

# SYLLABUS

FOR FOUR YEAR UNDER GRADUATE

PROGRAM(FYUGP)IN INDIANMUSIC

UNDER NEW EDUCATION POLICY(NEP)

SEMESTER I &II

MAJOR/MINOR

W.E.F ACADEMIC SESSION 2022- 23



## ***P.G.DEPARTMENT OF MUSIC. GCW PARADE GROUND JAMMU***

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### ***Introduction-***

The proposed course should be conducted and supervised by the Department of Music. This program has been designed on Choice Based Credit system (CBCS) under U.G. C. guidelines. The learning outcome based curriculum ensures its suitability in the present day needs of the student towards higher education and employment.

### ***Vision-***

The course aims of producing competent musicians and musicologists with technical know – how who may excel not only in the knowledge but in the practical presentation in the music. It will also focus on proper understanding of the aesthetics significance and social relevance of performing art forms.

### ***Learning out comes-***

The teaching learning will involve theory classes and practical classes. The curriculum will be delivered through various method including class discussions, small group discussions, lectures/Demonstrations by resources persons, utilization of relevant e-sources, oral sessions Presentation sessions, Seminars, projects, concerts by eminent artists and note book preparation of musical compositions as well as notations of ragas and talas.

- The evaluation will be: -

1 Internal Assessment 2. End semester Examination

Internal Assessment for both theory and practical comprise of evaluation through oral question, oral presentations, class assignment, work sheets, class tests Internal Assessment tests, End semester examination shall be conducted for theory as well as practical ( Stage performance and Viva-Voce)

- Each theory course shall be of 50 marks each (2 Credits)

-Each practical course shall be of 100 marks each (4 Credits)



# SEMESTER-I

## MAJOR

INDIAN MUSIC(HIDUSTANI SANGEET) VOCAL AND INSTRUMENTAL

EXAMINATION TO BE HELD IN Dec. 2022 &2023

**Course No. UMUMJTC- 101**

**Credits: 2 (2 hours per week)**

**External Examination 40**

**TITLE- APPLIED THEORY**

**Maximum Marks 50(40+10)**

**Internal Assessment 10**

### *Course Objective*

- To initiate a relative beginners in the world of Hindustani music, where he is made aware of the rich cultural Heritage of India that Indian classical music is
- To teach him the very basics of Indian music such as sound, notes, scales, Tempo, rhythm etc. so that his foundation can be made very strong.

### *Course learning outcome:-*

- The students will come to know what the basic technologies of Indian Music are, which will help them in the proper understanding of not just Hindustani Music, but also Indian music as a whole having understood the basics concepts likes laya (Tempo) Tala, Alaap.
- The students will develop the ability to read and write the notations of compositions according to a well-defined notation system, which in turn, will help him a learning new composition by various composer of Hindustani Music.
- The students will grasp the various theoretical aspects of prescribed Ragas.



# **CONTENT**

## **UNIT-I**

### **SECTION A**

#### **Prescribed ragas:**

##### **1. Yaman**

**I (A) Writing description of the Prescribed ragas.**

**(B) Writing of notaion of Swarmalika/Razakhani Gat in Pandit**

**V.N. BhatKhande Notation system.**

**II (A) Writing and compeletion of the 10 alankaras in three Thatas mention below**

**1. Bilawal      2. Kalyan      3. Kafi**

**(B) Description of below mentioned Talas with full definition giving Single and double layakaries in pandit V.N.Bhatkhanday notation System.**

**1. Teentaal   2. Kehrwa      3. Dadra**

### **Section –B**

#### **General musicology**

**(i) Sangeet, Naad, Shruti Swar, Saptak, Raag, That, Laya, Rag ki Jati Audav, Shadav and Sampuran**

**(ii) Define the following terms:**

**Aroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjit Swar**

### **Section-C**

**Boigographical Sketch and contribution o of the following musicians:**

**Pt. V. N. Bhatkhanday, Pt. V. D. Paluskar, Swami Haridas,**

**Tansen, Amir Khusro, Pt. Shiv Kumar Sharma**

**Internal Assessment (10 marks) (20% of the 50 marks. 10 marks for theory paper in the subject reserved for Internal Assessment shall be Distributed as under**

<b>Theory</b>	<b>Syllabus to be covered in the Examination</b>	<b>Time Allowed</b>	<b>% Weightage (Marks)</b>
<b>Internal Assessment Test One Long Answer type question of 5 marks and two question of <math>2\frac{1}{2}</math> marks each.</b>		<b>1 Hours</b>	<b>20%(10 marks)</b>  <b>i.e <math>5 + 2\frac{1}{2} + 2\frac{1}{2}</math> <math>=10</math> <math>\frac{10}{22}</math></b>

### **NOTE FOR PAPER SETTING**

**There will be the three Sections in the question paper containing two questions from Section 'A'. Three questions from Section-B and three questions from Section 'C'. The candidate will be required to attempt five questions in all, selecting one question from Section- A carrying 10 marks ( $5+5$  marks) and two questions from Section-B and Section-C (one of  $7\frac{1}{2}$  marks each). Section A will carry ten (10) marks, Section B will carry fifteen ( $7\frac{1}{2} + 7\frac{1}{2} = 15$ ) marks and Section C will also carry fifteen ( $7\frac{1}{2} + 7\frac{1}{2} = 15$ ) marks**



# SEMESTER-I

## MAJOR

INDIAN MUSIC(HIDUSTANI SANGEET) VOCAL AND INSTRUMENTAL  
EXAMINATION TO BE HELD IN Dec. 2022 AND 2023

**Course No.UMUMJPC- 102**

**Credits: 4**

**External Examination 50**

**TITLE- PRACTICAL**

**Maximum Marks 100(50+50)**

**Internal Assessment 50**

### *Course Objective*

- To teach the students fundamentals of singing and playing such as voice production, holding of sitar and correct placement of the hands on the instruments, right posture for sitting, breathing exercise to enhance lungs capacity for singing etc.
- To demonstrate tonal exercise, such as paltas and alankars, vital for both singing and playing.
- To initiate his training in the field of performance, with the most basics of all ragas i.e. Yaman and Kafi.
- Course learning outcome:-
- The students will become well-versed with the techniques of singing and playing as the case may be.
- The students will be able to achieve dexterity of the voice (singing) and hand playing through regular practice of the tonal exercise at home.
- The students will know how to tune their respective instruments Tanpura for vocal students and sitar for instrumental students.
- Having learnt the notation system in the theory, the students will able to read and learn new compositions in the prescribed ragas.
- The students will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern the ragas. How do the notes move in the ragas, what are performing times of the ragas etc.
- The students will learn the art of singing and playing, especially with regards to having the tabla as an accompanying instruments.
- He will possess a fairly idea of how a ragas is to be performed after learning the basic ragas.



## **CONTENT**

### **UNIT-I**

## **TITLE-Stage Performance & Vice Voce**

**NOTE:- Number of students in each practical class group**

**(Vocal=15 & Instrumental=10)**

**1. Alankars (at least 10) to be sung or played in the following Thaats.**

**(i) Bilawal      (ii) Kalyan      (iii) Kafi**

**2. Prescribed Ragas**

**1. Yaman**

**Vocal music:-**

**(A) To be sung 10 alankars in the above Thaatas with the combination of Taal.**

**(B) Swar Malika in the prescribed Ragas of the course.**

**Instrumental Music-**

**(A) Ten alankars in the above mention thaats with the basic Technique of MIZRAB bolas.**

**(B) Razakhani Gat in the prescribed ragas of the course.**

**Vocal Music and Instrumental Music**

**Ability to recite knowledge of the below mention Talas in single Double**

**layakarries.**

**3 Prescribed Talas-**

**1. Teentaal      2. Kehrwa.      3. Dadra**

**Internal Assessment Practical (Total Marks: 50) (50%)**

**50 Marks for Practical test in the subject reserved for Internal assessment shall be distributed as under:-**

Class Test

(a) choice Rag

25 Marks

(b) Vice Voce

20 Marks

(i) Attendance

05 marks

Below 75% (SHORTAGE)

00 marks

From 75% - 80%

02 marks

Above 80%- 85%

03 marks

Above 85% -90%

04 marks

Above 90%

05 marks

Practical	Syllabus to be covered in the Examination	Time Allotted	% Weightage (Marks)
Evaluation of Practical Performance/Viva Voce attendance etc.			Attendance(05 marks) viva voce (05 marks) Internal Practical Performance/Test(40 marks)=50 Marks
Final Practical Performance, Viva Voce(External Examination)	100% syllabus		50 marks
<b>TOTAL</b>			<b>1000 marks</b>

### BOOKS RECOMMENDED:

- 1 Kramik Pustak Malika ( Part I-IV)
- 2 Rag Parichaya (part I-IV)
- 3 Sangeet Visharad
- 4 Sulabh Sangeet Shastra (part II)
- 5 Sangeet Shastra Darpan (part I-III)

- V.N. Bhatkhande

- H.C. Shrivastav

- Vasant

- R.N. Telegaonkar

- Shanti Goverdha





## SEMESTER-II

### MAJOR

INDIAN MUSIC(HIDUSTANI SANGEET) VOCAL AND INSTRUMENTAL

EXAMINATION TO BE HELD IN Dec. 2023 &2024

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**Course No. UMUMJTC- 201**

**Credits: 2 (2 hours per week)**

**External Examination 40**

**TITLE- APPLIED THEORY**

**Maximum Marks 50(40+10)**

**Internal Assessment 10**

#### ***Course Objective:-***

- To teach the students the concept of every raga being performed according to a specific time
- To introduce the concepts of talas
- To enable the students to fully grasp the elements of instrumental music used in the art of playing of ragas.
- To make the students aware of the life of legends credited with the revival of Hindustani classical music.

#### ***Course learning outcomes:-***

- The students will come to know how to perform the raga with taans/ todas
- The students will appreciate the pioneering work done by the aforementioned legends of Hindustani music
- The students will learn the basics concepts of music.



## **CONTENT**

### **UNIT-II**

#### **Section- A**

#### **Prescribed ragas:**

1. Bhairav
2. Vrindavani Srang
3. Jounpuri

**I (A) Writing description of the prescribed ragas.**

**(B) Writing of notaion of Lakshangeet/Chhota Khayal/Razakhani Gat in Pandit V.N.BhatKhande notation system.**

**II (A) Writing and compeletion of the Alankaras.**

**(B) Description of below mentioned Talas with full definition giving Single and double layakaries in pandit V.N.Bhatkhanday notation system**

1. Dadra
2. Ektaal (including previous semester's Talas)

#### **Section –B**

#### **General musicology**

**(i) Rag Lakshan, Time Theory of Ragas, Margi and Desi Sangeet**

**(ii) Define the following short terms:**

**Taal, Sam, Khali, Tali ,Kan, Krintan, Awartan, Ghaseet.**

#### **Section-C**

**Boigographical Sketch and contribution o of the following musicians:-**

**Pt.Bhimsen Joshi, Pt.Hari Prasad Chourasia, Pt. Samta Prasad, Maan**

**Singh Tomar, Ustad Vilayat Khan, Ms. Subha Lakshmi**

**Internal Assessment (10 marks) (20% of the 50 marks. 10 marks for theory paper in the subject reserved for Internal Assessment shall be Distributed as under**

Theory	Syllabus to be covered in the Examination	Time Allowed	% Weightage (Marks)
Internal Assessment Test One Long Answer type question of 5 marks and two question of $2\frac{1}{2}$ marks each.		1 Hours	20%(10 marks)  i.e $5 + 2 + 2$ $= 10$ $22$

### NOTE FOR PAPER SETTING

There will be the three Sections in the question paper containing two questions from Section 'A'. Three questions from Section-B and three questions from Section 'C'. The candidate will be required to attempt five questions in all, selecting one question from Section- A carrying 10 marks (5+5 marks) and two questions from Section-B and Section-C (one of  $7\frac{1}{2}$  marks each). Section A will carry ten (10) marks, Section B will carry fifteen ( $7\frac{1}{2} + 7\frac{1}{2} = 15$ ) marks and Section C will also carry fifteen ( $7\frac{1}{2} + 7\frac{1}{2} = 15$ ) marks.



## **SEMESTER-II**

### **MAJOR**

**INDIAN MUSIC(HIDUSTANI SANGEET) VOCAL AND INSTRUMENTAL**

**EXAMINATION TO BE HELD IN . 2023 & 2024**

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**Course No.UMUMJPC- 202**

**Credits: 4**

**External Examination 50**

**TITLE- PRACTICAL**

**Maximum Marks 100(50+50)**

**Internal Assessment 50**

#### ***Course Objective:-***

- **To continue to focus on the basics of singing/playing**
- **To encourage the students to attempt to improvise while singing/playing**
- **To focus on his/her learning of new talas and alankars.**
- **To further his/ her training in performance with other basic ragas as prescribed.**

#### **Course learning outcome:-**

- **The basics of the students will get further strengthened**
- **The students will start to gain self belief and make attempts to improvise while performing ragas.**
- **The students will begin to gain some command over increasingly complex talas.**
- **He/she will gain confidence with the tabla accompanying him or her in performance.**



## **CONTENT**

### **UNIT-II**

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## **Title-Stage Performance & Vice Voce**

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**NOTE:- Number of students in each practical class group  
(Vocal=15 & Instrumental=10)**

**1 Alankars (at least 07) to be sung or played in the following Thaats.**

**(i) Bhairavi (ii) Asavari**

**2. Prescribed Ragas**

**1. Bhairav 2. Vrindavani Srang 3. Jounpuri.**

**Vocal music:-**

**(A) To be sung seven alankars in the above mention thaats with the Combination of Tala.**

**(B) Lakshangeet/Chhota Khayal(Drut) in the prescribed Ragas of the Course with few Tanas.**

**Instrumental Music:-**

**(A) Seven alankars in the above mention thaats with the basic Techniques.**

**(B) Razakhani Gat in the prescribed ragas of the course with few Tanas/Todas..**

**Vocal Music and Instrumental Music**

**Prescribed Talas:**

**Ability to recite knowledge of the below mention Talas in single double layakarries. 3 Prescribed**

**Talas:- 1. Jhaptaal 2. Dadra 3. Ektaal.**

**Internal Assessment Practical (Total Marks: 50) (50%)**

**50 Marks for Practical test in the subject reserved for Internal assessment shall be distributed as under:-**

**Class Test**

**(a)choiceRag**

**25 Marks**



**(b) Vice Voce 20 Marks**

**(ii) Attendance 05 marks**

**Below 75% (SHORTAGE) 00 marks**

**From 75% - 80% 02 marks**

**Above 80%- 85% 03 marks**

**Above 85% -90% 04 marks**

**Above 90% 05 marks**

Practical	Syllabus to be covered in the Examination	Time Allotted	% Weightage (Marks)
Evaluation of Practical Performance/Viva Voce attendance etc.			Attendance(05 marks) viva voce (05 marks) Internal Practical Performance/Test(40 marks)=50 Marks
Final Practical Performance, Viva Voce(External Examination)	100% syllabus		50 marks
<b>TOTAL</b>			<b>1000 marks</b>

**BOOKS RECOMMENDED: BOOKS RECOMMENDED:**

- |                                       |                    |
|---------------------------------------|--------------------|
| 1 Kramik Pustak Malika ( Part I-IV)   | - V.N. Bhatkhande  |
| 2 Rag Parichaya (part I-IV)           | - H.C. Shrivastav  |
| 3 Sangeet Visharad                    | - Vasant           |
| 4 Sangeet Shastra Darpan (part I-III) | - Shanti Goverdhan |
| 5 Sulabh Sangeet Shastra (part II)    | - R.N. Telegaonkar |



# SEMESTER-I MINOR

INDIAN MUSIC(HIDUSTANI SANGEET) VOCAL AND INSTRUMENTAL  
EXAMINATION TO BE HELD IN Dec. 2022 &2023

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**Course No. UMUMNTC- 101**

**Credits: 2 (2 hours per week)**

**External Examination 40**

**TITLE- APPLIED THEORY**

**Maximum Marks 50(40+10)**

**Internal Assessment 10**

## *Course Objective*

- To initiate a relative beginners in the world of Hindustani music, where he is made aware of the rich cultural Heritage of India that Indian classical music is
- To teach him the very basics of Indian music such as sound, notes, scales, Tempo, rhythm etc. so that his foundation can be made very strong.

## *Course learning outcome:-*

- The students will come to know what the basic technologies of Indian Music are, which will help them in the proper understanding of not just Hindustani Music, but also Indian music as a whole having understood the basics concepts likes laya (Tempo) Tala, Alaap.
- The students will develop the ability to read and write the notations of compositions according to a well-defined notation system, which in turn, will help him a learning new composition by various composer of Hindustani Music.
- The students will grasp the various theoretical aspects of prescribed Ragas.



## SECTION A

Prescribed ragas:

1. Yaman

III (A) Writing description of the Prescribed ragas.

(B) Writing of notation of Swarmalika/Razakhani Gat in Pandit

V.N. BhatKhande Notation system.

IV (A) Writing and completion of the 10 alankaras in three Thatas mention below

1. Bilawal      2. Kalyan      3. Kafi

(B) Description of below mentioned Talas with full definition giving Single and double layakaries in pandit V.N.Bhatkhanday notation System.

1. Teentaal    2. Kehrwa      3. Dadra

## Section –B

### General musicology

(iii) Sangeet, Naad, Shruti Swar, Saptak, Raag, That, Laya, Rag ki Jati Audav, Shadav and Sampuran

(iv) Define the following terms:

Aroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjit Swar

## Section-C

Biographical Sketch and contribution of the following musicians:

Pt. V. N. Bhatkhanday, Pt. V. D. Paluskar, Swami Haridas,

Tansen, Amir Khusro, Pt. Shiv Kumar Sharma





**Internal Assessment (10 marks) (20% of the 50 marks. 10 marks for theory paper in the subject reserved for Internal Assessment shall be Distributed as under**

<b>Theory</b>	<b>Syllabus to be covered in the Examination</b>	<b>Time Allowed</b>	<b>% Weightage (Marks)</b>
<b>Internal Assessment Test One Long Answer type question of 5 marks and two question of <math>2\frac{1}{2}</math> marks each.</b>		<b>1 Hours</b>	<b>20%(10 marks)</b>  <b>i.e <math>5 + 2\frac{1}{2} + 2\frac{1}{2}</math> <math>=10</math> <math>\frac{22}{22}</math></b>

### **NOTE FOR PAPER SETTING**

**There will be the three Sections in the question paper containing two questions from Section 'A'. Three questions from Section-B and three questions from Section 'C'. The candidate will be required to attempt five questions in all, selecting one question from Section- A carrying 10 marks ( $5+5$  marks) and two questions from Section-B and Section-C (one of  $7\frac{1}{2}$  marks each). Section A will carry ten (10) marks, Section B will carry fifteen ( $7\frac{1}{2} + 7\frac{1}{2} = 15$ ) marks and Section C will also carry fifteen ( $7\frac{1}{2} + 7\frac{1}{2} = 15$ ) marks**



# SEMESTER-I

## MINOR

INDIAN MUSIC(HIDUSTANI SANGEET) VOCAL AND INSTRUMENTAL

EXAMINATION TO BE HELD IN Dec. 2022 AND 2023

**Course No.UMUMNPC- 102**

**Credits: 4**

**External Examination 50**

**TITLE- PRACTICAL**

**Maximum Marks 100(50+50)**

**Internal Assessment 50**

### *Course Objective*

- To teach the students fundamentals of singing and playing such as voice production, holding of sitar and correct placement of the hands on the instruments, right posture for sitting, breathing exercise to enhance lungs capacity for singing etc.
- To demonstrate tonal exercise, such as paltas and alankars, vital for both singing and playing.
- To initiate his training in the field of performance, with the most basics of all ragas i.e. Yaman and Kafi.
- Course learning outcome:-
- The students will become well-versed with the techniques of singing and playing as the case may be.
- The students will be able to achieve dexterity of the voice (singing) and hand playing through regular practice of the tonal exercise at home.
- The students will know how to tune their respective instruments Tanpura for vocal students and sitar for instrumental students.
- Having learnt the notation system in the theory, the students will able to read and learn new compositions in the prescribed ragas.
- The students will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern the ragas. How do the notes move in the ragas, what are performing times of the ragas etc.
- The students will learn the art of singing and playing, especially with regards to having the tabla as an accompanying instruments.
- He will possess a fairly idea of how a ragas is to be performed after learning the basic ragas.



## **CONTENT**

### **UNIT-I**

#### **TITLE-Stage Performance & Vice Voce**

**NOTE:- Number of students in each practical class group**

**(Vocal=15 & Instrumental=10)**

**3. Alankars (at least 10) to be sung or played in the following Thaats.**

**(i) Bilawal      (ii) Kalyan      (iii) Kafi**

**4. Prescribed Ragas**

**1. Yaman**

**Vocal music:-**

**(C) To be sung 10 alankars in the above Thaatas with the combination of Taal.**

**(D) Swar Malika in the prescribed Ragas of the course.**

**Instrumental Music-**

**(C) Ten alankars in the above mention thaats with the basic  
Technique of MIZRAB bolas.**

**(D) Razakhani Gat in the prescribed ragas of the course.**

**Vocal Music and Instrumental Music**

**Ability to recite knowledge of the below mention Talas in single Double**

**layakaries.**

**3 Prescribed Talas-**

**2. Teentaal      2.      Kehrwa.      3.      Dadra**

**Internal Assessment Practical (Total Marks: 50) (50%)**

**50 Marks for Practical test in the subject reserved for Internal assessment shall be distributed as under:-**



**Class Test (a) choice Rag 25 Marks**

**(b) Vice Voce 20 Marks**

**(iii) Attendance 05 marks**

**Below 75% (SHORTAGE) 00 marks**

**From 75% - 80% 02 marks**

**Above 80%- 85% 03 marks**

**Above 85% -90% 04 marks**

**Above 90% 05 marks**

<b>Practical</b>	<b>Syllabus to be covered in the Examination</b>	<b>Time Allotted</b>	<b>% Weightage (Marks)</b>
<b>Evaluation of Practical Performance/Viva Voce attendance etc.</b>			<b>Attendance(05 marks) viva voce (05 marks) Internal Practical Performance/Test(40 marks)=50 Marks</b>
<b>Final Practical Performance, Viva Voce(External Examination)</b>	<b>100% syllabus</b>		<b>50 marks</b>
<b>TOTAL</b>			<b>1000 marks</b>

**BOOKS RECOMMENDED:**

- 1 Kramik Pustak Malika ( Part I-IV)**
- 2 Rag Parichaya (part I-IV)**
- 3 Sangeet Visharad**
- 4 Sulabh Sangeet Shastra (part II)**
- 5 Sangeet Shastra Darpan (part I-III)**

- V.N. Bhatkhande**
- H.C. Shrivastav**
- Vasant**
- R.N. Telegaonkar**
- Shanti Goverdha**



## SEMESTER-II

### MINOR

INDIAN MUSIC(HIDUSTANI SANGEET) VOCAL AND INSTRUMENTAL

EXAMINATION TO BE HELD IN MAY. 2023 &2024

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**Course No. UMUMNTC- 201**

**TITLE- APPLIED THEORY**

**Credits: 2 (2 hours per week)**

**Maximum Marks 50(40+10)**

**External Examination 40**

**Internal Assessment 10**

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#### ***Course Objective:-***

- To teach the students the concept of every raga being performed according to a specific time
- To introduce the concepts of talas
- To enable the students to fully grasp the elements of instrumental music used in the art of playing of ragas.
- To make the students aware of the life of legends credited with the revival of Hindustani classical music.

#### ***Course learning outcomes:-***

- The students will come to know how to perform the raga with taans/ todas
- The students will appreciate the pioneering work done by the aforementioned legends of Hindustani music
- The students will learn the basics concepts of music.



## **CONTENT**

### **UNIT-II**

#### **Section- A**

#### **Prescribed ragas:**

**2. Bhairav 2. Vrindavani Srang 3. Jounpuri**

**I (A) Writing description of the prescribed ragas.**

**(B) Writing of notaion of Lakshangeet/Chhota Khayal/Razakhani Gat in Pandit V.N.BhatKhande notation system.**

**II (A) Writing and compeletion of the Alankaras.**

**(B) Description of below mentioned Talas with full definition giving Single and double layakaries in pandit V.N.Bhatkhanday notation system**

**3. Dadra 2. Ektaal (including previous semester's Talas)**

#### **Section –B**

#### **General musicology**

**(iii) Rag Lakshan, Time Theory of Ragas, Margi and Desi Sangeet**

**(iv) Define the following short terms:**

**Taal, Sam, Khali, Tali ,Kan, Krintan, Awartan, Ghaseet.**

#### **Section-C**

**Boigraphical Sketch and contribution o of the following musicians:-**

**Pt.Bhimsen Joshi, Pt.Hari Prasad Chourasia, Pt. Samta Prasad, Maan**

**Singh Tomar, Ustad Vilayat Khan, Ms. Subha Lakshmi**

**Internal Assessment (10 marks) (20% of the 50 marks. 10 marks for theory paper in the subject reserved for Internal Assessment shall be Distributed as under**



Theory	Syllabus to be covered in the Examination	Time Allowed	% Weightage (Marks)
Internal Assessment Test One Long Answer type question of 5 marks and two question of $2\frac{1}{2}$ marks each.		1 Hours	20%(10 marks)  i.e $5 + 2\frac{1}{2} + 2\frac{1}{2}$ $\underline{\underline{=10}}$

### NOTE FOR PAPER SETTING

There will be the three Sections in the question paper containing two questions from Section 'A'. Three questions from Section-B and three questions from Section 'C'. The candidate will be required to attempt five questions in all, selecting one question from Section- A carrying 10 marks ( $5+5$  marks) and two questions from Section-B and Section-C (one of  $7\frac{1}{2}$  marks each). Section A will carry ten (10) marks, Section B will carry fifteen ( $7\frac{1}{2} + 7\frac{1}{2} = 15$ ) marks and Section C will also carry fifteen ( $7\frac{1}{2} + 7\frac{1}{2} = 15$ ) marks.



## **SEMESTER-II**

### **MINOR**

**INDIAN MUSIC(HIDUSTANI SANGEET) VOCAL AND INSTRUMENTAL**

**EXAMINATION TO BE HELD IN .MAY 2023 & 2024**

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**Course No.UMUMNPC- 202**

**Credits: 4**

**External Examination 50**

**TITLE- PRACTICAL**

**Maximum Marks 100(50+50)**

**Internal Assessment 50**

#### ***Course Objective:-***

- **To continue to focus on the basics of singing/playing**
- **To encourage the students to attempt to improvise while singing/playing**
- **To focus on his/her learning of new talas and alankars.**
- **To further his/ her training in performance with other basic ragas as prescribed.**

#### **Course learning outcome:-**

- **The basics of the students will get further strengthened**
- **The students will start to gain self belief and make attempts to improvise while performing ragas.**
- **The students will begin to gain some command over increasingly complex talas.**
- **He/she will gain confidence with the tabla accompanying him or her in performance.**





## **CONTENT**

### **UNIT-II**

## **Title-Stage Performance & Vice Voce**

**NOTE:- Number of students in each practical class group**

**(Vocal=15 & Instrumental=10)**

**1 Alankars (at least 07) to be sung or played in the following Thaats.**

**(ii) Bhairavi (ii) Asavari**

**4. Prescribed Ragas**

**1. Bhairav 2. Vrindavani Srang 3. Jounpuri.**

**Vocal music:-**

**(A) To be sung seven alankars in the above mention thaats with the Combination of Tala.**

**(B) Lakshangeet/Chhota Khayal(Drut) in the prescribed Ragas of the Course with few Tanas.**

**Instrumental Music:-**

**(C) Seven alankars in the above mention thaats with the basic Techniques.**

**(D) Razakhani Gat in the prescribed ragas of the course with few Tanas/Todas..**

**Vocal Music and Instrumental Music**

**Prescribed Talas:**

**Ability to recite knowledge of the below mention Talas in single double layakarries. 3 Prescribed Talas:- 1. Jhaptaal 2. Dadra 3. Ektaal.**

**Internal Assessment Practical (Total Marks: 50) (50%)**

**50 Marks for Practical test in the subject reserved for Internal assessment shall be distributed as under:-**

**Class Test  
25 Marks**

**(a)choiceRag**



**(b) Vice Voce 20 Marks**

**(iv) Attendance 05 marks**

**Below 75% (SHORTAGE) 00 marks**

**From 75% - 80% 02 marks**

**Above 80%- 85% 03 marks**

**Above 85% -90% 04 marks**

**Above 90% 05 marks**

<b>Practical</b>	<b>Syllabus to be covered in the Examination</b>	<b>Time Allotted</b>	<b>% Weightage (Marks)</b>
<b>Evaluation of Practical Performance/Viva Voce attendance etc.</b>			<b>Attendance(05 marks) viva voce (05 marks) Internal Practical Performance/Test(40 marks)=50 Marks</b>
<b>Final Practical Performance, Viva Voce(External Examination)</b>	<b>100% syllabus</b>		<b>50 marks</b>
<b>TOTAL</b>			<b>1000 marks</b>

**BOOKS RECOMMENDED: BOOKS RECOMMENDED:**

- |   |  |                           |
|---|--|---------------------------|
| 1 | <b>Kramik Pustak Malika ( Part I-IV)</b>   | <b>- V.N. Bhatkhande</b>  |
| 2 | <b>Rag Parichaya (part I-IV)</b>           | <b>- H.C. Shrivastav</b>  |
| 3 | <b>Sangeet Visharad</b>                    | <b>- Vasant</b>           |
| 4 | <b>Sangeet Shastra Darpan (part I-III)</b> | <b>- Shanti Goverdhan</b> |
| 5 | <b>Sulabh Sangeet Shastra (part II)</b>    | <b>- R.N. Telegaonkar</b> |