

SYLLABUS INDIAN MUSIC

SEMESTERS III, IV, V, VI UNDER GRADUATE LEVEL

Dated:- _____

**Convenor
Board of Studies
Indian Music
Govt. M.A.M. (PG)
College
Jammu**

INDIAN MUSIC

SEMESTER – III (THEORY)

Examination to be held in the years 2015, 2016 & 2017

Course No. MU-301 (Theory)

Title : Indian Music – Applied Music
and History of Indian Music

Duration : 3 hours

Maximum Marks : 40

Theory External Examination : 32

Internal Assessment : 08

NOTE

THEORY (06 PERIODS PER WEEK)

SECTION – A

(I) Prescribed Ragas:

1. Bhupali
2. Bhimplasi
3. Kafi

(II) Writing of any one of the Chota Kayal (Dhrut) or Vilambit Khayal or Razakhani or Maseetkhani gat in Pandit V.N. Bhatkhandey notation system from the prescribed ragas with few Tanas or Todas.

(III) Writing of detailed definitions and compare and contrast of the prescribed ragas.

(IV) Writing of below mentioned Talas with full definitions giving single and double laykaries in Pandit V.N. Bhatkhandey notation system.

1. Chartal
2. Tilwada (including previous semesters talas)

SECTION – B

1. Define the following terms:

Meend, Murki Gamak Tarab, Chikari, Zamzama, Ghaseet, Krintan, Avirbhav, Tirobhav

2. Origin and development of Khayal (Vilambit and Drut) and Maseetkhani and Razakhani gat.

3. Establishment of Shudh Swaras on 22 Shruties in relation to the vibration and length of strings according to the ancient, medieval and modern scholars.

4. Classification of Indian Instruments.

5. History of Indian Music of Ancient period with special reference to books/granthis.
6. Preliminary knowledge of western music:
(a) Swar (b) Scale (c) Harmony (d) Melody
7. Nine Jaties : Odav, Shadav, Samporn in detail
8. Life Histories and contributions of the following musicians:
(a) Pandit Ravishanker
(b) Pandit Bheemsen Joshi

DT Internal Assessment (Total Marks 08) (20%). 08 marks for theory paper in the subject reserved for Internal Assessment shall be distributed as under:-

- | | | | |
|------|-------------------------|---|-------------------|
| (i) | Class Test | : | 04 Marks |
| (ii) | Two Written Assignments | : | 04 (2 marks each) |

NOTE:

There will be two sections in the question paper containing three questions in 'A' Section and four Questions in 'B' Section. The candidate will be required to attempt two questions from 'A' Section (One of Seven marks each) and three questions from 'B' Section (One of Six marks each)

BOOKS RECOMMENDED:

- | | | | |
|----|--|---|------------------|
| 1. | Sangeet Visharad | - | Vasant |
| 2. | Sangeet Shastra Darpan
Part I, II and III | - | Shanti Goverdhan |
| 3. | Rag Parichaya
Part I, II and III | - | H.C. Shrivastav |
| 4. | Sulabh Sangeet Shastra (Part III) | - | R.N. Telegaonkar |
| 5. | Karamik Pustak Malika
Part II & III | - | V.N. Bhatkhande |
| 6. | Rag Prabhakar | - | R.K. Vyas |
| 7. | Hamare Sangeet Ratan | - | L.N. Garg |
| 8. | Sitar Malika | - | L.N. Garg |

INDIAN MUSIC
SEMESTER-III (PRACTICAL)

Examination to be held in the years 2015, 2016 & 2017

Course No. MU-301 (Practical)

Title : Stage Performance & Vice Voce

Maximum Marks : 60

Internal Assessment : 30

External Assessment : 30

NOTE

PRACTICAL (06 PERIODS PER WEEK)

Number of students in each practical class group
(Vocal 15 to 20, Instrumental = 08 to 10)

Stage Performance & Vice Voce

1. Alankaras (at least 15 to be sung or played)

2. Prescribed Ragas:

(i) Bhupali (ii) Bheemplasi (iii) Kafi

Vocal Music - One Vilambit and (Bada Khayal) and all Chota Khayals (Dhrut) in the above mentioned Ragas with good combination of Alap and Tanas.

Instrumental Music- One Maseetkhani and all Razakhani gat in the above mentioned Ragas with good combination of Alap and Todas.

3. Prescribed Talas:

(i) Chartal (ii) Tilwada
(including previous semesters Talas)

Knowledge of the above mentioned Talas in single and double laykaries with elaborated descriptions.

DT internal Assessment Practicals (Total Marks : 30) (50%)

30 Marks for Practical test in the subject reserved for internal assessment shall be distributed as under:-

(i)	Class Test	(a) Choice Rag	15 marks
		(b) Vice Voca	10 marks

(ii)	Attendance	05 marks
	Below Shortage 75%	00 marks
	From 75% to 80%	02 marks
	Above 80% to 85%	03 marks
	Above 85% to 90%	04 marks
	Above 90%	05 marks

BOOKS RECOMMENDED:

- | | | | |
|----|--|---|------------------|
| 1. | Karamik Pustak Malika
Part II & III | - | V.N. Bhatkhande |
| 2. | Rag Parichaya
Part I, II and III | - | H.C. Shrivastav |
| 3. | Sitar Malika | - | L.N. Garg |
| 4. | Sulabh Sangeet Shastra (Part II) | - | R.N. Telegaonkar |
| 5. | Sangeet Shastra Darpan
Part I, II & III | - | Shanti Goverdhan |
| 6. | Sangeet Visharad | - | Vasant |

INDIAN MUSIC

SEMESTER – IV (THEORY)

Examination to be held in the years 2016, 2017 & 2018

Course No. MU-401 (Theory)

**Title : Indian Music – Applied Theory
and History of Indian Music**

Duration : 3 hours

Maximum Marks : 40

Theory External Examination : 32

Internal Assessment : 08

NOTE

THEORY (06 PERIODS PER WEEK)

SECTION – A

(I) Prescribed Ragas:

1. Bihag
2. Kedar
3. Mian Ki Todi

(II) Writing of any one of the Chota Kayal (Dhrut) or Vilambit Khayal or Razakhani or Maseetkhani gat in Pandit V.N. Bhatkhandey notation system from the prescribed ragas with few Tanas or Todas.

(III) Writing of detailed definitions and compare and contrast of the prescribed ragas.

(IV) Writing of below mentioned Talas with full definitions giving single and double laykaries in Pandit V.N. Bhatkhandey notation system:-

- (i) Teevra (ii) Rupak (iii) Deepchandi (iv) Adachantal
(including previous Talas)

SECTION – B

1. Detailed study of the following styles of singing:

Dhrupad, Dhamar, Tappa, Thumri, Chaturang, Tarana

2. Gram and Moorchana

3. Detailed study of Dakshini Tal Padhiti

4. History of Indian Music during Medieval period with special reference to books/Granth

5. Origin of Bhatkhandey Notation system its development, merits and demerits.
6. Different Gharanas of Music Vocal and Instrumental (Sitar).
7. Classification of Ragas during ancient period.
8. Knowledge of the following books:-
 - (i) Natya Shastra
 - (ii) Sangeet Ratnakar

DT Internal Assessment (Total Marks 08) (20%). 08 marks for theory paper in the subject reserved for Internal Assessment shall be distributed as under:-

- | | | | |
|------|-------------------------|---|-------------------|
| (i) | Class Test | : | 04 Marks |
| (ii) | Two Written Assignments | : | 04 (2 marks each) |

NOTE FOR PAPER SETTING:

There will be two sections in the question paper containing three questions in 'A' Section and four Questions in 'B' Section. The candidate will be required to attempt two questions from 'A' Section (One of Seven marks each) and three questions from 'B' Section (One of Six marks each)

BOOKS RECOMMENDED:

- | | | | |
|----|--|---|------------------|
| 1. | Sangeet Visharad | - | Vasant |
| 2. | Sangeet Shastra Darpan
Part I, II and III | - | Shanti Goverdhan |
| 3. | Rag Parichaya
Part I, II and III | - | H.C. Shrivastav |
| 4. | Sulabh Sangeet Shastra (Part III) | - | R.N. Telegaonkar |
| 5. | Karamik Pustak Malika
Part II & III | - | V.N. Bhatkhande |
| 6. | Rag Prabhakar | - | R.K. Vyas |
| 7. | Hamare Sangeet Ratan | - | L.N. Garg |
| 8. | Sitar Malika | - | L.N. Garg |

INDIAN MUSIC

SEMESTER-IV (PRACTICAL)

Examination to be held in the years 2016, 2017 & 2018

Course No. MU-401 (Practical)

Title : Stage Performance & Vice Voce

Maximum Marks : 60

Internal Assessment : 30

External Assessment : 30

NOTE

PRACTICAL (06 PERIODS PER WEEK)

Number of students in each practical class group
(Vocal 15 to 20, Instrumental = 08 to 10)

Stage Performance & Vice Voce

1. Prescribed Ragas:

(i) Bihag

(ii) Kedar

(iii) Mian Ki Todi

Vocal Music - One Vilambit (Bada Khayal) and Chota Khayals (Dhrut) in the above mentioned Ragas with good combination of Alap and Tanas.

Instrumental Music- One Maseetkhani and all Razakhani gats in the above mentioned Ragas with good combination of Alap and Todas.

2. Prescribed Talas:

(i) Teevra

(ii) Rupak

(iii) Deepchandi

(iv) Adachartal

(including previous semesters Talas)

Knowledge of the above mentioned Talas in single and double laykaries with elaborated descriptions.

3. One Tarana or Dhun in any one of the prescribed ragas.

DT internal Assessment Practicals (Total Marks : 30) (50%)

30 Marks for Practical test in the subject reserved for internal assessment shall be distributed as under:-

- | | | | |
|------|------------|----------------|----------|
| (i) | Class Test | (a) Choice Rag | 15 marks |
| | | (b) Vice Voca | 10 marks |
| (ii) | Attendance | | 05 marks |

Below Shortage 75%	00 marks
From 75% to 80%	02 marks
Above 80% to 85%	03 marks
Above 85% to 90%	04 marks
Above 90%	05 marks

BOOKS RECOMMENDED:

- | | | | |
|----|--|---|------------------|
| 1. | Karamik Pustak Malika
Part II & III | - | V.N. Bhatkhande |
| 2. | Rag Parichaya
Part I, II and III | - | H.C. Shrivastav |
| 3. | Sitar Malika | - | L.N. Garg |
| 4. | Sulabh Sangeet Shastra (Part II) | - | R.N. Telegaonkar |
| 5. | Sangeet Shastra Darpan
Part I, II & III | - | Shanti Goverdhan |
| 6. | Sangeet Visharad | - | Vasant |

INDIAN MUSIC

SEMESTER – V (THEORY)

Examination to be held in the years 2016, 2017 & 2018

Course No. MU-501 (Theory)

**Title : Indian Music – Applied Theory
and History of Indian Music**

Duration : 3 hours

Maximum Marks : 40

Theory External Examination : 32

Internal Assessment : 08

NOTE

THEORY (06 PERIODS PER WEEK)

SECTION – A

(I) Prescribed Ragas:

1. Allaiya Bilawal
2. Bahar
3. Mian Malhar

(II) Writing of any one of the Chota Kayal (Dhrut) or Vilambit Khayal or Razakhani or Maseetkhani gat in Pandit V.N. Bhatkhandey notation system from the prescribed ragas with few Tanas or Todas.

(III) Writing of detailed definitions and compare and contrast of the prescribed ragas.

(IV) Writing of below mentioned Talas with full definitions giving single and double laykaries in Pandit V.N. Bhatkhandey notation system:-

- (i) Jhumra
 - (ii) Dhamar
- (including previous talas)

SECTION – B

1. Detailed study of the following styles of singing:

Dadra, Kajri, Sadra, Hori, Tirvit, Swar Malika, Ragnala.

2. Establishment of 12 Swaras on 22 Shruties according to different scholars of Ancient, Medieval and Modern Scholars.

3. Definitions of the following:-

Nibadh gaan, Anibadh gaan, Rag Alap,
Rupak Alap, Swasthan, Vageykar, Pandit

4. History of Indian Music Medieval to Modern period.
5. Gamak and its kinds.
6. Life sketches with contributions:-
 - (i) Ustad Allah-uddin Khan
 - (ii) Ustad Amir Khan
7. Knowledge of the following books:-
 - (i) Sangeet Parijat
 - (ii) Ragtarangini
8. Detailed study of Samvad-Bhaav, Shadaj-Madyhm and Shadaj-Pancham Bhaav.

DT Internal Assessment (Total Marks 08) (20%). 08 marks for theory paper in the subject reserved for Internal Assessment shall be distributed as under:-

- | | | |
|------------------------------|---|-------------------|
| (i) Class Test | : | 04 Marks |
| (ii) Two Written Assignments | : | 04 (2 marks each) |

NOTE FOR PAPER SETTING:

There will be two sections in the question paper containing three questions in 'A' Section and four Questions in 'B' Section. The candidate will be required to attempt two questions from 'A' Section (One of Seven marks each) and three questions from 'B' Section (One of Six marks each)

BOOKS RECOMMENDED:

- | | | |
|---|---|------------------|
| 1. Kramik Pustak Malik (Part I – IV) | - | V.N. Bhatkhande |
| 2. Hamare Sangeet Ratan | - | L.N. Garg |
| 3. Sangeet Visharad | - | Vasant |
| 4. Bhartiya Kanth Sangeet Aur Vadya Sangeet | - | Dr. Arun Mishra |
| 5. Nibandh Sangeet | - | L.N. Garg |
| 6. Sulabh Sangeet Shastra (Part-II) | - | R.N. Telegonkar |
| 7. Rag Visharad (Part I – IV) | - | L.N. Garg |
| 8. Rag Parichaya (Part I – IV) | - | H.C. Shrivastav |
| 9. Sangeet Shastra Darpan (Part I – III) | - | Shanti Goverdhan |

INDIAN MUSIC

SEMESTER-V (PRACTICAL)

Examination to be held in the years 2016, 2017 & 2018

Course No. MU-501 (Practical) Title : Stage Performance & Vice Voce
Maximum Marks : 60
Internal Assessment : 30
External Assessment : 30

NOTE

PRACTICAL (06 PERIODS PER WEEK)

Number of students in each practical class group
(Vocal 15 to 20, Instrumental = 08 to 10)

Stage Performance & Vice Voce

1. Prescribed Ragas:

(i) Allaiya Bilawal (ii) Bahar (iii) Mian Malhar

Vocal Music - One Vilambit (Bada Khayal) and all Chota Khayals (Dhrut) in the above mentioned Ragas with full Gayiki.

Instrumental Music- One Maseetkhani and all Razakhani gats in the above mentioned Ragas with Alap, Jhala and Todas.

2. Prescribed Talas:

(i) Jhumra (ii) Dhamar
(including previous semesters Talas)

Knowledge of the above mentioned Talas in single and double laykaries with elaborated descriptions.

3. One Dhamar or Dhun in any one of the prescribed ragas.

DT internal Assessment Practicals (Total Marks : 30) (50%)

30 Marks for Practicals test in the subject reserved for internal assessment shall be distributed as under:-

(i)	Class Test	(a) Choice Rag	15 marks
		(b) Vice Voca	10 marks

(ii)	Attendance	05 marks
	Below Shortage 75%	00 marks
	From 75% to 80%	02 marks

Above 80% to 85%	03 marks
Above 85% to 90%	04 marks
Above 90%	05 marks

BOOKS RECOMMENDED:

1. Sangeet Visharad - Vasant
2. Rag Parichaya (Pat I – IV) - H.C. Shrivastav
3. Kramik Pustak Malika (Part I – IV) - V.N. Bhatkhande
4. Sangeet Shastra Darpan - Shanti Goverdhan
5. Rag Visharad (Part I – IV) - L.N. Garg

INDIAN MUSIC

SEMESTER – VI (THEORY)

Examination to be held in the years 2017, 2018 & 2019

Course No. MU-601 (Theory)

**Title : Indian Music – Applied Theory
and History of Indian Music**

Duration : 3 hours

Maximum Marks : 40

Theory External Examination : 32

Internal Assessment : 08

NOTE

THEORY (06 PERIODS PER WEEK)

SECTION – A

(I) Prescribed Ragas:

1. Malkauns
2. Bageshri
3. Multani

(II) Writing of any one of the Chota Kayal (Dhrut) or Vilambit Khayal or Razakhani or Maseetkhani gat in Pandit V.N. Bhatkhandey notation system from the prescribed ragas with few Tanas or Todas.

(III) Writing of detailed definitions and compare and contrast of the prescribed ragas.

(IV) Writing of below mentioned Talas with full definitions giving single and double laykaries in Pandit V.N. Bhatkhandey notation system:-

- (i) Deepchandi
 - (ii) Sultal
- (including previous semesters Talas)

SECTION – B

1. Define the following terms:-

Sandhiprakash Rag, Purvang, Ulterang,
Alpatva, Bahutva, Function of Jawari

2. Importance of Madhayam Swar in Music.

3. Comparative study of Hindustani and Karnatki swar padhiti.

4. Classification of ragas from ancient to modern times.

5. Detailed study of western Notation System.
6. Principles of Voice Production.
7. History of Indian Music from ancient to Modern times.
8. Essays:-
 - (i) Traditional and Institutional Sangeet
 - (ii) Effect of Music on Human
 - (iii) Regional Folk Music
 - (iv) Role of Sangeet Smmelans for popularizing Indian Classical Music

DT Internal Assessment (Total Marks 08) (20%). 08 marks for theory paper in the subject reserved for Internal Assessment shall be distributed as under:-

- | | | | |
|------|-------------------------|---|-------------------|
| (i) | Class Test | : | 04 Marks |
| (ii) | Two Written Assignments | : | 04 (2 marks each) |

NOTE FOR PAPER SETTING:

There will be two sections in the question paper containing three questions in 'A' Section and four Questions in 'B' Section. The candidate will be required to attempt two questions from 'A' Section (One of Seven marks each) and three questions from 'B' Section (One of Six marks each)

BOOKS RECOMMENDED:

- | | | | |
|----|--|---|----------------------------|
| 1. | Sangeet Nibandh Mala | - | Pt. Jagdish Narayan Pathak |
| 2. | Bhartiya Sangeet Ka Itihas | - | |
| 3. | Kramik Pustak Malika (Part I – IV) | - | V.N. Bhatkhande |
| 4. | Bhartiya Kanth Sangeet Aur Vadya Sangeet | - | Dr. Arun Mishra |
| 5. | Rag Parichaya (Part I – IV) | - | H.C. Shrivastav |
| 6. | Sangeet Visharad | - | Vasant |
| 7. | Nibandh Sangeet Sangrah | - | H.C. Shrivastav |
| 8. | Sangeet Shastra Darpan (Part I – III) | - | Shanti Goverdhan |
| 9. | Nibandh Sangeet | - | L.N. Garg |

INDIAN MUSIC

SEMESTER-VI (PRACTICAL)

Examination to be held in the years 2017, 2018 & 2019

Course No. MU-601 (Practical)

Title : Stage Performance & Vice Voce

Maximum Marks : 60

Internal Assessment : 30

External Assessment : 30

NOTE

PRACTICAL (06 PERIODS PER WEEK)

Number of students in each practical class group
(Vocal 15 to 20, Instrumental = 08 to 10)

Stage Performance & Vice Voce

1. Prescribed Ragas:

(i) Malkauns (ii) Bageshri (iii) Multani

Vocal Music - One Vilambit (Bada Khayal) and all Chota Khayals (Dhrut) in the above mentioned Ragas with full Gayiki.

Instrumental Music- One Maseetkhani and all Razakhani gats in the above mentioned Ragas with Alap, Jod Jhala and Todas.

2. A Thumri in any one of the following Ragas:-

Bhairvi, Khamaj, Peelu

3. Prescribed Talas:

(i) Deepchandi (ii) Sultal
(including previous semesters Talas)

Knowledge of the above mentioned Talas in single and double laykaries with elaborated descriptions.

DT internal Assessment Practicals (Total Marks : 30) (50%)

30 Marks for Practicals test in the subject reserved for internal assessment shall be distributed as under:-

(i)	Class Test	(a) Choice Rag	15 marks
		(b) Vice Voca	10 marks

(ii)	Attendance	05 marks
	Below Shortage 75%	00 marks
	From 75% to 80%	02 marks
	Above 80% to 85%	03 marks
	Above 85% to 90%	04 marks
	Above 90%	05 marks

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. Sulabh Sangeet Shastra (Part II) - R.N. Telegaonkar
5. Sangeet Shastra Darpan (Part I – III) - Shanti Goverdhan