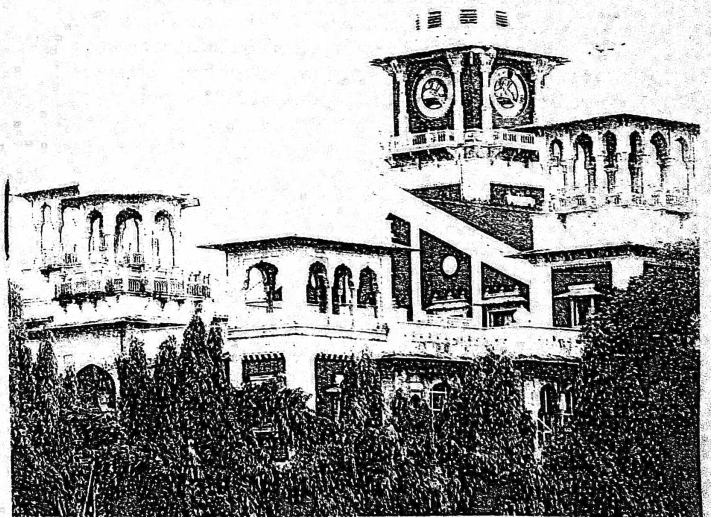
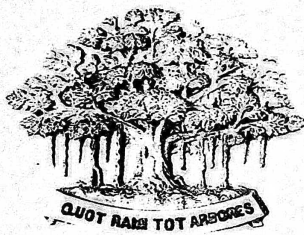


Deptt. of Music and Performing Arts  
University of Allahabad

**SYLLABUS**  
**B. A. - I, II, III**



**Deptt. of Music and Performing Arts  
University of Allahabad**

**Department**

The Department of Music and Performing Arts, University of Allahabad has long illustrious history. Established in 1926, it has distinguished itself in almost each and every field of Music and Musicology and produced a galaxy of intellectuals who have earned name and fame within the country and even abroad. The faculty is engaged in high quality of research. Over the years department has seen many fruitful prosperous years.

The Department of Music has preserved its glory under the scholarly traditions of eminent Heads like Prof. U.S. Kochak, Prof. R.A. Jha, Prof. G. Banerjee and Prof. S. Sharma by expanding its interest and concerns in the latest directions of teaching and research.

The department at present offers teaching in B.A. B.Mus. M.A. M.Mus and diploma and also conducts research. The Students of the department are the inheritors of a great academic and scholarly tradition and we expect that they will prove worthy of the privilege of belonging to one of the most distinguished departments of the University and their achievements will add to the glorious name enjoyed by the department and the University.

**Prof. Sahitya Kumar Nahar  
Head.**

**Department of Music and Performing Arts  
University of Allahabad**

**Revision of Courses in B.A. I, II, III (Vocal, Sitar, Tabla)  
Music Vocal & Instrumental (Sitar-Tabla)**

There will be two theory Papers and Practical Examination in  
Vocal as well as Instrumental Music (Sitar-Tabla) as following:

**B.A.-I**

Subject	Paper No.	M a r k s Assigned	Remarks
Vocal & Instrumental Music - (Sitar- Tabla)	<b>Theory Paper-I</b> "Science of Music and Studies of Shruties"	35	Common for Vocal, Sitar & Tabla
Vocal & Sitar	<b>Theory Paper- II</b> Study of Ragas and Talas	35	Only for Vocal & Sitar.
Tabla	<b>Theory Paper- II</b> "Study of Talas"	35	Only for Tabla
V o c a l - Sitar-Tabla	<b>Practical</b>	80 <b>Grand Total-</b> 150	Vocal, Sitar & Tabla as per Syllabus.

Department of Music and Performing Arts  
University of Allahabad

**SYLLABUS 2012-13**

**Music Vocal & Instrumental (Sitar - Tabla)**

**B.A.-I** Time duration - 3 hours

**Paper - I** Max. Marks - 35

**Science of Music and Studies of Shruties**

**Unit - I**

Vibration and Frequency, Pitch and its relation with the Vibrator, Bhatkhande's Ten Thats, Echo, Reverberation, Resonance of Sound, Giti, Nayak, Nayaki, Jati.

**Unit - II**

Vocal and Instrumental Ranges of Sound, Main Types of chords, Musical and unmusical quality of Sound, Swayambhoo Swar (over-tones), Shadaj Pancham Bhav.

**Unit - III**

Consonance and dissonance, Modern Thirty Two That's concept of Shruti (different opinions on it). Merits and demerits of Musicians. Short notes on Sarna Chatushtayi, Varna, Alankar.

**Unit - IV**

Placement of Shuddha and Vikrit Swaras on different Shruties according to Lochan, Ahobal, Pundarik, Ramamatya, Somnath etc.

Study of Vyankat Mukhi's 72 Melas.

Comparison of Northern and Southern Swaras in Music.

(4)

**Unit - V**

**Rabindra Sangeet**: Giti Natya, Nritya Natya, Baitalik, Varsha-Mangal, Basantotsab, Gitivitan, Swar-Vitan, Akarmatrik, Swarlipi, Bengal Ka Keertan and its influence in Tagore's Rag raginees, Rabindra Sangeet Ke Tal.

**Biographies of Musicians**: Sadarang, Adarang, Ustad Allauddin Khan, Pt. V.G. Jog, Heera Bai Barodkar etc. Ustad Siddhar Khan, Ustad Modu Khan, Pt. Bhimsen Joshi, Pt. Ravishankar.

**Paper - II**

**Music (Vocal & Sitar)**

**(Study of Ragas and Talas)**

**Unit - I**

- Critical detailed Study of the following Ragas, Shudha Kalyan, Chayanat, Gaudsarang, Jaijaiwanti, Ramkali, Pooriya.
- Illustrations of Nayas, Alpatva, Bahutva, Avirbhava and Tirobhav in the above ragas by means of notes.

**Unit - II**

- Critical Study of the following Ragas.
- Kamod, Deshkar, Marwa, Sohini and Shankara.
- Layakari and different types of Laykaries in Trital, Ektal, Rupak, Teevra, Sooltal, Jhoomra, Dhamar and Jattal, Writing of these Talas in Notation.

**Unit - III**

- Study of old Ragas as following.
- Bhairav, Kalyan, Bilawal etc.
- Writing the songs or gats in notation in all above ragas of Unit I & II, III with alaps, Tans, Boltaan in Vilambit, Drut Khyal or Masitkhani and Rajakhani Gat.

(5)

#### Unit - IV

- Identification of above mentioned Ragas from given notes with alap, Tans.
- Comparative study of the detail, non-detail and old Ragas given above.

#### Unit - V

- Writing of notation of Dhrupad, Dhamar or Masitkhani gat in the above mentioned ragas with different Layakaries and Upaj.
- Essay on any general topic of Music.

#### Percussion-Instrumental Music Tabla

##### B.A.-I

Time duration - 3 hours

##### Paper - II

Max. Marks - 35

#### Applied Theory - Study of Talas

##### Unit - I

- Explanation and illustration of various technical terms - Theka, Avartan, Matra, Peshkaras, Quidas, Bant, Paltas, Thihai, Mukharas, Bhari, Khali, Tukras.
- Compare - Theka-Avartan, Peshkaras- Quidas, Bhari-Khali, Mukhra-Mohra, Tukra-Paran.

##### Unit-II

- Detailed & critical study of Teen Tal, Jhap Tal, Roopak & Teevra.
- Writing of Notion of Quidas, Peshkaras, Tukaras in Teen Tal, Jhaptal & Roopak Tal and Tukras, Paran Tihais in Teevra Tal.

##### Unit - III

- Ability to compose New Tihais and simple Mukhras.
- Layakaris, Dugun, Chaugun and Aad in Prescribed Talas of Syl-labus.
- Identification of Talas by given bols.

(6)

#### Unit - IV

- Full-Introduction of - Chautal, Sooltal, Tilwada, Kaharwa, Punjabi, Japtal.
- Ability to write Laggi Laris in Dadra, Kaharwa, Jat Tal, and Simple Tihais in Chautal and Sooltal.

#### Unit - V

- Tabla Ke Varnas & Playing techniques of varnas.
- Life sketch of the following Tabla Maestros- Pt. Ram Sahay, Pt. Kanthe Mahraj.
- Ustad Ahmad Jan Thirakwa, Prof. Lal Ji Srivastava.

#### Music Vocal & Sitar

##### B.A. - I

##### Practical

One Drut Khayal or one Rajakhani Gat in each of the Ragas mentioned below and at least five Vilambit, two Dhrupad and two Dhamar or five masitkhani Gat in any of the following:

- SHUDHKALYAN, DESHKAR, KAMOD, CHHAYANAT, GOUDSARANG, JAJAIWANTI, RAMKALI, POORIYA, MARWA, SOHANI AND SHANKARA.

Old Ragas for non-detail study as following:

- BHAIKAV, KALYAN, BILAWAL.

Candidates should have a general knowledge of the following styles;

##### Vocal:

- Tarana, Thumri and Bhajan in any Ragas of the candidate's own choice. Candidate's should be able to sing alaps of Ragas and recite Thekhas of Talas prescribed in Theory paper II and should be able to identify them. Candidates should be able to tune their instruments.

(7)

**Sitar:**

**One Drut Gat in each of the Ragas mentioned and at least five vilambit Gats in any of them**

- Shuddhakalyan, Deshkar, Kamod, Chhayana, Gaud Sarang, jaijaiwanti, Ramkali, Pooriya, Sohani, Shankara and Marwa.
- Candidates should be able to play Jod-Alap, Jhalas etc. in all the above Ragas. Candidates should be able to play alaps of the Ragas and Thekas of the Tals prescribed in Paper II and should be able to identify Ragas through short passages.
- Candidates should be capable to play at least one or two swar upward meend. Clarity in Tanas and Jhala and different style of Jhala.

**Music Instrumental Tabla**

**B.A. - I**

**Max. Marks - 80**

**Practical**

Candidates should be able to play peshkaras, Quidas, Bant, Rela, Kisim, Paltas, Tihai, Mukhras, Tukra, Paran, Laggi, Ladi etc. Wherever applicable in the following Talas.

**Detail:** Teen Tal, Jhap Tal, Roopak, Teevra.

**Non Detail:** Chautal, Sool Tal, Tilwada, Dadra, Kaharwa, Punjabi, Jat Tal.

- Padhant of the Matter learnt.
- Candidate should be able to tune their own instrument.
- Ability to provide accompaniment.
- Improvisation of simple Tihai, Mukhda and Tukda.
- **Layakari:** Dugun, Tigun, Chaugun & Aad.
- Presentation of class work record at the time of practical examination compulsory.

(8)

**Part - I**

**BOOKS RECOMMENDED**

1. Bhatkhande V.N. - Hindustani Sangeet Kramik Malika, Part- III, IV, V
2. Bhatkhande V.N. - A short Historical Survey of the Music of Upper India.
3. Ranade G.S. - Hindustani Music, its Physics and Aesthetics.
4. Mishra, Dr. Lalmani - Bhartiya Sangeet Vadya.
5. Sen. Dr. Arun Kumar - Bhartiya Talon Ka Shastriya Vivechan.
6. Sharma Prof. Swatantra - Bhartiya Sangeet: Ek Vagyanik Vishleshan.
7. Banerjee, Dr. (Km.) Geeta - Ragshastra, Part I and II
8. Sharma B.S. - Tal Prakash.
9. Godwale, M.G. - Tal Deepika.

(9)

Department of Music and Performing Arts  
University of Allahabad.

**SYLLABUS 2013-14**

Music Vocal & Instrumental  
(Sitar - Tabla)

Time duration - 3 hours  
Max. Marks - 35

**B.A. - II-Paper-I**

**Notation System, Scales and Study of Bio-Graphies of Musicians.**

**Unit-I**

Notation system of Bhatkhande and Vishnudigambar and its comparison with Western staff Notation.

Various types of Intervals of Notes.

Writing of Simple Songs in Staff Notation, or Talas in Staff Notation.

**Unit-II**

History of Western Staff Notation, its terminology like Western notes, key Signature, Time Signature, Clef Signature, Rest Signs, Value of notes, irregular Rhythmic, Major, Minor, Semitone and other terms of Staff Notation.

Comparative Study of Northern and Southern Tal Paddhaties.

**Unit-III**

Different Musical Scales like Diatonic Scale, equally tempered Scale, major-Minor Scale, Pythagorean Scale and other Scales.

Placement of notes on Veena according to Pt. Srinivas.

Comparative and detailed Study of different forms of Music like Dhrupad, Dhamar, Khyal, Thumri, Tappa, Chaturang, Tarana, Trivat etc. and their evolution or comparative and detailed study of different Bandish of percussion instrumental Music like peshkaras, Quidas Chalan, Bant, Rela, Gat (Different Gharanas) and their evolution.

(10)

**Unit-IV**

Harmony-Melody-their various kinds and their comparison.

Contribution of various scholars and Musicians to Indian Music.

**Short Notes:** Geet, Gandharva, Gan, Deshi Sangeet, Sthaya, Mukhachalan, Akshiptika, Nibadha and Anibandh Gan, Ragalakshan, Ragalap, Alapti Swasthan Niyam, Prachalit Alap, Tan; Meend. Yati, Paramelu, Stuti Ke Bol, Gat Quida, Ek hathi, Chhand, Laya, Tal, Vrinda Gan.

**Unit-V**

**Rabindra Sangeet:** Application of Hindustani Ragas in Tagore's Music, Manodharma-Sangeet, Different forms of Rabindra Sangeet, History of Music in Bengal.

**Karnatak Music:** Knowledge of Kriti, Keertan, Jatiswar, Gita, Pat, Swarjati, Varnam (Pad Varnam and Tan Varnam) Tillana, Ajapna, Jati Bhed, Shadanga, Sapta-Suladi Talas, Taveli, Varnam, Padam, Ragam, pallavi, Divayaprabandham, Ragamalika, Gati Bhed, Navsandhi Tal Vidhan.

Biographies of Musicians and Music scholars like Bhatkhande, Vishnudigambar, Tansen, Ameer Khusroo, Fayyaz Khan, Pt. Ravi Shankar, Nikhil Bannerjee, etc. Ustad Hazi Ali Vilayat Khan, Ustad Karamatulla Khan, Ustad Habibuddin Khan, Pt. Kishan Maharaj.

(11)

**Music Vocal & Sitar**

**B.A.-II**

**Paper-II**

**Critical Study of Ragas**

**Unit-I**

**Critical detailed Study of the following Ragas:**

Lalit, Darbari, Mian Malhar, Gaud Malhar, Bahar, Todi, Deshi. illustration of Nyas, Alpatva and Bahutva in these Ragas.

**Unit-II**

Writing of Notation of any one Dhrupad/Dhamar or Masitkhani Gat in detail, or non detail Ragas of Unit I & V with different Layakaries, Upaj or Alap, Tan, etc.

Critical Study of the old Ragas with Alap, Tan etc. like kafi. Khamaj, Desh.

**Unit-III**

Identification of given notes of ragas with Alap, Tan etc.

A short essay on any Topic of Musical Subject.

Study of Time Theory of Ragas, Classification of Instruments.

**Unit-IV**

Writing in notation of anyone Drut Khyal or Razakhani Gat of the given Ragas of Unit I & V with Alap, Tan etc.

Writing and knowledge of the following Talas with different types of Layakaries like Dugun, Tigun, Chaugun, Ada, Kuad etc.

Trital, Ektal, Jhaptal, Choutal, Kaharwa, Dadra, Tilwada, Rupak, Teevra, Sootal, Jhcomra, Dhamar, Jattal and pancham Savari.

History of Musical Instruments like Tanpura, Harmonium, Sitar, Tabla etc.

(12)

**Unit-V**

Critical Study of the (following) ragas, with Alap, Tan etc.

Adana, Multani, Jogia, Vibhas,

Illustration of Tirobhav, Avirbhav in Detail and Non Detail Ragas.

Short notes on the following;

Vadi, Samvadi, Vivadi, Anuvadi, Kalawant, Alankar, Baj, Kan.

**Music Instrumental Tabla**

**B.A.-II**

Time duration - 3 hours

**Paper-II**

Max. Marks - 35

**Applied Theory-Study of Talas**

**Unit-I**

- Explanation and illustration of various technical terms- Tukras, Parans, Quidas, Paltas, Relas, peshkaras, Mukharas, Tripalli, Chaupalli, Chakradar Bols, Farmaishi Chkradar, Parans, Damdar and Bedamdar Tihais.
- Compare technical words: Tukra-Paran, Quida- Peshkar, Dupalli-Tripalli, Damdar-Bedamdar Tihai, Rela-Rau, Laggi-Lari.

**Unit-II**

- Comparative study of Talas of syllabus having same matras- Adachartal, Farodast Tal, Dhamar Tal, Deepchandi Tal.
- Notation of Peshkaras, Quidas, Relas, Tukras, Parans, Tihais, Chakradars, Farmaishi Chakradars in Adachartal, Ek tal, Pancham Swari Tal, Farodast Tal.

**Unit-III**

- Ability of compose New Tihais & Mukhras, Knowledge of the notation of Tukras, Parans, Tihais in Dhamar, Kumbh & Shikhar Tal.

(13)



- Complete Introduction of Talas: Matt Tal, Dhumali & Addha Tal.

#### Unit-IV

- Ability of recognize Tals by given bols.
- Knowledge of Layakarries: Dugun, Tigon, Chaugun, Aad, Kuad, Biad in the Talas of syllabus mentioned in above units.

#### Unit-V

- Comparative study of Delhi and Banaras Baj.
- Essays on any general Topic of Music.

### Music Vocal & Sitar

#### B.A.-II

#### Practical

One Drut Khayal or one Rajakhani Gat in each of the Ragas mentioned below and at least five Vilambit Khayal two Dhrupad and two Dhamar or five Masitkhani Gats in any of these ragas.

- LALIT, DARBARI, ADANA, MIAN MALHAR, GOUDMALHAR, BAHAR, TODI, MULTANI, DESHI, JOGIYA AND VIBHAS.

#### Knowledge of all the prescribed Tals in Paper II

Candidates should have a general knowledge of any two of the following styles.

- Tarana, Chaturanga, Thumri, Tappa or any Dhun etc. in any Rag of the candidate's own choice, candidates should be able to sing or play Ragas and at least able to identify them through short passage of notes. Candidates should be able to tune their instruments.

### Music Instrumental Tabla

#### B.A.-II

Max. Marks - 80

#### Practical

**Candidates must have critical detailed and comparative study of the following Talas;**

**Detail:** Adachartal, Ek Tal, Pancham Tal, Farodast Tal, Dhamar Tal, Kumbh Tal, Shikhar Tal,

**Non Detail:** Matt Tal, Dhoomali, Deepchandi, Addha Tal.

- Students must also know Tukras, Paranas, Tihai, Quidas, Baant, Paltas, Relas, Peshkaras, Mukharas, Laggi, Ladi, Kamali Chkradar, Farmaishi Chakradar, and all the matter learnt in Paper IInd wherever applicable in above mentioned Talas.
- Ability to recognize own instrument.
- Ability to tune own instrument.
- Ability to provide accompaniment.
- Knowledge to perform Talas with different Layakarries on hand.
- Candidates are required to play at least Dhamar Tal on Mridanga.
- Presentation of class work record at the time of practical examination compulsory.

## Part-II

### BOOKS RECOMMENDED

1. Bhatkhande V.N. - Hindustani Sangeet Kramik Malika, Part- III, IV, V
2. Bhatkhande V.N. - A short Historical Survey of the Music of Upper India.
3. Ranade G.S. - Hindustani Music, its Physics and Aesthetics.
4. Mishra, Dr. Lalmani - Bhartiya Sangeet Vadya.
5. Sen. Dr. Arun Kumar - Bhartiya Talon Ka Shastriya Vivechan.
6. Sharma Prof. Swatantra - "Pashchatya Swarlipi Paddhati evam Bhartiya Sangeet".
7. Banerjee, Dr. (Km.) Geeta - Rag Shastra, Part I and II.
8. Sharma B.S. - Tal Prakash.
9. Godwale, M.G. - Tal Deepika.

Department of Music and Performing Arts  
University of Allahabad.

### SYLLABUS 2014-15

Music Vocal & Instrumental (Sitar - Tabla)

B.A.- III

Time duration - 3 hours

Paper-I

Max. Marks - 50

#### Unit-I

Short History of Music of Ancient Period upto 13th Century A.D. Viz Vedic Period, Ramayan Kal, Rajput Kal, Gupta Yug, etc. Evolution of Jati Ragas or Psychological impact of Talas. Study of Ancient Musical Texts like Natya Shastra, Brahadeshi, Geet Govind, Nardiya Shiksha etc. in Short, Prabandha and its components or Marg Tal and its components.

#### Unit-II

Classification of Rags Viz Rag-Ragini Paddhati, Mela Paddhati, Shuddha, Chayalag, Sankirana Vargikaran, Raganga Vargikaran and Thata Rag Vargikaran etc. or classification of Talas- Deshi Tal, Chapu Tal, Apurav Talam, Sapta Suladi Tal System, present Tal System. Short History of Music of Medieval and Modern period. Various Gharanas of Music Viz. Gwalior, Kirana, Agra, Patiala, Indore, Imdad Khan Gharana, Delhi, Ajrada, Lucknow, Banaras, Farrukhabad.

#### Unit-III

Revival of Indian Classical Music. Comparison of Hindustani and Karnatak Music Systems with Special reference to their Musical forms, Talas and Swaras. Study of Musical Texts like -Sangeet Ratnakar, Sangeet Parijat, Chaturdandi Prakashika in Short.

#### Unit-IV

Impact of Modern Science in the development and Propagation of Music.

Influence of Folk Music on Indian Classical Music, Stylization of Folk Melodies into Ragas.

Study of Gram, Moorchana, Various Kinds of Gamak. Kaku or study of Ten Pranas of Tal- Kal, Marg, Kriya, Ang, Grah, Jati, Kala, Laya, Yati, Prastar.

#### Unit-V

Interrelation of Music with other Fine Arts like Painting, Drama, Dance and Poetry.

Popular Folk Tunes and Folk Dances of Hindustani, Karnataka and Rabindra Sangeet such as baul, Bhatiyali, Lavani, Kajri, Chaiti, Maand, Bhangra, Gidda, Joomar, Swang, Pandawani, Amar-Praner, Manush Sonar, Bangla Kirtan, Raisara Karakattam, Kavaddi Attam, Villuppattu, Maiyandi Melam or folk Talas.

Essay on any general topic of Music.

#### Music Vocal and Sitar

#### B.A. - III

#### Paper-II

Time duration - 3 hours

Max. Marks - 50

#### Unit-I

Critical detailed study of the following Ragas with Alap, Tan etc.

Pooriya Dhanashree, Chandrakauns, Shuddha Sarang, Madhuwanti, Baggeshwri.

Illustrations of Nyas, Alpatva, Bahutva, Abirbhav and Tirobhav in the above Ragas by Means of notes.

#### Unit-II

Critical Study of the following Ragas in short-Shree, Basant, Paraj, Hindol, Jaunpuri, Malgurgi.

Critical study and different types of Layakaries in Ada-Choutal, Brahama, Lakshmi, Rudra, Shikhar, Pancham Savari.

#### Unit-III

Study of old Ragas with Alap, Tan etc. Viz.

Poorvi, Bhairavi, Hameer.

Writing in Notation of any Dhrupad/Dhamar or Masitkhani Gat in Ragas of Unit I & II with different Layakaries and Upaj or Alap, Todas, Jhalas.

Contribution of Scholars and Musicians to Music like, Ustad Amir Khan, Bade Gulam Ali Khan, Pt. Omkar Nath Thakur, Acharya Brahaspati, Ustad Abdul Karim Khan, Inayat Khan, Ustad Allauddin Khan, Ustad Vilayat Khan.

#### Unit-IV

Identification of above Mentioned Ragas from given notes with Alap, Tans etc.

Comparative Study of the detail, non detail and old Ragas given above.

#### Unit-V

Writing of notation of any Vilambit Khyal and Drut Khyal or Raza Kahni Gat with Alap, Tan in above Mentioned Ragas.

Ability to compose any Song or gat in any Raga.

Essay on any general Topic of Music.

**Music Instrumental Tabla**

**B.A.-III**

Time duration - 3 hours

**Paper-II**

Max. Marks - 50

**Applied Theory**

**Unit-I**

- Explanation and illustration of various technical terms of Tabla- Peshkara, Quida, Paltas, Relas, Rau, Mukhras, Tukras, Kisim, Tipalli, Chaupalli, Farmaishi Chakradar, Kamali Chakradar, Lomvilom, Charbag, Stuti Ke Bol, Jhulna Ke Bol, Navhakka, Damdar and Bedamdar- Tihai.
- Comparative studies of the pairs- Quida- Peshkara, Tipalli- Chaupalli, Damdar- Bedamdar Tihai, Farmaishi -Kamali Chakradar, Gat- Tukra, Laya-Tal, Rela-Rau.

**Unit-II**

- Critical, comparative and detail study of Gharanas and styles (Baj) of Tabla.
- General Knowledge of the Chief Gharanas of Pakhawaj - Javli Gharana, Punjab Gharana, Kudau Singh Gharana, Nana Panse Gharana.

**Unit-III**

- Knowledge of notation of playing materials mentioned in unit-I, where applicable in the following Talas- Rudra, Badi Sawari, Basant, Laxmi, Gajjhampa, Brahma Tal, Pashto Tal along with their critical detailed and comparative study.
- Identification of Talas by given bols.

**Unit-IV**

- Full Introduction of Talas Jat Tal, Ashta Mangal, Ganesh, Mani Tal - along with knowledge of writing simple Tihais and Laggi

(20)

Ladi where applicable in these Talas.

- Writing of different layakaries Dugun, Tigun, Chaugun, Aad, Kuad, Biyad, 2/3 and 4/3 Fraction of Tempo- in the prescribed Talas.

**Unit-V**

- Life sketch & contribution of Pt. Veeru Mishra, Ustad Abid Hussain Khan, Pt. Samta Prasad, Ustad Zakir Hussain.
- Essay on any General Topic related to Music.

**Music Vocal and Sitar**

**B.A.-III**

Time duration - 3 hours

**Practical**

Max. Marks - 50

**Stage Demonstration**

**Vocal:**

**One Drut Khayal in each raga and at least five Vilambhit Khaylas in the following Ragas.**

- SHREE, POORIA-DHANSHREE, BASANT, PARAJ, HINDOL, CHANDRAKAUNS, SHUDDHASRANG, MADHUWANTI, BAGESWARI, JAUNPURI, MALGUNJI.
- The candidates will have to give stage performance of his or her own choice of Raga of the Course for half an hour. They will have to sing or play a Thumri composition too.

**Sitar:**

**Stage Demonstration**

**One Drut Gat in each and at least five Vilambhit Gats in the following Ragas.**

- SHREE, BASANT, PARAJ, PURIYA- DHANSHREE, HINDOL, CHANDRAKAUNS, SUDDHASARANG, MADHUWANTI, BAGESWARI, JAUNPURI, MALGUNJI.

(21)

**B.A.-III**

**Practical-Viva**

Max Marks - 60

The candidates will be critically examined in the Ragas as mentioned in Paper III.

**Vocal:**

- Knowledge of Thumri, Tappa, Chaturang, Tarana and Trivat.
- Candidates should also be able to sing a Bhajan. They should be able to tune their own instruments.
- Illustration and identification of Ragas and by short passage.
- Ability to perform two Dhruvpad and two Dhamar in any Ragas of the course with Layakaries.

**Sitar:**

- The candidates will be critically examined in the Ragas prescribed under Paper III. Candidates offering string instrument will have to present a Gat in a Tal other than Teental. Ability to play two or three swars upward and down ward meend.
- Illustration and identification of ragas by short passages. Candidates should be able to tune their own instrument.

**Music Instrumental Tabla**

**B.A.-III**

~~Time duration - 3 hours~~

**Practical-Stage Demonstration**

Max. Marks - 65

**Board 'A'** - Candidates examined in the Talas as following;

**Detail-** Rudra, Bari Sawari, Basant, Lakshmi, Gajjhampa, Brahma Tal, Pashto Tal.

**Non Detail-** Jat Tal, Ashta Mangal, Ganesh, Mani Tal.

- They will have to give stage performance of their choice of Tal of the course for half an hour, after that an another Tal other than the choice will have to play for few minutes.
- Candidates should be able to play and Padhant of all the Matter learnt under - Paper- IInd.
- Candidate should be able to tune their own instrument.
- Ability to provide accompaniment to vocal and instrumental performances.
- Ability to play Laharas of different Talas on the Harmonium.
- Identification of Talas by short Passage.
- Intensive practice of Laggi, Lari, Rau.
- Ability to play Quidas related to Gharanas.
- Presentation of class work record at the time of practical examination compulsory.

**Practical Board 'B' Viva-Voce**

Marks-60

- Candidates will be critically examined in Viva-Voce. The course is same as in practical Board-'A'.

### Part-III

#### BOOKS RECOMMENDED

1. Bhatkhande V.N. - Hindustani Sangeet Kramik Malika, Part- III, IV, V
2. Bhatkhande V.N. - A short Historical Survey of the Music of Upper India.
3. Ranade G.S. - Hindustani Music, its Physics and Aesthetics.
4. Mishra, Dr. Lalmani - Bhartiya Sangeet Vadya.
5. Sen. Dr. Arun Kumar - Bhartiya Talon Ka Shastriya Vivechan.
6. Sharma Prof. Swatantra - Bhartiya Sangeet: Ek Eitihasic Vishleshan.
7. Banerjee, Dr. (Km.) Geeta - Rag Shastra, Part I and II.
8. Godwale, M.G. - Tal Shastra
9. Srivastava, G.C. - Tal Parichaya, Part III
10. Sangeet Karyalaya Prakashan - Tal Ank.
11. Jha Ramashraya - Abhinav Geetanjali, Part I, II, III.