

Scheme of Examination for session 2020-21
One Year Diploma in Harmonium

Programme Code- DPH1

Semester-I

Paper	Theory/ Practical	Paper Code	Nomenclature of Paper	Maximum Marks	Internal Assessment	Total Marks	Credits
I	Theory	20CPH11C1	General Theory	80	20	100	4
II	Theory	20CPH11C2		History of Indian Music	80	20	100
III	Practical	20CPH11C3	Stage Performance	150		150	6
IV	Practical	20CPH11C4	Viva-Voce	150		150	6
Total						500	20

Semester-II

Paper	Theory/ Practical	Paper Code	Nomenclature of Paper	Maximum Marks	Internal Assessment	Total Marks	Credits
V	Theory	20DPH12C1	Applied Theory	80	20	100	4
VI	Theory	20DPH12C2	History of Indian Music & Films	80	20	100	4
VII	Practical	20DPH12C3	Stage Performance	150		150	6
VIII	Practical	20DPH12C4	Viva-Voce	150		150	6
Total						500	20

The candidate has to answer five questions by selecting atleast one question from each Unit.

Maximum Marks 80

Internal Assessment 20 marks

Semester 1

Theory Paper - I

Programme Name	One Year Diploma in Harmonium	Programme Code	DPH1
Course Name	General Theory	Course Code	20CPH11C1
Credits	4	No. of Hours/Week	4
Duration of End term Examination	3 Hours	Max. Marks	100
Course Objectives:-			
<ol style="list-style-type: none"> 1. To impart knowledge about theoretical aspects Indian Music. 2. To impart knowledge about the structure of Harmonium 3. To study about musical terms and different taals of Indian Music. 4. To know about the history of Harmonium and how it came to India. 			
Course Outcomes			
<ol style="list-style-type: none"> 1. Students would gain knowledge about different parts of Harmoniums. 2. Students would learn to resolve tiny problems of tuning of Harmonium 3. Students would gain knowledge about contribution of various renowned Harmonium Players in Indian. 4. Students would gain knowledge about the important aspects of Harmonium as solo as well accompaniment. 			
Unit-I :			
<ol style="list-style-type: none"> 1. Structural knowledge of Harmonium 2. Types of Harmonium. 			
Unit-II:			
<ol style="list-style-type: none"> 3. Define the following terms :- Sangeet. Naad, Swara, Shruti, Saptak, Alankar 4. Elementary knowledge of TeenTaal, Keherwa Taal with notation 			
Unit-III:			
<ol style="list-style-type: none"> 5. Brief history of Harmonium. 6. Importance of Harmonium (as Solo Instrument & as accompaniment). 			
Unit-IV:			
<ol style="list-style-type: none"> 7. Biographies and contribution of the following Musicians:- <ol style="list-style-type: none"> i) Pt. Ganpat Rao ii) Pt. Gyan Parkash Ghosh iii) Mehmood Dhoulpuri 			

Recommended Books for first Semester:-

01. Paranjape Shridhar Sharadchandra, Sangeet Bodh I st Edition: 1972 –:-Madhye Pradesh Hindi Granth Acadamy , Bhopal,
02. Shridhar Samvadini – Jayant Bhalodkar Ist Edition:2006
Kanishka Publication, New Delhi,
03. Singh Kishore Lalit, Dhvani Aur Sangeet:- Bhartiye Gyanpeeth Ist Edition:
1954, Lodi Road, New Delhi,
04. Bhatkhande V.N., Kramik Pustak Malika – Part- II 2008 :- , Sangeet Karyalaya,
Hathras, Editor: Laxminarayan Garg, January:
05. Madan Dr.Pannalal. Sangeet Shastra Vigyan 1991 -:- Rajasthan Hindi Granth
Acadamy, Jaipur, 2nd Edition:, Abhishek Publication
06. Srivastava Girishchandra Tal Parichay Part III 2002, Rubi Prakashan,
Allahabad, 2nd Edition: June:
07. Kumar, Ashok, Bhartiya sangeet mein Banjo Vadya ka Mahatva, 2019, Sanjay
Parkashan, Ansari Raod, Dariyaganj, New Delhi.

Semester -1

Practical Paper-III

Stage Performance

Total Marks 150

Credits – 6

Course Code- 20CPH11C3

Course Objectives:-

1. To impart Practical knowledge about Harmonium.
2. To impart knowledge about theoretical aspects Indian Music.
3. To provide an opportunity to the students who does not have musical background to learn how to play Harmonium.
4. To train the students to accompany with the professional programmes.
5. To train the students for stage performances.

Course Outcomes

1. Students would gain practical knowledge of Harmonium.
2. Students would gain knowledge about singing with Harmonium.
3. Students would gain competencies and professional skills on Harmonium.
4. Students would get jobs in schools as Harmonium.
5. Students would be accompanists in musical festivals of Universities/Colleges & Schools.
6. Students would accompany the stage performers of classical and light music
7. Students would be able to perform as solo artists.

1. Play 5 Alankar in any Taal.
2. Playg Shuddha and Vikrit Sawra on Harmonium
3. Playg Sawra in all three Saptak .
4. Play any Folk song/Dhun.
5. Any Filmy song based on any Ragas.

Semester -1

Practical Paper-IV

Viva-voce

Total Marks 150

Credits - 6

Course Code- 20CPH11C4

Course Objectives:-

1. To impart Practical knowledge about Harmonium.
2. To impart knowledge about theoretical aspects Indian Music.
3. To provide an opportunity to the students who does not have musical background to learn how to play Harmonium.
4. To train the students to accompany with the professional programmes.
5. To train the students for stage performances.

Course Outcomes

1. Students would gain practical knowledge of Harmonium.
2. Students would gain knowledge about singing with Harmonium.
3. Students would gain competencies and professional skills on Harmonium.
4. Students would get jobs in schools as Harmonium.
5. Students would be accompanists in musical festivals of Universities/Colleges & Schools.
6. Students would accompany the stage performers of classical and light music
7. Students would be able to perform as solo artists.

01. Sing any five Alnlankar, based on Teen Taal with Ekgun, Dogun, Chaugun Layakarries.
02. Difference between Vilambit, Madhya And Durut Laya..
03. Structural knowledge of different types of Harmoniums.
04. Name the music directors of Hindi films, who used harmonium in their song's .
05. Play following taals on hand.
 - (i) Rupak taal
 - (ii) Dadra
 - (iii) Deepchandi

Semester -2

Paper-V Applied Theory

Maximum Marks 80 Marks
Internal Assessment 20 Marks

The candidate has to answer five questions by selecting atleast one question from each Unit.

Programme Name	One Year Diploma in Harmonium	Programme Code	DPH1
Course Name	Applied Theory	Course Code	20DPH12C1
Credits	4	No. of Hours/Week	4
Duration of End term Examination	3 Hours	Max. Marks	100
Course Objectives:- <ol style="list-style-type: none">1. To impart knowledge about theoretical aspects Indian Music.2. To impart knowledge about various techniques of playing of Harmonium.3. To impart knowledge about different types of Harmonium4. To impart knowledge about the contribution of eminent scholars of Hindustani Music			
Course Outcomes <ol style="list-style-type: none">1. Students would gain knowledge of different keys of Harmonium.2. Student would gain knowledge about theoretical aspects, which would help them to learn how play the Harmonium3. Students would get knowledge about various blowing instrument of Hindustani Music4. Student would know about the two notation systems.			
Unit -I : <ol style="list-style-type: none">1. Playing techniques of Harmonium.2. Description of different Types of Harmoniums.			
Unit -II: <ol style="list-style-type: none">3. Define the following terms:- Raga, Taal, Ghamak, Geet, Lahra, Dhun, Folk Song.			

Unit -III:

5. Brief knowledge of any two Sushir Vadya.
6. Brief introductory knowledge of different keys of Harmonium and comparative study with other KeyBoards.

Unit -IV:

7. Biographies and contribution of the following musicians towards Indian Music:-
 - i) Pt. Vishnu Digambar Paluskar
 - ii) Pt. Vishnu Narayan Bhatkhandey
 - iii) Ustad Bde Gulam Ali Khan

Semester -II

Paper VI

History of Indian Music & Films

Maximum Marks 80

Internal Assessment 20 marks

The candidate has to answer Five questions by selecting one question from each unit.

Programme Name	One Year Diploma in Harmonium	Programme Code	DPH1
Course Name	History of Indian Music & Films	Course Code	20DPH12C2
Credits	4	No. of Hours/Week	4
Duration of End term Examination	3 Hours	Max. Marks	100
Course Objectives:- <ol style="list-style-type: none">1. To impart knowledge about thaats and their swaras2. To impart knowledge about theoretical aspects Indian Music.3. To impart knowledge about importance of Raaga in Hindustani Music4. To impart knowledge about the various classical singing styles.			
Course Outcomes <ol style="list-style-type: none">1. Students would gain knowledge about thaats and their swaras.2. Students would gain knowledge about importance of raaga and its Characteristics.3. Students would gain knowledge about the importance and use of harmonium in filmy songs.4. Students would get knowledge about the Hindustani Classical Singers who contributed in film music			
Unit-1 <ol style="list-style-type: none">1. Define the Thaat and give details of Swaras used in Ten Hindustani thaatas.2. Define the following terms:-<ol style="list-style-type: none">i) Jaaties of Raagii) Aaroh-Avroh, Pakadiii) Vaadi-Samvaadi-Vivaadi3. Importance of raaga in Hindustani Classical Music.			
Unit -II <ol style="list-style-type: none">4. Which specialities make the raaga complete.5. Detailed study of the Following:-<ol style="list-style-type: none">i) Dhrupadii) Dhamariii) Thumariiv) Tappa			

Unit III

6. Importance of Harmonium in Hindi Film Music.
7. Role of Harmonium in Popularising the Hindi Film Song
8. Popularisation of Harmonium among all categories of music artists.

Unit IV

9. Contribution of Pt. Govind Rao Tembe towards film music
10. Contribution of First duo brothers Husnlal-Bhagat Ram towards film music
11. Contribution of classical singers towards hindi film music

Semester -2

Practical Paper-VII

Stage Performance

Total Marks 150

Credits – 6

Course Code- 20DPH12C3

Course Objectives:-

1. To impart Practical knowledge about Harmonium.
2. To impart knowledge about theoretical aspects Indian Music.
3. To provide an opportunity to the students who does not have musical background to learn how to play Harmonium.
4. To train the students to accompany with the professional programmes.
5. To train the students for stage performances.

Course Outcomes

1. Students would gain practical knowledge of Harmonium.
2. Students would gain knowledge about singing with Harmonium.
3. Students would gain competencies and professional skills on Harmonium.
4. Students would get jobs in schools as Harmonium.
5. Students would be accompanists in musical festivals of Universities/Colleges & Schools.
6. Students would accompany the stage performers of classical and light music
7. Students would be able to perform as solo artists.

1. Play of 5 Alankars in Madhya Laya based on swaras of Bilawal and Kalyan thaatas
2. Knowledge of playing Aroh- Avaroh in all Ten Hindustani Thatas
3. Play Bandish of dhrut khyal of Raag Malkouns with two taanas.
4. Any composition of Light Music.
5. Any Filmy Song based on any Ragas.

Semester -2
Practical Paper-VIII
Viva -Voce

Total Marks 150

Credits – 6

Course Code- 20DPH12C4

Course Objectives:-

1. To impart Practical knowledge about Harmonium.
2. To impart knowledge about theoretical aspects Indian Music.
3. To provide an opportunity to the students who does not have musical background to learn how to play Harmonium.
4. To train the students to accompany with the professional programmes.
5. To train the students for stage performances.

Course Outcomes

1. Students would gain practical knowledge of Harmonium.
2. Students would gain knowledge about singing with Harmonium.
3. Students would gain competencies and professional skills on Harmonium.
4. Students would get jobs in schools as Harmonium.
5. Students would be accompanists in musical festivals of Universities/Colleges & Schools.
6. Students would accompany the stage performers of classical and light music
7. Students would be able to perform as solo artists.

01. Sing any five Alnlankar on based of any taal.

02. Identify shudha and vikarit sawras.

03. Structural knowledge of Harmonium.

04. Difference between folk song and ragani based on kissa.

05. Play following taals on hand.

(i) Teen taal

(ii) Kahrwa

Recommended Books for second semester:-

01. Shridhar Sharad Chandra, Bhartiya Sangeet Ka Itihasa –. Paranjape :- Madhye Pradesh Hindi Granth Acadamy , Bhopal, 2nd Edition: 1985
02. Singh Thakur Jaidev, Bhartiye Sangeet Ka Itihasa:- Sangeet Research, Kolkatta, Editor: Premlata Sharma, 1st Edition: 1994
03. Singh Sangeet Bodh, Dr. Sharad Chandra Shridhar Paranjape, Madhye Pradesh, Hindi Academy, Bhopal, 1st Edition: 1972
04. Kramik Pustak Malika Part- II , III & IV: - V.N Bhatkhande, Sangeet Karyalaya, Hathras, Jan-2008, Editor: Dr. Laxminarayan Garg
05. Mishra Vinay Kumar, Harmonium: Vividh Aayam, Akanksha Publication, New Delhi, 1stEditon: 2015
06. Vimal, Hindi Chitrapat Evam Sangeet Ka Itihas, 2005, Somnath Dhull, Sanjay Parkashan, Ansari Road, Dariyaganj, New Delhi