

FIRST YEAR - SEMESTER – II

(Vocal, sitar, violin, guitar, harmonium)

PRINCIPLES OF MUSIC- II (CCM 201)

Max marks – 70

- I. 22 Shrutis & the present Shruti swar Arrangement, 12 notes In a saptak.
- II. Musical Compositions: Sargam Geet, Laxan Geet, Khayal (bada khayal & Chhota khayal), Gat(Masitkhani Gat & razakhani Gat), Sthayi, Antara, Sanchari, Abhog.
- III. Time Theory pf Raag (Samay) – Poorvang, Uttarang, Poorvangvadi raag, Uttarangvadi raag,Sandhiprakash raags, Seasonal raags. Importance of “Ardhwa Darshak Madhyam”
- IV. Definitions & Short Notes: Varna – Sthayi, Arohi, Avarohi, sanchari, Alankar(palta), Kana swar, sparsh swar, Meend, Ghaseet, Soot, Khatka, Murki, zamzama, Andolan, Gamak.
- V. 72 Mel Derived by Pt. Vyankat Makhi according to Karnatik Music And Corresponding names of the Norte notes of the 10 Thaats in Hindustani & Karnatic Music Systems.
- VI. 32 Thaats Derived by Pt. Bhatkhande according to Hindustani Music
- VII.

DETAIL STUDY OF RAAG - II (CCM 202)

Max marks – 70

- I. Detailed study of all the prescribed Raags for the practical study.
- II. Comaparative Study of Samakrutik & Samprakrutik Raags.
- III. Swarvistar, Aalap, Taans, of different varities 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.& Chaugun Jhaptal, Chautal & Rupak

HISTORY OF MUSIC - II (CCM 203)

Max marks – 70

- I. General survey of the evolution and development of music from vedic period to the present age with particular reference to Shruti, Swar, Gram, Murchhana, Jati & Raag.
- II. Forms of composition during the ancient periods. Prabandh & Jati Gayan.
- III. Relation between Folk Music & Classical Music,
- IV. Forms of com[positions during the Modern age: Tarana, Tirvat, Chatarang, Tappa, Dadra

- V. Musicians & Musicologists of modern age & their Life Sketches - Pt. Vinayakrao Patvardhan, Pt. S N Ratanjankar, Ut. Ali Akbar Khan, Prof. V G. Jog, Ut. Amir Hussain Khan,

Practical Paper – I (Basic Study) (CCM/PRA 204)

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) Bhairav (ii) Malkauns

Practical Paper – II (Extensive Study) (CCM/PRA 205)

Max marks – 70

- I. One Badakhayal & Chhota Khayal or Razakhani Gat with Aalap & Taan in
(i) Alhaiya Bilawal ii) Bhimpalasi
- II. One Chhota Kyayal or Razakhani Gat with Aalap & Taan in
i) jaunpuri (ii) Poorvi, iii) Marwa
- III. (i) One Swarmalika Or One Laxan Geet for Vocal Music

Practical Paper – III (Light Classical Varieties) (CCM/PRA 206)

Max marks – 70

- I. Study of Taal : Jhap Taal, Chautal, Rupak, Ektaal,
- II. Sargam Exercise and Alankar with Dugun with Taal
- III. One Dhrupad in Raag Brindabani Sarang
- IV. OneThumri in Raag Bhairavi
- V. Light Song (Any of Student's Choice)