M.A Previous Examination
I --Semester
[ For Vocal and Instrumental music including Tabla and Pakhavaj]

Course 1: Science and Aesthetics of Music

Rationale-This paper will enable the students to know about aesthetics of Music.

Unit-I
1. Define Emotions
2. Define Art
3. Define Nat
4. Define Noise
5. Define Music
6. What do you understand by fine arts
7. Define Rhythm
8. Define Tal
9. Difference between noise and sound.
10. Difference between voice and musical sound.

Unit-II
1. Relation of Rhythm and emotions.
2. Relation of Rages and Seasons.
3. Relation of music with other fine arts.
4. Time theory of Rages.

Unit-III
1. What is aesthetics according to Indian Scholars?
2. What is aesthetics according to Western Scholars?
3. Rasa theory evolved by Bharat and Abhinav Gupt.
5. Life and contribution of the following Musicians—
   Swami Haridas, Omkhar Nath Thakur, Alla Rakha Khan, Nikhil Banerji.

Internal Assessment—
1. Two tests of 10 marks each which will be conducted after three months.
2. Practical test
3. Seminar
4. Overall Performance / Attendance

M.M 50

20
10
10
10
I-Semester

M.A Pre. [For Vocal and stringed Instruments]  M.M-100

Course-2 - Critical study of Ragas and Talas

Rationale - This paper is based upon practical aspect of Indian Music [i.e. Ragas and Talas] to proceed further and to obtain the basic knowledge of both.

Unit-I
1. Define Rag.
2. Define That
3. Define Swar.
4. What is Ragang
5. What is Jati.
6. What is Jati Gevyan.
7. What is Rag and Ragini System
9. Definition of Shruti.
10. What is Saptak.

Unit II
1. Comparative study of the following Ragas—
   Yaman, Poorliya Kalyan, Vritadvan Sarang and Shudh Sarang, Malkauns and Chandra Kauns.
2. General knowledge of the following Ragas—
   HansDhwani, Durgaa, Nand Hameer
3. Write down the composition of Maseetkhani/RajaKhani/ Chota Khayal/ Bada Khayal in any Rag mentioned above.

Unit III
1. Complete description of Rangang
3. Knowledge of all common Talas and the capacity to write them in all kind of layakaries.
4. Define Technical terms of Stringed Instruments—[Sitar]-Meend, Kann, Mulk Janjana, Krintan, Ghastii, Soot, Lang Dand, Tar Parun
5. Alankars described by Shring Dev.

Internal Assessment—  M.M.—50
1. Two test 10 marks each  20
2. Biography of Artists along with collection of Clippings.  10
3. Practical Test.  10
4. Overall performance/attendance  10
M.A. Pre. I--Semester

Course—2 Critical Study of Talas
(For Tabla and Pakhavaj)

Rationale—This Paper is based upon practical aspect of Indian music [i.e. Talas] to proceed further and to know about the rhythmic pattern of music.

Unit-I
1 Define Laya.
2 Define Layakari
3 Define Chanda.
4 Define Ada, kuada, Biada.
5 Kinds of Chakkardar Paran.
6 Definition of Navhakka and Charbag.
7 Define Gat.
8 What is Ladi, Jaggi.
9 Kinds of Tihai.
10 Define Jati.

Unit II
Ability to write all the following terms showing Ank Sanket effectively---

1 -Uthan, Tukra, Mohra, Mukhra, Paran, Rela, Kaida, Peshkar.
2 Difference of playing techniques in Delhi and Ajrada Gharana
3 Origin of Delhi Gharana / Ajrada Gharana of Tabla..

Unit III
Intensive and comparative study of the Talas prescribed in the course as given below----
1. Teental, Adachartal, Deepchandi, Chartal, Shikar, Mat Tal, Dadra.
2. Forms of Hindustani Music---Dhrupad, Dhamar, Khayal, Thumri, Tappa, and Chaturang and the talas generally used in these forms.
3. Conception of Rhythm and Tempo [Chanda and laya] and their evolution.
4. Knowledge of all the Talas and capacity to write them in different Layakaries e.g. 2 in 3, 2 in 4, 4 in 5, 5 in 6, etc. and vice versa.

Internal assessment-

<table>
<thead>
<tr>
<th>M.M 50</th>
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</thead>
<tbody>
<tr>
<td>1 Two tests of 10 marks each.</td>
</tr>
<tr>
<td>2 Practical test</td>
</tr>
<tr>
<td>3 Seminar</td>
</tr>
<tr>
<td>4 Overall attendance / performance</td>
</tr>
</tbody>
</table>
M.A Previous— I—Semester
Course—3 Practical Test [Viva Voce ]
[ For Vocal and Stringed Instruments ]

1.—Candidates should learn Khayal or Gat in Madhya or Drut Laya in each of the following Ragas—
   1.—Yaman—Pooriya Kalyan.
   2.—Vrindavan Sarang—Shudha Sarang
   3.—Malkaus —Chandakrauns.
2.—Candidates should also learn at least Five Vilambit Khayals, Slow Gatas, and atleast Two Dhrupads
Tho Dhamars and One Tarana in any Raga given above [Dhrupad Dhamar, and Tarana are meant for
Vocal Music only ]

M.M-100

3.—Candidates must Possess general knowledge of the following Non detailed Ragas
   Hansadhawani, Durga, Nand, Hameer.
M.M—20

4.—Capacity to recite common Talas in different Layakaries
M.M-20

5.—Ability to tune their Instrument.
M.M-10

Total 150

M.A Previous— I—Semester
Course—3 Practical test [Viva Voce ]
[ For Tabla and Pakhavaj ]

1.—Complete development of each of the following talas with its full techniques-----
   Teental, Adachartal, Deepchandi, Chartal, Shikar, Mat tal and Dadra.

M.M—100

2.—To demonstrate the specialty of Kamal Paran, Famaish Paran, Nauhakka, Charbag—

M.M—20

3.—Ability to recite bols showing Khal Bhari of different Layakaries

M.M—20

4.—Ability to accompany Tabla or Pakhavaj effectively with Vocal or Instrumental Music.

M.M—20

5.—Ability to tune your own instrument.

M.M—10

Total—150
M.A—Previous I-Semester

Course—4 Practical Test (Stage Performance) M.M—150

(For Vocal and Stringed Instruments)

1—A candidate is required to give a performance of 30 to 40 Minutes before an invited audience of his/her choice Raga from the course of study Khayal and Thumri and dhun in the following Ragas—— Yaman, Pooriya Kalyan, Vrindavan Sarang, Shudha Sarang, Malkaus, Chandra Kauns.

M.M—100

2—Candidates should be able to play on Harmonium Ten Alankaras and National Anthem, Vande Mataram

M.M—20

3—Candidates should be able to play Talas on Tabla as well as on hands showing Khali Bhari.

M.M—20

4—Candidates should be able to tune their Instruments.

M.M—10

Total—150

M.A—Previous I-Semester

Course—4 Practical Test (Stage Performance)

(For Tabla and Pakhvaj) M.M—150

1—A Candidate is required to give a solo Performance for at least 30 to 40 minutes

In Two Talas of different Matras of his/her choice before an invited audience from the prescribed syllabus.

M.M—100

2—Candidates should be able to play on Harmonium 10 Alankaras.

M.M—20

3—Candidates should practice laharas on Harmonium played with all the Talas from the course.

M.M—20

4—Candidates should be able to tune their Instrument.

M.M—10

Total—150

M.A—Previous II-Semester

Course—5 Musicology, Classification of Instruments and Construction of Talas

(For Vocal Music, Stringed Instruments)

(Tabla and Pakhvaj)

M.M—100

Internal Assessment 50

External Assessment 50

Rationale—To inculcate the appreciation of Music knowledge of Musicology as well as.

Other trends / aspects of music is also necessary. Classification of Instruments, authenticity of Ragas/ Talas its forms and style of practical rendering, grammatical formalization provide a healthy platform to the students.
**Unit I**

1. Define Tal according to Sharang Dev.
2. Knowledge of String Wind and Percussion Instruments [Other than your Instrument]
3. Explain Talas played with Dhrupad, Dhamar, Thumri.
5. Dhrupad and Dhamar — writing in different Layakaries.
6. Writing of Alaps and Tans / Talas in different Layakaries in one Avartan of any Tal.
7. Comparison of Talas.
8. Introduction of Ragas
9. Explain Ang Prastar of 6 Mataras
   \[000, 10, 1-\]
10. Define Paat/Nishaband Kriya or Vadi Vivadi Samvadi and Anuvadi Swar.

**Unit II**

1. Explain the utility of Talas Of equal Matras.
4. Conception of Ragas and its evolution
5. Importance of Tal in Western Music

**Unit III**

1. Study of Alankaras described by Sharang Dev in detail.
2. Classification of Indian instruments / Western Instruments
3. Concept of Music with reference to the books of ancient authors such as:-
   - Natya Shastra — Bharat Muni.
   - Bharatarnav — Nandikeshwar.
   - Bharat Bhashyam — Nanya Dev.
   - Sangeet Makarand — Naradmuni.
   - Sangeet Ratnakar — Sharang Dev.
   - Sangeetopnishashdarodhar — Sudhakalash.
4. Define Talas by giving definitions of various scholars / Detailed study of Ten Pranas
   Of Talas and Ten Lakhanas of Rag.
5. Evolution of Music, Tabla or Pakhavaj and Sitar
6. Genealogy of Musicians, Origin and development of Gharana System with special
   Reference to Khyal Gayaki / Sitar Vadan / Tabla Vadan or Pakhavaj Vadan.
7. Life and contribution of the following Musicians:
   - Faizy Khan, Lal Mani Mishra, Acharya Brahaspati, Anokhe Lal.

**Internal Assessment**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three Tests</td>
<td>10x3=30</td>
</tr>
<tr>
<td>Paper Writing on any Topic</td>
<td>1x10=10</td>
</tr>
<tr>
<td>Class Performance</td>
<td>10</td>
</tr>
</tbody>
</table>

\[2\times5=10\]

\[5\times2=10\]

\[10\times3=30\]
M.A—Previous— II-Semester
Course—6

Technical Study of Ragas / Talas and General Research Methodology
(For Vocal, Stringed Instruments and Tabla and Pakhavaj)

Rationale—Technical and intense study of Ragas and Talas is necessary in Indian Music.
To build up the confidence of the Students, in present scenario, Research Methodology is a must. A candidate should have the knowledge of the Different methods / aspects of Research Methodology to meet the guidelines before the final start up.

Unit—I

1. What is research.
2. What are the Sources of Data Collection in a Research.
3. Rag Prastar / Swarup of any Rag / Tal Swarup of any Tal.
4. Uthani / Thhai of any Tal.
5. Principles of Laghu according to Jati Bhed.
7. Write Tukra Mohra in any Tal.
8. Gat in any Rag / Tal.
10. Shudha / vikrat Swar, Ragang Rag, Upang Rag, Bhashang Rag and Kriyang Rag.

Unit II

1. Explain the Types of Interview—
   Voice, Sleeting interviewees, Recording and Verification of time and place,
   Style of Interview, Untimely hurdles, precautions before arranging an Interview
2. Knowledge of making Parans / Tukras / Damdar, Bedam Thailes in any Tal by given
   Set of Bols.
3. General knowledge of the following Non Detailed Ragas / Talas.
   Ragas—Narayaneec, Sohini, Jogia, Gunkali, Bairagi, Kirvani,
   Talas— Khemta, Sootal, Vishnu, Dhamar and Kumbh.
4. General knowledge of making different Tans and Drut Gatas by given set
   Of Swarans in any Rag.
5. Detailed knowledge of Analog recording System.
6. Capacity to write different Layakaries.

MM—100
Internal Assessment—50
External Assessment—50
Unit III

1—Meaning and Scope of Research / aims and Objectives and steps of Research.
2—Selection of Topic, Procedure of Registration.
3—Synopsis Characterisation, Bibliography, Footnotes, References, Glossary index etc.
4—Sources of Data Collection—Primary/Secondary Non-book material [Audio/Visual]
5—Theoretical and intensive study of the following ragas—
   Bhaiav, Abir Bhaiav, khamaj, Corakk Kalyan, Marva, Pooria.
6—Theoretical and Intensive study of the following talas—
   Jnuptal, Gajjhampa, Rudra, Fareedust.
7—Definition of the following terms—
   Laoni, Sadra, Dadra, Gajal, Chaturang and Knowledge of the Talas played with them.

<table>
<thead>
<tr>
<th>Internal Assessment-</th>
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</thead>
<tbody>
<tr>
<td>Three Tests--</td>
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</tr>
<tr>
<td>Paper reading on any topic</td>
<td>1x10=10</td>
</tr>
<tr>
<td>Class Performance/ Attendance--</td>
<td>10</td>
</tr>
</tbody>
</table>
**M.A—Previous II-Semester**

**Course—7 Practical [Viva Voce]**

Vocal and Stringed instruments

1. Candidates should learn Khayal or Gat in Madhya and Drut laya in each of the Rags as mentioned in the Syllabus.  
   M.M—100

2. Candidate should learn two Dhrupads, Two Dhamars, One Tarana in any Rag as Mentioned in the syllabus [For Vocal music only]  
Candidates should learn five Vilambit Khayals or Slow Gatas in any Rag as mentioned in Syllabus [For Sitar only]  
   M.M—20

3. Candidates must possess general knowledge of rendering Alap only in non detailed Ragas.  
   M.M—10

4. Capacity to Recite different Layakaries.  
   M.M—10

5. Ability to tune their Instruments  
   M.M—10

**M.A—Previous II—Semester**

**Course—7 Practical [Viva Voce]**

(For Tabla and Pakhavaj)

M.M—150

1. Complete development of each of the Talas prescribed in syllabus with its full Technique—  
   M.M—100

2. To demonstrate at least five Kamali parans, Farmaishi parans, Noohakkas, And Charbag from the prescribed syllabus.  
   M.M—20

3. Ability to recite Bols [Padhant] showing Khali Bhari.  
   M.M—10

4. Capacity to recite Layakaries on hands,  
   M.M—10

5. Ability to tune their Instrument.  
   M.M—10

**M.A—Previous—II Semester**

**Course—8 Practical [Stage Performance]**

(For Vocal Music and Stringed Instruments)

M.M—150

1. A candidate is required to give a performance of 30 to 40 minutes before an invited audience of his/her choice Raga from the prescribed syllabus.  
   M.M—100

2. Candidate should be able to play on Harmonium Ten simple Aankaras and Vande Matram, National Anthem.  
   M.M—20

3. A Candidate should is supposed to learn Dhun/Thumri in Bharvi and Pilu  
   M.M—20

5. A Candidate should be able to tune their Instrument.  
   M.M—10
M.A—Previous—II—Semester
Course—8     Practical I Stage Performance
             [ For Tabla and Pakhavaj ]

1.—A Candidate is required to give a solo performance for at least 30 to 40 Minutes
     In any Two Talas of different Matras of his/her choice before an invited audience
     From the prescribed syllabus.             M.M.—100
2.—Candidates should be able to play on Harmonium five simple Drut Bandish/Tanas
     In any simple Ragas.                       M.M.—20
3.—Knowledge of playing Jahnas on Harmonium in different Matras.            M.M.—20
4.—Candidates should be able to tune their instruments.                      M.M.—10
M.A—Final—I—Semester

Course—2 History of Indian Music and other Technical terms
(For Vocal, Stringed Instruments, Tabla and Pakhava)

Rationale—Music may be best understood as culmination of arts. In the history of Civilization there is hardly any human passion and desire that has not be Celebrated by Music hence the knowledge of historical development Of music, its primitive traditions /trends is an important aspect to inculcate appreciation of Music among students.

Unit—I

1—Definition of Laya and Layakari
2—Period and author of the following books and their special features in short—
   Geet Govind, Sangeet Ratnakar, Rag Turangini, Swarn el Kalanidhi,
   Rag Vibodh, Sangeet Darpan.
3—Define Orchestra and its history in Indian Music
4—Define Khayal, Dhrupad, Dhamar, MaseetKhani, Rajakhani, Gat, Jhala,
   Marg, ang Kriya, etc.
5—Explain Ang Vistar of 10 Matras such as— 0000, 110.
6—Define Sapt Tal in Karnataka Padhati
7—Define Tat and Percussion instruments of ancient period
8—Swar and tal padhari of Vishnu digamberPulaskar
9—Define Ghandharva and Gan
10—Name of the books written by Vishnu Digamber Pulaskar and V.N. Bhatkhande

Unit-II

1 Relationship of Mythology in Music.
2 Historical evidences of Vadhya vrinda from Bharat, its development and its present scenario
4 Popular folk Music of different States such as—
   Baul, Bhatiyali, Lawon, Garba, Raas. Ghoomer, Gidda, Chaiti and devotional Music,
5. Comparative study of Hindustani and Karnataka System with special reference to Swaras and Tala
6 Detailed study of Gamakas and its varieties mentioned in ancient text.
7 Define different types of Gatas of different Gharanas, presentation and their aesthetic Cannons.
Unit-II

Detailed study of Vedic period of medieval period.

Comparative study of Indian Music System from 15th to 20th century with particular reference to the following books----
Rag Lakshanam, Rag Tarangini, Hriday Kautak, Sangeet Parijat, Rag Tatva Vibodh, Swar Mel Kalanidhi, SangeetSaramritam.

Historical development of Indian Musical Instruments from Vedic period to modern period.

Knowledge of southern/Northern Tal Vadhya and western instruments.

Comparison between ancient Guru Shishya Parampara and Institutional system of Music.

Life and contribution of the following Musicians----
Tyag Raj, Ameer Khusro, Ahmad Janthirakwa, Vilayat Khan,

Internal Assesment---- M.M-50
Two Tests---- 20
Paper Writing 20
General Performance/ Attendance 10
M.A. Final — I-Semester

Course—10  Detailed Study Of Ragas and Talas—
(For Vocal Music, Stringed Instruments, Tabla and Pakhavaj )]

Rationale— Detailed and Technical study of Ragas and Talas means Systematic and Intensive
Study of a classical composition which is always bound by some time measurement
Keeping the Laya, Matras of Bols and Rhythm balanced, and fixed and calculated.

Unit—I  2x5=10

1 Define saying of Patanjali regarding Swars.
2 Define Margi Talas.
3 Explain Shudh Tal, Salag Tal, Sankeerna Tal.
4 Differentiate Marg and Deshi Tal in three, four lines.
5 Knowledge of writing of Panchgun, and Adhgun in one Avartan of any Tal.
6 Write few Talas of 6 Matras, 10 Matras, 12 Matras, 14,16 Matras in Karnatak Tal system
7 Explain Gram, Moorchenas.
8 Explain Shudh, Chayalag, and Sankeerna Ragas,
9 Explain Poorvangvadi and Utrangvadi Ragas.
10 Explain the main Bols / Varanas of Sitar and Tabla.

Unit—II  5x2=10

1 General knowledge of the following Ragas—
   Bahadur Todi, Bilaskhani, Bhimplsi, Shivnarayan, Jog, Jog kauns.
   General knowledge of the following Talas—
   Tivra, Keharva, Basant, Jat, Kaushik [10] Matras

2 Short essays on the following topics---
   1-Religious aspect of Music
   2-Social aspect of Music.
   3 Guru Shishya Parampara
   4 Music and Mythology
   5 Music as a therapy.

3 Ability to write a composition in Vilambit Khayal, Maseetkhani, Dhut Khayal,
   Rajakhani, one Kaida, one Peshkara with three Paltas and Tilaies in above mentioned Ragas
   and Talas.

3 Study of the Talas and ability to write them in different Layakaries.

4 Explain Shruti of Ancient and Medieval period according to Bharat and Shanung Dev.
   Explain ' Sapt- Ang ' in Karnatak Tal System.
Unit-III

1 Theoretical and comparative study of Ragas prescribed for practical course as follows-
   Bilaval, Alhai Bilavel, Yaman Bilaval, DevgiriBilaval
   Todi-Mian ki Todi, Gunjan Todi Bhupal Todi.
   Malhar-Mian ki malhar, Sur Malhar, Gaud Malhar

   Theoretical and comparative study of Talas prescribed in the syllabus as follows
   Rupak, Ektal, Chootisavari, Tilvada.

2 Capacity to make Parans, Tukras and Tihaies by given set of Bols from prescribed Talas.
   Capacity to make Gatas, Tanas and Bandish by given set of Swaras from prescribed Ragas.

3 Capacity to write Tigun of Dhrupad and Dhamar Gayaki and Notation of Jhulas in any
   Rag prescribed in the course.

4 Background and structural construction of any few Percussion and Stringed
   Instrument.

5 Ability to write Talas in 2/3, 4/5, 4/7, Chaugun, and Panchgun Layakaries.

Internal Assessment--

<table>
<thead>
<tr>
<th>Two</th>
<th>Tests</th>
<th>20</th>
</tr>
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<tbody>
<tr>
<td>Paper Presentation--</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>General-performanc--</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>
M.A—Final  
Course- 11  Stage Performance / Viva Voce  
[ For vocal and Stringed Instruments ]  

1. A candidate is required to give a performance of any two Ragas of different Thatas of his/her choice from the prescribed syllabus along with Viva Voce before an invited audience for at least 40 to 50 minutes which shall include a short piece of light classical music Thumri or Dhun.  

M.M—50

2. Ability to tune their instrument  

10

3. A candidate is required to play simple Thekas of common Talas  

20

4. A candidate should be able to play on Harmonium five simple drut khayals with Tans in any simple Ragas.  

20

Total 150

M.A—Final  
Course—11  Stage Performance/ Viva Voce  
( For Tabla and Pakhavaj )  

1. A candidate is required to give a Solo performance for at least 40 to 50 minutes in Two Talas of his/her choice of different Matras from the course of study before an invited audience.  

M.M—50

2. Ability to tune their instrument  

10

3. Ability to play Lahara on Harmonium with different Talas  

20

4. Candidate is required to play simple drut Khayals with Tans on Harmonium in five simple Ragas  

20

Total 150
M.A.—Final
Course—12 Lecture Demonstration
(For Vocal / Stringed Instruments/Tabla/ Pakhavaj ) M.M 150

Candidates are required to select a suitable topic for lecture demonstration in consultation with the Head of the Dept’/ Coordinator and work on it under the guidance of a teacher approved by University/B.O.S. Lecture Demonstration should be prepared in the prescribed manner by the concerned teacher and the candidate will demonstrate the lecture in front of invited audience.

M.A.—Final II Semester
Course—13 Notation System
(For vocal and stringed instruments /Tabla and Pakhavaj )

Rationale— In earlier days the very practical form of the Ragas / Talas and its compositions in Music were based on scientific principles and not recorded on papers. Notation System has provided a solid platform and grammatical foundation to those compositions. Now every note and melody in Ragas and Bols in Talas has a fixed scientific and technical rule which follows the precision of Mathematical formula.

Unit—I 2x5=10

1.—What is Notation System.
2.—Explain Vishnu Narayan Bhat Khade Swar/ Tal Padhati.
3—Explain Vishnu Digamber Puluskar Swar/ Tal Padhati.
4.—Development of Sapt Tal of Karnatak Tal System.
5.—Explain Notation System of Brighu Nath Verma/ Pt. Omkar Nath Thakur, Raja Navab Ali.
6.—Explain Swar Signs and Martas in Western Music.
7.—Explain Ten Signs of Swar Accent [ Prabadya ] in Western Music.
8.—Explain Chanda Swarup and layatmak Dhwani of the following Chandas— Malini Chanda, Pankti Chanda, Shashi Vadana Chanda, Totuk Chanda, Vasant Tilak chanda etc.
9.—Compare Hindustani and Karnatak Swar/ Tal System.
10.—Explain Jatis in Ragas.

Unit—II 5x2=10

1.—Knowledge of different views about the utility and non utility of difficult Talas Which are not in practice.
2.—Knowledge of writing Notation, Musical compositions, such as Dhrupad, Dhamaar.
   Gatas, Tans, Tukras and Parans.
3.—Explain the Talas divided according to different Gayan Vidhas—such as
Tal of Dhrupad Ang
Tal of Dhamar Ang
Tal of Thumri Ang
Tal of Khayal Ang
Tal of Tappa Ang, Light Music etc.

4.----Compare Shruti and Swar relationship
5.----Explain Shruti and Swar division according to modern scholars.

Unit—III

1.---Detailed study of Karnatak tal system and development of Sapt Talas according
to Jati Bhed.
2.---Detailed study of Western Notation System
3.---Knowledge of writing only 25 Ancient Astottar Talas (108 Talas) 5 Margi and 20
Deshi Talas.
4.---Importance of Notation System how it came into being in reference to Swaras and
Talas.
5.---Write views on the following Topics----
1.---Growth of musical institutions and their role in the propagation of classical music.
2.---Role of government of India in popularizing Indian music abroad.
3.---Contents of Hindustani Music in Ravindra sangeet.
4.---Computer application in music.
5.---Role of media in popularizing the Indian music.
6.---Importance and existence of different schools of Music Sitar, Tabla and Pakhavaj.

Internal Assessment—

Two Tests — One theory and one Practical related theory 20
Computer application in selecting topics for paper writing/ reading 20
General performance / attendance 10

M.M. 50
M.A Final—II Semester
Course—14 ---intensive study of Ragas and Talas and general theory
(for vocal ,stringed instruments, Tabla and Paakhavaj )

Rationale-----Critical and technical study of Ragas and Talas with the correct notation
System is important to attain a perfect command over the composition. To
explicate the essential features ,background and heritage of Indian classical
music and its significance , general application of the relative terms is also
an important aspect.

Unit—I

1.---Define Talas/ Ragas
2.---Importance of Shadaj
3.---Knowledge of the period and the names of the authors of the following books
   Rag Tarangl , Sangeet Parajat, Hriday kautuk, Hriday Prakash, Rag Tatva Vibodh.
4.---Explain Kirana Gharana/ Agra Gharana, Santa Gharana, Delhi Gharana, Punjab Gharana,
   Banaras Gharana
5.---Notation of Dhrupad, Dhamar/Gutka, Tans/ Thilaiis and Param with examples.
6.---Importance of Vadi Swar in Ragas / Laggi and ladi in Talas.
7.---Composition of Ragas/ Talas of prescribed course.
8.---Anankars described by Sharang Dev ( in general)
9.---Study of the following Talas and ability to write them in different layakaries—
   Mani, Mat , Basant , Teevra .
10.---Explain Chal and Achal Thaat.

Unit—II

1.---Write composition of any one Rag from the course , any composition of any one tal
   from the course.
2.--- Explain the principles of Solo and Sangat/ Vanriya of Dhrupad.
3.--- Explain Swar/ Tal Padhati of V. N Bhatkhande and Vishnu Digamber Pulaskar.
4.--- Explain the following Chandas-----
   Shikharini, Basantlilka,Gitangi, Roopghanakahri , Malini .
5.--- Write Tigun and Parshwan in one Avartan of the following Talas----
   Adachalta, Farodast, Roopak, Teental, Jhapal.
6.--- Explain Ten ‘Ashraya Rag’ given in Uttar Hindustani Sangeet Padhati.

Unit—III

1.--- Write down the ‘ Sapt Tal ’ of Karnataka Tal Padhati in Hindustani Sangeet
   Padhati in Chaturasra Jati..
2.--- Intense and comparative study of the following Ragas----
   Detailed Ragas---Poovri—Poovri, Lalit, Basant.
   Kauns—Darbari, Kauns-Kanada, Suha.
   Behag--- Behag, Maru Behag ,Behagadu.
Intense and comparative study of the following Talas
Detailed talas—Mani, Bari Swari, Jhoomra, Jaital
3---General knowledge of the following Rgadas---
   Non Detailed Rgadas---
   Bahar, Paraj, Tilang, Tilak kamod, Abhogi. Vachaspati,
   General knowledge of the following talas---
   Non Detailed Talas---
   Lakshmi, Ganesh, Arjun, Pashto, Chitra (15 Matras).
4---Knowledge of making Paran, Tukdas, Tihase, Tans, Gataas. By given set of bols
   Set of Swarns from any ragas / Talas from the prescribed course.
5--- Importance of computer application in Music.

**Internal Assessment---**

<table>
<thead>
<tr>
<th>Item</th>
<th>M.M 50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two tests</td>
<td>10+10=20</td>
</tr>
<tr>
<td>Paper writing by giving footnotes and computer clippings etc</td>
<td>20</td>
</tr>
<tr>
<td>General Performance/ attendance</td>
<td>10</td>
</tr>
</tbody>
</table>

**M.A.-Final Course---15**

(For Vocal and Stringed Instruments)

1---Candidates should perform one Rag one Dhrupad or Dhamar from the prescribed
   Syllabus. along with Viva Voce before an invited audience for at least 45 to 50 minutes.

2---Ability to tune their instruments. M.M:10

3---Paddhat of common Talas showing Khalil Bhar, and their dugun, tigan, chaugun
   M.M:20

4---Candidates should be able to play on harmonium five simple drot Khayals with
   Tans in any five simple Rgadas. M.M:20
M.A. Final
Course 15
Stage Performance/ Viva Voce
( For Tabla and Pakhavaj )
M.M 100

1. A candidate is required to give a solo performance for at least 40 to 50 minutes
   in two Talas of his/her choice of different Matras from the prescribed syllabus
   Before an invited audience.

2. Ability to tune their instrument.
M.M 10

3. Ability to play Leharas of different Talas on Harmonium.
M.M 20

4. A candidate is required to play simple drut Khayals with Tans on Harmonium
   In five simple Ragas.
M.M 20

M.A Final
Course 16
Dissertation
( For Vocal, Stringed Instruments and Tabla and Pakhavaj )
M.M. 150

1. Candidates are required to select a suitable topic for Dissertation in consultation
   with the head of the dept./coordinator and work on it under the guidance of a
   teacher approved by the university/ B.O.S. The dissertation should be prepared
   in the prescribed manner and handed over to the concerned guide/ Coordinator
   before the fixed date.

2. Candidate will have to write 70 to 100 pages on A4 size paper.