



MUSICEA ARTS
AND CULTURE
COUNCIL

INDIAN TRADITIONAL VOCAL

SYLLABUS

Grade 7

January 2022



Foreword



Welcome to the Musicea Arts and Culture Council

Musicea Arts and Culture Council is a non-profit international educational institution incorporated as a Section 8 Company of the Indian Companies Act, 2013. The primary objective of incorporation is to prepare syllabi, offer qualifications, assist in careers and jobs, recognise, award and honour achievements and promote young candidates in music, dance, theatre, language, arts and sports. Musicea Arts and Culture Council is a college of national and international educators sharing the dream of creating a world-class international institution based in India to provide opportunities, solutions and recognition to both students and teachers.

Musicea Arts and Culture Council offer different international graded levels of graded syllabi and assessment. Several innovative and path-breaking measures implemented by the college council make it inclusive, holistic, and apt for 21st-century music education. The pioneering initiatives are transforming the lives of thousands of educators and students. Musicea Arts and Culture Council initiatives play an active role in developing a nation by assisting millions of aspiring students and teachers. Several initiatives are in place to protect, serve, and empower the teachers and students. Member teachers and students receive a series of direct benefits, honour and advantages from the Musicea Arts and Culture Council. Two of the many pioneering initiatives are students receive Scholarships and teachers receive Pension Benefit Schemes.

Musicea Arts and Culture Council is also committed to preserving, nurturing, and promoting the rich heritage and traditions of Indian and World Music and the Arts. The syllabi are refreshing and educational. All aspects of the syllabi are in sequential order concerning the academic merit underlying each requirement. The selection of pieces and songs is a meticulous and progressive process. Breaking from the narrow-based idea of a fixed book for examination, Musicea Arts and Culture Council broadens the scope of learning and performing by prescribing a suggestive list of all-time favourite pieces and songs. Education is beyond the scope of one book and format. 21st-century learning demands a fun-filled, open and broad-spectrum far beyond forced education. The Free Choice option allows a candidate to perform pre-approved self-composition or arrangement. Modern subjects encourage a candidate to embellish and improvise. The Musicianship is a pioneering inclusion that makes the examination more interesting. Musicea Arts and Culture Council have been at the forefront in preserving, nurturing and promoting music and the arts.

Musicea Arts and Culture Council Qualification

Musicea Arts and Culture Council qualifications are comprehensive and cater for those interested academically or as a performer. The lists contain works ranging from early times to up-to-date contemporary examples, plus own choice options.

All works are carefully selected and sequentially graded. Teachers preparing students for Musicea Arts and Culture Council qualifications will have a clear and detailed outline to develop their lessons. Musicea Arts and Culture Council qualification make provision for different abilities and provide a goal for candidates. Examination reports reflect a reliable assessment of progress and, by comments and marks, assist individual development. However, there are many ways to improve the skills and, candidates should look beyond the scope of only assessment-related studies.

In each Musicea syllabus, teachers will find the requisites of a training system for their students through the different Levels and Grades. The aim is to encourage personal development in music and dance in each individual. It is the wish of the Musicea to support teachers and their students in developing their skills, acquisition of knowledge and enhanced self-confidence according to age and experience, not to discourage and set impossible or unrealistic standards.

Examination Module

Musicea offers a diverse range of examination modules. A candidate is free to select any of the examination modules according to their choice, objective and strength. A candidate may or may not switch the examination module in the next higher level or grade examination. Followings are the examination module:

- Online and Physical candidates may choose to appear for either Musicea Regular or Musicea Recital examination.
- For the Musicea Recital examination, a candidate (both Online and Physical) will perform FIVE pieces or songs.
- Musicea Regular examination for Online and Physical is slightly different.
 - For Musicea Regular Online examination, a candidate should prepare THREE pieces or songs, Technical Exercise, Study, and Musical Knowledge.
 - For Musicea Regular Physical examination, a candidate should prepare THREE pieces or songs, Technical Exercise, Musicianship or Study, and Musical Knowledge.

Musicea Arts and Culture Council offer several unique, pioneering and groundbreaking services. Musicea Arts and Culture Council offer **scholarships** to examination candidates. The feature of the scholarship is a historical first offered by Musicea Arts and Culture Council.

Musicea Arts and Culture Council, a pioneer for Online Music Exams are offering online services since 2018. Musicea offers both Live Stream Exams and Recorded Exams. Musicea realised the future of digital services and online education back in 2017 and began digital internet-based offerings and online music exams. Musicea is a pioneer for online graded music exams and the monthly online digital concert, Musicea Yuva Festival.

Indian Traditional Vocal

Syllabus, January 2022

Grade 7

Performance

A candidate may use live accompaniment or may sing with a karaoke track.

For Recital Examination, the duration of the performance should not exceed twenty-seven minutes.

For Regular Examination, the duration of the performance should not exceed sixteen minutes.

From the prescribed list, select songs by different composers or from the same standard songs from different sources. Do **not** select more than one song by one composer.

Prescribed Songs

Re Saajna Tum Bin	Khayal	Raag Shivranjani
Ganesh Bhajan	S. Mudgal	Devotional
Kali Teri Gut	Pt. Shivram	Punjabi
Mor Bole Re	R. Mathur	Rajasthani
Krishna	S. Mudgal	Devotional
Thar Thar Cham	W. Ul Haq & N. Ul Haq	Kashmiri
Chakola Tengati	Dr. B. Hazarika	Assamese
Phu Bai Phu	Folk	Marathi
Pitti Pitti Mog	C. Perry	Goan

Song Links

Re Saajna Tum Bin	https://www.youtube.com/watch?v=SFaEFdxFEz8
Ganesh Bhajan Shubha Mudgal	https://www.youtube.com/watch?v=Vb4gLnt4t-E
Kali Teri Gut	https://www.youtube.com/watch?v=liq3x6G__2w
Mor Bole Re	https://www.youtube.com/watch?v=CRI7R7q2pAs
Krishna	https://www.youtube.com/watch?v=__VuGxTIGq8
Thar Thar Cham	https://www.youtube.com/watch?v=zOgg9gp-Vwk
Chakola Tengati	https://www.youtube.com/watch?v=qVKIiki0x4k
Phu Bai Phu	https://www.youtube.com/watch?v=KszmwyM_oes
Pitti Pitti Mog	https://www.youtube.com/watch?v=KZbl1jRPPhM

Technical Exercise

Sing the Technical Exercise section from memory. Tempo markings are suggestive. A candidate may sing a little slower or faster. Perform the Technical Exercise using any Sol-Fa Syllables (ex. 'lah') or any consonant or vowel sound(s) (Ex. 'aa', 'ee', 'oh') **in legato**. Technical Exercise may be transposed to suit the range of the candidate's voice. Attempt to sing each note evenly in time, with clarity and precision.

The examiner will play the Key Chord for Physical Examination. For Online Examination, the candidate may use any gadget or use a Keyboard or Guitar (played by the teacher or accompanist).

1. Scale

Tempo: MM♩ = 72 (four notes in a beat)

Major: All	11 notes	ascending or descending
Minor: All (harmonic and melodic)	11 notes	in two breath (without break)

For example: major: C D E F G A B $\acute{C} \acute{D} \acute{E} \acute{F} \acute{G} \acute{A} \acute{B}$ C B A G F E D C

For example: harmonic minor: A B C D E F G# $\acute{A} \acute{B} \acute{C} \acute{D} \acute{C} \acute{B} \acute{A}$ G# F E D C B A

For example: melodic minor: A B C D E F# G# $\acute{A} \acute{B} \acute{C} \acute{D} \acute{C} \acute{B} \acute{A}$ G# F# E D C B A

2. Triplet Singing

Tempo: MM♩ = 96 (three notes in one beat)

Major: All

For example: I CEC, DFD I EGE, FAF I GBG, $\acute{A} \acute{C} \acute{A}$ I $\acute{B} \acute{D} \acute{B}$, $\acute{C} - -$ I $\acute{C} \acute{E} \acute{C}$, $\acute{B} \acute{D} \acute{B}$ I $\acute{A} \acute{C} \acute{A}$, GBG I FAF, EGE I DFD, C - - II

Kindly note that for:

C major: C=Sa, D=Re, E=Ga, F=Ma, G=Pa, A=Dha, B=Ni

A minor: A=Sa, B=Re, C=Komal Ga, D=Ma, E=Pa, F=Komal Dha, F#=Sudh Dha, G=Komal Ni, G#=Sudh Ni

3. Arpeggio (extended)

Tempo: MM♩ = 60 (six notes in a beat)

Extended major arpeggio and dominant seventh with articulation

Key: G, A \flat , A, B \flat , B, C

For example:



4. Chord

A candidate should be able to sing the notes of a major 7th chord and minor 7th chord in any given key.

For example: C major 7th chord- C E G B

For example: A minor 7th chord- A C E G

Kindly note:

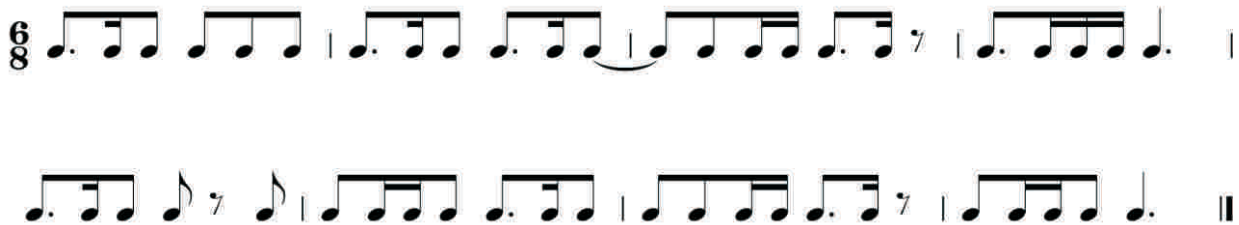
All examples of major are shown in C major.

All examples of minor are shown in A minor.

Musicianship

Test 1. Clapping:

The examiner will display a eight bar rhythm in compound time, and the candidate is expected to slowly clap the rhythm with a steady pulse. For example:



Test 2. Aural Intervals:

The examiner will play two notes, first separately and then together. The candidate is expected to recognize whether the interval is a major or minor second, major or minor third, perfect or augmented fourth, perfect or augmented fifth, major or minor sixth, major or minor seventh, perfect or augmented octave. The examiner will ask two set of aural intervals. For example:



Test 3. Interval Singing:

The examiner will ask the candidate to sing two sets of intervals. The examiner will play the tonic (C major or C minor) chord. The test includes the knowledge of the previous grades. The followings are add-ons. Any interval between an octave.

Kindly note: The examiner may ask both Sudh and Komal Re, Ga, Dha, Ni and Kori Ma. The examiner will play C major chord for intervals with Sudh Ga, Dha and C minor for intervals with Komal Ga, Dha.

Test 4. Chords:

The examiner will play a chord twice, and the candidate is expected to tell the examiner whether it is major, minor, augmented or diminished. For example:



Test 5. Taal Pehchan:

The examiner will play a Taal from the previous grades or Ektaal. The candidate is expected to identify the Taal.

Study

A candidate may choose an unaccompanied folk song. The duration of the song should not exceed five minutes.

A candidate may select a technically challenging etude, exercise, piece, or song as Study. The length (the number of bars) of the Study will be equal, a little more but no less than the pieces or songs performed. As a general guideline, the standard of a Study will be that of a piece or song one level or a grade higher. A candidate may select the Study from the prescribed list of pieces or songs one level or a grade higher.

Musical Knowledge

For practical examinations, examiners will ask candidates questions on the following aspects from the list of performed pieces (excluding study list, if any).

The examiner will ask **four questions** on the following aspects. The questions include knowledge of the previous grades. The following are add-ons.

- Recognition of chords I, ii, iii, IV, V, vi in the tonic key
- Knowledge of other works by the lyricist, composer and artist
- Taal bol

For example:

Question: Discuss the setup of the first song.

Example answer: Re Saajna Tum Bin is a Khayal based on Raag Shivranjani, Thaata Kafi in Teental.

Question: Discuss the Khayal form.

Example answer: Khayal bases itself on a repertoire of short songs (two to eight lines), a khayal song is called a bandish. Every singer generally renders the same bandish differently, with only the text and the raga remaining the same. Khayal bandishes are typically composed in a variant of Urdu/Hindi or occasionally the Dari variant of Farsi, Bhojpuri, Punjabi, Rajasthani, or Marathi. These compositions cover diverse topics, such as romantic or divine love, praise of kings or gods, the seasons, dawn and dusk, and the pranks of Krishna, and they can have symbolism and imagery. The bandish is divided into two parts, the sthayi (or asthayi) and the antara, with the former considered more important as it shows the melodic contours of the raga. The sthayi often uses notes from the lower octave and the lower half of the middle octave, while the antara ascends to the tonic of the upper octave and beyond before descending and linking back to the sthayi. Khayal performances typically use Ektaal, Jhoomra, Jhaptaal, Tilwada, Teental, Rupak, and Adachautaal.

Question: Discuss the third song.

Example answer: Chakola Tengati is a Bihu song by Dr. Bhupen Hazarika, lyrics by Hemen Hazarika. Bihu is a set of three important Assamese festivals in the Indian state of Assam. Rongali or Bohag Bihu observed in April, Kongali or Kati Bihu observed in October, and Bhogali or Magh Bihu observed in January.

Question: Name the key of the second song. Name chord iii of that key and the three notes of the chord.

Example answer: The key is G major. Chord iii is B minor. The three notes of B minor are BDF#.

Question: Recite the bol of Ektaal.

Vocal Skill Guide

A candidate will demonstrate the followings in addition to the previous grades:

- Accurate and fluent performance
- Further development of intonation and consistency of pitch showing a well-developed aural awareness
- Further development of formation of vowels and articulation of consonants
- Developing rhythmic stability and vitality
- Aiming for clear and even tone throughout the range
- Developing ability to control dynamics as specified
- Developing management of a range of tonal qualities for expressive purposes
- Developing a confident projection of the style and character of chosen works
- Developing expressive interpretation of music and text