

Dr. RAVI JOSHI

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



RESI. : 85, BARA BAZAR, MALLITAL
NAINITAL-263002
MOB. NO. 9927332773
E-mail : ravijoshimusic@gmail.com

Ref.

Date

सेवा में,
निदेशक डी.आई.सी
कुमाऊँ विश्वविद्यालय नैनीताल

दिनांक: 30.01.2021

विषय: संगीत (गायन, तबला एवं सितार) विषय हेतु स्नातकोत्तर स्तर पर सी.बी.सी.एस पाठ्यक्रम के सम्बन्ध में।

महोदय,
आपके पत्रांक डी.आई.सी / 2020 / C.B.C.S / 501 दिनांक 15.01.2021 के सम्बन्ध में आपको सूचित करना है कि संगीत (गायन, तबला एवं सितार) विषय पर सी.बी.सी.एस रूपरेखा पाठ्यक्रम इस आशय से प्रेषित किया जा रहा है कि उपर्युक्त पाठ्यक्रम को चलाने के लिए फैकल्टी बोर्ड तथा अकादमिक काउन्सिल द्वारा स्वीकृति प्राप्त हो जाएगी।

धन्यवाद

भवदीय

डा. रवि जोशी

विभागाध्य एवं संयोजक (संगीत विभाग)
डी.एस.बी परिसर
कुमाऊँ विश्वविद्यालय नैनीताल
संलग्नक : संगीत (गायन, तबला एवं सितार) सी.बी.सी.एस पाठ्यक्रम

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

OECDT – 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	70	30	100
CCMT –02	1.2 General theory of music	04	70	30	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 Rhythm in general and its applications to music and dance.
2. Comparative study of Ancient and modern Taal system.
3. Studies of Shastra of Taal and knowledge of Taal system as given in Natya Shastra and Sangeet Ratnakar and their changes in Medieval and modern period.
4. Knowledge of ek kala, dwi kala and chatush kala.
5. Margi and Desi Taal.
6. Ability to write a notation of composition/bandish from prescribed syllabus of Practical Ist and IInd.

Internal Assessment

Note: Internal Assessment will be on the basis of written exam.

1.2- General Theory of Music

1. Essay on any given Topic.
2. Life sketch and contribution to music of following: -
 - (i) Amir Khusro
 - (ii) Pt. V.D. Palushkar
 - (iii) Pt. Anokhe Lal Mishra
 - (iv) Pt. Samta Prasad
 - (v) Ut. Ahmed Jaan Thirakuwa
3. Critical studies of the different Gharanas of Tabla/Pakhawaj

Internal Assessment

Note: Internal Assessment will be on the basis of written exam.

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 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.

1.5-Practical III (Lecture& Demonstration)

1. The student is required to choose any one topic on his syllabus and then will have to prepare the lecture.
2. Ability to compose at least one composition/bandish in any one Taal of the prescribed Syllabus.
3. Capacity to demonstrate of Tigan and Aad layakari of the following Talas by hand or on Tabla – Char Taal , Ek Taal .

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	1.1 Applied theory of music	04	70	30	100
CCMT –02	1.2 General theory of music	04	70	30	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. Ability to write a notation of composition/bandish from prescribed syllabus of Practical Ist and IInd..
2. Ability to write laykari of Aad Kuwad & Biad.
3. Knowledge of percussion Instruments.
4. Karnatak Taal System.
5. Knowledge of solo playing and accompaniment.
6. Detail study of Kumouni folk music.

Internal Assessment

Note: Internal Assessment will be on the basis of written exam.

1.2 - General Theory of Music

1.3

1. History of Tabla & Pakhawaj
2. Emotional Expression through Music.
3. Taal & Chhand.
4. Brief history of Indian Music from vedic period to Modern Time.
5. Music of Ramayan, Mahabharat and Purans.

Internal Assessment

Note: Internal Assessment will be on the basis of written exam.

1.3 - 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 of boles and different laykaris of taals.

1.4- Practical Paper - II

Stage Performance

Solo performance of any two taals from the following taals for not less than 20 min.

1. Roopak
2. Pancham Sawari.
3. Teen taal.
4. Ek Taal

1.5-Practical III (Lecture& Demonstration)

1. The student is required to choose any one topic on his syllabus and then will have to prepare the lecture.
2. Ability to compose at least one composition/bandish in any one Taal of the prescribed Syllabus.
3. Capacity to demonstrate of Tigun and Aad layakari of the following Talas by hand or on Tabla – Pancham Sawari , Jhap Taal.

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	1.1 Applied theory of music	04	70	30	100
ECMT /OECMT –02	1.2 General theory of music	04	70	30	100
CCMT –03	1.3 Practical I (Stage performance)	04	100	--	100
ECMT –04	1.4 Practical II (Viva-Voce)	04	100	--	100
ECMT –05	1.5 Practical III (Lecture & Demonstration)	04	100	--	100

1.1 Applied theory of Music

- Detailed study of ten pranas of taal .
- Ability to write notation a the taal and bol prescribed for practical paper along with their layakarīs.
- Study of the following layakarīs and ability to write in notation the layakarīs in any theka prescribed for the course, 3/4, 5/4, 4/5 and 4/3.
- Definition and explanation of the following terms.
 - Choupall
 - Darjewali Gat
 - Charba
 - Kamali

Internal Assessment

Note: Internal Assessment will be on the basis of written exam

1.2 - General Theory of Music

- Life History and contribution to music of the following.
 - Ustad Munne Khan
 - Ustad Masit Khan
 - Pt. Kodou sing
 - Pt. Parvat Sing
- Essay on any given topic for not less than 500 words.
- General knowledge of the different classical and folk Percussion Instruments (Kumauni).
- Rhythm will reference to western Music.

Internal Assessment

Note: Internal Assessment will be on the basis of written exam.

1.3 - Practical Paper - I

Practical demonstrative and Viva-Voce

- Comprehensive Study of Matta Taal (9 beats) and Taal of eleven beats with Peshkara, three Kayda's Rela, Tukda, chakkardara Tukda (Simple and Farmaishi) Gat and Paran.
- Ability to play vilambit theka of jhoomra, Tilwada and Ek Taal.
- Ability to play shikar Taal, Laxmi Taal, Gajjhampa Taal on the tabla with Tukda, Chakkrdar Tukda, Tehai and Paran.

1.4- Practical Paper - II

Stage Performance

1. Solo demonstration of laggi-ladi in dadra and kaharwa Taal.
2. Accompaniment with instrumental Music.
3. Bole of Dance(kathak) in Teen Taal and Ek Taal.
4. Oral rendering of bole and different layakari.
5. Ability to play dhamar and chartaal with Tukda, Paran, Chakkardar Tukda on Tabla

1.5-Practical III (Lecture& Demonstration)

1. The student is required to choose any one topic on his syllabus and then will have to prepare the lecture.
2. Ability to compose at least one composition/bandish in any one Taal of the prescribed Syllabus.
3. Capacity to demonstrate of Tigun and Aad layakari of the following Talas by hand or on Tabla – Roopak Taal ,Dhamar Taal .

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	1.1 Project work	04	70	30	100
ECMT /OECMT –02	1.2 Applied theory of music	04	70	30	100
ECMT –03	1.3 Practical I (Stage performance)	04	100	--	100
ECMT –04	1.4 Practical II (Viva-Voce)	04	100	--	100
ECMT –05	1.5 Practical III (Lecture& Demonstration)	04	100	--	100

1.1 Project work

1. Dissertation on any topic suggested by the concerned teacher followed by Viva-Voce.
2. Dissertation has to be between 40 to 50 pages.

1.2 Applied theory of Music

1. Ability to write a notation of composition/bandish from prescribed syllabus of Practical Ist and IInd.
2. Writing of taals and boles in V.D Pulasker Taal Notation System.
3. Comparative study of Bhatkhende and Pluskar taal notation taal system.
4. General study of Vocal and Instrumental Music.

Internal Assessment

Note : Internal Assessment will be on the basis of written exam.

1.3 - Practical Paper - I

Practical demonstrative and Viva-Voce

1. General study of Taals in 1st 2nd and 3rd 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.

1.4 - Practical Paper - II

Stage Performance

Solo performance of any two taals from the following taals for not less than 20 min (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.

1.5 Practical III (Lecture& Demonstration)

1. The student is required to choose any one topic on his syllabus and then will have to prepare the lecture.
2. Ability to compose at least one composition/bandish in any one Taal of the prescribed Syllabus.
3. Capacity to demonstrate of Tigon and Aad layakari of the following Talas by hand or on Tabla – Aadachar Taal , Teen Taal.

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

CCMT – Core Course Music Vocal

ECMT – Elective Course Music Vocal

OECMT – 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	70	30	100
CCMV –02	1.2 General theory of music	04	70	30	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

KUMAUN UNIVERSITY NAINITAL

DEPARTMENT OF MUSIC

PROPOSED CBCS SYLLABUS - MUSIC
VOCAL

MA MUSIC Vocal – 01st SEMESTER

CORE COURSE 01

PAPER 01 (THEORY) – APPLIED THEORY
OF MUSIC

Credits: 04; Total Marks – 100 (Maximum
Marks External – 70; Internal Assessment – 30)

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

1. Theoretical Study of the Ragas Prescribed for Practical paper-Ist of M.A. (Music Ist Semester)
2. To Compose and write Notation of given piece of verse 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 Ragas classification and intensive study of Ragas as prescribed in Practical paper Ist of First Semester.
5. Writing of Dhrupad & Dhamar in notation with different laykaries in ragas prescribed for First Semester .
6. Detailed study of the following Talas to write in Thah, Dugun, Tigun and Chaugun Layakaries : Jhaptal, Tilwada, Ektaal and Chaartaal.

PAPER 02 (THEORY) – GENERAL

THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum
Marks External – 70; Internal Assessment – 30)

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

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) Kirana (ii) Jaipur (iii) Rampur

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.

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, 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 one Dhamar with different Layakaries in the ragas prescribed for the first Semester.

4. Practical demonstration cum-Viva-Voce examination will be held P.S. Knowledge of Ragas, Talas and theory portion of the previous years is essential.

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. Viva-Voce

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.

Semester – Second (2nd)

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMV –01	1.1 Applied theory of music	04	70	30	100
CCMV –02	1.2 General theory of music	04	70	30	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

CORE COURSE 01

PAPER 01 (THEORY) – APPLIED THEORY
OF MUSIC

Credits: 04; Total Marks – 100 (Maximum
Marks External – 70; Internal Assessment – 30)

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

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 verse 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, Sooltaal, Deepchandi, Dhamaar.

PAPER 02 (THEORY) – GENERAL
THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum
Marks External – 70; Internal Assessment – 30)

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

1. History and Aesthetics of Music.
2. Emotional Expressions through Music.
3. Development of Indian Music in the following periods:
(i) Vedic Period (ii)Hindu Period (iii) Mughal Period
4. Knowledge of the ancient Musicology from selected Sanskrit texts of Bharat (Natya Shastra), Sangeet Ratnakar and Brihadeshi.
5. Music of Ramayan, Mahabhaarat and Puranas.

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 layakarries in ragas prescribed for practical first of Second Semester.
4. Practical demonstration cum-Viva-Voce examination will be held P.S. Knowledge of Ragas, Talas and theory portion of the previous years is essential.

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 Harmonium.

4. Viva-voce

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, Sooltaal, Deepchandi, Dhamaar.

Semester – Third (3rd)

Core Subjects Marks – Internal Assessment

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMT –01	1.1 Applied theory of music	04	70	30	100
ECMT /OECMT – 02	1.2 General theory of music	04	70	30	100
CCMT –03	1.3 Practical I (Stage performance)	04	100	--	100
ECMT –04	1.4 Practical II (Viva-Voce)	04	100	--	100
ECMT –05	1.5 Practical III (Lecture & Demonstration)	04	100	--	100

CORE COURSE 01

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

**Credits: 04; Total Marks – 100 (Maximum
Marks External – 70; Internal Assessment – 30)**

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

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 in ragas prescribed for Third Semester.
5. Study of Time theory of Ragas, its significance and development.

PAPER 02 (THEORY) – GENERAL

THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum

Marks External – 70; Internal Assessment – 30)

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

1. Comparative study of Hindustani and Karanatak Music.
2. Study of Prabandh Gaayan and Jati Gaayan.
3. Explanation of Shruti, Gram and Moorchhana.
4. A Study of Aesthetics and Ras-Sidhaant with special reference to Bharat Muni.
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.

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) Gaud 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 P.S. Knowledge of Ragas, Talas and theory portion of the previous years is essential.

**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. Viva-Voce

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 verse in any one raga from the prescribed Syllabus.
3. Ability to discuss/demonstrating a lecture related to general and critical topics related to music.

Semester – Fourth (4th)

Core Subjects Marks – Internal Assessment

Paper Category	Core Subjects	Credit	Ext. Marks	Int. Marks	Total Marks
CCMT –01	1.1 Project work	04	70	30	100
ECMT /OECMT –02	1.2 Applied theory of music	04	70	30	100
ECMT –03	1.3 Practical I (Stage performance)	04	100	--	100
ECMT –04	1.4 Practical II (Viva-Voce)	04	100	--	100
ECMT –05	1.5 Practical III (Lecture& Demonstration)	04	100	--	100

CORE COURSE 01

PAPER 01 (THEORY) – APPLIED THEORY
OF MUSIC

Credits: 04; Total Marks – 100 (Maximum
Marks External – 70; Internal Assessment – 30)

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

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.

PAPER 02 (THEORY) – GENERAL

THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum
Marks External – 70; Internal Assessment – 30)

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

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) Gwalior (ii) Agra (iii) Delhi

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

(B) Jog kauns

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 P.S. Knowledge of Ragas, Talas and theory portion of the previous years is essential.

**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:

- 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.

- i. Darbari
- ii. Chhayanat
- iii. Multani
- iv. Lalit

3. One should presented a Folk Dhun/Light Music Composition.

4. Viva-Voce

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.
 - Asavari Ang
 - A.** Komal Rishabh Asaavari
 - B.** Devgandhaar
 - Kauns Ang
 - A.** Jog
 - B.** Jogkauns
 - Khamaj Ang
 - A.** Rageshree
 - B.** Jhinjhoti
- 2.** Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.
- 3.** Ability to tune the Tanpura: The Examiner may ask the candidate to tune the tanpura to judge his/her tuning ability.

KUMAUN UNIVERSITY NAINITAL

DEPARTMENT OF MUSIC

PROPOSED CBCS SYLLABUS - MUSIC INSTRUMENTAL (SITAR)

MA MUSIC SITAR - 01 ST SEMESTER

PAPER CATEGORY	PAPER	CREDITS	EXTERNAL MARKS	INTERNAL MARKS	TOTAL MARKS
CORE COURSE 01	01 - APPLIED THEORY OF MUSIC	4	70	30	100
CORE COURSE 02	02 - GENERAL THEORY OF MUSIC	4	70	30	100
CORE COURSE 03	03 - STAGE PERFORMANCE (PRACTICAL)	4	100	**	100
CORE COURSE 04	04 - VIVA VOCE (PRACTICAL)	4	100	**	100
CORE COURSE 05	05 - LECTURE DEMONSTRATION (PRACTICAL)	4	100	**	100
		20			500

NOTE: FOR EXTERNAL PAPER 01 & 02 THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS CARRY EQUAL MARKS.

MA MUSIC SITAR - 02 ND SEMESTER

PAPER CATEGORY	PAPER	CREDITS	EXTERNAL MARKS	INTERNAL MARKS	TOTAL MARKS
CORE COURSE 01	01 - APPLIED THEORY OF MUSIC	4	70	30	100
CORE COURSE 02	02 - GENERAL THEORY OF MUSIC	4	70	30	100
CORE COURSE 03	03 - STAGE PERFORMANCE (PRACTICAL)	4	100	**	100
CORE COURSE 04	04 - VIVA VOCE (PRACTICAL)	4	100	**	100
CORE COURSE 05	05 - LECTURE DEMONSTRATION (PRACTICAL)	4	100	**	100
		20			500

NOTE: FOR EXTERNAL PAPER 01 & 02 THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS CARRY EQUAL MARKS.

MA MUSIC SITAR - 03 RD SEMESTER

PAPER CATEGORY	PAPER	CREDITS	EXTERNAL MARKS	INTERNAL MARKS	TOTAL MARKS
CORE COURSE 01	01 - APPLIED THEORY OF MUSIC	4	70	30	100
ELECTIVE COURSE 01/ OPEN ELECTIVE COURSE 01	02 - GENERAL THEORY OF MUSIC	4	70	30	100
CORE COURSE 02	03 - STAGE PERFORMANCE (PRACTICAL)	4	100	**	100
ELECTIVE COURSE 02	04 - VIVA VOCE (PRACTICAL)	4	100	**	100
ELECTIVE COURSE 03	05 - LECTURE DEMONSTRATION (PRACTICAL)	4	100	**	100
		20			500

NOTE: FOR EXTERNAL PAPER 01 & 02 THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS CARRY EQUAL MARKS.

MA MUSIC SITAR - 04 TH SEMESTER

PAPER CATEGORY	PAPER	CREDITS	EXTERNAL MARKS	INTERNAL MARKS	TOTAL MARKS
CORE COURSE 01	01 - APPLIED THEORY OF MUSIC	4	70	30	100
ELECTIVE COURSE 01/ OPEN ELECTIVE COURSE 01	02 - GENERAL THEORY OF MUSIC	4	70	30	100
ELECTIVE COURSE 02	03 - STAGE PERFORMANCE (PRACTICAL)	4	100	**	100
ELECTIVE COURSE 03	04 - VIVA VOCE (PRACTICAL)	4	100	**	100
ELECTIVE COURSE 04	05 - LECTURE DEMONSTRATION (PRACTICAL)	4	100	**	100
		20			500

NOTE: FOR EXTERNAL PAPER 01 & 02 THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS CARRY EQUAL MARKS.

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 – 70; Internal Assessment – 30)
(NOTE: THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS CARRY EQUAL MARKS.)**

- 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 – 70; Internal Assessment – 30)
(NOTE: THE CANDIDATE MUST ATTEMPT ANY 05 QUESTIONS. ALL QUESTIONS CARRY EQUAL MARKS.)**

- 1. Vedic Music of Ramayana, Mahabharata & Purana's.**
- 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. Viva-Voce

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 – 70; Internal Assessment – 30)

(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. 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: Tilwara, Sooltaal, Dhamar and Dadra.**

CORE COURSE 02

PAPER 02 (THEORY) – GENERAL THEORY OF MUSIC

**Credits: 04; Total Marks – 100 (Maximum Marks External – 70; Internal Assessment – 30)
(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, Dhruwad, Dhamar, Khayal, Tarana, Chaturang, Trivat,**
- 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, Sehnai, 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 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:

- 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. Viva-Voce

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 – 70; Internal Assessment – 30)

(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. Knowledge of the Ragaang classification and intensive study of Ragas mentioned above.**
- 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 – 70; Internal Assessment – 30)

(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 Muslim Invasion.**
- 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 Shruti & Swar.**

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 Dhun/Light Music Composition may be presented during Stage Performance.

4. Viva-Voce

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.

MA MUSIC SITAR – 04 TH SEMESTER

CORE COURSE 01

PAPER 01 (THEORY) – APPLIED THEORY OF MUSIC

Credits: 04; Total Marks – 100 (Maximum Marks External – 70; Internal Assessment – 30)

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

- 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 Mukhalaaps & Taans/Todas in the ragas stated above.**
- 4. Knowledge of the Ragaang classification and intensive study of Ragas mentioned above.**
- 5. Genesis of Music, Indian and Western views about the development of Music.**
- 6. Murchana, Mela 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 – 70; Internal Assessment – 30)

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

- 1. Knowledge of ancient musicology from selected Sanskrit texts of Natyashastra, Sangeet Ratnakar & Brihadeshi.**
- 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. A detailed study of “Voice- Culture” with special reference to ancient treatises and recent scientific research.**

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 Teentaal 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+10+10)

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. 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.