

Music ✓

(old course)

## SEMESTER-I

Course no.101

Max.marks:40

External examiner :- 32

Internal Assesment :- 08

Theory (06 periods per week)

Applied theory

### Section-A

- I. a, Alankaars in Bilawal and Kalyan that  
b, Prescribed Ragas (Non-Detailed)
  - 1, Raga Yaman
  - 2, Bilawal
- II. Writing of any one of Chota khayal (Drut) or Razakhani-gatt in Pandit, V.N. Bhatkhanday notation system from the prescribed ragas with few Tanas or Todas.
- III. Writing of detailed definition of the prescribed raga.
- IV. Writing of below mentioned Talas with full definition giving single and double Laykaries in Pandit, V.N. Bhatkhanday notation system.
  1. Teentaal

### Section -B

(I) General Musicology:

(i) Sangeet, Naad, Shruti, Swar, Saptak, That, Raga

N (ii) Define the following terms:

Aroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjit Swar

(iii) Biographical sketch of the following Musicians:

1, Pt. V.N Bhatkahndey

2, Pt. V.D Paluskar

## SEMESTER-I (Practical)

Course no.102

Max.marks:60

External examiner :- 30

Internal Assesment :- 30

Practical: (06 periods per week)

Number of students in each practical class group (vocal= 15-20, Instrumental=08-10)

Stage Performance & Viva Voce

1, Alankaars ( at least ten ) to be sung or played in the following thaats

i, Bilawal ii, Kalyan

2, Prescribed Raga:

i, Raga Yaman

ii, Bilawal

For Vocal- To sing chota khayal (drut) with good combination of tanas.

For Instrumental- To play Razakhani gatt with good combination of toras

3, Knowledge of following talas in single and double layakaries with elaborate description.

i, Teen Tala ii, Ek-tala

Note for Internal assessment practicals (total marks: 30 )

30Marks for practical test in a subject reserved for internal assessment shall be distributed as under :-

I, Class Test (i) Choice raga: 15 =25

(ii) Viva-Voce: 10

II, Attendance

below shortage 75% =00

from 75% to 80% =02

## SEMESTER-II

Course no.201

Max.marks:40

External examiner :- 32

Internal Assesment :- 08

Theory (06 periods per week)

Section-A

Applied Theory

I, Prescribed Ragas:

1. Yaman (detailed)
2. Kafi (Non-detailed)

II, Writing of any one of Chota khayal (Drut) Vilambit khayal or Razakhani or Masetkhani- gatt in Pandit,V.N.Bhatkhanday notation system from the prescribed ragas with few Tanas or Todas.

III, Writing of detailed definitions and compare contrast of the prescribed ragas.

IV, Writing of below mentioned Talas with full definition giving single and double Laykaris in Pandit, V.N. Bhatkhanday notation system.

1.Jhaptaall

2.Dadra

3.Keharva

( Including previous semesters talas )

### Section –B

(I) Detailed study of the following Musicology:

(i) Raga Lakshan, TimeTheory of Indian Ragas, Margi and Desi Sangeet

(ii) Define the following terms:

Taali, Khali, Sum, Bhari, Awartan, Meend, Kan, Krintan, Zamzama, Ghaseet

(iii) Biographical sketch of the following musician

1. Swami Haridass
2. Tansen
3. Amir khusro

## SEMESTER-II (Practical)

Course no.202

Max.marks:60

External examiner :- 30

Internal Assesment :- 30

Practical: (06 periods per week)

Number of students in each practical class group (vocal= 15-20, Instrumental=08-10)

Stage Performance & Viva Voce

1, Alankaars ( at least ten ) to be sung or played.

2, Prescribed Raga:

i, Raga Yaman (deetailed)

ii,Kafi (Non-detailed)

For Vocal- To sing one vilambit and chota khayal (drut) in both the above mentioned ragas with good combination of tanas.

For Instrumental- To play one maseetkhani and Razakhani gatt in both the above mentioned ragas with good combination of toras.

3, Knowledge of following talas in single and double layakaries with elaborate description.

i, Jhaptaal ii, Dadra iii, Keharva ( Including previous semesters talas )

Note for Internal assessment practicals (total marks: 30 )

30Marks for practical test in a subject reserved for internal assessment shall be distributed as under :-

I, Class Test (i) Choice raga: 15 =25

(ii) Viva-Voce: 10

II, Attendance

below shortage 75% =00

from 75% to 80% =02

## SEMESTER-III

Course no.301

Max.marks:40

External examiner :- 32

Internal Assesment :- 08

Theory (06 periods per week)

Section-A

Applied theory

- I. Prescribed Ragas:
  - 1.Jounpuri
  - 2.Bhimplasi
- II. Writing of any one of Chota khayal (Drut) Vilambit khayal or Razakhani or Masetkhani-gatt in Pandit,V.N.Bhatkhanday notation system from the prescribed ragas with few Tanas or Todas.
- III. Writing of detailed definitions and compare contrast of the prescribed ragas.
- IV. Writing of below mentioned Talas with full definition giving single and double Laykaries in Pandit, V.N. Bhatkhanday notation system.
  - 1.Chartal
  - 2.Tilwada ( Including previous semesters talas )

Section -B

1.Define the following terms:

Meend, Murki, Gomak,Tarab, Chikari, Zam, Ghaseet, Krintan, Avirbhav,Tirobhav.

2.Design and development of Khayal (Vilambhit and Drut) and Maseetkhani Razakhani gatt.

3.Establishment of Shudh Swaras on 22 Shrutis in relation to the vibration and length of strings of veena according to the ancient ,medieval and modern scholars.

4.Classification of Indian instruments.

5.History of Indian Music of Ancient period with special reference to books/ Granths.

6.Preliminary knowledge of western Music:

- a) Swar
- b) Scale
- c) Harmony

d) Melody

7.Nine Jaties:Odav,Shadav,Sampoorna in detail.

8.Life histories and contributions of the following Musicians:

1.Pandit Ravishanker

2.Pandit Bheemsen Joshi

Note:For internal assessment(Total marks-08)(20%)08 marks for the theory paper in the subject reserved for internal assessment shall be distributed as under:-

- I. Class test :04 marks
- II. Two written assignments: 2+2=04(2 marks each)

## Semester-III (Practical)

Course no.302

Max.marks:60

External examiner:30

Internal Assesment:30

Practical (06 periods per week)

Number of students in each practical class group(vocal 15-20,instrumental 08-10)

Stage performance and viva-voca.

1, Alankaars ( at least 15 ) to be sung or played.

2.Prescribed Ragas:-

- I. Jounpuri
- II. Bheemplasi

Vocal music-One vilambit and ( Drut)Chota khayal in the above mentioned Ragas.

Instrumental music- One Maseetkhani and Razakhani gatt in the above mentioned Ragas.

3.Prescribed Talas: (including previous semester Talas)

- I, Chartal
- II, Tilwada

Knowledge of the above mentioned talas in single and double laykaries with elaborated description.

DT internal assessment practicals(Total marks-30) 30 marks for practical test in the subject reserved for internal assessment shall be distributed as under:-

- I. Class test (i)Choice Rag 15  
(ii)vice voca 10 =25 marks
- II. Attendance 05  
Below shortage 75% 00  
From 75% to 80% 02  
Above 80% to 85% 03  
Above 85% to 90% 04  
Above 90% 05

## Semester-IV

Course no.401  
External examiner:32

Max.marks:40

Internal Assesment:08

Theory(06 periods per week)

Section-A

Applied Theory

I, Prescribed Ragas:-i,Bihag , ii,Kedar ,iii, Bhairav

II, Writing of any one of the chota khayal(Drut)or Vilambit khayal or Razakhani orMasedkhani-gatt in Pandit,V.N.Bhatkhanday notation system from the prescribed ragas with few Tanas or Todas.

- i. Writing of detailed definitions and compare contrast of the prescribed ragas.
- ii. Writing of below mentioned Talas with full definition giving single and double Laykaries in Pandit,V.N.Bhatkhanday notation system.

i.Teevra

ii.Rupak

iii.Deepchandi

iv.Adachautal

Section-B

- i. Detailed study of the following styles of singing  
Dhrupad,Dhamer,Tappa,Thumri,Chaturang,Tarana.
- ii. Gram and Moorchana
- iii. Detailed study of Dakshini Tal Padhti
- iv. History of Indian Music of Ancient period with special reference to books/ Granths.
- v. Origin of Bhatkhande notation system its development,merits and demerits.
- vi. Different charans of Music-vocal and instrumental(sitar)
- vii. Classification of Ragas during ancient period.
- viii. Knowledge of the following books:-
  - i.Natya shastra ii.Sangeet ratnakar.



## SEMESTER-IV

Course no.402 (Practical)

External examiner:30

Max.marks:60

Internal Assesment:30

Practical (06 periods per week)

Number of students in each practical class group(vocal 15-20,instrumental 08-10)

Stage performance and viva-voca.

1, Alankaars ( at least 15 ) to be sung or played.

2.Prescribed Ragas:-

I, Kedar

II, Bihag

III, Bhairav

Vocal music-One vilambit and ( Drut) Chota khayal in the above mentioned Ragas.

Instrumental music- One Maseetkhani and Razakhani gatt in the above mentioned Ragas.

3.Prescribed Talas: (including previous semester Talas)

i,Teevra

ii,Roopak

iii,Deepchandi

iv,Adachautaal

Knowledge of the above mentioned talas in single and double laykaries with elaborated description.

internal assessment practicals(Total marks-30) 30 marks for practical test in the subject reserved for internal assessment shall be distributed as under:-

III. Class test (i)Choice Rag 15  
(ii)vice voca 10 =25 marks

IV. Attendance 05  
Below shortage 75% 00  
From 75% to 80% 02  
Above 80% to 85% 03  
Above 85% to 90% 04  
Above 90% 05

SEMESTER – I THEORY (CBCS)

INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL

Examination to be held in Dec 2016, 2017 and 2018

DURATION OF EXAMINATION: 3 Hrs

MAX. MARKS: 40 (32+08)

COURSE NO: 101

EXTERNAL EXAMINATION: 32

CREDITS: 2 (2 hrs per week)

INTERNAL ASSESSMENT : 08

THEORY OF INDIAN MUSIC (GENERAL) AND BIOGRAPHIES OF MUSICIANS

SECTION – A

Prescribed Ragas:

1. Yaman 2. Kafi 3. Bilawal

- I. (A) Writing description of the prescribed ragas.  
(B) Writing of notation of Swarmalika/Razakhani Gat in Pandit V.N. Bhatkhandey notation system.
- II. (A) Writing & completion of the Alankaras  
(B) Description of below mentioned Talas with single and double laykaries in Pandit V.N. Bhatkhandey notation system.  
1. Teental 2. Kehrva

SECTION – B

General Musicology

I Sangeet, Naad, Shurti, Swar, Saptak (Octave), Thaata, raga, Laya, Rag ki jati: Audav- shadav- sampuran

II Short Term Definitions: Aroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Verjit swar,

SECTION – C

Biographical sketch and Contribution of the following:-

Pt. V.N. Bhatkhandey, Pt V.D.Paluskar, Swami Haridas, Tansen, Amir khusro, Pt. Shiv Kumar Shanna

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## SEMESTER –I PRACTICAL

### INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL

EXAMINATION TO BE HELD IN DEC 2016, 2017 AND 2018

MAX. MARKS: 60 (30+30)

COURSE NO: 102 1013 - 1014

CREDITS: 4 (8 hrs per week)

EXTERNAL EXAMINATION: 30

INTERNAL ASSESSMENT : 30

#### Title: Stage Performance & Viva-Voce

Note: Number of students in each practical class group (Vocal 15 to 20,  
Instrumental = 08 to 10)

1. Alankaras (at least 05) to be sung or played in the following Thaats  
(i) Bilawal (ii) Kalayan (iii) Kafi

2. Prescribed Ragas : 1. Yaman 2. Kafi 3. Bilawal

**Vocal Music** – A. To be sung five Alankaras in the above mentioned Thaats  
with the combination of tala

B. Swarnalika in the prescribed Ragas of the course .

**Instrumental Music**- A. Five Alankaras in the above mentioned Thaats with  
basic technique of Mizrab bolas

B. Razakhani Gat in the prescribed Ragas of the course

#### **Vocal Music & Instrumental Music**

Ability to recite & Knowledge of the below mentioned Talas in single and double  
laykaries

3. Prescribed Talas 1. Teental 2. Kahrva

Practical	Syllabus to be covered in the examination	Time Allotted	% Weightage (Marks)
Evaluation of practical performance/viva voce attendance etc.			Attendance(06marks) Viva voce(06marks Internal practical performance/Test( 18 marks) =30 Marks
Final Practical performance, viva voce (External Examination)	100% syllabus		30 marks (24+06) ?
TOTAL			50

## SEMESTER -II THEORY (CBCS)

### INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL

Examination to be held in May 2017, 2018 and 2019

DURATION OF EXAMINATION: 3 Hrs

MAX. MARKS: 40 (32+08)

COURSE NO. ~~201~~ 201

EXTERNAL EXAMINATION: 32

CREDITS: 2 (2 hrs per week)

INTERNAL ASSESSMENT : 08

**THEORY OF INDIAN MUSIC (GENERAL) AND BIOGRAPHIES OF MUSICIANS**

#### **SECTION - A**

Prescribed Ragas: 1. Bhairav. 2. Vrindavani Sarang 3. Jounpuri

- I. (A) Writing description of the prescribed ragas.  
(B) Writing of notation of lakshangeet or Chota Khayal/Razakhani Gat in Pandit V.N. Bhatkhandey notation system.
- II. (A) Description of below mentioned Talas with giving single and double layakaries in Pandit V.N. Bhatkhandey notation system. 1. Jhaptal  
2. Dadra. 3. Ektal (including previous Semester's Talas).  
(B) Writing and completion of the Alankaras

#### **SECTION - B**

Detailed study of the Following Musicology:

I Rag Lakshan, Time Theory of Indian Ragas, Margi and Deshi Sangeet

II Short Term Definitions:

Taal, Sam, Tali, Khali, Kan, Krintan, Awaran, Ghaseet.

#### **SECTION - C**

Biographical sketch and Contribution of the following:-

Mansing Tomar, Ms. Subha Lakshmi, Ustad Vilayat Khan, Pt. Bhimsen Joshi,  
Pt. Samta Parsad, Pt. Hari Parsad Choursia.

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SEMESTER –II PRACTICAL

INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL

EXAMINATION TO BE HELD IN MAY 2017, 2018 AND 2019

MAX. MARKS: 60 (30+30)

COURSE NO- 202

EXTERNAL EXAMINATION: 30

CREDITS: 4 (8 hrs per week)

INTERNAL ASSESSMENT : 30

**Title: Stage Performance & Viva-Voce**

**Note: Number of students in each practical class group (Vocal 15 to 20, Instrumental = 08 to 10)**

1. Alankaras (at least 07) to be sung or played in the following Thaats  
(i) Bhairav (ii) Asavari

Prescribed Ragas:

1. Bhairav 2. Vrindavani Sarang 3. Jounpuri

**Vocal Music :**

- A. To be sung Seven Alankaras in the above mentioned Thaats with the combination of tala
- B. Lakshangeet/Chota khayal(Drut) in the prescribed Ragas of the course with few Tanas

**Instrumental Music-:**

- A. Seven Alankaras in the above mentioned Thaats
- B. Razakhari Gat (DrutGat) in the prescribed Ragas of the course with few Tanas or Todas

**Vocal Music & Instrumental Music**

Prescribed Talas

1. Jhaptal 2. Dadra. 3. Ektal (including previous Semester's Talas).

Ability to recite & Knowledge of the above mentioned Talas in single and double layakaries

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SEMESTER -III (THEORY)

(CBCS)

INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL (SITAR)

Examination to be held in Dec. 2017, 2018 and 2019

DURATION OF EXAMINATION: 2½Hrs

MAX. MARKS: 40 (32+08)  
CREDITS: 2(2hrs per week)

COURSE NO. = 301

EXTERNAL EXAMINATION: 32  
INTERNAL EXAMINATION: 08

**APPLIED THEORY AND HISTORY OF INDIAN MUSIC**

**SECTION - A**

**Prescribed Ragas: 1. Bhupali 2. Bheemplasi 3. Khamaj**

1. (A) Writing description of the prescribed ragas.

(B) Writing of notation of Chota Khayal/Razakhani Gat or/Maseetkhani Gat in any one of the above prescribed Ragas in Pandit V.N. Bhatkhandey notation system with few Tanas/Todas.

2. (A) Description of below mentioned Talas with giving single, Dugun, Tigun & Chougun layakaries in Pandit V.N. Bhatkhandey notation system. 1. Chartal 2. Tilwara Taal. (including previous Semester's Talas).

(B) Compative study of the ragas with their similar Ragas (Samprakritik Ragas) & Identifying the Śwar combinations of prescribed Ragas

**SECTION - B**

**1. Detailed study of the following Musicology:**

Meend, Murki, Gamak, Tarab, Chikari, Zamzama, Ghaseet, Krintan, Avirbhava, Tirobhava

**2. Detailed study of the following:-**

Khayal, (Vilambit & Drut) & Razakhani/Maseetkhani Gat, Dhrupad

**3. Establishment of shudh swaras on 22 Shruties according to ancient, medieval & modern scholars**

**4. Classification of Indian Musical instruments with detailed study of your own instrument. (Sitar/Taanpura)**

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## SECTION – C

1. History of Indian Music of Ancient period with special reference of Grantha/books
2. Gamak and its kinds.
3. Origin of Notation System & its merits & demerits
4. Biographical sketch and Contribution of the following:-Pandit Ravi Shanker,Ustad Allah Rakha Khan, Ustad Badey Gulam Ali Khan

**Internal Assessment (Total Marks 08) (20% of the 40 marks). 08 marks for theory paper in the subject reserved for Internal Assessment shall be distributed as under**

Theory	Syllabus to be covered in the examination	Time Allotted	% Weightage (Marks)
Internal Assessment Test One Long answer type question of 4 marks and two short answer type question of 02 marks each.		1 hour	20%(08 marks)  i.e 4+2+2=08

**NOTE FOR PAPER SETTING:** There will be three sections in the question paper containing two questions from Section 'A', Three Questions from Section 'B' and three questions from Section C . The candidate will be required to attempt one question from 'A' Section carrying 08 marks ( 4+4 marks) and two questions from Section 'B' and C each (One of Six marks each). Section A will carry eight (08) marks, Section B will carry Twelve (6+6=12) and Section C will also carry twelve (6+6=12) marks.

### Books recommended

- |  |                            |
|--|----------------------------|
| I Rag parichaya Part I & II              | Harish Chander Shrivastava |
| II ShastraRag parichaya                  | Parkash Narayan            |
| III Bhatkhande Sangeet shastra           | V.N. Bhatkhande            |
| IV Sitar Vadan                           | H.C. Shrivastava           |
| V Sangeet Visharad                       | Basant                     |
| VI Sitar sidhant                         | J.N. Pathak                |
| VII kramik pustak mallika part I,II& III | V N. Bhatkhande            |
| VIII Hamare Sangeet Ratna                | Laxmi Narayan Garg         |
| IX Tabla prakash                         | Prof B.L.Yadav             |
| X Hamare Priye sangeetagya               |                            |

Also books recommended by the teacher

## SEMESTER –III ( PRACTICAL)

### INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL(SITAR)

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EXAMINATION TO BE HELD IN DEC. 2017, 2018 AND 2019

MAX. MARKS: 60 (30+30)  
CREDITS:4 (8hrs per week)

COURSE NO. 302

EXTERNAL EXAMINATION: 30

INTERNAL ASSESSMENT : 30

#### **Title: Stage Performamance&Viva-Voce**

**Note:** Number of students in each practical class group (Vocal 15 to 20, Instrumental = 08 to10)

**Prescribed Ragas:-** 1. Bhupali 2. Bheemplasi 3. Khamaj

#### **Vocal Music :**

**A.** Alankaras/Paltas (at least 15) to be sung or played in the following Thaats with the combination of tala. (i) Bhairavi (ii) Khamaj

**B.** One Vilimbit Khayal(Bada Khayal) and Chota Khayal(Drut Khayal) in the Prescribed Ragas with Alaap & Tanas.

#### **Instrumental Music:-**

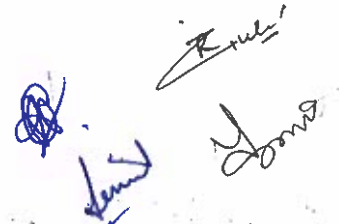
**A.** At least 15 Alankaras/Paltas in the above mentioned Thaats(Bhairvi & Khamaj)

**B.** One Masestkhani Gat& Razakhani Gat in all the prescribed Ragas of the course with few Tanas or Todas

#### **Vocal Music & Instrumental Music**

**Prescribed Talas:** 1. Chartal 2. Tilwada Taal (including previous Semester's Talas).

.Ability to recite & Knowledge of the above mentioned Talas in single and double layakaries.





<b>Practical</b>	<b>Syllabus to be covered in the examination</b>	<b>Time Allotted</b>	<b>% Weightage (Marks)</b>
Evaluation of practical performance/viva voce attendance etc.			Attendance(06marks ) viva voce(06marks) internal practical performance/Test( 18 marks) =30 Marks
Final Practical performance, viva voce (External Examination)	100% syllabus		30 marks(24+06)
<b>TOTAL</b>			<b>60</b>

Internal Assessment Practicals (Total Marks : 30) (50%).

(a) Class Test/Performance 18 marks (b) Viva Voce 06 marks (

ii) Attendance 06 marks

Below 75% 00 marks

From 75% to 80% 2.4 marks

Above 80% to 85% 3.6 marks

Above 85 to 90% 4.8 marks

Above 90% 06 marks

### **Books recommended**

- I Rag parichaya Part I & II
- II ShastraRag parichaya
- III Bhatkhande Sangeet shastra
- IV Sitar Vadan
- V Sangeet Visharad
- VI Sitar sidhant
- VII kramik pustak mallika part I,II& III
- VIII Hamare Sangeet Ratna
- IX Tabla prakash
- X Hamare Priye sangeetagya
- XI Sangeet Bodh

- Harish Chander Shrivastava  
Parkash Narayan  
V.N. Bhatkhande  
H.C. Shrivastava  
Basant  
J.N. Pathak  
V.N. Bhatkhande  
Laxmi Narayan Garg  
Prof B.L.Yadav  
  
Sharad C Pranjpayee

Also books recommended by the teacher

**SEMESTER – IV (THEORY) (CBCS)**

**INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL(SITAR)**

Examination to be held in MAY 2018, 2019 and 2020

DURATION OF EXAMINATION: 2½ Hrs

MAX. MARKS: 40 (32+08)

CREDITS: 2 (2 hrs per week)

COURSE No. = 401

EXTERNAL EXAMINATION: 32

INTERNAL ASSESSMENT : 08

**APPLIED THEORY AND HISTORY OF INDIAN MUSIC**

**SECTION – A**

Prescribed Ragas: 1. ~~Des~~ 2. MALKOONS 3. DURGA

1. (A) Writing description of the prescribed ragas.  
(B) Writing of notation of Vilimbit Khayal/Maseetkhani Gat in any one of the above prescribed Ragas in Pandit V.N. Bhatkhandey notation system.
2. (A) Writing of notation of Chota Khayal/Razakhani Gat in above prescribed Ragas in Pandit V.N. Bhatkhandey notation system.  
(B) Description of below mentioned Taalas with giving single, Dugun, Tigun & Chougun layakaries in Pandit V.N. Bhatkhandey notation system.  
1. Sooltaal 2. Rupak Taal. (including previous Semester's Taalas).

**SECTION – B**

1. Detailed study of the following Singing styles: -Dhamar, Tappa, Thumri, Tarana
2. Gram and Moorchna
3. Qualifications and Disqualifications of Vocalist and Instrumentalist.
4. Concept of Raagang Padditi & its importance

**SECTION – C**

1. History of Indian Music of Medieval period with special reference to Granthas/books
2. Classification of Ragas during Ancient, Medieval and Modern Times .
3. Gharanas of Vocal and Instrumental (SITAR)
4. Knowledge of Following books. Natya Shastra, Sangeet Ratnakar, Brihideshi.

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**Internal Assessment (Total Marks 08) (20% of the 40 marks). 08 marks for theory paper in the subject reserved for Internal Assessment shall be distributed as under**

Theory	Syllabus to be covered in the examination	Time Allotted	% Weightage (Marks)
Internal Assessment Test One Long answer type question of 4 marks and two short answer type question of 02 marks each.		1 hour	20%(08 marks) i.e 4+2+2=08

**NOTE FOR PAPER SETTING:** There will be three sections in the question paper containing two questions from Section 'A', Three Questions from Section 'B' and three questions from Section C. The candidate will be required to attempt one question from 'A' Section carrying 08 marks (4+4 marks) and two questions from Section 'B' and C each (One of 06 marks each). Section A will carry eight (08) marks, Section B will carry 12 (6+6=12) and Section C will also carry twelve (6+6=12) marks.

### Books recommended

- Raag parichaya Part I to 4th
- ShastraRag parichaya
- Bhatkhande Sangeet
- Sitar Vadan
- Sangeet Visharad
- Sitar sidhant
- kramik pustak mallika part 1st to
- Hamare Sangeet Ratna
- Tabla prakash
- Hamare Priye sangeetagya
- Bhartiya Sangeet ka Itihas

Also books recommended by the teacher

Harish Chander Shrivastava  
Parkash Narayan  
V.N. Bhatkhande  
H.C. Shrivastava  
Basant  
J.N. Pathak  
V.N. Bhatkhande  
Laxmi Narayan Garg  
Prof B.L. Yadav

S C Srivastava

**SEMESTER –IV PRACTICAL**

**INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL**

EXAMINATION TO BE HELD IN MAY.2018, 2019 AND 2020

MAX. MARKS: 60 (30+30)  
CREDITS:4 (8hrs per week)

COURSE NO. = 402

EXTERNAL EXAMINATION: 30

INTERNAL ASSESSMENT : 30

**Title: Stage Performamance&Viva-Voce**

**Note:** Number of students in each practical class group (Vocal 15 to 20, Instrumental = 08 to 10)

**Prescribed Ragas:-** <sup>De)</sup> 1. ~~Bihag~~ 2. Malkouns 3. Durga

**Vocal Music :**

**A.** Formation of Alankaras/Paltas of Two, Three & Four Swaras combination in shudh swaras

**B.** One Vilambit Khayal(Bada Khayal) and Chota Khayal(Drut Khayal) in the Prescribed Raagas with Aalap & Taanas

**Instrumental Music:-**

**A.** Formation of Alankaras/Paltas of Two, Three & Four Swaras combination in in shudh swaras with the Bolas of Mizrab

**B.** One Masestkhani Gat (Vilambit Gat) & Razakhani Gat (Drut Gat) in all the prescribed Ragas of the course with few tanas / Todas.

**Vocal Music & Instrumental Music**

**Prescribed Talas . SoolTaal'2. Rupak Taal** (including previous Semester's Talas).

. Ability to recite& Knowledge of the above mentioned Talas in single and double layakaries



Practical	Syllabus to be covered in the examination	Time Allotted	% Weightage (Marks)
Evaluation of practical performance/viva voce attendance etc.			Attendance(06marks) viva voce(06marks) internal practical performance/Test( 18 marks) =30 Marks
Final Practical performance, viva voce (External Examination)	100% syllabus		30 marks(24+06)
<b>TOTAL</b>			<b>60</b>

Internal Assessment Practicals (Total Marks : 30) (50%).

(a) Class Test/Performance 18 marks (b) Viva Voce 06 marks

ii) Attendance 06 marks

Below 75% 00 marks,

From 75% to 80% 2.4 marks,

Above 80% to 85% 3.6, marks

Above 85 to 90% 4.8 marks

Above 90% 06 marks

### Books recommended

I Rag parichaya Part I to 4th

Harish Chander Shrivastava

II ShastraRag parichaya

Parkash Narayan

III Bhatkhande Sangeet shastra

V.N. Bhatkhande

IV Sitar Vadan

H.C. Shrivastava

V Sangeet Visharad

Basant

VI Sitar sidhant

J.N. Pathak

VII kramik pustak mallika part I, to 4th

V.N. Bhatkhande

VIII Hamare Sangeet Ratan

Laxmi Narayan Garg

IX Tabla prakash

Prof B.L.Yadav

X Hamare Priye sangeetagya

XI Rag Visharad

• Rag Parichaya

Also books recommended by the teacher

SEC III

**SEC-1**

**VALUE BASED & PRACTICAL ORIENTED COURSES.**

**INDIAN MUSIC (HINDUSTANI) VOCAL AND INSTRUMENTAL (SITAR)**

Examination to be held in DEC. 2017, 2018 and 2019

COURSE NO: ~~303~~

MAX. MARKS:- 100

CREDITS:-4

INTRERNAL- I : 50 MARKS

INTERNAL FINAL: 50 MARKS

**Note:** Number of students in each practical class group (Vocal 15 & Instrumental = 10 )

- ❖ Understanding various parts of Tanpura/Sitar with the help of preparing their sketch & technique of Tuning.
- ❖ Formation (singing&Playing) of Alankaras of shudh swaras only. Knowledge of different Bolas of Mizrab for Sitar studens.
- ❖ Preparing Pesentation on the life & contribution of any one Musicia
- ❖ . Presentation of Vocal & Instrumental(Sitar) in group/ individual such as Folk Music/Light Music/ Classical Raag based on film Songs/Patriotic Songs.

*Rms*  
*Jant* *Dom2*

SEC = IV

SEC—11

VALUE BASED & PRACTICAL ORIENTED COURSES.

INDIAN MUSIC (HINDUSTANI) VOCAL AND INSTRUMENTAL (SITAR)

Examination to be held in MAY. 2018, 2019 and 2020

COURSE No + 403

MAX. MARKS:- 100

CREDITS:-4

INTRERNAL- I : 50 MARKS

INTERNAL FINAL: 50 MARKS

**Note:** Number of students in each practical class group (Vocal 15 & Instrumental = 10 )

- ❖ Basic techniques of Hamonium playing.
- ❖ Formation (singing&Playing) of Alankaras (Harmonium & Sitar) in different Thaats.
- ❖ Attending Music Concerts,Listening of Radio & T.V Music Programes/Sangeet Sammelans//National Programes of Music/Documentation of Music Material & thereafter Submission of report of the same.
- ❖ Ability to play & sing of National Anthem &any folk lore on Hormonium/ sitar & writing of Notation in Bhatkhandey Notation System.



## **EVALUATION/ EXAMINATION PATTERN FOR SKILL BASED COURSES**

**Skill based courses shall be Evaluated Internally as per following  
Guide lines :**

### **A. INTERNAL MID SEMESTER PRACTICAL TEST- 50 MARKS**

**(TEST 40 MARKS +ATTANDANCE 10 MARKS)**

Attendance **10** marks

Below 75% **00** marks,

From 75% to 80% **04** marks,

Above 80% to 85% **06**, marks

Above 85 to 90% **08** marks

Above 90% **10**marks

### **B. INTERNAL FINAL/ END SEMESTER PRACTICAL TEST/VIVA - 50 MARKS**

**(TEST 30 MARKS + PRESENTATION/ REPORT: 20 MARKS)**

**NOTE:** SUBMISSION OF PRENTATION/REPORT FILE FIFTEEN DAYS BEFORE THE  
FINAL/ END SEMESTER EXAMINATION.

**OBJECTIVE :-** THE ABOVE SEC COURSE HAVE BEEN DESIGNED IN SUCH  
A WAY THAT THE PERFORMACE APTITUDE OR SKILL OF THE STUDENTS IS  
ENAHANCED WITH THE HELP OF FIELD VISIT, & GUIDED LISTENING &  
TEACHING SESSIONS.



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Indian Music

SEMESTER - V (CBCS)

Indian Music ( Hindustani Music) Vocal And Instrumental Music (Sitar)

Examination to be held in Dec. 2018-19 and 2020

Course No. MU- 501 (Theory)

Credits: 2

**Discipline Specific Elective – I (THEORY)**

Maximum Marks 40

External Examination 32

Internal Assessment- 08

**APPLIED THEORY AND HISTORY OF INDIAN MUSIC**

SECTION- A

Prescribed ragas: 1. ~~Malkeuns~~ <sup>Darbari</sup> 2. Mian Malhar 3. Bahar

Prescribed Talas : 1. ~~Jhumra~~ <sup>Tibundi</sup> 2. ~~Bhama~~ <sup>Bhama</sup> 3. ~~Deepakandi~~ <sup>Deepakandi</sup>

- writing description of prescribed ragas
- Writing of notation of Chota Khayal/ Razakhani Gat or Maseetkhani Gat in any one of the prescribed Ragas in Pandit V.N. Bhatkhande notation system with few Tanas/ Todas.
- Description of above mentioned Talas with giving Ekgun, Dugun Layakaries in Pandit V.N. Bhatkhande notation system ( including previous semester Talas).
- Comparative study of the Ragas with their simillar Ragas (Samprakitik raag) and identifying the swara combination of prescribed ragas.

SECTION-B

- Classification of ragas from ancient to Modern period.



- b. Comparative study of Karnataka and Hindustani Swar Padhati.
- c. Difference between classical, semi-classical and light music with examples in detail.
- d. Qualification and disqualifications of a musician.

### SECTION-C

- a. Knowledge of following books
  - i. Raag Tarangani
  - ii. Geet Govind
  - iii. Sangeet pariyaat
- b. Life history and Musical contributions of Pandit Jasraj and Pandit Shiv kumar sharma
- c. history of music during medieval period.

**Note for paper setting:** - There will be three sections in the question paper containing two questions from section-A Three questions from section-B and three questions from section-C. The candidate will be required to attempt one question from section-A carrying 08 marks (4+4 marks) and two questions from section-B and C (6 marks each) section A will carry 8 marks, section B will carry twelve (6+6=12) and section-C will also carry twelve (6+6=12) marks.



INDIAN MUSIC

SEMESTER - V (CBCS)

Indian Music ( Hindustani Music) Vocal And Instrumental Music (Sitar)

Examination to be held in Dec. 2018-19 and 2020

Course No. MU- 502 (Practical)

Credits: 4

**Discipline Specific Elective – I** (PRACTICAL)

Maximum Marks 60  
External Examination 30

Internal Assessment 30

**NOTE**

Number of Students in each practical class group

(Vocal 15 to 20, Instrumental= 8 to 10)

**TITTLE**

Stage Performance & ~~Viva~~ Voce

1. Prescribed ragas

- i. Darbari
- ii. Bahar
- iii. Mian Malhar

**VOCAL MUSIC**

One vilambit (Bada khayal) and all chota khayals( drut) in above mentioned ragas with full Gayaki.

**INSTRUMENTAL MUSIC**

One Maseetkhani gat and all razakhani gat in the above mentioned Raags with Alap, Jod, Jhala, and Todas.

2. Prescribed Talas:-

1. Jhumra      2. Dhamar      ( including previous Talas )
2. Knowledge of the above mentioned Talas in single and double layakaries with elaborated descriptions.
3. One Semi classical composition or Dhun in any one of the prescribed ragas.

Internal assessment Practicals\_( Total Marks : 30) 50%

30 Marks for Practical test in the subject reserved for Internal Assessment shall be distributed as under :

I. <u>Class Test</u>	(a) Choice Raga	15 marks
	(b) Vice voce	15 marks
II. <u>Attendance</u>		
Below shortage 75%		00 marks
From 75% to 80%		02 marks
Above 80% to 85%		03 marks
Above 85% to 90%		04 marks
Above 90%		05 marks

BOOKS RECOMMENDED :-

1. Sangeet Visharad-      Vasant
2. Raag Parichay (part-1 to part 4)      H.C. shrivastav
3. Kramik Pustak Malika ( part 1 to 4)      V.N. Bhatkhande
4. Sangeet Shasrta Darpan      Shanti Goverdhan
5. Raag Visharad (Part 1 -4)      L.N. Garg

## SEMESTER- VI THEORY ( CBCS)

Indian Music (Hindustani Music) Vocal And Instrumental Music (Sitar)

Examination to be held in Dec. 2018-19 and 2020

Course No. ~~MU~~-601 (Theory)

Credits: 2

### **Discipline Specific Elective –I**

Maximum Marks 40

External Examination 32

Time Duration 3 hrs

Internal Assessment 08

#### **SECTION- A**

##### **TITTLE - APPLIED THEORY**

1 Prescribed Ragas

(i) *Bageshri* (ii) Mian Malhar (iii) *Saikh Kalyan*

(ii) Writing of any One of the Vilambit Khayal (Bada Khayal ) or Chhota Khayal (Drutt) and Razakhani or Maseetkhanigat in Pandit V.N. Bhatkhande notation system from the prescribed ragas with few Tanas or Todas.

(iii) Writinnng of detailed definitions and compare and contrast of the prescribed ragas.

(iv) Writing of the below mentioned Talas with full definitions giving single and double and chougun layakaries im Pandit V.N. Bhatkhande notation system.

Prescribed Talas :-

(i) Tilwara (ii) Roopak (iii) Deepchandi

(Including previous semesters Talas)

#### **SECTION – B**

1. Define the following terms:-

Sandhiprakash Rag, Purvang, Uttrang, Alpatva, Bahutva and Function of Jawari.



- 4 Sulabh Sangeet Shastra (part II) - R.N. Telegaonkar
- 5 Sangeet Shastra Darpan (part I-III) - Shanti Goverdhan
6. Nibandh Sangeet - L.N. Garg
7. Nibandh Sangeet Sangrah - H.C. Shrivastav

## SEMESTER- VI PRACTICAL ( CBCS)

Indian Music ( Hindustani Music) Vocal And Instrumental Music (Sitar)

Examination to be held in Dec. 2018-19 and 2020

Course No. MU- 602 (Practical)

Credits: 4

### **Discipline Specific Elective –II**

Maximum Marks 60

External Examination 30

Internal Assessment 30

#### **NOTE**

Number of Students in each practical class group

(Vocal 15 to 20, Instrumental= 8 to 10)

#### **TITTLE**

#### **Stage Performance & Viva Voce**

#### **UNIT I**

1 Prescribed Ragas

(i) ~~Bageshri~~ (ii) Mian Malhar (iii) ~~Sudh Kalyan~~

Vocal Music: - One Vilambit (Bada Khayal ) and all chhota khayal drutt in the above mentioned Ragas with full gayaki

Instrumental Music: - One Maseetkhani and all Razakhani gat in the above mentioned Ragas with Alaap, Jod, Jhala and Todas

2 Folk Song / Dhun for Instrumental

3 Prescribed Talas :-

(i) Tilwara (ii) Roopak (iii) Deepchandi

(Including previous semesters Talas)

Knowledge of the above mentioned Talas in single and double laykaries with elaborated descriptions.

Internal Assessment Practical ( Total Marks : 30) (50%)



30 Marks for Practical test in the subject reserved for Internal assessment shall be distributed as under:-

(i)	class Test	(a) choice Rag	15 Marks
		(b) <del>Viva</del> Voce	10 Marks
(ii)	Attendance		05 marks
	Below 75% ( SHORTAGE)		00 marks
	From 75%- 80%		02 marks
	Above 80%- 85%		03 marks
	Above 85%-90%		04 marks
	Above 90%		05 marks

**BOOKS RECOMMENDED:**

1	Kramik pustak Malika ( part I-IV)	- V.N. Bhatkhande
2	Rag Parichaya (part I-IV)	- H.C. Shrivastav
3	Sangeet Visharad	- Vasant
4	Sulabh Sangeet Shastra (part II)	- R.N. Telegaonkar
5	Sangeet Shastra Darpan (part I-III)	- Shanti Goverdhan

## GENERIC ELECTIVE-2 (CBCS)

Practical(C.NO. 604)

### **INDIAN MUSIC (HINDUSTANI MUSIC) VOCAL AND INSTRUMENTAL EXAMINATION TO BE HELD IN 2019,2019,2020**

**TITLE :- Stage Performance & Viva Voce**

**Max.Marks-100**

External Examination= 80 Marks

Internal Assessment= 20 Marks

**NOTE:-** Number of Students in each practical class group  
(Vocal -15 to 20 & Instrumental- 08 TO 10)

Prescribed Raga:- Yaman ( KALYAN )

Tala:- 1.Dadra 2.Keherwa 3. Teentaal

#### **VOCAL MUSIC**

1. Aaroh, Avroh and Pakad of prescribed raga.
2. Sib-nging of five Alankars in shudh swaras.
3. One chhota khayal in prescribed ragas.
4. Recitation of prescribed Talas on hands.
5. Practical file.

#### **INSTRUMENTAL MUSIC**

1. Basics Strokes /Bolas of Mizrab on sitar

2. Playing of Aaroh and Pakad of prescribed ragas.
3. Razakhani gat in prescribed ragas.
4. Playng of Alankars in shudh swaras on sitar.
5. Recitaation of prescribed Talas on hands.
6. Practical files.

**GENERIC ELECTIVE -1 ( CBCS )**

**THEORY (C. NO- 504)**

**EXAMINATION TO BE HELD IN 2018,2019,2020**

**MAX. MARKS-100**

**TITLE:- APPLIED THEORY**

**UNIT-1**

**1. DEFINE THE FOLLOWING TERMS:-**

NAAD, SHRUTI, SWAR, ALANKAAR, THATA, RAAG, TALA,  
TAAL, LAYA,

**2. SANGEET AND ITS STYLES:-**

CLASSICAL, SEMI-CLASSICAL, LIGHT MUSIC

**UNIT-2**

1. DIFFERENCE BETWEEN RAGA AND THAT

2. STUDY OF HARMONY AND MELODY

3. BRIEF HISTORY OF INDIAN MUSIC

**UNIT-3**

ESSAYS ON THE FOLLOWING TOPICS

1. MANCH PRADARSHAN / STAGE PERFORMANCE

2. EFFECT OF MUSIC ON HUMAN BEHAVIOR

3. CLASSICAL MUSIC AND FOLK MUSIC

4. IMPORTANCE OF LAYA IN MUSIC

5. REGIONAL MUSIC OF JAMMU PROVINCE

#### **UNIT-4**

##### **1. GENERAL STUDY OF FOLLOWING TERMS:-**

AAROH, AVROH, PAKAD, VADI & SAMVADI, ANUVADI, VIVADI, VARJIT, MEEND, GHASEET.

2. SAPTAK AND ITS KINDS

3. DISCRPTION OF FOLLOWING RAGAS AND TALAS WITH SINGLE & DOUBLE LAYAKARIES.

1. RAGA YAMAN

2. TALA DADRA, KEHARWA & TEENTAAL

#### **UNIT-5**

##### **1. BIOGRAPHICAL SKETCH AND CONTRIBUTION OF THE FOLLOWING MUSICIANS:-**

PANDIT RAVI SHANKAR, USTAD ZAKIR HUSSAIN, PANDIT SHIV KUMAR SHARMA, PANDIT VISHNU NARAYAN BHATKHANDAY

2. MAARGI AND DESI SANGEET

3. CLASSIFICATION OF INDIAN CLASSICAL DANCES

## INDIAN MUSIC

### SEMESTER – VI (THEORY)

Non CBCS

Examination to be held in the years 2017, 2018 & 2019

Course No. MU-601 (Theory)

Title : Indian Music – Applied Theory  
and History of Indian Music

Duration : 3 hours

Maximum Marks : 40

Theory External Examination : 32

Internal Assessment : 08

#### NOTE

**THEORY (06 PERIODS PER WEEK)**

#### SECTION – A

(I) Prescribed Ragas:

1. Malkauns
2. Bageshri
3. Multani

(II) Writing of any one of the Chota Kayal (Dhrut) or Vilambit Khayal or Razakhani or Maseetkhani gat in Pandit V.N. Bhatkhandey notation system from the prescribed ragas with few Tanas or Todas.

(III) Writing of detailed definitions and compare and contrast of the prescribed ragas.

(IV) Writing of below mentioned Talas with full definitions giving single and double laykaries in Pandit V.N. Bhatkhandey notation system:-

- (i) Deepchandi                      (ii) Suttal  
(including previous semesters Talas)

#### SECTION – B

1. Define the following terms:-

Sandhiprakash Rag, Purvang, Ulterang,  
Alpatva, Bahutva, Function of Jawari

2. Importance of Madhayam Swar in Music.

3. Comparative study of Hindustani and Karnatki swar padhiti.

4. Classification of ragas from ancient to modern times.

INDIAN MUSIC

SEMESTER-VI (PRACTICAL)

Examination to be held in the years 2017, 2018 & 2019

Course No. MU-601 (Practical)

Title : Stage Performance & Vice Voce  
Maximum Marks : 60  
Internal Assessment : 30  
External Assessment : 30

NOTE

PRACTICAL (06 PERIODS PER WEEK)

Number of students in each practical class group  
(Vocal 15 to 20, Instrumental = 08 to 10)

Stage Performance & Vice Voce

1. Prescribed Ragas:

(i) Malkauns (ii) Bageshri (iii) Multani

Vocal Music - One Vilambit (Bada Khayal) and all Chota Khayals (Dhrut) in the above mentioned Ragas with full Gayiki.

Instrumental Music- One Maseetkhani and all Razakhani gats in the above mentioned Ragas with Alap, Jod Jhala and Todas.

2. A Thumri in any one of the following Ragas:-

Bhairvi, Khamaj, Peelu

3. Prescribed Talas:

(i) Deepchandi (ii) Sultal  
(including previous semesters Talas)

Knowledge of the above mentioned Talas in single and double laykaries with elaborated descriptions.

DT internal Assessment Practicals (Total Marks : 30) (50%)

30 Marks for Practicals test in the subject reserved for internal assessment shall be distributed as under:-

(i) Class Test (a) Choice Rag 15 marks  
(b) Vice Voca 10 marks

# DETAILED SYLLABUS MDP INDIAN MUSIC

## FIRST SEMESTER

Course No : 400

Title : Applied Theory –I

Credit : 4

Maximum Marks :100

Duration of Examination : 2½ hrs.

a) Semester Examination : 80

b) Sessional Assessment : 20

Syllabus for the examinations to be held in December 2010,2011 &2012

## SYLLABUS

### UNIT –I

I.1: Detailed description of notations (vilambit and drut khayal)or (maseet khani,raza khani gat) of ragas (i)Yaman(ii)Ahir Bhairav(iii)Darbari Kandra(iv)Adana(v)Des (vi)Mian Malhar with alaaps and tans or todas in different layakarries.

I.2: Critical study of ragas as described above .

I.3: Comparision and contrast of different talas ,writing them in different layakarries.(Ek Taal,Char Taal,Dhamar,Deepchandi)

### UNIT II

II.1: Detailed study of Gharanas of Vocal music.

II.2: Historical development of following ragas: Bhairav,Kandra and Malhar.

II.3: Principles of composition <sup>of</sup> vrind vadan and vrind gaan.

### UNIT III

III.1: Biographical sketch of the following musicians:

(a) Ustad Abu-din Khan (b) Ustad Bade Gulam Ali Khan (c) Ustad Bismillah Khan (d) Pandit Bhim Sen Joshi (e) Kishori Amonkar (f) Pandit Shiv Kumar Sharma

III.2: Detailed study of Gamak and its kinds

III.3: Knowledge of the following musical terms with examples:

Nayas,Alpatav-Bahutav,Avirbhav-Tirobhav,Vadi-Samvadi.



**FIRST SEMESTER**

Course No : 401

Title : History of Indian Music-I

Credit : 4

Maximum Marks :100

Duration of Examination : 2½ hrs.

a) Semester Examination : 80

b) Sessional Assessment : 20

Syllabus for the examinations to be held in December 2010,2011 &amp;2012

**SYLLABUS****UNIT –I**

I.1:Music in Vedic period.

I.2:Music in Ramayana,Mahabharat and Puran.

I.3:Music in Drama and Mahakavyas of Kalidas.

I.4:Music in Budhas and Jain treatises.

**UNIT-II**

II.1:History of Music in ancient period (third to thirteenth century)

II.2:A critical study of 3 grams and description of Moorchana,the utility of Moochana to the musicians of Modern Times.

II.3:Knowledge of following Granthas:

(a) Natya Shastra..... Bharat

(b) Sangeet Makrand &amp; Nardhiya Shiksha .....Narad

(c) Brihat Deshi ..... Matang Muni

**UNIT – III**

III.1:Study of Dhrupad style of singing

III.2:Rag Vargikaran from ancient to modern times (according to ancient,medieval &amp; scholars of modern times).

III.3:Study of Nibadh &amp; Anibadh

## FIRST SEMESTER

Course No : 402

Title : Stage Performance –I

Credit : 4

Maximum Marks :100

Duration of Examination : 30 to 45

Minutes for each student.

a) Semester Examination : 50

b) Sessional Assessment : 50

Syllabus for the examinations to be held in December 2010,2011 &2012

### SYLLABUS

1. Demonstration of a raga selected from prescribed syllabus along with Alaap jod Maseet Khani,Raza Khani gat with todas and jhalas for instrumentalists .  
Alaap Bada Khayal,ChotaKhayal with proper gayaki,Tarana for vocalist.

-----Marks 35

2.Ability to sing one Dhrupad or Dhamar for vocalist.One dhun for instrumentalists.

----- Marks-15

## SECOND SEMESTER

Course No : 450

Title : Applied Theory –I

Credit : 4

Maximum Marks :100

Duration of Examination : 2½ hrs.

a) Semester Examination : 80

b) Sessional Assessment : 20

Syllabus for the examinations to be held in May 2011,2012 &2013

### SYLLABUS

#### UNIT-I

I.1: Detailed description of notations [Vilambit and Drut ~~Khayal~~] or [Maseet Khani,Raza Khani] of the Ragas(i)Maru Bihag(ii)Desi(iii) Gour Malhar( iv)Todi (v) Multani( vi)Bageshwri with alaaps and tans or todas in different layakaries.

I.2:Critical study of ragas described above.

I.3:Comparison and Contrast of different talas writing them in different layakaries.

(i)Jhaptal(ii)Rupak (iii)Gajjhampa iv)Jhumara v)Punjabi Tal

#### UNIT-II

II.1:Study of Gharanas in Instrumental Music (Sitar)

II.2:Classification of Indian Instruments and detailed study of the following instruments

(a) Sitar (b) Vichitra Veena (c) Sarod

II.3:Knowledge of musical terms with examples:

Meend,kana,ghaseet,murki,functions of jawari, Zamzama,alankar,vageyakar

#### UNIT-III

III.1:Biographical sketch of the following musicians

(a) Swami Haridas (b)Tansen (c) Pandit Omkar Nath Thakur

(d)Ustad Mushtaq Ali Khan (e)Dr.Lal Mani Mishra (f)Pandit Ravi Shanker (g)Girja Devi

**NOTE FOR PAPER SETTING**

The question paper will contain two questions from unit –I and three questions each from unit-II and Unit-III.Total number of questions to be set in the question paper will be Eight.The candidate will be required to attempt four questions selecting atleast one question from each unit.All questions shall carry equal marks.

**BOOKS RECOMMENDED**

- (1) Rise of Music in Ancient World By Curt Sachs
- (2) History of Musical Instruments by Curt Sachs
- (3) Historical Development of Indian Music by Prajnanand Swami.
- (4) Bhartiya Sangeet Ka Itihas by Umesh Joshi.
- (5) Natya Shastra by Bharat
- (6) Bhrit Deshi by Matang
- (7) Sangeet Ratankar by Sharang Dev
- (8) Bhartiya Sangeet Vadaya by Lal Mani Mishra
- (9) Short Historical Survey of Music by V N Bhatkhandey
- (10) Sangeet Chintamani by Acharya Bhrisata.
- (11) Bharat KaSangeetSidhant by Acharya Bhrispat
- (12) Sangeet Shastra Praveen by J.N.Pathak

## SECOND SEMESTER

Course No : 453

Credit : 4

Duration of Examination : 30 to 45 minutes

For each student.

Title : Practical Test –II

Maximum Marks :100

a) Semester Examination : 50

b) Sessional Assessment : 50

Syllabus for the examinations to be held in May 2011,2012 &2013

### SYLLABUS

1) Tuning of instrument

2) Following ragas are prescribed for practicals

(i)Maru Bihag(ii)Desi(iii) Gour Malhar( iv)Todi (v) Multani( vi)Bageshwari

From above ragas any 4 ragas be selected for detailed study out of which 3 Slow Khayal or Maseet Khani Gat and all the six for Drut Khayal or Raza Khani Gat.

3) Comparative studies of ragas

4) Demonstration of following talas playing on hand with different layakaries

(i)Jhaptal(ii)Rupak (iii)Gajjhampa iv)Jhumara v)Punjabi Tal

5) Practical file

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**SEMESTER COURSES  
FOR  
MASTER'S DEGREE PROGRAMME  
IN MUSIC**

The following courses of study are prescribed for the 3<sup>rd</sup> and 4<sup>th</sup> Semesters of Master's Degree Programme in Music :-

**THIRD SEMESTER**

<u>COURSE NO.</u>	<u>TITLE</u>	<u>CREDITS</u>
500	Applied Theory -III	4
501	History of Indian Music-III	4
502	Stage Performance -III	4
503	Practical Test-III	4

All Courses are compulsory.

**FOURTH SEMESTER**

<u>COURSE NO.</u>	<u>TITLE</u>	<u>CREDITS</u>
550	Aesthetics	4
551	Music from Vedic Period to Present And Regional Folk Music	4
552	Stage Performance -III	4
553	Practical Test-III	4

*All Courses are compulsory*

**DISTRIBUTION OF MARKS**

<u>THEORY</u>	<u>SEMESTER EXAMINATIONS</u>	<u>SESSIONAL ASSESSMENT</u>
4 Credit Course	80 Marks	20 Marks

**STAGE PERFORMANCE/PRACTICALS**

4 Credit Course	50 Marks	50 Marks
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**SESSIONAL ASSESSMENT**

50% of the marks in each theory paper and 50% marks in stage performance and practical paper shall be reserved for sessional assessment. In case of regular students, internal assessment marks received from the college will be added to the marks obtained by them in the university examination and in case of private candidates marks obtained by them in the university examination shall be increased proportionately in accordance with the Statutes/regulations.

*shall be reserved for sessional assessment. In case of regular students, internal assessment marks received from the college will be added to the marks obtained by them in the university examination and in case of private candidates marks obtained by them in the university examination shall be increased proportionately in accordance with the Statutes/regulations.*

**NOTE FOR PAPER SETTING**

The question paper will contain 2 Questions from Unit - I and 3 Questions each from Unit -II & Unit -III. Total number of questions to be set in the question paper will be Eight. The candidates will be required to attempt four questions selecting atleast one question from each unit. All questions shall carry equal marks.

**BOOKS RECOMMENDED:**

- 1) Sangeet Manual by Dr.Maritunjay Sharma& Ram Narayan Tripathi
- 2) Bhartiya Sangeet Sangrah by Shalinder Kumar Goswami
- 3) Sangeet Subodh by Dr.Devinder Kour
- 4) Sangeet Saar by Veena Mankaran

**THIRD SEMESTER****DETAILED SYLLABUS**

COURSE NO.502

CREDITS : 4

DURATION OF EXAMS: 30-45 MIN. FOR EACH CANDIATE

TITLE: STAGE PERFORMANCE-III

MAX. MARKS : 100

a) Semester Exam : 50 Marks

b) Sessional Assessment : 50 Marks

**SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE DEC. 2010, 2011 & 2012****SYLLABUS**

1. One Maseetkhani Gat, One Razakhani Gat with alaap, Jor, Todas Jhalas for Instrumentalists and One Bara Khayal, One chhota Khayal with full qayaki for Vocalists  
In any one of the ragas prescribed in course No.500.
2. Elementary knowledge of Playing slow or fast composition on Harmonium.

NOTE:- The candidates may not be interrupted during performance.



**FOURTH SEMESTER****DETAILED SYLLABUS**

COURSE NO.550  
 CREDITS : 4  
 DURATION OF EXAMS: 2½ hrs.

TITLE:AESTHETICS  
 MAX. MARKS : 100  
 a) Semester Exam : 80 Marks  
 b) Sessional Assessment : 20 Marks

**SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE May. 2011, 2012 & 2013****SYLLABUS****UNIT - I**

- I.1: Aesthetics and its applications in Music and fine Arts. ✓  
 I.2: Importance of Aesthetics in Indian music. ✓  
 I.3: Art as a form of expression.

**UNIT - II**

- II.1: Historical outline:Aristotle & Plato ✓  
 II.2: Importance of Navrasas in Indian Classical Music ✓  
 II.3: The four facets of Aesthetics in Art Kala , Art & Craft. ✗

**UNIT -III**

- III.1: Classification of Art. ✓  
 III.2: Feelings and emotions in Music 40%.  
 III.3: Aesthetics as theory of fine art and its appreciation. ✓

**NOTE FOR PAPER SETTING**

The question paper will contain 2 Questions from Unit – I and 3 Questions each from Unit –II & Unit –III. Total number of questions to be set in the question paper will be Eight. The candidates will be required to attempt four questions selecting atleast one question from each unit. All questions shall carry equal marks.

$$\frac{2}{3}$$

**FOURTH SEMESTER****DETAILED SYLLABUS**

COURSE NO. 551  
 CREDITS : 4  
 DURATION OF EXAMS: 2½ hrs.

TITLE: Music from Vedic Period to Present & Regional Folk Music  
 MAX. MARKS : 100  
 a) Semester Exam : 80 Marks  
 b) Sessional Assessment : 20 Marks

**SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE May 2011, 2012 & 2013****SYLLABUS****UNIT - I**

I.1: Study of Musical forms from Vedic period to Present Period, Samgaan, Dhruva gaan, Mahagitika

I.2: Concept of Geet , Anibadh Ragaalap, Rupakalap, Prabandh, Alapti

**UNIT - II**

II.1: Ashat Chhap Parampara Mein Sangeet

II.2: Impact of gayan on Instrumental Music

II.3: Importance of Music in Indian Society.

II.4: Role of computers and internet in promotion of Indian Music.

**UNIT - III      **DOGRI FOLK****

III.1: Ceremonial Songs of Duggar

III.2: Folk Instruments of Duggar

III.3: Folk Dances of Duggar

III.4: Contribution of Dr. Karan Singh in Dogri Folk.

OR

**SUFIANA**

III.1: Sufi & Sangeet

III.2: Sufi Sangeet Parampara of Kashmir

III.3: Detailed Study of Gharanas of Sufiana Music

III.4: Contribution of following Musicians in Sufiana:-

a) Ustad Tibet Baqual

b) Ustad Qalien Baap

FOURTH SEMESTER

DETAILED SYLLABUS

COURSE NO.553

CREDITS : 4

DURATION OF EXAMS: 30-45 MIN. FOR EACH CANDIDATE

TITLE: PRACTICAL TEST

MAX. MARKS : 100

a) Semester Exam : 50 Marks

b) Seasonal Measurement : 50 Marks

SYLLABUS FOR THE EXAMINATIONS TO BE HELD IN THE MAY, 2011, 2012 & 2013

SYLLABUS

1. Tuning of the Instrument
2. Capacity to play theka's of Ektaal, Chaartaal, Dadra on Tabla.
3. Demonstration of Following Taals:-  
Adachartaal, Rudrataal, Pashtotal, Knowledge to know in which style of playing they are played.
4. Following Ragas for Practical detail study:-  
Shud kalyan, Puriya Dhanashri, Puria, Madhuvanti, Shiv Rajani, Dasari, Puriya.
5. Sadra or Chaturang for Vocalists  
OR  
Playing of the National Anthem or any Patriotic Song on Marmu or any instrument for instrumentalists.

60  
89 x 100  
40