

# **B.A. – I**

## **(INSTRUMENTAL IN MUSIC)**

### **SCHEME OF EXAMINATION**

#### **SEMESTER-I**

		<b>Max. Marks</b>	<b>Time</b>
Paper – I	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-II	Practical(Stage-Performance & Viva-Voce)	M.M. 60	

#### **SEMESTER-II**

Paper-III	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-IV	Practical (Stage-Performance & Viva-Voce)	M.M. 60	

## **(VOCAL IN MUSIC)**

#### **SEMESTER-I**

Paper-V	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-VI	Practical (Stage-Performance & Viva-Voce)	M.M. 60	

#### **SEMESTER - II**

Paper-VII	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-VIII	Practical (Stage-Performance & Viva-Voce)	M.M. 60	

**MAHARSHI DAYANAND UNIVERSITY ROHTAK**  
**DEPARTMENT OF MUSIC**

**Scheme of Examination of B.A.-I Music (Instrumental) for semester system w.e.f. academic year 2010-11**

**Ist Semester**

**Theory - M.M. 30**  
**Practical - M.M. 60**

**Section - A**

1. 12 sixteen objective type questions covering the entire syllabus.
2. Notation of three ragas Raza Khani Gats in following Ragas:
  - i) Bhupali
  - ii) Yaman
  - iii) Bihag
3. Eight Sargams

**Section – B**

1. Definitions of the following:-
  - i) Sangeet
  - ii) Swar
  - iii) Nad
  - iv) Shruti
  - v) Gat
  - vi) Jhala
  - vii) Toda
  - viii) Rag and That
  - ix) Vadi

Theory - M.M. 30

x)

Practical – M.M. 60

  - xi) Twelve objective type questions covering the entire syllabus.
  - xii) Samvadi
  - xiii) Anuvadi
  - xiv) Vivadi
2. Classification Indian Instruments.

### **Section – C**

1. Description of prescribed Ragas and Talas :  
Teen Tal, Rupak, Ektal
2. Contribution towards Music by the following:-
  - i) Pt. Ravi Shankar
  - ii) Ustad Vilayat Khan
3. Role of media in the development of Indian Classical Music.

### **Practical**

**M.M.60**

- a) Sargams and Drut Gat with Toras in each of the prescribed Ragas.
- b)
  - 1) Bhupali
  - 2) Yaman
  - 3) Bihag
- c) Viva-Voce 10
- d) Playing national Anthem on Harmonium. 5
- e) Ability to demonstrate Teen Tal, Rupak and Ektal by hand in Thah and dugun. 10
- f) Ability to play dhun on sitar. 5

## **2<sup>nd</sup> Semester**

**Practical - M.M. 60**

**Theory - M.M. 30**

### **Section - A**

1. Twelve objective type of questions covering the entire syllabus.
2. Notation of one Maseet Khani and Raza Khani Gats in the following Ragas:-
  - a) Vrindavani Sarang
  - b) Khamaj
  - c) Asavari

### **Section - B**

1. Definition of the following:-
  - a) Soot
  - b) Meend
  - c) Ghaseet
  - d) ZamZama
  - e) Nayak-Nayika
2. Formation of 72 That of Pt. Viankat Mukhi.
3. Comparison of Uttari and Dakshini system.

### **Section - C**

1. Description of the prescribed Rags and Tals:-  
Jhaptal, Dadra, Chartal
2. Contribution towards Music by the following:  
Ustad Allaudin Khan, Pt. Vishnu Narayan Bhatkanda, Pt. Debu Chaudhary
3. Vadkon ke Gun aur Dosh.

### **Practical**

1. One Maseet Khani Gat and three Raza Khani Gats in following Rags:
  - a) Vrindavani Sarang
  - b) Khamaj
  - c) Asavari
2. One Gat in Rupak tala with Tora.
3. Ability to demonstrate Jhaptal, Tilwada and Chautal with reciting bols by hand in Thah and Dugun Layakaries.

**Scheme of Examination of B.A.-I Music (Vocal) for semester system w.e.f. academic year 2010-11**

**Ist Semester**

**Theory - M.M. 30**

**Practical - M.M. 60**

**Section –A**

1. Twelve objective type questions covering the entire syllabus
2. Notation of three fast Khayals in the following Ragas:
  - i) Yaman
  - ii) Bilawal
  - iii) Kafi
3. At least five Alankars on Harmonium

**Section –B**

1. Definition of the following:  
Sangeet, Swar, Saptak, Nad, Shruti, Rag & That, Vadi,,Samvadi, Anuvadi, Vivadi, Khayal, Tarana, Tali, Khali, Alankar.
2. Difference between Margi & Deshi.

**Section – C**

1. Teental, Ektal, Chautal
2. Contribution towards Music by the following:
  - i) Pt. Vishnu Digambar Paluskar
  - ii) Pt. V.N. Bhatkhande

**Practical**

1. 5 Alankars, 3 Drut Khayal, Yaman, Alaiya Bilawal, Kafi.
2. One Sargam Geet, One Lakshan Geet.
3. Ability to demonstrate Ektal, Chautal, Teental & Rupak in Thah & Dugun.

**2<sup>nd</sup> Semester**

- 1.
2. Notation of one slow Khayal & two fast Kyayals:
  - i) Hamir
  - ii) Vrindavani Sarang

### **Section-B**

Definition of the following: Raga, Major Tone, Minor Tone, Jaties of Rag.

- a) Methods of Ancient & Present Alap gan.
- b) Gaikon ke Gun aur Dosh

### **Section-C**

Description of Suttal, Jhaptal, Rupa

1. Varen, Vageyakar, Permale Perweshak k.
2. The role of Music in National Integration.
3. Contribution towards Music by the following:
  - i) Pt. Onkar Nath Thakur
  - ii) Pt. Narain Rao Vyas
  - iii) Ustad Abdul Karim Khan

### **Practical**

**M.M. 60**

1. One slow & two fast Khayals with alap Tans, one tarana in the following Ragas:
  - a) Hamir                      b) Vrindavani Sarang                      25
2. Viva-Voce                      10
3. National Anthem on Harmonium.                      5
4. Ability to demonstrate Suttal, Jhaptal & Rupa tal with reciting bols by hand in thah & Dugun.                      10
5. Students are required to play and sing any of the light music vocal composition (One Geet/Bhajan/Ghazal/Folk Song) on Harmonium.                      5
6. Ability to demonstrate Suttal, Jhaptal & Rupa tal with reciting bols by hand in thah & Dugun.                      5

### **Part – I**

1. A critical and comparative study of the following:-  
Priya Kalyan, Ahir Bhairav, Rageshwari, Shudh Sarang, Darbari Kanhda, Desi, , Bhimplasi, Basant, Miya Malhar, Nat Bhairav, Shudh kalyan, Nayiki Kanhda, Devgiri Bilawal, Jhinjhoti, Puriya Dhanashree, Puria, Shayam Kalyan, Alhaya Bilawal, Bageshwari.

2. Bilas Khani Todi, Bhatiyar, Nand, Madhuwani, Miya ki Malhar, Maru Bihag, Malkauns, Chander kauns, Abhogi Kanhda, Lalit, Jog, Megh, Bhopal Todi, Jog Kauns, Madhuma Sarang, Bihag, Marva, Bhairavi, Bhairav, Hansdhwani, Yaman.
3. A detail knowledge of the following:-  
Nayak-Nayika, Meend, Gamak, Zamzama, Krintan, Ahirbhav, Tirobhav, Alptav, Bahutav, Maseetkhani, Razakhani, Ragalap, Kan, Khatka, Murki, Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Chaturang, Tirvat, Kafi, Hori, Dhun, Gat, Chaiti, Kajari, Bhajan, Gajal, Qwalli kafi.
4. Contribution made to word music by the following:
  - i) V.N.Bhatkhande
  - ii) V.D.Paluskar
  - iii) Pt. Onkar Nath Thakur
  - iv) Pt. Ravi Shankar
  - v) Ustad Alaudin Khan
  - vi) Ustad Vilayat Khan
  - vii) Pt. Lal Mani Mi
  - viii) Ustad Amir Khan
  - ix) Ustad Bade Gulam Ali Khan
  - x) Ustad Bhim Sen Joshi
  - xi) Pt. Jas Raj
  - xii) Complete knowledge of the all Gharanas (Vocal & Instrumental).
5. Introduction & Talas:  
Rupak, Ektal, Teental, Jhaptal, Jhumra, Tilwada, Deepchandi, Adachautal, Dhamar, Chautal, Kehrwa, dadra, Surtal.
6. Study of the following Granthas Natya Shastra, Sangeet Ratnakar Rag Tragini, Sangeet Saramrit, Swarmale Kalanidhi, Sadrag-Chandrodiya, Sangeet Parijat, Anupvilas.
7. Knowledge of Folk Music of these states :  
Haryana, Panjab, Himachal, Rajasthan, Uttar-Pardesh, Bengal.
8. Definitions:
  - i) Research
  - ii) Foot- notes
  - iii) Bibliography
  - iv) Synopsis

## **Part- 2**

9. Definitions of the following:-  
Gram, Murchna, Jaati, Rag, Tal, Gamak, Varn, Melody, Harmony, Shruti, Swar, Nad, Alankar, Alaap, Tana, That, Male, Saptak.
10. Knowledge of the following Instruments alongwith History, Origin, Development and name of famous artists:  
Sitar, Sarod, Santoor, Saraswati Veena, Rudra Veena, Vichitra Veena, Surbhar, Violin, Tabla, Pakhawaj, Flute, harmonium, Tanpura. , Shargdev, Ahobal, Hridya Parkash, Rama Natya, Pt. Jas Raj, Kumar Gandharv
11. Maseet Kha, Pt. Ram Narian , Ustad Allaha Rakha.ni, Raza Khani, Amir Khani, Slow Gat, Dhрут gat, Grah, Ansh, Nias, Vadi, Samvadi, Sama Chatustas, Udat, Anudat, Saptak./
12. Contribution of the following:-  
Bharat