

## THIRD YEAR - SEMESTER – V

(Vocal, sitar, violin, guitar, harmonium)

### PRINCIPLES OF MUSIC - V (CCM 501)

Max marks – 70

- I. Detailed study of Shruti in Indian Music – Interpretation of “Praman Shruti” by different Granthakaras, different ways of measuring shruti.
- II. Study of Tempered, natural, Diatonic and Chromatic scales.
- III. Comparative study of scales in Indian and Western Music.

### DETAIL STUDY OF RAAG - V (CCM 502)

Max marks – 70

- I. Detailed study of Raags prescribed for practicals.
- II. Comparative Study of Samakrutik & Samprakrutik Raags studied up till now
- III. Swarvistar, Aalap, Taans, & its different varieties in the Raags of Practical Study; studied up till Now.
- IV. Writing Notations of Cheezes (Gat for Instrumental Music) & Taals as prescribed in practical study.
- V. Study of the following taals with dugun, tigung, & Chaugun - Tree Taal, Ek Taal, Jhap taal,
- VI. Study of the following talas : Jhoomara, Adachautal.

### HISTORY OF MUSIC - V (CCM 503)

Max marks – 70

- I. Introduction to South Indian Music :  
The main corresponding scales of Hindustani & Karnatic Music.  
The 72 Melkaratas of the South. Derivation of Raags from a Mela(Thaat, derivation of total raags possible from 72 Melas(technically)). The main Raags of South Indian Music
- II. The Taal System in Karnatic Music – 7 main Taals & 5 Jatis of each. Conversion of North Indian Taals in to Karnatic System.
- III. The main point of the exposition, presentation, & appreciation in Karnatic Music. Out line of the history of Karnatic Music.
- IV. The main composers & main contemporary exponents in Karnatic Music. THEIR LIFE SKETCHES

### Practical Paper – I (Basic Study) (CCM/PRA 504)

Max marks – 70

- I. 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) Bageshri

## **Practical Paper – II (Extensive Study) (CCM/PRA 505)**

**Max marks – 70**

- I. One Bada Khayal or Masitkhani Gat & one Chhota Khayal with A alap & Taan in  
(i) Miya Malhar (ii) Multani
- II. One Chhota Kyayal or Razakhani Gat with Aalap & Taan in  
(i) Gaud Sarang (ii) Bahar

## **Practical Paper – III (Light Classical Varieties) (CCM/PRA 506)**

**Max marks – 70**

- I. Study of the following taals with practical rendering of Thekas :  
(i) Vilambit & Drut Tree Taal
- II. (i) Training of Meend & Swar – Andolan (ii) Training Nom Tom Aalap (iii) Practice of 3 swar & 4 swar Taans  
(iv) Practice of Advanced Taans & Bol Taans
- III. VOCAL: One Dhrupad and One Dhamar with Alap and Gayaki in : Gaud Malhar, Hamir,  
  
INSTRUMENTAL: Compositions set in taal other than tree taal in the following raags : Gaud Sarang,  
Multani, Jayjaywanti,
- IV. VOCAL: One Thumri with proper expression in : Khamaj and One Thumari with simple rendering in  
Jogiya, Three Bhajans or Folk Songs or Light Songs in Gujarati/Hindi