



DEPARTMENT OF MUSIC

POSTGRADUATE PROGRAMME

CHOICE BASED CREDIT SYSTEM

SYLLABUS FOR INDIAN MUSIC (HINDUSTANI MUSIC)

VOCAL AND INSTRUMENTAL (SITAR)

SEMESTER I-II

COURSE EFFECTIVE FROM ACADEMIC YEAR 2020-21, 2021-22

and 2022-23


CONVENER BOARD OF STUDY



**Scheme of Examinations of Two Years P. G. Programme,
Choice Based Credit System
M.A. Indian Music Hindustani Music (Vocal and Instrumental Sitar)
w. e. f. Academic Year 2020-21, 2021-22 and 2022-23**

First Semester

Paper Code	Core	Nomenclature of Paper	Maximum Marks	Internal Assessment marks	Total Marks	Credit
PGMUTC400	Hardcore Theory	Applied Theory-1	60	40	100	04
PGMUTC401	Hardcore Theory	History of Indian Music-I	60	40	100	04
PGMUPC402	Hardcore Practical	Stage Performance	50	50	100	04
PGMUPC403	Hardcore Practical	Vice-Voce	50	50	100	04
PGMUSC404	Soft core Practical	Basic Technique of Harmonium Playing part-I.	50	50	100	04
PGMUSC405	Soft core Practical	Folk Music of Jammu Region-I	50	50	100	04
Total					600	24

2nd Semester

Paper Code	Core	Nomenclature of Paper	Maximum Marks	Internal Assessment marks	Total Marks	Credit
PGMUTC450	Hardcore Theory	Applied Theory-II	60	40	100	04
PGMUTC451	Hardcore Theory	History of Indian Music-II	60	40	100	04
PGMUPC452	Hardcore Practical	Stage Performance-II	50	50	100	04
PGMUPC453	Hardcore Practical	Vice-Voce	50	50	100	04
PGMUSC454	Soft core Practical	Technique of Harmonium Playing:- Part-II	60	40	100	04
PGMUSC455	Soft core Practical	Folk Music of Jammu Region-II	60	40	100	04
Total					600	24

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FIRST SEMESTER

Course No.PGMUTC400

Credits: 4

Semester Examination-60

Title- Applied Theory-I

Maximum Marks 100

Sessional Assessment 40

Duration of Examination- 2:30 hours

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Syllabus

Course Objectives :- The students will learn about the historical development of the prescribed ragas, comparative study of the ragas along with different Ragangs.

Course leaning Outcomes:-

- The students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- The students get the knowledge about the different kind of Talas with different layakararies.
- The students will come to know about the Gharanas of vocal music and qualities of Gharanas.
- The students will get the knowledge about legends of Hindustani music.
- The students get the knowledge of different musical terms.

CONTENT

UNIT-I

1.1 Detail description of notations (Vilambhit and drut khayal) or (Maseetkhani and Razakhani Gat of ragas (i) Yaman (ii) Ahir Bhairav (iii) Nat Bhairav (iv) Shudh Kalyan (v) Bahaar (vi) Main Malhar with alaap and tans or todas in different layakararies.

1.2 Critical Study of ragas as described above.

R. M. S.



UNIT-II

2.1 Comparison and contrast of different talas, writing them in different layakaries. Ektaal, Chaar taal, Dhamaar, Deepchandi).

2.2 Ragas and its Jaties.

UNIT III

3.1 Detailed study of Gharanas of vocal music.

3.2 Historical development of following ragas Bhairav and Kandra.

UNIT IV

4.1 Principal of composition of Vrind Vadan and Vrind Gaan.

4.2 Biographical sketch of the following musicians:

(a) Ustad Allauddin khan (b) Ustad Bade Gulam Ali (c) Ustad Bismillah Khan (d) Pandit Bhim Sen Joshi (E) Kishori Amonkar (f) Pandit Shiv Kumar Sharma.

UNIT V

5.1 Detailed study of Gamak and its kinds.

5.2 Knowledge of the following musical terms with examples

Nayas, Alpatav, Bahutav, Avirbhav, Tirobhav, Vadi Samvadi, Naad.

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

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Books Recommended

- 1 Kramik pustak malika by V.N. Bhatkhandey.
- 2 Malhar k Parkar by J.T. Shah
- 3 Kanda k Parkar by J.T.Shah.
- 4 SWarang k parkar by J.T.Shah.
- 5 Bhairav k Parkar by J.T. Shah.
- 6 Sangeet k Gharano ki charcha by S.K. Choubey
- 7 Swar or rago k vikaqs me vadyon ka yogdan by Indrani Chakrawarti.
- 8 Dhvani aur Sangeet by Lalit Kishore Singh.

R. Mohi



FIRST SEMESTER

Course No. PGMUTC401

Credits: 4

Semester Examination-60

Title- History of Indian Music-I

Maximum Marks 100

Sessional Assessment 40

Duration of Examination- 2:30 hours

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Syllabus

Course Objective:-The students will learn in detail about the historical development of the Music from Ancient to Modern period to teach the different style of singing.

Course learning outcomes:-

- The students will get the knowledge about the historical development of the Music from Ancient to Modern period.
- The students get the knowledge about the different gharanas of different periods.
- The students will come to know about the dhrupad and khayal style of singing.
- The students will get the knowledge about classification of Ragas system.
- The students will learnt about Nibandh and Anibadh Gaan.

CONTENT

UNIT-I

1.1 Music in Vedic Period

1.2 Music in Ancient Period

UNIT-II

2.1 Music in Medieval Period

2.2 Music in Modern Period

UNIT- III

3.1 History of Music in ancient period (third to sixteen century)

3.2 Knowledge of Following Granths:-

R. Patel



- Natya Shastra..... Bharat
- Sangeet Makrand & Nardhiya ShikshaNaarad
- Brihadeshi..... Matang Muni

UNIT-IV

4.1 Study of Dhrupad and Khayal style of singing

4.2 A critical study of 3 Grams and description of Moorchana, the utility of Moochana to the musicians of Modern Times.

UNIT-V

5.1 Rag Vargikaran from Ancient to modern times (According to Ancient, Medieval & scholars of modern times)

5.2 Study of Nibadh and Anibadh Gaan.

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

Books Recommended

- (1) Rise of Music in Ancient World by Curt Sachs.
- (2) History of Musical Instruments by Curt Sachs.
- (3) Historical Development of Indian Music by Prajnanand Swami.
- (4) Bhartiya Sangeet ka Itihas by S.S. Pranjape.
- (5) Bhartiya Sangeet ka Itihas by Umesh Joshi.
- (6) Natya Shastra by Bharat.
- (7) Sangeet Ratnakar By Sharang Dev.

R. S. J.



FIRST SEMESTER

Course No. PGMUPC402

Credits: 4

Semester Examination-50

Title- Stage Performance-I

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Syllabus

Course Objective:-

The course comprises of the practical components i.e. various ragas prescribed for practical performance. The students will learn to perform different compositions in prescribed ragas, gaining an invaluable stage experience.

Course learning outcomes:-

- The students will learn various ragas practically.
- The students will learn to perform and present ragas on stage, a proper format before the audience.

CONTENT

- Student is required to prepare one raga from the ragas of Intensive study
- (List of Raga given below) as per his/her choice of raga and is ought to perform it for not less than 30 minutes with proper elaboration with all the technique of khayal gayan/ style of singing.
- List of Ragas for Intensive Study:-
- Yaman, shudh Kalyan, Ahir Bhairav, Nat Bhairav, Miyan Malhaar, Bahaar.
- Demonstration of one raga selected from prescribed syllabus along with alaap jod Maseet khani, Raza khani gat with todas and jhalas for instrumentalists.
- Alaap Bada Khayal, Chotakhayal with proper gayaki, Tarana for vocalist.
..... Marks 35
- Ability to sing one Dhrupad or Dhamar for vocalist.
- One dhun for instrumentalists.

R. Verma



FIRST SEMESTER

Course No. PGMUPC403

Credits: 4

Semester Examination-50

Title- Practical Test-I

(VIVA - VOCE)
Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Syllabus

Course Objectives:-

The course is meant for providing understanding of the prescribed ragas to the students with an integrated assessment process. The students will guide to understand in depth various aspects of various ragas and their practical aspects compositions.

Course Learning Outcomes:-

- The students get to study various practical aspects of prescribed ragas.
- Students learnt to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragangs and compositions there in.

CONTENT

- Tuning of Instrument
- Following ragas are prescribed for practical paper.

(i) Yaman (ii) Ahir Bhairav (iii) Nat Bhairav (iv) Shudh Kalyan(v) Miyan Malhaar (vi) Bahaar.

From above ragas any 4 ragas be selected for detailed study out of which 3 slow khayal or Maseet khani gat and all the six for drut khayal or Razakhani Gat.

- Demonstration of following talas playing on hand with different layakaries

(i) Ektaal (ii) Chaartaal (iii) Dhamar (iv) Deep Chandi (vi) Jhumra (vii) Punjabi Taal.

- A Student is required to prepare all the above ragas for Viva-Voce.
- Comparative Studies of the Ragas.
- Practical File.

R. K. Singh



M.A. MUSIC 1ST SEMESTER (SOFT CORE COURSE)

Choice Based Credit System

M.A. Indian Music Hindustani Music (Vocal and Instrumental Sitar)

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

First Semester

Course No. PGMUSC404

Credits: 4

Semester Examination-50

Title-Soft course Practical

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Course Objectives:- Students understand the basic techniques of playing Harmonium. In the project work the students will be able to prepare their project file.

Course Learning Outcomes:-

The students gain the practical knowledge of Harmonium playing and gaining skill and ability to perform as well.

- Will learn singing and playing of Alankaras on Harmonium.
- Students will be able to play filmi song/ non filmi/Ghazal/ Bhajan compositions with table.
- The students will play national Anthem and patriotic song on Harmonium.
- Acquire the knowledge and experience through the project work to do research in music.

CONTENT

BASIC TECHNIQUE OF HARMONIUM PLAYING-I

- Formation and parts of Harmonium.
- Basic knowledge of following terms:- Scale Raag That Saptak Swar (Sudh and Vikrit) Alamkar Aroh Avroh Sum Taali Khaali.
- Singing and Playing Aroh and Avroh on Harmonium in the following Thaats:- (I) Bilawal (ii) Kalyan.
- Playing and Singing at least 10 Alankars in single and double layalaries with Tabla.
- Ability to play at least one filmi /Non filmi song/ Ghazal, Bhajan in the prescribed Raagas with Tabla.
- Ability to play National Anthem and one Patriotic song.
- Reciting the following Taals with the hand gestures in single and double layakarries.
- Prepare the project on the Historical development of Harmonium
- (Student will submit the project work 15 days before the commencement of the exam.

R. M.



M.A. MUSIC 1ST SEMESTER (SOFT CORE COURSE) PRACTICAL
Choice Based Credit System

M.A. Indian Music Hindustani Music (Vocal and Instrumental Sitar)

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

First Semester

Course No. PGMUSC405

Credits: 4

Semester Examination-50

Title-Soft course Practical

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Course objective:-

The course is meant for providing deep understanding of folk of Duggar. The students will be guided to prepare project file on folk instruments/ folk artist of Jammu region/ Folk History.

Course Learning Outcomes:-

- Students get the knowledge of present folk music compositions.
- To present regional songs such as Dholru and Baramaha.
- Get the knowledge of folk instruments.
- Students get knowledge to prepare project file on folk instruments/folk artist of Jammu/folk history of Jammu region.

CONTENT

Folk Music of Jammu Region (Duggar)-I

- Knowledge and Practice of three Saptak's (Mandra, Madhya, Taar)
- Concept of Folk Music.
- Knowledge of various forms of Folk music of Jammu Region.
- Presentation of any devotional song such as Bhaints and Bhajan.
- Presentation of any ceremonial song such as Bihai, Suhag and Ghori.
- Guided listening session of Radio, concerts and preparing the report thereafter.
- Knowledge of the renowned local artist of Jammu Region and their contribution in the field.

R. Singh



SECOND SEMESTER

Course No. PGMUTC 450

Credits: 4

Semester Examination-60

Title- Applied Theory-II

Maximum Marks 100

Sessional Assessment 40

Duration of Examination- 2:30 hours

Syllabus for the Examination to be held in May.2020-21,2021-22 and2022-23

Syllabus

Course Objective:- The students will learn about the prescribed ragas, with respect to their scale and classification. The course further teach the students about the classification of Indian instruments.

Course leaning Outcomes:-

- The students get the knowledge about the classical music .
- Students acquire knowledge of comparative study of various talas and ragas.
- The students gain the knowledge about the Karnatiki taal padhiti.
- The students will be able to explain the classification of Indian Instruments and gharanas of sitar.
- The students will get the knowledge of musical terms.

CONTENT

UNIT-I

1.1 Detail description of notations (vilambhit and drut khayal) or (Maseetkhani and Razakhani Gat of ragas (i) Maru Bihag (ii)Bihag (iii) Chhaynat (iv) Todi (v) Multani (vi) Nand with alaap and tans or todas in different layakaries.

1.2 Critical Study of ragas as described above.

UNIT-II

2.1 Comparison and contrast of different talas, writing them in different layakaries. (Jhaptaal, Rupak taal, Gajjampa, Jhumra, Punjabi taal).

R. M. S.



2.2 Karnatiki Taal Padhiti.

UNIT-III

3.1 Detailed study of Gharanas of instrumental music (Sitar).

3.2 Classifications of Indian instruments.

UNIT-IV

4.1 Knowledge of the musical terms with examples:

Meend, Kan, Ghaseet, Murki, Functions of Jawari, Zamzama, Alankar, Vageyakar.

4.2 Tabla and its detailed knowledge.

UNIT V

5.1 Biographical sketch of the following musicians:

(a) Ustad Mustaq Ali khan (b) Swami Haridas (c) Tansen (d) Pandit Omkar Nath Thakur (E) Lal Mani Mishra (f) Pandit Ravi Shanker (g) Girja Devi.

5.2 Define concept of Drone, principle of musical Drone (Tanpura)

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

Books Recommended

1 Kramik pustak malika by V.N. Bhatkhandey.

2 Malhar k Parkar by J.T. Shah

3 Kanda k Parkar by J.T.Shah.

4 SWarang k parkar by J.T.Shah.

R. Shah



5 Bhairav k Parkar by J.T. Shah.

6 Sangeet k Gharano ki charcha by S.K. Choubey

7 Swar or rago k vikaqs me vadyon ka yogdan by Indrani Chakrawarti.

8 Dhvani aur Sangeet by Lalit Kishore Singh

9 Tansen aur Saini Gharane ki Parampara by Sunita Dhar.

10 Hindistani Shastriya Sangeet Gharana by Sahambhu Nath Mishra.

End



SECOND SEMESTER

Course No. PGMUTC451

Credits: 4

Semester Examination-60

Title- History of Indian Music-II

Maximum Marks 100

Sessional Assessment 40

Duration of Examination- 2:30 hours

Syllabus for the Examination to be held in May.2020-21,2021-22 and 2022-23

Syllabus

Course Objective:-

The students will get to know about the detail history of Indian music from thirteen to eighteen century and will get to know about different granthas.

Course learning outcomes:-

- The students will get the knowledge about the detail history of Indian Music from thirteen to eighteen century.
- students get the knowledge about the different granthas..
- Students will get the knowledge of the khayal and Thumri style of singing.
- The students will get the knowledge o
- Get to know the time theory of Indian ragas.

CONTENT

UNIT-I

1.1 History of Music in ancient period (Thirteen to Eighteen century)

1.2 Knowledge of Following Granths:-

- Sangeet Ratanakar..... Sharang Dev
- Swar Male KalanidhiRamamatya
- Sangeet Parijaat..... Pandit Ahobal

- Chatur Dandi Prakashika.....Vayankat Makhi
- Raag Tarangini

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UNIT-II

2.1 How and why classical music of India was effected and changed during medieval period.

2.2 Establishment of swaras on 22 shruties from ancient to modern times according to different scholars with relations to vibrations of string on the length of Veena.

UNIT-III

3.1 Time Theory of Ragas. Its origin and development.

3.2. Origin of Notation System along with its merits and demerits.

UNIT-IV

4.1. Detail Study of Khayal style of singing, survey and evolution of thumri and main characteristics of purvab and Punjab ang ki thumri.

4.2 Evolution of Thatas.

UNIT-V

5.1 Qualifications and Disqualifications of Vocalists and Instrumentalists.

5.2. Biographical Sketch of following musicians:-

- Pt. Bheem Sen Joshi.
- Pt. Rajan Sajan Mishra.
- Pt. Yash Raj.
- Pt. Kumar Gandharb
- Gangu bai Hangal.
- Kishori Amonkar.

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

R. K. S.



Books Recommended:-

- (1) Rise of Music in Ancient World by Curt Sachs.**
- (2) History of Musical Instruments by Curt Sachs.**
- (3) Historical Development of Indian Music by Prajnanand Swami.**
- (4) Bhartiya Sangeet ka Itihas by S.S. Pranjape.**
- (5) Bhartiya Sangeet ka Itihas by Umesh Joshi.**
- (6) Natya Shastra by Bharat.**
- (7) Sangeet Ratnakar By Sharang Dev.**
- (8) Breet Deshi by Matang.**
- (9) Bhartiya Sangeet Vadya by Lal Mani Mishra.**
- (10) Sangeet Chintamani by Acharya Brihaspati.**

R. M.



SECOND SEMESTER

Course No.PGMUPC452

Credits: 4

Semester Examination-50

Title- Stage Performance-II

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in May.2020-21,2021-22 and2022-23

Syllabus

Course Objectives:-

The course comprises of the practical component i.e. various ragas prescribed for practical performance. The students will learn to perform different compositions in prescribed ragas gaining an invaluable stage performance.

Course Learning Outcomes:-

- The students will learn various prescribed ragas practically.
- Students will learnt to perform and present ragas on stage in a proper format before the audience.

CONTENT

1. Demonstration of a raga selected from prescribed syllabus along with alaap jod Maseet khani, Raza khani gat with todas and jhalas for instrumentalists.

Alaap Bada Khayal, Chotakhayal with proper gayaki, Tarana for vocalist.

..... Marks 35

2. Ability to sing one Dhrupad or Dhamar for vocalist. One dhun for instrumentalists.

Marks 15

Ravi



SECOND SEMESTER

Course No. PGMUPC453

Credits: 4

Semester Examination-50

Title- Practical Test-II

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in May.2020-21,2021-22 and 2022-23

Syllabus

Course Objectives:-

The course is meant for deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will guide to understand the various aspects of prescribed ragas and their practical aspects including compositions.

Course Learning Outcomes:-

- The students get to study various practical aspects of prescribed ragas.
- Students learnt to compare different aspects of the prescribed ragas and demonstrate practically the scales, ragangs and compositions there in.

CONTENT

- Tuning of Instrument
- Following ragas are prescribed for practical paper.

(i) Maru Bihag (ii) Bihag (iii) Chhayanat (iv) Todi (v) Multani (vi) Nand

From above ragas any 4 ragas be selected for detailed study out of which 3 slow khayal or Maseet khani gat and all the six for drut khayal or Razakhani Gat.

- Demonstration of following talas playing on hand with different layakaries

(i) Punjabi Taal (ii) Jhaptaal, (iii) Rupak taal, (iv) Gajjampa, (v) jhumra

- Comparative Studies of the Ragas.

- Practical File.

Emile



M.A. MUSIC IInd SEMESTER (SOFT CORE COURSE)

Choice Based Credit System

M.A. Indian Music Hindustani Music (Vocal and Instrumental Sitar)

Syllabus for the Examination to be held in May.2020-21,2021-22 and2022-23

Second Semester

Course No. PGMUSC454

Credits: 4

Semester Examination-50

Title-Soft course Practical

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Course Objectives:- Students understand the basic techniques of playing Harmonium. In the project work the students will be able to prepare their project file.

Course Learning Outcomes:-

- Students get practical knowledge of the prescribed ragas, Alankars and compositions and gaining skill and ability to perform as well.
- Students will get to know the principles of Musical compositions.
- Acquire the knowledge and experience through the project work which will be useful to do research in music.

CONTENT

BASIC TECHNIQUE OF HARMONIUM PLAYING-II

- Basic knowledge about the types of Harmonium.
- Meaning and origin of the words Harmonium.
- Knowledge of the following terms:-Harmony. Melody, Symphony and jumping notes.
- Singing and Playing Aroh and Avroh on Harmonium in the following Thaats:- (I) Bilawal (ii) Kalyan.
- Playing and Singing at least 10 Alankars in single and double layalaries with Tabla.
- Ability to play at least 20 alankars in single double and chougun laya prescribed Raags with Tabla.
- Ability of play swars of 10 Thaats on Harmonium.
- Singing and Playing the following raags along with few Taans with Tabla: Bilawal and Yaman.
- Ability to play any light composition.
- Reciting the following Taals with the hand gestures:- Rupak, Ddra, Ektaal, Deepchandi.
- Prepare the project on the great Harmonium players of Indian Classical Music. (Student will submit the project work 15 days before the commencement of the exam.

Rmk



M.A. MUSIC IIND SEMESTER (SOFT CORE COURSE)

Choice Based Credit System

M.A. Indian Music Hindustani Music (Vocal and Instrumental Sitar)

Syllabus for the Examination to be held in May.2020-21,2021-22 and2022-23

Second Semester

Course No. PGMUSC455

Credits: 4

Semester Examination-50

Title-Soft course Practical

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Course objective:-

The course is meant for providing deep understanding of folk of Duggar. The students will be guided to prepare project file on folk instruments/ folk artist of Jammu region/ Folk History.

Course Learning Outcomes:-

- Students get the knowledge of present folk music compositions.
- To present regional songs such as Dholru and Baramaha.
- Get the knowledge of folk instruments.
- Students get knowledge to prepare project file on folk instruments/folk artist of Jammu/folk history of Jammu region.

CONTENT

Folk Music of Jammu Region –II (Duggar)

- Practice of the components and technique of folk learnt previous semester is essential.
- A candidate is required to present two folk music composition.
- Variety of moods representing various occasions should be kept in mind while selecting composition.
- Variety of Raag and Taal may be kept in mind while selecting folk composition.
- Presentation of any seasonal song such as: Dholru and Baramaha.
- Knowledge of folk instruments.
- Concept and practice of various characteristics features of Bhakh in a group such as Swai, Tonal establishment and voice culture.
- Prepared project file on folk instruments/ Folk artist of Jammu region/ Folk History.

Paul