चौधरी चरण सिंह विश्वविद्यालय, मेरठ

2003—04 एवं आगे के वर्षों के लिये

पाद्यक्रम : संगीत

बी.ए. प्रथम — 2003—04
बी.ए. द्वितीय — 2004—05
बी.ए. तृतीय — 2005—06

विश्वविद्यालय अनुदान आयोग के निर्देशानुसार
eवं पाद्यक्रम के आधार पर तैयार किया गया पाद्यक्रम

मुद्रक :
रजिस्ट्रार, चौधरी चरण सिंह विश्वविद्यालय, मेरठ
MUSIC

PART I EXAMINATION

SITAR

I PAPER (THEORY)  MAX. MARKS 25

Shruties. Placement of Shruti and swaras as described by ancient scholars.
Frequency of notes.
Placement of notes on Veena according to Shriniwas.
Musical intervals between the notes of a Saptak (Major, Semitone).
Notation system of Bhatkhande and Vishnu Digambar Paluskar and its comparative study.
Contribution to Indian Music by Pandit Vishnu Digambar Paluskar and Bhatkhande.
Brief history of ancient Indian Music.
Introduction of Gharanas.
Introduction of Ajradra Gharana and contribution of Ustad Habibuddin Khan.
Introduction of Kirana Gharana and contribution of Ustad Ameer Khan.
Introduction of Mehar Gharana and contribution of Pandit Allauddin Khan

II PAPER (THEORY)  MAX MARKS 25

Description and critical study of the following Ragas:
Yaman, Chayanat, Kamod, Deshkar, Alahiy, Bilawal, Ramkali Bhairav Vibas (Eight Ragas)
Critical study of the following:
Sandhi Prakash Raga, Shudha Chayalag and Sankeeran Ragas, Permela Praveshak Ragas, Geet Gandharva and Gaan, Desi and margi sangeet.
Ability to differentiate prescribed Ragas by Alap in Urvanga and Uttaranga seperately.
Ability to identify Ragas through given set of notes.
Writing of notations of Gat, Toda etc. in Bhatkhande system.
Knowledge of the following Tals and ability to write Dugun, Tigun, Chaugun, of their Thekas, Trital, Titiwara, Dadra, Jhaptai and Ektal.
Candidate should learn the following Ragas:-
Yaman, Chayanat, Deskar, Alahiya-Bilawal, Bhairava, Ramkali, Vibhas and Karnod. (8 Ragas)

Candidate should prepare the following in above Ragas.
Razakhani Gat in each Raga with five Todas and Jhala.
Two Maseet Khani Gat with five Tal Badha Alap and five Todas in any two Ragas.
Jod Alap in any one Raga,
Knowledge of the following Tals :-
Trital, Tilwara, Dadra, Jhaptal and Ektal.
Candidates are required to recite Thekas (Padhant) with Dugun Tigun and Chaugun.
MUSIC
B.A. PART II (SITAR)

PAPER I (THEORY) MAX MARKS 25

History of Music during medieval period.
Raga Vargikaran by various scholars of medieval period.
The place of Shruties and Swaras as described by medieval schoars.
Difference between Karnatak and Hindustani classical music.
Principal of Raga Rachna.
Guru shishya Parampara and its importance.
Contribution of Ustad Bada Gulam Ali Khan
Contribution of Ustad Vilayat Khan
Contribution of Ustad Allarakha Khan
General knowledge of the followings:
Parts of Tabla, Theka, Laya, Quida, Pulsa, Mukhra, Laggi, Peshkara, Gat, Paran.
Classification of instruments such as Tat Vitat Ghan and Sushir etc.
Detail Knowledge of the following:

PAPER II (THEORY) MAX MARKS 25

Description of the following Ragas:
Jai-Javanti, Khamaj, Kafi, Bageshwari, Purvi, Puriya-Dhanashri, Basant, Kalvati and Patdeep. (9 Ragas)
Ability to differentiate the ragas prescribed from one another in Purvanga and Uttarang seperately.
Ability to identify ragas through given set of notes.
Writing of notation of Gat, Tan, etc. in Bhatkhande and Vishnu Digambar notation systems.
Knowledge of the following Tals and ability to write Dugun, Tigun, Chaugun, Chagun, of their Thekas:-
Chautal, Dhamar, Roopak and Teevra.

( 3 )
Candidates should learn the following Ragas:

Jai- Jaivanti, Khamaj, Kafi, Bageshwari, Purvi, Puriya- Dhanashri, Basant and Paraj (Regas) (6 Ragas)

Candidates should prepare the following in the above Ragas:-

One Razakhani Gat in each Raga with seven Todas and Jhala.

Two Maseet Khani Gat with seven Tal Badha Alap and seven Todas in any Raga.

Jod Alap in any one Raga.

General knowledge of the following Tals:-

Chautal, Dhamar, Roopak and Teevra.

They are also required to play simple Thekas on Tabla of the following Tals:-

Teental, Jhaptal, Ektal, Dadra and Kehrwa.

Ability of tuning Sitar and Tabla.
MUSIC
B.A. PART III (SITAR)

PAPER I (THEORY)

Place of Shruties and Swaras as described by ancient scholars and its comparative study with medieval and modern scholars.
Classification of Raga such as that Raga, Janak Janaya Padhati and Ragang Padhati etc.
Karnatak Tal system.
Importance of Vadi Swar and use of Vivadi Swaras in a Raga.
Brief history of modern period.
Elementary knowledge of staff notation system.
Contribution to Indian Music by the following musicians:-
Rules of Tabla tuning
Minor difference between Tabla solo and accompaniment.
Jod Alap and Jhala.

PAPER II (THEORY)

Description and comparative study of the following Ragas:-
Adana, Darbari-Kanda, Marva, Puriya, Todi, Multani, Bhairavi, and Malkauns.
(8 Ragas)
Brief knowledge of Gwalior, Agra and Jaipur Gharana of Vocal and Senia Gharana of Sitar.
Ability to differentiate the Ragas prescribed by Alap in Purvang and Utarang seperately.
Ability to identify Ragas through given set of notes writing of notation of Gat, Toda etc. in Bhatkande and Vishnu Digambar system both.
Knowledge of the following Tals and ability to write Dugun, Tigun, Chaugun, Chagun of their Thekas :-
Sultal, Punjabi, Deepchandi and Jhoomra.

( 5 )
Candidate should learn the following Ragas:-

Adana, Darbari-Kanda, Marwa, Puriya, Todi, Multani, Bhairavi

Malkauns and (8 Ragas)

Candidate should prepare the following in above Ragas:-

One Razakhani Gat in each Raga with seven Todas and Jhala.

Three Maseelkhani Gats with seven Tal Badha Alap and seven Todas in any three Ragas.

Jod Alap in any one Raga.

General Knowledge of the following Tals:-

Sultal, Punjabi, Deep-Chandi and Jhoomra.

Candidates are required to recite Thekas (Padhant) with Digun, Tigan and Chaugun in the above Tals.

Ability of tuning Sitar and Tabla.
Definition and purpose of Tal and its Ten Pranas (Kal, Kriya, Marg etc.)
Evolution of Tabla, knowledge of Ten Varanas. Knowledge of Bale produced
by right and left hand separately and jointly. Classification of Instruments
such as Tal, Vital Sushir, Ghana and Avnadhya, General knowledge of
different Tal Vadhya and their uses.

Brief History of Indian Music of ancient period contributions to Indian Music
of Pt. Vishnu Digamber and Bhatkhande, Notation system of Bhatkhande
and Vishnu Digamber. Definitions and elementary knowledge of the following-
Nad (Ahat Nad, Anahat Nad Swar Shudha and Vikra) Parts of song (Shai
Antra, Sanchari, and Abhog and Saptak).

Detailed knowledge of the following Terms - Laya, Tal, Matra, Sam, Khali,
Bhari, Avrati, Tukra, Quaida, Palte, Peshkar, Mukra, Mohra Rela, Paran etc.
comparative study of Tabla and Pakhawaj. What is Gharana, Introduction
of Ajrada Gharana. Ustad Habibuddin Khan and his contribution to Music,
Introduction of Kirana Gharana and contribution of Ustad Amır Khan to
Music, Introduction of Mehar Gharana and contribution of Nikhil Banerjee
to Music.
Ability to identify Tāl by given set of Bools. Description and comparative study of the following Tals - Teental Jhaptal, Dadra, Roopak Keherwa, Deepchandi, Teevra, Chartal and Khemta ability to write in Notation with Theka Tihai Mukra, Mohra, Quaida, Peshkar, Gat Paran, Chakkardar Paran and Farmaishi Paran in the following Tals - Teental, Jhaptal and Roopak ability to write at least three Tukras. Parans and Tihais in each of the following Tals - Deepchandi, Teevra, Chartal and Khemta ability to write Ekun, Dugun, Tigun, Cheugan and cha-gun of the following Tals - Teental Jhaptal, Roopak, Dadra, Kherwa Deepchandi, Teevra, Chartal and Khemta.

PRACTICAL

Ability to play on Tabla the following Tals with Theka Tihai, Tukra, Mohra, Quaida, Peshkar Tukda Gat, Paran, Chakkardar Paran, Farmaishi Paran is Teental, Jhaptal Roopak.

Ability to play at least three parans, Gats, Tukda, and Tihais in each of the following Tals Deepchandi Teevra, Chartal and Khemta. Laggis in Dadra and Kehureva candidates are also required to recite Bols (Padhant) as played on Tabla, marking the rhythms with their hands showing khali, Bhari.
B.A. PART - II (I PAPER THEORY)

MAX MARKS 25

PAPER - II

Ability of identify bols through given set of Bols. Ability to write in Notation with Theka Tihai Mukra, Mohra, Quaida Peshkar, Tukda Gat, Paran Chakkardar Paran Farmaishi Paran and Kayali Paran in the following Tals-Ektal Ada Chautal, Rudra Tal ability to write at-least five Tukras, Parans Gats and Tihais in each of the following Tals - Sooltal, Basant Gajjhampa, Mat tal, Chhotee Sawari (15 Beats) and Shikhar. Ability to write Ada Quaida Biada Chagun & Aghgun in the prescribed Tals of the course.

PRACTICAL

Ability to play on Tabla the following Tals with Theka, Tihai, Mukra, Mohra, Quaida, Peshkar Tukda, Gat, Paran, Chakkardar Paran, Farmaishi Paran, Ektal, Adachautal and Rudra, Ability to play at-least five Parans, Tukdas Gats and Tihai in each of the following Tals. Sool Tal, Basant Gaj Jhampa, Mat-tal, Choti Swari (Panchim) and Shikhar Candidates are also required to recite Bols (Padhant) as played on Tabla Making the rhythm with their hands showing khali bhari, candidates are also required to play Tabla in accompaniment with vocal or sitar in the following Tala-

Teental Keherwa, Dadra

Ability to play Lehra on Harmonium in the following tals.

Teenal and Jhaptal

Ability of Tuning Tabla

( 10 )
PAPER - II (Tabla)  
MAX MARKS 25

Ability to identify Tals through given set of Bols. Writing in notation the different Layakaries such as - Ada, Quaida, Biada, Ability to write in Notation with Theka, Tihai, Mukda, Mohra Quaida, Peshkar, Tukda, Gat, Paran, Chakkardar Paran, Farmaishi Paran in the following Tals. Farodast, Mani Tilwara, Ability to write of least five Parans. Tukda, Gat and Tihai in each of the following Tals.

Laxmi Ganesh Vishnu, Jhoomara, Dhamar, Bari Swari (16 Beats)

PRACTICAL (Tabla)  
MAX MARKS 50

Ability to play in Tabla in the following Tals with Theka, Tihair, Mukra, Palte, Peshkar Tukda Gat, Paran and Tihai in each of the following Tals - Laxmi, Ganesh, Vishnu, Jhoomra, Dhamar and Bari Sawari (16 Beats).

Candidates are also required to recite Bola (Padhart) as played on Tabla making the rhythm with their hands showing Khali and Bhari.

Candidates are required to play Tabla in Accompaniment with Vocal or Sitar in the following Tals - Roopak, Khemta, Ektal

Ability to play Lahra on Harmonium in the following Tals - Ektal And Adachautal

Ability of Tuning Tabla.

( 12 )
MUSIC
PART I EXAMINATION
VOCAL

I PAPER (THEORY) MAX MARKS 25

Shruties, Placement of Shruties and swaras as described by ancient scholars.
Frequency of notes.
Placement of notes on Veena according to Shriniwas.
Musical intervals between the notes of a saptak (Major, Minor, Semitone).
Notation system of Bhatakhande and Vishnu Digambar Paluskar and its comparative study.
Contribution to Indian Music by Pandit Vishnu Digambar Paluskar and Bhatkhande.
Brief history of ancient Indian Music.
Introduction of Gharanas.
Introduction of Ajrada Gharana and Contribution of Ustad Habibuddin Khan.
Introduction of Kirana Gharana and contribution of Ustad Ameer Khan.
Introduction of Mehar Gharana and contribution of Ustad Allaudin Khan.

II PAPER (THEORY) MAX MARKS: 25

Description and critical study of the following ragas:
Yaman, Chayanat, Kamod, Deshkar, Alahiya, Bilaval, Ramkli, Vibas, Bhairav (8 Ragas)
Critical study of the following:
Ability to differentiate prescribed Ragas by Alap in Poorvanga and Uttaranga seperately.
Ability to identify Ragas through given set of notes.
Writing of notations of Khayal, Tan etc, in Bhatkhande system.
Knowledge of the following Tals and ability to write Dugun, Tigun, Chaugun, of their Thekas, Trital, Tilwara, Dadra, Jhaptal and Ektal.

( 13 )
Candidate should learn the following Ragas:-

Yaman, Chayanat, Deskar, Alahiya-Bilawal, Bhairava, Ramkali, Vibhas and Kamod. (8 Ragas)

Candidate should prepare the following in above Ragas.

Chhota Khayal in each Raga with five Tal Badha Tans.

Two Bilambit Khayals with five Tal Badha Alap and five Tal Bakha Tans in

One Dhrupad in any Raga with Dugun, Tigon and Chaugun.

One Dhamar in any Raga with Dugun, Tigon and Chaugun.

One Tarana in any Raga.

Talas- Trital, Tiliwars, Dadra, Jhaptal, and Ektal with their Thekas Dugun, Tigon and Chaugun.
MUSIC
B.A. PART II (VOCAL)

PAPER I (THEORY)

MAX MARKS 25

History of Music during medieval period.
Raga Vargikaran by various scholars of medieval period.
The Place of Shruties and Swaras as described by medieval scholars.
Difference between Karnataka and Hindustani classical music.
Principal of Raga Rachna.
Guru Shishya Parampara and its importance:
Contribution of Ustad Bada Gulam Ali Khan
Contribution of Ustad Vilayat Khan
Contribution of Ustad Allarakha Khan
General knowledge of the followings:
Parts of Tabla, Theka, Layya, Quida, Palta, Mukhra, Laggi, Peshkara, Gat, Paran.
Classification of instruments such as Tat, Vitâ, Ghan and Sushir etc.
Detail knowledge of the following:
Nibadha and Anibadha Gana, Ragalap, Rupkalap, Alpati, Alpatava, Bhautwa,
Adhunik Alap Gayan, Prabandha, Dhrupad, Khayal, Tappa, Thumri, Dhamar,
Tarana, Tirvat, Chaturang.

PAPER II (THEORY)

MAX MARKS 25

Description of the following Ragas:
Jai-Jaivanti, Khamaj, Kafi, Bageshwari, Purvi, Puriya-Dhanashri, Basant,
Paraj (8 Ragas)
Ability to differentiate the ragas prescribed from one another in Purvanga
and Uttarang separately.
Ability to identify ragas through given set of notes.
Writing of notation of Khayal, Tan, etc. in Ehatkhande and Vishnu Digambar
notation systems.
Knowledge of the following Tals and ability to write Dugun, Tigun, Chaugun,
Chaugun of their Thekas :-
Chautal, Dhamar, Roopak and Tevra.

( 15 )
B.A. PART II
PRACTICAL

MAX MARKS 50

Candidate should learn the following Ragas :-
Jai - Jaivanti, Khamaj, Kafi, Bageshwari, Purvi, Puriya- Dhanashri, Basant,
Kalavati and Patdeep. (9 Ragas)

Candidate should prepare the following in the above Ragas:-
One Chhota Khayal in each Ragas with seven Talbadha Tans.
Two Vilambit Khayals with seven Talbadha Alap and seven Tans
One Dhrupad in any Raga with Digun, Tijun and Chaugun.
One Dhamar in any Raga with Digun, Tijun and Chaugun.
One Tarana in any Raga.

General Knowledge of the following Tals:-
Chautal, Dhamar, Roopak and Teevra.

They are also required to play simple Thekas on Tabla of the following Tals:-
Teental, Jhaptal, Ektal, Dadra and Kharwa.

Ability of tuning Tanpura and Tabla.

(16)
MUSIC
B.A. PART III (VOCAL)

PAPER I (THEORY)

Place of Shruties and Swaras as described by ancient scholars and its comparative study with medieval and modern scholars.
Classification of Raga such as That Raga, Janak Janaya Padhati and Regang Padhati etc.
Karnatak Tal system.
Importance of Vadi Swar and use of Vivadi Swaras in Raga.
Brief history of modern period.
Elementary knowledge of staff notation system.
Contribution to Indian Music by the following musicians:-
Rules of Tabla tuning.
Minor difference between Tabla solo and accompaniment.
Jod Alap and Jhala.

PAPER II (THEORY)

Description and comparative study of the following Ragas:
Adana, Darbari-Kanda, Marva, Puriya, Todi, Multani, Bhairavi, and Malkauns (8 Ragas)
Brief knowledge of Gwalior, Agra and Jaipur Gharana of Vocal and Senia Gharana of Sitar.
Ability to differentiate the Ragas prescribed by Alap in Purvang and Uttarang separately.
Ability to identify Ragas through given set of notes writing of notation of Khayal, Tan etc. in Bhatkande and Vishnu Digambar system both.
Knowledge of the following Tals and ability to write Dugun, Tigin, Chaugun, Sultal, Punjabi, Deepchandi and Jhoomra.
Candidate should learn the following Ragas:-
Adana, Darbari - Kanda, Marwa, Puriya, Todi, Multani, Bilaskhani - Todi Bhairavi
Malkauns and Miyan Malhar (10 Ragas)
Candidate should prepare the following in above Ragas:-
Chhota Khayal in each Raga with seven Tans.
Three Bilambit Khayals with seven Tal Badha Alap and seven Tan
One Dhrupad in any Raga with Dugun, Tigun and Chaugun.
One Dhamar in any Raga with Dugun, Tigun and Chaugun.
One Tarana in any Raga.
Knowledge of the following Tals:-
Sultal, Punjabi, Deep Chandi and Jhoomra.
Candidates are required to do Thekas (Padhant) with Dugun, Tigun and Chaugun in the above Tals.
Ability of tuning Tanpura and Tabla.