

**Curriculum and Credit Framework
As per NEP 2020**

For

**B.A. Multidisciplinary Music (V)
Core
Semester 3rd and 4th**



**Department of Studies in Arts and Culture
Gurugram University, Gurugram**

(A State Govt. University Established Under Haryana Act 17
Of 2017)

Pages 01 to 05

Meenakshi

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240/MV/CC301

SEMESTER 3

Name of the Subject – Technical and Practical Aspects of Hindustani Music Vocal - 3	Maximum theory marks: 50 (15+35) Time – 2 hours
240/MV/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 Jaunpuri.
2. Ability to write the notation of Drut khyal in the prescribed raagas.
3. Short notes on the followings:
 - i. Avirbhav-Tirobhav
 - ii. Alpatva-Bahutva
 - iii. Jaties of ragas

Unit 2:

1. Detailed study of the following:
 - i. Dhrupad
 - ii. Dhamar
 - iii. Khayal
 - iv. Tappa
 - v. Thumari
2. Writing and discription of Ektala tala with Thah and dugun

Unit 3:

1. Role of media in the development of Indian Classteal Music.
2. Describe in detail about raga vargikaran
varna, vaggyekar, pramel parveshak raga, avartan, alap

W. S. S.

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UNIT 3:

1. Ability to write the following Talas with Thah and Dugun :-
Ektaal, Rupak
2. Description of the prescribed taalās.

Practical Paper**COURSE OBJECTIVES**

1. To gain the knowledge of the prescribed raagas.
2. To gain the ability of presenting taalās on hands.

COURSE OUTCOMES

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

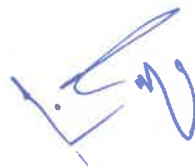
1. Sing with fluency and know about mentioned raags
2. Know the detailed study of the prescribed raagas
3. know the mentioned taalās

Contents

1. Drut Khayal in the prescribed raagas.
2. Presentation of the prescribed Taalās on hands along its Layakarīs
3. Any light composition

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. *Practical Sangeet* by Dr. J. K. Patwardhan




240/MV/CC401

Semester 4

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

Instructions for the Examiner: The examiner is required to set 7 questions in total. The 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, Kedar and Kamod
2. Writing of drut compositions in the prescribed raags
3. Brief study of the following : Chaturanga, Trivat, Bhajan, Ghazal

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

Unit 3:

1. Description of roopak taal
2. Writing of roopak taal in thah, dugun, tugin and chaugun





Contribution of the following in Music(Any One)

- i. Miya Tansen
- ii. Amir Khusro
- iii. Swami Haridas

THEORETICAL PAPER

COURSE OBJECTIVES

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

Contents

- Students have to prepare one Vilambit Khayal in any of the prescribed raagas and and drut khayal in all the raags.
- Students have to prepare 5 Alankars
- Demonstrate ektaala 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



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