

THIRD YEAR - SEMESTER – VI

(Vocal, sitar, violin, guitar, harmonium)

PRINCIPLES OF MUSIC - VI (CCM 601)

Max marks – 70

- I. Notation of Music – The two main Notation System in North Indian Music i.e. Pt. Bhatkhande and Pt. Paluskar System.
- II. Introductory knowledge of staff notation system.
- III. Writing of Swarmalika in Staff Notation OR STAFF NOTATION TO BHATKHANDE OR PALUSKAR SYSTEM.

DETAIL STUDY OF RAAG - VI (CCM 602)

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, tigon, & Chaugun - Chautal, Dhamar.
- VI. Study of the following talas : Gajajhampa, Matta, Shikhar

HISTORY OF MUSIC - VI (CCM 603)

Max marks – 70

- I. Detailed study of the forms of Musical Compositions & the history of the principle Gharanas in Hindustani Music.

Dhrupad Dhamar : Characteristics of the Form. Four Banis & Gharanas. The main exponents of Dhrupad.

Khayal: Rising of the khayal. Reason of its popularity. Main Characteristics of Khayal. Story of the Main Gharanas of Khayal & its special characteristics of the respective Gharana. Main contemporary exponents of Khayal (Delhi, Agra, Gwalior, Kiran & Jaypur).
- II. THUMARI : The history of the form. The main characteristics of thumari. i.e. Banaras, Jaypur & Punjab. The main contemporary exponents of Thumari.

History and the characteristics of Tarana, Tirvat, Tappa, Chaturang, Kawwali, Naat, Ghazal, Masitkhani Gat & Razakhani Gat.

Lighter varieties of compositions:

Characteristics of folk songs in general with particular reference to Gujarati folk songs.
- III. Regional varieties of folk songs i.e. Kajari, Chaiti, Zula, Lewani, Bhatiyali & their characteristics. Devotional songs : Bhajan, Abhang, Kirtan, Aarti, etc.

Modern Songs: Bhavgeet, Ravindra Sangit, Gazals, in Hindi, Marathi, Gujarati Lyrics

Practical Paper – I (Basic Study) (CCM/PRA 604)

Max marks – 70

- I. Detailed and intensive study of the following raags with Aalap, Swar vistar, Sargam, Ta an, One BadaKhayal or Masitkhani Gat. & One Chhota Kyayal or Razakhani Gat.
- (i) Todi (ii) Jaunpuri (iii) Malkauns

Practical Paper – II (Extensive Study) (CCM/PRA 605)

Max marks – 70

- I. One Bada Khayal or Masitkhani Gat & one Chhota Khayal with Aa lap & Taan in Darbari Kanada (iii) Puriya (iv) Lalit
- II. One Chhota Kyayal or Razakhani Gat with Aalap & Taan in (i)Paraj (ii) Shree (iii) Sohini

Practical Paper – III (Light Classical Varieties) (CCM/PRA 606)

Max marks – 70

- I. Study of the following taals with practical rendering of Thekas :
- (i) Vilambit & Drut Ektaal (iii) Vilambit & Drut Zumara
- 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 : Jaijaiwanti, Miya Malhar, Sohini, Malkauns, Todi
- INSTRUMENTAL: Compositions set in taal other than tree taal in the following raags : Sohini, Miya Malhar, Malkauns
- IV. VOCAL: One Thumri with proper expression in : BHAIRAVI and One Thumari with simple rendering in PILOO, Three Bhajans or Folk Songs or Light Songs in Gujarati/Hindi