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1. 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, Mendolin
2. There would be upto 8 students in one section.

**Note** - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I	:	Scientific study of Indian Music	50 Marks
Paper-II	:	Study of Ragas and Talas	50 Marks
Paper-III	:	Stage Performance	50 Marks
Paper-IV	:	Viva-Voce (Practical Test)	<u>50 Marks</u>

Total

## Unit-IV

## A Study of Alap &amp; Tana

- a) Types & Principles of Alap
- b) Types & Principles of Tana
- c) Importance of Alap in improvisation of Raga
- d) Importance of Tana in improvisation of a Raga

## Unit-V

## A study of Notation System

- a) A study of Bhatkhane Notation System in North Indian Classical Music
- b) A study of Vishnu Digambar Pluskar Notation System in Indian Classical Music
- c) A study of staff Notation



1. Percy A. Scholes : Oxford Companion to Music
2. Lalit Kishore Singh : Chavni aur Sangeet, Bhartiya Gyan Peeth, Kashi.
3. kaO

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Maximum Marks 50

Theory 40

Int. Assessment 10

Time: 3 Hours

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

Unit-I

A Critical and detailed study of the following Ragas:-

a)



1. Saroj Ghosh :

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- 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.

1. Demonstration of a Raga selecting from prescribed course

List of Ragas: -

- a) Jajiwanti- Des
  - b) Puriya Kalyan - Puriya Dhanashri
  - c) Bhopali- Deskhar
  - d) Jog- Jogkauns
- |             |   |
|-------------|---|
| a. Alap     | 5 |
| b. Jod-Alap | 5 |
| c.          |   |





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2. There would be upto 8 students in one section

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

Paper -I	:	Music Education and Study of Granthas	50 Marks
Paper-II	:	Information Technology and Principles of Stage Performance	50 Marks
Paper-III	:	Stage Performance	50 Marks
Paper-IV	:	Viva-Voce (Practical Test)	<u>50 Marks</u>
Total			<u>200 Marks</u>

Syllabus e n

pe c c n n y

Unit-V Critical and comparative study of the following Ragas:-

- a) Abhogi – Shahana
- b) Mian Malhar – Bahar
- c) Bilaskhani Todi – Gujri Todi
- d) Lalit - Basant



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
7. Saroj Ghosh : Swaranjli ( Sarang Bhed), Sanjay Prakashan Darya Ganj, Delhi.
8. Neelam Paul : Sarasrag Darshika, Abhishek Publication, Sector 17, Chandigarh

# BA B.S. CEAS AL S

Department of Music Technology

Maximum Marks 50  
Theory 40  
Int. Assessment 10  
Time: 3 Hours

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

- Unit-I
1. Knowledge of Audio Studio Control Room.
  2. Electronic Recording Equipments
  3. Relevance and usage of Music Production

- Unit-II
- Information Technology in Music:-
- a) Role of Computer
  - b) Software of Music

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- 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: -

- |   |    |
|---|----|
| a) Naiki Kanhada – Abhogi Kanhada               |    |
| b) Mian Malhar – Bahar                          |    |
| c) Bilaskhani Todi – Gujri Todi                 |    |
| d) Lalit - Basant                               |    |
| a. Alap   | 5  |
| b. Jod-Alap                                     | 5  |
| c. A Vilambit Gat/ Maseetkhani Gat in Teentala  | 15 |
| d. A Drut Gat in Teentala                       | 10 |
| B. A Gat in Roopak/ Jhaptal                     | 5  |
| C. One Thumari in Ragas: Pilu, Bhairavi, Pahari | 5  |
| D. Tuning of Instrument                         | 5  |

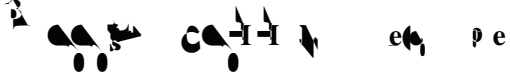
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A. Demonstration and viva-voce of the Ragas prescribed in the course.

- |  |    |
|--|----|
| (a.) One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed Ragas.                              | 20 |
| (b.) Four Vilambit/ Maseetkhani Gats with Alap, Jod and Todas in different Layakaries in the prescribed Ragas. | 20 |

List of Ragas: -

- |   |   |
|---|---|
| a) Naiki Kanhada - Abhogi Kanhada                               |   |
| b) Mian Malhar – Bahar  |   |
| c) Bilaskhani Todi – Gujri Todi                                 |   |
| d) Lalit - Basant   |   |
| B. Demonstration of following Talas & capacity to play on Tabla | 5 |
| List of Talas: -  |   |
| (a) Rudratala   |   |
| (b) Keherava  |   |
| (c) Adachautala   |   |
| (d) Teevra  |   |
| C. Singing and Playing on Harmonium                             | 5 |
| a. Five Alankaras of Shudha Swaras                              |   |
| b. Saraswati Vandana  |   |



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. 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
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