

**D.D.U.GORAKHPUR UNIVERSITY, GORAKHPUR  
DEPARTMENT OF FINE ARTS AND MUSIC**

**ORDINANCE AND SYLLABUS  
(PROSPECTUS)**

**EFFECTIVE FROM 2004-2005**

**B.A./M.A.**

**PERFORMING ARTS  
IN  
VOCAL, INSTRUMENTAL & TAL VADYA**

**DEPARTMENT OF FINE ARTS AND MUSIC**  
**D.D.U.GORAKHPUR UNIVERSITY, GORAKHPUR**  
**PERFORMING ARTS (MUSIC)**  
**SYLLABUS [EFFECTIVE FROM 2004-2005]**  
**B.A. Examination [ 1<sup>st</sup> Year]**  
**THEORY**

**Paper – I**

**Time: 3 hrs**  
**Marks: 50**

**History & Technique of Indian Music**

(Common for Vocal, Instrumental & Tal vadya)

History of Indian Music. Study of theoretical details and their comparative study of following Ragas and Talas: - Todi, Bihag, Bageshree, Puriya, Jai Jaivanti, Kamod, Kaliugada, Tilaga Trital, Japtal, Sooltal, Ektal, Chartal, Kaharva, Dadra. Reading and writing of notation of Bandhish and Gats above mentioned Ragas.

Defination of Technical terms : Nad, Shruti, Swara, Sthan, Saptak, Astak, Purvanga, Uttaranga, Varna, Alankar, Vadi, Vivadi, Anuvadi .Study of Ragas:- Thata, Meenda, Ghaseet, Krintan, Jamjama, Khatka – Murki.

**NOTE: - (There will be three disciplines [Vocal, Instrumental & Tal vadya, all discipline are compulsory for practical papers for B.A.-I year PERFORMING ARTS (MUSIC)**

-----**PRACTICALS**-----

**Paper – I [Vocal]**

**Marks: 50**

**Study of Ragas in Vocal Music**

Study of following Ragas: - Todi, Bihag, Bageshree, Puriya, Jai Jaivanti, Kamod, Kalingada, Tilanga .Two Vilambit Khayalas in any of the above mentioned Ragas, Sargam and Madhyalaya, Khayala with Alap, Tans in all the above mentioned Ragas. Study of any one choice Raga covering Vilambit and Drut Khayala with Alap & Tan.

**Paper – II [Instrument]**

**Marks: 50**

**Study of Ragas in Instrumental Music**

Study of following Ragas: - Todi, Bihag, Bageshree, Puriya, Jai Jaivanti, Kamod, Kalingada, Tilanga. Two Vilambit Gats in any of the above mentioned Ragas. Sargam and Rajakhani (Drut) Gats with Alap, Tans/ Todas in all the above mentioned Ragas

Study of any one choice - Raga covering Vilambit and Drut ,Gat with Alap, Tan, Jhala.

**Paper – III [Tal Vadya]**

**Marks: 50**

**Study of Talas for Tal Vadya Music**

Study of following Talas: - Trital, Jhaptal, Sooltal, Ektal, Chartal, Kaharva, Dadra Ability to demonstration (Simple Thaka with Tali, Khali on Tabla/ Pakhavaja and orally by giving Tali and Khali ) in all the above mentioned Talas.Study of any one choice Tala covering simple Thaha, dwigun with Tali, Khali.

**PERFORMING ARTS (MUSIC)  
SYLLABUS  
B.A. Examination 2<sup>nd</sup> Year**

**THEORY**

**Paper – I**

**Time: 3 hrs**

**Marks: 50**

**Study of Indian & Western Music**

(Common for Vocal, Instrumental, Tal Vadya)

Natural Scale, Temperd scale, Swar and Tala system of Hindustani and Karnataka Music. Western notation system.

Vadya Vargikaran, Merit and dimerit of Gayaka/ Vadaka, Nibadhagan, Anibadhagan, Ragalap, Rupakalap, Alaptigan, Alpatva, Bahutva, Avirbhava Tirobhava, Nayaki – Gayaki, Vagyekar.

General knowledge of Dhrupad, Dhamar, Khayal, Tarana, Tappa, Thumari, Hori, Chaturanga, Geet, Bhajan, Gazal.

**THEORY**

**Paper – II**

**Time: 3 hrs**

**Marks: 50**

**Technical theory of Ragas and Talas**

Detail study and their comparative study about given Ragas and Talas: - Darbari Kanhara, Minya Malhar, Puriya Dhanashree, Multani, Rageshree, Marawa, Paraja, Sindura, Adana, Gouda Saranga. Talas: - Deepchandi (Chachar) Jatta Tal, Teevra, Jhimara, Pancham Sawari and Addha Tal.

Reading and writing of notation of Bandish and Gats with Tan & Alap, about above mentioned Ragas. Writing of Talas in notation with Thaha, Dwigun, Trigun, Dedagun (3/2) layakarish about above mentioned Talas, Comparative Study of different Bols of Tabla.

-----**PRACTICAL**-----

**[Any two disciplines from the following Group A,B,C,]**

**GROUP – A (Vocal)**

**Paper – I**

**Marks: 50**

**Study of Ragas in Vocal Music**

Study of Darbari Kanhara, Minya Malhar, Puriya, Dhanashree, Multani, Rageshree, Marwa, Paraj, Sindura, Adana, Gouda Sarang. Four Vilambit Khayalas, Sargam and Madhya laya khayalas with Alap, Tanas about all the above mentioned Ragas.

Study of any one Raga as choice covering Vilambit and Drut Khayal with Alap, Tan, Tarana from the above mentioned Ragas.

Study of one Madhyalaya Khayal in Tal other than Trital. Ability of demonstration (Orally by giving Tali and Khali ) Within the Talas prescribed in the 2<sup>nd</sup> year .

**GROUP – B (Instrumental)**

**Paper – II**

**Marks: 50**

**Study of Ragas in Instrumental Music**

Study of following Ragas: - Darbari Kanhara, Minya Malhar, Puriya Dhanashree, Multani, Rageshree, Marawa, Paraja, Sindura, Adana, Gouda Saranga. Four Vilambit Khayala, Sargam and Madhya laya khayala with Alap, Tanas in all the above mentioned Ragas.

Study of any one Raga as choice covering Vilambit and Drut Khayala with Alap, Tan, Tarana Study of one Madhyalaya Gat in Tal other than Trital. Ability of demonstration (orally by giving Tali and Khali ) Talas prescribed in 2nd year course.

**GROUP - C (Tal Vadya)**

**Paper – III**

**Marks: 50**

**Study of Talas for Tal Vadya Music**

Study of the following Talas: - Deepchandi (Chachar) Jatta Tal, Teevra, Jhimara, Pancham Sawari Addha Tal.

Thakas and Parans (Simple and Chakkardar) with types of Tihais in all the above mentioned Talas. Advance Playing in Teental, Jhaptal, Ektal, Dadra, Kaharva.

Study of any one of Tala as choice with simple Tukda and Tihais.

**PERFORMING ARTS  
(MUSIC)  
B.A. Examination  
3<sup>rd</sup> Year**

**THEORY**

**Paper – I**

**Time: 3 hrs  
Marks: 50**

**Contribution of Indian Music**

(Common for Vocal, Instrumental, Tal Vadya)

Study of Shruti and Swara, Introduction on Chatuh Sarana as stated by Bharat and Shree Nivas. Method by placing the Shudh and vikrit swaras on Veena by Ahobal and Pt. Shree Nivas. Raga – Ragini Vargikaran, Thata – Raga, Vargikaran ,Mela – Raga Vargikaran, Ragang – Raga Vargikaran. Contribution of the Granth karas (Authors )and Introduction of any two Granthas: - i) Matang – “Brhaddeshi”, ii) Ramamatya – “Swarmela Kala Nidhi”, iii) Vyankatmukhi – Chaturdandi – “Prakashika”, iv) Abhinava Gupta – “Abhinavebharati”, v) Maharana Kumbha – “Sangeet Raj”

**Paper – II**

**Time: 3 hrs  
Marks: 50**

**Music appreciation & contribution of Indian Musicians**

(Common for Vocal, Instrumental, Tal Vadya)

Biographies and contribution of the following Musicians : - Sadarang – Adaranga, Haddu – Hassu Khan, Abdul Karim Khan, Ustad Fayyaz Khan, Pt. Omkar Nath Thakur, Pd.Bheemsen Joshi, Inayat Khan, Imdad Khan, M. S. Gopal Krishnan, Pd. Lal Mani Mishra, Pd. Ravi Shankar, Tyag Raj, Ustad Bismilla Khan, Kale Khan, Allauddin Khan, Ahamad Jan Thirakva, Allapakha Nana Saheb Panse, Karamatulla Khan.

**Theory-[Elective]**

**[ Any one from the following group A,B,C,]**

**Paper:-III**

**Time: 3 hrs  
Marks: 50**

**Group :A {Vocal}**

**Technical theory of Vocal Music**

Study of following Ragas, Talas and their comparative study: Ragas- Kalawati , Shuddhasarang, Lalit, Ramkali , Bheempalasi, Yaman Chandrakhonsh, Sohani.Talas: Ada chautaal, Sauari, Punjabi, Brahmadal. Analysis of the style of following Gharanas and their history **Gwalior, Agra, Kirna, Patiyala, Jaipur.** Reading and writing of Gat above

mentioned Ragas. Writing of Talas in notion with chaugun  $3/2$  and  $3/4$  Layakaris .[Talas: Teen taal ,Jhap taal ,Ek taal, Chartaal and Teeura .]

**Paper:-III**

**Time: 3 hrs**

**Group :B (Instrument)**

**Marks: 50**

**Technical theory of Instrumental music**

Study of following Ragas, Talas and their comparative study:Ragas-Kalawati , Shuddhasarang, Lalit, Ramkali , Bheempalasi,Yaman Chandrakonsh, Sohani.Talas: Ada chautaal, Sauari, Punjabi, Brahmadal. Analysis of the style of following Gharanas and their history **Gwalior,Agra,Kirna,Patiyla,Jaipur**.Reading and writing of Gat above mentioned Ragas. Writing of Talas in notion with chaugun  $3/2$  and  $3/4$  Layakaris .Analysis of the styles of Senia Gharanas of instrumental music and development of the Gayki and Tantrakari styles.

**Paper:-III**

**Time: 3 hrs**

**Group :C (Tal-Vadya)**

**Marks: 50**

**Technical theory of Tal-Vadya**

Study of Adi,Kuwadi Biadi and Savai Laya.Definition and knowledge of application of following:Gat-Quida, Gat-Puran, Navahakka Tripalli and chupalli gats. Knowledge of Jatibheda [Tisra,chatasru Mishra, Khaunda ,Sankirna].Ttal Bol and their layakaris:Matta, Gajajhampa, Shikhar Rudra ,Jog Jhampass

-----**Practical-[Elective]**-----

**Paper:-I**

**Group :A**

**{Vocal}**

**Marks: 100**

**Practical study of Rags for Vocal Music**

Study of the following Ragas:Kalavati,Shudha Sarang Lalit ,Ram kali,Bheempalasi ,Yaman ,Cchandrakouns GoudaMalhar Sohind , Shree, Hamir Shyamkalyanand their Vilambit Khyalas of any four from above Ragas. Study of the following Talas:Sawari Panjabi Brahma tal Thekas with chaugun , $2/3$ , $3/4$  Layakaries of above tals .

**Paper:-II**

**Group :A**

**Composition of Ragas**

**Marks-50**

Study of two madhyalaya khalayalas in talas other than treetal ,Ability to demonstrate orally by giving Tali Khali. Choice raga covering vil;ambit drut khayala with alap.

Or

**Paper:-I**

**Group :B (Instrumental)**

**Marks: 100**

**Practical study of Instrumental music**

Study of the following Ragas:Kalavati,Shudha Sarang Lalit ,Ram kali,Bheempalasi ,Yaman ,Cchandrakouns GoudaMalhar Sohind , Shree, Hamir Shyam kalyan and their Vilambit Khyalas of any four from above Ragas. Study of the following Talas:Sawari Panjabi Brahma tal Thekas with chaugun ,2/3,3/4 Layakaries of above tals .Four maseet khani gats with todas ,Sargam and rajakhani gats with alap, tan todas in all mention Rags.Jat tal Eka tal Teevra Theka Trigun Dedhgun 3/2.

**Paper:-II**

**Group :A**

**Composition of Ragas**

**Marks-50**

Study of anyone Raga as choice covering vilambit and drut khayal of ragas with Alap, Tans mentioned.Study of Dhrupads and one dhamar with trigun and Dedhgun laya 2/3,Tarana Tiruat Gajal,folk song Patriotic song Ravindra sangeet.

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Or

**Paper:-I**

**Group :B (Tal-Vadya)**

**Marks:100**

**Practical study of Tal –Vadya**

Study of peshkar, quidas,Gats Mukda, tukda and relas with paltas in trital.Four Tukras and two Paranas with Tihai in Choutal Sooltal. Tukras Gats Relas Mukda, Quidas and advansed Tihai in rupak ,Pancham Sawari Deepchandi and Jhumra. Thekas in the following tal in Barbar Dugun Trigun Choougun with Simple Tukda Tihaisof Matta,Gajajhampa ,Shikar Rudra along with oral renderings in all Talas and Bols.

**Paper:-II**

**Group :C**

**Composition of Tal - Vadya**

**Marks-50**

Solo demonstration along with oral rendering in one Talas within the course [one by student and by examiner

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**B.A. PERFORMING ART –[MUSIC]  
PART – I**

<b>Paper</b>	<b>Subject</b>	<b>Examination Hours</b>	<b>Marks</b>	<b>Sessional Marks</b>	<b>Total</b>
Theory- I	History & Technique of Indian Music	3	50	-	50
Practical-I Vocal	Study of Ragas in Vocal Music	-	35	15	50
Practical- II Instrumental	Study of Instrumental Music	-	35	15	50
Practical-III Tabla/ Mridanga	Study of Talas for Talvadya	-	35	15	50
	<b>Total</b>		<b>155</b>	<b>45</b>	<b>200</b>

**B.A. PERFORMING ART –[ MUSIC]  
PART – II**

<b>Paper</b>	<b>Subject</b>	<b>Examination Hours</b>	<b>Marks</b>	<b>Sessional Marks</b>	<b>Total</b>
Theory- I	Study of Indian music & Western music	3	50	-	50
Theory- II	Theory of Ragas & Talas	3	50	-	50
<b>(Any two disciplines from the following Group)</b>					
Practical- I	Study of Ragas in Vocal music	-	35	15	50
Practical- II	Study of Ragas in Instrumental Music	-	35	15	50
Practical-III	Study of Talas in Talvadya	-	35	15	50

	<b>Total</b>		<b>170</b>	<b>30</b>	<b>200</b>
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**B.A. PERFORMING ART –[MUSIC]  
PART – III**

<b>Paper</b>	<b>Subject</b>	<b>Examination Hours</b>	<b>Marks</b>	<b>Sessional Marks</b>	<b>Total</b>
Theory- I	Contribution of Indian music	3	50	-	50
Theory- II	Music appreciation & contribution of Indian musicians	3	50	-	50
<b>Theory- III [Any one from the Following Group ]</b>					
Group A	Technical theory of Vocal music	3	50	-	50
Group B	Technical theory of Instrumental music	3	50	-	50
Group C	Technical theory of Talvadya music	3	50	-	50
<b>Practical</b>					
Paper-1	Advance study of Ragas for <b>vocal music</b>	-	75	25	100
Paper-2	Composition & Improvisation		35	15	50
Paper-1	Advance study of Ragas for <b>Instrumental music</b>	-	75	25	100
Paper-2	Composition & Improvisation		35	15	50
Paper-1	Advance study of Talas for <b>Talvadya</b>	-	75	25	100
Paper-2	Composition & Improvisation		35	15	50
					<b>300</b>

**Department of Fine arts and Music**  
**D.D.U.GORAHKPUR UNIVERSITY**  
**Syllabus of Performing Art**  
**(Music)**

**M.A. I (Previous)**

**Effective from 2004-2005**

(Seats-- Vocal-6, Instrumental-6 and Tal Vadya-6)

**Theory**

**Paper- I**

**History and Aesthetic Appreciation of Indian Music**

*( Common for vocal, instrumental, Tal vadya)*

**Time: 3 hours**

**Marks: 100**

Rasa/Sondarya shastra and Sangeet:- Bhava and Rasa , Raga and Rasa, Chanda, Laya, Tal and Rasa, Four Classical Theories of Rasa. Autonomy and Hetronomy in Music .Briefly study of Main Granthal (5<sup>th</sup> to 17<sup>th</sup> Century): Bharat and Natya Shastra, Sharang dev and sangeet Ratnakar, Kamilochan and Ragtarangini, Pd. Ahobal and Sangeet Parijat.

**Paper- II (Group A & B)**

**Time: 3 hours**

**Technical Composition of Ragas**

**Marks: 100**

*(Common for Vocal & Instrumental Music)*

Theoretical and comparative study of the following Ragas Nat bhairava, Vilaskani Todi, Shudha sarang. Marubihag, Jhinghati, mClavegiri Vilaval, Maduvanti, Yaman, Bogesree, Maiuha, Kedar, Nayaki Kanhada, Suha, Sugharai, Komal Asavari, Bhupal Todi. Tal layakari in Previous Talas.To compose and write notation of above mention Ragas. Comparison of similar Ragas and Talas of Hindustani and Karnatak music.

**Paper- II (Group C)**

**Time: 3 hours**

**Technical Composition of Tals**

**Marks: 100**

*(For Tabla & Mridanga Music)*

Knowledge of geetika, Ekkala, Dwikala and Chatuskala, Kala matra ,Laya.Kriya,Graha, Pani, Maraga tal and Desi tal of the ancient tal system . Tala prates :Formation of tala by mathematical processand the total number of talas derivable from a given number of matras . Importance of Tala vadya in Indian classical music as compared to that of western music

**PRACTICALS  
VOCAL  
(Group-A)**

**Paper: 1****Marks : 100****Advanced Study of Ragas**

Ragas for detailed study (Vilambit and Drut Khayal alongwith Gayaki). Nat Bhairava, Yaman, Vilaskhani, Shudha Sarang, Maru Bihag, Jijhoti, Devgiri Vilaval, Maduavanti Ragas for Nondetailed study (General outline of the Ragas with one composition). Malhva Kedar, Nayaki Kanhda, Suha, Sugharai, Komal Assavari, Bhupali Todi. Two Drupad and two dhamar in any of the above ragas with methodical brief 'Nomtom' Alap. Two Tarana in any of the above Ragas. Additional Layakari for singing Dhrupad Style : 3/2

**Paper- II :****Marks : 100****Advance Performance.**

Performance: This will be stage performance before audience, the candidate is required hour to perform about: Full elobration of a choice Raga (Prescribed Practical Paper I) with slow and fast composition . Presentation of one composition in a Tal other than Teental ( Reg Prescribed Practical Paper I).Presentation of Thumari/ Dhun ( Light classical style) in appropriate Raga and Tala.

**Paper- III****Marks : 100****VIVA-VOCE**

This will be practical cum viva-voce on Ragas froms prescribed course.

-----**INSTRUMENTAL**-----

**(Group-B)**

**Paper – I : Advance study of Ragas****Marks : 100**

Ragas for intensive study and practical : Nat Bhairava ,Yaman, Vilaskhani Todi, Shudh Sarang, Maru Bihag, Jijhoti, Devgri Vilaval, Madhuvanti. Ragas for nondetailed study (general outline of the Ragas with one composition) :Malhva Kedar, Nayki Kanhda, Suha, Sugharai, Komal Assavari, Bhupali Todi .

**Paper- II : Advance Performance.****Marks : 100**

Performance: This will be stage performance before audience, the candidate is required hour to perform about: Full elaboration of a choice Raga ( As Practical Paper I) with slow and fast composition . Presentation of one composition in a Tal other than Teental (As Practical Paper I). Presentation of Thumari /Dhun ( Light classical style) in appropriate Raga and Tala.

**Paper- III: VIVA VOCE****Marks: 100**

This will be practical cum viva-voce on Ragas from prescribed course.

-----Tabla/ Mridanga -----

**Paper I: Advance study of Talas****Marks:100**

Practical knowledge of presenting all the styles of Tabla/ Mridanga playing and ability to demonstrate their difference. Intensive practice and knowledge of at least two styles: Present a decorative "bharava" for the Talas used for accompaniment in Ati -vilambit laya. Tilwada, jhumra, Adachartal, jhaptal, Tental, Ektal, Deepchandi. Ability to compose Tihais from any matra to the same in all the talas. Thorough knowledge and accompanying capability in their chalan, vistar with at least four parans and four Tihais. Rudra, Bramha, Vishu, and Ganesh.

**Paper :II Advance Performance****Marks:100**

Performance will consist of: Solo performance of any choice of Tal. Solo performance in a Tal of 9,11,15, or 17 beats.

**Practical:****Paper III: Viva-Voce****Marks:100**

This will be practical cum viva-voce on Talas of prescribed course.

## Syllabus of Performing Art (Music)

M.A.II (Final)

<b>Paper : I</b>	<b>Theory</b>	<b>Time-3 hrs</b>
<b>History of Ancient Indian music and Instrument</b>		<b>Marks-100</b>
<b>( Common for vocal, instrumental, Tal vadya)</b>		

General principal of voice culture. Music of Ramayan and the Mahabharat. The Puranas, Prati shakhyas. Indian musical instruments: Evolution, description, classification, technique. Historical study of symbolic characteristics and Indian musical instruments. Lives of instrumentalist from 18<sup>th</sup> century onwards with their contribution Critical and historical study of ones own instruments.

<b>Paper II ( Group-A,Vocal)</b>	<b>Time-3 hrs</b>
<b>Comparative Technical theory of Ragas</b>	<b>Marks-100</b>

Comparative study of the following Ragas: Ahir bharav, puriya kalayan, Jogkons, Ahirlalit, Bhatiyar, Gujari todi, Gouri (bhairav/purvianga), Minya ki sarang, vairagi, kalavati, megha malhar, madhamad sarang, Nand, Abhogi. To compose and write notation of above mentioned ragas. Tal lasyakari in previous talas : 5/4 4/7

or

<b>Paper II: (Group-B, Instrument)</b>	<b>Time-3 hrs</b>
<b>Technical theory of Instrumental Music</b>	<b>Marks-100</b>

Comparative study of the following Ragas: Ahir bharav, puriya kalayan, Jogkons, Ahirlalit, Bhatiyar, Gujari todi, Gouri (bhairav/purvianga), Minya ki sarang, vairagi, kalavati, megha malhar, madhamad sarang, Nand, Abhogi. To compose and write notation of above mentioned ragas. Tal lasyakari in previous talas : 5/4 4/7

or

<b>Paper II: (Group-C Tal Vadya)</b>	<b>Time-3 hrs</b>
<b>Technical theory of Tal Vadya</b>	<b>Marks-100</b>

Detailed study of the ten pranas (dasha- pran) of tal with special reference to graha, jati and yati. Study of the following layakarries and ability of write in notation the layakarries in any theka. Definitions and explanation of the following terms: choupalli gat, farmaishi gat, kamali, chakradan paran, udan ki fard, stutu-paran of pkhawaj. Write notation of the talas – 16,12,14,10,21,17 matraj with above mentioned layakarries.

## Practicals

### -----Vocal-----

#### **Paper: I ( Group-A,)**

#### **Advance study of ragas**

**Marks-100**

Raga for detailed study (vilambit and drut khayal along with gayaki): ahirbharav, bhatiyar, puria kalyan, gujrati todi, jogkouns, gouri (bhairav/purianga), ahirlalit, malkouns, jog, bhairava. Raga for non-detailed study ( general out line of the raga with one composition): minya kee sarnga, vairagi, kalavati, megha malhar, madhmad sarang, nand, abhogi, Four Dhrupad and Dhamar in any of above Ragas with methodical brief NOM TOM alap, four tarana in any of the above Ragas, Additional layakari for the singing Dhrupad style :5/4

#### **Paper II:**

**Marks-100**

#### **Advance performance**

Performance: There will be public performance before audience. The candidate is required to perform for about an hour. Full elaboration of a choice of raga (from practical paper I) with slow and fast composition. Presentation of one composition in a tal other than teental (from practical paper I). Presentation of thumari/light classical style in appropriate raga and tala.

#### **Paper III:**

#### **Dissertation and Viva- Voce**

**Marks:100**

The Post – Graduate candidates are required to select a suitable topic for their dissertation in consultation with his teacher approved by Head of the department. The dissertation should be prepared and handed over to the subject teacher positively before commencement of Viva – Voce/ theory examination

### -----Instrument-----

#### **Paper: I**

#### **Advance study of Instrument**

**Marks-100**

Raga for detailed study : Ahirbharav, bhatiyar, puria kalyan, gujrati todi, jogkouns, gouri (bhairav/purianga), ahirlalit, malkouns, jog, bhairava. Raga for non-detailed study ( general out line of the raga with one composition): minya kee sarnga, vairagi, kalavati, megha malhar, madhmad sarang, nand, abhogi .Atleast one each should be learnt in the following Talad:Jumra Astmangal tal.

#### **Paper II: Advance performance**

**Marks-100**

Performance: There will be public performance before audience. The candidate is required to perform for about an hour. Full elaboration of a choice of raga (from practical paper I) with slow and fast composition.

Presentation of one composition in a tal other than teental (from practical paper I). Presentation of thumari/light classical style in appropriate raga and tala.

**Paper III: Dissertation and Viva-Voce**

**Marks:100**

The Post – Graduate candidates are required to select a suitable topic for their dissertation in consultation with his teacher approved by Head of the department. The dissertation should be prepared and handed over to the subject teacher positively before commencement of Viva – Voce/ theory Examination. This will be practical cum viva-voce on ragas and talas of prescribed course. Based on Raga and tala of previous and Final year courses.

-----: **Tal Vadya:**-----

**Practicals**

**Group-C( Tal- Vadya )**

**Paper I:**

**Comprehensive study of Tal -Vadya**

**Marks-100**

Comprehensive study of trital, shikartal, gaja-jhampa and pancham sawari with peshkar quida, palta, gats, tukada, relas of banaras and ajrada gharana. One tripalli and one chopalli gat in vilambit laya in each talas mentioned above (both simpal and chakradar). Two mukhadas of advanced pattern in each of the above talas in different lay karies. Tihais both bedam and damdar of different pattern in the above mentioned talas. Oral renderings of all above mentioned talas and bols with their layakaries.

**Paper II:**

**Advance performance of Tal-Vadya**

**Marks-100**

Performance will consist of : solo performance of any chosen tala, solo performance of other than choice tala, accompaniment of vocal/Inst./dance performance for about 15 minutes.

**Paper III:**

**Dissertation and Viva-Voce**

**Marks:100**

The Post – Graduate candidates are required to select a suitable topic for their dissertation in consultation with his teacher approved by Head of the department. The dissertation should be prepared and handed over to the subject teacher positively before commencement of Viva – Voce/ theory examination. This will be practical cum viva-voce. Talas of previous and final year course .Advance study of all the talas and bols learnt.



**PERFORMING ART – MUSIC**  
**M.A. PART – I**

<b>Paper</b>	<b>Subject</b>	<b>Examination Hours</b>	<b>Marks</b>	<b>Sessional Marks</b>	<b>Total</b>
Theory- I (Common) Group A, B, C	History & Technique of Indian Music	3	100	-	100
Theory- II (Common) Group A, B	Technical composition of Ragas	3	100	-	100
Theory- II (Common) Group C	Technical composition of Tals	3	100	-	100
<b>Practical</b>	<b>Vocal</b>				
Paper I	Advance study of ragas		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Viva-Voce		75	25	100
<b>Practical</b>	<b>Instrumental</b>				
Paper I	Advance study of ragas		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Viva-Voce		75	25	100
<b>Practical</b>	<b>Tabla/Mridanga</b>				
Paper I	Advance study of ragas		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Viva-Voce		75	25	100

**PERFORMING ART – MUSIC**  
**M.A. PART – II**

<b>Paper</b>	<b>Subject</b>	<b>Examination Hours</b>	<b>Marks</b>	<b>Sessional Marks</b>	<b>Total</b>
Theory- I (Common) Group A, B, C	History Ancient Indian Music and Instrument	3	100	-	100
Theory- II (Vocal) Group A	Comparative Technical theory of Ragas	3	100	-	100
<b>OR</b> Theory- II (Instrumental) Group B	Technical theory of Instrumental Music	3	100	-	100
<b>OR</b> Theory- II (Tal Vadya) Group C	Technical theory of Tal Vadya	3	100	-	100
<b>Practical</b>	<b>Vocal</b>				
Paper I	Advance study of ragas		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Dissertation And Viva-Voce		50	50	100
<b>Practical</b>	<b>Instrumental</b>				
Paper I	Advance study of Instrument		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Dissertation And Viva-Voce		50	50	100
<b>Practical</b>	<b>Tabla/Mridanga</b>				
Paper I	Comprehensive study of Tal Vadya		75	25	100
Paper II	Advance performance		75	25	100
Paper III	Dissertation And Viva-Voce		50	50	100