

## 9. Indian Music

### B.A. Part-II 2021

Paper - I Theory	3 hrs. duration	Max.Marks 40	Min. Marks 15
Paper – II Theory	3 hrs. duration	Max.Marks 40	Min. Marks 15
Practical	1 hour per candidate	Max. Marks 120	Min. Marks 43

#### Teaching Hours

**Practical** 6 Hours Per Week

**Theory** Paper –I : 2 Hours Per Week Paper –II : 2 Hours Per Week

**Total Teaching Hours for practical – 06, Theory 04 Hours Per Week**

Note : (1) Each theory paper will contain nine questions having three question in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.

(2) Candidate must pass separately in each of the theory and practical.

Candidates must pass separately in each of the paper Theory and Practical wherever prescribed.

### Paper – I Theory : Principles of Indian Music (Vocal)

#### Section –A

Paper – I : Theory 3 hrs. duration Max.Marks 40 Min. Marks 15

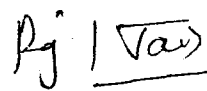
- Definitions and explanations of the following terms: Ragalap Roopakalaap, Alpatva, Bahutva, Alapti, Avirbhav and Tirobhav Swasthan Niyam & Aadhunik aalap gayan.
- Shruti and Swarsthanas according to Bharat and Pt. Bhatkhande.
- Placement of Shuddha swaras on the wire of veena according to Pt. Ahobal and Pt. Bhatkhande.
- Comparative study of the swaras of North and South Indian Music.

#### Section –B

- To write the thekas with dugun, Tigun and Chaugun in of the following talas : Dhamar, Tilwada, Ektal, Chautal, Rupak, Punjabi, Sooltal, Jhumra, Tivra.
- Critical and comparative study of the ragas prescribed for practical course: Malkauns, Vrindavani-Sarang, Miyan Malhar, Bahar, Bhairav, Ramkali, Shuddha-Kalyan, Jaijaiwanti, Khamaj.

#### Section –C

- Definitions of Various embellishments used in vocal music such as –meend, Gamak, Khatka Murki etz.
- Notation writing in prescribed ragas.

  
 Dy. Registrar (Academic-I)  
 University of Rajasthan  
 Jaipur

- (c) Writing Alaps and Tanas in different Ragas.  
 (d) Recognition of Ragas from given notes and writing of Alaps showing :  
 'Nyas' on some given Swaras.

### **Paper – II : Theory : History of Indian Music (Vocal)**

**Paper – II : Theory 3 hrs. duration Max.Marks 40 Min. Marks 15**

**Note :** The paper will contain five questions, having three questions in each section. Candidates are required to attempt five questions in all selecting at least one question from each section.

Candidate must pass separately in each of the theory and practical paper.

#### **Section – A**

- (a) Study of Gram Moorchana.  
 (b) Modern Shudha Scales of Karnatak and Hindustani Music.  
 (c) Major and Minor Scales of Western Music.  
 (d) Staff Notation.

#### **Section – B**

- (a) Frequencies of the Musical notes.  
 (b) Classification of Ragas according to Rag-Ragini Paddhati.  
 (c) Life sketches, contribution and style of the following musicians : Alladin Khan, Amirkhan, Kesar Bai Kerkar, Pt. Omkar Nath Thakur, Heerabai Barodkar.

#### **Section – C**

- (a) Theory of Mela and Janya ragas and 72 Melas of Pt. Vyankatmukhi, 10 Thatas of Bhatkhande, 32 Thatas according to the Swaras of Hindustani Music.  
 (b) Use and description of the following instruments pakhawaj, Veena and flute.  
 (c) A short essay on any subject of general musical interest.

#### **Practical (Vocal)**

There shall be one practical paper. (conducted by two different Examiners : External and Internal)

**(Non-collegiate candidates will have to attend a practical course of forty eight hours at university allotted centres)**

**Duration of Exam. : I hour per candidates.**

**Presentation of Ragas & Viva-voce Max. Marks 120, Min. Marks. 43**

(Critical and Comparative study of Ragas & Talas according to syllabus).

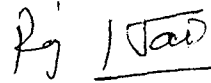
*Raj / Jas*  
 Dy. Registrar (Academic-I)  
 University of Rajasthan  
 Jaipur

**Detailed Course:****Vocal Music**

1. To sing given musical piece and to recognize the ragas & swaras when sung.
2. To show the difference of ragas through swarvistar in all the ragas.
3. To know orally the "bol" with Dugun and mark time on hand and to recognize the following talas when played on tabla-Dhamar, Tilwara, Ektal, Chautal, Roopak, Dadra, Punjabi, Sooltal, Jhoomra, Tivra and Keharwa.
4. To sing Aroh, Avroh, Pakad and Swar Vistar of the following ragas- Malkauns, Vrindavani-Sarang, Miyan Malhar, Bahar, Bhairav, Ramkali, Shuddha-Kalyan, Jaijaiwanti, Khamaj, Tilak-Kamod.
5. With the accompaniment of tabla to sing slow khayal and fast khayal with sufficient alaps, tanas Bol-tanas and Sargam in following four ragas- (i) Malkauns (ii) Vrindavani Sarang (iii) Bhairav (iv) Miyan Malhar.
6. With the accompaniment of tabla to sing a fast khayal or Tarana with sufficient Tanas in any four ragas of the following – (i) Khamaj (ii) Bahar (iii) Tilak-Kamod (iv) Ramkali (v) Shuddha Kalyan (vi) Jaijaiwanti.
7. With the accompaniment of tabla or pakhawaj to sing one Dhruvpad with Dugun, Chaugun and one Dhamar with Dugun, Chaugun in any two different ragas prescribed under clause-4 but not selected under clause 5 & 6.
8. Bhajan/Chaturang in any Raga.

**Books Recommended :**

- (1) Kramik Pustak Malika parts 2,3 and 4 Sangeet Karyalaya, Hathras.
- (2) Tan Malika parts 2 and 3 (Purvardh) by Raja Bhaiya Poochwale, Sangeet Karyalaya, Hathras.
- (3) Tan Sangrah by S.N. Ratanjankar.
- (4) Sitar Marg by S.Bandopadhyaya.
- (5) Sitar Shiksha by B.N. Bhatt.
- (6) Sitar Parts 1 to 3 by B.N. Bhimpure.
- (7) Saral Violin Parichaya by G.N. Goswami, Goswami Printers, Narahi, Lucknow.
- (8) Ragvigyan by N.V. Patwardhan, Part 1 and part II, Sangeet Karyalaya, Hathras.
- (9) A Short survey of the Music of the Northern India by Pt. V.N. Bhatkhande.
- (10) Lakshar ds thou i "B by S.Rai.
- (11) Vadya Shastra by Shri Harish Chandra Srivastava.
- (12) Hamare Sangeet Ratna, Sangeet Karyalaya, Hathras.
- (13) Sangeet Visharad by Basant.
- (14) Comparative study of the Music of the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Centuries by Pt. V.N. Bhatkhande Sangeet Karyalaya, Hathras.
- (15) Sangeet Kaumudi-Vikramaditya. Singh Nigam.

  
 Dy. Registrar (Academic-I)  
 University of Rajasthan  
 Jaipur

- (16) Tan Malika Pt. III (Uttarardha) by Raja Bhaiya Poochwale.
- (17) Hindustani Music- Its physics and aesthetics by G.S. Ranade, Sangeet Karyalaya, Hathras.
- (18) Origin of Ragas – Bandopaddhyaya.
- (19) The Music of India by H.A. Popley.
- (20) Hindustani Sangeet Paddhati (Shastra) by Pt. Bhatkhande, Parts 1 to 4.
- (21) Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
- (22) Sangeet Mani Part-I,II- Maharani Sharma
- (23) Sangeet Swarit- Ramakant divedi
- (24) Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

Helpstudentpoint.com

*Key / Jai*

Dy. Registrar (Academic-I)  
University of Rajasthan  
Jaipur

## INDIAN MUSIC (INSTRUMENTAL) - SITAR

B.A. Part-II 2021

Paper - I Theory	3 hrs. duration	Max.Marks 40	Min. Marks 15
Paper – II Theory	3 hrs. duration	Max.Marks 40	Min. Marks 15
Practical	1 hour per candidate	Max. Marks 120	Min. Marks 43

### Teaching Hours

**Practical :** 6 Hours Per Week

**Theory :** Paper -I                      2 Hours Per Week  
                   Paper -II                      2 Hours Per Week

**Total Teaching Hours for practical – 06, Theory 04 Hours Per Week**

- Note :** (1) Each theory paper will contain nine questions having three question in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.
- (2) Candidate must pass separately in each of the theory and practical.
- ❖ Candidates must pass separately in each of the paper Theory and Practical wherever prescribed.

### Paper – I Theory

#### Principles of Indian Music (Instrumental)

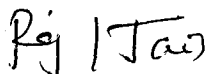
##### Section –A

**Paper – I : Theory 3 hrs. duration Max.Marks 40 Min. Marks 15**

- (a) Definitions and explanations of the following terms: Ragalap Roopakalaap, Alpatva, Bahutva, Alapti, Avirbhav and Tirobhav, Swasthan Niyam & Aadhunik aalap gayan.
- (b) Shruti and Swarsthanas according to Bharat and Pt. Bhatkhande.
- (c) Placement of Shuddha swaras on the wire of veena according to Pt. Ahobal and Pt. Bhatkhande.
- (d) Comparative study of the swaras of North and South Indian Music.

##### Section –B

- (a) To write the thekas with dugun, tigung and chaugun in the following talas : Dhamar, Tilwada, Ektal, Chautal, Rupak, Punjabi, Sooltal, Jhumra, Tivra.

  
**Dy. Registrar (Academic-I)**  
**University of Rajasthan**  
**Jaipur**

- (b) Critical and comparative study of the ragas prescribed for practical course: Malkauns, Vrindavani-Sarang, Miyan Malhar, Bahar, Bhairav, Ramkali, Shuddha-Kalyan, Jajaiwanti, Khamaj.

### Section – C

- (a) Definitions of Gat, Jhala, Ghaseet, Jod-alap, Jamjama, Krintan, Meend and Gamak.  
 (b) Notation writing in prescribed ragas.  
 (c) Writing Alaps and Todas in different Ragas.  
 (d) Recognition of Ragas from given notes and writing of Alaps showing : 'Nyas' on some given Swaras.

## Paper – II : Theory

### History of Indian Music (Instrumental)

**Paper – II : Theory 3 hrs. duration Max.Marks 40 Min. Marks 15**

**Note :** The paper will contain five questions, having three questions in each section. Candidates are required to attempt five questions in all selecting at least one question from each section.

**N.B.** Candidate must pass separately in each of the theory and practical paper.

### Section – A

- (a) Study of Gram Moorchana.  
 (b) Modern Shudha Scales of Karnatak and Hindustani Music.  
 (c) Major and Minor Scales of Western Music.  
 (d) Staff Notation.

### Section – B

- (a) Frequencies of the Musical notes.  
 (b) Classification of Ragas according to Rag-Ragini Paddhati.  
 (c) Life sketches, contribution and style of the following musicians : Allauddin Khan, Pt. Ravi Shankar, Vilayat Khan, Nikhil Bonerjee, Pt. Chatur Lal.

### Section – C

- (a) Theory of Mela and Janya ragas and 72 Melas of Pt. Vyankatmukhi, 10 Thatas of Bhatkhande, 32 Thatas according to the Swaras of Hindustani Music.  
 (b) Use and description of the following instruments pakhawaj, Veena and flute.  
 (c) A short essay on any subject of general musical interest.

*Raj / Tan*  
 Dy. Registrar (Academic-I)  
 University of Rajasthan  
 Jaipur

**Practical Instrumental (Sitar)**

There shall be one practical paper. (conducted by two different Examiners : External and Internal)

(Non-collegiate candidates will have to attend a practical course of forty eight hours at university allotted centres)

**Duration of Exam. : I hour per candidates.**

**Presentation of Ragas & Viva-voce Max. Marks 120, Min. Marks. 43**


(Critical and Comparative study of Ragas & Tala and to sing or play all the Ragas according to syllabus).

**Detailed Course:****Vocal Music**

1. To play given musical piece and to recognize the ragas & swaras when played.
2. To show the difference of ragas through swarvistar in all the ragas.
3. To know orally the "bol" with Dugun and mark time on hand and to recognize the following talas when played on tabla-Dhamar, Tilwara, Ektal, Chautal, Roopak, Dadra, Punjabi, Sooltal, Jhoomra, Tivra and Keharwa.
4. To play Aroh, Avroh, Pakad and Swar Vistar of the following ragas- Malkauns, Vrindavani-Sarang, Miyan Malhar, Bahar, Bhairav, Ramkali, Shuddha-Kalyan, Jajaiwanti, Khamaj, Tilak-Kamod.
5. With the accompaniment of Tabla to play Vilambitgat ( विलम्बितगत ) and Drutgat ( द्रुतगत ) with sufficient varieties of Todas and Jhalas, in the following four ragas: Malkauns, Vrindavani-Sarang, Bhairav, Miyan-Malhar.
6. With the accompaniment of Tabla to play Drutgat with tans and Jhalas in any four ragas of the following. (i) Khamaj (ii) Bahar (iii) Tilak-Kamod (iv) Ramkali (v) Shuddha Kalyan (vi) Jajaiwanti.
7. With the accompaniment of Tabla to play a composition, composed in other than Trital with Todas, in any two ragas mentioned in clause 4, but not selected under clause 5 & 6.
8. To play a Dhun in any Raga.

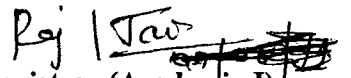
**Books Recommended :**

- (1) Kramik Pustak Malika parts 2,3 and 4 Sangeet Karyalaya, Hathras.
- (2) Tan Malika parts 2 and 3 (Purvardh) by Raja Bhaiya Poochwale, Sangeet Karyalaya, Hathras.
- (3) Tan Sangrah by S.N. Ratanjankar.
- (4) Sitar Marg by S.Bandopadhyaya.
- (5) Sitar Shiksha by B.N. Bhatt.

  
 Dy. Registrar (Academic-I)  
 University of Rajasthan  
 Jaipur



- (6) Sitar Parts 1 to 3 by B.N. Bhimpure.
- (7) Saral Violin Parichaya by G.N. Goswami, Goswami Printers, Narahi, Lucknow.
- (8) Ragvigyan by N.V. Patwardhan, Part 1 and part II, Sangeet Karyalaya, Hathras.
- (9) A Short survey of the Music of the Northern India by Pt. V.N. Bhatkhande.
- (10) Lakshar ds thou i "B by S.Rai.
- (11) Vadya Shastra by Shri Harish Chandra Srivastava.
- (12) Hamare Sangeet Ratna, Sangeet Karyalaya, Hathras.
- (13) Sangeet Visharad by Basant.
- (14) Comparative study of the Music of the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Centuries by Pt. V.N. Bhatkhande Sangeet Karyalaya, Hathras.
- (15) Sangeet Kaumudi-Vikramaditya. Singh Nigam.
- (16) Tan Malika Pt. III (Uttarardha) by Raja Bhaiya Poochwale.
- (17) Hindustani Music- Its physics and aesthetics by G.S. Ranade, Sangeet Karyalaya, Hathras.
- (18) Origin of Ragas – Bandopaddhyaya.
- (19) The Music of India by H.A. Popley.
- (20) Hindustani Sangeet Paddhati (Shastra) by Pt. Bhatkhande, Parts 1 to 4.
- (21) Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
- (22) Sangeet Mani Part-I,II- Maharani Sharma
- (23) Sangeet Swarit- Ramakant divedi
- (24) Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

  
 Dy. Registrar (Academic-I)  
 University of Rajasthan  
 Jaipur