

Sangeet Shiromani Diploma Course - Hindustani Music
(Vocal/Instrumental-Sitar/ Sarod/ Guitar/ Violin/ Santoor)

and

Sangeet Shiromani Diploma Course – Karnatak Music
(Vocal/Instrumental-Veena/ Violin)

1) Eligibility Criteria

A candidate seeking admission in the first year of the Sangeet Shiromani Diploma Course in Hindustani/Karnatak 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 is30*

General (UR)	14
OBC (27%)	08
SC (15%)	05
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 Sangeet Shiromani 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.

Head of the Department

Scheme of Examination for Sangeet Shiromani Diploma Course - Hindustani Music
(Vocal/Instrumental-Sitar/ Sarod/ Guitar/ Violin/ Santoor)

SEM-I	Name of Paper	Marks	Credits	Duration
	Course-101 : Theory I Theory of Indian Music	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	
SEM-II				
	Course-201:Theory- II History of Indian Music	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	
SEM-III				
	Course-301: Theory III			
	Contribution of Musicologists and Musicians	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	
SEM-IV				
	Course-401 : Theory IV Applied Theory	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	

Head of the Department

SANGEET SHIROMANI DIPLOMA COURSE - HINDUSTANI MUSIC

SYLLABUS

SEMESTER I

THEORY -I

Course – 101 (Theory-I) 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, Swara, Shruti, Raga, Thaata, Alankar, Tana, Gamak, Sthaya, Kaku, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Margi-Deshi, Avirbhav-Tirobhav, ParmelpraveshakRaga, SandhiprakashRaga, Vaggeyakara, Kalawant, Vibration, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, Forced Vibration, Free Vibration

II. Study of the Notation System of Pt. V. N. Bhatkhande & Pt. V.D. Paluskar

III. Brief understanding of the technical Instrumental music terms –

Krintan, Zamzama, Ghaseet, Jor, Alap, Gitkiri, Meend, Sut, Kan

IV. Notation writing of compositions in prescribed ragas

V. Theoretical knowledge of prescribed ragas

Recommended Books-

- 1. Sangeet Bodh**–Sharadchandra, Shridhar. Paranjape:-Madhye Pradesh Hindi GranthAcadamy , Bhopal, 1st Edition: 1972
- 2. Bhartiye Sangeet : VaigyanikVishleshan**:- Swatantra Sharma:- T. N. Bhargav and Son's, Katra, Allahabad, Pratibha Prakashan, 1st Edition: 1986
- 3. DhvaniAur Sangeet** - Lalit Kishore Singh:- BhartiyeGyanpeeth, Lodi Road, New Delhi, 1st Edition: 1954
- 4. KramikPustakMalika – Part- II** :- V.N. Bhatkhande, Sangeet Karyalaya, Hathras, Jan- 2008
- 5. Sangeet ShastraVigyan** - Dr.PannalalMadan:- Rajasthan Hindi Granth Academy, Jaipur, Abhishek Publication, 2nd Edition: 1991

PRACTICAL

Prescribed ragas –

1. Bhairav
2. Yaman
3. Kafi
4. Khamaj
5. Alhaiya Bilawal

Course –102 (Practical- I)

Performance

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

Performance of half an hour by the candidate in anyone of the prescribed ragas.

Vocal Music -

- (i) Vilambit and DrutKhayal with gayakito be presented in any one raga
- (ii) Presentation of one semi classical/devotional or light composition

Instrumental Music -

- (i) Maseetkhani and Razakhani gats with elaboration to be presented in any one raga
- (ii) Presentation of a dhun or devotional or light music composition

Course – 103 (Practical – II)

Viva Voce

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

1) Students must prepare the following –

i. Vocal Music:

- a) Vilambit and Drutkhayal with gayaki in any of the ragas, as asked by the examiner
- b) Dhrupad / Dhamarin each of the prescribed ragas with Alap, Layakari and Upaj
- c) Presentation of one semi classical /devotional or light composition

ii. Instrumental Music:

- a) Maseetkhani and Razakhani gat in all the above ragas

- b) Gat other than Teental in all Ragas with Taans.
 - c) Presentation of a dhun or devotional or light music composition
- 2) Basic knowledge of Teental, Jhaptala and Chautala with Dugun, Tigun, Chaugun.
 - 3) Basic knowledge of Tanpura/ Candidate's own instrument Tuning
 - 4) Notation book to be submitted for internal assessment

SEMESTER II

THEORY-II

Course –201 (Theory- II)

History of Indian Music

Max.marks: 100

Credits: 4

Final Examination: 75 marks

Internal Assessment:25 Marks

- I. Study of the historical terms –
Grama, Murchhana, JatiGayan, Gandharava, Gana, Nibaddha – Anibaddhagana, Prabandha, Alap, Alapti, DasaPranas of Tala
- II. Study of Vedic music:
Sama and Stobhaksharas, the notes of Vedic music, Udatta, Anudatta, Swarita, Vedic and Loukik scales, Vedic instruments
- III. Musical references in Ramayana and Mahabharata
- IV. Notation of compositions in prescribed ragas
- V. Theoretical knowledge of prescribed ragas.

Recommended Books :-

1. **Bhartiya Sangeet Ka Itihasa**–Dr. SharadChandra.Shridhar. Paranjape :- Madhye Pradesh Hindi GranthAcademy , Bhopal, 2nd Edition: 1985
2. **Bhartiye Sangeet Ka Itihasa** – Dr. Thakur Jaidev Singh:- Sangeet ResearchAkademy, Kolkatta, Editor: Premlata Sharma, 1st Edition: 1994
3. **Bhartiye Sangeet: Ek Aitihāsik Vishleshan** :- Prof. Swatantra Sharma:-Anubhav Publishing House, Allahabad, 2nd Edition: 2014
4. **Sangeet Bodh** : Dr. Sharad Chandra ShridharParanjape, Madhya Pradesh Hindi GranthAkedemy, Bhopal, 1st Edition: 1972
5. **Sangeet ShastraParag**– GovindRaoRajurkar:- Rajasthan Hindi GaranthAcademy, Jaipur. 1st Edition: 1992
6. **KramikPustakmalika Part- II , III & IV**: - V.N Bhatkhande,Sangeet Karyalaya, Hathras- 204101, Editor: Dr. Laxmi Narayan Garg Part-II- Jan-2008, Part-III- Jan-2005, Part-IV- April-2001

PRACTICAL

Prescribed ragas –

1. Ramkali
2. Bhupali
3. Des
4. VrindavaniSarang
5. Jaunpuri

Course –202 (Practical- III) Performance

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

Performance of half an hour by the candidate in anyone of the prescribed ragas.

Vocal Music -

- (i) Vilambit and DrutKhayal with gayakito be presented in any one raga
- (ii) Presentation of one semi classical/devotional or light composition

Instrumental Music -

- (i) Maseetkhani and Razakhani gats with elaboration to be presented in any one raga
- (ii) Presentation of a dhun or devotional or light music composition

Course –203 (Practical-IV)

Viva Voce

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

1) Students must prepare the following –

i. Vocal Music:

- a) Vilambit and Drutkhayal with gayaki in any of the ragas, as asked by the examiner
- b) Dhrupad / Dhamarin each of the prescribed ragas with Alap, Layakari and Upaj
- c) Presentation of one semi classical /devotional or light composition

ii. Instrumental Music:

- a) Maseetkhani and Razakhani gat in all the above ragas
- b) Gat in other than Teental in all Raags

- c) Presentation of a Dhun or devotional or light music composition
- 2) Basic knowledge of Ektala, Tilwada and Dhamar with Dugun, Tigun, Chaugun.
 - 3) Basic knowledge of Tanpura/ Candidate's own instrument Tuning
 - 4) Notation book to be submitted for internal assessment.

SEMESTER III

THEORY-III

Course – 301 (Theory- III) Contribution of Musicologists and 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, Lochan, Ramamatya, Ahobal, Pundarik Vitthal, Somnath
- II. Life sketch and contribution of the following musicians—
 Jayadev, Amir Khusro, Raja Mansingh Tomar, Haridas, Tansen, Bhatkhande, Paluskar, Sadarang-Adarang, Imdad Khan, Allaudin Khan, Mushtaq Ali Khan, Ravi Shankar, Vilayat Khan, Bade Ghulam Ali Khan, Abdul Kareem Khan, Faiyaz Khan, Omkarnath Thakur, Abdul Haleem Jafar Khan.
- III. Life and contribution of Karnatak Musician Trinity- Tyagaraja, Muthuswamy Dikshitar, Shyama Sastri
- IV. Notation of compositions in prescribed ragas
- V. Theoretical knowledge of prescribed ragas.

Recommended Books-

1. **Bhartiya Sangeet Ka Itihasa** – Dr. Sharadchandra 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. **Bhartiya Sangeet: Ek Aitihāsik Vishleshan** :- Prof. Swatantra Sharma:- Anubhav Publishing House, Allahabad, 2nd Edition: 2014
4. **Karnatak Sangeet:- Shweta Kesari** :- Kala Prakashan, B.H.U, Varanasi, 1st Edition: 2015
5. **Kramik Pustak Malika Part- III & IV**, V.N Bhatkhande., Sangeet Karyalaya, Hathras, Editor: Dr. Laxminarayan Garg, Part-III- 14th Edition, Jan-2005, Part-IV-10th Edition, April-2001

PRACTICAL

Prescribed ragas –

1. Kedar
2. Kamod
3. Bageshwari
4. Bheempalasi
5. Deshkar
6. Bihag

Course –302 (Practical V)

Performance

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

Performance of half an hour by the candidate in any one of the prescribed ragas.

Vocal Music -

- (i) Vilambit and DrutKhayal with gayakito be presented in any one raga
- (ii) Presentation of one semi classical/devotional or light composition

Instrumental Music -

- (i) Maseetkhani and Razakhani gats with elaboration to be presented in any one raga
- (ii) Presentation of a dhun or devotional or light music composition

Course –303(Practical VI)

Viva Voce

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

1) Students must prepare the following –

i. Vocal Music:

- a) Vilambit and Drutkhayal with gayaki in any of the ragas, as asked by the examiner
- b) Dhrupad / Dhamarin each of the prescribed ragas with Alap, Layakari and Upaj
- c) Presentation of one semi classical /devotional or light composition

ii. Instrumental Music:

- a) Maseetkhani and Razakhani gat in all the above ragas
- b) Gat in other than Teental in all Raags.
- c) Presentation of a dhun or devotional or light music composition

- 2) Basic knowledge of Ada Chautala, Roopak and Sooltala with Dugun, Tigon, Chaugun.
- 3) Basic knowledge of Tanpura/ Candidate's own instrument Tuning
- 4) Notation book to be submitted for internal assessment

SEMESTER IV

THEORY-IV

Course – 401 (Theory IV)

Applied Theory

Max. marks: 100

Credits: 4

Final Examination: 75 marks

Internal Assessment: 25 Marks

- I. Study of Gharanas and their salient features –
 - i. Vocal music - Gwalior, Agra, Delhi, Jaipur and Kiranagharanas
 - ii. Instrumental music - Senia, Maihar and Gauripurgharanas
- II. Study of musical forms of Hindustani music –
Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat, Maseetkhani gat and Razakhanigat, Kriti, Pallavi, Tillana, Varnam, Padam and Javali
- III. Classification of Ragas
- IV. Classification of music Instruments
- V. Notation of compositions in prescribed ragas (Compulsory Question)
- VI. 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 Publications, 1st Edition: 1995
2. **Sangeet Ke Ghrano Ki Charcha :-** Dr. Sushil Kumar Chouobey, Uttar Pradesh Hindi Sansthan, Hindi Garanth Academy Prabhag, Lucknow, Brahm datt Dixit, 1st Edition: 1977
3. **Sangeet Shastra Darpan- I & II :-** Shanti Goverdhan:- Ratnakar Pathak, 35, Mahajani Tola, Allahabad, Pathak Publications, I-2005, II-2004
4. **Bhartiye Sangeet Vadye:-** Lal Mani Mishra:- Bhartiye Gyan Peeth, Delhi, 4th Edition: 2011
5. **Sangeet Bodh :** Dr. Sharadchandra Shridhar Paranjape, Madhye Pradesh, Hindi Academy. Bhopal, 1st Edition; 1972
6. **Bhatkhande Sangeet Shastra, Part II, III & IV -** V.N. Bhatkhande, Sangeet Karyalaya, Hathras, Editor; Dr. Laxminarayan Garg, Part-II-3rd Edition-April-1969, Part-III-2nd Editin-April-1968, Part-IV-2nd Editin-March-1970
7. **Classical Musical Instruments:-** Prof. Suneera Kasliwal:- Rupa & Company, Delhi, 2001

PRACTICAL

Prescribed ragas –

1. Puriyadhanashri
2. GaudSarang
3. Todi
4. Multani
5. Malkauns
6. Chhayanat

Course –402 (Practical VII)

Performance

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

Performance of half an hour by the candidate in any one of the prescribed ragas.

Vocal Music -

- (i) Vilambit and DrutKhayal with gayakito be presented in any one raga
- (ii) Presentation of one semi classical/devotional or light composition

Instrumental Music -

- (i) Maseetkhani and Razakhani gats with elaboration to be presented in any one raga
- (ii) Presentation of a dhun or devotional or light music composition

Course –403 (Practical VIII)

Viva Voce

Max.marks: 100

Credits: 8

Final Examination: 75 marks

Internal Assessment:25 Marks

1) Students must prepare the following –

i. Vocal Music:

- a) Vilambit and Drutkhayal with gayaki in any of the ragas, as asked by the examiner
- b) Dhrupad / Dhamarin each of the prescribed ragas with Alap, Layakari and Upaj
- c) Presentation of one semi classical /devotional or light composition

ii. Instrumental Music:

- a) Maseetkhani and Razakhani gat in all the above ragas
- b) Gat in other than Teental in all Raags
 - c) Presentation of a dhun or devotional or light music composition
- 2) Basic knowledge of Jhoomra, Teevra and Deepchandi with Dugun, Tigun, Chaugun.
- 3) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- 4) Notation book to be submitted for internal assessment.