



240/MI/MI301

SEMESTER 3

Name of the Subject – Basics of Hindustani Music Instrumental	Maximum theory marks: 50 (15+35) Time – 2 hours
240/MI/MI301	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 gain the knowledge of musical terms and elements
- To gain the knowledge of the prescribed raagas
- To gain the knowledge of the prescribed taalās
- To know about the contribution of Musicians of our country

COURSE OUTCOMES

After the successful learning the students will be able to

- Know and understand about the terms and elements of Music
- Understand and write the notations and description of the raags
- Understand and write the description and Layakaris of the taalās
- Know the contribution of the Musicians

UNIT 1:

1. Define to explain the following terms :-

Naad, Shruti, Swar, Sangeet, Saptak, Thhat

2. Brief explanations of the following :-

Raga, Jaati, Mukra, Sthai, Antara, Vadi, Samvadi, Anuvadi, Vivadi.

3. 4 Varnas of Indian Music : Sthayi, Arohi, Avarohi, and Sanchari

UNIT 2

1. Description of the following raagas: Khamaj and Bhairavi

2. Notation of Kazakham Gat in the prescribed raags.

Handwritten signature/initials

Handwritten signature/initials

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 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

1. Razakhani Gat in the prescribed raagas.
2. Presentation of the prescribed Taalas 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. Bhartiya Sangeet Vidyā – Dr. Lal Mohi Meher



Handwritten signature in blue ink, possibly 'Urf' or similar.

4

240/MI/MI401

SEMESTER 4

Name of the Subject – Study of Hindustani Music Forms Instrumental	Maximum theory marks: 50 (15+35) Time – 2 hours
240/MI/MI401	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 gain the knowledge of musical forms and types of composition.
- To gain the knowledge of the prescribed raagas
- To gain the knowledge of the prescribed taalās
- To know about the contribution of Musicians of our country

COURSE OUTCOMES

After the successful learning the students will be able to

- Know and understand about the musical forms and types of composition
- Understand and write the notations and description of the raags
- Understand and write the description and Layakarīs of the taalās
- Know the contribution of the Musicians

UNIT 1:

1. Define to explain the following terms : Bandish, Gat, Sthai, Antara, Jod and Jhhala
2. Brief explanations of the following : Classical Music, Semi Classical Music, Light Music, Folk Music
3. Explanation of Khayal, Dhrupad Dhamar, Maseetkhani and Razakhani Gat

UNIT 2:

1. Description of the following raagas, with their Sarāli and Tāla.
2. Notation of Razakhani Gat in the prescribed raags.

[Handwritten signature]

[Handwritten signature]

5

UNIT 3:

1. Ability to write the following Talas with Thah and Dugun :-
Dadra, Jhaptal
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. Play with fluency and know about mentioned raags
2. Know the detailed study of the prescribed raagas
3. know the mentioned taalās

Contents

1. Razakhani Gat 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. Raag Nigyan - V. N. Patwardhan
6. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra



