

FACULTY OF PERFORMING & VISUAL ARTS

DEPARTMENT OF MUSIC

MAHARSHI DAYANAND UNIVERSITY ROHTAK

Scheme of Examination of **M.A.(Previous and Final-Semester I, II, III, IV)** Hindustani Music (Vocal & Instrumental) w.e.f. academic year 2014-15

SEMESTER-I

Paper	Theory /Practical	Paper Code	Nomenclature of Theory Papers	Maximum Marks	Internal Assessment	Total
I	Theory	MU 21	Evolution Development of Hindustani Music	80	20	100
II	Theory	MU 22	History of Indian Music	80	20	100
III	Theory	MU 23	Interdisciplinary Approach in Indian Music	80	20	100
			Grand Total	240	60	300

SEMESTER-II

Paper	Theory /Practical	Paper Code	Title of the Course	Maximum Marks	Internal Assessment	Total
IV	Theory	MU 05	Aesthetics of Indian Music	80	20	100
V	Practical	MU 06	Stage Performance	80	20	100
VI	Practical	MU 07	Viva- Voce	80	20	100
VII	Practical	MU 08	Creative Music and Performance of Basic Ragas	80	20	100
			Grand Total	320	80	400

Scheme of Examination of **M.A.(Final)** Hindustani Music (Vocal & Instrumental) for semester system w.e.f. academic year 2015-16

SEMESTER-III

Paper	Theory /Practical	Paper Code	Nomenclature of Theory Papers	Maximum Marks	Internal Assessment	Total
VIII	Theory	MU 41	Multidimensional values of Indian Music	80	20	100
IX	Theory	MU 42	Digital Era Recording Techniques and Appreciation of Music	80	20	100
X	Theory	MU 43	General Aspects of Classical & Folk Music of India	80	20	100
			Grand Total	240	60	300

SEMESTER-IV

Paper	Theory /Practical	Paper Code	Nomenclature of Theory Papers	Maximum Marks	Internal Assessment	Total
XI	Theory	MU 33	Concept of Indian Music from Ancient to Modern Period	80	20	100
XII	Practical	MU 34	Stage Performance	80	20	100
XIII	Practical	MU 35	Viva-Voce	80	20	100
XIV	Practical	MU 36	Creative Music and Performance of Basic Ragas	80	20	100
			Grand Total	320	80	400

Total Maximum Marks-1400

Semester -1

THEORY PAPER-I

Evolution and Development of Hindustani Music

Note:

1. Question No.1 is compulsory. It will have 08 objectives type Questions covering whole syllabus.
2. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
3. The candidate should attempt 5 Questions in all including 1st compulsory Question.
4. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:
 - 1.1 Kalyan Ang:-
 - 1.1.1 Yaman
 - 1.1.2 Shudh Kalyan
 - 1.1.3 Sham Kalyan
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigon, Layakaris of the following Talas:
 - 3.1 Teen Taal
 - 3.2 Chautaal

Unit-II

4. Evolution and development of the following:
 - 4.1 Dhruvad
 - 4.2 Dhamar
 - 4.3 Khayal/Gat
 - 4.5 Thumri

5. Historical development of the following string instruments and their importance in Indian Music:
 - 5.1 Tanpura
 - 5.2 Sitar
 - 5.3 Sarangi
 - 5.4 Violin
6. Essay of about 1000 words on the following topics given below:
 - 6.1 Principles of Stage Performance
 - 6.2 Principles of Musical Composition
 - 6.3 Origin, Development and Principles of Orchestration
7. Modern Trends in Hindustani Music with regard to the Scientific advancement change of Social Environment, Performance Scenario and Popularity of Music.

Unit-III

8. Detailed study of the following systems of classification of Ragas:
 - 8.1 Dashvidh Raga Vargikaran
 - 8.2 Rag-Ragini Vargikaran
 - 8.3 Shudh-Chayalaga & Sankirna Rag Vargikaran
 - 8.4 Mela Rag Vargikaran
 - 8.5 That-Rag Vargikaran
 - 8.6 Raganga Rag Vargikaran
9. Historical Development of the following instruments and their importance in Indian Music:
 - 9.1 Pakhawaj
 - 9.2 Tanbla
 - 9.3 Sarangi
 - 9.4 Harmonium

Unit-IV

10. General Study of the following terms from Vedic to Modern period:
 - 10.1 Sama Gana
 - 10.2 Dhruva Gana
 - 10.3 Mahageetak

- 10.4 Giti
- 11. Jatigana, Prabandha
- 12. Anibadha Gana
 - 12.1 Ragalapa
 - 12.2 Rupkalapa
 - 12.3 Alapti
 - 12.4 Ragalapti
 - 12.5 Rupkalapti
- 13. Veggeyakara Lakshan, Lalavant, Nayak, Gayak

Semester -1

THEORY PAPER-II

History of Indian Music

Note:

1. Question No.1 is compulsory. It will have 08 objectives type Questions covering whole syllabus.
2. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
3. The candidate should attempt 5 Questions in all including 1st compulsory Question.
4. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:
 - 1.1 Malhar Ang:-
 - 1.1.1 Mian Ki Malhar
 - 1.1.2 Megh Malhar
 - 1.1.3 Jayant Malhar
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigon, Layakaris of the following Talas:
 - 3.1 Jhaptal
 - 3.2 Tilwada

Unit-II

4. Development of Music during Vedic period with special reference to:

- 4.1.1 Sama Swars
- 4.1.2 Sama Saptak
- 4.1.3 Musical Instruments
- 5. Development of Music during the period of:
 - 5.1 Ramayana
 - 5.2 Mahabharat
 - 5.3 Puranas (Vayu Purana, Harivansha Purana & Markandaya Purana)
- 6. Detail study of the following Granthas:
 - 6.1 Natya Shastra
 - 6.2 Brihaddeshi
 - 6.3 Sangeet Ratnakar
 - 6.4 Sangeet Parijat

Unit-III

- 7. Development of Music during Medieval period with reference to the works as:
 - 7.1 Swarmalakanidhi
 - 7.2 Rag Vibodha
 - 7.3 Sangeet Darpan
 - 7.4 Raj Tarangini
- 8. Development of Music during Modern period with reference to the works of:
 - 8.1 Fox Strangways
 - 8.2 V. N. Bhatkhande
 - 8.3 Omkar Nath Thakur
 - 8.4 KCD Brahaspati
- 9. Origin and development of Gharana and the comparative study of Gharana system and Institutional system of Music education.

Unit-IV

- 10. Life sketch and contribution of the following musicians and scholars to Hindustani Music:
 - 10.1 Dr. Prem Lata Sharma
 - 10.2 Ustad Mushtaq Ali Khan
 - 10.3 Pt. Ravi Shanker
 - 10.4 Ustad Vilayat Khan

Semester -1

THEORY PAPER-III

Interdisciplinary Approach in Indian Music

Note:

1. Question No.1 is compulsory. It will have 08 objectives type Questions covering whole syllabus.
2. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
3. The candidate should attempt 5 Questions in all including 1st compulsory Question.
4. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:
 - 1.1 Kauns Ang:-
 - 1.1.1 Malkauns
 - 1.1.2 Chandrakauns
 - 1.1.3 Jog Kauns
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigun, Layakaris of the following Talas:
 - 3.1 Ek Taal
 - 3.2 Dhamar

Unit-II

4. Theoretical and textual tradition in relation to oral tradition of Hindustani Music.
5. Importance of Audio-Visual aids in music education in contemporary period.
6. Physiological aspect of Voice – Culture (physiology of human throat and ears) and its principles.
7. Mathematical approach in Laya and Tala of Indian Music..

Unit-III

8. Essay of about 1000 words on the following topics given below:
 - 8.1 Art and Religion
 - 8.2 Music and Literature
 - 8.3 Music and Culture values of the society
 - 8.4 Music and Psychology
 - 8.5 Music and philosophy
 - 8.6 Music and Physics (sound modulation, Nada, Frequency, Vibration, Wire length and Pitch etc.)

Unit-IV

9. Globalization of Indian Music
10. Role of Media in popularization of Indian Music (News Paper, Magazines, Books, Journals, Broachers, Hoardings/advertisements.
11. Music therapy in modern context
12. Music as a means of personality development

Semester -2

THEORY PAPER-IV

Aesthetics of Indian Music

Note:

1. Question No.1 is compulsory. It will have 08 objectives type Questions covering whole syllabus.
2. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
3. The candidate should attempt 5 Questions in all including 1st compulsory Question.
4. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:
 - 1.1. Sarang Ang:-
 - 1.1.1. Vrindavan Sarang
 - 1.1.2. Madhumad Sarang
 - 1.1.3. Shudha Sarang
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigun, Layakaris of the following Talas:
 - 3.1. Deepchandi
 - 3.2. Rupak

Unit-II

4. Definition of Aesthetics according to Indian and Western Scholars.
5. Aesthetics as a theoretical study of the beauty of Fine Arts and its significance in Music.
6. Brief historical outline of Aesthetics.

Unit-III

7. Study of Rasa, Bhava and Saundarya according to Indian scholars.
8. Bharats Rasa Theory and its applicability to Indian Music.
9. Nayak Nayika bheda, its depiction through Raga Dhayan (miniature painting)

Unit-IV

10. Aesthetical approach in formation of Raga.
11. Aesthetical approach in the forms of classical and semi classical music.
12. Aesthetics approach in Films Music.

Semester-2

PRACTICAL PAPER-V

STAGE PERFORMANCE

M.M. : 80

Internal Assessment M.M. : 20

Total : 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test- | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

1. A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khani Gatand Madhya Laya Khayal/ Raza Khani Gat is to be learnt from the list of Advanced Ragas of **Paper –VI (Viva – Voce)** of his/her choice to perform it for not less than 30 minutes before an invited audience.

M.M. : 50

2. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the time of stage performance with layakarīs (Dugan, Tigun, Chaugun).

M.M. : 15

3. A student is required to sing and play Thumri/Tappa/Dhun. or ability to sing/play composition in rag Khamaj, Peelu.

M.M. : 15

Semester-2

PRACTICAL PAPER-VI

VIVA-VOCE

MARKS : 80

Internal Assessment: 20

Total Marks : 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test- | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

1. i.) Basic Ragas: a) Yaman b) Mian Malhar c) Malkauns d) Vrindavani Sarang	ii) Advanced Ragas: a) Shuddha Kalyan b) Shamkalyan c) Megh Malhar d) Jayant Malhar e) Chandrakauns f) Jog Kauns g) Madhmad Sarang h) Shudh Sarang
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1. A student is required to prepare any one Raga from the list of Advanced Ragas mentioned above of his/her choice to perform it for not less than 30 minutes.

M.M. : 40

2. A student is required to prepare all the above for viva-voce examination.

M.M. : 40

3. Selected Raga for the performance in this paper should not be the same as already performed in Practical **Paper-V** of Stage Performance.

Semester -2

PRACTICAL PAPER-VII

Creative Music and Performance of Basic Ragas

MARKS : 80

Internal Assessment Marks : 20

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test- | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |
-
- | | |
|---|--------------|
| 1. A student is required to perform a Raga for 20 minutes from the list of Basic Ragas given below: | MM 40 |
| 1. Yaman | |
| 2. Mian Malhar | |
| 3. Malkauns | |
| 4. Vrindavani Sarang | |
| 2. A student a required to play following raalas on Tabla: | MM 20 |
| 1. Teen Taal | |
| 2. Ek Taal | |
| 3. Deepchandi | |
| 4. Dadra | |
| 3. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/
Patriotic song. | MM 10 |
| 4. A student is required to Sing/Play (on Harmonium/Sitar) Folk song of any state. | MM 10 |

Semester -3

THEORY PAPER-VIII

Multidimensional Values of Indian Music

Note:

1. Question No.1 is compulsory. It will have 08 objectives type Questions covering whole syllabus.
2. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
3. The candidate should attempt 5 Questions in all including 1st compulsory Question.
4. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:
 - 1.1 Bhairav Ang:-
 - 1.1.1. Bhairav
 - 1.1.2. Ahir Bhairav
 - 1.1.3. Nat Bhairav
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigun, Layakaris of the following Talas:
 - 3.1. Sool Taal
 - 3.2. Ada Chautaal

Unit-II

4. Principles of Choral Singing
5. Haveli Sangeet
6. Natya Sangeet
7. Rabindra Sangeet

Unit-III

8. Classification of musical instruments from Vedic to Modern period.
9. Taladashpranas as referred in Sangeet Ratnakar and their applicability in modern period.
10. Jati Lakshan and Raga Lakshan
11. A brief description of Persian works on Indian Music.

Unit-IV

12. Life sketch and contribution of the following musicians and scholars Hindustani Music:
 - 11.1 Pt. D. V. Paluskar
 - 11.2 Ustad Faiyaz Khan
 - 11.3 Ustad Bade Gulam Ali khan
 - 11.4 Ustad Abdul Karim Khan

Semester -3

THEORY PAPER-IX

Digital Recording Techniques and Appreciation of Music

Note:

1. Question No.1 is compulsory. It will have 08 objectives type Questions covering whole syllabus.
2. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
3. The candidate should attempt 5 Questions in all including 1st compulsory Question.
4. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:
 - 1.1 Todi Ang
 - 1.1.1 Mian ki Todi
 - 1.1.2 Gujari Todi
 - 1.1.3 Bilaskhani Todi
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigun, Layakaris of the following Talas:
 - a. Chaar Taal
 - b. Jhoomra

Unit-II

4. Role of Documentaries on Music and Musicians towards the popularity of Indian Music
5. Role of Film Music directors like Naushad, Madan Mohan, Ravindra Jain and Shanker Jaikishan
6. Role of Hindustani classical music and musicians in the field of Film Music

Unit-III

7. Pre-Digital and post digital recording technology
8. Learning through electronic media
9. Historical and technological advancement of computers and its application to music

Unit-IV

10. Relationship of Rhythm and Emotions
11. Relationship of Ragas and Seasons
12. Inter-relationship of Music and Fine Arts
13. Time theory of Ragas and its critical analysis

Semester -3

THEORY PAPER-X

General Aspects of Classical and Folk Music

Note:

1. Question No.1 is compulsory. It will have 08 objectives type Questions covering whole syllabus.
2. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
3. The candidate should attempt 5 Questions in all including 1st compulsory Question.
4. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:
 - 1.1 Kanhada Ang:-
 - 1.1.1 Darbari Kanhada
 - 1.1.2 Adana
 - 1.1.3 Kaunsi Kanhada
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigun, Layakaris of the following Talas:
 - 3.1 Teevra
 - 3.2 Keharva

Unit-II

4. Merits and Demerits of electronic media
5. Role of improvisation in Hindustani Music
6. Role of Laya and Tala in Hindustani Music with regard to different forms of classical and semi classical Music

Unit-III

7. Importance of Heredity and Environment in Music
8. Vocational aspects of Indian Music
9. Appreciation and criticism in Music
10. Correct intonation of Swaras in Ragas and compositions

Unit-IV

11. Knowledge of popular Folk Music of different states:
 - 11.1 Bhatiali
 - 11.2 Lavani
 - 11.3 Povada
 - 11.4 Garba
 - 11.5 Raas
 - 11.6 Chaiti
 - 11.7 Kajari
 - 11.8 Gidda
 - 11.9 Joomar
 - 11.10 Maand
12. Knowledge of Musicals Folk instruments of:
 - 12.1 Haryana
 - 12.2 Punjab
 - 12.3 Rajasthan
13. Knowledge of Folk Dances of:
 - 13.1 Punjab
 - 13.2 Rajasthan
14. Brief study of Folk Music of North-Eastern region:
 - 14.1 Meghalaya
 - 14.2 Arunachal Pradesh
 - 14.3 Tripura
 - 14.4 Mizoram
 - 14.5 Manipur

Semester -4

THEORY PAPER-XI

Concept of Indian Music from Ancient to Modern Period

Note:

1. Question No.1 is compulsory. It will have 08 objectives type Questions covering whole syllabus.
2. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
3. The candidate should attempt 5 Questions in all including 1st compulsory Question.
4. Question should be set in both languages i.e. English and Hindi

MARKS : 80

Internal Assessment Marks : 20

Total 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:
 - 1.1 Bihag Ang:-
 - 1.1.1 Bihag
 - 1.1.2 Maru Bihag
 - 1.1.3 Nat Bihag
- 2 Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
- 3 Ability to write Dugun, Tigun, Layakaris of the following Talas:
 - 3.1 Deepchandi
 - 3.2 Dadra

Unit-II

1. Comparison of Karnatak and Hindustani Music with special reference to:
 - 1.1 Swar
 - 1.2 Raga
 - 1.3 Taal
2. Elementary knowledge of Urdu and Persian Granthas of Medieval period.

3. Contribution of Amir Khusro towards Indian Music particularly:
 - 3.1 Kaul
 - 3.2 Kalvana
 - 3.3 Quawali

Unit-III

4. Comparative study of Pictorial aspects of Music from Medieval to Modern times.
5. Historical background of the following Sufi Saints and their contribution to Music:
 - 5.1 Bule Shah
 - 5.2 Waris Shah
 - 5.3 Shah Husian
6. Detailed study of the tradition and the specialties of the following Gharanas:
 - 6.1 Gwalior
 - 6.2 Agra
 - 6.3 Patiala
 - 6.4 Kirana
 - 6.5 Jaipur
 - 6.6 Senia and Vishnupur

Unit-IV

7. Detailed study of the following:
 - 7.1 Marga-Deshi
 - 7.2 Harmony-Melody
 - 7.3 Consonance-Disonance
 - 7.4 Musical Scales
 - 7.5 Musical intervals
 - 7.6 Avirbhav-Tirobhava
 - 7.7 Masit Khani Gat-Razakhani Gat
8. Contribution of Karnatak musicians towards music:
 - 8.1 Tyagaraja
 - 8.2 Purandar Das
 - 8.3 Muttiswami Dikshitkar
 - 8.4 Shyama Shastri
9. Elementary knowledge of the following Dances of India:
 - 9.1 Kathak
 - 9.2 Bharatnatyam
 - 9.3 Odissi
 - 9.4 kathakali

Semester -4

PRACTICAL PAPER-XII

STAGE PERFORMANCE

M.M. : 80

Internal Assessment M.M. : 20

Total : 100

The Criteria for award of Internal Assessment is given below:-

1. One Class Test- 10 marks
2. One Assignment and Presentation 5 marks
3. Attendance 5 marks

1. A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khani Gat and Madhya Laya Khayal/ Raza Khani Gat is to be learnt from the Ragas of **Paper –XIII (Viva – Voce)** from the list of Advanced Ragas of his/her choice to perform it for not less than 30 minutes before an invited audience.

M.M. : 50

2. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the time of stage performance with layakarīs (Dugan, Tigun, Chaugun).

M.M. : 15

3. A student is required to sing and play Thumri/Tappa/Dhun. or ability to sing/play composition in rag Kafi, Bhairavi.

M.M. : 15

Semester-4

PRACTICAL PAPER-XIII

VIVA-VOCE

MARKS : 80

Internal Assessment: 20

Total Marks : 100

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test- | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

1. i.) Basic Ragas: a) Bhairav b) Mian Ki Todi c) Darbari Kanhara d) Bihag	ii) Advanced Ragas: a) Ahir Bhairav b) Nat Bhairav c) Gurjari Todi d) Bilaskhani Todi e) Adana f) Kaunsi Kanhada g) Maru Bihag i) Nat Bihag
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1. A student is required to prepare any one Raga from the list of Advanced Ragas mentioned above of his/her choice to perform it for not less than 30 minutes.

M.M. : 40

2. A student is required to prepare all the above for viva-voce examination.

M.M. : 40

3. Selected Raga for the performance in this paper should not be the same as already performed in Practical **Paper-XII** of Stage Performance

Semester -4

PRACTICAL PAPER-XIV

Creative Music and Performance of Basic Ragas

MARKS : 80

Internal Assessment Marks : 20

The Criteria for award of Internal Assessment is given below:-

- | | |
|------------------------------------|----------|
| 1. One Class Test- | 10 marks |
| 2. One Assignment and Presentation | 5 marks |
| 3. Attendance | 5 marks |

1. A student is required to perform a Raga for 20 minutes selected from the list of Basic Ragas as given below: **MM 40**
 - 1.1 Bhairav
 - 1.2 Mian Ki Todi
 - 1.3 Darbari
 - 1.4 Bihag
2. A student a required to play following Taalas on Tabla: **MM 20**
 - 2.1 Teen Taal
 - 2.2 Ek Taal
 - 2.3 Deepchandi
 - 2.4 Dadra
3. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/Patriotic song. **MM 10**
4. A student is required to Sing/Play (on Harmonium/Sitar) Folk song of any state. **MM 10**

