

**Dr. RAVI JOSHI**

Head  
DEPT. OF MUSIC  
KUMAUN UNIVERSITY  
NAINITAL-263002 (U.K.) INDIA



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Ref. ....

Date 26/02/2021

**संगीत विभाग, कुमाऊँ विश्वविद्यालय, नैनीताल उत्तराखण्ड**  
**पाठ्यक्रम समिति की कार्यवाही का कार्य-वृत्तान्त**

विश्वविद्यालय के पत्रांक : मान्यता / सी.बी.सी.एस 2020- 21/ 2492 के अनुपालन में, आज दिनांक 25/02/2021 को संगीत विभाग डी.एस.बी परिसर कुमाऊँ विश्वविद्यालय नैनीताल की पाठ्यक्रम समिति की बैठक ऑनलाइन बैठक गूगल मीट लिंक (<https://meet.google.com/cwz-jvwz-ttp>) के माध्यम से आयोजित की गयी जिसमें निम्नलिखित सदस्य उपस्थित रहें।

1. डा.रवि जोशी ( संयोजक )  
संगीत विभाग डी.एस.बी. परिसर  
कुमाऊँ विश्वविद्यालय नैनीताल
2. प्रो. साहित्य कुमार नाहर ( अनुपस्थित )  
म्यूजिक इंस्ट्रुमेंटल ( सितार )  
सेवा निवृत्त विभागाध्यक्ष, म्यूजिकोलोजी विभाग  
एंड परफोर्मिंग आर्ट  
इलाहबाद विश्वविद्यालय, इलाहबाद (उ.प्र.)

3. पं. देवेन्द्र वर्मा  
म्यूजिक (वोकल) एवं इंस्ट्रुमेंटल (तबला)  
डाइरेक्टर, भारतीय ललित कला संस्थान,  
नई दिल्ली

4. डा. वंदना जोशी (विभागाध्यक्ष)  
संगीत विभाग एस.एस.जे विश्वविद्यालय,  
अल्मोड़ा

5. डा. सबीहा नाज़ (सहायक प्राध्यापक)  
संगीत विभाग एस.एस.जे विश्वविद्यालय,  
अल्मोड़ा

6. डा. गोविन्द सिंह बौरा  
विभागाध्यक्ष, संगीत विभाग  
एम.बी.पी.जी कालेज हल्द्वानी

7. डा. निर्मला जोशी  
संगीत विभाग  
एम.बी.पी.जी कालेज  
हल्द्वानी

(AGENDA)

कार्य - वृत्तान्त

संगीत विभाग डी.एस.बी परिसर कुमाऊँ विश्वविद्यालय नैनीताल की सी.बी.सी.एस से सम्बंधित पाठ्यक्रम समिति की ऑनलाईन आयोजित बैठक ( गूगल मीट लिंक <https://meet.google.com/cwz-jwvz-ttp> ) दिनांक 25.02 .2021 का कार्य वृत्तान्त :

- 1- स्नातकोत्तर संगीत गायन, तबला तथा सितार के सी.बी.सी.एस पाठ्यक्रम के रागों एवं तालों में परिवर्तन हेतु विचार विमर्श।
- 2- स्नातकोत्तर संगीत गायन, तबला तथा सितार के सी.बी.सी.एस पाठ्यक्रम के सैद्धांतिक प्रश्नपत्रों में परिवर्तन हेतु विचार विमर्श ।

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*25/02/21*

## निर्णय

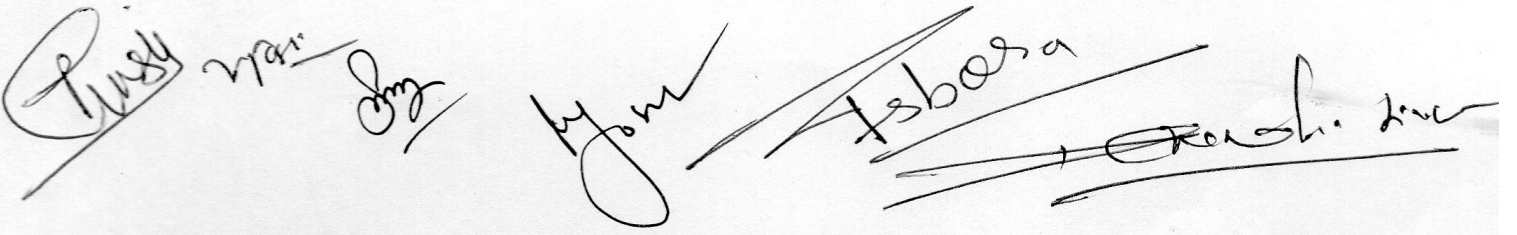
- बैठक में उपस्थित सभी सदस्यों की सहमति से निम्नलिखित प्रस्तावों को मंजूरी दी गई :

1. पाठ्यक्रम समिति ने स्नातकोत्तर स्तर पर गायन, तबला एवं सितार के सी.बी.सी.एस के सम्पूर्ण पाठ्यक्रम पर गहनता से विचार विमर्श किया, तथा विषय विशेषज्ञों द्वारा प्रस्तुत किए गए मूल्यवान सुझावों के आधार पर सी.बी.सी.एस स्नातकोत्तर स्तर के पाठ्यक्रम के रागों एवं तालों में संशोधन किए तथा इन संशोधनों को शामिल करते हुए पाठ्यक्रम समिति ने सर्वसम्मति से नवीन पाठ्यक्रम को स्वीकृत किया।

2. सी.बी.सी.एस स्नातकोत्तर संगीत गायन, तबला तथा सितार के सैद्धांतिक प्रश्नपत्रों में आंशिक परिवर्तन पर सर्वसम्मति से सहमति बनी।

3. पाठ्यक्रम समिति द्वारा सर्वसम्मति से निर्णय लिया गया कि, सी.बी.सी.एस संगीत गायन, तबला तथा सितार का संशोधित पाठ्यक्रम वर्तमान शैक्षणिक सत्र – 2020 – 2021 से लागू किया जाएगा।

4. आगामी परीक्षाओं में विभिन्न प्रश्नपत्रों के निर्माण सम्बन्धी परीक्षकों की सूची बनाने तथा सेमेस्टर तथा वार्षिक परीक्षा में मूल्यांकन कार्य के लिए परीक्षकों के पैनल निर्माण हेतु संयोजक पाठ्यक्रम समिति ( डा.रवि जोशी ) को अधिकृत किया जाता है।



DEPARTMENT OF MUSIC  
D.S.B CAMPUS  
KUMAUN UNIVERSITY NAINITAL – 263002

Proposed CBCS syllabus for M.A. Music – Vocal

**ELIGIBILITY**

1. B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%.
2. B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%)
3. The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.

**ABBREVIATIONS**

CCMV – Core Course Music Vocal

ECMV – Elective Course Music Vocal

OECMV – Open Elective Course Music Vocal

Semester – I

Core Subjects Marks – Internal Assessment

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMV –01	1.1 Applied theory of music	04	75	25	100
CCMV –02	1.2 General theory of music	04	75	25	100
CCMV –03	1.3 Practical I (Stage performance )	04	100	--	100
CCMV –04	1.4 Practical II (Viva-Voce)	04	100	--	100
CCMV –05	1.5 Practical III (Lecture & Demonstration )	04	100	--	100

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- *Ben S. J. 2022*

KUMAUN UNIVERSITY NAINITAL

DEPARTMENT OF MUSIC

PROPOSED CBCS SYLLABUS - MUSIC  
VOCAL

MA MUSIC Vocal – 01<sup>st</sup> SEMESTER

CORE COURSE 01

1.1 PAPER 01 (THEORY) – APPLIED  
THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum  
Marks External – 75; Internal Assessment – 25)

1. Theoretical Study of the Ragas Prescribed for Practical paper-Ist of M.A. Music Ist Semester.
2. Knowledge of the topics like Sound, Pitch, Velocity, Echo, Time Signature, Chords and Claf.
2. To Compose and write Notation of given piece of poetry in the ragas prescribed for practical paper IInd of First Semester.
3. Writing of Muktalap and tanas, boltanas in the Ragas prescribed for the Practical paper IInd of First Semester.
4. Knowledge of the Classification of Ragas.
5. Intensive study of Ragas as prescribed in Practical paper Ist of First Semester.
5. Writing of Dhrupad & Dhamar in notation with different laykaries like Dugun, Tigun and Chaugun in ragas prescribed for First Semester .
6. Detailed study of the following Talas to write in Thah, Dugun, Tigun and Chaugun Layakaries : Jhaptal, Teental, Ektaal and Chaartaal.

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1.2 PAPER 02 (THEORY) – GENERAL  
THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum  
Marks External – 75; Internal Assessment – 25)

1. Life sketch and contribution to Music of the following Music scholars and Musicians:
  - i. Vishnu Narayan Bhatkhande
  - ii. Amir Khan
  - iii. Alladiya Khan
  - iv. Omkarnath Thakur
  - v. Abdul Kareem Khan
2. General Principle of Voice Culture.
3. Origin, development and characteristics of the following Gharanas of Khayal Gayan.
  - (i) Gwalior (ii) Jaipur (iii) Kirana
4. Lakshanas of Vaggeykar.
5. Essay on any given topic for not less than 500 words. Essays will be related to general and critical topics related to music.

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1.3 PAPER 03 (PRACTICAL) – STAGE  
PERFORMANCE  
Credits: 04; Total Marks – 100 (40+40+10+10)

1. Intensive study of any two of the following Ragas classified under section (A) and general study of Ragas classified under Section (B)

**Kalyan Ang**

- (A) Shuddha Kalyan
- (B) Shyam Kalyan

**Bihag Ang**

- (A) Maru Bihag
- (B) Bihagda

**Kafi Ang**

- (A) Bageshree
- (B) Sindura

2. An Intensive study, any two ragas with vilambit Khayal and Madhyalaya Khayal are to be learnt, whereas in the Ragas of general study, development of Ragas in Alap and Tanas with Madhyalaya Composition, preferably in other Tala than Teen Taal are to be learnt.

3. One Dhrupad and one Dhamar with different Layakaries in the ragas prescribed for the first Semester.

4. Practical demonstration cum-Viva-Voce examination will be held in addition with the knowledge of Ragas, Talas and theory portion of the previous years.

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1.4 PAPER 04 (PRACTICAL) – VIVA VOCE  
& COMPARATIVE STUDY OF RAGAS  
Credits: 04; Total Marks – 100 (40+40+10+10)

1. Vilambit Khayal with alap and Taan in any two of the following ragas and Madhya Laya khayal in each to be learnt.

- i. Bhairavi
- ii. Yaman
- iii. Bihag
- iv. Alhaiya Bilawal

2. Basic Knowledge of Kumaoni Holi (Baithki, Mahila, Khadi Holi) or Thumri/ Dadra.

3. Ability to sing Bhajan or Ghazal by playing Harmoium.

4. Ability to answer the questions asked by the practical examiner from the prescribed syllabus.

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1.5 PAPER 05 (PRACTICAL) – LECTURE

DEMONSTRATION

Credits: 04; Total Marks – 100 (80+10+10)

1. The student is required to choose any one “Ang” (from the Ragas mentioned below) and then will have to prepare the ragas of that “Ang” with detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit and Drut Khayal in each raga.
  - **Kalyan Ang**
    - A. Shuddha Kalyan
    - B. Shyam Kalyan
  - **Kafi Ang**
    - A. Bageshree
    - B. Sindura
  - **Bihag Ang**
    - A. Maru Bihag
    - B. Bihagada
2. Ability to compose a bandish of given piece of verse in any one raga from the prescribed Syllabus.
3. Ability to demonstrate the layakaries of Jhaptaal, Tilwada, Ektaal and Chaartal by hand or on Tabla.

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Semester – Second (2<sup>nd</sup>)

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMV –01	2.1 Applied theory of music	04	75	25	100
CCMV –02	2.2 General theory of music	04	75	25	100
CCMV –03	2.3 Practical I (Stage performance)	04	100	--	100
CCMV –04	2.4 Practical II (Viva-Voce)	04	100	--	100
CCMV –05	2.5 Practical III (Lecture & Demonstration)	04	100	--	100

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CORE COURSE 01

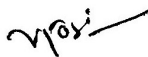
2.1 PAPER 01 (THEORY) – APPLIED  
THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum  
Marks External – 75; Internal Assessment – 25)

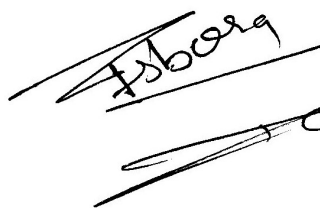
1. Theoretical study of the Ragas prescribed for practical paper– 1st of M.A. (MUS) Second Semester.
2. Writing of Muktalap and Taan/Boltaans in the Ragas prescribed for the paper Practical IInd of Second Semester.
3. Knowledge of the Ragaang classification and intensive study of Ragas as prescribed in practical paper 1st of Second semester.
4. To compose and write notation of given piece of poetry in the ragas prescribed for practical 1st of Second Semester.
5. Detail study of Kumaoni folk music.
6. Detailed study of the following Talas to write in Thah, Dugun, Tigun and Chaugun Layakaries : Jhoomra, Tilwada, Deepchandi, Dhamaar.

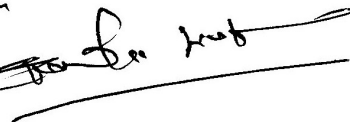












2.2 PAPER 02 (THEORY) – GENERAL

THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum  
Marks External – 75; Internal Assessment – 25)

(NOTE: THE CANDIDATE MUST  
ATTEMPT ANY 05 QUESTIONS. ALL  
QUESTIONS CARRY EQUAL MARKS.)

1. History and Aesthetics of Music.
2. Detailed study of Bharat Muni's 'Ras-Siddhant'.
3. Development of Indian Music in the following periods:  
(i) Vedic Period (ii) Medieval Period (iii) Modern Period
4. Knowledge of the ancient Musicology from selected Sanskrit texts of Bharat Natya Shastra, Sangeet Ratnakar and Brihadeshi.
5. Music of Ramayan and Mahabhaarat.

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2.3 PAPER 03 (PRACTICAL) – STAGE  
PERFORMANCE  
Credits: 04; Total Marks – 100 (40+40+10+10)

1. Intensive study of any two of the following ragas classified under section (A) and general study of any two ragas under section (B)

**Bhairav Ang**

- A. Ahir Bhairav
- B. Bairagi

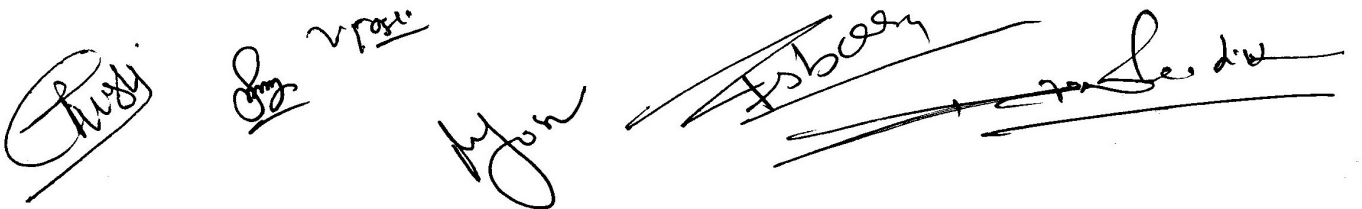
**Sarang Ang**

- A. Shuddha Saarang
- B. Madhmaad Saarang

**Bilawal Ang**

- A. Devgiri Bilawal
- B. Yamani Bilawal

2. An Intensive study of any two ragas with vilambit Khayal and Madhyalaya Khayal are to be learnt, where as in the Ragas of general study, development of Ragas in Alap and Tanas with Madhyalaya Composition, preferably in other Tala than Teen Taal are to be learnt.
3. One Dhrupad and Dhamar with different layakaries in ragas prescribed for practical first of Second Semester.
4. Practical demonstration cum-Viva-Voce examination will be held in addition with the knowledge of Ragas, Talas and theory portion of the previous years.

The bottom of the page features several handwritten signatures and initials. From left to right: a signature that appears to be 'Prady', a signature with 'V. Vasu' written above it, a signature that looks like 'by Jan', a signature that appears to be 'Isbagan', and a signature that appears to be 'S. S. S. S. S.' with 'd.w.' written below it.

2.4 PAPER 04 (PRACTICAL) – VIVA VOCE  
& COMPARATIVE STUDY OF RAGAS  
Credits: 04; Total Marks – 100 (40+40+10+10)

1. Vilambit Khayal with alap and Taans in any one of the following ragas and Madhyalaya in each to be learnt.

- i. Bhairav
- ii. Kedar
- iii. Malkauns
- iv. Jaunpuri

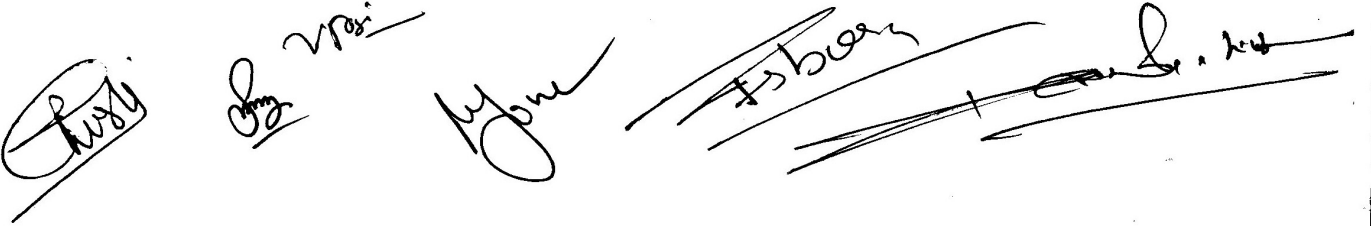
A student is required to perform any one raga for not less than 20 minutes before an invited audience. Raga has to be selected from the ragas prescribed for practical 1st the performance should be followed by light music.

2. Comparative study and full description of the following Ragas:

- i. Bhairav
- ii. Kedar
- iii. Malkauns
- iv. Jaunpuri

3. Ability to sing Bhajan or Ghazal with Harmoium.

4. Ability to interact and answer the questions asked by the practical examiner from prescribed syllabus.



2.5 PAPER 05 (PRACTICAL) – LECTURE

DEMONSTRATION

Credits: 04; Total Marks – 100 (80+10+10)

1. The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit and Drut Khayal in each raga.

- **Bhairav Ang**

- A. Ahir Bhairav

- B. Bairagi

- **Sarang Ang**

- A. Shuddha Sarang

- B. Madhmad Sarang

- **Bilawal Ang**

- A. Devgiri Bilawal

- B. Yamani Bilawal

2. Ability to compose a bandish of given piece of verse in any one raga from the prescribed Syllabus.

3. Ability to demonstrate the following Talas by hand or on Tabla - Jhoomra, Tilwada, Deepchandi, Dhamaar.





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CORE COURSE 01

3.1 PAPER 01 (THEORY) – APPLIED  
THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum  
Marks External – 75; Internal Assessment – 25)

1. Theoretical study of the Ragas prescribed for practical paper 1st of Third Semester.
2. Writing of Muktalap and taan/boltaan in the Ragas prescribed for practical paper IInd of Third Semester.
3. Knowledge of the Raganga classification and intensive study of ragas as prescribed in practical in practical paper 1st of Third Semester.
4. Writing of Dhrupad and Dhamar in notation with different laykaries like Dugun, Tigun and Chaugun in ragas prescribed for Third Semester.
5. Study of Time theory of Ragas, its significance and development.

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3.2 PAPER 02 (THEORY) – GENERAL  
THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum  
Marks External – 75; Internal Assessment – 25)

1. Comparative study of Hindustani and Karanatak Music.
2. Study of Prabandh Gaayan and Jati Gaayan.
3. Explanation of Shruti, Gram and Moorchhana.
4. Detailed Study of Aesthetics.
5. Study of different compositional forms of south Indian Music such as Kriti, Kirtan, Varnam, Padam, Jawali and Tillana.
6. An essay on any given topic pertaining to Indian Music in not less than 500 words.

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3.3 PAPER 03 (PRACTICAL) – STAGE PERFORMANCE

Credits: 04; Total Marks – 100 (40+40+10+10)

1. Intensive study of any two of the Following Ragas classified under section (A) and general study of Raga classified under section (B)

**Todi Ang**

- (A) Bilaskhani todi
- (B) Gujri todi

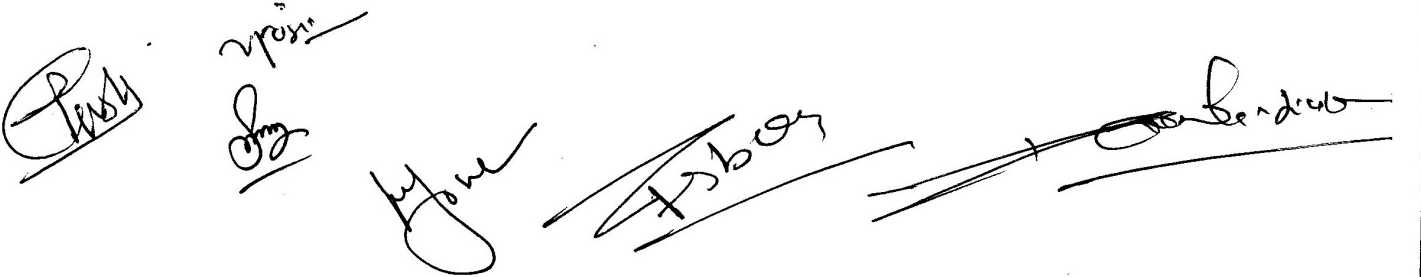
**Kanada Ang**

- (A)Kaunshi Kanada
- (B) Abhogi Kanada

**Malhaar Ang**

- (A) Miya Malhar
- (B) Soor Malhar

2. An intensive study of Vilambit Khayal and Madhyalaya Khayal are to be learnt where as in Ragas of General study, Aalap and taan in development of Ragas with Madhyalaya composition preferably in other taal then Teen taal are to be learnt.
3. One Dhrupad and Dhamar with different layakaries in the ragas prescribed for Third Semester.
4. Practical demonstration cum-Viva-Voce examination will be held in addition with the knowledge of Ragas , Talas and theory portion of the previous years.



3.4 PAPER 04 (PRACTICAL) – VIVA VOCE

& COMPARATIVE STUDY OF RAGAS

Credits: 04; Total Marks – 100 (40+40+10+10)

1. Vilambit Khayal with alap and Taans in any two of the following ragas and Madhyalaya Khyal in each to be learnt.

- i. Madhuwanti
- ii. Marwa
- iii. Sohani
- iv. Pooriya dhanashree

2. Comparative study and full description of the following Ragas:

- i. Madhuwanti
- ii. Marwa
- iii. Sohani
- iv. Pooriya dhanashree

3. Ability to sing Tarana, Bhajan and Ghazal

4. Ability to interact and answer the questions asked by the practical examiner from the prescribed syllabus.

5. Ability to tune the tanpura.



### 3.5 PAPER 05 (PRACTICAL) – LECTURE DEMONSTRATION

Credits: 04; Total Marks – 100 (80+10+10)

1. The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit and Drut Khayal in each raga.

- **Todi Ang**

- A. Bilaskhani Todi
- B. Gujri Todi

- **Malhaar Ang**

- A. Miyan Malhaar
- B. Gaud Malhaar

- **Kanhada Ang**

- A. Kaunsi Kanhada
- B. Abhogi Kanhada

2. Ability to compose a bandish of given piece of poetry in any one raga from the prescribed Syllabus.

3. Ability to present a lecture related to general and critical topics related to music.

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Semester – Fourth (4<sup>th</sup>)

Core Subjects Marks – Internal Assessment

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMV –01	4.1 Applied theory of music	04	70	30	100
ECMV /OECMV –02	4.2 General theory of music	04	70	30	100
ECMV –03	4.3 Practical I (Stage performance )	04	100	--	100
ECMV –04	4.4 Practical II (Viva-Voce)	04	100	--	100
ECMV –05	4.5 Practical III (Lecture& Demonstration )	04	100	--	100

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CORE COURSE 01

4.1 PAPER 01 (THEORY) – APPLIED

THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum  
Marks External – 75; Internal Assessment – 25)

1. Theoretical study of the Ragas Prescribed for practical paper First of Fourth Semester.
2. Writing of Muktalap and Taan/Bol Taan in the Ragas prescribed for the practical paper Second of Fourth Semester.
3. Knowledge of the Ragang classification and intensive study of Ragas as prescribed in practical paper – First of Fourth Semester.
4. Writing of Dhrupad and Dhamar in notation with different laykaries in the ragas prescribed for Fourth Semester.

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4.2 PAPER 02 (THEORY) – GENERAL

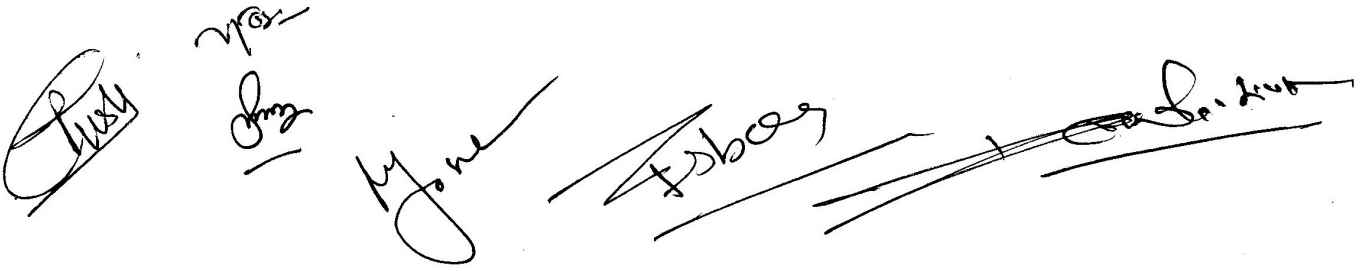
THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum

Marks External – 75; Internal Assessment – 25)

General Theory of Music

1. Detailed study of Nibaddha and Anibaddha Gaana.
2. Study of Khayal, Dhrupad, Dhamar, Thumri, Dadra and Tappa with their historical background.
3. Study of Kumauni Holi.
4. Research Methodology in Music (Meaning area sources)
5. An essay on any given topic pertaining to Indian Music in not less than 500 words.
6. Origin, development and characteristics of the following gharanas of Khayal Gayan.  
(i) Rampur Sehaswaan (ii) Gwalior (iii) Delhi

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4.3 PAPER 03 (PRACTICAL) – STAGE  
PERFORMANCE  
Credits: 04; Total Marks – 100 (40+40+10+10)

1. Intensive study of any two of the following Ragas classified under section (A) and general study of Ragas classified under section (B)

**Asavari Ang**

- (A) Komal Rishab Asavari
- (B) Devgandhar

**Kauns Ang**

- (A) Jog kauns
- (B) Chandrakauns

**Khamaj Ang**

- (A) Rageshree
- (B) Jhinjhoti

2. A student is required to perform any one raga for not less than 20 minutes before an invited audience. The Raga has to be selected from the Ragas prescribed for practical first. The Performance should be followed by light/folk Music.
3. One Dhrupad and Dhamar in the ragas prescribed for Fourth Semester.
4. Practical demonstration cum-Viva-Voce examination will be held in addition with the knowledge of Ragas , Talas and theory portion of the previous years.

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4.4 PAPER 04 (PRACTICAL) – VIVA VOCE  
& COMPARATIVE STUDY OF RAGAS  
Credits: 04; Total Marks – 100 (40+40+20)

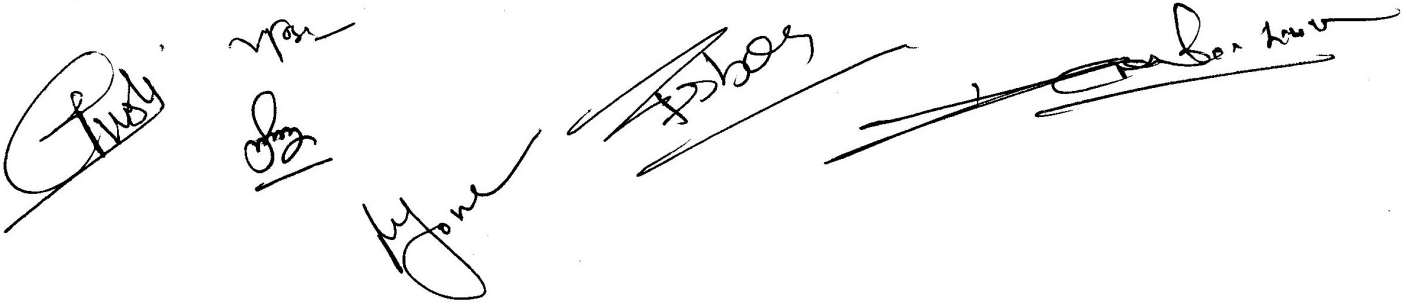
1. Comparative study and full description of the following Ragas:

- Darbari
- Chhayanat
- Multani
- Lalit

2. Vilambit Khayal with alap and Taans in any two of the following ragas and Madhyalaya Khyal in each to be learnt.

- Darbari
- Chhayanat
- Multani
- Lalit

3. Dissertation on any topic suggested by the concerned teacher followed by Viva-Voce.

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## DEPARTMENT OF MUSIC

### D.S.B CAMPUS

## KUMAUN UNIVERSITY NAINITAL – 263002

### Proposed CBCS syllabus for M.A. Music – Tabla

#### ELIGIBILITY

1. B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%.
2. B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%)
3. The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.

#### ABBREVIATIONS

- CCMT – Core Course Music Tabla  
ECMT – Elective Course Music Tabla  
OECMT – Open Elective Course Music Tabla

#### Semester - I

#### Core Subjects Marks – Internal Assessment

#### Marks Exam Total Marks Credits

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMT –01	1.1 Applied theory of music	04	75	25	100
CCMT –02	1.2 General theory of music	04	75	25	100
CCMT –03	1.3 Practical I (Stage performance )	04	100	--	100
CCMT –04	1.4 Practical II (Viva-Voce)	04	100	--	100
CCMT –05	1.5 Practical III (Lecture & Demonstration )	04	100	--	100

#### 1.1 Applied theory of Music

1. Study of Taal in general and its applications to music and dance.
2. Comparative study of Ancient and modern Taal system.
3. Origin and developing of your Instrument .
4. Comparative study of Delhi and Aajrara Gharana.
5. Margi and Desi Taal.
6. Ability to write composition/ Bandish in any Taal of your syllabus.

#### Internal Assessment

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## 1.2- General Theory of Music

1. Essay on any given Topic.
  1. Elements of classical music in folk/ light music.
  2. Music & Religion
  3. Role of print media in Music propagation
  4. Maintenance & preservation of Musical Instrument
  5. Music composing with reference fileu music
  6. Music & Psychology
  7. Personality Development
2. Comparative studies of the different Gharanas of Tabla/Pakhawaj
3. Short note of any of the following  
Rela, Kayada, Tukda, Peshkar etc.
4. Life sketch and contribution to music of the following : -
  - (i) Pt. Kudau Singh
  - (ii) Pt. Parwat Singh
  - (iii) Pt. Anokhe lal Mishra
  - (iv) Pt. Samta Prasad
  - (v) Ut. Ahmed Jaan Thirakuwa

### Internal Assessment

## 1.3 - Practical Paper - I

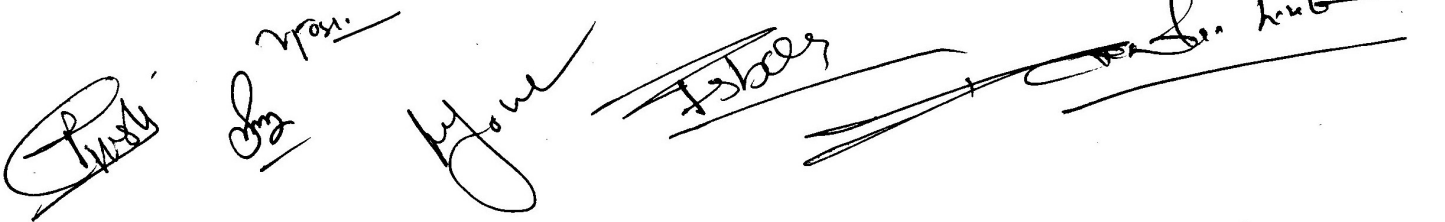
1. Comprehensive Study of Teen Taal and Ek Taal with peshkara, Three Kayda's, Rela, Tukda, chakardaar (Simple and Farmaishi) and Gat.
2. One Gat in Mishra and Trish Jaati in each Taal mention above.
3. Oral rendering/ Padhant of bol and different laykaris.

## 1.4- Practical Paper - II

1. Jhaptaal and Adachartaal with Peshkara Three Kayda's Rela, Tukda, chakardaar (Simple and Farmaishi) and Gat.
2. Ability to play Laggi and ladi in dadra and keharwa.
3. Different Types of Tihais in above mention Taal.
4. Tuning of your instrument.

## 1.5-Practical III (Lecture& Demonstration )

1. Lecture and Demonstration on any one of your syllabus.
2. Ability to compose , composition/bandish in any one Taal of the prescribed Syllabus.
3. Ability to present Dugun, Tigun and Aad layakari on hand / your instrument .



## Semester - II

### Core Subjects Marks – Internal Assessment

#### Marks Exam Total Marks Credits

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMT -01	2.1 Applied theory of music	04	75	25	100
CCMT -02	2.2 General theory of music	04	75	25	100
CCMT -03	2.3 Practical I (Stage performance )	04	100	--	100
CCMT -04	2.4 Practical II (Viva-Voce)	04	100	--	100
CCMT -05	2.5 Practical III (Lecture & Demonstration )	04	100	--	100

#### 2.1 Applied theory of Music

1. Comparative study of Punjab and Banaras Gharana..
2. Ability to write laykari of Aad Kuwad & Biad.
3. History of Percussion instruments of North India.
4. Hindustani and Karnatak Taal system.
5. Study of solo playing and accompaniment.
6. Detail study of Kumouni folk percussion Instruments.

#### Internal Assessment

#### 2.2 General Theory of Music

1. History of Tabla & Pakhawaj
2. Merit and Demerit of Tabla and Pakhawaj vada.
3. Brief history of Indian Music from vedic period to Modern Time.
4. Music of Ramayan and Mahabharat
5. Detail Study of Chhand

#### Internal Assessment

#### 2.3- Practical Paper - I

#### Practical demonstrative and Viva-Voce

1. Comprehensive Study of Roopak and Pancham Sawari with Peshkara, three Kayda's Rela, Tukda, chakkardara Tukda (Simple and Farmaishi) Gat and Paran.
2. Ability to play Sool Taal, Dhamar, Tivra with Tukda, Chakkardar tukda, tehai paran on Tabla.
3. Oral rendering / Padhant of boles and different laykaris of taals.

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## 2.4- Practical Paper - II

### Stage Performance

1. Solo performance of any two taals from the following taals.
  - (i) Roopak
  - (ii) Pancham Sawari.
  - (iii) Teen taal.
  - (iv) Ek Taal
2. Tuning of your Instruments.

### 2.5-Practical III (Lecture& Demonstration )

1. Lecture and Demonstration on any topic of your prescribe syllabus.
2. Ability to compose , composition/bandish in any one Taal of the prescribed Syllabus.
3. Ability to present Dugun, Tigun and Aad layakari on hand / your instrument .

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Semester - III

Core Subjects Marks – Internal Assessment

Marks Exam Total Marks Credits

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMT –01	3.1 Applied theory of music	04	75	25	100
ECMT /OECMT –02	3.2 General theory of music	04	75	25	100
CCMT –03	3.3 Practical I (Stage performance )	04	100	--	100
ECMT –04	3.4 Practical II (Viva-Voce)	04	100	--	100
ECMT –05	3.5 Practical III (Lecture & Demonstration )	04	100	--	100

3.1-Applied theory of Music

1. Detailed study of TAAL RACHANA SIDDHANT. .
2. Ability to write notation of Taal/Different bol with different Layalari
3. Study of different layakri of ,3/4,5/4,4/5 and 4/3.
4. Definition and explanation of the following terms.  
(i) Dupalli, Tipalli, Chaupalli (ii) Darjewali Gat  
(iii) Fard (iv) Kamali, Farmashi

Internal Assessment

3.2- General Theory of Music

- 1: Life History and contribution to music of the following.  
(i) Ustad Munne Khan  
(ii) Ustad Masit Khan  
(iii) Pt. Nana Panse  
(iv) Swami Pagal Das
2. Essay on any given topic for not less than 500 words
  1. Role of Music in Child Development
  2. Music and Nature
  3. Elements of Stage performance
  4. Music and meditation
  5. Music & Advertisement
  6. Music Recording
  7. Music & Literature
  8. Music & Mathematics.
3. General knowledge of the different classical and folk Percussion instruments(Kumauni).
4. Taal in western Music.

Internal Assessment

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### 3.3- Practical Paper - I

Practical demonstrative and Viva-Voce

1. Comprehensive Study of Matta Taal and Rudra Taal with Peshkara, three Kayda's Rela, Tukda, chakkardara Tukda (Simple and Farmaishi) Gat and Paran.
2. Ability to play theka of jhoomra, Tilwada and Ek Taal in vilambit laya.
3. Ability to play shikar Taal, Laxmi Taal, Gajjhampa Taal on the tabla with Tukda ,Chakkrdar Tukda, Tehai and Paran.

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### 3.4- Practical Paper - II

#### Stage Performance

1. Solo demonstration of laggi-ladi in dadra and kaharwa Taal.
2. Accompaniment with Vocal and instrumental Music.
3. Bole of Dance(kathak) in Teen Taal and Ek Taal.
4. Oral rendering/Padhant of bole and different layakari.
5. Ability to play dhamar and chartaal with bol Paran
6. Tuning of your instrument.

#### 3.5-Practical III (Lecture& Demonstration )

1. Lecture and Demonstration on any topic of your prescribe syllabus.
2. Ability to compose , composition/bandish in any one Taal of the prescribed Syllabus.
3. Ability to present Dugun, Tigun and Aad layakari on hand / your instrument .

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**Semester - IV**

**Core Subjects Marks – Internal Assessment**

**Marks Exam Total Marks Credits**

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMT -01	4.1 Project work	04	75	25	100
ECMT /OECMT -02	4.2 Applied theory of music	04	75	25	100
ECMT -03	4.3 Practical I (Stage performance )	04	100	--	100
ECMT -04	4.4 Practical II (Viva-Voce)	04	100	--	100
ECMT -05	4.5 Practical III (Lecture& Demonstration )	04	100	--	100

**4.1-Applied theory of Music**

1. Detailed study of Tabla/ Pakhawaj Gharana.
2. North Indian and South Indian Taal System.
3. Western Music
4. Fundamental of Tihaai, Chakkardar, Farmaishi etc.
5. Significance of Avanaddha Vadyas in Indian Culture.
6. Positive aspects of Music in personality development: Psychological Approach.
7. General study of percussion instruments of Natyashstra and Sangeet Ratnakar.

**Internal Assessment**

**4.2-Applied theory of Music**

1. Compose different Chakkardar Composition(Simple, Faramshi, Kamali) in different Taals.
2. Ability to compose Kayada, Peshkar, Tukda by giving the specify bole .
3. Comparative study of Bhatkhende , Pluskar and Karnatak taal system.
4. Ability to write different Layakaris.
5. Development and uses of Percussion Instruments.
  - (i) Muraj
  - (ii) Pushkar
  - (iii) Urdwark
  - (iv) Aalingya
  - (v) Nagara

**Internal Assessment**

**4.3- Practical Paper - I**

**Practical demonstrative and Viva-Voce**

1. General study of Taals in 1<sup>st</sup> 2<sup>nd</sup> and 3<sup>rd</sup> semester for practical papers with Peshkera, One Kayda, One Rela , Tukda, Gat, Paran, Chakkardar(simple and farmashi)
2. Ability to accompany with Thumri, Dadra and Ghazal
3. **Dissertation on any topic suggested by the concerned teacher followed by Viva-Voce.**

#### 4.4- Practical Paper - II

##### Stage Performance

1. Solo performance of any two taals from the following taals (One Taal from section A and one Taal from section B have to be selected)

**Section A-** Ektaal ,Jhaptaal , Adachartaal

**Section B-** Pamcham sawari, Taal of nine beats and Taal of eleven beats.

2. Tuning of your Instrument.

#### 4.5-Practical III (Lecture& Demonstration )

1. Lecture and Demonstration on any topic of your prescribe syllabus.

2. Ability to compose , composition/bandish in any one Taal of the prescribed Syllabus.

3. Ability to present Dugun, Tigun and Aad layakari on hand / your instrument

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**KUMAUN UNIVERSITY NAINITAL**

**DEPARTMENT OF MUSIC**

**PROPOSED CBCS SYLLABUS - MUSIC INSTRUMENTAL (SITAR)**

**MA MUSIC SITAR - 01 ST SEMESTER**

**CORE COURSE 01**

**PAPER 01 (THEORY) – APPLIED THEORY OF MUSIC**  
**Credits: 04; Total Marks – 100 (Maximum Marks External – 75;**  
**Internal Assessment – 25)**

1. Theoretical study of the following Ragas: Yaman Kalyan; Shuddha Kalyan; Bhimpalasi; Bageshree; Bihag & Maru Bihag.
2. To compose and write notation in the aforementioned Ragas along with Taans/Todas.
3. Writing of Muktalaaps & Taans/Todas in the ragas stated above.
4. Knowledge of the Ragaang classification and intensive study of Ragas mentioned above.
5. Elementary study of the Musical Sound and Noise Vibrations, Frequency, Duration, Pitch, Magnitude and Timber or Quality.
6. Detailed study of the following Talas and ability to write and demonstrate on hands in Thah, Dugun, Tigun and Chaugun Layakaries: Teental, Jhaptal, Rupak and Keharva.

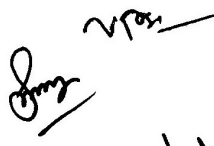
**CORE COURSE 02**

**PAPER 02 (THEORY) – GENERAL THEORY OF MUSIC**  
**Credits: 04; Total Marks – 100 (Maximum Marks External – 75;**  
**Internal Assessment – 25)**

**(NOTE: THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS CARRY EQUAL MARKS.)**

1. Vedic Music of Ramayana and Mahabharata.
2. Music of Jain, Buddhist, Maurya & Gupta period.
3. Music in the era of Bharat, Matang and Sarangdev.
4. History and Aesthetics of Music.
5. Definition of Rasa and its varieties according to Bharat & Abhinav Gupta.
6. Origin and Development of Gharana System in Khayal & Sitar-Vadan.











**CORE COURSE 03**

**PAPER 03 (PRACTICAL) – STAGE PERFORMANCE**  
**Credits: 04; Total Marks – 100 (40+40+10+10)**

1. Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B)
  - Kalyan Ang
    - A. Yaman Kalyan
    - B. Shuddha Kalyan
  - Kafi Ang
    - A. Bhimpalasi
    - B. Bageshree
  - Bihag Ang
    - A. Bihag
    - B. Maru Bihag
2. In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt where as in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.
3. Practical demonstration cum Viva Voce of the Ragas mentioned above.
4. One Gat in Other than Teentaal in any one of the above mentioned ragas.

**CORE COURSE 04**

**PAPER 04 (PRACTICAL) – VIVA VOCE & COMPARATIVE STUDY OF RAGAS**  
**Credits: 04; Total Marks – 100 (40+40+10+10)**

1. Comparative study and full description of the following Ragas:
  - Yaman
  - Bhairavi
  - Bihag
  - Alliyah Bilawal
2. Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj.
  - Yaman
  - Bhairavi
  - Bihag
  - Alliyah Bilawal
3. A Folk Dhun/Light Music Composition may be presented during Stage Performance.
4. Ability to interact and answer the questions asked by the practical examiner from the prescribed syllabus.

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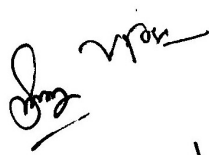
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**CORE COURSE 05**

**PAPER 05 (PRACTICAL) – LECTURE DEMONSTRATION**

**Credits: 04; Total Marks – 100 (80+10+10)**

1. The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.
  - **Kalyan Ang**
    - A. Yaman Kalyan
    - B. Shuddha Kalyan
  - **Kafi Ang**
    - A. Bhimplasi
    - B. Bageshree
  - **Bihag Ang**
    - A. Bihag
    - B. Maru Bihag
2. The ability to compose at least one composition/bandish in any one raga from the prescribed Syllabus.
3. Capacity to demonstrate the following Talas by hand or on Tabla - Teental, Jhaptal, Rupak & Keharva.



**MA MUSIC SITAR – 02 ND SEMESTER**

**CORE COURSE 01**

**PAPER 01 (THEORY) – APPLIED THEORY OF MUSIC**

**Credits: 04; Total Marks – 100 (Maximum Marks External – 75; Internal Assessment – 25)  
(NOTE: THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS  
CARRY EQUAL MARKS.)**

1. Theoretical study of the following Ragas: Ahir Bhairav; Bhairav; Shuddha Sarang; Vrindavani Sarang; Alliyah Bilawal & Yamani Bilawal.
2. To compose and write notation in the aforementioned Ragas along with Taans/Todas.
3. Writing of Muktalaaps & Taans/Todas in the ragas stated above.
4. Detailed study of the Ragaang classification.
5. Elementary study of the Musical Sound and Noise Vibrations, Frequency, Duration, Pitch, Magnitude and Timber or Quality.
6. Detailed study of the following Talas and ability to write and demonstrate on hands in Thah, Dugun, Tigun and Chaugun Layakaries: Tilwara, Sooltaal, Dhamar and Dadra.

**CORE COURSE 02**

**PAPER 02 (THEORY) – GENERAL THEORY OF MUSIC**

**Credits: 04; Total Marks – 100 (Maximum Marks External – 75; Internal Assessment – 25)  
(NOTE: THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS  
CARRY EQUAL MARKS.)**

1. A study of the following Talas & ability to write them in Dugun, Tigun & Chaugun Layakaries: Chautaal, Adachautaal & Dhamar.
2. Types of musical compositions: Prabandha, Dhrupad, Dhamar, Khayal, Tarana.
3. Maseetkhani and Razakhani Gats.
4. Application of General principle of Aesthetics in music.
5. An essay on any given topic pertaining to Indian Music in not less than 500 words.
6. Classification of Indian Musical Instruments with special Historical knowledge of the following Instruments: Sitar, Sarod, Surbahar, Violin, Tanpura, Sennai, Flute, Tabla & Pakhawaj.



**CORE COURSE 03**

**PAPER 03 (PRACTICAL) – STAGE PERFORMANCE**

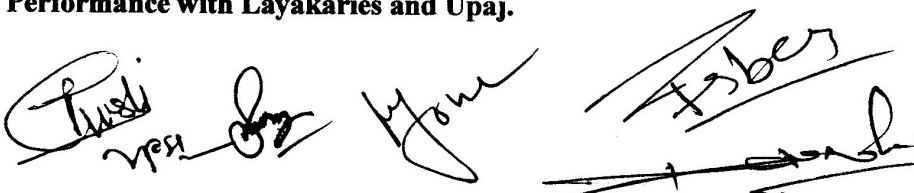
**Credits: 04; Total Marks – 100 (40+40+10+10)**

1. Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B)
  - Bhairav Ang
    - A. Bhairav
    - B. Ahir Bhairav
  - Sarang Ang
    - A. Shuddha Sarang
    - B. Vrindavani Sarang
  - Bilawal Ang
    - C. Alliyah Bilawal
    - D. Yamani Bilawal
2. In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt where as in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.
3. Practical demonstration cum Viva Voce of the Ragas mentioned above.
4. One Gat in Other than Teental in any one of the above mentioned ragas.

**CORE COURSE 04**

**PAPER 04 (PRACTICAL) – VIVA VOCE & COMPARATIVE STUDY OF RAGAS**

**Credits: 04; Total Marks – 100 (40+40+10+10)**

1. Comparative study and full description of the following Ragas:
  - Kedar
  - Puriya
  - Des
  - Bhopali
2. Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj.
  - Kedar
  - Puriya
  - Des
  - Bhopali
3. A Folk Dhun/Light Music Composition may be presented during Stage Performance.
4. Ability to interact and answer the questions asked by the practical examiner from the prescribed syllabus.

**CORE COURSE 05**

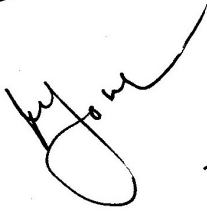
**PAPER 05 (PRACTICAL) – LECTURE DEMONSTRATION**  
**Credits: 04; Total Marks – 100 (80+10+10)**

1. The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.

- Kalyan Ang
  - A. Yaman Kalyan
  - B. Shuddha Kalyan
- Kafi Ang
  - A. Bhimplasi
  - B. Bageshree
- Bihag Ang
  - A. Bihag
  - B. Maru Bihag

2. Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.

3. Capacity to demonstrate the following Talas by hand or on Tabla - Tilwara, Sooltaal, Dhamar and Dadra.



**MA MUSIC SITAR – 03 RD SEMESTER**

**CORE COURSE 01**

**PAPER 01 (THEORY) – APPLIED THEORY OF MUSIC**

**Credits: 04; Total Marks – 100 (Maximum Marks External – 75; Internal Assessment – 25)  
(NOTE: THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS  
CARRY EQUAL MARKS.)**


1. Theoretical study of the following Ragas: Bilaskhani Todi; Gujri Todi; Megh Malhaar; Miyan Malhaar; Malkauns & Chandrakauns
2. To compose and write notation in the aforementioned Ragas along with Taans/Todas.
3. Writing of Muktalaaps & Taans/Todas in the ragas stated above.
4. Detailed study of the Ragaang classification.
5. Time theory of Ragas, its origin and development.
6. Role of Acoustics in the context of Music.

**ELECTIVE COURSE 01/ OPEN ELECTIVE COURSE 01**

**PAPER 02 (THEORY) – GENERAL THEORY OF MUSIC**

**Credits: 04; Total Marks – 100 (Maximum Marks External – 75; Internal Assessment – 25)  
(NOTE: THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS  
CARRY EQUAL MARKS.)**

1. Evolution and development of Indian Music with special reference to the Medieval Period.
2. Comparative study of Hindustani and Karanatak Music.
3. Shruti Swar relationship as described by modern thinkers like V.N. Bhatkhande, Pt. Omkar Nath Thakur & K.C.D. Brihaspati.
4. The contribution to music of the following musicians/musicologists: Ustaaad Badae Ghulam Ali Khan, Ustaaad Amir Khan, Ustaaad Vilayat Khan, Pt. Kumar Gandharva, Pt V.D. Paluskar, Pt V.N. Bhatkhande, Pt. Omkar Nath Thakur, Pt K.C.D. Brihaspati, Pt Ramashrya Jha & Dr. Lalmani Mishra.
5. Historical development of Sitar.



**CORE COURSE 02**

**PAPER 03 (PRACTICAL) – STAGE PERFORMANCE**

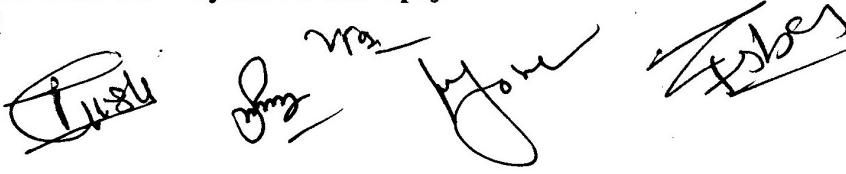

**Credits: 04; Total Marks – 100 (40+40+10+10)**

1. Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B)
  - Todi Ang
    - A. Bilaskhani Todi
    - B. Gujri Todi
  - Malhaar Ang
    - A. Megh Malhaar
    - B. Miyan Malhaar
  - Kauns Ang
    - A. Malkauns
    - B. Chandrakauns
2. In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt where as in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.
3. Practical demonstration cum Viva Voce of the Ragas mentioned above.
4. One Gat in Other than Teentaal in any one of the above mentioned ragas.

**ELECTIVE COURSE 02**

**PAPER 04 (PRACTICAL) – VIVA VOCE & COMPARATIVE STUDY OF RAGAS**

**Credits: 04; Total Marks – 100 (40+40+10+10)**

1. Comparative study and full description of the following Ragas:
  - Miyan Ki Todi
  - Durga
  - Hameer
  - Tilak Kamod
2. Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj.
  - Miyan Ki Todi
  - Durga
  - Hameer
  - Tilak Kamod
3. A Folk Dhan/Light Music Composition may be presented during Stage Performance.
4. Ability to interact and answer the questions asked by the practical examiner from prescribed syllabus.

**ELECTIVE COURSE 03**


**PAPER 05 (PRACTICAL) – LECTURE DEMONSTRATION**  
**Credits: 04; Total Marks – 100 (80+10+10)**

1. The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.

- Todi Ang
  - A. Bilaskhani Todi
  - B. Gujri Todi
- Malhaar Ang
  - A. Megh Malhaar
  - B. Miyan Malhaar
- Kauns Ang
  - A. Malkauns
  - B. Chandrakauns

2. Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.

3. Capacity to demonstrate the following Talas by hand or on Tabla – Ektaal, Deepchandi & Tivra.

The image shows five handwritten signatures or initials in black ink, arranged horizontally. From left to right: 1. A stylized signature that appears to be 'P. Singh'. 2. A signature that appears to be 'J. Singh' with 'Mosi' written above it. 3. A signature that appears to be 'M. Singh'. 4. A signature that appears to be 'I. Singh'. 5. A signature that appears to be 'A. Singh' with 'davis' written below it.

**MA MUSIC SITAR – 04 TH SEMESTER**

**CORE COURSE 01**

**PAPER 01 (THEORY) – APPLIED THEORY OF MUSIC**

**Credits: 04; Total Marks – 100 (Maximum Marks External – 75; Internal Assessment – 25)**

1. Theoretical study of the following Ragas: Darbari Kanada; Nayaki Kanada; Puriya Kalyan; Puriya Dhanashree; Shree & Jog.
2. To compose and write notation in the aforementioned Ragas along with Taans/Todas.
3. Writing of Muktalaaps & Taans/Todas in the ragas stated above.
4. Detailed of the Ragaang classification.
5. Genesis of Music, Indian and Western views about the development of Music.
6. Murchana and Thaata Paddhati in Hindustani Music.

**ELECTIVE COURSE 01/ OPEN ELECTIVE COURSE 01**

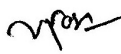
**PAPER 02 (THEORY) – GENERAL THEORY OF MUSIC**

**Credits: 04; Total Marks – 100 (Maximum Marks External – 75; Internal Assessment – 25)**

1. Detailed study of “Gayaki Ang” as established by “Ust. Vilayat Khan” with special reference to Sitar.
2. An essay on any given topic pertaining to Indian Music in not less than 500 words.
3. Brief cultural history of India with special reference to Music from Vedic period to modern time.
4. A study of ancient and medieval Taal System.
5. Research Methodology in Music.
6. Contribution of modern thinkers/musicians/connoisseurs in the form of modern literature related to Indian Classical Music. Namely :-
  - (a) Pt. Omkarnath Thakur
  - (b) Pt. Ramashrya Jha
  - (c) Smt. Ashvini Bhide Deshpande
  - (d) Dr. Prabha Atre

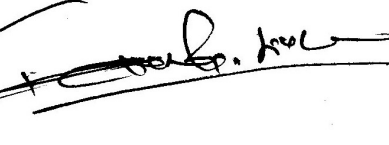












**ELECTIVE COURSE 02**

**PAPER 03 (PRACTICAL) – STAGE PERFORMANCE**

**Credits: 04; Total Marks – 100 (40+40+10+10)**

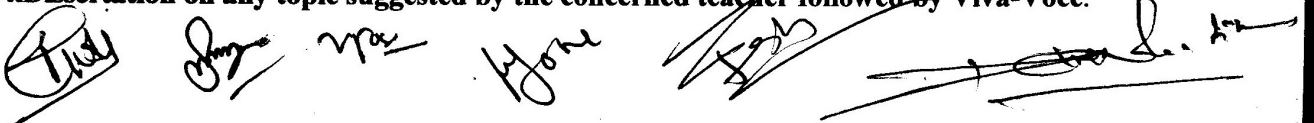
1. Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B)
  - Kanada Ang
    - A. Darbari Kanada
    - B. Nayaki Kanada
  - Puriya Ang
    - A. Puriya Kalyan
    - B. Puriya Dhanashree
  - Ragas not belonging to any particular “Ang”
    - A. Shree
    - B. Jog
2. In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt where as in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.
3. Practical demonstration cum Viva Voce of the Ragas mentioned above.
4. One Gat in Other than Teental in any one of the above mentioned ragas.

**ELECTIVE COURSE 03**

**PAPER 04 (PRACTICAL) – VIVA VOCE & COMPARATIVE STUDY OF RAGAS**

**Credits: 04; Total Marks – 100 (40+40+20)**

1. Comparative study and full description of the following Ragas:
  - Lalit
  - Shahana
  - Marwa
  - Rageshree
  - Patdeep
2. Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj.
  - Lalit
  - Shahana
  - Marwa
  - Rageshree
  - Patdeep
3. A Folk Dhun/Light Music Composition may be presented during Stage Performance.
4. Dissertation on any topic suggested by the concerned teacher followed by Viva-Voce.



**ELECTIVE COURSE 04**

**PAPER 05 (PRACTICAL) – LECTURE DEMONSTRATION**

**Credits: 04; Total Marks – 100 (80 + 10 +10)**

1. The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.
  - **Kanada Ang**
    - A. Darbari Kanada
    - B. Nayaki Kanada
  - **Puriya Ang**
    - A. Puriya Kalyan
    - B. Puriya Dhanashree
  - **Ragas not belonging to any particular “Ang”**
    - A. Shree
    - B. Jog
2. Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.
3. Ability to tune the instrument: The Examiner may ask the candidate to tune some of the strings or his/her instrument or may assess the tuning capacity of the candidate during his/her complete performance.

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