

Notwithstanding the integrated nature of a course spread over more than one academic year, the regulations in force at the time a student joins a course shall hold good only for the examinations held during or at the end of the academic year. Nothing in these regulations shall be deemed to debar the University from amending the regulations subsequently and the amended regulations, if any, shall apply to all students whether old or new.

Effect ve fro t e Frst Year Ad ss ons for t e Acade c ess on 2

1. The Syndicate has approved the following guidelines, mode of testing and evaluation including Continuous Internal Assessment of students :

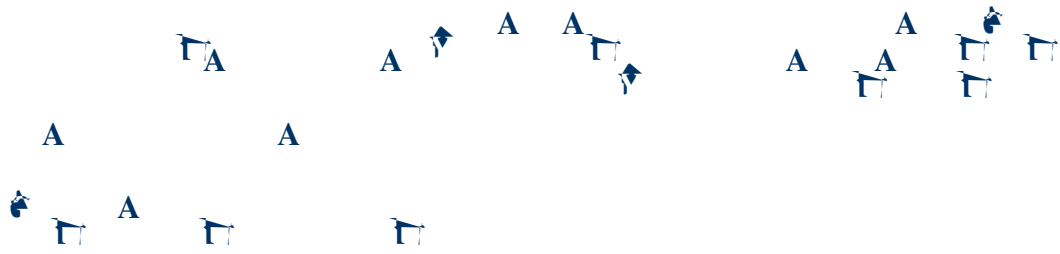
- (i) Terminal Evaluation : 80 %
- (ii) Continuous Assessment : 20 %
- (iii) Continuous Assessment may include written assignment, snap tests, participation in discussions in the class, term papers, attendance etc.
- (iv) In order to incorporate an element of Continuous Internal Assessment of students, the Colleges/Departments will conduct **ne** written test as quantified below :

(a)	Written Test	:	25 (reduced to 5)
(b)	Snap Test	:	25 (reduced to 5)
(c)	Participation in Class Discussion	:	15 (reduced to 3)
(d)	Term Paper	:	25 (reduced to 5)
(e)	Attendance	:	10 (reduced to 2)

2. Weightage of 2 marks for attendance component out of 20 marks for Continuous Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshops. The break-up of marks for **tt en n e neq** for theory papers shall be as under :

<i>Attendance Component</i>	<i>Mark/s for Theory Papers</i>
(a) 75 % and above upto 85 %	:
(b) Above 85 %	:

3. It shall **n t e** s to pass in Continuous Internal Assessment. Thus, whatever marks are



1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto 8 students in one section.

The syllabus consists of the following:

Paper –I : Theoretical Survey, Principles of Aesthetics and Critical study of

n_t A study of the following:
Jati Lakshan
Raga Lakshan
Classification of Ragas of
Ancient period
Medieval period
Modern period

n_t Aesthetics
Principle of Aesthetics
Indian theories regarding Aesthetics
Western theories regarding Aesthetics

n_t Critical study and notation of the following Ragas:

Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang, Bhairav-Ahir Bhairav,
Yaman-Shyam Kalyan



1. Onkar Nath Thakur : Pranav Bharti
2. Sharang Dev : Sangeet Ratnakar, Munshi Ram, Manohar Lal Publishers
New Delhi-55.
3. Ahobal : Sangeet Parijat
4. G.N. Ranade : Hindustani Music, S.Lal & Co., Delhi-9.
5. Acharya Brahaspati : Bharat Ka Sangit Sidhant, Brahaspati Publication,
New Delhi-67
6. V.N. Bhatkhande : Hindustani Sangit Paddhati, Vols. I-IV, Sangeet Karyala
Hathras (U.P.)
7. V.N. Bhatkhande : Hindustani Sangit Paddhati Ka Tulnatmak Adhyayan,
Sangeet Karyala, Hathras (U.P.)
8. Sunanda Pathak : Ragon Ki Utpatti Aur Vikas, Radha Publications, New
Delhi.
9. R.C. Collingwood : The Principles of Art
10. K.S. Ramaswami : The Indian Concept of Beautiful
11. M. Hiriyana : Art Experience
12. Pharat Lyer : A short Introduction of Indian Art
13. Hardwari Lal : Saundarya Shastra Ki Bhumika
14. Surinder Nath Dass : Saundarya Tatva
Gupta
15. K.C. Pandey : Comparative Aesthetics, Vol. I & II. The Chaukhambha
Sanskrit Series Office, Varanasi
16. Nagendra : Bhartiya Saundarya Shastra Ki Bhumika
17. Acharya Brahaspati : Rag Rahsya, Brahaspati Publication, New Delhi-67
18. Bimal Kant Rai : Rag Vyakaran, Hathras
Chaudhury

e	§	n n s	Maximum Marks	50
			Theory	40
			Int. Assessment	10
			Time :	3 Hours

There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

A Study of Vedic Music:
Rig veda
Samaveda
Bhaktis and Samavikaras in Samagana
Stobhagana

A brief study of the following :
Music in Ramayana
Music in Mahabharata

A study of the Gitis:-
Padashrita Gitis
Swarashrita Gitis
Development of Banis

Origin and development of Anibddha Gana
Definition of Anibddha Gana
Ragalap
Rupakalap
Alaptigana – Ragalapti-Rupakalapti

A study of the Granthas
Natyashastra - Bharata
Brihaddeshi - Matang
Nardiya Shiksha - Narad

:

1. Pt. Onkar Nath Thakur: Sangeetanjali Parts V and VI, Kashi Hindu Vishavidhaliya, Varanasi.
2. Pankaj Mala Sharma : Samgaan : Udbhav, Vyvhar evam Siddhant, Katyayan Vedic Sahitya Prakashan, Hoshiarpur.
3. Paranjpe Sharat : Bhartiya Sangeet Ka Itihas, Chaukhambha Vidiya Chander Bhawan, Varanasi.
4. Bhatkhande : Short Historical Survey of the Music
5. Umesh Joshi : Bhartiya Sangeet Ka Itihas

6. Swami Prajnananda : Historical Development of Indian Music, Munshiram Manohar Lal, Delhi
7. Dharmavati Srivastava : Pracheen Bharat Mein Sangeet
8. V.N. Bhatkhande : A Comparative study of the Leading Music System of the 15th, 16th, 17th and 18th Centuries.
9. Acharya Brahaspati : Musalman and Bhartiya Sangeet, Raj Kamal Prakashan New Delhi
10. Sulochana Brahaspati : Khusro Tansen Tatha Anya Kalakar, Raj Kamal Prakashan, New Delhi.
11. Chander Kanta Khosla : Acharyan De Granth Ate Bharti Sangeet Da Itihas (Pbi.)
12. Indian Music : Thakur Jaideva Singh
13. Natya Shastra : Bharat
14. Sangeet Ratnakar : Translation R.K. Shringy Prem Lata Sharma Motilal Banarasi Dass Vol. I & II
15. Nordiya Shiksha : Usha R. Bhise, Bhandarkar Oriental Research Institute.
16. Brihaddeshi : Matanga Muni Ed. Premlata Sharma IGNCA, New Delhi and Motilal Banrasidas, Delhi

e t e e n e s

- † e:- (a) Stage performance shall be before the audience.
(b) The assessment will be based on the performance of the candidate. It is desired that none of the candidates shall be interrupted or disrupted during the process of performance.

(A) Demonstration of a Raga selected from prescribed course
List of Ragas: Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang,
Bhairav-Ahir Bhairav, Yaman-Shyam Kalyan

- | | | |
|-------|---|----|
| (i) | Vilambit Khyal | 20 |
| (ii) | Drut Khyal | 10 |
| (iii) | Ability to Sing one Drupad or
Dhamar | 10 |
| (iv) | One Tarana with proper Gayaki | 10 |

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- A. Demonstration and Viva-Voce of the Ragas prescribed in the course.
i. One Drut Khyal with Tanas in each of the prescribed Ragas. 20

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1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto 8 students in one section.

 e :- Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I : Theoretical Survey, Principles of Aesthetics and Critical study of Ragas 50 Marks

Paper-II : History of Indian Music 50 Marks

Paper-III : Stage Performan54.7r3a4.7r3a4si(nc)4(i)-20(i)-20(i)-20(9050()-2750()-2750(50 M)-1(a)4(

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Aesthetics
Rasa Siddhanta with special reference to Bharat

e **§** **n n 's**

Maximum Marks 50

e t e e n e s

1. e:- (a) Stage performance shall be before the audience.
(b) The assessment will be based on the performance of the candidate. It is desired that none of the candidates shall be interrupted or disrupted during the process of performance.

- a. Demonstration of a Raga selected from prescribed course
List of the Ragas : - Bageshri-Rageshri, Darbari-Adana, Bihag-Marubihag, Puria-Marwa
- | | | |
|------|---|----|
| (i) | Vilambit Khyal | 20 |
| (ii) | Drut Khyal | 10 |
| (B) | One Thumri or One Dadra in the following Ragas
Khamaj, Kafi, Jhinjhoti | 10 |
| (C) | One Sadra in any of the Ragas prescribed in the course. | 10 |

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- A. Demonstration and Viva-Voce of the Ragas prescribed in the course.
i. One Drut Khyal with Tanas in each of the prescribed Ragas. 20
ii. Two Bilambit Khyal with Alap, Tana i.e. full 15
gayaki from the prescribed Ragas.

List of the Ragas :
Bageshri-Rageshri, Darbari-Adana, Bihag-Marubihag, Puria-Marwa

- B. Tuning of the instrument. 5
C. Knowledge of the Talas and capacity to play Thekas on Tabla. 5

List of Talas :- Jhaptala, Rupak, Dadra, Deepchandi

- D. Singing with Harmonium:- 5
(i) Vande Matram
(ii) Sargam Geet

1. Pt. Onkar Nath Thakur: Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and V, Sangeet Gaurav Granthmala Pune.

3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjankar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad
Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani
Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini
Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan
14. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications,
Delhi

A A



1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto 8 students in one section.

te t s us us e sen n t t e s us t t e e ne

n_t Elementary knowledge of staff Notation

s e e n e

1. Percy A. Scholes : Oxford Companion to Music
2. Lalit Kishore Singh : Chavni aur Sangeet, Bhartiya Gyan Peeth, Kashi.
3. O.C. Ganguli : Ragas and Raginis, Munshi Lal, Manohar Lal Pub., Delhi.
4. William Pole : The Philosophy of Music, Somaiya Pub., Bombay & New Delhi.
5. Howard Boatwrite : Hand Book of staff Notation for Indian Music.
6. J.L. Orton : Voice Culture Made Easy
7. B.R. Deodhar : Articles on Voice Culture in Sangeet Kala Vihar.

e	t^u	s n s	t^u	s
			Theory	40
			Int. Assessment	10
			Time : 3 Hours	

n_t^e There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

n_t Critical and detailed study of the following Ragas:
Puria Kalyana - Puriya Dhanashri
Madhmad Sarang - Megh Malhar
Madhuwanti- Multani
Jog- Jogkauns

n_t Principle of combination of Ragas
Distinction of Samprakritik Ragas
Relation of Ragas and emotion
Dhayanans of Ragas

n_t Study of Ragang and its prachalit Prakaras
i) Bilawal
ii) Bhairav
iii) Todi
iv) Kanda

n_t Study of Tala:
Definition of tala, Dashpran of Tala
Relation of rhythm and emotion
Importance of Laya and Tala in Indian Classical Music.

n_t

Notation

Notation of Bada and Chhota Khyal in Raga as prescribed in Unit-I.

Notation of Talas:

Teen Tala, Ek Tala, Dhamar, Deepchandi, Japtala, Rupak.

s e e n e :

1. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications, Delhi
2. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to VI, Kashi Hindu Vishavidhaliya, Varanasi.
3. V.N. Patwardhan : Rag Vigyan, Parts I to VII, Sangeet Gaurav Granthmala Pune.
4. Subhdra Chaudury : Bhartiya Sangeet Mein Tal evam Rupa Vidhan

- e e t e s
- (A) Demonstration and Viva-Voce of the Ragas prescribed in the course.
i. One Drut Khyal with Tanas in each of the prescribed Ragas. 20
ii. Four Bilambit Khyal with Alap, Tana i.e. full 15
gayaki from the prescribed Ragas.

List of the Ragas :

Puria Kalyana - Puriya Dhanashri
Madhmad Sarang - Megh Malhar
Madhuwanti- Multani
Jog- Jogkauns

- (B) Tuning of the instrument. 5
- (C) Knowledge of the Talas and capacity to play Thekas on Tabla. 5

List of Talas :- Jhumra, Sultala, Rudratala

- (D) Singing with Harmonium:- 5
a. Five Alankaras of Shudha and Vikrit Swaras
b. Saraswati Vandhana

- e
1. Pt. Onkar Nath Thakur: Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and B, Sangeet Gaurav Granthmala Pune.
3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjanar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad Pathak

n_t Synopsis of Research in Indian Music
Importance of Synopsis
Structure of synopsis
Preparing synopsis on a topic of Music
Explanation of the following:
Foot Note
Bibliography
Index

n_t Study of the following granthas:
i) Sangeetraj - Maharana Kumbha
ii) Sangeet Parijat – Pt. Ahohal
iii) Chaturdandiprakashika –Venkatmukhi
iv) Shrimallakshyasangeetam- Pt. P.V. Bhatkhande

n_t Critical and comparative study of the following Ragas
Nayki Kanda – Suha
Mian Malhar – Surmalhar
Hansdhvani – Shankra
Bilaskhani Todi – Gurjari Todi

s e e n e

1. Subhadra Chaudhary : Sangeet Mein Anusandhan Ki Samsaya Aur Kshetra.
2. Dr. Manorama Sharma : Sangeet Mein Shodh Pravidhi.
3. Mohammed Haroon : Research Methodology for Music
4. Alexander : Thesis and Assignment writing.
5. Nazma Praveen Ahmed : Research Methods in Music
6. S. Bhagaya Laxmi : Lakshan Granthas in Music

e : Music education and principles of Stage performance Maximum Marks 50
Theory 40
Int. Assessment 10
Time : 3 Hours

n_t e :- There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

n_t Education of Indian classical music
i) Role of Music education in society
ii) Cultural aim of Music education
iii) Professional aim of Music education

- (A) Demonstration of a Raga selected from prescribed course
List of the Ragas : - Nayaki Kanda-Suha, Miamalhar-Surmalhar
Hansdhwani – Shankra
Bilaskhani Todi – Gurjari Todi
- | | | |
|------|----------------|----|
| (i) | Vilambit Khyal | 20 |
| (ii) | Drut Khyal | 10 |
- (B) One Thumri or One Dadra in the following Ragas 10
Des, Pilu, Bhairavi
- (C) One Sadra/Chaturang in any of the Ragas prescribed 10
in the course.

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- A Demonstration and Viva-Voce of the Ragas prescribed in the course.
- | | | |
|-----|---|----|
| i. | One Drut Khyal with Tanas in each of the prescribed Ragas. | 20 |
| ii. | Four Bilambit Khyal with Alap, Tana i.e. full gayaki from the prescribed Ragas. | 15 |

List of the Ragas :

Nayaki Kanda-Suha, Miamalhar-Surmalhar
Hansdhwani – Shankra
Bilaskhani Todi – Gurjari Todi

Four Bilambiir-c-1170(O) (F)610(r)3 o(bi)- pl Tr (l)-2(ow)k-2(l)-2(a)e 13.8 Tdb E9

6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanankar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad
Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani
Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini
Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan
14. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications,
Delhi



1. Harmonium will not be allowed as an accompaniment in Vocal Music. The candidate have the option to take either Vocal or Instrumental Music as a subject.
2. In Instrumental Music the candidate have the option to take anyone of the following instruments:
Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Shehnai, Bansuri, Guitar, Santoor
3. There would be upto 8 students in one section.

The following are the details of the examination:

Paper-I	: Theoretical Survey, Principles of Aesthetics and Critical study of Ragas	50 Marks
Paper-II	: History of Indian Music	50 Marks
Paper-III	: Stage Performance	50 Marks
Paper-IV	: Viva-Voce (Practical Test)	50 Marks

Total 200 Marks

The examination is divided into two sections:
Theory 40

n_t A study of the following:
Jati Lakshan
Raga Lakshan
Classification of Ragas of
Ancient period
Medieval period
Modern period

n_t Aesthetics
Principle of Aesthetics
Indian theories regarding Aesthetics
Western theories regarding Aesthetics

n_t Critical study and notation of the following Ragas:
Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang, Bhairav-Ahir Bhairav,
Yaman-Shyam Kalyan

1. Onkar Nath Thakur : Pranav Bharti
2. Sharang Dev : Sangeet Ramakar, Munshi Ram, Manohar Lal Publishers
New Delhi-55.
3. Ahobal : Sangeet Parijat
4. G.N. Ranade : Hindustani Music, S.Lal & Co., Delhi-9.
5. Acharya Brahaspati : Bharat Ka Sangit Sidhant, Brahaspati Publication,
New Delhi-67
6. V.N. Bhatkhande : Hindustani Sangit Paddhati, Vols. I-IV, Sangeet Karyala
Hathras (U.P.)
7. V.N. Bhatkhande : Hindustani Sangit Paddhati Ka Tulnatmak Adhyayan,
Sangeet Karyala, Hathras (U.P.)
8. Sunanda Pathak : Ragon Ki Utpatti Aur Vikas, Radha Publications, New
Delhi.
9. R.C. Collingwood : The Principles of Art
10. K.S. Ramaswami : The Indian Concept of Beautiful
11. M. Hiriyana : Art Experience
12. Pharat Lyer : A short Introduction of Indian Art
13. Hardwari Lal : Saundarya Shastra Ki Bhumika
14. Surinder Nath Dass : Saundarya Tatva
Gupta
15. K.C. Pandey : Comparative Aesthetics, Vol. I & II. The Chaukhambha
Sanskrit Series Office, Varanasi
16. Nagendra : Bhartiya Saundarya Shastra Ki Bhumika
17. Acharya Brahaspati : Rag Rahsya, Brahaspati Publication, New Delhi-67

e	§	n n s	Maximum Marks	50
			Theory	40
			Int. Assessment	10
			Time :	3 Hours

There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

A Study of Vedic Music:
Rig veda
Samaveda
Bhaktis and Samavikaras in Samagana
Stobhagana

A brief study of the following :
Music in Ramayana
Music in Mahabharata

A study of the Gitis:-
Padashrita Gitis
Swarashrita Gitis
Development of Banis

Origin and development of Anibaddha Gana
Definition of Anibaddha Gana
Ragalap
Rupakalap
Alaptigana – Ragalapti-Rupakalapti

A study of the Granthas
Natyashastra - Bharata
Brihaddeshi - Matang
Nardiya Shiksha - Narad

1. Pt. Onkar Nath Thakur: Sangeetanjali Parts V and VI, Kashi Hindu Vishavidhaliya, Varanasi.
2. Pankaj Mala Sharma : Samgaan : Udbhav, Vyvhar evam Siddhant, Katyayan Vedic Sahitya Prakashan, Hoshiarpur.
3. Paranjpay Sharat : Bhartiya Sangeet Ka Itihas, Chaukhambha Vidiya Chander Bhavan, Varanasi.
4. Bhatkhande : Short Historical Sur vey of the Music
5. Umesh Joshi : Sangeet Ka Itihas

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50 Marks

- A. Demonstration and viva-voce of the Ragas p rescribed in the course.
(i) One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed

e	§	n n 's	Maximum Marks	50
			Theory	40
			Int. Assessment	10
			Time :	3 Hours

nt e :- There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

nt A study of Nibaddha Gana
Definition of Nibaddha Gana
Types of Nibaddha Gana
Prabandh, Vastu and Rupak

nt Origin and Development of Drupad
Origin and Development of Khyal

nt A study of Gharana
Meaning of Gharana
Origin of Gharana
Gharanas of Sitar Vadan

nt Brief study of following Granthas
Sangeet Makrand - Narad
Sangeet Ratnakar - Sharangdeva
Bharat Bhashyam - Nanyadeva

nt Contribution of Punjab towards Indian Classical Music from 15th Century onwards.

A brief study of the following Ragas as described in Shri Guru Granth Sahib

Shri, Bhairav, Megh, Malkauns, Hindol

nt :

1. Indurama Shrivastva : Dhrupad, Motilal, Banarsidass Delhi
2. Acharya K.C.D. Brihaspati : Dhrupad Aur Uska Vikas, Delhi
3. Narad : Sangeet Makrand, Sangeet Karyalaya Hathras
4. Nanyadeva, Chaitanya Desai : Bharat Bhashya, Indira Kala Sangeet, Vishvavidyalaya, Khairagarh
5. Subhdra Chaudury : Bhartiya Sangeet Mein Tal evam Rupa Vidhan Krishna Brothers, Ajmer.

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50 Marks

- Note:- (a) Stage performance shall be before the audience.
(b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.

A. Demonstration of a Raga selecting from prescribed course
List of Ragas :- Bageshri-Rageshri, Darbari-Adana

Bihag-Marubihag, Puria-Marwa

- | | |
|--|----|
| a. Alap | 5 |
| b. Jod-Alap | 5 |
| c. A Vilambit Gat in Teentala | 15 |
| d. A Drut Gat in Teentala | 10 |
| B. One Sitarkhani Gat or One Gat in Adachautala or Dhamar | 5 |
| C. One Thumri on any of the following Ragas: Khamaj, Kafi, Des | 10 |

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50 Marks

- A. Demonstration and viva-voce of the Ragas prescribed in the course.
(i) One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed Ragas. 20
(ii) Two Vilambit/Maseetkhani Gats with Alap, Jod and Todas in different Layakaries in the prescribed Ragas. 20

List of Ragas :- Bageshri-Rageshri, Darbari-Adana
Bihag-Marubihag, Puria-Marwa

- B. Demonstration of following Talas & capacity to play on tabla. 5



1. Pt. Onkar Nath Thakur: Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and V, Sangeet Gaurav Granthmala Pune.
3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjankar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan
14. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications, Delhi

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n_t Elementary knowledge of staff Notation

s e e n e

1. Percy A. Scholes : Oxford Companion to Music
2. Lalit Kishore Singh : Chavni aur Sangeet, Bhartiya Gyan Peeth, Kashi.
3. O.C. Ganguli : Ragas and Raginis, Munshi Lal, Manohar Lal Pub., Delhi.
4. William Pole : The Philosophy of Music, Somaiya Pub., Bombay & New Delhi.
5. Howard Boatwrite : Hand Book of staff Notation for Indian Music.
6. J.L. Orton : Voice Culture Made Easy
7. B.R. Deodhar : Articles on Voice Culture in Sangeet Kala Vihar.

e	t^u	s n s	Maximum Marks	50
			Theory	40
			Int. Assessment	10
			Time : 3 Hours	

n_t^e There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

n_t Critical and detailed study of the following Ragas:
Puria Kalyana - Puriya Dhanashri
Madhmad Sarang - Megh Malhar
Madhuwanti- Multani
Jog- Jogkauns

n_t Principle of combination of Ragas
Distinction of Samprakitik Ragas
Relation of Ragas and emotion
Dhayanans of Ragas

n_t Study of Ragang and its prachalit Prakaras
(i) Bilawal
(ii) Bhairav
(iii) Todi
(iv) Kanda

n_t Study of Tala:
Definition of tala, Dashpran of Tala
Relation of rhythm and emotion
Importance of Laya and Tala in Indian Classical Music.

n_t

Notation

Notation of Bada and Chhota Khyal in Raga as prescribed in Unit-I.

Notation of Talas:

Teen Tala, Ek Tala, Dhamar, Deepchandi, Japtala, Rupak.

Books Recommended:

1. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications, Delhi
2. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to VI, Kashi Hindu Vishavidhaliya, Varanasi.
3. V.N. Patwardhan : Rag Vigyan, Parts I to VII, Sangeet Gaurav Granthmala Pune.
4. Subhdra Chaudury : Bhartiya Sangeet Mein Tal evam Rupa Vidhan Krishna Brothers, Ajmer.
5. V.N. Bhatkhande : Kramik Pustak Malika, Parts II to VI
6. Lakshmi Narayan Garg : Nibandh Sangeet, Sangeet Karyalaya, Hathras.

e t e e n e s

- n_t e:- (a) Stage performance shall be before the audience.
(b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.

- A Demonstration of a Raga selecting from prescribed course
List of Ragas :- Puria Kalyana - Puriya Dhanashri
Madhmad Sarang - Megh Malhar
Madhuwanti- Multani
Jog- Jogkauns

Alap	5
Jod-Alap	5
A Vilambit Gat in Teentala	15
A Drut Gat in Teentala	10

- B. A Madhya Laya Gat in the prescribed Ragas (other than Teentala) 5
C. Dhun/Sitarkhanigat 5
D. Tuning of Instrument 5

e e t eṣ 50 Marks

- A. Demonstration and viva-voce of the Ragas p rescribed in the course.
- (i) One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed Ragas. 20
- (ii) Four Vilambit/Maseetkhani Gats with Alap, Jod and Todas in different Layakaries in the prescribed Ragas. 20
- Lists of Ragas: Puriya Kalyana - Puriya Dhanashri
Madhmad Sarang - Megh Malhar
Madhuwanti- Multani
Jog- Jogkauns

- B Demonstration of following Talas & capacity to play on tabla. 5

List of Talas :- Sultala,Punjabitala, Sawari

- C Singing and Playing on Harmonium 5
- (i) Five Alankaras of Shudha Swaras
- (ii) Saraswati Vandana

e

1. Pt. Onkar Nath Thakur: Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and V, Sangeet Gaurav Granthmala Pune.
3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjanar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Talon Ka Shastriya Vivechan

n_t Synopsis of Research in Indian Music
Importance of Synopsis
Structure of synopsis
Preparing synopsis on a topic of Music
Explanation of the following:
Foot Note
Bibliography
Index

n_t Study of the following granthas:
i) Sangeetraj - Maharana Kumbha
ii) Sangeet Parijat – Pt. Ahohal
iii) Chaturdandiprakashika –Venkatmukhi
iv) Shrimallakshyasangeetam- Pt. P.V. Bhatkhande

n_t Critical and comparative study of the following Ragas
Nayki Kanda – Suha
Mian Malhar – Surmalhar
Hansdhwami – Shankra
Bilaskhani Todi – Gurjari Todi

s e e n e

- | | | | |
|----|---------------------|---|---|
| 1. | Subhadra Chaudhary | : | Sangeet Mein Anusandhan Ki Samsaya Aur Kshetra. |
| 2. | Dr. Manorama Sharma | : | Sangeet Mein Shodh Pravidhi. |
| 3. | Mohammed Haroon | : | Research Methodology for Music |
| 4. | Alexander | : | Thesis and Assignment writing. |
| 5. | Nazma Praveen Ahmed | : | Research Methods in Music |
| 6. | S. Bhagaya Laxmi | : | Lakshan Granthas in Music |

aper II *Mus c educat on and pr nc p es of tage perfor ance* Maximum Marks 50
Theory 40
Int. Assessment 10
Time : 3 Hours

n_t - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

n_t Education of Indian classical music
i) Role of Music education in society
ii) Cultural aim of Music education
iii) Professional aim of Music education

n_t Music education
Music education at College & University
Role of student
Role of teacher
Role of Traditional Artists

n_t Stage performance in classical music :-
i) Setting and Decoration of Stage
ii) Setting of Sound System
iii) Placement of Instrument on the stage
iv) Selection of Raga and Tala
v) Behaviour of Artists on the stage
vi) Behaviour of organizers

n_t Media and Indian Classical Music
i) Print Media
ii) Electronic Media

n_t Music Direction
i) Composing
ii) Recording
iii) Editing
iv) Mixing

s e e n e :

1. Dr. Madhubala Saxena : Bhartiya Sangeet Shikshan Pranali Aur Uska Vartman Stra
2. Ramakant Dwidevi : Uttar-Bhartiya Shastriya Gayan Ka Dhawanyantrik Adhyayan
3. Radhika Sharma : Bhartiya Sangeet Mein Media Evam Sansthano Ka Yogdaan.
4. Sushil Kumar Chaubey : Sansthatgat Sangeet Sikshan Pranali

e t e e n e s

- 11 e - (a) Stage performance shall be before the audience.
(b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.

A Demonstration of a Raga selecting from prescribed course

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Ala

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3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
 4. Vishnu Digamber : Sangit Bal Bodh
 5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
 6. J.K. Pataki : Aprachalit Raga, Parts I & II
 7. S.N. Rattanjankar : Abhinav & Geet Manjari
 8. G.N. Natu : Geet Samooh
 9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad
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Devi, South Allahabad
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Pathak Tola, Allahabad
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