# A B S K M

## AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY

# HARMONIUM — 9-LEVEL FULL SYLLABUS

Practical•Viva •Theory •Internship•Performance

## MARKS STRUCTURE

| Level | Practical | Viva | Theory | Internship | Total |
|---|---|---|---|---|---|
| Level 1 | 50 | — | — | — | 50 |
| Level 2 | 100 | — | — | — | 100 |
| Level 3 | 75 | 35 | 15 | — | 125 |
| Level 4 | 100 | 35 | 15 | — | 150 |
| Level 5 | 125 | 50 | 25 | — | 200 |
| Level 6 | 175 | 50 | 25 | — | 250 |
| Level 7 | 100 | 35 | 15 | 100 | 250 |
| Level 8 | 100 | 35 | 15 | 100 | 250 |
| Level 9 | 100 | 35 | 15 | 100 | 250 |

## GENERAL GUIDELINES

- From Level 3onward, Viva carriessubstantially more marks than written Theory.
- Viva may include oral identification, short explanations, played examples and technique demonstration.
- Theory focuses on essential concepts for the corresponding level.
- Practical assesses fingering, bellows control, tone, rhythm, coordination, expression, repertoire and stage presentation.
- Levels 7–9 include supervised internship, teaching practice and documentation.

# LEVEL 1 षड़जा ( First year )

## PRACTICAL SYLLABUS

- Harmonium parts, keyboard, bellows, reeds, stops and care.
- Correct posture, hand position and smooth bellows operation.
- White/black keys and basic swara positions.
- Sa Re Ga Ma Pa Dha Ni Sa and simple alankars.
- Right-hand finger exercises and clean note production.
- Basic rhythm/counting and easy devotional or folk melodies.
- Two short prepared melodies.

| Assessment | Marks |
|---|---|
| Practical | 50 |
| Viva | — |
| Theory | — |
| Internship | — |
| TOTAL | 50 |

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# LEVEL 2 — ऋषभ ( Second Year )

## PRACTICAL SYLLABUS

- Finger technique, keyboard familiarity and bellows control.
- Major-scale/sargam patterns and alankars.
- Legato playing and smooth note connections.
- Basic drone and chord accompaniment.
- Bhupali, Yaman and Kafi-based practice.
- Dadra, Keharwa and simple Teentaal patterns.
- Devotional, folk and light-classical compositions.
- Short solo/accompaniment presentation.

| Assessment | Marks |
|---|---|
| Practical | 100 |
| Viva | — |
| Theory | — |
| Internship | — |
| TOTAL | 100 |

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# LEVEL 3 — गंधर्व (Third Year)

## PRACTICAL SYLLABUS

- Systematic alankar,scale and fingering exercises.
- Major/minor scale awareness and raga-based practice.
- Legato, repeated-note and basic fast-note exercises.
- Simple chord and vocal accompaniment.
- Yaman, Bhupali, Kafi and suitable repertoire.
- Alap phrases, pakad and simple improvisation.
- Dadra, Keharwa and Teentaal compositions.
- Two prepared pieces plus one raga-based presentation.

## VIVA

- Identify harmonium parts, keys, bellows, reeds and stops.
- Demonstrate scales, alankars and fingering.
- Explain swara, saptak, raga, aroha, avaroha and pakad.
- Explain accompaniment and bellows technique.
- Oralidentification of played phrases.

## THEORY

- Harmonium construction and maintenance.
- Keyboard layout, swara and fingering.
- Raga, saptak, aroha, avaroha and pakad.
- Tala, laya and accompaniment concepts.
- Performance etiquette and practice methods.

| Assessment | Marks |
|---|---|
| Practical | 75 |
| Viva | 35 |
| Theory | 15 |
| Internship | — |
| TOTAL | 125 |

# LEVEL 4 — मध्यमा (Fourth Year)

## PRACTICAL SYLLABUS

- Advanced fingering andfluent keyboard movement.
- Scales, alankars and arpeggio-style exercises.
- Improved bellows control, dynamics and continuous tone.
- Selected raga repertoire with characteristic phrases.
- Alap, pakad and simple improvisation.
- Basic taan-like patterns and rhythmic variation.
- Vocal/light-music accompaniment.
- 4–6minute prepared performance.

## VIVA

- Explain fingering, bellows, raga and accompaniment.
- Identify selected ragas, talas and phrases.
- Demonstrate scales, alankars and improvisation.
- Explain composition and rhythmic cycles.
- Oralidentification from played phrases.

## THEORY

- Advanced keyboard technique.
- Raga structure and terminology.
- Bellows, dynamics and accompaniment.
- Tala, laya and phrasing.
- Recital preparation.

| Assessment | Marks |
|---|---|
| Practical | 100 |
| Viva | 35 |
| Theory | 15 |
| Internship | — |
| TOTAL | 150 |

# LEVEL 5 — पंचमा ( प्रथम ) (Fifth Year)

## PRACTICAL SYLLABUS

- Advanced fingering, scalesand arpeggio exercises.
- Fast-note patterns with clarity and rhythmic accuracy.
- Advanced bellows coordination and dynamic control.
- Detailed study of selected ragas.
- Alap, improvisation and taan-like passages.
- Advanced vocal/instrumental accompaniment.
- Teentaal, Ektaal, Jhaptal, Rupak, Dadra and Keharwa.
- 5–8minute performance portfolio.

## VIVA

- Compare selected ragas and characteristic movement.
- Identify talas, laya, scales and accompaniment.
- Explain fingering, bellows and expression.
- Discuss improvisation, composition and repertoire.
- Identify raga/technique through played examples.
- Explain maintenance and performance planning.

## THEORY

- Advanced fingering and keyboard technique.
- Raga development and improvisation.
- Accompaniment and rhythmic patterns.
- Tala, laya and layakari.
- Performance planning and repertoire.

| Assessment | Marks |
|---|---|
| Practical | 125 |
| Viva | 50 |
| Theory | 25 |
| Internship | — |
| TOTAL | 200 |

# LEVEL 6 — पंचमा ( पुर्ण ) (Sixth Year)

## PRACTICAL SYLLABUS

- Advanced keyboardtechnique and rapid passagework.
- Major/minor, chromatic patterns and advanced alankars.
- Study of 5–6 selected ragas and performance approach.
- Advanced alap, improvisation and composition presentation.
- Advanced vocal/instrumental accompaniment.
- Dynamic control, phrasing and rhythmic precision.
- Teentaal, Ektaal, Jhaptal, Rupak and suitable talas.
- 8–12 minute advanced recital.

## VIVA

- Explain advanced technique, fingering and accompaniment.
- Identify ragas, talas and characteristic phrases.
- Demonstrate advanced alankar and improvisation.
- Discuss recital structure and repertoire.
- Analyze a performed composition.
- Identify technical problems and practice methods.

## THEORY

- Advanced harmonium technique.
- Raga development and improvisation.
- Advanced tala, laya and layakari.
- Accompaniment and ensemble performance.
- Recital preparation.

| Assessment | Marks |
|---|---|
| Practical | 175 |
| Viva | 50 |
| Theory | 25 |
| Internship | — |
| TOTAL | 250 |

# LEVEL 7 — पुर्णा ( विशारदा ) (Seventh Year)

## PRACTICAL SYLLABUS

- Professionalrepertoirewith refined tone, fingering and phrasing.
- Advanced raga presentation, alap and improvisation.
- Advanced accompaniment for vocalists/instrumentalists.
- Complex rhythms and ensemble coordination.
- Arrangement and adaptation of repertoire.
- Teaching demonstration for beginner/intermediate students.
- Stage presentation and recital discipline.
- 30–45 minute performance portfolio with supervised internship.

## VIVA

- Professional repertoire, raga and tala identification.
- Explain graded teaching methods.
- Analyze fingering, bellows, phrasing and accompaniment.
- Demonstrate correction of beginner errors.
- Discuss recital planning and teaching.

## THEORY

- Pedagogy and lesson planning.
- Repertoire selection and performance analysis.
- Professional accompaniment and stage practice.
- Documentation and reflective practice.
- Teachingassessment.

## INTERNSHIP / PERFORMANCE

- Supervised teaching/performance internship with lesson records, observations and documented activities.
- Professional performance portfolio with stage presentation and repertoire documentation.

| Assessment | Marks |
|---|---|
| Practical | 100 |
| Viva | 35 |
| Theory | 15 |
| Internship | 100 |
| TOTAL | 250 |

# LEVEL 8 — संगीत संपुर्णा ( Eighth Year )

## PRACTICAL SYLLABUS

- Advanced multi-genre repertoire.
- Advanced raga development, improvisation and accompaniment.
- Solo and vocal-support repertoire.
- Advanced fingering, phrasing, dynamics and rhythm.
- Arrangement for solo, vocal and ensemble settings.
- Structured teaching demonstration.
- 45–60 minute professional portfolio.
- Supervised internship with teaching/documentation/performance.

## VIVA

- Analyze repertoire, raga, tala and interpretation.
- Explain advanced pedagogy and lesson sequencing.
- Evaluate fingering, bellows, tone and accompaniment.
- Discuss arrangement and ensemble coordination.
- Vivabased on internship and portfolio.

## THEORY

- Advanced pedagogy and curriculum planning.
- Performance interpretation and repertoire analysis.
- Accompaniment and arrangement.
- Internship documentation and professional ethics.
- Performancereview.

## INTERNSHIP / PERFORMANCE

- Supervised teaching/performance internship with lesson records, observations and documented activities.
- Professional performance portfolio with stage presentation and repertoire documentation.

| Assessment | Marks |
|---|---|
| Practical | 100 |
| Viva | 35 |
| Theory | 15 |
| Internship | 100 |
| TOTAL | 250 |

# LEVEL 9 — संगीताचार्य ( Nineth Year )

## PRACTICAL SYLLABUS

- Mastery-level repertoireand individual interpretation.
- Advanced raga presentation with mature alap and improvisation.
- Professional accompaniment, ensemble leadership and arrangement.
- Advanced fingering, dynamics, phrasing and rhythm.
- Thematic concert/program design.
- Advanced teaching and mentoring.
- 60–90 minute final recital.
- Professional portfolio with teaching, performance and supervised internship.

## VIVA

- Comprehensive viva on technique, repertoire, raga, tala and pedagogy.
- Critical analysis of performance choices.
- Demonstrate advanced correction and teaching strategies.
- Discuss professional repertoire and concert design.
- Vivabased on internship and final recital.

## THEORY

- Advanced performance interpretation.
- Master-level raga, tala and improvisation.
- Pedagogy and assessment.
- Professional portfolio and documentation.
- Stageprofessionalism.

## INTERNSHIP / PERFORMANCE

- Supervised teaching/performance internship with lesson records, observations and documented activities.
- Professional performance portfolio with stage presentation and repertoire documentation.

| Assessment | Marks |
|---|---|
| Practical | 100 |
| Viva | 35 |
| Theory | 15 |
| Internship | 100 |
| TOTAL | 250 |