

**SCHEME OF EXAMINATION FOR B.A. (GENERAL) MUSIC
(W.E.F. 2015-2016)**

**MUSIC VOCAL, INSTRUMENTAL(SITAR), TABLA & INDIAN CLASSICAL DANCE
(KATHAK)**

Paper No. Name of Paper Max.Marks Time Allowed

Semester-I

1.	Theory	40+10(Int. Assessment)	3 Hours
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Semester-II

1.	Theory	40+10(Int. Assessment)	3 Hours
2.	Practical	100	20-30 Minutes

Note: (i) A candidate can opt Music (Vocal) or Music (Instrumental) or Music (Tabla) 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.

SYLLABUS AND COURSES OF READING FOR MUSIC INSTRUMENTAL (SITAR)
(W.E.F. 2015-16)

SEMESTER-I

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

Time: 3 Hrs.

Paper-1: Theory

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Maseet Khani and Raza Khani gats in the following Ragas:-
(1) Yaman (2) Alhaiya- Bilawal (3) Bhupali

SECTION-B

- (a) Definition of the followings:-
(1) Sangeet (2) Nad (3) Shruti (4) Swar (5) Saptak
(6) Gat (7) Jhala (8) Toda (9) Raga (10) Thaata
- (b) History of India Music from Vedic period to 12th Century.
- (c) Structure of Sitar & its techniques.

SECTION-C

- (a) Relationship of Folk and Classical Music.
- (b) Contribution towards Music by the followings:-
(1) Pt. Ravi Shankar (2) Ustad Vilayat Khan
(2) Ustad Allauddin Khan.
- (c) Ability to write Thekas with dugun in the following Talas:-
(1) Ektaal (2) Chautaal (3) Teentaal.

SEMESTER-II

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

Time: 3 Hrs.

Paper-1: Theory

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Maseet Khani and Raza Khani Gats in the following Ragas:-
(1) Kaafi (2) Vrindavani -Sarang (3) Des

SECTION-B

- (a) Definitions of the following:-
(1) Soot (2) Meend (3) Ghaseet (4) Zamzama
(5) Nayak-Nayaki (6) Sam (7) Khali (8) Tali (9) Vadi (10) Samvadi
(11)Anuvadi (12) Vivadi.
- (b) Classification of Indian Musical Instruments.
- (c) Concept of Time Theory in Indian Classical Music.

SECTION-C

- (a) Role of Media in the development of Indian Classical Music.
- (b) Sitar Vadkon Ke Gun-Dosh.
- (c) Ability to write the Thekas with dugun Layakaries in the following Talas:-
(1) Rupak (2) Jhaptaal (3) Tilwara

Paper-2: PRACTICAL(Inst.)

Max. Marks: 100

Time: 20-30 Minutes

- (a) One Drut gat with Alap, Toras & Jhala in each of the Ragas prescribed in the syllabus.
- (b) Two Vilambit gats with extempore presentation.
- (c) One gat in Rupak Taal with Toras in any one of the Ragas prescribed in the syllabus.
- (d) Any Three Thaats based Alankaras in any prescribed Tala with Tabla in each of the following Thaatas:- Bilawal, Kalyan and Kaafi.
- (e) Ability to demonstrate Tilwara, Ektaal, Jhaptaal and Chautaal by hand in Thah and Dugun Layakaries with reciting bols.
- (f) Ability to play the Talas, Teentaal and Rupak on Tabla.
- (g) Playing of National Anthem on Sitar.

SYLLABUS AND COURSES OF READING FOR MUSIC (VOCAL)

(W.E.F. 2015-2016)

SEMESTER-I

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

Time: 3 Hrs.

Paper-I: Theory

SECTION - A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Vilambit and Drut Khyalas in the following Ragas:-
 - (i) Yaman (2) Alhaiya- Bilawal (3) Bhupali

SECTION - B

- (a) Definition of the following:-
 - (1) Sangeet (2) Swar (3)Saptak (4)Naad (5) Sruti
 - (6) Raga (7) Thaata (8) Vadi (9) Samvadi
 - (10) Anuvadi (11) Vivadi (12) Taali (13) Khali
 - (14) Aavartan
- (c) History of Indian Music from Vedic period to 12th Century.

SECTION - C

- (a) Relationship of Folk and Classical Music.
- (b) Contribution to Indian Music by the followings:-
 - (1) Pt. Vishnu Digambar Pluskar
 - (2) Pt. V.N. Bhatkhande
- (c) Ability to write Thekas with dugun in the following Talas:-
 - (1) Ektaal (2) Chartaal (3) Teentaal

Paper-1 : Theory

SECTION – A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Vilambit and Drut Khyalas in the following Ragas:-
(1) Hamir (2) Vrindavani- Sarang (3) Kaafi

SECTION – B

- (a) Definition of the following:-
(1) Alankar (2) Varna (3) Khyal (4) Tarana
(5) Parmel Praveshak Raga (6) Major Tone (7) Minor Tone.
- (b) Difference between Margi & Deshi Sangeet.
- (c) Gayakon Ke Gun-Dosh.

SECTION – C

- (a) The role of Music in National Integration.
- (b) Contribution to Indian Music by the followings:-
(1) Pt. Omkarnath Thakur
(2) Ustd. Abdul Karim Khan
- (c) Ability to write Thekas with dugun in the following Talas:-
(1) Tilwara (2) Jhaptaal (3) Rupak

Paper-2 : PRACTICAL (Vocal)

Max. Marks: 100

Time: 20-30 Minutes

- (a) Two Vilambit Khyalas in primary style of Gayaki in any of the prescribed Ragas.
- (b) One Drut Khyal with Aalap and Tanas in each of the Ragas as prescribed in the syllabus.
- (c) One "Lakshan Geet" OR "Sargam Geet" and "Tarana" in any of the prescribed ragas.
- (d) Any Three Thaats based Alankaras in any prescribed Taal with Tabla in each of the following Thaats:- Bilawal, Kalyan and Kaafi.
- (e) Ability to demonstrate Jhaptaal, Ektaal and Chautaal by hand in Thah and Dugun Layakaries by reciting bols.
- (f) Playing of the bols of Teentaal and Rupak on Tabla.
- (g) One Dhrupad OR Dhamar in any of the prescribed Ragas.
- (h) One Geet OR Bhajan to be presented in any Raga and Taal.
- (i) Ability to play National Anthem on Harmonium.

**SCHEME OF EXAMINATION FOR B.A. (GENERAL) MUSIC
(W.E.F. 2015-2016)**

**MUSIC VOCAL, INSTRUMENTAL(SITAR), TABLA & INDIAN CLASSICAL DANCE
(KATHAK)**

<u>Paper No.</u>	<u>Name of Paper</u>	<u>Max.Marks</u>	<u>Time Allowed</u>
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Semester-III

1.	Theory	40+10(Int. Assessment)	3 Hours
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Semester-IV

1.	Theory	40+10(Int. Assessment)	3 Hours
2.	Practical	100	20-30 Minutes

Note:-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) INSTRUMENTAL(SITAR)
SEMESTER-III

PAPER-I (THEORY)

Time : 3 Hours

Max. Marks: 40+10 (Int.

Assessment) Note: The question paper will be divided into 3 sections comprising of 10 questions 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.
1. Chhayanat 2. Jajaiwanti 3. Bhairav 4. Bhairavi
- (b) Ability to write the notation of Maseetkhani gat and Razakhani gat of the ragas as prescribed in the syllabus.
- (c) Ability to write the description and Thekas in Dugun and Chaugun of the following Talas:-
1. Tivra 2. Deepachandi (3) Dadra

Section-B

- (a) Short notes on the followings :-
1. Parmel Praveshak Raag 2. Alpatva-Bahutva 3. Maseetkhani gat 4. Rajakhani gat 5. Gram
- (b) Swayambhu naad
- (c) Method of tuning of your instrument and description of the instrument.

Section- C

- (a) Different styles of sitar vadan.
- (b) Contribution towards music by the following:
1. Ustad Abdul Haleem Jafar Khan 2. Pt. Pannalal Ghosh
- (c) Detailed description of the following instruments:
1. Santoor 2. Guitar

B.A.(GENERAL) INSTRUMENTAL (SITAR)
SEMESTER-IV

PAPER-I (THEORY)

M.M. : 40+10 (Int. Assessment)

Time : 3 Hours

Note: The question paper will be divided into 3 sections comprising of 10 questions 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:
1. Shudh -Kalyan 2. Khamaj 3. Kedar
- (b) Ability to write the notations of Maseetkhani gat and Razakhani gat in the ragas:-
1. Shudh Kalyan 2. Khamaj 3. Kedar
- (c) Ability to write the description and Thekas in Dugun and Chaugun laykaries of the following Talas:-
1. Chautal 2. Ada –Chautal (3) Ektaal

Section-B

- (a) Short notes on the following:
1. Avirbhav- Tirobhav 2. Sandhi Prakash Raag 3. Amirkhani gat 4. Murchhana
- (b) History of Music in Medieval period.

Section-C

- (a) Role of Science in promoting educational and cultural aspect of music during modern period.
- (b) Life and Contribution of the following :
1. Smt. Annapurna Devi 2. Ustad Inayat Khan
- (c) Detailed description of the following instruments:
1. Sarod 2. Tabla 3. Violin

Paper- II Practical (Inst.)

Max. Marks: 100

Time: 20-30 Minutes

- (a) Three Maseetkhani Gats with Aalap, Jor, Toras and Jhalas in the prescribed ragas.
- (b) One Razakhani Gat of all the prescribed ragas.
- (c) One Dhun in any one of the following ragas: Bhairavi and Piloo.
- (d) Ability to demonstrate the Talas- Tivra, Ada- Chautal and Chautaal on hand while reciting bols in Thah and Dugun layakaries .
- (e) Ability to play Ektaal and Chautaal on Tabla.
- (f) One Gat in Ektaal in medium tempo with Toras in any one of the prescribed ragas.
- (g) Three Thatas based Alankaras in any prescribed Talas with Tabla in each of the following Thatas:- Khamaj, Bhairavi and Aasavri.

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

Paper-1 (Theory)

Time-3Hours

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

Note: The Question paper will be divided into 3 Section Comprising of 10 questions in all. The Candidate is 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 notations of Vilambit and Drut Khyalas in the following ragas:
1. Shuddh-Kalyan 2. Jaijaiwanti 3. Malkauns
- (c) Ability to write Thekas with Dugun and Chaugun in the following talas:
1. Ada -Chautal 2. Deepchandi (3) Jhaptal

Section-B

- (A) Detailed study of following shailies:
1. Dhrupad 2. Dhamar 3. Khyal 4. Thumri
- (B) Short notes on the following:
Avirbhav-Tirobhav, Nayak- Nayaki, Jaties of Raga.
- (c) Placement of swaras on shruti by Bharat, Matang and Lochan.

Section- C

- (a) Role of science in promoting educational and cultural aspects of music during modern period.
- (b) Contribution towards music by the following:
1. Ustad Bade Gulam Ali Khan 2. Pt. Malikarjun Mansoor.

**B.A. (General) Vocal
Semester –IV**

Paper- I (Theory)

Time: 3 Hours

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

Note: The Question paper will be divided into 3 Section Comprising of 10 questions in all. The Candidate is 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 notations of Vilambit and Drut Khyals in the following ragas:
1. Bhairav 2. Bhairavi 3. Khamaj 4. Kedar.
- (c) Ability to write Thekas with Dugun in the following talas:
1. Tilwara 2. Tivra 3. Ektaal

Section- B

- (a) Detailed study of following shailies:
1. Tappa 2. Chaturang 3. Tiravat 4. Geet 5. Bhajan
- (b) Write the short notes on the following:
Gram, Murchhana, Tanpura and Shayak Naad
Placement of Swaras on Sruties by Pandit Pundrik Vitthal and Ramamatya.

Section-C

- (a) Contribution towards music by the following :
1. Pt. Bhimsen Joshi 2. Ustad Allaudin Khan 3. Ustad Faiyyaz Khan
- (b) History of Music in Medieval period.

Paper-II Practical (Vocal)

Max. Marks: 100

Time: 20-30 Minutes

Note: Candidate will not be allowed to sing with harmonium in the examination. Only tanpura should be used for accompaniment.

- (a) Three Vilambit Khyalas with extempore Aalaps and Taans in each of the ragas as prescribed in the syllabus.
- (b) One Drut Khyal with Aalap, Bolaalap, Tans and Bol tans in all the prescribed ragas, out of the four Drut Khyalas.
- (c) One Drut Khyal may be set to any tala other than Teental.
- (d) One Tarana in any of the prescribed ragas.
- (e) Ability to demonstrate Ada- Chautal, Tilwara, Tivra and Deepchandi with reciting bols by hand in Thah and Dugun layakaries.
- (f) Ability to play Chautaal and Ektaal on Tabla.
- (g) One Saraswati Vandana with Harmonium will be presented.
- (h) Three Thatas based Alankaras in a prescribed taal with Tabla in each of the following Thatas:- Khamaj, Bhairavi and Aasavri.

**SCHEME OF EXAMINATION FOR B.A. (GENERAL) MUSIC
(W.E.F. 2015-2016)**

**MUSIC VOCAL, INSTRUMENTAL(SITAR), TABLA & INDIAN CLASSICAL DANCE
(KATHAK)**

<u>Paper No.</u>	<u>Name of Paper</u>	<u>Max.Marks</u>	<u>Time Allowed</u>
<u>Semester-V</u>			
1.	Theory	40+10(Int. Assessment)	3 Hours
<u>Semester-VI</u>			
1.	Theory	40+10(Int. Assessment)	3 Hours
2.	Practical	100	20-30 Minutes

Note:-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) Instrumental(Sitar)
Semester (V)**

Paper-1 (Theory)

Time-3Hours

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

Section-A

- (a) Historical study and detailed description of the Ragas prescribed in the Syllabus.
- (b) Ability to write the notation 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- Dhanashree (4) Basant.

Section-B

- (a) Origin and development of Notation System.
- (b) Origin and development of Indian Orchestra.
- (c) Ability to write the following talas in Thah, Dugun, Tigon and Chaugun layakaries:-
Dhamar, Teentaal and Jhaptaal.

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 Cultural Exchange.

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

Paper-1 (Theory)

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

Section-A

- (a) Historical study and detailed description of the Ragas prescribed in the Syllabus.
- (b) Ability to write the notation 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) Bahar (5) Bhimpalasi

Section-B

- (a) Ability to write the following talas in Thah, Dugun, Tigun and Chaugun layakaries:-
Dadra, Keharwa and Sooltaal.
- (b) Merits and demerits of rotation system.
- (c) 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 (Inst.)

Time: 20-30 Minutes

Max.Marks:100

- (a) One Drut Gat with Alap, Jor Toras and Jhala in all the prescribed Ragas.
- (b) Four Vilambit 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 by hand the following Talas in Dugun, Tigun and Chaugun Layakaries.

Dhamar Teental, Jhaptal, Dadra, Keharwa and Sooltaal.

- (e) Ability to play the Thhekas of the following Talas on Tabla:- Dadra and Keharwa.

- (f) One Gat in Jhaptal or Rupaktal with Toras in any of prescribed Ragas.

- (g) Four Thatas based Alankaras in a laya with Tabla in each of the following Thatas:- Todi, Purvi and Bhairava.

- (h) Tuning of your particular Instrument (Sitar)

**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 questions in all. The Candidate is 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 notation of Vilambit and Drut Khyalas in the following ragas:
(1) Todi (2) Puria- Dhanashree (3) Basant (4) Kamod (5) Bhimpalasi
- (c) Ability to write Dhamartaal, Dadra & Sooltaal with Dugun Tigun and Chaugun layakaries

Section-B

- (A) Origin and development of Notation System Merits and demerits of Notation system.
- (B) Lalit Kalaon mein sangeet ka sthan.
Contribution of the following Scholars to Indian music.
 - (1) Acharya K.C.D.Brihaspati
 - (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.

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

Paper-1 (Theory)

Time-3Hours

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

Note: The Question paper will be divided into 3 Sections 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 following ragas:-
(1) Miyan ki Malhar (2) Bihag (3)Deshkar (4) Bahar
- (C) Ability to write thekas with Dugun, Tigun and Chaugun layakaries of the followings talas:-
(i)Teental (ii) Jhaptal (iii) Keharwa.

Section-B

- (A) Historical survey of Indian music from 17th to 19th Century
- (B) Voice-Culture.
- (C) Contribution of the following Scholars to 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 (Vocal)

Time: 20-30 Minutes

Max.Marks:100

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

- (a) Four Vilambit Khayalas with extempore Aalaps and Tanas in each of the ragas as prescribed in the Syllabus.
- (b) One Drut Khyal with Aalap, Tanas and Bol- tanas in all the prescribed Ragas, out of the five Khyalas.
- (c) One Drut Khyal may be set to any tala other than Teental.
- (d) Ability to demonstrate Dhamar, Sooltal, Teental, Jhaptal, Dadra and Keharwa taal with reciting bols by hand in Thah, Dugun, Tigun and Chaugun layakaries.
- (e) Ability to play the following talas on Tabla:- Dadra and Keharwa.
- (f) National Anthem OR Patriotic song on Harmonium will be presented by the candidate.
- (g) The candidates will be required to sing a Vilambit and Durt Khayal in a raga of the Examiner's choice.
- (h) One Dhrupad OR one Dhamar and one Tarana with Dugun, Tigun and Chaugun layakaries.
- (i) Tuning of Tanpura by the candidate will be asked.

B.A. MUSIC (HONOURS) SEMESTER- I & II
W.E.F. 2015-2016
SCHEME OF EXAMINATION
SEMESTER-I (THEORY)

Paper No.	Name of Paper	M.Marks	Time Allowed
I	Musicology- Theory of Indian Music (General)	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours

SEMESTER-II (THEORY & PRACTICAL)

Paper No.	Name of Paper	M.Marks	Time Allowed
I	Musicology- Theory of Indian Music (General)	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours
II	Practical	200	20-30 Min. Per Student

B.A. MUSIC (HONOURS) SEMESTER- I
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016

SEMESTER-I (THEORY)

Paper-I: Musicology- Theory of Indian Music (General).

M.M.- 100

(80Th. +20 I.A.)

Time: 3 Hours

Note:- In all Nine questions will be set in this paper out of which the candidates are required to attempt any five questions only. All questions will carry equal marks.

- A. General discussion of the following:- (1) Sangeet (2) Saptak (3) Shruti (4) Thaata (5) Raag (6) Naad (7) Gamak (8) Taan (9) Swar (10) Vadi (11) Samvadi (12) Anuvadi (13) Vivadi (14) Varjit-Swar.
- B. Historical study and detailed description of Ragas prescribed in the syllabus:- (1) Bhupali (2) Yaman (3) Alhaiya-Bilawal
- C. Ability to write the notation of the Vilambit and Drut Khyalas/Gats of the Ragas prescribed in the syllabus.
- D. Ability to write the Thekas with Dugun layakari of the following Talas:-
(i) Teental (ii) Rupak (iii) Ektaal

B.A. MUSIC (HONOURS) SEMESTER- II
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016

SEMESTER-II (THEORY)

Paper-I: Musicology- Theory of Indian Music (General).

M.M. - 100

(80Th. +20 I.A.)

Time: 3 Hours

Note:- In all Nine questions will be set in this paper out of which the candidates are required to attempt any five questions only. All questions will carry equal marks.

- A. General discussion of the following:- (1) Gaan (2) Aalap (3) Gat (4) Taal (5) laya (6) Alankar (7) Jhala (8) Meend (9) Khatka (10) Murki (11) Kan (12) Alptva- Bahutva (13) Varna
- B. Time Theory of the Ragas in Indian Music.
- C. Historical study and detailed description of the Ragas prescribed in the syllabus:- (1) Hameer (2) Vrindavani-Sarang (3) Aasawari
- D. Ability to write the Thekas with Dugun layakari of the following Talas:- (i) Keharva (ii) Jhaptal (iii) Chartal
- E Ability to write the Notation of Vilambit and Drut Khyalas/ Gats of the prescribed ragas of syllabus.

B.A. MUSIC (HONOURS) SEMESTER-II (PRACTICAL)
Syllabus and Course of Reading
W.E.F.- 2015-16

Paper- II (Practical)

M.M.- 200

Time (20-30 Minutes Per

Student)

- (A) Two Vilambit Khyalas/Maseet Khani Gats/of any two Ragas prescribed in the syllabus of I & II Semesters with the extempore Aalap and Tanas/Toras.
- (B) One Tarana and one Jhala in any prescribed Raga.
- (C) National Anthem with Harmonium/Sitar(Particular Instrument)
- (D) One Drut Khyal/Gat with Aalap and Tanas/Toras of the prescribed Ragas of I & II Semesters.
- (E) Ability to demonstrate the Talas prescribed in the syllabus of I & II semesters with reciting bols by hand in Thah and Dugun layakarries.

B.A. MUSIC (HONOURS) SEMESTER- III & IV

W.E.F. 2015-2016

SCHEME OF EXAMINATION

SEMESTER-III (THEORY)

Paper No.	Name of Paper	M.Marks	Time Allowed
I	Biographies and Important Musicians and composers	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours
II	Musicology- Theory of Indian Music (General)	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours

SEMESTER-IV (THEORY & PRACTICAL)

Paper No.	Name of Paper	M.Marks	Time Allowed
I	Biographies and Important Musicians and composers	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours
II	Musicology- Theory of Indian Music (General)	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours
III	Practical	200	20-30 Min. Per Student

B.A. MUSIC (HONOURS) SEMESTER- III
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016

SEMESTER-III (THEORY)

Paper-I: Biographies of Important Musicians and Composers.

M.M. - 100

(80Th. +20 I.A.)

Time: 3 Hours

Note:- In all Nine questions will be set in this paper out of which the candidates are required to attempt any five questions only. All questions will carry equal marks.

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|---------------------------|---------------------------------|
| (1) Bade Gulam Ali Khan | (6) Thakur Jaidev Singh |
| (2) V.N. Bhatkhande | (7) Sh. Tayag Raj |
| (3) Panna lal Gosh | (8) Ustad Vilayat Khan Sahab |
| (4) Pt. Ravi Shankar | (9) Pt. Vishnu Digambar Pluskar |
| (5) Ustad Amir Khan Sahab | (10) Ustad Allauddin Khan |
| (11) Pt. Sharang Dev | |

B.A. MUSIC (HONOURS) SEMESTER- III
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016

SEMESTER-III (THEORY)

Paper- II Musicology- Theory of Indian Music.(General)

M.M. -100

(80Th. +20 I.A.)

Time: 3 Hours

Note:- In all Nine questions will be set in this paper out of which the candidates are required to attempt any five questions only. All questions will carry equal marks.

1. Historical study and detailed description of the Ragas prescribed in the syllabus:- (1) Jaijaiwanti (2) Bhairavi (3) Chhayanat
2. Ability to write the Thekas with Dugun layakari of the following Talas:-
(i)Tivra (ii) Dadra (iii) Sooltal
3. Ability to write the Notations of the Ragas Prescribed in the syllabus.
4. Deshi and Margi Sangeet.
5. Origin and Development of Indian Music.
6. Relationship of Folk and Classical Music.
7. Correct Intonation of Swaras.
8. Role of Music in National integration.
9. Role of Science in promoting the educational and cultural aspects of music during modern period.
10. Vadyon ka Vargikaran.
11. Detailed study of Sitar.
12. Detailed Study of Taanpura.

B.A. MUSIC (HONOURS) SEMESTER- IV
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016

SEMESTER-IV (THEORY)

Paper-I: Biographies of Important Musicians and Composers.

M.M. -100
(80Th. +20 I.A.)
Time: 3 Hours

Note:- In all Nine questions will be set in this paper out of which the candidates are required to attempt any five questions only. All questions will carry equal marks.

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|---------------------------|----------------------------|
| (1) Taansen (Tanu Mishra) | (6) Bharat Muni |
| (2) Swami Haridas | (7) Sh. Nikhil Banerjee |
| (3) Surdas Ji | (8) Raja Maan Singh Tomar |
| (4) Ustad Feyaz Khan | (9) Ustad Mushtak Ali Khan |
| (5) Miyan Amir Khusro | (10) Ustad Inayat Khan |
| (11) Pt. Bhimsen Joshi | |

B.A. MUSIC (HONOURS) SEMESTER- IV
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016

SEMESTER-IV (THEORY)

Paper- II Musicology- Theory of Indian Music (General)

M.M. - 100

(80Th. +20 I.A.)

Time: 3 Hours

Note:- In all Nine questions will be set in this paper out of which the candidates are required to attempt any five questions only. All questions will carry equal marks.

1. Historical study and detailed description of the Ragas prescribed in the syllabus:- (1) Malkauns (2) Kedar (3) Gaur-Sarang
2. Ability to write the Thekas with Dugun layakaries of the following Talas:-
(i) Tilwara (ii) Ada-Chutal (iii) Tivra
3. Ability to write the Notations of the Ragas Prescribed in the syllabus.
4. Voice Culture.
5. Principles of Indian Musical Drone.
6. Detailed study of the different Gharanas of Indian Classical Music.
7. Origin and Development of notation systems.
8. Sangeet mein Kaku.
9. Gram.
10. Murchhana.
11. Samprakritik Raag.
12. Rag Vargikaran.

B.A. MUSIC (HONOURS) SEMESTER-IV (PRACTICAL)

W.E.F.- 2015-16

Paper- III (Practical)

M.M.- 200

Time (20-30 Minutes Per

Student)

- (A) Two Vilambit Khyalas/Maseet Khani Gats/of any two Ragas prescribed in the syllabus of III & IV Semesters with the extempore Aalap and Tanas/Toras.
- (B) One Drut Khyal/Razakhani Gat with Aalap and Tanas/Toras of the prescribed Ragas of both Semesters.
- (C) One Tarana or Dhrupad/Jhala or Thumri in any prescribed Raga.
- (D) Ability to demonstrate the Talas prescribed in the syllabus of III & IV semesters with reciting bols by hand in Thah, Dugun and Chaugun layakaries.

B.A. MUSIC (HONOURS) SEMESTER- V & VI
W.E.F. 2015-2016

SCHEME OF EXAMINATION

SEMESTER-V (THEORY)

Paper No.	Name of Paper	M.Marks	Time Allowed
I	Musicology- Theory of Indian Music (General)	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours
II	Musicology- Theory of Indian Music (Applied)	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours

SEMESTER-VI (THEORY & PRACTICAL)

Paper No.	Name of Paper	M.Marks	Time Allowed
I	Musicology- Theory of Indian Music (General)	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours
II	Musicology- Theory of Indian Music (Applied)	Total -100 (Theory- 80 Int. Ass.-20)	3 Hours
III	Practical	200	20-30 Min. Per Student

B.A. MUSIC (HONOURS) SEMESTER- V
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016

SEMESTER-V (THEORY)

Paper - I - Musicology - Theory of Indian Music (General).

M.M.- 100
(80Th. +20 I.A.)
Time: 3 Hours

Note - In all Nine questions will be set in this paper out of which the candidates are required to attempt any five questions only. All Questions will carry equal marks.

1. Role of Music in all round development of child.
2. Relation of Raga with season and Time.
3. Lalit Kalaon Mein Sangeet ka Sthan.
4. Origin and development of Indian Orchestra.
5. Folk dances of Haryana and Punjab.
6. Comparison between the Ancient and Modern system of music education.
7. Folk instruments of Haryana.
8. Principles of Good Aalap and Taan.
9. Music & Asthetics.
10. Detailed study of Tabla and Sarod.
11. Haveli Sangeet.

B.A. MUSIC (HONOURS) SEMESTER- V
SYLLABUS AND COURSES OF READING
W.E.F. 2015-2016

SEMESTER-V (THEORY)

Paper- II Musicology Theory of Indian Music (Applied).

M.M.- 100

(80Th. +20 I.A.)

Time: 3 Hours

Note- In all Nine Questions will be set in this paper out of which the candidates are required to attempt any five questions only. All Questions will carry equal marks.

1. Historical study and detailed description of the Ragas Prescribed in the Syllabus:- (i) Todi (ii) Deshkar (iii) Bihag (iv) Bhimplasi
2. Ability to write the Thekas with Dugun layakaries in the following Talas:- (i) Dhamar (ii) Jhumra (iii) Deepchandi.
3. Prabandh.
4. Dhrupad.
5. Ability to write the Notations of the Ragas Prescribed in the Syllabus.
6. Dhamar Gayan Shaily.
7. Khyal Gayan.
8. Thumari.
9. Tappa.
10. Tarana.
11. Bharat-Nattyam.
12. Kuchipuri.

**B.A. MUSIC (HONOURS) SEMESTER- VI
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016**

SEMESTER-VI (THEORY)

Paper - I - Musicology - Theory of Indian Music (General)

M.M-. 100

(80 Th. +20 I.A.)

Time: 3 Hours

Note - In all Nine questions will be set in this paper out of which the candidates are required to attempt any five questions only. All Questions will carry equal marks.

1. Music & Spirituality.
2. Globalization and Indian Music.
3. Relationship between Music and Rhythm.
4. Music and Psychology.
5. Suggestions for popularizing the Indian Classical music in schools and colleges.
6. History of Indian Music during Vedic Period.
7. History of Indian Music during Medieval Period.
8. History of Indian Music during Modern Period.
9. Healing through Music.

10. Difference between Hindustani and Karnataki Sangeet.

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**B.A. MUSIC (HONOURS) SEMESTER- VI
SYLLABUS AND COURSE OF READING
W.E.F. 2015-2016**

SEMESTER-VI (THEORY)

Paper-II Musicology Theory of Indian Music (Applied).

**M.M.- 100
(80Th. +20 I.A.)
Time: 3 Hours**

Note- In all Nine Questions will be set in this paper out of which the candidates are required to attempt any five questions only. All Questions will carry equal marks.

1. Historical study and detailed description of the following ragas:-
(i) Puriya (ii) Ramkali (iii) Kamod
2. Ability to write the Thekas with Dugun layakari of the following Talas:-
(i) Deepchandi (ii) Chautal (iii) Tilwara
3. Bhajan.
4. Geet.
5. Ghazal.
6. Kathak Dance.
7. Manipuri Dance.
8. Baowl.
9. Bhatiyali.
10. Dadra.
11. Kawali.
12. Sadra.

B.A. MUSIC (HONOURS) SEMESTER-VI (PRACTICAL)
W.E.F.- 2015-16

Paper- III (Practical)

M.M.- 200

Time (20-30 Minutes Per

Student)

- (A) Two Vilambit Khyalas/Maseet Khani Gats/of any two Ragas prescribed in the syllabus of both Semesters with the extempore Aalap and Tanas/Toras of the V & the VI Semesters.
- (B) One Drut Khyal/Razakhani Gat with Aalap and Tanas/Toras of the prescribed Raga of both Semesters.
- (C) One Dhrupad or Dhamar/Dhun in any prescribed Raga.
- (D) Ability to demonstrate the Talas of the syllabus of the V & VI semesters with reciting bols by hand in Thah, Dugun, Tigun and Chaugun layakaries.

