

Diploma Course

Two-Year Diploma Course in Harmonium

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1) Eligibility Criteria

A candidate seeking admission in the first year of the Harmonium Diploma Course in Hindustani Music, besides having passed the 10+2 Examination of the Central Board of Secondary Education, New Delhi or its equivalent examination, must have undergone training in classical music, for three years from a recognised/reputed music institution/Guru (teacher). A certificate from the institution/Guru has to be essentially attached along with the application. The candidate will be required to appear for the Practical Entrance Test to be conducted by the Department of Music.

2.) Method of Selection and Admission.

Practical Entrance Test shall be conducted by the Department, as per the schedule of admissions to be announced by the department. A merit list, based strictly on the performance of the candidates and their aptitude in concerned subject candidates shall be prepared and notified on the Notice Board of the Department. Admissions will be done in order of merit, subject to the availability of seats.

3.) The maximum number of Seats is 20*

General (UR)	09
OBC (27%)	05
SC (15%)	03
ST (7.5%)	02
PWD-VH (3%)	01

***The reservation of seats will be done as per the University norms.**

4.) The successful candidates of the Harmonium Examination shall be classified as follows:-

1 st Division with distinction	-	75% marks or above in aggregate
1 st Division	-	60% marks in the aggregate or above but below 75% marks
2 nd Division	-	50% marks in the aggregate or above but below 60% marks
Pass	-	40% marks in the aggregate, and 40% separately in both theory and practical.

Scheme of Examination for Two-Year Diploma Course in Harmonium

	Marks	Credits	Duration
SEMESTER - I			
Course-101 : Theory I	75+25 = 100	4	3 hrs.
Course-102 : Practical I – Performance	75+25 = 100	8	
Course-103 : Practical II– Viva Voce	75+25 = 100	8	
SEMESTER - II			
Course-201 : Theory II	75+25 = 100	4	3 hrs.
Course-202 : Practical III– Performance	75+25 = 100	8	
Course-203 : Practical IV– Viva Voce	75+25 = 100	8	
SEMESTER –III			
Course-301 : Theory III	75+25 = 100	4	3 hrs.
Course-302 : Practical V– Performance	75+25 = 100	8	
Course-303 : Practical VI– Viva Voce	75+25 = 100	8	
SEMESTER –IV			
Course-401 : Theory IV	75+25 = 100	4	3 hrs.
Course-402 : Practical VII– Performance	75+25 = 100	8	
Course-403 : Practical VIII– Viva Voce	75+25 = <u>100</u>	<u>8</u>	
	1200	80	

TWO-YEAR DIPLOMA COURSE IN HARMONIUM

SYLLABUS

Semester I

THEORY-I

Course – 101

Theory of Indian Music

Max.marks: 100

Credits: 4

Final Examination: 75 marks

Internal Assessment: 25 marks

- I. Brief introduction to musical terms –
Sangeet, Nada, Shruti, Swara, Saptak, Thata, Raga, Alankar, Tana, Gamak, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Parmel praveshak Raga, Sandhi prakash Raga, Sargam geet, Lakshan geet, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, Harmony-Melody
- II. Brief understanding of the technical terms –
Krintan, Zamzama, Ghaseet, Jor, Alap, Gitkiri, Meend, Sut, Kan
- III. Study of Harmonium, its parts and various types
- IV. Writing notation of compositions in prescribed ragas
- V. Writing notation of Talas with Thah, Dugun, Tigun and Chaugun – Teental and Kaharva
- VI. Theoretical knowledge of prescribed ragas

Recommended Books:-

- 1. Sangeet Bodh** – Sharadchandra Shridhar. Paranjape:-Madhye Pradesh Hindi Granth Academy , Bhopal, IstEdition: 1972
- 2. Samvadini** – Jayant Bhalodkar :- Kanishka Publication, New Delhi, Ist Edition: 2006
- 3. Dhvani Aur Sangeet** - Lalit Kishore Singh:- Bhartiye Gyanpeeth, Lodi Road, New Delhi, Ist Edition: 1954
- 4. Kramik Pustak Malika – Part- II** :- V.N. Bhatkhande, Sangeet Karyalaya, Hathras, Editor: Laxminarayan Garg, January: 2008

5. Sangeet Shastra Vigyan - Dr.Pannalal Madan:- Rajasthan Hindi Granth Acadamy,
Jaipur, 2nd Edition: 1991, Abhishek Publication

6. Tal Parichay Part III ,Girishchandra Srivastava, Rubi Prakashan , Allahabad, 2nd
Edition: June: 2002

PRACTICAL

Prescribed ragas –

- 1. Bhairav**
- 2. Yaman**
- 3. Alhaiya Bilawal**
- 4. Des**
- 5. Kafi**

The first two ragas are to be performed in detail while the other two are non-detailed in nature.

Course – 102 (Practical I)

Performance

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 marks

- 1) A performance of 30 minutes' duration with Alap, Jod and Jhala
- 2) Dhun based on prescribed Ragas for not less than 5 minutes.
- 3) Semi-Classical Music: Dhun in Raga Kafi.

Course – 103 (Practical II)

Viva Voce

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

- 1) Ability to sing Alankars in different chhandas
- 2) In-depth knowledge of prescribed ragas
- 3) Ability to play Lehra with Tabla Solo in Teentaal and Kaharva
- 4) Ability to recite and demonstrate Thah, Dugun, Tigun and Chaugun Theka of Teentaal and Kaharva with Tali and Khali

Semester II

THEORY-II

Course – 201 (Paper IV)

History of Indian Music

Max.marks: 100

Credits: 4

Final Examination: 75 marks

Internal Assessment: 25 Marks

- I. Study of the historical terms of Indian music –
Grama, Murchhana, Jati Gayan, Nibaddha – Anibaddha gana, Prabandha
- II. Study of the Notation Systems –
Pt. V.D. Paluskar, Pt. V. N. Bhatkhande and staff notation system.
- III. Study of the history and development of Harmonium
- IV. Writing notation of compositions in prescribed ragas
- V. Writing notation of Talas with Thah, Dugun, Tigun and Chaugun – Ektal and Dadra
- VI. Theoretical knowledge of prescribed ragas.

Recommended Books:-

1. **Bhartiya Sangeet Ka Itihasa** – Dr. Sharad Chandra Shridhar. Paranjape :- Madhye Pradesh Hindi Granth Academy, Bhopal, 2nd Edition: 1985
2. **Bhartiye Sangeet Ka Itihasa** – Dr. Thakur Jaidev Singh:- Sangeet Research, Kolkatta, Editor: Premlata Sharma, 1st Edition: 1994
3. **Sangeet Bodh** : Dr. Sharad Chandra Shridhar Paranjape, Madhye Pradesh, Hindi Academy, Bhopal, 1st Edition: 1972
4. **Kramik Pustak Malika Part- II , III & IV**: - V.N Bhatkhande, Sangeet Karyalaya, Hathras, Jan-2008, Editor: Dr. Laxminarayan Garg
5. **Harmonium: Vividh Aayam**: Dr. Vinay Kumar Mishra :- Akanksha Publication, New Delhi, 1st Edition: 2015
6. **Taal Parichay Part III**, Girish Chandra Srivastava, Rubi Prakashan, New Delhi, 2nd Edition: June-2002

PRACTICAL-II

Prescribed ragas –

1. Bhupali
2. Todi
3. Vrindavani Sarang
4. Malkauns
5. Khamaj

The first two ragas are to be performed in detail while the other two are non-detailed in nature.

Course –202 (Practical III)

Performance

Max. marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment: 25 marks

- 1) A performance of 30 minutes duration with Alap, Jod and Jhala
- 2) Dhun based on prescribed Ragas for not less than 5 minutes
- 3) Semi-Classical Music: Dhun in Raga Khamaj

Course –203 (Practical IV)

Viva Voce

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment: 25 marks

- 1) Ability to sing Drut Khyal in two detailed ragas with alap and tans
- 2) In-depth knowledge of prescribed Ragas
- 3) Ability to play Lehra with Tabla Solo in Ektal and Dadra
- 4) Ability to recite and demonstrate Thah, Dugun, Tigun and Chaugun Theka of Ektal and Dadra with Tali and Khali

Semester III

THEORY-III

Course – 301

Contribution of Musicologists & Musicians

Max.marks: 100

Credits: 4

Final Examination: 75 marks

Internal Assessment: 25 Marks

I. Study of the ancient and medieval texts of the following musicologists:

Bharat, Matang, Sharangdev, Ramamatya, Ahobal

II. Life sketch and contribution of the following musicians–

Abdul Karim Khan, Faiyaz Khan, Bade Ghulam Ali Khan, Omkarnath Thakur, Arvind Thatte, D.C. Bedi.

III. Life and contribution of Harmonium artistes–

Bhaiya Saheb Ganpat Rao, Muneshwar Dayal, Jnan Prakash Ghosh, Govindrao Tembe, Mantu Banerji, Madhukar Pednekar, Rambhau Bijapure, Appasaheb Jalgaonkar, Tulsidas Borkar, Mahmood Dholpuri

IV. Writing notation of compositions in prescribed ragas

V. Writing notation of Talas with Thah, Dugun, Tigun and Chaugun – Chautaland Deepchandi

VI. Theoretical knowledge of prescribed ragas.

Recommended Books:-

1. **Bhartiya Sangeet Ka Itihasa** – Dr. Sharad Chandra. Shridhar. Paranjape :- Madhye Pradesh Hindi Granth Academy, Bhopal, 2nd Edition: 1985
2. **Bhartiya Sangeet Ka Itihasa** – Dr. Thakur Jaidev Singh :- Sangeet Research, Kolkatta, Editor: Premlata Sharma, 1st Edition: 1994
3. **Kramik Pustak Malika Part- III** - V.N Bhatkhande, Sangeet Karyalaya, Hathras, 14th Edition Jan-2005, Editor: Dr. Laxminarayan Garg
4. **Kramik Pustak Malika Part- IV**: - V.N Bhatkhande, Sangeet Karyalaya, Hathras, 10th Edition April-2001, Editor: Dr. Laxminarayan Garg

5. **Harmonium: Vividh Aayam:** Dr. Vinay Kumar Mishra :- Akanksha Publication, New Delhi, 1st Edition: 2015
6. **Taal Prakash :** Bhagwat Sharan Sharma :- Sangeet Karyalaya , Hathras, 12th Edition: Jan-2007

PRACTICAL

Prescribed ragas –

1. **Jaunpuri**
2. **Bihag**
3. **Shuddh Sarang**
4. **Sohni**
5. **Bhairavi**

The first two ragas are to be performed in detail while the other two are non-detailed in nature.

Course – 302 (Practical V)	Performance	Max.marks: 100
		Credits: 8
Final Examination: 75 marks		
Internal Assessment: 25 Marks		

- 1) A performance of 30 minutes duration with Alap, Jod and Jhala
- 2) Dhun based on prescribed Ragas for not less than 5 minutes
- 3) Semi-Classical Music: Dhun in Raga Bhairavi

Course –303 (Practical VI)	Viva Voce	Max.marks: 100
		Credits: 8
Final Examination: 75 marks		
Internal Assessment: 25 Marks		

- 1) Ability to sing Vilambit and Drut Khyal in two detailed ragas with alapand tans
- 2) In-depth knowledge of prescribed ragas
- 3) Ability to play Lehra with Tabla Solo in Chautal and Deepchandi
- 4) Ability to provide accompaniment to drut Khayal
- 5) Ability to recite and demonstrate Thah, Dugun, Tigun and Chaugun Theka of Chautal and Deepchandi with Tali and Khali

Semester IV

THEORY-VI

Course – 401

Applied Theory

Max. marks: 100

Credits: 4

Final Examination: 75 marks

Internal Assessment: 25 Marks

- I. Study of the Gharanas of Hindustani vocal music and their salient features –
Gwalior, Agra, Delhi, Jaipur Patiala and Kirana gharanas
- II. Study of musical forms of Hindustani music –
Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat, Maseetkhani gat, Razakhani gat
- III. Study of different keys of Harmonium and a comparative study with other keyboards
- IV. Brief introductory knowledge of Classification of music Instruments in India
- V. Writing notation of compositions in prescribed ragas
- VI. Writing notation of Talas with Thah, Dugun, Tigun and Chaugun – Jhaptaland Roopak
- VII. Theoretical knowledge, detailed and comparative study of ragas prescribed in the first and second years

Recommended Books:-

1. **Khayal Gayakike Vividh Gharane:-** Shanno Khurana, Siddhartha Raj Malhotra, 10 D.S.I.D.C Scheme, New Delhi, Sidharth Publication, 1st Edition: 1995
2. **Sangeet Ke Ghrano Ki Charcha :-** Dr. Sushil Kumar Choubey, Uttar Pradesh Hindi Sansthan, Hindi Garanth Academy Prabhag, Lucknow, Brahmhatt Dixit, 1st Edition: 1997
3. **Sangeet Shastra Darpan- I & II :-** Shanti Goverdhan:-Ratnakar Pathak, 35, Mahajani Tola, Allahabad, Pathak Publication, 1st Edition: 2004
4. **Bhatkhande Sangeet Shastra, Part II,III &IV -** V.N. Bhatkhande, Sangeet Karyalaya, Hathras, Part-II: 3rd Edition, April-1969, Part-III: 2nd Edition, April-1968, Part-IV: 2nd Editon, March-1970

5. **Classical Musical Instruments :-** Prof. Suneera Kasliwal, Rupa & Company, Delhi. 2001
6. **Sur Taar :** Dr. Suneera Kasliwal : Kanishka Publication, New Delhi, 1st Edition: 2002
7. **Sangeet Vimarsh:-** Dr. Arvind Thatte:- Swanandi Prakashan, Pune, 2010
8. **Bhartiye Sangeet Vadye:-** Lal Mani Mishra:- Bhartiye Gyan Peeth, Delhi, 4th Edition: 2011

PRACTICAL

Prescribed ragas –

1. **Bhimpalasi**
2. **Gaud Sarang**
3. **Puriya dhanashri**
4. **Jog**
5. **Pahadi**

The first two ragas are to be performed in detail while the other two are non-detailed in nature.

Course –402 (Practical- VII)	Performance	Max. marks: 100
		Credits: 8
Final Examination: 75 marks		
Internal Assessment: 25 Marks		

- 1) A performance of 30 minutes duration with Alap, Jod and Jhala
- 2) Dhun based on prescribed Ragas for not less than 5 minutes.
- 3) Semi-Classical Music: Dhun in Raga Kafi.Pahadi

Course –403 (Practical- VIII)	Viva Voce	Max. marks: 100
		Credits: 8
Final Examination: 75 marks		
Internal Assessment: 25 Marks		

- 1) Ability to sing Vilambit and Drut Khyal in two detailed ragas with alap and tans
- 2) In-depth knowledge of prescribed Ragas
- 3) Ability to play Lehra with Tabla Solo in Jhaptal and Roopak
- 4) Ability to provide accompaniment to Thumri and Dadra
- 5) Ability to recite and demonstrate Thah, Dugun, Tigun and Chaugun Theka of Jhaptal and Roopak with Tali and Khali.

