

M.A. Previous – I Semester
Course II (b) Critical study of Talas (For Tabla and Pakhawaj)

M.M. – 100

Internal Assessment – 50

External Assessment – 50

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. Definition of laya and laya kari.
2. Definition of gat and its kinds.
3. Knowledge of Tala dashpranas.
4. Importance of Khanda in Talas.

Unit – II

1. Definition of Aad, Kuad & Biada Layakararis.
2. Description of the following –
Kamal Paran, Farmaishi Paran and Navhakk Paran.
3. Formation of different kinds of Tihai with example.

Unit – III

Ability to write the Terms in Notation –

1. Uthan, Tukara, Mohra, Paran
2. Peshkara, Quida, Rela
3. Talas prescribed for practical course.

Unit – IV

Intensive and comparative study of Talas prescribed in the course as given below –

1. Teental, Ada chartal, Chartal, Deepchand : Shikhar, Matttal.
2. Forms of Hindustani Music –
Dhrupad, Dhamar, Khyal, Thumri, Tappa, Chaturang and Talas generally used in these forms.
3. Conception of Rhythm and tempo with reference to their evolution and development.

Unit – V

1. Knowledge of all the Talas and capacity to write them in different layakararies e.g. 2 in 3, 2 in 4, 4 in 5, 3 in 4.
2. Difference of playing technique between Delhi and Ajrada gharana.
3. Knowledge of Vishnu Digamber Tal padhatti and ability to write the Talas in it.

Internal Assessment

Two test of 15 marks	–	30 Marks
Two Quiz of 5 marks	–	10 Marks
One Assignment / Seminar of 10 Marks	–	10 marks

M.A. Previous – I Semester
Course V Practical – Viva voce
(For Tabla and Pakhawaj)

M.M. – 100

1. Detailed study of each Tala with its techniques –
Ada Chartal, Teental, Chartal, shikhar Tal, Mitt Tal and Mani Tal
2. To demonstrate the especiality of Kamal Paran, Farmaishi Paran and Nav Hakka.
3. Tuning of the particular percussion instruments.

M.A. Previous – I Semester
Course III Practical (Stage performances)
(For Tabla and Pakhawaj)

M.M. – 100

1. Candidate is required to give a solo performance for at least 30 minutes in a Tala.

2. Candidate is required to give a solo performance in any other Tal at least for 10 minutes.

M.A. Previous – I Semester
Course IV Creative Presentation
(For Tabla and Pakhawaj)

M.M. – 100

1. Ability to demonstrate the Bol Padhant in the Talas prescribed in Course - 3
2. Ability to play Lehra in any two Talas other than Teental.
3. Ability to accompany with vocal Instrumental music.

M.A. Previous Examination – I semester
For Vocal and Stringed Instrument including Tabla and Pakhawaj)
Course I – Science and Aesthetics of Music

M.M. – 100

Internal Assessment – 50

External Assessment – 50

Rationale – This paper will enable the students to know about Science & Aesthetics of Music.

Unit – I

Sound

Three characteristics of Musical sound (Naad)

Reflection, Refraction, Defraction

Shruti, Swar, Frequency and Vibration.

Unit – II

Physiology of Human Throat and its application in voice culture.

Physiology of Ear & principles of Hearing

Relativity between the sound and the structure of Musical Instrument.

Unit – III

Principles of Aesthetics

Rasa Theory of Bharat & its application to Indian Music.

Four facts of Aesthetics – Aesthetic attitude, Expression, Feelings & Emotion.

Unit – IV

Relation between Music and other Fine Arts from the Aesthetic point of view

Pictorial aspect of Ragas.

Emotional and Technical aspect of Music.

Unit – V

Aesthetics according to Indian Scholars.

Aesthetics according to Western Scholars.

Rasa Theory according to Modern Thinkers.

Internal Assessment	–	M.M. 50
Two test of 15 marks	–	30 Marks
Two Quiz of 5 marks	–	10 Marks
One Assignment / Seminar of 10 Marks	–	10 marks

M.A. Previous Examination – I semester
(For Vocal and Stringed Instruments)

**Course II (a) Historical and Theoretical study of Ragas & Talas. Life sketches
of Musicians**

M.M. – 100

Internal Assessment – 50

External Assessment – 50

Unit – I

Detailed study of the following Ragas with reference to the works of ancient & Medieval period – Basant, Bhairav, Bilawal, Miya-Malhar, Miya ki Todi.

Unit – II

Comparative study of Ragas with special, reference to their Ragang.

Yaman, Puriya Kalyan, Vrindavani Sarang, Suddha-Sarang, Malkauns, Chandra Kauns, Hansdhvani, Durga, Hamir, Nand.

Unit – III

Notation of Vilambit Khyal, Drut Khyal, Dhrupad, Dhamar, Tarana / Maseet Khani Gat, Raza – Khani, Gat

Unit – IV

Defination of Ada, Kuada, Viyada Layakaris Ability to write the following Talas in Ada, Kuada & Viyada Layakaris.

Teental, Ada Chautal, Deepchandi, Tilwada, Rupak.

Unit – V

Biographical sketch & contribution of the following to Indian Classical Musicians – Ustad Abdul Qarim Khan, Ustad Bade Ghulam Ali Khan, Pt. Nikhil Banerjee, Ustad Bismillah Khan, Ustad Alla Rakha, Pt. Samta Prasad.

Internal Assessment	–	M.M. 50
Two test of 15 marks	–	30 Marks
Two Quiz of 5 marks	–	10 Marks
One Assignment / Seminar of 10 Marks	–	10 marks

M.A. Previous Examination – I semester
Practical Viva – Voce
(For Vocal and Stringed Instrument)
Course V

M.M. – 100

1. Candidates shall learn at least three Vilambit Khyal / Maseet Khani gat and at least one dhrupad, One Dhamar, One Tarana / One Dhun in any Raga of their syllabus.
2. Candidates are desired to learn Dhnut Khyal / Raza Khani Gat in each of the following Ragas –
 - (i) Yaman – Pooriya Kalyan
 - (ii) Vrindavani Sarang – Suddha Sarang
 - (iii) Malkauns – Chandra Kauns
3. Candidates must possess general knowledge of the following Non-detailed Ragas, Hansdhwani, Durga, Nand Hameer.
4. Ability to demonstrate the following Talas by hand – Teental, Chautal, Adachautal, Deep Chandi, Tilwada, Roopak.

Pattern of Examination

	Marks
(i) Analytical description of Ragas	20
(ii) Presentation of Compositions / Gats in different Ragas	20
(iii) Aesthetic Illustration of Alap, Tana / Jhala etc.	20
(iv) Different layakarīs in Dhrupad – Dhamar	20
(v) Demonstration of Talas by hand	20

M.A. Previous Examination – I semester
Practical Stage Performance
(For Vocal and Stringed Instruments)
Course III

M.M. – 100

Performance of 30 to 45 minutes before an invited audience in Ragas selected from the following list –

Yaman, Puriya Kalyan, Suddha Sarang, Vrindavani – Sarang, Malkauns, Chardra Kauns.

Candidates may plan his / her performance in the following manner - 70 Marks

(i) Classical Vocal Music

Vilambit Khyal & Drut Khyal (Tarana Optional)

or

Classical Instrumental Music Alap, Jor, Jhala, Maseet Khani + Razakhani Gat

(ii) Semi Classical Music - 30 Marks

Thumri / Bhajan / Dhun

M.A. Previous Examination – I semester
Practical
(For Vocal and Stringed Instrument)
Course IV

M.M. – 100

Practical – General Study of basic Ragas and Creative Compositions.

1. Practical Test and Viva Voce of the following Ragas –
Miya – Malhar, Miya – ki – Todi, Basant, Alahia – Bilawal.

2. Candidates are desired to compose at least five Bandish / Bhajan, Geet, Folk Song / Dhun in different Talas during the semester, to be demonstrated at the time of examination.

Pattern of Examination

	Marks
(i) Analytical study of Ragas	20
Presentation of compositions / Gats in different Ragas	20
Illustration of Allap and Taan	20
(ii) Assessment of five compositions according to the accuracy of Raga, Tala & Aesthetic beauty	20
(iii) Evaluation of the presentation of the compositions	20