



KALA

ACADEMY

GOA

Kala Academy's Music Centre

PROSPECTUS

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SYLLABUS

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## About Us –

One of the most discerning assets of Goa is its rich cultural heritage, which produced a galaxy of artistes, who excelled in the field of art, music and drama, bringing name and fame to this serene land.

Several artistes including Dinanath Mangeshkar, Dattaram Volvoikar, Kesarbai Kerkar, Jitendra Abhisheki, Lata Mangeshkar, Khaprumam Parwatkar, Antonio de Figueiredo, Trindade, Dinanath Dalal, Mario Miranda and many others have made a mark in their respective discipline and won the hearts of millions of fans across the world.

With such a rich cultural heritage as its foundation, **Kala Academy Goa** was established in 1970, with the help of Ministry of Art & Culture, Govt. of India, to encourage and sustain this centuries' old tradition of art and culture.

Over the years, this premier Institution has helped to develop and nurture the local talents in the field of dance, drama, music, fine art, folk art and literature. Presently, Kala Academy has developed into a nerve centre for Performing Arts and trains in various disciplines like 1) Indian Music & Dance 2) College of Theatre Arts 3) Western Music, besides organizing various festivals, workshops, competitions and exhibitions for Goan enthusiasts.

The sprawling campus of Kala Academy along the river Mandovi, has a beautifully laid out garden and amidst such environment stands out the unique piece of architecture designed by the internationally acclaimed Goan Architect Shri Charles Correa.

Kala Academy's distinctive logo **Aditya Chakshu**, symbolizes 'the thinking eye' emphasizing our proactive commitment towards Art and Culture in the State.

Kala Academy Goa has introduced its music centers at Valpoi, Sankhalim, Pernem, Quepem, Sanguem and Canacona in order to cater to those students who are interested in learning music but are unable to attend classes at the Faculty of Indian Music & Dance. At present the students are given an opportunity to learn Vocal, Tabla and Harmonium at these Centres.

Teaching Faculty at the Kala Academy's Music Centres –

1. Kala Academy's Music Centre – Valpoi
  - (a) Shri Ramchandra Naik, Music Trainer (Vocal), Incharge of the Centre
  - (b) Shri Narayan Mest, Music Trainer (Harmonium)
  - (c) Shri Vedesh Banaulikar, Music Trainer (Tabla)
  
2. Kala Academy's Music Centre – Sankhalim
  - (a) Smt. Prachala Amonkar, Music Trainer (Vocal), Incharge of the Centre
  - (b) Shri Vidyadhar Pakale, Music Trainer (Harmonium)
  - (c) Shri Dayanand Kandolkar, Tabla Accompanist
  
3. Kala Academy's Music Centre – Pernem
  - (a) Shri Tulshidas Parab, Music Trainer (Tabla), Incharge of the Centre
  - (b) Shri Pandurang Raul, Music Trainer (Vocal)
  - (c) Shri Rajiv Barve, Music Trainer (Harmonium)
  
4. Kala Academy's Music Centre – Quepem
  - (a) Shri Amit Bhosle, Music Trainer (Tabla), Incharge of the Centre
  - (b) Smt. Samiksha Bhohe, Music Trainer (Vocal)
  - (c) Shri Uday Naik, Harmonium Teacher (contract basis)
  
5. Kala Academy's Music Centre – Sanguem
  - (a) Shri Samruddhi Thali, Music Trainer (Vocal), Incharge of the Centre
  - (b) Shri Prajyot Desai, Music Trainer (Tabla)
  - (c) Shri Uday Naik, Harmonium Teacher (contract basis)
  
6. Kala Academy's Music Centre – Canacona
  - (a) Smt. Nitu Mahale, Music Trainer (Vocal), Incharge of the Centre
  - (b) Shri Viplove Bandekar, Music Trainer (Tabla)
  - (c) Shri Shubham Naik, Harmonium Accompanist

## Introduction on Indian Music

In the beginning of the 12<sup>th</sup> century, Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande, both stalwarts of Hindustani Music felt the necessity of creating general awareness among the masses towards the great cultural heritage of music. As a result, with the efforts of Pt. Vishnu Digambar Paluskar, the formal institutional training was started in Lahore in 1901 and its branch, Gandharva Mahavidyalaya came into existence at Mumbai. Pt. Vishnu N. Bhatkhande joined hands with Pt. Vishnu Paluskarji and started musical training institution at Gwalior, Baroda and Lucknow. In due course of time, music gained a prestigious place in education and College of Music and Fine Arts was founded at Banaras Hindu University in 1950 with the efforts of Pt. Omkarnath Thakur.

## Faculty of Indian Music & Dance

The Faculty of Indian Music & Dance came into being in 1972 and is one of the important wings of the Kala Academy Goa. The Faculty imparts training in Classical Vocal (Hindustani Khayal Gayaki), Tabla, Sitar, Harmonium, Flute, Kathak and Bharatnatyam.

Pt. Ratnakant Ramnathkar (Agra Gharana) was the first Director of the Faculty of Indian Music & Dance. Pt. Jitendra Abhisheki has contributed towards the development of this Faculty with his creative ideas and efforts. Pt. V.R. Athavale, Pt. Babanrao Haldankar, Shri Balchandra Patekar, Shri Arun Kashalkar, Pt. Prabhudev Sardar, Dr. Alka Deo Marulkar and others have contributed in the capacity of Directors of the Faculty.

## Aims and Objectives

The aim of the course at the Centres is to impart full time professional training in Hindustani Classical and Instrumental Music such as Vocal, Tabla and Harmonium. The main aim of this particular course is to create performing artistes, music critics, scholars, teachers, etc. To gain a particular goal in the field of performing arts, various music subjects have been introduced as important facets of performing arts. The syllabus is focussed on developing the performing artistes with the unique combination of our ancient Gurukul tradition and modern education system.

## RULES AND REGULATIONS

1. The Academic year of Kala Academy's Music Centre is from January to December.
2. Depending upon the availability of seats in the subjects offered by the Music Centres, admissions are announced in the local newspapers in the month of October/November. The applications in the prescribed forms are to be submitted along with the birth certificate within the stipulated date.
3. One student can avail admission in only one discipline at a given time.
4. Minimum age for admission to Foundation is 10 years and maximum 35 years as on 31<sup>st</sup> December. Allowance may be made to students having musical knowledge.
5. Admissions are open to all citizens having domicile in Goa. Non-citizens of India may be granted admission at the discretion of the authorities, subject to fulfilment of rules pertaining to foreign students/citizens and availability of seats.
6. The applicant has to appear for an aptitude test for taking admissions. Admission shall be given to the ward under merit and only on recommendation of the panel of experts appointed under the Chairmanship of the Director, Faculty of Indian Music & Dance.
7. The list of the selected students will be displayed on the notice board.
8. **Once the child is admitted, the Parent should compulsorily fill up the Undertaking and submit the same to the Incharge of the respective Centre.**
9. Students will have to appear for an Annual Examination conducted by Kala Academy Goa. The names of students, who do not appear for this Annual Examination for two consecutive years, will be struck off from the register.
10. Students will be examined as per the prescribed syllabus. The students not completing the programme of studies and those who do not appear for exams will be detained.
11. External Examiners are invited for conducting Examination in Madhyama III.
12. Students will have to appear for examinations on the days fixed for examination without exception, no change in dates will be allowed (except in genuine and exceptional cases and that too for Internal Examinations only). Inability to answer the examination must be justified in writing.

13. A student has to attend a minimum of 70% of the working days to qualify for the examination held in December. However, 10% relaxation in attendance in exceptional cases - like final exams of the school/college (10<sup>th</sup> and 12<sup>th</sup> std.), on medical grounds etc. (doctor's certificate necessary) may be granted only after the consent of the Director.
14. For calculation of the percentage of attendance, the term will be from January to November, as there are auditions and examinations during the month of December.
15. If the child is slow in grasping/practicing, the portion earmarked for the year may not be completed within the prescribed academic year and may lead to extension in the next academic year in the same class.
16. No student can remain in the same class for more than two consecutive years.
17. The students failing to appear for the internal assessments will not be allowed to appear for the Final examination.
18. Every month the students will have to maintain their progress register (calendar) along with the teaching plan and signature of their teachers and parents. They are not supposed to keep their calendars (progress register) with them or at home.
19. **Parents should compulsorily meet the teacher at the end of each month and enquire about his/her child's progress and sign the calendar maintained by the concerned teacher.**
20. The students who remain absent for more than two classes, will have to give a written explanation to the Incharge of the Centre. The students who remain absent for two weeks or more, without any intimation to the Director, stand the risk of their names being struck off from the roll.
21. Students absent on medical grounds will have to produce the doctor's certificate.
22. Parents are required to take interest in their children's music studies, sign the calendar at the end of the month by meeting the teacher and enquire with the teacher about the progress of the child and meet the Teacher/Director whenever called.
23. Library facility at the Kala Academy Goa is available to the students. They have to abide by the rules of the Library while availing of this facility.
24. Identity cards will be issued to the students on payment of a fee of Rs.50/-. If the identity card is lost, a fresh identity card will be issued for Rs.50/-. Identity card shall be compulsory for all the students at the Centre.



25. For all the students, attendance in programmes and Sangeet Melawa organized by the Music Centres is necessary. They must attend the programmes of similar activities organized by the Faculty, in order to qualify for the examinations.
26. Certificate of merit will be issued to students who complete Foundation III and Madhyama III level. The certificates will be awarded on the Annual Day Function at Kala Academy Goa.
27. All students must come on time for their classes.
28. Students are prohibited from using/playing with mobile phones during class hours and also any indoor-outdoor games in the premises of the Music Centres during their free time.
29. Students should dress appropriately in accordance with the high values imparted to them. They should walk silently and abstain from talking loudly so that the classes are not disturbed.
30. No visitors/parents are allowed inside the classrooms without prior permission of the Incharge/Teachers of the Centre.
31. No lessons/accompaniment will be given to the non-students of the Music Centres.
32. Students allowed to use the instruments of the Music Centre in the class and at the time of rehearsals and programmes, should handle the same with proper care and will be held responsible for its misuse or damage.
33. Students are strictly forbidden to touch the name plates, to scribble on the walls or any part of the premises or furniture or cause damage to the music instruments or any other property of the Music Centre. Any student found doing so will be liable to punishment.
34. Students admitted to the Music Centre must participate in the activities and programmes organized in the interest of students/music lovers.
35. **Timings:**

Valpoi	<b>Monday, Wednesday &amp; Friday</b> 8.00 a.m. to 1.30 p.m. (Harmonium & Tabla) 1.00 p.m. to 6.30 p.m. (Vocal)	<b>Tuesday, Thursday &amp; Saturday</b> 8.00 a.m. to 1.30 p.m. (Vocal) 1.00 p.m. to 6.30 p.m. (Harmonium & Tabla)
Sankhalim	<b>Monday, Wednesday &amp; Friday</b> 1.00 p.m. to 6.30 p.m.	<b>Tuesday, Thursday &amp; Saturday</b> 8.00 a.m. to 1.30 p.m.

Pernem	<b>Monday, Wednesday &amp; Friday</b> 8.00 a.m. to 1.30 p.m. (Harmonium & Tabla) 1.00 p.m. to 6.30 p.m. (Vocal)	<b>Tuesday, Thursday &amp; Saturday</b> 8.00 a.m. to 1.30 p.m. (Vocal) 1.00 p.m. to 6.30 p.m. (Harmonium & Tabla)
Quepem	<b>Monday, Wednesday &amp; Friday</b> 11.00 a.m. to 5.30 p.m.	<b>Tuesday, Thursday &amp; Saturday</b> 8.30 a.m. to 2.00 p.m.
Sanguem	<b>Monday to Friday</b> 11.00 a.m. to 5.00 p.m.	<b>Saturday</b> 8.30 a.m. to 2.00 p.m.
Canacona	<b>Monday, Wednesday &amp; Friday</b> 1.00 p.m. to 6.30 p.m.	<b>Tuesday, Thursday &amp; Saturday</b> 8.00 a.m. to 1.30 p.m.

36. **Courses offered :**

(a) Vocal                      (b) Tabla                      (c) Harmonium

37. **Duration of the Course :**

(a) Foundation                      - Three year

(b) Madhyama                      - Three year

38. **Class Timings :**

Regular students will have to attend three classes in a week as per the timings given below :

a) Foundation                      - 45 minutes

b) Madhyama                      - 1.00 hour

39. **Fee Structure**

		Foundation I, II & III	Madhyama I & II	Madhyama III
1.	Admission Fee	100-00	100-00	100-00
2.	Tuition Fee	700-00	1300-00	1300-00
3.	Library Fee	100-00	100-00	100-00
4.	Calendar	50-00	50-00	50-00
5.	Identity Card	50-00	50-00	50-00
6.	Examination Fee	00-00	00-00	150-00
	<b>Total</b>	<b>1000-00</b>	<b>1600-00</b>	<b>1750-00</b>

- (a) Normally fees once paid are not refunded. However, if a student desires to discontinue within fifteen days after paying the fees, due to genuine reasons, only 50% of the tuition fees will be refunded and the other fees will be non-refundable.
- (b) A late fee of Rs.100/- shall be charged, if the fees are paid after the stipulated due date. If the student fails to pay the fees even after the stipulated due date with late fee, his/her name will be struck off from the enrolment register and no further requests shall be entertained.

40. **Admission and Eligibility:**

- (a) Minimum age for admission to Foundation is minimum 10 to 35 years as on 31<sup>st</sup> December. To get admission for Foundation course, the candidate has to pass an entrance test conducted by the respective Music Centre.
- (b) For admissions to Madhyama 1st year, the student must pass Foundation III<sup>rd</sup> year from Kala Academy's Music Centre or higher or its equivalent course of the recognized music institution or those completing basic training in music from a qualified Guru for minimum 3 years (recommendation letter from a qualified Guru is necessary). To get admissions for Madhyama I, the candidate has to pass an entrance test conducted by the Music Centre. Candidates who have passed Kala Academy's Music Centres Foundation Course and joining Madhyama with a gap of one year or more, will have to apply again for admissions and clear the entrance test/auditions conducted by the respective Music Centre.
- (c) For admissions to Kushal - 1<sup>st</sup> year, the student must pass Madhyama III<sup>rd</sup> year from Kala Academy's Music Centre or higher or its equivalent course of the recognized music institution with 50% marks in practical and minimum passing marks in theory and should also have special career oriented approach towards music/dance.. To get admissions for Kushal course, the candidate has to pass an entrance test conducted by Kala Academy Goa. Candidates who have passed Sangeet Madhyama at Kala Academy's Music Centre and joining Sangeet Kushal with a gap of one year or more, will have to apply again for admissions and clear the entrance test/auditions conducted by Kala Academy Goa.
- (d) Those students who do not fulfil the eligibility criteria to get admitted to Kushal I, but wish to continue further i.e. Kushal I, he/she shall have to get readmitted to Madhyama III to get the required eligibility for Kushal I (i.e. 50% in Practicals and minimum marks in Theory).
- (e) In order to be promoted to the next class, the student has to compulsorily clear the Practicals as well as the Theory Paper.
- (f) Students from the Music Centres who take a break for one or more years, without paying the fees, shall have to apply again for admissions and clear the entrance test/auditions conducted by the respective Centre.

- (g) Students after completion of Madhyama III at the Kala Academy's Music Centres who wish to take admission for Kushal I at Faculty of Indian Music & Dance, shall have to fill up the admission form at the Kala Academy Goa and appear for the entrance test.**
- (h) Students at the Kala Academy's Music Centre who wish to discontinue at the Centres before completion of Madhyama III, shall have to apply at the Faculty of Indian Music & Dance and appear for the entrance test.**
41. The students of the Faculty will be abiding by the Rules and Regulations that comes into force from time to time. The decision of the Chairman of Kala Academy Goa shall be final and binding.

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# Syllabus

## Vocal - Foundation I

### Preparatory

#### Marks

Practicals	- 70
Internal Exam (Two Assessments)	- 20 (10 + 10)
Oral Theory	- 10
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Total	- 100 marks
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- 1) Knowledge of Shuddha Swar Saptak.
- 2) Practice of one swar in one breath with full throated 'aakar'.
- 3) Main stress is on flawless voice production (Nikop Swar Lagav).
- 4) To make perfect 'swar sthanas' with Alankaras by coupling two swaras.
- 5) Practice of Alankars, with different combinations of 3-4-5 swars, with regular and irregular sequence.
- 6) Practice of all three octaves. Voice should reach easily from pancham of Mandra saptak (Lower Octave) to Madhaym of Taar Saptak (Higher Octave) to achieve elasticity of voice
- 7) Practice of Shuddha, Komal, Tivra Swar through Alankaras in Bilawal, Kafi and Kalyan 'Thaat'.

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## Vocal – Foundation II

### Elementary

- 1) Raag Introduction – Raag Yaman and Bhimpalas – Identical phrases of both Raagas and different 'Paltas' for practice.
- 2) One Saragam Geet in any of above raga (Yaman and Bhimpalas).
- 3) The 'Taal'/Theka which is used in Saragam Geet to be practiced.
- 4) Madhyalaya Bandishes in Raag 'Bhoop' and 'Desh' with simple Aalap and Taan.
- 5) Special attention on Taan practice. The emphasis should be on practice of Taan in Saragam and Aakar in 'Madhyalaya'.
- 6) Practice of Alankaras in Bhairav, Khamaj and Todi 'Thaat'.

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## Vocal – Foundation III

- 1) Bandishes in Raag Bihag and Bageshri with Aalap, Bol and Taan and also introduction of 'Bol-Aalap' and 'Bol-Taan'.
- 2) One 'Tarana' in any one of the above Ragas (Bihag and Bageshri).
- 3) All the material regarding the 15 minutes solo performance, which we expect in the second year of Foundation should be well prepared, particularly in this year.
- 4) All matter which is required for neat and clean performance for 15 minutes is to be practiced rigorously.
- 5) A student should learn all that is to be presented for a proficient performance expected at the end of the course.
- 6) Practice of Alankars in Marva, Purvi, Asavari and Bhairavi 'Thaat'.

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## Vocal - Madhyama I

### **Marks**

Practicals	- 200
Written Theory	- 50
Internal Exam (Two assessments)	- 50 (25 + 25)
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Total	- 300 marks
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### **Practicals – (200 marks)**

- 1) Revision of previous years Raagas.
- 2) Training of Madhyalay/Drut Bandishes with Aalap and Taans  
(a) Yaman            (b) Bhimpalas
- 3) Ability to sing one Dhrupad in any one of the following Raagas :  
(a) Bhoop            (b) Yaman
- 4) Ability to sing one Vilambit Khayal (only Bandish with Sthayi and Antara) in any one of the following Raagas :  
(a) Bhairav            (b) Yaman
- 5) Knowledge of the following Talas :  
(a) Teentaal    (b) Chautaal    (c) Zaptaal    (d) Ektaal

### **Theory (Written) - (50 marks)**

- 1) Description of the Ragas prescribed for the practicals.
- 2) Knowledge of Pt. V.D. Paluskar and Pt. V.N. Bhatkhande's notation system.
- 3) Definition of the Technical terms :  
(a) Swar    (b) Mandra    (c) Madhya    (d) Taar    (e) Aroha  
(f) Laya    (g) Avartan    (h) Shruti    (i) Meend
- 4) Knowledge of Tanpura and its parts

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## Vocal - Madhyama II

### **Practicals –(200 marks)**

- 1) Ability to sing Vilambit Khayal in the following Ragas in detail (any two).  
(a) Bhairav                      (b) Yaman                      (c) Bhimpalas
  
- 2) Singing of Chota Khayal in the following Raagas :  
(a) Malkauns    (b) Bageshri                      (c) Vrindavani Sarang
  
- 3) Ability to sing one Dhamar in the following Raagas :  
(a) Bhoop    (b) Yaman    (c) V. Sarang    (d) Bhimpalas
  
- 4) Knowledge of the following Taalas (with Dugun, Tigun, Chaugun) :  
(a) Teentaal    (b) Zaptaal    (c) Ektaal    (d) Chautaal    (e) Dhamar

### **Theory (Written) - (50 marks)**

- 1) Detailed theoretical description of the Ragas studied in the practicals.
  
- 2) Definitions of the following Technical terms :  
(a) Thaata    (b) Raaga    (c) Jaati    (d) Purvang-Uttarang  
  
(e) Vilambit-Madhya-Drut Laya    (f) Gamak    (g) Khayal
  
- 3) Knowledge of the following instruments :  
(a) Tabla    (b) Harmonium    (c) Sarangi    (d) Violin

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## Vocal - Madhyama III

### **Practicals – (200 marks)**

- 1) Training (Taalim) of Vilambit Khayal in the following Raagas with Alap and Taana etc. (any two) :  
(a) Malkauns                      (b) Bihag                      (c) Bageshri
- 2) Ability to sing Madhyalay/Drut Bandishes with Alap and Taans in the following Raagas (any two) :  
(a) A. Bilawal      (b) Todi      (c) Hamir      (d) Pooriya Dhanashri
- 3) Information and Raagvachak Swara Sangatis of the following Raagas :  
(a) Bhairavi      (b) Kedar      (c) Tilak Kamod      (d) Shudha Sarang
- 4) Stage performance with duration of 20 to 25 minutes (Manch Pradarshan).

### **Theory (Written) - (50 marks)**

- 1) Writing and notating Bandishes of Vilambit and Madhya Laya in any of the Ragas using Pt. V.N. Bhatkhande and Pt. V.D. Paluskar Notation System.
- 2) Definition of Raag Lakshan.
- 3) Knowledge of the following musical forms :  
(a) Khayal                      (b) Thumri                      (c) Tarana                      (d) Dhrupad  
(e) Dhamar                      (f) Tappa
- 4) Biographies of the following artistes (life sketches) :  
(a) Pt. V.D. Paluskar                      (b) Pt. V.N. Bhatkhande
- 5) Knowledge of the following Taalas :  
(a) Zhumra                      (b) Adachautal                      (c) Tilwada

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## Tabla – (Foundation I)

### **Marks**

Practicals	-	70
Oral Theory	-	10
Internal Exam (Two Assessments)	-	20 (10 + 10)

Total                       
- 100 marks  
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- 1) Posture
- 2) Placement of hands, movement, weight.
- 3) 'Na, Ge, Tita, Tin, Kat'.
- 4) Introduction of swar – vyanjan (open and close words).
- 5) Introduction of Varn – Akshar.
- 6) 'Dhati', 'Tita', 'Tirkita', with their Mul Kayada (original kayada) compositions from Vistaarksham Rachana with Vistar (expansion) of 5-6 palta-s.
- 7) Introduction of 'Vakya' (rhythmic phrase).
- 8) 'Dhatita Kayda' with expansion.
- 9) Introduction to Jodakshar like 'Kadadha' and 'Trak' and its original Kayada with Vistar (expansion) of 5-6 palata-s.

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## Tabla (Foundation – II)

- 1) Revision of previous syllabus.
- 2) Introduction of Taalkriya and Thekakriya (tintal, zaptal, rupak).
- 3) 'Dhatidhagen dhatirkit kayada' with Vistar of 5-6 palta-s (expansion) along with concluding Tihai.
- 4) Introduction to 'Ghidnag' original Rela with 5-6 palta vistar (expansion).
- 5) 'Ekgun, Dugun' of all the matter learnt earlier.
- 6) To play all the kayadas with 5-6 palta-s along with the expansion and Tihai with the accompaniment of Nagma on the Harmonium.
- 7) Introduction of 'Dhinterekitatak Rela' with 5-6 palta-s.
- 8) Introduction to 'Ektaal, Dadra, Kerva' only Theka.

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## Tabla – (Foundation - III)

- 1) Revision of previous syllabus.
- 2) Introduction of forms from unexpandable compositions like 'Paran', 'Tukda', 'Tihai', 'Chakradhar' etc.
- 3) Introduction of Purab Baaj (open).
- 4) Introduction of new phrases from Avistarksham Rachana (unexpandable compositions).
- 5) Preparation of 15 minutes performance with Nagma accompaniment.
- 6) Full concentration on preparation of 15 minutes performance with Nagma.
- 7) Practicing and polishing of earlier compositions.

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## Tabla – (Madhyama – I)

### Marks

Practicals	– 150
Manch Pradarshn	– 50
Internal Exam (Two Assessments)	– 50
Written Theory	– 50 (25 + 25)
Total	– 300

### Practicals – (200 marks)

- 1) Introduction & playing following Talas and Thekas :  
(a) Dhumali (b) Addha (c) Khemata
- 2) Introduction of Tishrajati Kayada of simple bols in teentaal with 5-6 paltas and tihai.
- 3) Learning of simple Kayada in Taal Zaptaal with expansion ( 5-6 paltas with Tihai).
- 4) Learning and practicing some Tukdas, Chakradars, Tihai's in Teentaal with Talas Tali.
- 5) Preparation of 15 minutes solo performance with Nagma accompaniment with proper sequence.

### Theory (Written) – (50 marks)

- 1) Theoretical knowledge and definition of the following terms :  
(a) Kayada (b) Tihai (c) Mohara
- 2) Study of Taal lipi ( script writing) of Pt. Bhatkhande Taal lipi padhati.
- 3) Basic Definition of 'Laya' and types of Laya.  
(a) Vilambit (b) Madhyalaya (c) Drudlaya
- 4) Script writing of the thekas mentioned in the practical course and also of previous syllabus in Pt. Bhatkhande script writing style.

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## Tabla (Madhyama –II)

### **Practicals – (200 marks)**

- 1) Revision of previous syllabus.
- 2) Practising and polishing of earlier compositions.
- 3) Introduction of 'Dhiratira Kitatak' Rela with expansion ( 5-6 paltas with tihai).
- 4) Introduction of different types of Chakradaar in different Taals like Farmaish and Kamali.
- 5) Recitation ( padhant) of unexpandable compositions according to division of taal.
- 6) Study of Tigun Laya in different Talas like -  
(a) Teentaal                      (b) Zaptaal                      (c) Dadra.
- 7) Introduction of simple Tukdas/Mukdas in different Taalas like-  
(a) Zaptaal                      (b) Rupak                      (c) Ektaal.
- 8) Full concentration on preparation of 15 minutes solo performance with Nagma.

### **Theory (Written) – (50 marks)**

- 1) Study of both the taal lipi padhati (script writing styles)  
(a) Pt. Bhatkhande taal lipi      (b) Pt. Paluskar taal lipi.
- 2) Script writing of expandable and unexpandable compositions like kayada, paran, tukada, tihais in Pt. Bhatkhande taal lipi.
- 3) Knowledge of Banda Baaz and Khulla Baaz.
- 4) Definition of the following terms:  
Kisma, chakradar, avartan, dugun, tigun, chougun, rela, vibhag, taal tali, khali.
- 5) Names of six major Gharanas and their founders.

## Tabla (Madhyama- III)

### **Practicals – (200 marks)**

- 1) Revision of last years syllabus
- 2) Introduction of Peshkar in Taal Teentaal of Farukhabad Gharana
- 3) Preparation of 10 minutes performance in Taal Zaptaal.
- 4) Learning of simple Kayada in Rupal Taal with expansion ( 5-6 paltas)
- 5) Performance of Tabla solo for 20 minutes in the following sequence:  
(a) Peshkar (b) Chaturashra/tishra kayada (c) Rela (d) Gat Tukada  
(e) Chakradhar (f) Paran.
- 6) Practicing of Drut Teentaal for accompaniment of Instrumental Music.
- 7) Idea of accompaniment of Indian classical forms such as Bada Khyal and Chota Khayal.

### **Theory (Written) – (50 marks)**

- 1) Script writing of expandable and unexpandable composition in Pt. Paluskar taal lipi and also in Pt. Bhatkhande taal lipi.
- 2) Study of traditional folk percussion instruments in Goa
- 3) Study of Delhi and Lucknow Gharana.
- 4) Life sketch and contribution of great masters in the field of music:  
(a) Ustad Amir Hussain Khan (b) Ustad Allah Rakhan
- 5) Defination of the following terms :  
(a) Chakradar (b) Gat (c) Uthan (d) Peshkar

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## Harmonium – (Foundation I)

### **Marks**

Practicals	- 70 marks
Internal Exam (Two assessments )	- 20 marks (10 + 10)
Oral Theory	- 10 marks
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Total	- 100 marks
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- 1) Introduction of Harmonium (Information regarding structure/working of Harmonium).
- 2) Introduction of technique to play Harmonium.
- 3) Introduction of order of position of fingers on Harmonium.
- 4) Playing of notes serially on Harmonium.
- 5) To introduce basic Alankars in Thaata Kalyan and Bhairav, Bilawal, Kafi.
- 6) To introduce playing of 3,4,5 notes of Alankars in all the three octaves in single and double speed.
- 7) To play all the above Alankars in Thaata Kalyan Bhairav, Bilawal, Kafi.
- 8) To introduce Aroha, Awaroha and simple composition in teental in raga, Yaman and Kafi.
- 9) Introduction of Tal Teental.

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## Harmonium - (Foundation - II)

- 1) Revision of portion covered so far.
- 2) To introduce 3,4,5 notes (Alankars) in Thaata, Bhairavi, Khamaj, Todi, Asawari in single and double speed.
- 3) To play difficult palatas in all the octaves in above Thaatas with fluency and clarity.
- 4) To introduce Aroha and Awaroha Pakked (in Raga Bhavran, Bhoop, Des and Khemaj)
- 5) To introduce Madhyalaya Bandish (composition) in Raga Bhairav Des Bhoop with initial in Taal Swar Vistar in Taal Teental and Ektaal.
- 6) Introduction of Taal Ektal and Zaptal.

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## Harmonium - (Foundation - III)

- 1) Revision of portion covered so far and introduction of 5, 6, 7 notes Alankars in Thaata, Purvi and Marawa.
- 2) Introduction to play grace notes (sparsh/kan/swaras) on Harmonium.
- 3) To introduce basic technique of playing Zala on Harmonium.
- 4) To introduce Zaptal and Teental Bandish (composition) in Raga Sarang Durga and Khemaj with initial Alaps and Tannas.
- 5) To prepare students to give solo performance of 15 to 20 minutes with all the aspects i.e. swara vistar, alaps, tannas (Purna Avartan) in ragas covered so far.

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## Harmonium - (Madhyama I)

### Marks

Practicals	- 200 marks
Written Theory	- 50 marks
Internal Exam (Two Assessments)	- 50 marks ( 25 + 25 )
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Total	- 300 marks
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### Practicals – (200 marks )

- 1) Revision of previous Ragas from Foundation Course.
- 2) Introduction of Madhyalaya Bandish in Zaptal, Drut Bandish in Teental with Alap and Tanas in  
(a) Raga Yaman (b) Raga Bhimpalas
- 3) Introduction of one Dhrupad composition (Gat Bandish) in Chautal in Raga  
(a) Bhoop (b) Yaman
- 4) Introduction of one Vilambit Khayal (only composition) with Sthai and Antara in any of the following ragas:  
(a) Bhairav (b) Yaman
- 5) Knowledge of the following Talas:  
(a) Teental (b) Chautal (c) Zaptal (d) Ektaal

### Theory (Written) - (50 marks)

- 1) Description of Ragas prescribed for practicals.
- 2) Knowledge of Pt. V.D. Paluskar & Pt. Bhatkhande's notation system.
- 3) Definition of the technical terms:  
(a) Swar (b) Mandra (c) Madhya (d) Tarsaptak (e)Aroha, Awaroha  
(f) Laya (g) Avartan (h) Shruti (i)Meend.
- 4) Working of Harmonium and its parts by drawing a sketch.

## Harmonium – (Madhyama II)

### Practicals – (200 marks)

- 1) Ability to play Vilambit Khayal & Drut, Laya Bandish with Alaps and Tanas  
( any two):  
(a) Bhairav (b) Bhimpalas (c) Bihag
- 2) Introduction of Medhalaya composition in (a) Malkauns (b) Bageshri  
(c) Vrindvan Sarang with Alaps and Tanas
- 3) Ability to play composition in Tal Rupak and Choutal in the following Ragas  
(any two) :  
(a) Vrindavan Sarang (b) Bhimpalas (c) Kafi (d) Bihag
- 4) Knowledge of the following Talas with Dugun-Tigun and Chougun :  
(a) Teental (b) Zaptal (c) Ektaal (d) Choutal (e) Dhamar

### Theory (Written) – (50 marks)

- 1) Detailed theoretical description of the Ragas studied in the practicals.
- 2) Definition of the following technical terms :  
(a) Thaat (b) Raga (c) Tati (d) Purvang-Uttarang  
(e) Vilambit, Madhya & Drutlaya (f) Gamak (g) Khayal.
- 3) Knowledge of the following instruments:  
(a) Tabla (b) Harmonium & Leg Harmonium (c) Sarangi  
(d) Violin (e) Sitar

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## Harmonium – (Madhyama III)

### Practicals – (200 marks)

- 1) Introduction of Vilambit Khayal with Alaps & Tanas in detail ( any two) :  
(a) Manbihag (b) Bageshri (c) Todi
- 2) Introduction of Madhyala Bandish in Rupak and Matt Taal with Alap and Tanas in the following Ragas ( any two) :  
(a) A. Bilawas (b) Hameer (c) Pooriya Dhanashri (d) Kedar.
- 3) Information and Raga Vachak Swara Sangatis of the following Ragas :  
(a) Bhairavi (b) Chayanat (c) Tilak Kamod (d) Shudha Sarang.

### Theory (Written) - (50 marks)

- 1) Detailed theoretical description of the Ragas studied in the practicals and writing of notations of Bandishes of Vilambit and Madhyalaya with Alaps and Tannas in V.N. Bhatkhande and Paluskar Notation system.
- 2) Definition of Ragalakhana.
- 3) Knowledge of the following musical forms :  
(a) Khayal (b) Thumari (c) Tarana (d) Dhrupad  
(e) Dhamar (f) Tappa
- 4) Biographies of the following artistes :  
(a) Pt. V.D. Paluskar (b) Pt. V.N. Bhatkhande (c) P. Madhukar
- 5) Knowledge of the following Taalas :  
(a) Zumara (b) Ade Chautal (c) Tilawada



# KALA ACADEMY GOA

Kala Academy's Music Centre \_\_\_\_\_

## APPLICATION FORM

NOTE: Please see that this form is neatly filled in, giving only relevant information.

Admission sought for (STRIKE OFF WHICH IS NOT NECESSARY)

1. Vocal                      2. Tabla                      3. Harmonium

1. Name in full: Shri/Smt/ Kum. \_\_\_\_\_

(Block Letters)

2. Father's / Guardian's Name & Income: \_\_\_\_\_

3. Present Address: \_\_\_\_\_

4. Phone/ Mobile No: \_\_\_\_\_

5. Date & Place of Birth: \_\_\_\_\_

(Enclose Birth Certificate)

6. Nationality: \_\_\_\_\_ In case of student of foreign origin, following may be indicated:

1. Nationality: \_\_\_\_\_

2. Passport No. : \_\_\_\_\_

3. Nature & Period of visa: \_\_\_\_\_

7. Native Place: \_\_\_\_\_ Dist.: \_\_\_\_\_ State: \_\_\_\_\_

8. Mother Tongue: \_\_\_\_\_ Educational Qualification: \_\_\_\_\_

9. Name & Address of School/Institution: \_\_\_\_\_

10. Previous Training & Experience in field of Music & Dance \_\_\_\_\_

Date:- \_\_\_\_\_

**Signature of Applicant**

(To be completed by Guardian, if applicant is below 18 of age)

**N.B.**

**Each student can get admission in one discipline only.**

(The admission form is for viewing purpose only and not to be downloaded)

Price of the Prospectus : Rs.100/-

UNDERTAKING BY THE STUDENT

I, Master/Ms./Mr./Mrs. \_\_\_\_\_ ,  
learning \_\_\_\_\_ in the Kala Academy's Music Centre at  
\_\_\_\_\_ hereby state that I have read the rules and regulations of  
this Institution and I promise to abide by them till the completion of the course in the  
Centre.

\_\_\_\_\_  
Signature of the Student

Date :-  
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UNDERTAKING BY THE PARENT

I, Shri/Smt. \_\_\_\_\_ mother/father/ guardian of  
\_\_\_\_\_, hereby state that I have  
read the rules and regulations of this Institution and I promise to abide by them and  
see that my child/ward strictly conforms to the terms and conditions, as required of  
him/her, till the completion of the course in the Centre.

I further say that I shall abide by clause no. 13 and 19 of the rules and regulations  
which are reproduced below :

**"A student has to attend a minimum of 70% of the working days to qualify for examination held in December. However, 10% relaxation in attendance in exceptional cases - like final exams of the school/college (10<sup>th</sup> and 12<sup>th</sup> std.), on medical grounds etc. (doctor's certificate necessary) may be granted only after the consent of the Director, Faculty of Indian Music & Dance."**

**"Parents should compulsorily meet the teacher at the end of each month and enquire about his/her child's progress and sign the calendar maintained by the concerned teacher."**

\_\_\_\_\_  
Signature of the Parent/Guardian

Date :-

