

**SCHEME OF EXMINATION FOR THE SESSION 2012-13****(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 Music	40	10	50	3 Hours

**BA-IInd Semester**

Theory -II	Fundamental Study of Music	40	10	50	3 Hours
Practical Paper-III	Stage Performance and viva-voce	<b>100</b>	---	<b>100</b>	3 Hours

**G.Total****200****BA-IIIrd Semester Session 2013-14**

<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-IV	Fundamental Study of Music	40	10	50	3 Hours

**BA-IVth Semester**

Theory -V	Fundamental Study of Music	40	10	50	3 Hours
Practical Paper-VI	Stage Performance and viva-voce	<b>100</b>	---	<b>100</b>	3 Hours

**G.Total****200****BA-Vth Semester Session 2014-15**

<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-VII	Fundamental Study of Music	40	10	50	3 Hours

**BA-VIth Semester**

Theory - VIII	Fundamental Study of Music	40	10	50	3 Hours
Practical Paper-IX	Stage Performance and viva-voce	<b>100</b>	---	<b>100</b>	3 Hours

**G.Total****200**

**Scheme of Examination of BA (Vocal) for semester system w.e.f. academic year 2012-13**

**Semester -I**

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

Semester-I for the session 2012-13 Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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 three Drut Khayals in the following Ragas:
  - a) Yaman
  - b) Alhaiya Bilawal
  - c) Kafi
2. At least five Alankars

**Section –B**

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

**Section – C**

1. Description of Ragas and Talas  
Yaman, Alhaiya Bilawal, Kafi, & Talas mentioned below :-  
Teental, Ektal, Chautal
2. Contribution towards Music by the following:
  - a) Pt. Vishnu Digambar Paluskar
  - b) Pt. V.N. Bhatkhande

## Semester -II

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

Semester-I for the session 2012-13

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

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

### Section-A

1. Notation of one Vilambit Khayal & two Drut Khayals:
  - i. Hamir
  - ii. Vrindavani Sarang
2. Definition of the following :- Raga, Major Tone, Minor Tone, Jati of Ragas

### Section-B

- i) Methods of Ancient & Present Alap gaan
- ii) Gayakon ke Gun aur Dosh
- iii) Description of soolta, Jhaptal, Rupak

### Section-C

- 1 Description of Ragas :- Hamir, Vrindavani Sarang
- 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

**Paper-III Practical**

MM.100

2. 5 Alankars, 5 Drut Khayals:- Yaman, AlhaiyaBilawal, Kafi, Hamir, Vrindavani Saarang.
3. One vilambit Khayal, one Sargangeet & one Tarana. One Bhajan/Geet/Folk song.
4. Ability to demonstrate Teental, Ektal, Chautal & Rupak on hand in Thah & Dagan.
5. National Anthem on Harmonium.

**SCHEME OF EXAMINATION FOR THE SESSION 2013-14**  
**(MUSIC VOCAL)**

**SEMESTER-III**

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

Semester-I for the session 2012-13      Total      M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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 Drut Khayal in the following Ragas :-
  - i. Chhayanat
  - ii. Bhairav
  - iii. Ramkali
2. Short Notes on the following:1-Avirbhav-Tirobhav,2-Nayak-Nayaki,3-Jaties of Ragas.

**Section-B**

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

**Section –C**

1. Detailed Study of Ragas chhayanat, Bhairav, Ramkali
2. Contribution towards Music of the following:
  - i. Ustad Bade Gulam Ali Khan
  - ii. Ustad Fayyaz Khan

## **SEMESTER-IV**

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

Semester-I for the session 2012-13

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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 Drut Khayals in the following Ragas :-
  - i. Malkauns
  - ii. Jai-jaiwanti
  - iii. Shudh Kalyan
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
2. Tanpura & its Sahayak naad
3. Detailed study of the following Ragas :-  
Malkauns,  
Jai-jaiwanti,  
Shudh Kalyan

### **Section-C**

1. Detailed description of the Talas- Tivra, Tilwara
2. Mughal Kalin Sangeet
3. Contribution towards music by :-
  - i. Pandit Malikarjun Mansoor
  - ii. Pandit Bhim Sen Joshi

**Practical Paper – VI**

**M.M. : 100**

1. One Drut Khayal with Alaps, Bol Tanas & Tanas in each of the following Ragas :-
  - i. Malkauns
  - ii. Jai-jaiwanti
  - iii. Shudh Kalyan
  - iv. Bhairav
  - v. Ramkali
  - vi. Chhayanat
2. One Vilambit Khayal with extempore Alaps and Tanas in any one of the prescribed Raga & one Tarana
3. One Dhrupad with Dugun,
4. Ability to demonstrate following Talas by hand in Thah & Dugun
  - i. Tilwara
  - ii. Tivra
  - iii. Ada Chautal
  - iv. Deepchandi
5. Ability to demonstrate Teental & Chautal on tabla.

**SCHEME OF EXAMINATION FOR THE SESSION 2014-15**  
**(MUSIC VOCAL)**

**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- VII      Theory- Fundamental Study of Music      M.M.40      3hrs.

Semester-I for the session 2012-13      Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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 Vilambit & Drut Khayal prescribed as follows:-
  - i. Kamod
  - ii. Basant
  - iii. Gaud Malhar
2. Comparison of Uttari and Dakshini Tala Systems.

**Section –B**

1. Description of Talas :- Jhaaptal & Kharva and its Dugun, Tigun, Chaugun
2. Essay on “Teaching of the Music through Gharana and educational Institutions

**Section-C**

1. Detailed description of the Ragas:- Kamod, Basant, Gaud Malhar.
2. Elementary knowledge of the Folk Music of Punjab
3. Contribution of the following to Indian Music:
  - i. Pt. Vinayak Rao Patvardhan
  - ii. Thakur Jaidev



## SEMESTER-VI

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

Semester-I for the session 2012-13 Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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 the compositions in the Ragas prescribed as follows:-

- i. Bhimplasi
- ii. Todi
- iii. Puriya Dhanashree

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 prominent Gharana of Khayal Gayan.

Section-C

1. Detailed description of he following Ragas: Bhimplasi, Todi, Puriya Dhanashree
2. Detailed description of the following Talas: Teental, Dhamar & Sultal in Dugun, Tigun and chaugun prescribed
3. Contribution of the following to Indian Music:
  - i. Lal Mani Mishra
  - ii. Acharya K.C.D. Bhrespati

**Practical paper-IX**

MM:100

Time: 20to 30 minutes

1. One Drut Khayal with Alaps, Boltans and Tanas in each of the following Ragas:
  - i. Bhimplasi
  - ii. Todi
  - iii. Puriya Dhanashree
  - iv. Kamod
  - v. Basant
  - vi. Gaud Malhar
2. One Vilambit Khayal with extempore Alaps and Tanas Different Talas in any one of the prescribed Ragas.
3. One Dhrupad with Dugun, Tigun and Chaugun
4. Ability to demonstrate by hands the following talas in Dugun, Tigun, Chaugun layakaries:
  - i. Teental
  - ii. Dhamar
  - iii. Sultal
  - iv. Jhaptal
  - v. Kehrva
5. One Tarana with simple and technical demonstration its style.
6. Tuning of Tanpura.

**SCHEME OF EXMINATION FOR THE SESSION 2012-13  
(MUSIC INSTRUMENTAL)**

**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 Music	40	10	50	3 Hours

**BA-IInd Semester**

Theory -II	Fundamental Study of Music	40	10	50	3 Hours
Practical Paper-III	Stage Performance and viva-voce	<b>100</b>	---	<b>100</b>	3 Hours

**G.Total**

**200**

**BA-IIIrd Semester Session 2013-14**

<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-IV	Fundamental Study of Music	40	10	50	3 Hours

**BA-IVth Semester**

Theory -V	Fundamental Study of Music	40	10	50	3 Hours
Practical Paper-VI	Stage Performance and viva-voce	<b>100</b>	---	<b>100</b>	3 Hours

**G.Total**

**200**

**BA-Vth Semester Session 2014-15**

<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-VII	Fundamental Study of Music	40	10	50	3 Hours

**BA-VIth Semester**

Theory - VIII	Fundamental Study of Music	40	10	50	3 Hours
Practical Paper-IX	Stage Performance and viva-voce	<b>100</b>	---	<b>100</b>	3 Hours

**G.Total**

**200**

**Scheme of Examination of B.A. Music (Instrumental) for semester system w.e.f. academic year 2012-13.**

**Semester –I**

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

Total M.M.50

10 marks Internal Assessment

3 marks for attendance

3 marks for unannounced 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 three ragas Razakhani Gats in following Ragas:

- i. Bhupali
- ii. Yaman
- iii. Bihag

2. Eight Sargams

Sections-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
- x. Samvadi
- xi. Anuvadi
- xii. Vivadi

3. Classification of Indian Instruments.

Section-C

1. Description of prescribed Ragas and Talas :  
Ragas- Bhupali, Yaman, Bihag  
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.

## **SEMESTER-II**

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

Semester-I for the session 2012-13      Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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 one Maseet Khani and Raza Khani Gats in the following Ragas:-
  - a) Vrindavani Sarang
  - b) Khamaj
  - c) Asavari
2. Comparison of Uttari and Dakshini Music system

### **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.

### **Section - C**

1. Description of the prescribed Ragas and Talas:-  
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 Paper- III**

**M.M.100**

1. Two Maseet Khani Gats and six Raza Khani Gats in following Rags:
  - i. Vrindavani Sarang            iv      Bhupali
  - ii. Khamaj                            v      Yaman
  - iii. Asavari                            vi      Bihag
2. One Gat in Rupak tala with Tora.
3. Ability to demonstrate Jhaptal, Teen tal, Rupak, Ektal, Tilwada and Chautal with reciting bols by hand in Thah and Dugun Layakaries.
4. Playing National Anthem on Harmonium

**SCHEME OF EXAMINATION SESSION 2013-14**

**SEMESTER-III**

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

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

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

**Section - A**

1. Notation of the Talas and compositions in the prescribed Ragas :-
  - i. Jai Jai wanti
  - ii Malkauns
  - iii Deshkar
2. Talas - Tivra, Ada Chautal

**Section – B**

1. Short notes on the following :-
  - i. Alpatva – Bahutva
  - ii Avirbhav – Tirobhav
  - iii Parmal Paraveshak Rag
  - iv Sandhi Prakash Rags
  - v Swayambhu Nad
2. Methods of tuning of Instruments and description of the instrument

**Section – C**

1. Description of the prescribed Ragas and Talas
2. Contribution towards music by the following :-
  - i Abdul Halim Zafar Khan
  - ii Annapurna Devi
3. Detailed contribution of the following instruments :-
  - i. Veena
  - ii. Sarod
  - iii. Guitar

## SEMESTER-IV

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

Semester-I for the session 2012-13      Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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 the Talas and compositions in the prescribed Rags as under :-
  - i. Multani
  - ii. Gaud Sarang
  - iii. Desh
2. Talas - Chautal, Deepchandi

### **Section – B**

1. Short Notes is as under :-
  - i. Maseet Khani
  - ii. Raza Khani
  - iii. Amir Khani Gat
  - iv. Gram
  - v. Murchhana
2. Different style of Sitar Vadan
3. Saranchatushtayi of Bharat and Sharangdev.

### **Section – C**

1. Contribution towards music by the following :--
  - i. Panna Lal Ghosh
  - ii. Inayat Khan
2. Detailed description of the following instruments :-
  - i. Santoor
  - ii. Tanpura
  - iii. Tabla



**Practical Paper-VI**

**M.M.100**

1. Six Drut Gat with Alap, Jor, Toras and Jhala in the following Rags :-
  - i. Multani
  - ii. Desh
  - iii. Gaud Sarang
  - iv. Jai Jai Wanti
  - v. Malkauns
  - vi. Deshkar
2. Two Slow Gat with extempore Alaps and toras in any of the Ragas prescribed in the syllabus.
3. One Dhun in Bhairavi or Peelu Raga.
4. Ability to demonstrate Ada Chautal ,Teevra, Deepchandi and Chautal with reciting bols by hand. Thah and dugun laykaries and ability to play Jhaptal on tabla.
5. One gat in Ektal in medium tempare with toras in any of the prescribed ragas.

## SCHEME OF EXAMINATION SESSION 2014-15

### 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- VII Theory- Fundamental Study of Music M.M.40 3hrs.

Semester-I for the session 2012-13 Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

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

### Section- A

Notation of Talas and Compositions in Raga prescribed as follows :-

- i. Todi
- ii. Miyan Malhar
- iii. Tilak Kamod

1. Talas- Dhamar, Sultal, Jhaptal

### Section-B

1. Origin and Development of notation system along with their merits and demerits.
2. Shruti Swara relationship of the following Granthas :-
  - i) Chaturdandi Parkashika
  - ii) Sangeet Ratnakar

### Section-C

1. The contribution of the following Musician towards Indian Music :-
  - i. Ustad Mushtak Ali Khan
  - ii. Pt. Nikhil Benerjee
2. Role of Media in popularizing Indian Classical Music

## SEMESTER-VI

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

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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

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

### Section – A

1. Six objective type questions covering the entire syllabus.
2. Notation of Talas and Compositions in Raga prescribed as follows :-
  - i) Bageshwari
  - ii) Darbari Kanada
  - iii) Puria Dhanshree
3. Talas- Teental, Ektal, Keherva

### Section – B

1. Shruit Swara relationship of the following Granthas :-
  - i. Rag Tatva Vibodh
  - ii. Swarmela Kalanidhi
2. Development of India Classical Music during Medieval period

### Section – C

1. The contribution of the following Musician towards Indian Music :-
  - i. Ali Akbar Khan
  - ii. Vilayat Khan
2. The role of Music in International cultural exchange.

**Practical Paper-IX**

**M.M. : 100**

1. One Drut Gat with Alaps. Toras and Jhalas in each of the following Ragas :-
  - i. Bageshwari
  - ii. Darbari Kanada
  - iii. Puria Dhanshree
  - iv. Todi
  - v. Main Malhar
  - vi. Tilak Kamod
2. One slow Gat with extempore Alaps and Toras in any of the prescribed Ragas.
3. One Dhun in any of the above said Ragas Pahari and Maand.
4. Ability to demonstrate by hand of the following Talas in Dugun, Tigun and Chaugun Layakaries :-
  - i) Teentaal
  - ii) Ektaal
  - iii) Keherva
  - iv. Dhamar
  - v. Sultal
  - vi. Jhaptal

**SCHEME OF EXAMINATIONS OF BA INDIAN CLASSICAL DANCE  
(KATHAK) W.E.F. SESSION 2012-13**

**SEMESTER – IST**

<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>
I Theory	History & Theory of Indian Classical Dance	40	10	50	3 Hours
	G.Total			50	

**SEMESTER- IInd**

<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>
II Theory	History & Theory of Indian Classical Dance	40	10	50	20 to 30 Minutes Per candidate
III Practical	Stage Performance	100		100	3 Hours
	G.Total			150	

**SEMESTER – IIIRD SESSION 2013-14**

<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>
IVth Theory	History & Aesthetics of Indian Classical Dance	40	10	50	3 Hours
	Total	40	10	50	G.Total-50

**SEMESTER- IVth**

<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>
Vth Theory	History & Aesthetics of Indian Classical Dance	40	10	50	3 Hours
VI Practical	Stage Performace	100		100	20to30minutes per candidate
	G.Total			150	

**SEMESTER – VTH**

**SESSION 2014-15**

**NOTE: INTRODUCTION OF PROJECT BASED LEARNING IN THE VTH SEMESTER**

**A STUDENT IS REQUIRED TO TAKE ANY TOPIC AND MAKE A PROJECT ON IT. 5 POINT GRADING SYSTEM BE INTRODUCED FOR THE PROJECT.**

<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>
VII Theory	History & Theory of Indian Classical Dance	40	10	50	3 Hours
	Total			50	

**SEMESTER- VIth**

<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>
VIII Theory	History & Theory of Indian Classical Dance	40	10	50	3 Hours
IX Practical	Stage Performance	100	-	100	20 to 30 minutes per candidate
	G.Total			150	

**INDIAN CLASSICAL DANCE (KATHAK)SESSION-2012-13**

**SEMESTER-I**

Paper- I History & Aesthetics of Indian Classical Dance M.M.40 3hrs.

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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.

- 1) Knowledge of different movements of Kathak dance
  - i) Four neck movements
  - ii) Eight eye glances
  - iii) Six eyebrow movements
  - iv) Eight head movements
- 2) Importance of Rasa and Bhava in Dance ingeneral
- 3) Detailed knowledge of costumes used in Kathak
- 4) Knowledge of all the Samyukta and Asamyukta Hasta mudras based on 'Abhinava Darpan'.



## SEMESTER-II

Paper- II History & Aesthetics of Indian Classical Dance M.M.40 3hrs.

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced test

3 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.

1) A BRIEF HISTORY OF OTHER CLASSICAL STYLES OF DANCES  
OTHER THEN THE ONE OFFERED FOR STUDY :-

- A) KATHAKALI
- B) BHARATNATYAM
- C) KUCHIPUDI
- D) MANIPURI
- E) ODISSI
- F) MOHINIATTAM

2) KNOWLEDGE OF 'NATWARI'. ITS ORIGIN AND ITS ROLE IN  
FORMULATION OF KATHAK IN PRESENT FORM.

3) DEFINITION OF KAVIT, KASAK, MUSAK, KATAKSH.

4) ABILITY TO NOTATE ALL THE BOLIS OF TORA, TUKRA, PARAN  
ETC. ALONG ITS BASIS TAL.

5) DETAILED KNOWLEDGE OF FOLK DANCES OF HARYANA STATE.

**Practical Paper – III**

**M.M. : 100**

- 1) Ability to dance in teen tal :
  - i) Vandana
  - ii) Thath
  - iii) Tatkar in different Layakari
  - iv) Amad
  - v) Toras (Toda)
  - vi) Tukras
  - vii) Paran
  - viii) Farmayashi Paran
  - ix) Gat Nikas
  - x) One Thumri
  - xi) Four Advanced Tukras
- 2) Expression of various Bhavas through facial movements.
- 3) Ability to Dance in Jhaptal, Ektal
- 4) Introductory knowledge of Nagma playing on Harmonium.
- 5) Demonstration of the Thekas of Teental, Jhaptal, Ektal, Dadratal and Kehrwatal on Tabla.
- 6) Padhant of all the Bols learnt in Teental, Ektal & Jhaptal.
- 7) Knowledge of Folk Dances.

**INDIAN CLASSICAL DANCE (KATHAK) session 2013-14**

**SEMESTER-III**

Paper- IV History & Aesthetics of Indian Classical Dance M.M.40 3hrs.

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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.

1. History of Indian stage.
2. Study of growing popularity of Indian Dances in the west.
3. Detailed knowledge of use Navras and its application in Dance
4. Life sketches of emponents of different Gharanas in Kathak & their contribution to their own Gharanas.
5. Notation of all the Bols prescribed in practical course.
6. Detailed knowledge of Folk Dance of U.P. & Rajasthan and their original background music & costumes.

## SEMESTER-IV

Paper- V History & Aesthetics of Indian Classical Dance M.M.40 3hrs.

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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.

1. Origin of Tal and its application in Dance.
2. Comparative study of the different Gharanas in Kathak.
3. Knowledge of costumes, background music used in different classical dances.
4. Detailed knowledge of use of Hast Mudras in Dance.

**Practical Paper- VI**

**M.M.100**

1. Ability to dance skillfully in Jhaptal and Ektal
  - b. That
  - c. Amad
  - d. Karan
  - e. Chakardar Paran
  - f. Kavit
  - g. Dhammar (14 Matra)
2. Tatkara in Thah & Dugun , simple Toras, four Amad
3. Ability to demonstrate any Folk Dance
4. Ability to play Nagama on Harmonium in prescribed Tals:- Teental, Jhaptal, Ektal.
5. Systematic performance in Teental:-
  - a) Advanced tatkars with Paltas, ladees and Tihais in different layakari.
  - b) That
  - c) Two varieties of Amad
  - d) Guru Vandana & Ganesh Vandana
  - e) Gat Nikas
6. Gat Bhav on any one of the following :-
  - a) Kalidaman
  - b) Panghat
  - c) Goverdhan Leela
7. Ability to demonstrate Toras of different Gharanas of Kathak.
8. Ability to Padhant of all Bols.

**INDIAN CLASSICAL DANCE (KATHAK) session 2014-15**

**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- VII History & Aesthetics of Indian Classical Dance M.M.40 3hrs.

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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.

1. Detailed study of Nayak-Nayika Bhed
2. Knowledge of Karnataki (Dakshni) & Hindustani (Uttari) Taal Padhati
3. Knowledge of techniques required for comparing and Indian Ballet (Nritya & Natika)
4. Knowledge of the main Folk dances of Punjab & Haryana with their origin costumes and background music
5. Biographies & contribution of the following dancers in their field of specialization :
  - a. Uday Shankar
  - b. Sitara Devi

**SEMESTER-VI**

Paper- VIII History & Aesthetics of Indian Classical Dance M.M.40 3hrs.

Total M.M.50

Internal Assessment 10 marks

3 marks for attendance

3 marks for unannounced 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.

- 1) History of Kathak Dance and its development since Vedic period to 20<sup>th</sup> century.
- 2) Knowledge of the Role of Kavit & Thumri in Kathak.
- 3) Knowledge of the accompaniment values of an orchestra in Indian Ballet
- 4) Detailed study of abhinaya with all its variations.
- 5) Biographies & contribution of the following dancers in the field of specialization
  - a. Rukmani Arundle
  - b. Birju Maharaj
  - c. Narayan Prasad

**Practical Paper-IX**

**M.M.100**

1. A systematic performance of Teen Tal:-
  - a. Advance Tatkar, Paltas, Tihais of different varieties
  - b. Amad with all its types
  - c. Advanced Param, Chakardar Paran
  - d. Kavita, Vandana
  - e. Gat Bhav in Holi & Panghat ki Cher Char
2. Ability to dance skillfully in the following Tals : Jhaptal & Ektal
  - a. Thaata
  - b. One Amad
  - c. Four Advanced Paran, one Kavita
  - d. Tatkar & Tihais
3. Ability to demonstrate any Folk Dance
4. Demonstration of Tatkar in Thah, Dugun, Chaugun in the following Tals :-Dhamar & Deepchandi (14)
5. A systematic performance of Teental :-
  - a. Advanced Paran, Jati Paran, Premalu Tora, Phermayishi Paran
  - b. Kavita, Vandana
  - c. Gat Bhav in Makhan Chori
6. Ability to Dance skillfully in :
  - a. Dhamar Tal (14 Matra)
  - b. Sawari (15 Matra)
  - c. That
  - d. Amad
  - e. One Kavita
  - f. Two Chardar Paran
  - g. Tatkar & Tihai
7. Ability to compose Dance on a theme (to be given by Examiner)
8. Ability to do "Padhant" in all Tals included in the syllabus.
9. Ability to play Nagmas of all Tals.
10. Demonstration of Tatkar in Thah, Dugun, Chaugun in the following Tals:-

Laxmi (18)	Asthmangal (22)
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