

**B.A. (General) (Vocal)**  
**Semester – III**

**Paper – I (Theory)**

**Time: 3 hours**

**Max. marks: 40+10 (Int. Assessment)**

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

**Section - A**

- (a) Historical study and detailed description of the ragas prescribed in the syllabus.
- (b) Ability to write the notations of vilambit and drut khyals in the following ragas:  
1. Chhayanaat 2. Gaur Sarang 3. Jaijaiwanti 4. Mallkauns
- (c) Ability to write thekas with dugun and chaugun in the following talas:  
1. Ada Chautal 2. Deepchandi

**Section – B**

- (a) Detailed study of following shailies:  
1. Dhrupad 2. Dhamar 3. Khyal 4. Thumri 5. Tappa
- (b) Short notes on the following:  
Avirbhav-Tirobhav, Nayak-Nayaki, Jaties of Raga.
- (c) Placement of swaras on shruti by Bharat, Matang and Lochan.

**Section – C**

- (a) Role of science in promoting educational and cultural aspects of music during modern period.
- (b) Contribution towards music by the following:  
1. Ustad Bade Gulam Ali Khan 2. Pt. Malikaarjun Mansoor.

**Paper – II (Practical)**

**Max. marks: 50**

**Time: 20-30 minutes**

Note: Candidate will not be allowed to sing with harmonium in the examination. Only tanpura should be used for accompaniment.

- (a) Two vilambit khyals with extempore alaps and tans in each of the ragas as prescribed in the syllabus.
- (b) One drut khyal with alap, bol alap, tans and bol tans in all the prescribed ragas. Out of the four drut khyals one may be set to any tala other than teental.
- (c) One tarana in any of the prescribed ragas.
- (d) Ability to demonstrate ada chautal and deepchandi with reciting bols by hand in thah and dugun layakaries and ability to play chautal in tabla.

## Semester – IV

### Paper – I (Theory)

**Time: 3 hours**

**Max. marks: 40+10 (Int. Assessment)**

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

#### Section - A

- (a) Historical study and detailed description of the ragas prescribed in the syllabus.
- (b) Ability to write the notations of vilambit and drut khyals in the following ragas:
  1. Bhairav
  2. Bhairavi
  3. Khamaj
  4. Kedar
- (c) Ability to write thekas with dugun in the following talas:
  1. Tilwara
  2. Tivra

#### Section – B

- (a) Detailed study of following shailies:
  1. Taan
  2. Chaturang
  3. Tiravat
  4. Geet
  5. Bhajan
- (b) Short notes on the following:  
Gram, Murchhana, Tanpura and Shayak Naad.  
Placement of Swaras on shruties by Pandit Vitthal and Ramamatya.

#### Section – C

- (a) Contribution towards music by the following:
  1. Pt. Bhimsen Joshi
  2. Ustad Allaadin Khan
  3. Ustad Faiyyaz Khan
- (b) History of music in medieval period.

### Paper – II (Practical)

**Max. marks: 50**

**Time: 20-30 minutes**

Note: Candidate will not be allowed to sing with harmonium in the examination. Only tanpura should be used for accompaniment.

- (a) One drut khyal with alap, bol alap, tans and bol tans in all the prescribed ragas. Out of the four drut khyals one may be set to any tala other than teental.
- (b) Two vilambit khyals with extempore alaps and tans in each of the ragas as prescribed in the syllabus.
- (c) One dhrupad with dugun, tigon and chaugun or one dhamar with dugun in prescribed ragas.
- (d) Ability to demonstrate tilwara and tivra with reciting bols by hand in thah and dugun layakaries and ability to play ektal in tabla.

**B.A. (General) (Sitar)**  
**Semester – III**

**Paper – I (Theory)**

**Time: 3 hours**

**Max. marks: 40+10 (Int. Assessment)**

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

**Section - A**

- (a) Historical study and detailed description of the ragas prescribed in the syllabus:  
1. Chhayanat 2. Jaijaiwanti 3. Bhairav 4. Bhairavi
- (b) Ability to write the notations of maseetkhani gat and rajakhani gat in the ragas and thekas with chaugun in the talas as prescribed in the syllabus:  
1. Chhayanat 2. Jaijaiwanti 3. Bhairav 4. Bhairavi
- (c) Ability to write thekas with dugun and chaugun:  
1. Tivara 2. Deepachandi

**Section – B**

- (a) Short notes on the following:  
1. Parmel Praveshak Raag 2. Alpatva-Bahutva  
3. Maseetkhani gat 4. Rajakhani gat 5. Gram
- (b) Swayambhu naad
- (c) Method of tuning of your instrument and description of the instrument.

**Section – C**

- (a) Different styles of sitar vadan.
- (b) Contribution towards music by the following:  
1. Ustad Abdul Haleem Jafar Khan 2. Pt. Pannalal Ghosh
- (c) Detailed description of the following instruments:  
1. Santoor 2. Guitar

**Paper – II (Practical)**

**Max. marks: 50**

**Time: 20-30 minutes**

- (a) Two maseetkhani gat with alap, jor, toras and jhalas in any one of the prescribed ragas.
- (b) One rajakhani gat in all the prescribed ragas.
- (c) One dhun in any of the following ragas: Bhairavi and Pilu.
- (d) Ability to demonstrate tivra, ada chautal with reciting bols by hand in thah and dugun layakaries and ability to play ektal in tabla.

## Semester – IV

### Paper – I (Theory)

**Time: 3 hours**

**Max. marks: 40+10 (Int. Assessment)**

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

#### Section - A

- (a) Historical study and detailed description of the ragas prescribed in the syllabus:  
1. Shudh Kalyan      2. Khamaj      3. Kedar
- (b) Ability to write the notations of maseetkhani gat and rajakhani gat in the ragas and thekas with chaugun in the talas as prescribed in the syllabus:  
1. Shudh Kalyan      2. Khamaj      3. Kedar
- (c) Ability to write thekas with dugun and chaugun:  
2. Chautal      2. Ada chautal.

#### Section – B

- (a) Short notes on the following:  
1. Avirbhav-Tirobhav      2. Sandhi Prakash Raag      3. Amirkhani gat  
4. Murchhana
- (b) History of music in medieval period.

#### Section – C

- (a) Role of science in promoting educational and cultural aspects of music during modern period.
- (b) Life and Contribution of the following:  
1. Smt. Annapurna Devi      2. Ustad Inayat Khan
- (c) Detailed description of the following instruments:  
1. Sarod      2. Tabla      3. Violin

### Paper – II (Practical)

**Max. marks: 50**

**Time: 20-30 minutes**

- (a) Two slow gats with extempore alap and toras in any of the prescribed ragas.
- (b) One gat in ektal in medium tempo with toras in any of the prescribed ragas.
- (c) Ability to demonstrate deepchandi and chautal with reciting bols by hand in thah and dugun layakaries and ability to play jhaptalin tabla.

**B.A. (General) (Tabla)**  
**Semester – III**

**Paper – I (Theory)**

**Time: 3 hours**

**Max. marks: 40+10 (Int. Assessment)**

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

**Section - A**

- (a) Definition with full explanation of mukhra, tukra and paran.
- (b) Explain different parts of tabla and dagga with sketch.

**Section – B**

- (a) Knowledge of Karnatak tala system.
- (b) Explain tuning method of tabla.
- (c) Life and contribution of the following:  
1. Pt. Kishan Maharaj 2. Ustad Habibuddin Khan 3. Ustad Alla Rakha

**Section – C**

- (a) Ability to write the composition in different taals as prescribed in the syllabus.
- (b) Different gharanas of tabla.

**Paper – II (Practical)**

**Max. marks: 50**

**Time: 20-30 minutes**

- (a) Ability to play tabla solo for 10 minutes with lahra.
- (b) Practice and knowledge of following taals: Chartal, Jhumra, Pancham Sawari.
- (c) Rela in teental, jhaptal and rupak.
- (d) At least four tukra in teental, jhaptal and rupak.
- (e) A sadharan paran in chartal, jhumra, pancham sawari.
- (f) Ten laggies in taal kehrawa and dadra.
- (g) Practice of playing the mentioned taals with vocal items.

## Semester – IV

### Paper – I (Theory)

**Time: 3 hours**

**Max. marks: 40+10 (Int. Assessment)**

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

#### Section - A

- (a) Define with example: Gat, Laggi and Farmaishi.
- (b) Ten pranas of taal.

#### Section – B

- (a) Written method of dugun, tigon and chaugun of following taals: Laxmi taal, Addha Taal and Tilwara taal.
- (d) Life sketches : 1. Pt. Ram Sahay 2. Ustad Karamtulla Khan  
3. Ustad Abid Hussain

#### Section – C

- (a) Ability to write the composition in different taals as prescribed in the syllabus.
- (b) Comparative study of Delhi and Banaras Baj.

### Paper – II (Practical)

**Max. marks: 50**

**Time: 20-30 minutes**

- (a) Ability to play tabla solo for 10 minutes with lahra.
- (b) Practice and knowledge of following taals: Laxmi, Addha and Tilwara Tal
- (c) A sadharan paran in laxmi tal and at least two tihai in each of talas.
- (d) Gat in teental.
- (e) Sadharan and Farmaishi paran in teental, jhaptal and rupak.
- (f) Two kayadas with four paltas and tihai in jhaptal and ektal.
- (g) Varieties of theka in taal kahrawa and dadra.
- (h) Practice of playing the mentioned taals with instrumental items.

**B.A. (General) (Kathak Dance)**  
**Semester – III**

**Paper – I (Theory)**

**Time: 3 hours**

**Max. marks: 40+10 (Int. Assessment)**

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

**Section - A**

- (a) Definition of following: Bhramari, Chari, Mandal, Paran, Parmelu, Tipalli, Karan, Angahar, Hela.
- (b) Dance and its relation with other fine arts.
- (c) History and development of Rasleela and its relation to kathak dance.

**Section – B**

- (a) Gharanas of kathak dance and their importance and also guru shishya parampara.
- (b) What is the role of thumri and kavitt in kathak dance.
- (c) Following life sketches: 1. Guru Bindadin Maharaj 2. Guru Rajendra Gangani.

**Section – C**

- (a) Ability to write notation of ektal simple tatkar with dugun, chaugun layakaries: 1. Amad 2. Tora 3. Paran 4. Chakkardar Paran 5. That 6. Kavitt
- (b) Writing in notation : Aad, kuad.
- (c) Write the following taal and their description with their thah, dugun, tigon, chaugun layakaries: 1. Rupak 2. Ektal 3. Rudra 4. Dhamar

**Paper – II (Practical)**

**Max. marks: 50**

**Time: 20-30 minutes**

- (a) Practical demonstration of ektal with nagma:
  1. Simple tatkar with dugun, tigon, chaugun layakaries.
  2. Amad 3. Tora 4. Paran 5. Chakkardar Paran
  6. Thaat 7. Kavitt
- (b) Following bandishen in teental:
  1. Uthan 2. That 3. Paran amad 4. Chakkardar Paran
- (c) Basic of practical demonstration of bhava like:
  1. Durga stuti 2. Shiv stuti

## Semester – IV

### Paper – I (Theory)

**Time: 3 hours**

**Max. marks: 40+10 (Int. Assessment)**

Note: The question paper will be divided into 3 sections comprising of 10 questions in all. The candidate will be required to attempt 5 questions in all, selecting at least one question from each section. All questions will carry equal marks.

#### Section - A

- (a) Study of sanyukta mudras based in abhinav darpan.
- (b) Importance of gayan and vadan in dance.
- (c) Study of bhavas and their importance of kathak dance.

#### Section – B

- (a) Contribution of the following dancers in their respective field of specialization: Maharaj Sunder prasad and Shambhu maharaj.
- (b) Lakshan of ghungharu based on abhinay darpan.
- (c) Detailed study of Indian classical dances: Oddissi and Kuchipudi.

#### Section – C

- (a) Ability to write notation of Dhamar tal:
  1. simple tatkar with dugun, chaugun.
  2. Tora                      3. Amad                      4. Tihai                      5. Paran                      6. Chakkardar Paran
  7. One That                      8. Kavitt
- (b) Notation of nagma dhamar tal and ektal.
- (c) Writing in notation : Biad Laya

### Paper – II (Practical)

**Max. marks: 50**

**Time: 20-30 minutes**

- (a) Practical demonstration of dhamar tal with nagma:
  1. Simple tatkar with dugun, tigung, chaugun layakaries.
  2. Amad                      3. Tora                      4. Tihai                      5. Paran
  6. Chakkardar Paran                      7. Kavitt
- (b) Padhant of whole material by hand.
- (c) Practical knowledge of any two gat nikas.
- (d) Practical knowledge gat bhav: Makhan chori.