

**SCHEME OF EXMINATION FOR THE SESSION 2016-17**

**(MUSIC VOCAL)**

**BA-Ist Semester**

<b>Paper</b>	<b>Title of the Paper</b>	<b>Maximum Marks of Written/ Practical</b>	<b>Internal Assessment</b>	<b>Total</b>	<b>Duration of Exam.</b>
Theory-I	Fundamental Study of Indian Music-I	40	10	50	3 Hours
Practical – II	Stage Performance and Viva-voce-I	50		50	

**BA-IInd Semester**

Theory -III	Fundamental Study of Indian Music-II	40	10	50	3 Hours
Practical-IV	Stage Performance & Viva-voce-II	50		50	

**G.Total**

**200**

**SCHEME OF EXMINATION FOR THE SESSION 2017-18**

**(MUSIC VOCAL)**

**BA-III Semester**

<b>Paper</b>	<b>Title of the Paper</b>	<b>Maximum Marks of Written/ Practical</b>	<b>Internal Assessment</b>	<b>Total</b>	<b>Duration of Exam.</b>
Theory-V	History & Applied Theory of Music-I	40	10	50	3 Hours
Practical – VI	Stage Performance and Viva-voce-I	50		50	

**BA-IV Semester**

Theory -VII	History & Applied Theory of Music-II	40	10	50	3 Hours
Practical-VIII	Stage Performance & Viva-voce-II	50		50	

**G.Total**

**200**

**SCHEME OF EXMINATION FOR THE SESSION 2018-19**

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**BA-V Semester**

<b>Paper</b>	<b>Title of the Paper</b>	<b>Maximum Marks of Written/ Practical</b>	<b>Internal Assessment</b>	<b>Total</b>	<b>Duration of Exam.</b>
Theory-IX	Technical & Practical Aspects of Music-I	40	10	50	3 Hours
Practical –X	Stage Performance and Viva-voce-I	50		50	

**BA-VI Semester**

Theory -XI	Technical & Practical Aspects of Music-II	40	10	50	3 Hours
Practical-XII	Stage Performance & Viva-voce-II	50		50	

**G.Total**

**200**



## Semester -I

Paper-II          Practical- Stage Performance & Viva-voce-I          M.M.50

1.          Knowledge of Aroha, Avaroha and learning of alankars  
(Marks 10)
2.          Students are expected sing any two Drut/chota khayal/Raza Khani  
gat from the following ragas: Bhupali, Kafi,

(Marks 20)

3.          Ability to demonstrate tall by hand/tabla: teentaal and keharva.  
(Marks 10)
4.          Ability to sing a lakshan geet/any rag mentioned in Q.3.  
(Marks 10)

## Semester -II

Paper-III      Theory- Fundamental Study of Music-II      M.M.40      3hrs.

Semester-II for the session 2016-17

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for written test

4 marks for assignment

### Note: 1

Que. 1 consisting of 8 Numbers of short type question (having no internal choice) spread over the whole syllabus should be compulsory.

### Note: 2

1. Question I consisting of (preferably 8 question having no internal choice) spread over the whole syllabi should be compulsory.
2. The Syllabus is divided into 3 units. Candidate is required to attempt three questions selecting one question from each unit and fourth question can be selected from any unit. The Examiner should set 8 questions (Unit 1-3 questions, Unit 2- 3questions and Unit 3- 2questions) from the 3 unit and the candidate will be required to attempt 4 questions from the three units.
3. The candidate should attempt 5 questions in all including 1 compulsory question.

### Section-A

1. Notation of one Drut Khayals in the following Ragas:
  - i. Bhairav
  - ii. Yaman
2. Description of Tanpura or Harmonium

### Section-B

- i) Methods of ancient and present alap gaan
- ii) Gayakon ke Gun aur Dosh
- iii) Description of Ektaal, Dedra.

### Section-C

- 1 Description of Ragas :- Bhairav, Yaman
- 2 Write short Notes on Varna, Vaggyekar, Parmel Praveshak Raga.
3. The role of Music in National Integration.
4. Contribution towards Music by the following:
  - i. Pt. Omkar Nath Thakur
  - ii. Pt. Narayan Rao Vyas
  - iii. Ustad Abdul Karim Khan

## Semester -II

Paper-IV      Practical- Stage Performance & Viva-voce-II      M.M.50

2.      Students are expected sing any two Drut/chota khayal/Raza Khani gat from the following ragas: Bhairav, Yaman

(Marks 20)

2.      Ability to demonstrate taal by hand or on table: Ektaal, Dadra  
(Marks 10)

3.      Ability to sing a Sargam Geet in any Rag mentioned in Q.1  
(Marks 10)

4.      Ability to play 5 alankars on Hamonium.  
(Marks 10)

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**SEMESTER-III**

Paper-V      Theory- History & Applied Theory of Music-I      M.M.40      3hrs.

Total    M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for Written test

4 marks for assignment

**Note: 1**

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**Note: 2**

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3. The candidate should attempt 5 questions in all including 1 compulsory question.

**Section- A**

1. Notation of Drut Khayal in the following Ragas :-
  - i. Behag
  - ii. Bageshwari
  - iii. Aheer Bhairav
2. Short Notes on the following: 1-Avirbhav-Tirobhav, 2-Alpatva-Bahutva, 3-Jaties of Ragas.

**Section-B**

1. Detailed study of the following :-
  - i. Dhruvad
  - ii. Dhamar
  - iii. Khayal
  - iv. Tappa
  - v. Thumri
2. Description of following Talas: 1-Ada Chautal, 2-Ektaal

**Section –C**

1. Detailed Study of Ragas Behag, Bageshwari, Aheer Bhairav.
2. Contribution towards Music of the following:
  - i. Ustad Bade Gulam Ali Khan
  - ii. Ustad Fayyaz Khan
  - iii. Pt. Krishna Rao Shankar Pandit

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**SEMESTER-III**

**Practical Paper – VI Stage Performance & Viva-voce-I**

**M.M. : 100**

1. One Vilambit and Drut Khayal with Alaps, Bol Tanas & Tanas in each of the following Ragas :-
  - i. Behag
  - ii. Bageshwari
  - iii. Aheer Bhairav
2. Five alankars in each ragas mentioned above.
3. Ability to demonstrate following Talas by hand in Thah & Dugun
  - i. Ada Chautal
  - ii. Ektaal

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**SEMESTER-IV**

Paper- VII Theory- History & Applied Theory of Music-II M.M.40 3hrs.

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for Written test

4 marks for assignment

**Note: 1**

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**Note: 2**

1. Question I consisting of (preferably 8 question having no internal choice) spread over the whole syllabi should be compulsory.
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3. The candidate should attempt 5 questions in all including 1 compulsory question.

**Section -A**

1. Notation of Drut Khayals in the following Ragas :-
  - i. Malkauns
  - ii. Shudh Sarang
  - iii. Des
2. Short Note: 1-Gram, 2-Murchana

**Section-B**

1. Detailed study of the following shaillies :-
  - i. Trivat
  - ii. Chaturang
  - iii. Geet
  - iv. Bhajan
  - v. Folk Song
  - vi. Gazal
2. Tanpura & its Sahayak naad
3. Detailed study of the following Ragas :-  
Malkauns,  
Shudh Sarang,  
Des.

**Section-C**

1. Detailed description of the Talas- Tivra, Tilwara, Rupak
2. Ramayan aur Mahabharat Kal mein sangeet
3. Contribution towards music by :-
  - i. Pandit D.V. Paluskar
  - ii. Pandit Bhim Sen Joshi
  - iii. Ustad Amir Khan



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**SEMESTER-IV**

**Practical Paper – VIII Stage Performance & Viva-voce-II**

**M.M. : 100**

1. One Vilambit and Drut Khayal with Alaps, Bol Tanas & Tanas in each of the following

Ragas :-

- i. Malkauns
- ii. Shudh Sarang
- iii. Des

2. Five alankars in each ragas mentioned above.

3. Ability to demonstrate following Talas by hand in Thah & Dugun

- i. Tivra
- ii. Tilwara
- iii. Rupak

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SEMESTER-V

**Note: Introduction of project based learning in the vth semester. A student required is to take any topic and make a project on it. 5 point grading system be introduced for the project**

Paper- IX	Theory- Technical & Practical Aspects of Music-I	M.M.40	3hrs.
		Total	M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for written test

4 marks for assignment

**Note: 1**

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**Note: 2**

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3. The candidate should attempt 5 questions in all including 1 compulsory question.

Section-A

1. Notation of Vilambit & Drut Khayal prescribed as follows:-
  - i. Tilak Kamod
  - ii. Bhairvi
  - iii. Miyan Ki Malhar
2. Detail study of following Gharanas: Gwalior, Agra, Kirana.

Section -B

1. Description of Talas :- Jhaaptal & Sooltaal and its Dugun, Tigun, Chaugun
2. Detail description of Tabla.

Section-C

1. Detailed description of the Ragas:-Tilak Kamod, Bhairvi, Miyan Ki Malhar.
2. Elementary knowledge of the Folk Music of Punjab
3. Contribution of the following to Indian Music:
  - i. Pt. Vinayak Rao Patvardhan
  - ii. Ustad Chand Khan

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**SEMESTER-V**

**Practical Paper – X Stage Performance & Viva-Voce-I**

**M.M. : 100**

1. One Vilambit and Drut Khayal with Alaps, Bol Tanas & Tanas in each of the following

Ragas :-

- i. Tilak Kamod
- ii. Bhairavi
- iii. Miyan Ki Malhar

2. Five alankars in each ragas mentioned above.

3. Ability to demonstrate following Talas by hand in Thah & Dugun

- i. Sooltaal
- ii. Jhaptaal

4. Ability to sing Bhajan/Geet/Gazal in any of the prescribed ragas.

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**SEMESTER-VI**

Paper- XI	Theory- Technical & Practical Aspects of Music-II	M.M.40	3hrs.
		Total	M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for written test

4 marks for assignment

Note: 1

Que. 1 consisting of 8 numbers of short type question (having no internal choice) spread over the whole syllabus should be compulsory.

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1. Question I consisting of (preferably 8 question having no internal choice) spread over the whole syllabi should be compulsory.
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3. The candidate should attempt 5 questions in all including 1 compulsory question.

Section-A

1. Notation of the compositions in the Ragas prescribed as follows:-
  - i. Bhimpalasi
  - ii. Patdeep
  - iii. Madhuvanti
2. Elementary knowledge of the Folk Music of Haryana

Section-B

1. Origin and development of Notation System. Merits and demerits of Notation System.
2. Detailed study of the following Gharanas of Khayal: Jaipur, Delhi, Patiala

Section-C

1. Detailed description of the following Ragas: Patdeep, Bhimpalasi, Madhuvanti.
2. Detailed description of the following Talas: Dhamar & Deepchandi in Dugun, Tigon and chaugun
3. Contribution of the following to Indian Music:
  - i. Lal Mani Mishra
  - ii. Acharya K.C.D. Bhraspati
  - iii. Kumar Gandharva

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**SEMESTER-VI**

**Practical paper-XII Stage Performance & Viva-Voce-II**

MM:100

1. One Vilambit and Drut Khayal with Alaps, Bol Tanas & Tanas in each of the following

Ragas :-

- i. Bhimpalasi
- ii. Madhuvanti
- iii. Patdeep

2. Five alankars in each ragas mentioned above.

3. Ability to sing one Dhrupad with Dugun, Tigun, Chaugun.

3. Ability to demonstrate following Talas by hand in Thah & Dugun

- i. Chautal
- ii. Deepchand