

Issem.

M.A. Previous Examination - I semester
For Vocal and Stringed Instrument (including Tabla and Pakhawaj)
Course I - Science and Aesthetics of Music

M.M. - 100
Internal Assessment - 50
External Assessment - 50

Rationale - This paper will enable the students to know about Science & Aesthetics of Music

Unit - I

✓ Sound

Three characteristics of Musical sound (Naad)
Reflection, Refraction, Defraction
Surti, Swar, Frequency and Vibration.

Unit - II

✓ Physiology of Human Throat and its application in voice culture.
✓ Physiology of Ear & principles of Hearing
Relativity between the sound and the structure of Musical Instrument.

Unit - III

✓ Principles of Aesthetics

Rasa Theory of Bharat & its application to Indian Music
Four facts of Aesthetics - Aesthetic attitude, Expression, Feelings & Reaction

Unit - IV

Relation between Music and other Fine Arts from the Aesthetic point of view
Pictorial aspect of Ragas.
Emotional and Technical aspect of Music.

Unit - V

✓ Aesthetics according to Indian Scholars.
Aesthetics according to Western Scholars.
Rasa Theory according to Modern Thinkers.

Internal Assessment	-	M.M. 50
Two test of 15 marks	-	30 Marks
Two Quiz of 5 marks	-	10 Marks
One Assignment / Seminar of 10 Marks	-	10 marks

I Sem

M.A. Previous - I Semester
Course II (b) Critical study of Talas (For Tabla and Pakhawaj)

M.M. - 100
Internal Assessment - 50
External Assessment - 50

Rationale - this paper is based upon practical aspect of Indian music (i.e. Talas) to proceed further and to know about the rhythmic pattern of music

Unit - I

1. Definition of laya and laya kar.
2. Definition of gat and its kinds.
3. Knowledge of Tala dashpranas.
4. Importance of Khanda in Talas X

Unit - II

1. Definition of Aad, Kuad & Biada Layakararis.
2. Description of the following -
Kamal Paran, Farmaishi Paran and Navhakk Paran.
3. Formation of different kinds of Tihar with example

Unit - III

- Ability to write the Terms in Notation -
1. Uthan, Tukara, Mohra, Paran
 2. Peshkara, Quida, Rela
 3. Talas prescribed for practical course.

Unit - IV

- Intensive and comparative study of Talas prescribed in the course as given below -
1. (Teental) (Ada chartal) (Chartal) (Deepchand) : (Shikhar) (Matital)
 2. Forms of Hindustani Music -
Dhrupad, Dhamar, Khyal, Thunri, Tappa, Chaturang and Talas generally used in these forms.
 3. Conception of Rhythm and tempo with reference to their evolution and development. पश्चिम संगीत

Unit - V

1. Knowledge of all the Talas and capacity to write them in different layakararis e.g. 2 in 3, 2 in 4, 4 in 5, 3 in 4.
2. Difference of playing technique between Delhi and Ajrada gharana.
3. Knowledge of Vishnu Digamber Tal padhatti and ability to write the Talas in it.

Internal Assessment	
Two test of 15 marks	- 30 Marks
Two Quiz of 5 marks	- 10 Marks
One Assignment / Seminar of 10 Marks	- 10 marks

लिमिता ल, म्गाडिधारताल, दीपचन्दी, लिखाडा, रवपक Details - actual

संगीतशास्त्र (वाल्मुकिवशास्त्री)
आन्ध्रप्रदेश का संगीत शिक्षण-केंद्र
वाराणसी

A. Previous Examination - I semester
Practical Stage Performance
(For Vocal and Stringed Instruments)

Course III

MM - 100

Internal Assessment - 50

External Assessment - 50

Performance of 30 to 40 minutes before an invited audience in Ragas selected from the following list-

Yaman, Puriya Kalyan, Malkauns, Chandra Kauns.

Candidates may plan his/her performance in the following manner-

(i) Classical Vocal Music

Vilambit Khyal & Drut Khyal (Tarana Optional)

Or Classical Instrumental Music Alap, Jor, Jhala, Maseet Khani + Razakhani
Gat

(ii) Semi Classical Music-

Thumri/ Bhajan/ Dhun

Internal assessment	50
Two Practical Test of 20 Marks each	40
Overall Performance	10

M.A. Previous – I Semester
Course III Practical (Stage performances)
(For Tabla and Pakhawaj)

M.M. 100

1. Candidate is required to give a solo performance for at least 30 minutes in a Tala.
2. Candidate is required to give a solo performance in any other Tal at least for 10 minutes.

M.A. Previous Examination - I semoster

Practical Viva-Voco

(For Vocal and Stringed Instruments)

Course IV

MM - 100

Internal Assessment - 50

External Assessment - 50

1. Candidate Shall learn at least three Vilambit Khyal/ Maseet Khan gat and at least one dhrupad, One Dhamar, One Tarana/One Dhun in any Raga of their syllabus.
2. Candidate are desired to learn Dhrut Khyal/ Raza Khani Gat in each of the following ragas-
 - (i) Yaman - Pooriya Kalyan
 - (ii) ~~Vindavani Sarang - Suddha Sarang~~
 - (iii) Malkauns - Chandra Kauns
3. Candidate must possess general knowledge of the following Non-detailed Lalita, Puriya, Sohani, Jog, Jog Kauns.
4. Ability to demonstratr the following Talas by hand - Teental, Chautal, Adnautal, Deep Chandi, Tilwada, Roppak.

Internal Assessment	50
Two Practical Test of 20 Marks each	40
Overall Performance	10

M.A. Previous – I Semester
Course IV Creative Presentation
(For Tabla and Pakhawaj)

M.M. 100

1. Ability to demonstrate the Bol Padhant in the Talas prescribed in Course - 3
2. Ability to play Lehra in any two Talas other than Teental.
3. Ability to accompany with vocal Instrumental music.

M.A. Previous Examination - I semester
Practical Viva-Voco
(For Vocal and Stringed Instruments)
Course V

MM - 100

Internal Assessment - 50

External Assessment - 50

Practical- General Study of basic Ragas and Creative Compositions.

1. Practical Test and Viva Voce of the following Ragas-

Miya - Malhar, Bharav, ~~Bharav~~, ~~Nand~~, Tilang, Alahia - Bilawal.

2. Candidates are desired to compose at least five Bandish/ Bhajan, Geet, Folk Song/Dhun in different Talas during the semester, to be demonstrated at the time of examination.

Internal Assessment	50
Two Practical Test of 20 Marks each	40
Overall Performance	10

(4)

M.A. Previous - I Semester
Course IV Creative Presentation
(For Tabla and Pakhawaj)

M.M. - 100
Internal assessment 50
External assessment 50

Ability to demonstrate the Bol Padhant in the Talas prescribed in Course - 3

2 Ability to play Lehra in any two Talas other than Teental.

3 Ability to accompany with vocal Instrumental music.

Internal assessment 50

M.A. Previous – I Semester
Course V Practical – Viva voce
(For Tabla and Pakhawaj)

M.M. 100

1. Detailed study of each Tala with its techniques -
Ada Chartal, Teental, Chartal, shikhar Tal, Mitt Tal and Mani Tal
2. To demonstrate the especiality of Kamal Paran, Farmaishi Paran and Nav
Hakka.
3. Tunning of the particular percussion instruments.

Previous II Semester

Musiology, Classification of Instruments and Construction of Talas
(For Vocal Music, Stringed Instruments-)

(Tabla and Pakhvaj)

Dr. Camma Agarwal

M.M-100

Internal Assessment 50

External Assessment-50

Rationale-- To inculcate the appreciation of Music knowledge of Musicology as well as Other trends / aspects of music is also necessary . Classification of Instruments, authenticity of Ragas/ Talas its forms and style of practical rendering , grammatical formalization provide a healthy platform to the students.

Ind Sem

M.A—Previous —II Semester

Course—8 Practical [Stage Performance]

M.M-50

(For Vocal Music and Stringed Instruments)

1—A Candidate is required to give performance of 30.to 40 minutes before an invited audience of his/her choice Raga from the prescribed syllabus. MM. 30

2 A candidate should be supposed to learn Dhun/Thumri ^{and} Kajri, Hori and Chaiti in Bharivi and Mushr khamaj. MM. 10

3 A candidate should be able to tune their Instruments. MM. 10

Internal Assessment	MM 50
Two Practical Test of 20 marks each	40
overall Performance	10

no. _____] Assessment-50

M.A.—Previous —II Semester

Course—8
Practical [Stage Performance]

(For Tabla and Pakhavaj)

MM - 100

Internal Assessment – 50

External Assessment – 50

- 1- A candidate is required to give a solo performance for at least 30 to 40 minutes In any Two Talas of different Matras of his/her choice before an invited audience From the prescribed syllabus.
- 2- Candidates should be able to play on Harmonium five simple Ragas.
- 3- Knowledge of playing Jahanas on Harmonium in different Matras.
- 4- Candidates should be able to tune their instruments.

Internal Assessment	MM 50
Two Practical Test of 20 marks each	40
overall Performance	10

M.A.—Previous II-Semester

Course—9
Practical—[Viva Voce]

Vocal and stringed instruments

MM - 100

Internal Assessment - 50

External Assessment - 50

- 1—Candidate should learn Khayal or Gat in Madhya and Drut laya in each of the Ragas as mentioned in the syllabus.
- 2—Candidate should learn Dropads, Dhamars, Tarana in any Rag as Mentioned in The syllabus [For Vocal music only]
- 3—Candidates must possess general knowledge of rendering Alap only in non detailed Ragas.
- 4—Capacity to recite different Layakaries.
- 5—Ability to tune their instruments

Internal Assessment	MM 50
Two Practical Test of 20 marks each	40
Overall Performance	10

M.A.—Previous II-Semester

Course—9
Practical –[Viva Voce]
For Tabla and Pakhavaj

MM - 100

Internal Assessment – 50

External Assessment – 50

- 1- Complete development of each of the Talas prescribed in syllabus with its full Technique—
- 2- To demonstration at least five Kamali parans, Farmaishi parans, Nohakkas, And charbag from the prescribed syllabus
- 3- Ability to recite Bols [Padhant] Showing Khali Bahri
- 4- Ability to recite Layakaqries on hands,
- 5- Ability to tune their Instruments.

Internal Assessment
Two Practical Test of 20 marks each
overall Performance

MM 50
40
10

III paper
M.A. 1st Year – II Semester
Course-10
(Practical Test creative Music)
(For Vocal and Stringed Instruments)

MM - 100

Internal Assessment – 50

External Assessment – 50

Revision of the Basic Ragas Folk Style and Light creative Music

1. An Intensive study of following basic Ragas with Alap and Dru/Chhota Khayal Composition.

I- ~~Jangpur~~ Jangpur Aasawari

II- Kafi

III- Bhairavi

IV- Purvi

V- Bilaval

2. At least one composition in each of the following forms Bhajan, Folk Song, Dhun (for Instrumental students)
3. Candidate will be required to play simple Theaks of Common Tals.
4. Candidates should be able to play on Harmonium Ten Alankars, Notation Anthem and Vande Matram.

Internal Assessment

50

M.A. IInd Semester

Course- 10

Practical Test

For Tabla & Pakhavaj

MM - 100

Internal Assessment - 50

External Assessment - 50

- Detailed Study of such Talas and their techniques-
Teental, Adachartal, Chartal, Deepchandi, Shikhar, Mani tal
- 2- Demonstrate the especially of Kamal Paran, Farmaishi Paran & Navhakka.
- 3- Tuning of the Practicular Percussion instrunemts.
- 4- Ability to accompany Tabla or Pakhawaj effectively with vocal or instrument Music.

21/12

21/12/20

M.A. IInd Semester

Course- 10

Practical Test

For Tabla & Pakhavaj

MM - 100

Internal Assessment – 50

External Assessment – 50

- 1- Detailed Study of such Talas and their techniques-
Teental, Adachartal, Chartal, Deepchandi, Shikhar, Mani tal
- 2- Demonstrate the especially of Kamal Paran, Farmaishi Paran & Navhakka.
- 3- Tuning of the Practicular Percussion instrunemts.
- 4- Ability to accompany Tabla or Pakhawaj effectively with vocal or instrument Music.

श्री

श्री

Dr. Anil Sharma
M.A. Final 1st Semester

Course -11

**History of Indian Music and other Technical terms.
(For Vocal, Stringed Instruments, Tabla and Pakhavaj)**

MM - 100

Internal Assessment - 50

External Assessment - 50

Rationale- Music may be best understood as culmination of Arts. In the history of Civilization there is hardly any human passion and desire that has not be celebrated by Music hence the knowledge of historical development of music its primitive traditions/ trends is an important aspect to inculcate appreciation of Music among students.

Unit - I

2-5= 10

1. Period and author of the following Books and their special features in short- Geet Govind, Sangeet Ratnakar, Raag Tarangini, Swarnet Kalanidhi, Raag Vibodh, Sangeet Darpan
2. Define Khayal, Dhrupad, Dhamare, Maseetana, Rajakhan, Gat, Thara, Marg any Kurya etc
3. Explain any Vistar of 10 Matras such as - GGGG 1 1 1
Define Gandharva and Gan, Margi and Deshi Sangeet

Unit - II

5x2=10

1. Define Orchestra and its History in Indian Music. Principles of Orchestra and its desirability and possibility in Hindustani Music
2. Popular Folk Music of different States such as Baul, Bhatiyali, Lawoni, Garba, Raas, Ghoomer, Gidda, Chaiti and Devotional Music.
3. Comparative study of Hindustani and Karnatak System with special reference to Swaras, Ragas and Tala.
4. Detailed Study of Gamakas and its varieties mentioned in ancient text

Unit - III

10-3= 30

1. Detailed Study of Vedic Period of Medieval Period

Comparative Study of Indian Music System from 15th to 20th Century with Particular reference to the following Books-

Rag Lakshanas, Rag Tarangini, Hriday Kautak, Sangeet Rarijat, Rag Tatva Vibodh, SwarMel Kalanidhi, Sangeet Saramritam.

3. Historical development of Indian Musical Instruments from Vedic Period to Modern Period
4. Comparison between ancient Gurus Shishya Parampara and Institutional System of Music.
5. Life and Contribution of the following Musicians-
Tyag Rag, Ameer khusro, Ahmad Jan Thirakwa, Vilayat Khan

Internal Assessment

MM – 50

Two Tests

30

Paper Writing

20

M.A. Final - 1st Semoster

Course -12

Details Study of Ragas and Talas

Vocal music, Stringed Instruments, Tabla and Pakhavaj)

M.M—100

Internal Assessment- 50

External Assessment- 50

Rationale- Detailed and Technical study of ragas and Tals means systematic and Intensive study of a Classical Composition which is always bound by some. Time measurement keeping th lays, Matras of Bals and Rhythm balanced, and Fixed and calculated.

2×5= 10

Unit - I

1. Explain Shudh Tal, Salag Tal, Sankeerna Tal.
2. ✓ Differentiate Marg and Deshi Tal/ de.
3. ✓ Explain the Main Bols/Varanas of Sitar and Tabla.
4. Write Few Talas of 6 Matras, 10 Matras, 12 Matras, 14, 16 Matras in Karnatak Tal System.

5×2=10

Unit - II

1. General Knowledge of the following Ragas-
Bahadur Todi, ^{Todi} Bilaskhani, ^{Todi} Bhupal, Komal Rishabh Aasawani, Hansadhyani,
Durga

✓ General Knowledge of the following Talas-

Tivra, Keharava, Basant, Tat, Punjabi and Addha. जिसियरतल

2. ✓ Short essays on the following Topics-

- I- Religious aspect of Music
- II- Social aspect of Music
- III- Music and Mythology
- IV- Music as a Therapy

3. Ability to write a composition in vilambit khyal, Maseetkhani, Dhrat Khyal, Raja khani Gat, one kaida, one Peskara with three Paltas and tihais in above mentioned Ragas and Tals.
4. Explain Shruti of Ancient and Medieval Period according to Bharat and Sharang Dev.

nam, Murchana, Sarana Chatustai, Praman Shruti

95

5×3=30

and comparative study of Ragas prescribed for practical courses as

Anga- Devgiri Bilawal - Yamani Bilawal.

Anga- Gurjari Todi - Bilaskahi Todi

theoretical and comparative study of Tals prescribed in the Syllabus as follows-

Upak, Eaktal, Chootisavari, Vishnu Tal (17 Matra).

Capacity to make Parans, Tukras and Tiharies by given Set of Bals from prescribed Tals.

Capacity to make Gatas, Tanas and Bandish by given Set of Swaras from Prescribed Ragas.

Capacity to write Tigan of Dhrupad and Dhamar Gayaki/Notation of Jhalas in any Rag Prescribed in the course.

Ability to write Tals in 2/3, 4/5, 4/7 Chaugun and Panchgun Layskaries.

Internal Assessment	M.M.	50
Two Tests		20
Paper Presentation		20
General Performance		10

Stage
M.A. Final - II Semester

IIIrd Sem

(91)

Course -13

Practical Test (Stage Performance)

Vocal and Stringed Instruments)

M.M—100

Internal Assessment- 50

External Assessment- 50

- A candidate is required to given performance of 30 to 40 minutes before an invited audience of his/her choice Raga from the prescribed syllabus.
- 2- A candidate should be supposed to learn Dhun/Thumari, Kajri, Dadra and Kafi Pilles in Mishr Khamaj.
- 3- Candidate should be able to tune their Instruments.

Internal Assessment	50
Two Practical Test of 20 Marks each	40
Overall Performance	10

M.A. II Ist Semester

Course -13

Practical Test (Stage Performance)

For Tabla & Pakhavaj

MM - 100

Internal Assessment - 50

External Assessment - 50

- 1- A candidate is required to give a Solo Performance for at least 40 to 50 minutes in Two Talas of his/her choice of different Matras from the course of Study before an invited audience.
- 2- Ability to tune their instrument.
- 3- Ability to play Lahara on Harmonium with different Talas.
- 4- Candidate is required to play simple Alankars on Harmonium.

Internal Assessment
Two Practical Test of 20 marks each
overall Performance

MM 50
40
10

III Sem

Viva

(93)

M.A. Final 1st Semester

Course - 14

Practical (Viva Voce)

(For Vocal and Stringed Instruments)

MM - 100

Internal Assessment - 50

External Assessment - 50

Candidates should learn Khayal or Gat in Madhaya Laya in each of the Ragas as mentioned in the syllabus.

Candidates should also learn Vilambit Gat, Slow Gat and Vilambit Khayal, Chhota Khayal and attest Two Dhrupuds, Two Dhamar and One Tarana in any Raga as mentioned in syllabus.

1. Candidate should be able to play Talas on Tabla as well as on hands showing khali Bhari.

Internal Assessment	MM- 50
Two Practical Viva Voce Test of 20 Marks each	40
Overall Performance	10

M.A. II ist Semester

Course -14

Practical Test (Viva-Voce)
For Tabla & Pakhavaj

MM - 100

Internal Assessment - 50

External Assessment - 50

- 1- Complete development of each of the following Talas with its full techniques
Rupak, Ektal, Chootisavari, Teental, Tivra, Keharva, Basant, Jat.
- 2- To demonstrate the specialty of Kamal Paran, Farmaishi Paran, Nauhakka,
Tihai etc.
- 3- Ability to retire bols showing khali Bhari of different Layakaries- 2/3, 4/5, 4/7.
- 4- Ability to accompany Tabla or Pakhawaj effectively with Vocal or
instrumental Music.

Internal Assessment

Two Practical Test of 20 marks each
overall Performance

MM 50
40
10

M.A-Final

Course - 15
Lecture Demonstration

III Sem

III L.d (40)

(For Vocal / **Stringed Instruments**/ Tabla/ Pakhavaj)

M.M. 100

Candidates are required to select a suitable topic for lecture demonstration in consultation with the Head of the Dep't./ Coordinators and to prepare it under the guidance of a teacher approved by university / B.O.S. The demonstration should be prepared in the prescribed manner by the concerned teacher and the candidate will demonstrate the lecture in front of a selected audience.

M.A.— Final II Semester

Course -16

Notation System

(For vocal and stringed instruments /Tabla and Pakhavaj)

M.M—100

Internal Assessment- 50

External Assessment- 50

Rationale-- In earlier days the very practical form of the Ragas / Talas and its composition in Music were based on scientific principles and not recorded on papers. Notation System has provided a solid platform and grammatical foundation to those compositions. Now every note and melody in Ragas

and

Bols in Talas has fixed scientific and technical rule which follows the Precision of mathematical formula.

2x5=10

Unit-I

- 1—What is Notation System.
- 2—Importance of swarlipi Padhati.
- 3—That meendide, Sootha, Ghaseeta, Kiran, Zamzama, Murki, Khatka and their method of production.
- 4—Explain Chanda Swarup and Layatmk Dhvani of the following Chandas—
de, Malini Chanda, Pankti Chanda, Shashi Vadana Chanda,
Totak Chanda, Vansat Tilak Chanda etc.
- 5—Explain Jaties in Ragas / TalasPraman. Shurti and its distribution among

Unit-II

- 1- Knowledge of different views about the utility and non utility of Talas/Ragas. Which are not in practice.
- 2- Knowledge of writing de Notation, Musical compositions, such as Dhrupad, Dhamar, Gatas, Tans/ Tukras and Parans.
- 3- Explain the Talas divided according to different Gyan Vidhas—such as
Tal of Dhrupad Ang
Tal of Dhamar Ang
Tal of Thumri Ang
Tal of Khayal Ang
Tal of Tappa Ang, Light Music etc.

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- Compare Shruti and Sawar relationship
5- Explain Shurti and Sawar division according to modern scholars.

Unit—III

3x10=30

- 1- Detailed study of Karnataka tal system and development of Sapt Talas according to jati bhed.
- 2- Detailed study of Western Notation System.
- 3- Knowledge of writing only 25 Ancient Astottar Talas (108 Talas) 5 Margi and 20 Deshi Talas.
- 4- Importance of Notations System now it came into being in reference to Swaras and Talas.
- 5- Write views on the following Topics-----
 - 1- Growth of musical institutions and their role in the propagation of classical music.
 - 2- Role of government of India in popularizing Indian music abroad.
 - 3- Contents of Hindustani Music in Ravindra sangeet.
 - 4- Computer applicant in music.
 - 5- Role of media in popularizing the India music.
 - 6- Importance and existence of difference schools of music Sitar, Tabla and Pakhavaj,

Internal Assessment--

M.M 50

Two Test – One Theory and one Pratical related theory	20
Computer application in selecting topics for paper writing / reading	20
General performance / attendance	10

(75)
IV Sem
II P.

M.A. Final— II Semester

Course—17 ---

Intensive study of Ragas and Talas and general theory
(for vocal, stringed instruments, Tabla and Pakhavaj)

Objective—Critical and technical study of Ragas and Talas with the correct Notation System is important to attain a perfect command over the composition. To explicate the essential features, background and heritage of Indian classical music and its significance, general application of the relative terms is also an important aspect.

M.M.—50

Unit—I

2x5=10

- 1- Explain Kirana Gharana/ Agra Gharana, Saina Gharana, Delhi Gharana, Punjabi Gharana, Banaras Gharana.
- 2- Notation of Dhrupad, Dhamar/Gatas, Tans/ Tihais and Parans with examples.
- 3- Importance of Vadi, Samvadi Anuvadi and vivadi swara
- 4- Composition of Ragas / Talas of prescribe course.
- 5- Study of the following Talas and ability to write them in different layakaries—Mani, Mat, Basant, Teevra/ Common Talas.
- 6- Explain Chal and Achal That.
- 7- Knowledge of the

Unit—II

- 1- Write composition of any one Rag from the course, any composition of any one tal from the course.
- 2- Explain the principles of Solo and Sangat/Vaniya of Dhrupad.
- 3- Write different Layakarías in one Avartan of the following Talas---- Adachartal, Farodast, Roopak, Teental, Jhaptal.
- 4- Explain Ten 'Ashraya Rag' given in Uttar Hindustani Sangeet Padhati.

Unit----III

- 1- Intense and comparative study of the following Ragas----
Detailed Ragas--- Kaunsi-Kanhada, Abhogi Kanhada,

~~De Surang - Shudha Surang - Madhamadi Surang~~

Intense and comparative study of the following Talas

Detailed talas—Mani, Bari Swari, Jhoomra, Jaital, Bhumro, Punjabi

De Surang - P. S. A. A. A. A.

General knowledge of the following Ragas---
 Detailed Ragas--- ~~Asavari, Jaundhri, Suba, Megh Malhar, Megh Malhar~~
 General knowledge of the following talas---
 Non Detailed Talas---
 Lakshmi, Ganesh, Pashto, de & Panehari Sawari

Knowledge of making Paranas, Tukdas, Tiharies, Tans, Gataas. By given set of bols set of Swaras from any ragas / Talas from the prescribed course.

Min. 50

Internal Assesment---

Two Tests	10+10=20
Paper writing by giving footnotes and computer clippings etc	20
General Performance / attendance	10

M.A. Final IInd Semester

Course-18

Practical Test (Stage Performance)
(For Vocal and Stringed Instrument)

M.M—100

Internal Assessment- 50

External Assessment- 50

- 1- A Candidate is required to given Performance of 30 to 40 minutes before an invited audience of his/her choice Raga from the Prescribed Syllabus.
- 2- A Candidates should be supposed to learn Dhun/Thumari, *Kajri, Chait*, Dadra and Pillu and Mishe Khamaj, Kafi
- 3- Candidate should be able to Tune their Instruments.

Internal Assessment-	50
Two Practical test of 20 Marks each	40
Overall Performance	10

(31)

M.A. Final IInd Semester

Course-18

(Stage Performance)

(For Vocal and Stringed Instrument)

M.M.—100

Internal Assessment- 50

External Assessment- 50

- 1- A candidate is required to give a solo performance for at least 40 to 50 minutes in two Talas of his/her choice of different Matras from the course of Study before an invited audience.
- 2- Ability to tune their instrument.
- 3- Ability to play Lahara on Harmonium with different Talas.
- 4- Candidate is required to play simple ^{alankar} on Harmonium.

Internal Assessment-	50
Two Practical test of 20 Marks each	40
Overall Performance	10

M.A—Final

Viva Voce

Course—19

(For Vocal and stringed Instruments)

M.M—100

Internal Assessment- 50

External Assessment- 50

Candidates should perform one Rag one Dhrupad or gat Dharmar from the prescribe syllabus. Along with Viva Voce before an invited audience for at least 15 to 50 minutes.

- 2-Ability to tune their instruments.
3. Padhant of common Talas showing Khali Bhari. and their Dugun, tigung, chaugun
4. Candidates should be able to play on harmonium five simple durt Khyals with Tans in any five sample Ragas.

Internal Assessment

Two Prachical viva voce tst 20 marks each

Overall Performance

MM 50

40

10

(73)

MLA—Final—Hnd Semester

Practical Test (Viva Voce)

Course—19

(For Tabla and Pakhavaj)

M.M—100

Internal Assessment- 50

External Assessment- 50

- 1- Complete development of each of the following Talas with its full techniques – Details Tals- Māni, Adachartal, Jai Tal (13 Matra), Vishnu & Non Detail Tals- Mat Tal, Bari Sawan, Khewta, Atha Tal, Jhoomra, Punjabi Tal.
- 2- To demonstration the specially of Kamla Paran, Farmaishi Param, Nauhavka, Tihri etc.
- 3- Ability to recite bols showing khali Bhari of different LayaKaries- 2/3, 4/5, 4/7.
- 4- Ability to accompany Tabla or Pakhawaj effectively with Vocal or Instrumental Music.

Internal Assessment

Two Prachical viva voce tst 20 marks each

Overall Performance

MM 50

40

10

Dissertation

Course - 20

(a. Stringed Instruments and Tabla and Pakhavaj)

M. M. 100

Students are required to select a suitable topic for dissertation in consultation with the head of the dep't./coordinator and work on it under guidance of a teacher approved by the university / B.O.S. the dissertation should be prepared in the prescribed manner and handed over to the concerned guide/ coordinator before the fixed date. Candidate will have to write 70 to 100 pages on A4 size paper.

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Teacher approval for Dissertation