

## FIRST YEAR - SEMESTER – I

(Vocal, sitar, violin, guitar, harmonium)

### PRINCIPLES OF MUSIC - I (CCM 101)

Max marks – 70

- I. Musical sound & Noise – Naad (Ahat & Anahat), Pitch, Intensity, timber, Unmusical Sound & Noise (sangeet Upayogi aur un -upayogi dhvani).
- II. Musical Notes- Naad, Shruti, Swar (Shuddha & Vikrut Swar) Saptak aur uske prakar.
- III. What is Raag & Formation of Raag. How it is derived ? raag & its types (Rag Jati) Ashray Raag.
- IV. Definition of Thaata and 10 main Thaata of North Indian Classical Music.
- V. Elements & essential of raags (i.e.Vadi, Samvadi, Anuvadi, Vivadi, Varjya Swar, Vakra Swar,Jati, Aroha, avroha & Pakad)
- VI. Definition of Taal and Laya, Elements of Taal, Taal, Matra Taal, Matra, Khand, Sam, Khali, Bhari,Bol, Theka, Types of Laya – Vilambit, Madhya & Drut & Layakari-Dugun, Tigon, Chaugun

### DETAIL STUDY OF RAAG - I (CCM 102)

Max marks – 70

- I. Detailed study of all the prescribed Raags for the practical study.
- II. Comparative Study of Samakrutik & Samprakrutik Raags.
- III. Swarvistar, Aalap, Taans, of different varieties in the prescribed Raags.
- IV. Writing Notations of Cheezes ( Badakhayal & Chhota Khayal) & Taals as prescribed Raags.
- V. Detailed knowledge of Taals under practical study with Dugun.
- VI. Study of Taals : Dadra, Kaharwa, TreeTaal, Ektal,

### HISTORY OF MUSIC - I (CCM 103)

Max marks – 70

- I. Music (sangeet) – Definition, Interrelation between Gayan, Vadand & Nartan.
- II. The two Systems of Indian Music (Hindustani & Karnatic) & their main characteristics.
- III. Different opinions (Mythological & other) about the origin of Music. The relation between Folk Music & Classical Music.
- IV. Forms of composition in the modern age - Drupad, Dhamar(Hori), Khayal, & Thumri.
- V. Musicians & Musicologists of modern age & their Life Sketches – Pt. Bhatkhande, Pt. Paluskar, Pt. Omkarnath Thakur, Pt. Ravishankar & Ut. Ahemed Jaan Thirakwa.

## **Practical Paper – I (Basic Study) (CCM/PRA 104)**

**Max marks – 70**

Detailed and intensive study of the following raags with Aalap, Swar vistar, Sargam, Taan, One BadaKhayal or Masitkhani Gat. & One Chhota Kyayal or Razakhani Gat.

- (i) Yaman (ii) Bihag

## **Practical Paper – II (Extensive Study) (CCM/PRA 105)**

**Max marks – 70**

- I One Badakhayal & Chhota Khayal or Razakhani Gat with Aalap & Taan in  
(i) Bhupali
- II. One Chhota Kyayal or Razakhani Gat with Aalap & Taan in  
i) Hamir (ii) Bageshri, (iii) Brindawani sarang
- III. (i) One Swarmalika Or One Laxan Geet for Vocal Music

## **Practical Paper – III (Light Classical Varieties) (CCM/PRA 106 )**

**Max marks – 70**

- I. Study of Taal : Dadra, Kaharwa, Teen Taal,
- II. Sargam Exercise and Alankar with Dugun with Taal
- III. One Dhrupad in Raag Bhairavi
- IV. OneThumri in Raag Khamaj
- V. Light Song (Any of Student's Choice)