

240/MI/CC301

SEMESTER 3

Name of the Subject – Technical and Practical Aspects of Hindustani Music Instrumental - 3	Maximum theory marks: 50 (15+35) Time – 2 hours
240/MI/CC301	Maximum Practical Marks: 50 (15+35)

THEORY PAPER

The examiner is required to set 7 questions in total. This question paper shall be divided in two sections. The examiner is requested to set section A as a compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit containing 7 marks each. The students will be required to attempt one question from each unit.

COURSE OBJECTIVES

1. To know about Raags and Alankar.
2. To know about the Basic terminology of Indian Classical Music.
3. To know about taals used in music and the contribution of various musicologists.

COURSE OUTCOMES

On successful completion of this course, the students will be able to:

1. Gain the knowledge of raags
2. Gain knowledge of the terminology of Indian Classical Music.
3. Gain the knowledge of writing the Musical compositions in the Notation system.

Unit 1:

1. Detailed description of the raga Bihag, Alhaiya Bilawal and Khamaj.
2. Ability to write the notation of Razakhani Gat in the prescribed raagas.
3. Short notes on the followings: Avirbhav-Tirobhav, Alpatva-Bahutva, Jaties of ragas

Unit 2:

1. Detailed study of the following: Jod, Jhala, Meend, Krintan, Zamzama
2. Writing and discription of 16tala tala with Thah and dughun

Unit 3:

1. Role of media in the development of Indian Classical Music.
2. Describe in detail about raga vargikaran, varna, vaggyekar, pramel parveshak raga, avartan.
3. Contribution of the following in Music : Ravi Shankar, Udayat Khan, Mushtaq Ali Khan.





PRACTICAL PAPER

COURSE OBJECTIVES

1. To acquire the fluency of playing sitar through the Alankars and the skills of presentation of classical music
2. To gain the knowledge of the prescribed raagas.
3. To gain the ability of presenting taals on hands.

COURSE OUTCOMES

On successful completion of this course, the students will be able to:

1. Play with fluency and know about mentioned raags
2. Know the detailed study of the prescribed raagas
3. know and play the mentioned taals.

Contents

1. Students have to prepare one Maseetkhani Gat in any of the prescribed raagas and Razakhani Gat in all the raags.
2. Students have to prepare 5 Alankars and 1 Dhun in any of the Prescribed Raagas
3. Demonstrate ektaal on hands with thah and dugun.

SUGGESTED READINGS

1. Harish Chander Srivastava : *Raag Parichaya , Part I, II & III*
2. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Visharad- Basant
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
7. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra



240/MI/CC401

Semester 4

Name of the Subject – Technical and Practical Aspects of Hindustani Music Instrumental - 4	Maximum theory marks: 50 (15+35) Time -- 2 hours
240/MI/CC401	Maximum Practical Marks: 50 (15+35)

THEORY PAPER

The examiner is required to set 7 questions in total. This question paper shall be divided in two sections. The examiner is requested to set section A as a compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit containing 7 marks each. The students will be required to attempt one question from each unit.

COURSE OBJECTIVES

To know about Raags and Alankar.

To know about the Basic terminology of Indian Classical Music.

To know about taals used in music and the contribution of various musicologists.

COURSE OUTCOMES

On successful completion of this course, the students will be able to:

Gain the knowledge of raags

Gain knowledge of the terminology of Indian Classical Music.

Gain the knowledge of writing the Musical compositions in the Notation system.

Theory Paper

Unit 1:

1. Detailed study of the following raagas: Malkauns, Hameer and Kamod
2. Writing of Razakhani Gats in the prescribed raags

Unit 2 :

1. Gram
2. Murchana
3. Study of Jaati Gaayan Shaili : i) Shudh and Vikrit Jaatis with their origin from the 2 grams ii) 10 lakshans of jaati and 13 lakshans of jaati
4. Brief study of the following : Kan, Murki, Gamak, Ghaseet, Gikari

Unit 3:

1. Description of roopak taal
2. Writing of roopak taal in tabla, dholak, harmonium and phanum
3. Contribution of any 2 of the following Musicians : Vilayat Khan, Nikhil Banerjee, Ali Akbar Khan



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PRACTICAL PAPER

COURSE OBJECTIVES

1. To acquire the fluency of sitar playing through the Alankars and the skills of presentation of classical music
2. To gain the knowledge of the prescribed raagas.
3. To gain the ability of presenting taals on hands.

COURSE OUTCOMES

On successful completion of this course, the students will be able to:

1. Play with fluency and know about mentioned raags
2. Know the detailed study of the prescribed raagas
3. know the mentioned taals

Contents

Maseetkhani and Razakhnai Gat in the prescribed raags

Play 5 alankars and one Lok dhun.

Demonstration of the prescribed Taalas with Layakari

SUGGESTED READINGS

1. Harish Chander Srivastava : *Raag Parichaya , Part I, II & III*
2. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Visharad- Basant
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
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