla player (NOT with machine, app or recordings); see the full note on page 7.

Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Knowledge and understanding of all the terms in the prescribed syllabuses.
- i) Knowledge of Aroha, Avroha, Chalan (Pakad), ornamentation specific to the Raag, Vadi, Samvadi and performance time of all Raags in the prescribed syllabuses.
- j) Knowledge of Deepchandi and Sulphakta and compare and contrast Raags, Khyal and Dhrupad, and discuss the attributes of good and bad Sarangi playing.
- k) Discuss Sangat and solo Sarangi performing traditions and describe how Tabla and Tanpura are used in Sarangi performance.
- l) Describe with aid of diagrams the structure and playing systems of the Tabla, Harmonium and Tanpura.

~TABLA~

Entry Level -	Grade Initial
Foundation Level 1 -	Grades 1, 2 and 3
Intermediate Level 2 -	Grades 4 and 5
Advance Level 3 -	Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.

GRADE – Initial

Practical

The candidate will be able to:

- a) Play two Bols on Dahina (one Khula and one Band) e.g. Tak and Tun; two Bols on Bayan (one Khula and one Band) e.g. Ki and Ghi; recognise them when spoken.
- b) Distinguish between Khula and Band Bols.
- c) Play the basic Bol phrases Tete (TiT) and Tira Kita (Tit Kat or Teta Kita) at a steady pace.
- d) Recognise and play the Bols in different combinations and in two basic pieces e.g. Kayadas.
- e) Recite Bols of the pieces played.
- f) Clap a beat to music being played or sung.
- g) Name the drums of the Tabla pair and identify Syahi, Lao (Maidan), Chanti (Kinar), Gajara and Puri (Pura).

NB: For Grade Initial, a candidate will receive a certificate with constructive comments.

There is no written paper for Grade Initial.

GRADE - 1

This Grade includes the Entry Level prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play and recognise five Bols on Dahina plus one Bol with both hands simultaneously.
- b) Play two basic Kayadas with two Paltas each.
- c) Do the Padhant (recite Bols) of the Thekas of Teental and either Keharwa Tal or Dadra Tal with Tali, Khali and finger counts Thah-Dugun.
- d) Demonstrate through brief verbal communication understanding of the terms Bol, Khula, Band, Kayada, Palta and Tal and be able to name the main parts of a Tal i.e. Sam, Tali, Khali, Matra.
- e) Name the main parts of the Tabla Puri (or Pura) i.e. Syahi, Lao (or Maidan), Chanti (or Kinar), Gajra and the materials they are made from and explain how to protect the Puri from being damaged.
- f) Give the life sketch of one Tabla player from the list of performing artists in Appendix A at page 92

NB: There is no written paper for Grade 1.

GRADE - 2

This Grade includes the Entry Level and Grade 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play TeTe (TiT) and TiraKita (TitKat) Thah and Dun (Dugun) in Vilambit Laya*.
- b) Play three Kayadas with two Paltas and one Tihai each and one Mukhra.
- c) Do the Padhant (recite Bols) of Teental, Keharwa and Dadra Thah-Dugun.
- d) Do the Padhant (recite Bols) of all pieces in prescribed syllabuses in Teental with Tali and Khali.
- e) Clap the basic beat to the music played or sung.
- f) Demonstrate understanding of the terms Khuli (Bhari), Mundi (Khali), Sangeet, Sam, Tali, Khali, Matra, Tihai, Mukhra, Thah, Dun (Dugun), Laya, Padhant and the use of Gittak to tune Tabla.
- g) Give the life sketches of one string instrumentalist and two Tabla players from the list of performing artists in Appendix A at page 92.

NB: There is no written paper for Grade 2.

** Vilambit Laya is the Matra speed at metronome marks between 40 and 60; see the full note on page 7.*

GRADE – 3

This Grade includes the Entry Level, Grade 1 and Grade 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play the seven basic Bols (Varna) of Tabla (five on Dahina and two on Bayan).
- b) Play basic Bol phrases in Madhya Laya* in Thah and Dugun to the beat given by examiner.
- c) Play three Kayadas in Thah and Dugun, with four Paltas and one Tihai each, one Mukhra, one Mohara and one Tukra in Teental.
- d) Play Teental, Keharwa and Dadra Thekas and do the Padhant (recite Bols) of them with Tali, Khali and finger counts, in Thah and Dun.
- e) Play two examples of Kisme each for Keharwa and Dadra.
- f) Clap the Tali to a song in Keharwa or Dadra played or sung by the examiner.

For the prepared performance:

Perform a solo lasting five minutes in Teental made up of a selection of different types of pieces from the repertoire covered by the prescribed syllabuses i.e Mohara, Mukhra, Kayadas with Paltas and Tihai, and Tukra.

** Madhya Laya is the Matra speed at metronome marks between 60 and 90; see the full note on page 7.*

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 3 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- g) Demonstrate knowledge and understanding of Bhatkhande symbols for Matra, Sam, Tali, Khali, Vibhag and Avartan.
- h) Name the parts of the Tabla, and through verbal and written communication demonstrate basic understanding of the terms Hindustani, Carnatic, Varna, Mohara, Tukara, Theka, Kisme, Vibhag and Avartan.
- i) Give a life sketch of one Harmonium player and one vocalist from the list of performing artists in Appendix A at page 92.

GRADE – 4

This Grade includes the Entry Level, and Level 1 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Recognise and name the basic Bol phrases e.g. TeTe (Tit), TiraKita (TitKat), Kitataka (KitTak) played on the Tabla, and play them Ekgun, Dugun and Chaugun to a beat given by examiner.
- b) Play five Kayadas each with four Paltas and Tihai, one Bedam Tihai, one Damdar Tihai, and one Chakradar Tukra in Teental.
- c) Play two examples of Kisme for Teental.
- d) Play the Thekas of Jhaptal and Rupak and do the Padhant (recite Bols) of them with Tali, Khali and finger counts Thah and Dugun.
- e) Do Padhant (recite Bols) of Kayadas, Paltas and Tihais in Tintal with Tali and Khali.
- f) Clap the Tali and Khali to a song in Keharwa or Dadra played or sung by the examiner.
- g) Sight-read phrases written in Bhatkhande Tal Paddhati.

For the prepared performance:

Perform a solo lasting five minutes in Teental made up of a selection of different types of pieces from the repertoire covered by the prescribed syllabuses i.e. Mohara, Mukhra, Kayadas and Paltas with Tihais (Damdar and Bedam), Tukara and Chakradar Tukra.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 4 prescribed syllabuses (including all previous Grades – practical and theory) plus the following:

- h) Notate phrases and Thekas in Bhatkhande Taal Paddhati.
- i) Demonstrate knowledge and understanding of Tintal, Jhaptal, Rupak, Keharwa and Dadra; the characteristics of one Tabla Baj; and understanding of the terms Barabar, Ekgun, Dugun, Chaugun, Chakradar, Damdar, Bedam and Kisme.
- j) Describe the performing styles of performing artists in the prescribed syllabuses.
- k) Give the life sketch of Tansen and the life sketch and description of the performing style of one Kathak dancer from Appendix A at page 92.

GRADE – 5

This Grade includes the Entry Level, Level 1, and Grade 4 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Recognise, speak and play all the basic Bols and Bol phrases on the Tabla and play them at a steady pace in Thah, Dugun and Chaugun.
- b) Play one Kayada with ten Paltas and either one Peshkar with two Paltas and Tihai or one Uthan in Teental.
- c) Do the Padhant (recite Bols) of all pieces in Teental with Tali and Khali and finger counts.
- d) Play two Kisme for Jhaptal and Rupak, plus one Kayada, two Paltas and one Tihai Sam to Sam (i.e. one Avartan in length) in both Taals.
- e) Play the Theka of Ektaal and do its' Padhant (recite Bols) with Tali, Khali and finger counts Thah, Dugun and Chaugun.
- f) Demonstrate the ability to do simple Bayan modulation.
- g) Do the Padhant (recite Bols) with Tali, Khali and finger counts and play the Thekas of Teental, Jhaptal, Rupak, Keharwa and Dadra in Thah, Dugun and Chaugun.
- h) Recognise a note as being sharp or flat when played or sung against a drone.
- i) Sight-read pieces written in Bhatkhande Tal Paddhati.

For the prepared performance:

Perform a solo lasting eight minutes in Teental made up of a selection of different types of pieces from the repertoire covered by the prescribed syllabuses (including all previous Grades).

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 5 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- j) Notate all pieces and Thekas in Bhatkhande Taal Paddhati.
- k) Demonstrate a basic understanding of Naghma (Lehara), Peshkar and Uthan; demonstrate knowledge of all the Taals and technical terms covered in the prescribed syllabuses.
- l) Be able to name the six Gharanas of Tabla playing (i.e. Delhi, Ajrara, Punjab, Lucknow, Farukhabad and Benares), outline their origins and describe the main features of their Baaj (styles of playing). Name and give an introduction to a living artist from each Gharana.
- m) Give the life sketch of Amir Khusroo and the life sketch and description of the performing style of one wind instrumentalist from the lists of performing artists in Appendix A at page 92.

GRADE – 6

This Grade includes the Entry Level, Level 1, and Level 2 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Play Kisme of Tintal Theka plus one Gat, two Kayadas with ten Paltas and a Tihai each, two Relas with four Paltas, two Mukhras, two Moharas, two Tukra/Chakradars and one Chakradar Tihai, in Teental.
- b) Play two Mukhras, two Moharas, two Kayadas with four Paltas and Tihai each, Sam to Sam Tihai (i.e. Bedam one Avartan in length) and two Tukras in Jhaptal.
- c) Play Rupak and Ektal Theka and Kisme, plus one Mukhra, one Mohara, one Kayada with four Paltas and Tihai in each Taal plus one Sam-to-Sam Tihai one Avartan in length (Bedam in Rupak and Damdar in Ektal).
- d) Recite the Thekas Thah, Dugun and Chaugun of all the Taals in prescribed syllabuses, and recite all pieces in all Taals.
- e) Play a Naghma (Lehara) on a melodic instrument and demonstrate knowledge of the Aroh, Avaroh, Chalan (Pakad), Vadi and Samvadi of the Raag played, and understanding of Naad (Ahat, Anahat), Shruti, Swara (Chal, Achal, Shudha, and Vikrit), and Saptak (Mandra, Madhya, Tar).
- f) Identify Keharwa or Dadra Taal in a song played or sung and provide Tali with finger counts to it.
- g) Sight-read pieces written in Bhatkhande Tal Paddhati.

For the prepared performance:

Perform a solo lasting ten minutes in Teental with Naghma (Lehara) made up of a selection of different types of pieces from the repertoire covered by the prescribed syllabuses (including all previous Grades).

NB: The prepared performance must be accompanied with a Naghma/Lehara (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 6 prescribed practical and theory syllabuses (including all previous Grades - practical and theory) plus the following:

- h) Give the history of Tabla and of the six Baj (styles), and for each give an introduction of the main practitioner no longer alive.
- i) Demonstrate knowledge of Jhaptal, Rupak and Ektal; give definitions of all technical terms, including melodic and rhythmic terms and terms related to Raag and Taal; compare and contrast Laya and Layakari.
- j) Notate the Thekas of all Taals, Thah, Dugun and Chaugun and all pieces in Bhatkhande Paddhati.
- k) Explain in detail about Bhatkhande Paddhati including its history, symbols for Raag and Taal, and how it is used to accurately notate rhythm.
- l) Give life sketches and describe the performance styles of Bismillah Khan (Shehnai) and Shivkumar Sharma (Santoor).

GRADE – 7

This Grade includes the Entry Level, Level 1, Level 2 and Grade 6 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- a) Recite and play 'Dha Tira Kita Taka' or similar Bol phrase of your choice to a given beat in different Laya - Ekgun, Dugun, Tigun and Chaugun.
- b) Play in Teentaal one Peshkar with six Paltas and Tihai OR Bhumika-Uthan, one Kayada in Ari Layakari with four Paltas, two Relas with ten Paltas with a Tihai for each Rela.
- c) Do the Padhant (recite Bols) and play Teentaal in Tigun.
- d) Play Keharwa and Dadra Thekas and their Kisme in Madhya Laya beautified with short Tihais and short Mukhras.
- e) Play Sooltal and Chartal Thekas and their Kisme, and one Paran in each Taal.
- f) Include Bayan modulation in pieces and Thekas.
- g) Accompany, on Tabla, a song in Keharwa or Dadra.
- h) Play Naghma (Lehara) in two different Raags belonging to two different Thaats; show the Aroha, Avroha, Chalan (Pakad), Vadi and Samvadi for each of the Raags; in one of these Raags sing or play a composition e.g. Swarmalika, Khyal, Bhajan.
- i) Sight-read pieces written in Bhatkhande Tal Paddhati.

For the prepared performance:

Perform a solo lasting twelve minutes in Teental with Naghma (Lehara) made up of a selection of different types of pieces from the repertoire covered by the prescribed syllabuses (including all previous Grades).

NB: The prepared performance must be accompanied with a Naghma/Lehara (player, machine or app); see the full note on page 7.

Theory

The written paper will consist of questions on true or false, multiple choices, diagrams, notations, definitions, comparisons etc., on all topics covered in Grade 7 prescribed practical and theory syllabuses (including all previous Grades - practical and theory) plus the following:

- j) Knowledge, understanding and definition of the term Sangeet and its forms of music and dance, and of the Hindustani and Carnatic traditions of music and dance, and of all technical terms related to rhythm, melody, Taal and Raag in the prescribed syllabuses.
- k) Demonstrate knowledge of Sooltal and Chartal, Pakhawaj Ang and compare and contrast Taals with same number of Matras.
- l) Notate in Bhatkhande Paddhati all pieces in the prescribed syllabuses including pieces and Thekas in Tigun; calculate and notate Tihais beginning on the 13th, 11th, 9th and 5th Matras in Teentaal.
- m) Describe in detail the Tabla and its parts including its construction and the features required of a good Tabla.
- n) Give a life sketch and describe the performance style of Annapurna Devi (Sitar & Surbahar).

GRADE – 8

This Grade includes the Entry Level, Level 1, Level 2, Grade 6 and Grade 7 prescribed syllabuses in addition to the following:

Practical

The candidate will be able to:

- Demonstrate the ability to do the Padhant (recite Bols) and play a Teental Kayada in Barabar and Ari Layakari i.e. Derhgun (Arh), Dugun, Tigun and Chaugun.
- Play four Mukhras, four Moharas, six Kayadas including two Kayadas in Ari Layakari with ten Paltas each, four Tukaras, four Chakradar Tukaras, two Uthans or one Peshkar with ten Paltas and Tihai, two Relas, one Gat (in Barabar and Ari Layakaris), and Tihais starting on the 13th, 11th, 9th and 5th Matras in Teental.
- Sustain playing Teental Theka with Matra speed at a metronome mark of no less than 240 for three minutes i.e. the speed of Matra.
- Perform Pakhawaj Ang in Chartal, Sooltal and Tivra Tal with two Parans/Chakradar Parans in each Taal.
- Do the Padhant (recite Bols) and play the Theka of Deepchandi, play its Kisme with short Tihais and short Mukhras.
- Use Hataori (hammer) to tune Tabla to itself and understand the use of Gittak and Gajra.
- Sight-read pieces written in Bhatkhande Tal Paddhati.

For the prepared performance:

Perform a solo lasting fourteen minutes in Teental made up of a selection of different types of pieces from the repertoire covered by the prescribed syllabuses (including all previous Grades), and with improvisation.

NB: The prepared performance must be accompanied with Naghma/Lehara player and NOT with machines, apps or recordings; see the full note on page 7.

Theory

The written paper will consist of essay questions, notations, comparisons, short answer questions etc., on all the topics covered in Grade 8 prescribed syllabuses (including all previous Grades - practical and theory) plus the following:

- Notate all Thekas in Barabar Layakari (including Ekgun, Dugun and Chaugun) and Ari Layakari (including Derhgun (Arh) and Tigun), and all pieces played in Bhatkhande Paddhati.
- Demonstrate knowledge of Deepchandi Tal, knowledge, understanding and definitions of all technical terms, compare and contrast Pakhawaj and Tabla Ang and describe the attributes of good and bad Tabla playing.
- Discuss Sangat and Swatantra Vadan, and describe how the Tabla, Harmonium, Sarangi and Tanpura (acoustic and electronic) are used in performance.
- With the aid of diagrams, describe the structure and playing systems of Harmonium, Sarangi and Tanpura and how to tune and maintain the Tabla.

~Appendix A~

List of Performing Artists

1. Dhol Players/Dholis:

Dholis: Gurcharan Mall (UK Based)
Johnny Kalsi (UK Based)
Sukhshinder Shinda (UK Based)
Narinder Singh Winnie (UK Based)

Lal Singh Bhatti
Kukki Jogi
Ravi Dana
Harbans Laal

Sufi Dholis: Gunga Sain
Mithu Sain
Pappu Sain

2. Harmonium Players:

Appa Jalgaonkar
Arvind Thatte
Manohar Chimote
P Madhukar
Purushottam Walawalkar
R K Bijapure
Tulsidas Borkar
Bhaiyya Ganpatrao

3. Kathak Dancers:

Lucknow Gharana: Biriju Maharaj
Maharaj Ghulam Hussain Kathak
Maya Rao
Shambhu Maharaj

Jaipur & Lucknow
Gharanas: Kumudini Lakhia
Puru Dhadheech
Rohini Bhate

Benaras Gharana: Gopi Krishna
Sitara Devi

Jaipur Gharana: Durga Lal
Sundar Lal
Roshan Kumari
Urmila Nagar

4.String Instrumentalist:

- Sitarists: Balaram Pathak
Nikhil Banerjee
Ravi Shankar
Vilayet Khan
- Sarodists: Amjad Ali Khan Ali
Akbar Khan
Budhadev Das Gupta
- Sarangi: Bundu Khan
Gopal Mishra Ram Narayan
Ramesh Mishra
Sabri Khan
Sultan Khan

5. Tabla Players:

- Delhi Gharana: Inam Ali,
Lateef Ahmed Khan
- Lucknow Gharana: Afaq Hussain
- Benaras Gharana: Gudai Maharaj (aka Shamta Prasad)
Kishan Maharaj
Sharda Sahai
- Punjab Gharana: Alla Rakha
Shaukat Hussain
Zakir Hussain
- Farukhabad Gharana: Ahmedjan Thirakwa
Anindo Chatterjee
Shankar Ghosh
- Ajrara Gharana: Habibudin Khan

6. Wind Instrumentalists:

- Bansuri players: Pannalal Ghosh
Hariprasad Chaurasia
Ronu Majumdar
Rakesh Chaurasia
Rupak Kulkarni

7. Vocalists:

Agra Gharana: Sharafat Hussain Khan
Vilayet Hussain Khan

Delhi Gharana: Chand Khan
Iqbal Ahmad Khan

Patiala Gharana: Bade Gulam Ali Khan
Parveen Sultana

Benaras Gharana: Bade Ramdass Mishra
Girija Devi

Gwalior Gharana: Omkarnath Thakur
Vishnu Digambar Paluskar

Kirana Gharana: Bhimsen Joshi
Amir Khan

Jaipur Atrauli Gharana: Alladiya Khan
Kishore Amonkar

Mewati Gharana: Jasraj

~Appendix B~

SPELLINGS OF TECHNICAL TERMS

Listed below are some of the possible variations in spellings of technical terms that may be found in various books, course materials, the internet and other sources. These will have been transliterated from Devanagari and other Indian scripts into Roman script.

A	Achal	Achala		
	Ahat	Ahata		
	Alap	Aalaap		
	Anahat	Anahata		
	Arohan	Aroha	Arohi	Aroh
	Audava	Odav		
	Avarohan	Avaroha	Avarohi	Avaroh
B	Baj	Baaj	Baja	
	Bayan	Baya		
	Bhava	Bhav		
	Bhupali	Bhoopali		
	Bilawal	Bilaval	Bilaawal	
C	Bol Bant	Bola-banta		
	Chiz	Cheez		
D	Chikari	Cikari		
	Dhvani	Dhwani		
	Dugun	Duguna		
H	Dun	Doon		
	Hamir	Hameer		
K	Keharwa	Kehrwa		
	Khyal	Khyaal		
L	Ladant	Ladhant		
	Laya	Lay		
M	Masitkhani	Maseetkhani		
P	Paddhati	Paddhaati		
	Padhant	Parant		
	Pehala	Pahala		
R	Raag	Rag	Raga	
S	Sampoorna	Sampurna		
	Sangeet	Sangit		
	Shruti	Sruti		
	Sthayi	Sthaayi	Sthaayee	
	Swar	Swara		
	Surpeti	Sur-peti	Shrutibox	
T	Taal	Tal	Tala	
	Taan	Tana		
	Taar	Tar		
	Tanpura	Tamboura		
	Taraana	Tarana		
	Teevra	Tivra		
	Tihai	Tihayi	Tihaaee	
Y	Yaman	Yeman		