

B.A. General Music V & VI Semesters w.e.f. 2012-13.

Semester-V

1.	Theory	40+10(Int. Assessment)	3 Hours
2.	Practical	50	20-30

Minutes

Semester-VI

1.	Theory	40+10(Int. Assessment)	3 Hours
2.	Practical	50	20-30

Minutes

Note(i) A candidate can opt Music (Vocal) and/or Music (Instrumental) and/or Music (Tabla) and/or Indian Classical Dance (Kathak).

(ii) The question paper (Theory) will be divided into three Sections comprising of 10 questions in all. Candidates will be required to attempt five questions in all, selecting at least one question from each section. All questions will carry equal marks.

**B.A. (General) Vocal
Semester (V)**

Paper-1 (Theory)

Time-3Hours

Max.Marks: 40+10(Int. Assesment)

Note: The Question paper will be divided into 3 Section Comprising of 10 question in all. The Candidate will be required to attempt 5 questions in all, Selecting at least one question from each Section. All questions will carry equal marks.

Section-A

- (A) Historical Study and detailed description of the ragas prescribed in the Syllabus
- (B) Ability to write the rotations of Vilambit and drut Khayales in the following ragas:
(1) Todi (2) Puria Dhanashree (3) Basant (4) Kamod (5) Bhimpalasi
- (C) Ability to write the hand with dugun, Tigun and Chaugun Layakaries.
(1) Dhamar (2) Surtal (Thekas on Tabla also)

Section-B

- (A) Origin and development of rotation System Merits and demerits of rotation system.
- (B) Lalit kalon mein sangeet ka sthan.
Contribution of the following Scholars to Indian music.
(1) Acharya K.C.D.Brihas pati
(2) Lal mani mishra
(3) Pt. Vinayak Rao Patwardhan.

Section- C

- (A) Critical analysis of the time theory of Ragas.
- (B) Essay on Teaching of music through Gharana and Education insitutions.

Paper-II (Practical)

Time: 20-30 Min. (Per Student)
Max.Marks:50

Note: Candidates will not be allowed to sing with harmonium in the Examination only Tanpura should be used for as accompaniment.

- (a) Two slow Khayalas with extempore alaps and tanas in each of the ragas as prescribed in the Syllabus.
- (b)
- (c) One drut Khyal with alap, tans and bol tans in all the prescribed tagas. Out of the five khyals one may set to any tals other than teental.
- (d) One tarana in any of the prescribed ragas.
- (e) Ability to demonstrate Dhamar and Sultal with reciting bols by hand in thah, dugun, tigon and Chaugun layakaries and ability to play in tabla.
- (f) Tuning of Tanpura.

Note:

- (1) Harmonium will not be allowed as accompaniment in Vocal music.
- (2) The candidates will be required to sing vilambit and Durt khayal in ragas of the Examiner's choice.

**B.A. (General) Vocal
Semester (VI)**

Paper-1 (Theory)

Time-3Hours

Max.Marks: 40+10(Int. Assesment)

Note: The Question paper will be divided into 3 Section Comprising of 10 question in all. The Candidate will be required to attempt 5 questions in all, Selecting at least one question from each Section. All questions will carry equal marks

Section-A

- (A) Historical study and detailed description of the ragas prescribed in the syllabus.
- (B) Ability to write the rotation of vilambit and drut khyals in the loffowing ragas.
(1) miyan ki malhar (2) Bihag (3)Deshkar (4) Bahar
- (C) Ability to write thekas with dugun, Tigun and chaugun layakaries.
(i)Teental (ii) Jhaptal (iii) Keharva (Thekas on Tabla also)

Section-B

- (A) Historical survey of Indian music from 17th to 19th Century
- (B) Voice-Culture.
- (C) Contribution of the following Scholars of Indian music.
 - (i) Ustad Amir Khan
 - (ii) Gangubai Hangal
 - (iii) Krishan Rao Shankar Pandit.

Section-C

- (a) Elementary Knowledge of the folk music of Haryana & Punjab
- (b) Classification of Instruments during Vedic Period,Medieval Period and modern period.

Paper-II (Practical)

Time: 20-30 Min. (Per Student)
Max.Marks:50

Note: Candidates will not be allowed to sing with harmonium in the Examination only Tanpura should be used for as accompaniment.

- (A) Two slow khayalas with extempore alaps and tanas in each of the ragas as prescribed in the Syllabus
- (B) One drut khyal with alap, tans and bol tans in all the prescribed ragas. Out of the four drut khayals one may set to any tals other than teental.
- (C) One Dhrupad and one Dhamar with Dugun, Tigun and Chaugun.
- (D) Ability to demonstrate teental, Jhaptal and keharva with reciting bols by hand in thah, dugun, tigun, and Chaugun layakaries and ability to play in Tabla.
- (E) Tuning of Tanpura.

Note:

1. Harmonium will not be allowed as accompaniment in vocal music
2. The candidates will be required to sing vilambit and drut khayal in ragas of the Examiner's choice.

**B.A. (General) Instrument(Sitar)
Semester (V)**

Paper-1 (Theory)

Time-3Hours

Max.Marks: 40+10(Int. Assesment)

Section-A

- (a) Historical study and detailed description of the Ragas prescribed in the Syllabus.
- (b) Ability to write the rotation of Maseet Khani and Raza Khani Gata in the ragas and Thekas with Tigon in the Talas as prescribed in the syllabus.
Ragas: (1) Todi (2) Miyan ki Malhar (3) Puria Dhannashree (4) Basant.

Section-B

- (a) Origin and development of rotation System.
- (b) origin and development of Indian Orchestra.

Section-C

- (a) The contribution towards the development of Sitar playing of the following.
 - (i) Mushtak Ali Khan
 - (ii) Nikhil Banerjee
- (b) The role of Music in International Culture Exchange.

Paper-II (Practical)

Time: 20-30 Min. (Per Student)

Max.Marks:50

- (a) One Drut Gat with Alap, Jor Toras and Jhala in all the prescribed Ragas.
- (b) Two slow Gats with extempore Alaps and Toras in any of the prescribed Ragas
- (c) One Dhun in any of the following Ragas.
 - (i) Pahari
 - (ii) Maand
- (d) Ability to demonstrate to demonstrate by hand the following Talas in Dugun, Tigon and Chaugun Layakaries.
 - (i) Dhamar (ii) Teental (Thekas on Tabla also)

**B.A. (General) Instrument(Sitar)
Semester (VI)**

Paper-1 (Theory)

Time-3Hours

Max.Marks: 40+10(Int. Assesment)

Section-A

- (a) Historical study and detailed description of the Ragas prescribed in the Syllabus.
- (b) Ability to write the rotation of Maseet Khani Gata in the ragas and Thekas with Tigun in the Talas as prescribed in the syllabus.
Ragas: (1) Kamod (2) Bihag(3) Deshkar (4) Bhar (5) Bhim Palasi

Section-B

- a) Merits and demerits of rotation system.
b) Development of Indian Classical Music during 17th and 19th Century .

Section-C

- a) The contribution towards the development of Sitar playing of the following :-
1. Ali Akbar Khan
2. Vilayat Khan
- (b) The role of Electronic Media in Popularising Indian Classical Music.

Paper – II (Practical)

Time: 20-30 Min. (Per Student)

Max.Marks:50

- a. One Durt Gat with Alap, Jor, Toras, Jhola in all Prescribed Ragas.
b. Three Drut Gats with extempore Alaps and Toras in any of the prescribed Ragas.
c. One Gat in Jhaptal or Rupaktal with Toras in any of prescribed Ragas.
d. Ability to demonstrate by hand the following Talas in Dugun, Tigun and Chaugun Layakaries.
(1) Jhaptal (2) Keharva (3) Sultal (Thekas on Tabla also)

B.A. (General) Part-III
(Indian Classical Dance) Semester-V

Time-3Hours
Max.Marks: 40+10(Int. Assesment)

Paper -I (Theory)

Section-A

- Q.1. Abhinaya Darpan?
Q.2. Technique and Composition of Indian Ballet?
Q.3. Study of the folk Instruments used in the folk dances?

Section-B

- Q.1. Comparative study of four main school of Indian classical dances:
(a) Kathak (b) Bharatnatyam (c) Manipuri (d) Kathakali
Q.2. Gati and its various aspects.
Q.3. Relation between Dance and Religion.

Section-C

- Q.1. Notation of following material:
Basant Taal (9 matra)
(a) Simple tatkar in Single, Dugun, Tigun and Chougun
(b) Thaat-1 (c) Amad-1 (d) Salami-1 (e) Tora-2
(f) Paran-1 (g) Chakardar Paran-1 (h) Kaviti-1
Q.2. Teen Taal (16 matra)
(a) Tatkar with two Paltas (b) Thaat-1 (c) Amad-1
(e) Chakardar Tukar-1 (f) Paran-1 (g) Chakardar Paran-1

Section-D

- Q.1. Notation of Nagma in Basant Taal.
Q.2. Notation of Taals along with Dugun, Tigun, Chaugun and Arh Layakaries mentioned in Section-C above.
Q.3. Composition of Chakardar Tora, Chakardar Paran in the above mentioned taals based on the bols set by the paper-setters.

Paper-II (Practical)

Time: 20-30 Min. (Per Student)

Max.Marks:50

- Q.1. Basant Taal (9 matra)
(a) Simple tatkar in Single, Dugun, Tigun and Chougun
(b) Thaat-1 (c) Amad-1 (d) Salami-1 (e) Tora-2
(f) Paran-1 (g) Chakardar Paran-1 (h) Kaviti-1
- Q.2. Teen Taal (16 matra)
(a) Tatkar with two Paltas (b) Thaat-1 (c) Amad-1
(e) Chakardar Tukar-1 (f) Premlu Paran-1 (g) Kaviti-1
- Q.3. Any one Gat Nikas?
- Q.4. Gat Bhav on Holi?
- Q.5. Practical Demonstration of any folk dance of Himachal Pradesh or Rajasthan.
- Q.6. Ability to compose Tehai and Tora based on bols given by examiner.

B.A. (General) Part-III (Dance)

Semester-VI

Time-3Hours

Max.Marks: 40+10(Int. Assesment)

Paper-I (Theory)

Section-A

- Q.1. Origin of Taal and Ten Prans and Uttari and Dakshini Taal Padditi?
- Q.2. Nayak-Nayika Bhedas and Their manifestation?
- Q.3. History of Kathak Dance upto 20th century?
- Q.4. Place of Dance in Environment?

Section-B

- Q.1. Relation between Dance with other Fine Arts.
- Q.2. Folk dance of Rajasthan with their historical background, Music, Costume and Make up etc.

Section-C

Notation of following material:

- Q.1. Rudra Taal (11 matra)
 - (a) Simple Tatkar in Single, Dugun, Tigun and Chougun Layakaries
 - (b) Paltas-2 (c) Thaat-1 (d) Amad-1 (e) Tora-2
 - (f) Paran-1 (g) Chakardar Paran-1 (h) kavit-1
 - (i) Tehai-1
- Q.2. Teentaal (16 matra)
 - (a) Thaat (b) Amad (c) Parmelu Paran
 - (d) Tisarjati Paran (e) Kavit (f) Ph. Paran

Section-D

- Q.1. Notation of Nagma in Rudra Taal?
- Q.2. Notation of Taals along with Dugun, Tigun, Chaugun and Arh layakaries mentioned in Section-C above.

Practical (Papar-II)

Time: 20-30 Min. (Per Student)
Max.Marks:50

- Q.1. Rudra Taal (11 matra)
(a) Simple Tatkar in Single, Dugun and Chougun Layakaries.
(b) Two Paltas (c) Thaat (d) Amad (e) Tora-2
(f) Paran-1 (g) Chakardhar Paran-1 (h) Kavit-1
(i) Tehai-1
- Q.2. Teen taal (16 matra):
(a) Tisarjati Paran-1 (b) Kavit-1 (c) Thaat
(d) Amad-1 (e) Ph. Paran
- Q.3. Any two Gat Nikas.
- Q.4. Practical Demonstration of Asamyukta and Samyukta hand gestures according to Abinaya Darpan?
- Q.5. Ability to play Nagma in Teen Taal on Theka of Teentaal on Tabla.
- Q.6. Ability to compose technical term based on bols given by examiner.