

## B.A. Part II : 2022-2023

### INDIAN MUSIC

|                               |     |         |
|-------------------------------|-----|---------|
| Theory                        | 80  | Marks   |
| Marks Paper I -               | 40  | Marks   |
| Marks Paper II                | 40  | Marks   |
| Practical                     | 120 | Marks   |
| Duration of each Theory Paper | 3   | Hours   |
| Duration of each Practical    | 45  | Minutes |

#### 45 Minutes **Note-**

The Question paper for the Examination will be divided in three Parts i.e. A-B and C as under :-

**Section A-** Consist 10 Compulsory Questions there will be 2 question from each units and answer of each question shall be limited up to 30 words. Each question will carry 01 Marks.

**Section B-** Consist 10 questions, two question from each units will be set and student will answer one question from each unit. Answer of each question shall be limited up to 250 wards. Each question carry 03 Marks.

**Section C-** Consist 05 questions, one question from each unit and student will answer any three 03 questions and answer of each question shall be limited up to 500 wards. Each question carry 5 Marks

*Note:* The Hindustani system of Music shall be followed. Candidates must pass separately in both theory' and practical examinations. Those who offer an instrument namely Violin, Dilruba, Israj, may, if they can, play composition of Vocal Music instead of Gats Todas on their instruments.

Occasional demonstration will be' held to encourage and promote performing talent of students and further to strengthen them for practical examination. They have to actively participate in at least two out of three demonstrations.

## PAPER I TECHNICAL TERMS AND DEFINITION

(Common for the candidates of Vocal & Instrumental Music)

Unit 1: (a) Ragalap, Rupakalap, Alapati, Alapatva, Bahutva, Avirbhav, Tirobhav

(b) Vaggeyakar; his merits and demerits according to ancient texts, Kalvant, Pundit; Nayak, Gayak

(c) Kinds of Gamak, Kinds of tans

Unit 2: (a) Swara Sthapana according to Ahobal, Shrinivas and Bhatkhande according to the length of the wire of Veena

(b) Knowledge of ancient Raga Ragini System

(e) Raga Lakshan

Unit 3: Shruti and Swar Sthapana according to ancient medieval and modern Granthkaras

Time theory of Ragas, Uttar Rag, Purva Rag, Sandhi

Prakash Raga, Parmela Praveshak Raga, Adhvadarshak

Swara

Unit 4: (a) General understanding of classical music and folk music

(b) Elementary knowledge of the four fold music instruments used in Rajasthani folk music

(a) Comparative study of Swaras of the Hindustani and

Karnatak System of Music

- (b) Difference between the natural scale of Western and Shuddh scale of Indian Music

PAPER II (A) THEORY OF RAGAS AND GHARANAS

(For the Candidates of Vocal Music only)

Unit 1 : Description and comparative study of the following Ragas with special Swar Combination:

Kalyan Thata : Hamir, Kamod, Chayanut, Shankara

Bhairava Thata : Vibhas Asawari Thata: Jaunpuri Marava Thata:  
Sohini

Kafi Thata : Miyan Malhar, Bahar, Kafi

Unit 2: Ability to write in notation composition in the following

Ragas with Alaps and Tans: (i) Vilambit Khayals:

Kamod, Chayanut, Miyan Malhar, Bahar

(ii) Drut Khayals:

One in each prescribed Ragas with A laps and Tans

(iii) One Dhrupad in Rag Vibhas with different Laykaris such as Duguri, Chaugun and Chagun

(iv) One Dhamar in Rag Shankara with Laykari of Dugun and Chaugun

Unit 3: (a) Style of singing and main features with reference to the distinguished Gharanas in vogue such as Gwalior, Jaipur, Agra, Kirana and Patiala

(b) History of Gharanas and utility

Unit 4 : Brief life-sketch of the following Musicians:

Rajabhaiya Poochwale, Ustad Aladiya Khan, Ustad Fayaz Khan, Ustad Abdul Karim Khan, Ustad Bade Gulam Ali Khan, Pt. Bhimsen Joshi, Ustad Amir Khan

Unit 5 : (a) 1. Rag and Ras

2. Literature and Music

(b) Essay on other topics of general interest in Music

## PAPER II (B) TECHNIQUES OF THE INSTRUMENT OFFERED AND

### THE THEORY OF RAGAS

(For the Candidates of Instrumental Music Only)

Unit 1: Descriptions and comparative study of the following Ragas with Special Swar Combination:

Kalyan Thata : Hamir, Kamod, Chayanut, Shankara

Bhairav Thata: Vibhas Asawari Thata: Jaunpuri Marava Thata :  
Sohini

Kafi Thata: Miyan Malhar, Bahar, Kafi

Unit 2: Ability to write in notation a Masitkhani and Razakhani. Gat within Dugun and Chaugun, Todas in each of the following Raga:

(1) Kamod (2) Chayanut (3) Miyan Malhar (4) Vibhas

Ability to write in notation gat of the Raga with Todas and Jhala in Prescribed Tal as mentioned below:

1. Rag Sohini Tal Ek Tal

2. Rag Jaunpuri Tal Jhap Tal

3. Rag Shankara Tal Rupak

Ability to write in notation a Razakhani Gat with Todasin the following Ragas: (1) Hamir (2) Kafi (3) Bahar

Unit 3: Ability to write Alaps of all the prescribed Ragas. Detail Knowledge of Gat, Jhala, Ghasit, Zam Zama, Krintan, Meend and Gamakas Procedure of Jod and Alaps including Jhala in the case of string instruments played by strokes of Mizrab

Unit 4: A brief life-Sketch of (i) Pt. Ravishanker (ii) Ustad Yilayat Khan (iii) Ustad Bismillaha Khan (iv) Pt. Va. Jog (v) Panna Lal Ghose (vi) Pt. Gajanan Rao Joshi (vii) Dr. N. Rajam

Unit 5: (1) Essay on group instruments (orchestra) duets

(2) Rag and Ras

(3) Other topics of general interest in Music

#### PRACTICALS (A) (For Vocal Music)

1. Sight singing

2. To recognize the Rags and Swars while being sung

3. To show the difference of Ragas by means of characteristic the Swar Vistar

4. To recite the following tals with Matra and Bols in Thaya with Dugun and Chaugun and also to recognize on Tabla:

(1) Tilwara (2) Dhamar (3) AdaChautal (4) Teewra (5) Jhumra (6) Chautal (7) Jhaptal (8) Rupak (9) Trital (10) Ektal

5. To sing Arohi, Awrohi, Pakad and Swar Vistar of the following Ragas:

1. Kalyan Thata : Hamir, Kamod, Chayanut,

: Shankara

2. Bhairav Thata : Vibhas

3. KafiThata : Kafi, Miyan Malhar, Bahar
4. Marw Thata : Sohini
5. AsawariThata : Jaunpuri
6. To sing with accompaniment of Tabla one slow Khayal and Drut Khayal with Alaps and atleast five Tans in the following Ragas: (1) Kamod (2) Chayanut (3) Miyan Malhar (4) Bahar
7. To sing with accompaniment of Tabla one Dhrupad with Dugun, Tigun, Chaugun and Chagun and one Dhamar with Dugun and Chaugun in the following Ragas:
  1. Dhrupad : Rag Vibhas
  2. Dhamar : Rag Shankara
8. To sing a fast Khayal or Tarana with Alaps and Tans in the remaining Ragas
9. One Bhajan in any Rag, folk song and any song of domestic ceremony

### PRACTICAL (B)

(For Instrumental Music)

- 1,2,3,4,5, are as for Vocal Music (only singing is to be replaced by playing)
6. To play with accompaniment of Tabla one masitkhani and Razakharii Gat in each of the following Rag with atleast five Todas:
    - (1) Kamod (2) Chayanut (3) Miyan Malhar (4) Vibhas
  7. Ability to play Gat of the Rag with Todas and Jhalas in prescribed Tal as mentioned below:
    1. Rag Sohini Tal Ek Tal
    2. Rag Jaunpuri Tal JhapTal
    3. Rag Shankara Tal Rupak
  8. To play Drut Gat with Todas and Jhala in all the remaining Ragas

9. To play Alap-Jod and Jhala with special Meend work Zamzama and Krintan work in Rag Minya Malhar
10. Ability to playa Dhun in any Rag of folk tune

#### BOOKS RECOMMENDED

In addition to the books recommended for the B.A.Part I

the following books are included:

Deshpande, Vaman H. : Gharanedar Gayaki, Orient Longman Bhatkhande: Sangit Paddhati, Kiumik Pustak Malika, Pts, I to VI  
Ranade, GS. : Hindustani Music, Its Physics and Aesthetics  
Mehta,G.S. : Agra Gharana

Gangauli, O.C.: Ragas and Raginis

Swami, Pragyanand : History of Music





