HINDUSTANI MUSIC (VOCAL) 10+2

TERM -1

Theory Time : 3 Hours MM:30

1. Defination of the following:
   Varna, Gram, Murchana, Alankar, Gamak
2. Brief History of ancient Hindustani Music with special reference to ***Sangeet Ratnakar.***
3. Description and notation of ***Bandish (Drut Khayal)*** in ***Raag Bihag*** and ***Bhimplasi***.
4. Description and notation of ***Taals Rupak*** and ***Jhaptaal***.
5. Biography of Musicians:
   i. Ustad Abdul Karim Khan
   ii. Ustad Fayaz Khan
   iii. Pt. Krishan Rao Shankar

PRACTICAL PAPER MM:25

1. One ***Drut Khayal*** in ***Raag Bihag*** and ***Bhimplasi***.
2. The Recitation of Thekas in ***Taal Rupak*** and ***Jhaptal*** with ***Ekgun*** and ***Dugun*** keeping ***Taal*** with handbeats.
3. Ability to sing ***Aroha, Avroha, Pakad*** and Simple ***Vistar*** of Prescribed Ragas.
4. Ability to recognize the Prescribed Ragas.
5. One folk song or a devotional Song.

HINDUSTANI MUSIC (VOCAL) 10+2

TERM -2

Theory Time : 3 Hours MM:30

1. Defination of the following:
   Khatka, Murki, Kann, laya *and* ***Taal***
2. Brief History of Medieval and Modern period of Hindustani music with special reference to ***Sangeet Parijat*** and the work of ***Pt. V.N Bhatkande.***
3. Description with Notation of ***Bandish (Drut Khayal)*** in ***Raga Kedar*** and ***Bhairav***.
4. Description and notation of ***Taal Tilwada*** and ***Dhamar***.
5. Biography of Musicians:
   i. Ustad Bade Ghulam Ali Khan
   ii. Tyag Raj

PRACTICAL PAPER MM:25

1. One ***Drut Khayal*** in ***Raga Kedar*** and ***Bhairav***.
2. The Recitation of Thekas in ***Taal Tilwada*** and ***Dhamar***.with ***Ekgun*** and ***Dugun*** keeping ***Taal*** with handbeats.
3. Ability to sing ***Aroha, Avroha, Pakad*** and Simple ***Vistar*** of Prescribed Ragas.
4. Ability to recognize the Prescribed Ragas.
5. One folk song or a devotional Song.

HINDUSTANI (INSTRUMENTAL MELODIC) 10+2

TERM -1

Theory Time : 3 Hours MM:30

1. (a) Defination of the following:
   Gram, Murchhan and ***Alankar.***
   (b) Classification of Ragas
2. Brief History of ancient Hindustani Music with special reference to ***Sangeet Ratnakar.***
3. Description of Raag ***Bihag*** and ***Bhimplasi*** along with ***Gat*** and ***Todas/Taans.***
4. Writing of notation of composition(***Gat***) and Taal ***Rupak*** and ***Jhaptaal***.
5. Description and Construction of Instruments opted along with Basic technique of playing.
6. Biography of Musicians.
   i. Tansen,
   ii. Ustad Innayat Khan

PRACTICAL PAPER MM:25

1. One RazaKhani Gat(Drut) in Raag ***Bihag*** and ***Bhimplasi*** alongwith Aroha, Avroha,Pakad and Toras/Taans.
2. The Recitation of ***Thekas*** in Taal ***Rupak*** and ***Jhaptal*** with ***Ekgun*** and ***Dugun*** keeping Taal with handbeats.
3. Ability to recognize the Prescribed Ragas from given passage of given Swaras sung or played by the examiner.
4. To recognize the Swaras.

HINDUSTANI (INSTRUMENTAL MELODIC) 10+2

TERM -2

Theory Time : 3 Hours MM:30

7.
   (a) Defination of the following:
   Gamak, Krintan and Zamzama.
   (b) Time theory of Ragas.

8. Brief History of medieval and modern period of Hindustani music with special reference to ***Sangeet Parijat*** and thw work of ***Pt. V.N Bhatkhande.***

9. Description of Raag ***Kedar*** and ***Bhairav*** alongwith Gat and Todas/Taans.

10. Writing of notation of composition(***Gat***) and Taal ***Tilwada*** and ***Dhamar.***
11. Description and Construction of Instruments opted along with Basic technique of playing.
12. Biography of Musicians.
    i. Mushtaq Ali Khan
    ii. Ustad Alauddin Khan
    iii. Ustad Alladiya Khan

PRACTICAL PAPER MM:25

5. One RazaKhani Gat(Drut) and one MaseetKhani Gat(Vilambit) in Raag ***Kedar*** and ***Bhairav*** alongwith Aroha, Avroha,Pakad and Toras/Taans.
6. The Recitation of ***Thekas*** in Taal ***Tilwada*** and ***Dhamar*** with ***Ekgun*** and ***Dugun*** keeping Taal with hand beats.
7. Ability to recognize the Prescribed Ragas from given passage of given Swaras sung or played by the examiner.
8. To recognize the Swaras.
9. One composition in Raag Khamaj other than Teentaal.

HINDUSTANI (INSTRUMENTAL PERCUSSION) 10+2

TERM -1

Theory Time : 3 Hours MM:30

1.
   a. Defination of the following:
   Varna, Alankar, Krintan, Zamzama, Gamak
   b. Comparitive Study of Smantar Taals
      i. Chautal - Ektal
      ii. Jhaptal – Sooltal
      iii. Dhamar - Chautal
2. Brief History of ancient Hindustani Music with special reference to ***Sangeet Ratnakar.***
3. Description of ***Taals Rupak*** and ***Jhaptal***.
4. Writing notation of prescribed Taals.
5. Recognition of ***Taals*** from given portion of the ***Thekas***.

PRACTICAL PAPER MM:25

1. Playing the ***Thekas*** of ***Rupak*** and ***Jhaptal*** on tabla with simple elaboration.
2. Two ***Peshkaras***, two ***Qayadas***, two ***Tukras*** and a few ***Gats*** in ***Taal Rupak*** and ***Jhaptal***.
3. Playing the ***Thekas*** of ***Taal Rupak*** and ***Jhaptal*** with ***Mukhda*** and ***Tihai***.
4. Recitation of the prescribed ***Taals*** with ***Dugun*** and ***Chaugun*** keeping ***taal*** with hand beats.
5. Knowledge of tuning of the instrument.

HINDUSTANI (INSTRUMENTAL PERCUSSION) 10+2

TERM -2

Theory Time : 3 Hours MM:30

6.

a. Defination of the following:

Zarab, Kala, Kriya, Anga, Peshkar and ***Rela***

b. Classification of ***Jatis*** of different patterns.

c. Classification of ***Layakari.***

7. Brief History of medieval and modern period of Hindustani Music with special reference to ***Sangeet Parijat*** and the work of ***Pt. V.N. Bhatkhande.***

8. Description of ***Taals Chautaal, Sooltaal,*** and ***Dhamar.***

9. Writing notation of prescribed Taals.

10. Recognition of ***Taals*** from given portion of the ***Thekas***.

PRACTICAL PAPER MM:25

6. Playing the ***Thekas*** of ***Sooltaal*** and ***Chautaal*** on tabla with simple elaboration.
7. Two ***Peshkaras***, two ***Qayadas***, two ***Tukras*** and a few ***Gats*** in ***Taal Rupak*** and ***Jhaptal***.
8. Playing the ***Thekas*** of ***Taal Tilwada*** and ***Dhamar.*** with ***Mukhda*** and ***Tihai***.
9. Recitation of the prescribed ***Taals*** with ***Dugun*** and ***Chaugun*** keeping ***taal*** with handbeats.
10. Knowledge of tuning of the instrument.