

SCHEME OF EXAMINATION

B.A. - I

(VOCAL MUSIC)

Session 2010-11

SEMESTER-I

Paper-I Theory -Fundamental Study of Music	M.M. 30	3 hrs.
Internal Assessment	M.M. : 10	
Paper-II Practical (Stage-Performance & Viva-Voce)	M.M. 60	

SEMESTER - II

Paper-III Theory -Fundamental Study of Music	M.M. 30	3 hrs.
Internal Assessment	M.M. :10	
Paper-IV Practical (Stage-Performance & Viva-Voce)	M.M. 60	

Scheme of Examination of B.A.-I Music (Vocal) for semester system w.e.f. academic year 2010-11

Internal Assessment 10 Marks for assignment
Ist Semester

Theory - M.M. 30

Practical - M.M. 60

Theory Paper-I

Section –A

1. Twelve objective type questions covering the entire syllabus
2. Notation of three Drut Khayals in the following Ragas:
 - i) Yaman
 - ii) Alaiya Bilawal
 - iii) Kafi
3. At least five Alankars on Harmonium

Section –B

1. Definition of the following:
Sangeet, Swar, Saptak, Nada, Shruti, Raga & That, Vadi,,Samvadi, Anuvadi, Vivadi, Khayal, Tarana, Taali, Khali, Alankar.
2. Difference between Margi & Deshi.

Section – C

1. Description of Ragas and Talas
Ragas-Yaman, Alaiya Bilawal, Kafi,
Talas-Teental, Ektal, Chautal
2. Contribution towards Music by the following:
 - i) Pt. Vishnu Digambar Paluskar
 - ii) Pt. V.N. Bhatkhande

Ist Semester

Practical Paper – II

M.M. : 60

1. 5 Alankars, 3 Drut Khayal, Yaman, Alaiya Bilawal, Kafi.
2. One Sargam Geet, One Lakshan Geet.
3. Ability to demonstrate Ektal, Chautal, Teental & Rupak in Thah & Dugun.

IInd Semester

Internal Assessment 10% for assignment

Theory - M.M. 30

Practical – M.M. 60

Theory Paper - III

1. Twelve objective type questions covering the entire syllabus.
2. Notation of one Vilambit Khayal & two Drut Kyayals:
 - i) Miyan ki Todi
 - ii) Vrindavani Sarang

Section-B

Definition of the following:

- i) Raga, Major Tone, Minor Tone, Jati of Ragas
- ii) Methods of Ancient & Present Alap gaan.
- iii) Gaikon ke Gun aur Dosh

Section-C

1. Description of the following Ragas and Talas
 - i.) Ragas – Hamir, Vrindavani Sarang
 - ii) Talas- Sooltal, Jhaptal, Ropak
2. Varna, Vaggyekar, Parmel Praveshak Raga.
3. The role of Music in National Integration.
4. Contribution towards Music by the following:
 - i) Pt. Onkar Nath Thakur
 - ii) Pt. Narain Rao Vyas
 - iii) Ustad Abdul Karim Khan

IIInd Semester

Practical Paper- IV

M.M. 60

1. One Vilambit & two Drut Khayals with Alap & Tanas and one tarana in the following Ragas:
 - a) Hamir b) Vrindavani Sarang 25
2. Viva-Voce 15
3. National Anthem on Harmonium. 5
4. Ability to demonstrate Sooltal, Jhaptal & Rupak tal by hand recitation of bols in thah & Dugun. 10
5. Students are required to play and sing any of the light music vocal composition (One Geet/Bhajan/Ghazal/Folk Song) with Harmonium. 5

B.A. – II

(VOCAL MUSIC)

SCHEME OF EXAMINATION for the session 2011-12

SEMESTER-III

		Max. Marks	Time
Paper – V	Theory - Fundamental Study of Music	M.M. 30	3 hrs.
	Internal Assessment	M.M.10	
Paper-VI	Practical(Stage-Performance & Viva-Voce)	M.M. 60	

SEMESTER-IV

Paper-VII	Theory - Fundamental Study of Music	M.M. 30	3 hrs.
	Internal Assessment	M.M. :10	
Paper-VIII	Practical (Stage-Performance & Viva-Voce)	M.M. 60	

Outline of Test

M.M. : 30

Time : 3 hrs.

Internal Assessment : 10 marks

For assignment

Note:- The question paper will be divided into 3 sections. Section-A will be of compulsory questions i.e. first question in the form of 12 objective type questions (1/2 mark each) covering the entire syllabus and second question related to notation writing. There will be five questions in all from the sections B & C and candidates will be required to attempt any three of them selecting at least one question from each section. All questions will carry equal marks.

Theory Paper – V

IIIrd Semester

Section- A

- a) 12 objective type questions covering entire syllabus.
- b) Notation of Drut Khayal in the following Ragas :-
 - i) Chhayanaat
 - ii) Bhairav
 - iii) Ram Kali

Section-B

- a) Detailed study of the following :-
 - i) Dhrupad
 - ii) Dhamar
 - iii) Khayal
 - iv) Tappa
 - v) Thumri

7.

b) Short notes on the following :-

- i) Avirbhav – Tirobhav
- ii) Nayak - Nayika
- iii) Jatis of Ragas

Section –C

- a) Detailed Study of Ragas & Talas :-
 - i.) Ragas- Chhayanut, Bhairav, Ramkali & Talas
 - ii.) Talas -Ada Chautal, Deep Chandi
- b) Contribution towards Music of the following :-
 - i) Ustad Bade Gulam Ali Khan
 - ii) Ustad Fayyaz Khan

IIIrd Semester

Practical Paper – VI

M.M. : 60

- 1) One Drut Khayal with Alaps, Boltanas & Tanas in each of following Ragas :-
 - a) Chhayanut
 - b) Bhairav
 - c) Ramkali
- 2) One Vilambit Khayal with exemtempore Alaps & Tanas.
- 3) One Tarana in any of the Ragas.
- 4) Ability to demonstrate by hands and also recite the bols of the following in Thah & Dugun :-
 - a) Ada Chautal
 - b) Deepchandi

Scheme of Examination of B.A.-II Music (Vocal) for semester system for the session 2011-12.

IVth Semester

Theory Paper - VII

Internal Assessment : 10 marks for assignment

Outline of Test

M.M. : 30

Time : 3 hrs.

Note:- The question paper will be divided into 3 sections. Section-A will be of compulsory questions i.e. first question in the form in 12 objective type questions (1/2 mark each) covering the entire syllabus and second question related to notation writing. There will be five questions in all from the sections B & C and candidates will be required to attempt any three of them selecting at least one question from each section. All question will carry equal marks.

Section-A

- a) 12 objective type questions covering entire syllabus.
- b) Notation of Drut Khayals in the following Ragas :-
 - i) Malkauns
 - ii) Jaijawanti
 - iii) Shudh Kalyan

Section-B

- a) Detailed study of the following shalies :-
 - i) Trivat
 - ii) Chaturang
 - iii) Geet
 - iv) Bhajan
 - v) Folk Song
- b) Short notes on the following :-
 - i) Gram
 - ii) Murchana
 - iii) Tanpura & its Sahayak naad
- c) Placement of swars on shruties by Bharat, Matang & Ramamatya:-
- d) Detailed study of the following Ragas & Talas
 - i.)Ragas- Malkauns, Jaijawanti, Shudh Kalyan
 - ii.)Talas- Teevra,Tilwara

Section-C

1. Mughal Kalin Sangeet
2. Contribution towards music by the following:-
 - i) Pandit Malikarjun Mansar
 - ii) Pandit Bhim Sen Joshi

Practical Paper – VIII

M.M. : 60

- 1) One Drut Khayal with Alaps, Bol Tanas & Tanas in each of the following Ragas :-
 - a) Malkauns
 - b) Jaijawanti
 - c) Shuddha Kalyan
- 2) One Vilambit Khayal with extempore Alaps and Talas in any one of the prescribed Raga and also recite the bols of the following Talas :-
One Dhrupad with Dugun, Tigun & Chaugun
- 3) Ability to demonstrate by hand the following Talas in Thah & Dugun :-
 - a) Tilwara
 - b) Tivra
- 4) Ability to demonstrate Teental & Ektal on tabla.

Scheme of Examination of B.A.-III Music (Vocal) for semester system for the academic year 2012-13.

Vth Semester

Outline of Test

**M.M. : 30
Time : 3 hrs.**

Theory Paper - IX

Internal Assessment : 10 marks

Note:- The question paper will be divided into 3 sections. Section-A will be of compulsory questions i.e. first question in the form in 12 objective type questions (1/2 mark each) covering the entire syllabus and second question related to notation writing. There will be five questions in all from the sections B & C and candidates will be required to attempt any three of them selecting at least one question from each section. All question will carry equal marks.

Section – A

- a) Twelve objective type questions covering the entire syllabus.
- b) Notation of Vilambit & Drut Khayak the Talas the Ragas prescribed as follows :-
 - i) Kamod
 - ii) Basant
 - iii) Gaur Malhar

Section – B

- a) Comparison of Uttari and Dakshini, Tala Systems.
- b) Shruti Swar relationship in the following Granthas :-
Sangeet Parijat, Sadrag Chandrodaya.
- c) Essay on “ Teaching of the music through Gharana and educational institutions.

Section – C

- a) Detailed description of the following Ragas & Talas:-
 - i.)Ragas-Kamod,Basant, Gaud Malhar,
 - ii.)Talas-Description of talas Jhaptal, Keharva prescribed and its Dugun, Tigun and Chaugun

- b) Elementary knowledge of the Folk Music of Punjab
- c) Contribution of the following to Indian Music :-

- i) Pt. Vinayak Rao Patvardhan
- ii) Ustad Amir Khan
- iii) Thakur Jaidev

Paper –X Practical

M.M. : 60

Time : 20 to 30 minutes

- a) One Drut Khayal with Alaps, Boltans and Tanas in each of the following Ragas :-
 - i) Kamod
 - ii) Basant
 - iii) Gaud Malhar
- b) One Vilambit Khayal with extempore Alaps and Tanas in any one Raga of the prescribed Ragas.
- c) Ability to demonstrate by hands the following talas in Dugun, Tigun, Chaugun layakaries :
Jhaptal and Keharva, Ability to play the Theka of these talas on tabla also.
- d) Sudents are required to play and sing Folk Song on Harmonium.

Scheme of Examination of B.A.-III Music (Vocal) for semester system for the academic year 2012-13.

Vth Semester

Outline of Test

M.M. : 30

Time : 3 hrs.

Theory Paper-XI

Internal Assessment : 10 marks for assignment

Note:- The question paper will be divided into 3 sections. Section-A will be of compulsory questions i.e. first question in the form of 12 objective type questions (1/2 mark each) covering the entire syllabus and second question related to notation writing. There will be five questions in all from the sections B & C and candidates will be required to attempt any three of them selecting at least one question from each section. All questions will carry equal marks.

Section-A

- a) Twelve objective type questions covering the entire syllabus.
- b) Notation of the Talas and compositions in the Ragas prescribed as follows :-
 - i) Bhimplasi
 - ii) Tori
 - iii) Puriya Dhanashree

Section-B

- a) Origin and development of Notation System. Merits and demerits of Notation System.
- b) Shrutiswar relationship in the following Granthas :-
 - i) Sangeet Ratnakar
 - ii) Swarmelakalanidhi
- c) Detailed study of the prominent Gharana of Khayal Gayan.

Section-C

- a) Detailed description of the Ragas:-
Bhimplasi, Tori, Puriya Dhanashree
Talas :- Teental, Dhamar & Sultal in Dugun, Tigun and Chaugun prescribed
- b) Elementary knowledge of the Folk Music of Haryana.
- c) Contribution of the following to Indian Music :-
 - I Pt. Lal Mani Mishra
 - II Gangubai Hangal
 - III Acharya K.C.D. Brihaspati

Practical Paper – XIIth

M.M. : 60

Time : 20 to 30 minutes

- a) One Drut Khayal with Alaps, Boltans and Tanas in each of the following Ragas :-
 - i) Bhimplasi
 - ii) Todi
 - iii) Puriya Dhanashree
- b) One Vilambit Khayal with extempore Alaps and Tanas different Talas in any one of the prescribed Ragas.
- c) One Dhrupad with Dugun, Tigun and Chaugun
- d) Ability to demonstrate by hands the following talas in Dugun, Tigun, Chaugun layakaries:
 - i) Teental
 - ii) Dhamar
 - iii) Sultal
- e) One Tarana with simple and technical demonstration its style.
- f) Tuning of Tanpura.

B.A. – I

(MUSIC INSTRUMENTAL)

For the session 2010-11

SCHEME OF EXAMINATION

SEMESTER-I

		Max. Marks	Time
Paper – I	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-II	Practical(Stage-Performance & Viva-Voce)	M.M. 60	
	Internal Assessment	M.M. : 10	

SEMESTER-II

Paper-III	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-IV	Practical (Stage-Performance & Viva-Voce)	M.M. 60	
	Internal Assessment	M.M. : 10	

MAHARSHI DAYANAND UNIVERSITY ROHTAK

DEPARTMENT OF MUSIC

Scheme of Examination of B.A.-I Music (Instrumental) for semester system for the session 2010-11

Ist Semester

Theory - M.M. 30

Practical - M.M. 60

Theory Paper-I

Internal Assessment 10Marks for assignment

Section - A

1. 12 sixteen objective type questions covering the entire syllabus.
2. Notation of three ragas Raza Khani Gats in following Ragas:
 - i) Bhupali
 - ii) Yaman
 - iii) Bihag
3. Eight Sargams

Section – B

1. Definitions of the following:-
 - i) Sangeet
 - ii) Swar
 - iii) Nad
 - iv) Shruti
 - v) Gat
 - vi) Jhala
 - vii) Toda
 - viii) Rag and That
 - ix) Vadi
 - x) Samvadi
 - xi) Anuvadi
 - xii) Vivadi

2. Classification Indian Instruments.

Section – C

1. Description of prescribed Ragas and Talas :
Teen Tal, Rupak, Ektal
2. Contribution towards Music by the following:-
 - i) Pt. Ravi Shankar
 - ii) Ustad Vilayat Khan
3. Role of media in the development of Indian Classical Music.

Practical Paper-II

M.M.60

- a) Sargams and Drut Gat with Toras in each of the prescribed Ragas.
- b)
 - 1) Bhupali
 - 2) Yaman
 - 3) Bihag
- c) Viva-Voce 10
- d) Playing national Anthem on Harmonium. 5
- e) Ability to demonstrate Teen Tal, Rupak and Ektal by hand in Thah and dugun. 10
- f) Ability to play dhun on sitar. 5

2nd Semester

Practical - M.M. 60

Theory paper- III

Internal Assessment 10Marks for assignment

Theory - M.M. 30

Section - A

1. Twelve objective type of questions covering the entire syllabus.
2. Notation of one Maseet Khani and Raza Khani Gats in the following Ragas:-
 - a) Vrindavani Sarang
 - b) Khamaj
 - c) Asavari

Section - B

1. Definition of the following:-
 - a) Soot
 - b) Meend
 - c) Ghaseet
 - d) ZamZama
 - e) Nayak-Nayika
2. Formation of 72 That of Pt. Viankat Mukhi.
3. Comparison of Uttari and Dakshini system.

Section - C

1. Description of the prescribed Rags and Tals:-
Jhaptal, Dadra, Chartal
2. Contribution towards Music by the following:
Ustad Allaudin Khan, Pt. Vishnu Narayan Bhatkanda, Pt. Debu Chaudhary
3. Vadkon ke Gun aur Dosh.

Practical Paper- IV

1. One Maseet Khani Gat and three Raza Khani Gats in following Rags:
 - a) Vrindavani Sarang
 - b) Khamaj
 - c) Asavari
2. One Gat in Rupak tala with Tora.
3. Ability to demonstrate Jhaptal, Tilwada and Chautal with reciting bols by hand in Thah and Dugun Layakaries.

B.A. – II

(MUSIC INSTRUMENTAL)

SCHEME OF EXAMINATION for the session 2011-12

SEMESTER-III

		Max. Marks	Time
Paper – V	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-VI	Practical(Stage-Performance & Viva-Voce)	M.M. 60	
	Internal Assessment	M.M. : 10	

SEMESTER-IV

Paper-VII	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-VIII	Practical (Stage-Performance & Viva-Voce)	M.M. 60	
	Internal Assessment	M.M. : 10	

MAHARSHI DAYANAND UNIVERSITY ROHTAK

DEPARTMENT OF MUSIC

Scheme of Examination of B.A.-II Music (Instrumental) for semester system w.e.f. academic year 2011-12

IIIrd Semester

Theory - M.M. 30

Practical - M.M. 60

Theory Paper-V

Internal Assessment 10Marks for assignment

Section - A

- a) Twelve objective type questions covering the entire syllabus.
- b) Notation of the Tals and compositions in the prescribed Ragas :-
 1. Jai Jai wanti
 2. Malkauns
 3. JeshkarTalas - Teevra, Deepchandi

Section – B

- a) Short notes on the following :-
 1. Alpatra – Bahutva
 2. Avibhav – Tirobhav
 3. Parmal Paraveshak Rag
 4. Prakash Rags
- b) Swayanbhu Nad
- c) Methods of tuning of Instruments and description of the instrument

Section – C

- a) Description of the prescribed Ragas and Talas
- b) Contribution towards music by the following :-
 1. Abdul Halim Zafar Khan
 2. Annapurna Devi
- c) Detailed contribution of the following instruments :-
 1. Veena

2. Sarod
3. Guitar

Paper-VI Practical

M.M. : 60

- a) One Drut Gat with Alap Jor Toras and Jhala in the following Ragas :-
 1. Jai Jai wanti
 2. Malkauns
 3. Malkauns
 4. Deshkar
- b) One slow Gat with extempora Alaps and Toras in any of the prescribed Rag.
- c) One Gat in Eltal in medium tempare with toras and Jhalas in any of the prescribed Rag.
- d) Ability to demonstrate Teevra and Deepchandi tals with reciting Dals by hand. Thah and Dugun laykaries and ability to play Ektal on tabla.

Scheme of Examination of B.A.-II Music (Instrumental) for semester system w.e.f. academic year 2011-12

IIIrd Semester

Theory - M.M. 30

Practical - M.M. 60

Theory Paper- V

Internal Assessment 10Marks for assignment

Section – A

- a) Sixteen objective type questions covering the entire syllabus.
- b) Notation of the Tals and compositions in the prescribed Rags as under :-
 - i) Multani
 - ii) Gaur Sarang
 - iii) Desh
Talas - Ada Chautal, Chautal

Section – B

- a) Short Notes is as under :-
 - i) Maseet Khani
 - ii) Raza Khani
 - iii) Amir Khani Gat
 - iv) Gram
 - v) Murchhana
- b) Different style of Sitar Vadan
- c) Saranachatushtayi of Bharat and Sharangdev.

Section – C

- a) Description of prescribed Rags and Tals.
 - i.) Ragas-Jaijawanti,Malkauns,Deskar
 - ii.) Talas-Ektal,Deepchandi
- b) Contribution towards music by the following :--
 - i) Ustad Abdul Halim Zafar Khan
 - ii) Vidushi Annapurna Devi
 - iii) Vishnu Digamber Paluskar
- c) Detailed description of the following instruments :-

- i) Santoor
- ii) Veena
- iii) Tabla

Practical Paper-VI

- a) One Drut Gat with Alap, Jori, Toras and Jhala in the following Rags :-
 - i) Multani
 - ii) Desh
 - iii) Gaur Sarang
- b) One slow Gat with extempore Alaps and toras in any of the following Rag
- c) One Dhun in Bhairavi or Peelu Raga.
- d) Ability to demonstrate Ada Chautal and Chautal with reciting bols by hand. Thah and dugun laykaries and ability to play Jhaptal on tabla.

Scheme of Examination of B.A.-II Music (Instrumental) for semester system w.e.f. academic year 2011-12

IVth Semester

Theory	- M.M. 30
Practical	- M.M. 60

Theory Paper- VII

Internal Assessment 10Marks for assignment

Section – A

- a) Sixteen objective type questions covering the entire syllabus.
- b) Notation of the Tals and compositions in the prescribed Rags as under :-
 - iv) Multani
 - v) Gaur Sarang
 - vi) DeshTalas - Ada Chautal, Chautal

Section – B

- a) Short Notes is as under :-
 - vi) Maseet Khani
 - vii) Raza Khani
 - viii) Amir Khani Gat
 - ix) Gram
 - x) Murchhana
- b) Gharanas of Sitar
- c) Saranachatushtayi of Bharat and Sharangdev.

Section – C

- d) Description of prescribed Rags and Talas.
 - i) Ragas-Multani,Gaur Sarang,DesH
 - ii.) Talas-Ada Chautal,Teevra
- e) Contribution towards music by the following :-
 - iv) Panna Lal Ghosh
 - v) Inayat Khan
- f) Detailed description of the following instruments :-
 - iv) Santoor
 - v) Veena
 - vi) Tabla

Practical Paper-VIII

- a) One Drut Gat with Alap, Jori, Toras and Jhala in the following Rags :-
 - iv) Multani
 - v) Desh
 - vi) Gaur Sarang
- b) One slow Gat with extempore Alaps and toras in any of the following Rag
- c) One Dhun in Bhairavi or Peelu Raga.
- d) Ability to demonstrate Ada Chautal and Chautal with reciting bols by hand. Thah and dugun laykaries and ability to play Jhaptal on tabla.

B.A. – III

(MUSIC INSTRUMENTAL)

SCHEME OF EXAMINATION for the session 2012-13

SEMESTER-V

Note: Introduction of project based learning in the vth semester. A student is to take any topic and make a project on it. 5 point grading system be introduced for the project.

Max. Marks		Time	
Paper – IX	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-X	Practical(Stage-Performance & Viva-Voce)	M.M. 60	
	Internal Assessment	M.M. : 10	

SEMESRER-VI

Paper-XI	Theory (Fundamental Study of Music)	M.M. 30	3 hrs.
Paper-XII	Practical (Stage-Performance & Viva-Voce)	M.M. 60	
	Internal Assessment	M.M. : 10	

Scheme of Examination of B.A.-III Music (Instrumental) for semester system w.e.f. academic year 2012-13.

Vth Semester

Outline of Test

Note: Introduction of project based learning in the vth semester. A student is to take any topic and make a project on it. 5 point grading system be introduced for the project.

M.M. : 30

Time : 3 hrs.

Internal Assessment : 10 marks for assignment

Note:- The question paper will be divided into 3 sections. Section-A will be of compulsory questions i.e. first question in the form in 12 objective type questions (1/2 mark each) covering the entire syllabus and second question related to notation writing. There will be five questions in all from the sections B & C and candidates will be required to attempt any three of them selecting at least one question from each section. All question will carry equal marks.

Paper –IX Theory

M.M. : 40

Theory : 30

Internal Assessment : 10

Section- A

- a) Twelve objective type questions covering the entire syllabus.
- b) Notation of Talas and Compositions in Raga prescribed as follows :-
 - i) Todi
 - ii) Mian Malhar
 - iii) Tilak Kamod

Section-B

- a) Origin and Development of notation system along with their merits and demerits.
- b) Shruti Swara relationship as described in the following Granthas :-
 - i) Sangeet Ratnakar
 - ii) Sangeet Parijat

Section-C

- a) Contribution towards the development of Sitar by the following :-
 - i) Ustad Mushtak Ali Khan
 - ii) Pt. Nikhil Benerjee
- b) Role of Media in popularizing Indian Classical Music

Paper-X Practical

M.M. : 60

Time : 20 to 30 minutes

- a) One Drut Gat with Alaps. Toras and Jhala in each of the following Ragas :-
 - i) Todi
 - ii) Mian Malhar
 - iii) Tilak Kamod
- b) One slow Gat with extempore. Alaps and Toras in any of the prescribed Ragas.
- c) One Gat in Jhaptal with Todasl.
- d) Ability to demonstrate the following Talas by hand and also recite the bols in Dugun, Tigun and Changun laykaries, playing of Thekas of all the Talas on tabla :-
 - i) Dhamar
 - ii) Sultaal
 - iii) Jhaptal

Scheme of Examination of B.A.-III Music (Instrumental) for semester system w.e.f. academic year 2010-11.

Vlth Semester

Outline of Test

Note:- The question paper will be divided into 3 sections. Section-A will be of compulsory questions i.e. first question in the form of 12 objective type questions (1/2 mark each) covering the entire syllabus and second question related to notation writing. There will be five questions in all from the sections B & C and candidates will be required to attempt any three of them selecting at least one question from each section. All questions will carry equal marks.

Paper –XI Theory

M.M. : 40

Theory : 30

Internal Assessment : 10 Marks for assignment

Section – A

- a) Twelve objective type questions covering the entire syllabus.
- b) Notation of Talas and Compositions in Raga prescribed as follows :-
 - i) Bageshwari
 - ii) Darbari Kanada
 - iii) Puria Dhanshree

Section – B

- a) Shruti Swara relationship as described in the following Granthas :-
 - i) Rag Tatva Vibodh
 - ii) Swarmela Kalanidhi
- b) Development of India Classical Music during Medieval

Section – C

- a) The contribution of the following towards the Indian Classical Music:-
 - i) Ali Akbar Khan
 - ii) Vilayat Khan
- b) The role of Music in International cultural exchange.

Paper – XII Practical

M.M. : 60

Time : 20 to 30 minutes

- a) One Drut Gat with Alaps. Toras and Thal as in each of the following Raga :-
 - i) Bageshwari
 - ii) Darbari Kanada
 - iii) Puria Dhanshree
- b) One slow Gat with extempore Alaps and Toras in any of the prescribed Ragas.
- c) One Dhun in any of the following Raga :-
 - i) Pahari
 - ii) Maand
- d) Ability to demonstrate the following Talas by hand and also recite the bols in Dugun, Tigun and Changun Layakaries and Theka on Tabla of all the Talas :-
 - i) Teentaal
 - ii) Ektaal
 - iii) Keherva

SCHEME OF EXAMINATIONS
IST & IIND SEMESTER B.A.-I FOR THE SESSION 2010-11
INDIAN CLASSICAL DANCE (KATHAK)

SEMESTER – IST

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
I Practical	Stage Performance	60	-	60	20 to 30 minutes per candidate
II Theory	History & Theory of Indian Classical Dance	30	10	40	3 Hours
	Total	90	10	100	

SEMESTER- IInd

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
III Practical	Stage Performance	30	10	40	3 Hours
IV Theory	History & Theory of Indian Classical Dance	60	-	60	20 to 30 Minutes Per candidate
	Total	90	10	100	

MAHARSHI DAYANAND UNIVERSITY ROHTAK
DEPARTMENT OF MUSIC
INDIAN CLASSICAL DANCE (KATHAK)

IST SEMESTER

Practical Paper-I
60

M.M. :

- 1) Ability to dance in tee tal :
 - i) Vandana
 - ii) Thath
 - iii) Tatkar in different Layakari
 - iv) Amad
 - v) Toda
 - vi) Tukras
 - vii) Paran
- 2) A) Expression of various Bhavas through facial movements.
B) Introductory knowledge of Nagma playing on Harmonium.
- 3) Pandhant of all the BOIS learnt in teen tal.
- 4) Knowledge of Folk dances.
- 5) Demonstration of the thekas of teental, Jhaptal on Tabla.

M.M. : 30

Internal Assessment : 10

Theory Paper-II History & Aesthetics of Indian Classical Dance

- 1) Knowledge of different movements of Kathak dance
 - i) Four neck movements
 - ii) Eight eye glances
 - iii) Six eyebrow movements
 - iv) Eight head movement
- 2) Importance of Rasa and Bhava in Dance in general
- 3) Detailed knowledge of costumes used in Kathak in different

Knowledge of all the Samyukta and Asamyukta Hasta mudras based on 'Abhinava Darpan'.

Practical Paper – III Stage Performance

M.M. : 60

- 1) ABILITY TO DANCE IN TEEN TAL
 - A) GAT NIKAS
 - B) GAT BHAV
 - C) ONE THUMRI
- 2) ABILITY TO DANCE IN 'JHAP TAL' AND EK TAL'.
- 3) A) FOUR ADVANCED TUKRAS
 - B) AAMAD
 - C) FARMAYASHI PARAN
 - D) ABILITY TO DEMONSTRATE THE THEKAS OF EKTAL, DADRA, KEHRWA ON TABLA
- 4) PANDHANT OF ALL TORA, TUKRA, PARAN LEARNT IN DIFFERENT TALS :
EKTAL, JHAPTAL, TEENTAL.

THEORY PAPER-IV

M.M. : 30

INTERNAL ASSESSMENT : 10

HISTORY & AESTHETICS OF INDIAN CLASSICAL DANCE

- 1) A BRIEF HISTORY OF OTHER CLASSICAL STYLES OF DANCES OTHE THAN THE ONE OFFERED FOR STUDY :-
 - A) KATHAKALI
 - B) BHARATNATYAM
 - C) KUCHIPUDI
 - D) MANIPURI
 - E) ODISSI
 - F) MOHINIATTAM
- 2) KNOWLEDGE OF 'NATWARI'. ITS ORIGIN AND ITS ROLE IN FORMULATION OF KATHAK IN PRESENT FORM.
- 3) DEFINITION OF KAVIT, KASAK, NUSAK, KATAKSH.
- 4) ABILITY TO NOTATE ALL THE BOLS OF TORA, TUKRA, PARAM ETC. ALONG ITS BASIS TAL.
- 5) DETAILED KNOWLEDGE OF FOLK DANCES OF HARYANA STATE.

**SCHEME OF EXAMINATIONS
IIIRD & IVTH SEMESTER B.A.-II FOR THE SESSION 2011-12
INDIAN CLASSICAL DANCE (KATHAK)
SEMESTER – IIIRD**

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
V th Practical	Stage Performance	60	-	60	20 to 30 minutes per candidate
VI th Theory	History & Aesthetics of Indian Classical Dance	30	10	40	3 Hours
	Total	90	10	100	

SEMESTER- IVth

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
VII Practical	Stage Performace	60		60	20to30minutes per candidate
VIII th Theory	History & Aesthetics of Indian Classical Dance	30	10	40	3 Hours
	Total	90	10	100	

INDIAN CLASSICAL DANCE (KATHAK)

IIIRD SEMESTER for the session 2012-13

Practical : 60 M.M.

Time : 20 to 30 minutes per candidate

Practical Paper- Vth

1. Ability to dance skillfully in Jhaptal and Ektal
 - a. That
 - b. Amad
 - c. Karan
 - d. Chakardar Paran
 - e. Kavit
 - a. Dhammar (14 Matra)
2. Tatkar in Thah & Dugun
Simple Toras - 4 Amad
3. Ability to demonstrate any Folk Dance
4. Ability to play Nagama on Harmonium in prescribed Tals.-

Theory : 30 Marks

Time : 3 hrs.

Internal Assessment 10marks for assignment

Theory Paper – VIth

History & Aesthetics of Indian Classical Dance

1. History of Indian stage.
2. Study of growing popularity of Indian Dances in the west.
3. Detailed knowledge of use Navras and its application in Dance
4. Life sketched of emponents of different Gharanas in Kathak & their contribution to their own Gharanas.
5. Notation of all the Bols prescribed in practical course.
6. Detailed knowledge of Folk Dance of U.P. & Rajasthan and their original background music & costumes.

INDIAN CLASSICAL DANCE (KATHAK)
IVth SEMESTER for the session 2011-12
Practical Paper- VIIIth

Practical : 60 M.M.

Time : 20 to 30 minutes per candidate

1. Origin of Tal and its application in Dance.
2. Comparative study of the different Gharanas in Kathak.
3. Knowledge of costumes, background music used in different classical dances.
4. Detailed knowledge of use of Hast Mudras in Dance.
5. Notation of all the Bols prescribed in practical course.

IVth Semester

Theory : 30 marks

Time : 3 hrs.

Internal Assessment 10marks for assignment

Theory Paper – VIIIth

History & Aesthetics of Indian Classical Dance

1. Systematics performance in Teen Tal.
 - a) Advanced tatkars with Paltas, ladies and Tihais in different layakari.
 - b) Thar
 - c) Two varieties of Amad
 - d) Guru Vandana & Ganesh Vandana
 - e) Gat Nikas
2. Gat Bhav on any one of the following :-
 - a) Kalidaman
 - b) Panghat
 - c) Goverdhan Leela
3. Ability to demonstrate Toras of different Gharanas of Kathak.
4. Ability to Padhant of Bols.

SCHEME OF EXAMINATIONS VTH & VITH SEMESTER B.A.-III FOR THE SESSION**2012-13****INDIAN CLASSICAL DANCE (KATHAK)****SEMESTER – VTH****NOTE: INTRODUCTION OF BASED LEARNING IN THE VTH SEMESTER****A STUDENT IS REQUIRED TO TAKE ANY TOPIC AND MAKE A PROJECT ON IT. 5 POINT GRADING SYSTEM BE INTRODUCED FOR THE PROJECT.**

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
IX Practical	Stage Performance	60		60	20 to 30 minutes per candidate
X Theory	History & Theory of Indian Classical Dance	30	10	40	3 Hours
	Total	90	10	100	

SEMESTER- Vith

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
XI Practical	Stage Performance	60	-	60	20 to 30 minutes per candidate
XII Theory	History & Theory of Indian Classical Dance	30	10	40	3 Hours
	Total	90	10	100	

INDIAN CLASSICAL DANCE (KATHAK)

Vth SEMESTER for session 2012-13

Practical Paper- IXth

Practical : 60 M.M.

Time : 20 to 30 minutes per candidate

- 1. A systematic performance of Teen Tal**
 - a. Advance Tatkar, Paltas, Tihais of different varieties.
 - b. Amad with all its types.
 - c. Advanced Paran, Chakardar Paran.
 - d. Kavita, Vandana.
 - e. Gat Bhav in Holi & Panghat ki Cher Cher
- 2. Ability to dance skillfully in the following tals : Jhaptal & Ektal**
 - a. Thaata
 - b. One Amad
 - c. Four Advanced Paran, one Kavita
 - d. Tolikar & Tihari
- 3. Ability to demonstrate any Folk Dance**
- 4. Demonstrate of Tatkar inThah, Dugun, Chaugun in the following Tals
Dhamar & Deepchandi (14)**

Vth Semester

Theory Paper – Xth

Theory : 30 marks

Time : 3 hrs.

Internal Assessment 10marks for assignment

History & Aesthetics of Indian Classical Dance

- Note :-**
1. 8 questions set out of syllabus as given below.
 2. One question on notation in compulsory
 1. Detailed study of Nayak-Nayika Bhed
 2. Knowledge of Dakshini & Hindustani (Uttari) Taal Padhati
 3. Knowledge of techniques required for comparing and Indian Ballet (Nritya & Natika)
 4. Knowledge of the main Folk dances of Punjab & Haryana with their origin costumes and background music
 5. Biographies & contribution of the following dancers in their field of specialization :
 - a. Uday Shankar
 - b. Sitara Devi

INDIAN CLASSICAL DANCE (KATHAK)**Vith SEMESTER for the session 2012-13**

Practical : 60

M.M.

Time : 20 to 30 minutes per candidate**Practical Paper- XIth**

1. A systematic performance of Teen Tal
 - a. Advanced Paran, Jati Paran, Parmala Formaisi Paran
 - b. Kavita, Vandana
 - c. Gat Bhav in Makhan chori
2. Ability to Dance skillfully in :
 - a. Dhamar Tal (14 Matra)
 - b. Sawari (15 Matra)
 - c. That
 - d. Amad
 - e. One Kavita
 - f. Two Chardar Paran
 - g. Tatkar & Tihai
3. Ability to compose dance on a theme (to be given by Examiner)
4. Ability to do "Padhant" in all Tals included in the syllabus.
5. Ability to play Nagmas of all Tals.
6. Demonstrate of Tatkar in Thah, Dugun, Chaugun in the following Tals :

Laxmi (18)	Ashtmangal (22)
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Theory paper – XIIth**History and Aesthetics of Indian Classical Dance****Note :- 1. 8 questions set out of syllabus as given below.****2. One question on notation in compulsory.**

- 1) History of Kathak Dance and its development since Vedic period to 20th century.
- 2) Knowledge of the Role of Kavita & Thumri in Kathak.
- 3) Knowledge of the accompaniment values of an orchestra in Indian Ballet
- 4) Detailed study of abhinaya with all its variations.
- 5) Biographies & contribution of the following dances in the field of specialization
 - d. Rukmani Arundal
 - e. Birju Maharaj
 - f. Narayan Prasad