

MUSIC (VOCAL) B.A-I

Outlines of Test

Paper No.	Name of Paper	Max. Marks	Time Allowed
I	Theory	30+10	3 Hours
II	Practical	60	20 to 30 Minutes

- Note (1) The question paper will be divided into three sections. Candidates will be required to attempt five questions in all, selecting at least one question from each section. All questions will carry equal marks.
- (2) Examiner should set a detailed set of at least 10 questions covering the entire syllabus. Candidates are required to attempt any five questions

Syllabus and Courses of Reading

Paper-1: Theory

Max. Marks : 30

Inst. Ass. : 10

Time : 3 Hours

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Vilambit and Drut Khayals in the Ragas :
(1) Yaman (2) Alhaiya Bilawal (3) Hamir (4) Vrindavani Sarang (5) Kafi (6) Bhupali (7) Asawari
- (c) Ability to write the Thekas with dugun in the Talas as prescribed in the syllabus :
Ektal, Chautal, Suttal, Jhaptal.

SECTION-B

- (a) Definition of the followings:-
Sangeet, Swara, Saptak, Nad, Shruti, Raga, Thaata, Vadi, Samvadi, Anuvadi, Vivadi, Khayal, Tarana, Tali, Khali, Avartan, Alankar, Varna, Parmel Praveshak Raga, Major Tone – Minor Tone.
- (b) Difference between Margi and Deshi Sangeet.
- (c) Gaykon ke Gun- Dosh.
- (d) History of Music from Vedic period to 12th Century.

SECTION-C

- (a) Relationship of Folk Music and Classical Music.
- (b) The Role of Music in National Integration.
- (c) Contribution towards Music by the followings:-
 - (1) Pt. Vishnu Digamber Paluskar.
 - (2) Pt. V.N. Bhatkhande
 - (3) Pt. Omkarnath Thakur.
 - (4) Ud. Abdul Karim Khan.

Paper-II : Practical

Max. Marks: 60

Time: 20 to 30 minutes

- Note :**
1. Candidate will not be allowed to sing with Harmonium in the Examination, any Tanpura should be used for accompaniment.
 2. Three slow Khayals in primary style of gayaki in any of the prescribed Ragas.
 3. One Drut Khayal with Alaps and Tanas in each of the Ragas prescribed in the syllabus.
 4. One Drupad of Dhamar with Dugun. One Sargam Geet and one Lakshan Geet in any prescribed Ragas and One Tarana in prescribed ragas.
 5. National Anthem on Harmonium.
 6. Ability to demonstrate Ektal, Chautal, Suttal, Jhaptal and Rupak with reciting bols by hand in Thah and Dugun Layakaris and ability to play teen tal and dadra on Tabla.
 7. One Geet or Bhajan.

MUSIC (VOCAL) B.A-II

Outlines of Test

Paper No.	Name of Paper	Max. Marks	Time Allowed
I	Theory	30+10	3 Hours
II	Practical	60	20 to 30 Minutes

- Note (1) The question paper will be divided into three sections. Candidates will be required to attempt five questions in all, selecting at least one question from each section. All questions will carry equal marks.
- (2) Examiner should and detailed set at least 10 question covering the entire syllabus. Candidates required to attempt any five questions

Syllabus and Courses of Reading

Paper-1: Theory

Max. Marks : 30

Inst. Ass. : 10

Time : 3 Hours

SECTION-A

- (a) Historical Study and detailed description of the ragas prescribed in the syllabus.
- (b) Ability to write the notation of Vilambit and Drut Khayals in Ragas : (1) Chhayanut (2) Gaur-Sarang (3) Jai Jai Wanti (4) Malkauns (5) Bhairv (6) Bairavi (7) Khamaj (8) Kedar.
- (c) Ability to write the Thekas with Chougun in the Talas as prescribed in syllabus : Adachautal, Deepchandi, Tilwara, Tivra, Teen Taal.

SECTION-B

- (a) Detailed study of the following shailies :-
 - (i) Dhrupad (ii) Dhamar (iii) Khayal (iv) Thumri (v) Tappa (vi) Taan (vii) Chaturang (viii) Trivat (ix) Geet (x) Bhajan
- (b) Short notes on the following :-
Avirbhav-Tirobhav, Nayak-Nayaki, Jaties of Ragas, Grama, Murchhana, Tanpura and Sahayak Nad.
- (c) Placement of Swaras on Shruties by Bharat, Matang, Lochan, Pundrik Vitthal, Ramamatya.

SECTION-C

- (a) Role of Science in promoting education and cultural aspects of Music during modern period .
- (b) Contribution towards Music by the following :-
 - (i) Ustad Bade Gulam ali Khan
 - (ii) Pt. Malikarjun Mansoor.
 - (iii) Pt. Bhimsen Joshi
 - (iv) Ustad Allauddin Khan
 - (v) Ustad Faiyaz Khan

Paper-II Practical

Max. Marks: 60

Time: 20 to 30 minutes

- Note:-**
1. Candidate will not be allowed to sing with Harmonium in the Examination, Only Tanpura should be used for accompaniment.
 2. The candidates will required to sing Vilambit and Drut Khayal. Ragas of the Examiner's choice.
 3. Three slow Khayals with extempore alaps and tanas in any of the prescribed Ragas.
 4. One Drut Khayal with Alaps, Bol Alaps in all the prescribed Ragas out of the eight drut Khayals one may be set to any tala other than Teen tala.
 5. One Dhrupad with Dugun, Tigun and Chaugun or one Dhamar with Dugun in prescribed ragas.
 6. One Tarana in any of the prescribed Ragas.
 7. Ability to demonstrate Ada Chautal, Deepchandi, Tilwara, Tivra with reciting Bols by Hands in Thaha and Dugun Layakaries and ability to play on Tabla also.

MUSIC (VOCAL) B.A-III

Outlines of Test

Paper No.	Name of Paper	Max. Marks	Time Allowed
I	Theory	30+10	3 Hours
II	Practical	60	20 to 30 Minutes

- Note : 1. The question paper will be divided into three sections. Candidates will be required to attempt five questions in all, selecting at least one question from each section. All questions will carry equal marks.
2. Examiner should and detailed set at least 10 question covering the entire syllabus. Candidates required to attempt any five questions

Syllabus and Courses of Reading

Max. Marks : 30
Int. Assessment : 10
Time : 3 Hours

Paper-1: Theory

SECTION-A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Vilambit Drut Khayalas in the following Ragas :-
(1) Todi (2) Puria dhanashree (3) Basant (4) Kamod (5) Bhimpalasi (6) Miyan Ki Malhar (7) Bihag (8) Deshkar (9) Bahar.
- (c) Ability to write the Thekas with Dugun, Tigun, Chougan in the Talas as prescribed Dhamar, Sultaal, Teen Taal, Kehrva, JhapTaal.

SECTION-B

- (a) Origin and development of Notation system. Merits and demerits of notation system.
- (b) Historical Survey of Indian Music from 17th to 19th Century
- (c) Lalit Kalon Mein Sangeet Ka Sthan.
- (d) Detail study of Voice – Culture.
- (e) Contribution of the following Scholars towards Indian Music
(1) Acharya K.C.D. Brihaspati (2) Pt. Lal Mani Mishra (3) Pt. Vinayak Rao Patwardhan (4) Ustad Amir Khan (5) Vidushi Gangubai Hangal (6) Pt. Krishan Rao Shankar

SECTION-C

- (a) Critical analysis of the Time Theory of Ragas.
- (b) Essay on “Teaching of Music through Gharana and Educational Institutions”
- (c) Elementary knowledge of the Folk Music of Haryana and Punjab.
- (d) Classification of Instruments during Vedic Period, Medieval Period and Modern Period.

PAPER-II : PRACTICAL

Max. Marks: 60

Time: 20 to 30 minutes

- Note:-**
1. Candidate will not be allowed to sing with Harmonium in the Examination, Only Tanpura should be used for accompaniment.
 2. The candidates will required to sing Vilambit and Drut Khayal. Ragas of the Examiner's choice.
 3. Three slow Khayalas with extempore Alaps and Tanas in different Talas in any of the prescribed Ragas.
 4. One Drut Khayal with Alaps, Boltans and Tans in all the prescribed Ragas.
 5. One Dhrupad and one Dhamar with Dugun, Tigun and Chaugun.
 6. Ability to demonstrate by hand the following Talas in Dugun, Tigun and Chaugun
Layakaries:- Dhamar, Sultal, Teental, Jhaptal and Keharva (Thekas on Tabla also)
 7. One Tarana with simple, technical demonstrate , its style.
 8. Tuning of Tanpura.

Books Recommended

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| 1. राग परिचय भाग (1 से 4) लेखक - | हरिशचन्द्र श्रीवास्तव |
| 2. ताल परिचय भाग (1 से 4) लेखक - | हरिशचन्द्र श्रीवास्तव |
| 3. अभिनव गीतांजलि भाग (1 से 5) लेखक - | पं० रामाश्रय झा |
| 4. क्रमिक तान आलाप (1 से 4) लेखक - | हरिशचन्द्र श्रीवास्तव |
| 5. क्रमिक पुस्तक मालिका (1 से 6) लेखक - | वि० ना० भातखण्डे |
| 6. संगीत विशारद - | वसंत |
| 7. बंदिशावली लेखक - | डॉ० कला श्रीखण्डे |
| 8. भारतीय संगीत का इतिहास, लेखक - | शरचन्द्र श्रीधर परांजपे |
| 9. भारतीय संगीत का इतिहास, लेखक - | जयदेव ठाकुर |
| 10. भारतीय संगीत का सैद्धांतिक विश्लेषण - | डॉ० स्वतन्त्र शर्मा |
| 11. भारतीय संगीत का ऐतिहासिक विश्लेषण - | डॉ० स्वतन्त्र शर्मा |
| 12. भारतीय संगीत का इतिहास, लेखक - | धर्मावती श्रीवास्तव |
| 13. संगीत शास्त्र - | तुलसीराम देवांगन |