

UTKAL UNIVERSITY OF CULTURE
Department of Flute/ Violin/ Sitar
Master of Performing Arts
Choice Based Credit System Syllabus for P.G. Teaching

Total Marks for Four Semesters: - 2000

Per Paper: - 5 credits

Per Semester: - 25 credits

1 Credit: - 15 hours for each theory paper (Total 75 classes)

1 Credit: - 30 hours for each practical paper (Total 150 classes)

1 Class: - 1 hour

Course Structure

Semester 1

Total Mark- 500

| Paper Code | Theory/ Practical | Internal Assessment Mark | University Assessment Mark | Full Mark |
|-------------------|--|---------------------------------|-----------------------------------|------------------|
| 101 | Theory Paper- 1 (Applied Theory) | 20 | 80 | 100 |
| 102 | Theory Paper- 2 (Core Theory) | 20 | 80 | 100 |
| 103 | Practical Paper- 1 (Practical Demonstration cum Viva- Voce) | 30 | 70 | 100 |
| 104 | Practical Paper- 2 (General Study of Ragas) | 30 | 70 | 100 |
| 105 | Practical Paper-3 (Stage Performance) | 30 | 70 | 100 |

Semester 2

Total Mark- 500

| Paper Code | Theory/ Practical | Internal Assessment Mark | University Assessment Mark | Full Mark |
|-------------------|--|---------------------------------|-----------------------------------|------------------|
| 201 | Theory Paper- 1 (Applied Theory) | 20 | 80 | 100 |
| 202 | Theory Paper- 2 (Core Theory) | 20 | 80 | 100 |
| 203 | Practical Paper- 1 (Practical Demonstration cum Viva- Voce) | 30 | 70 | 100 |
| 204 | Practical Paper- 2 (Stage Performance) | 30 | 70 | 100 |
| 205 | Practical Paper-3 (Discipline Specific Elective) | 30 | 70 | 100 |

Semester 3

Total Mark- 500

| Paper Code | Theory/ Practical | Internal Assessment Mark | University Assessment Mark | Full Mark |
|-------------------|--|---------------------------------|-----------------------------------|------------------|
| 301 | Theory Paper- 1 (Applied Theory) | 20 | 80 | 100 |
| 302 | Theory Paper- 2 (Core Theory) | 20 | 80 | 100 |
| 303 | Practical Paper- 1 (Practical Demonstration cum Viva- Voce) | 30 | 70 | 100 |
| 304 | Practical Paper- 2 (Discipline Specific Elective) | 30 | 70 | 100 |
| 305 | Practical Paper-3 (Generic Specific Elective) | 30 | 70 | 100 |

Semester 4

Total Mark- 500

| Paper Code | Theory/ Practical | Internal Assessment Mark | University Assessment Mark | Full Mark |
|-------------------|--|---------------------------------|-----------------------------------|------------------|
| 401 | Theory Paper- 1 (Applied Theory) | 20 | 80 | 100 |
| 402 | Theory Paper- 2 (Core Theory) | 20 | 80 | 100 |
| 403 | Practical Paper- 1 (Practical Demonstration cum Viva- Voce) | 30 | 70 | 100 |
| 404 | Practical Paper- 2 (General Study of Ragas) | 30 | 70 | 100 |
| 405 | Practical Paper-3 (Dissertation) | 30 | 70 | 100 |

SEMESTER 1

Applied Theory

**Theory Paper-101
(Performance/ Practical Theory)**

**Internal Assessment:- 20 Marks
University Assessment:- 80 Marks
Total Marks:- 100**

1. Ragas for Detail Study:-

- i. Raga Shuddha Sarang
- ii. Raga Ahir Bhairav
- iii. Raga Megh Malhar
- iv. Raga Nat-Bhairav

Ability To Write Aalap, Jod , Jhala, Vilambit/ Masitkhani Gat, Razakhani Gat in Above Mentioned Ragas With Taan-Toda, Deferent Laykaries (Aad, Tigun Etc.) Deferent Tihais in Taals Mentioned For Semester-1.

2. Ragas for General Study:-

- i. Raga Hansdwani
- ii. Raga Hameer
- iii. Raga Kirwani
- iv. Raga Bhinnashadaj

- a) Ability To Write Chalan , Razakhani Gat/ Chotakhayal in Above Mentioned Ragas With Taan- Toda, in Taals Mentioned For Semester-1.
- b) One Madhyalalaya or Drut Bandish/ Gat Other Than Teen Taal (Taal Mentioned For Semester-1)

3. Comparative Study of Following Ragas:-

- a) Hameer - Kedar
 - b) Ahirbhairav - Natbhairav
- i) Comparative Analysis of the said Ragas
 - ii) Study the Melodic Structures, Characteristics, Scale Structures, Features and Emotional Expressions of the Mentioned Ragas.

4. Characteristics of Following Taals:-

- a) Rupak
- b) Ektal
- c) Jhap Taal
- d) Teen Taal

- i. Ability to Write Compositions in Vilambit Laya with Aadi, Teegun, Chougun and Chhehgun Laykari in all these mention Taals.
- ii. Ability to Write Madhya Laya Compositions with Dugun, Teegun and Chougun Laykari Variations in all these Mentioned Taals for Rhythmic Diversity.

Core Theory

Theory Paper-102
(General Theory)

Internal Assessment:- 20 Marks
University Assessment:- 80 Marks
Total Marks:- 100

1) Brief Life Sketch of the Following Vidwans and their Contribution In Music :-

- I. **Sant Tyagaraja:** Seminal Figure in Carnatic Music, Known for His Prolific Compositions and Devotion To Lord Rama.
- II. **Johann Sebastian Bach:-** One Of The Most Renowned Composers in Western Classical Music History.
- III. **Pt. Ravi Shankar:** Sitar Virtuoso, Global Ambassador of Indian Classical Music, And Pioneer in Popularizing Indian Music Worldwide.
- IV. **Pt. Hariprasad Chaurasia:** Legendary Flautist, Known for His Innovative Techniques And Soulful Renditions, Contributing to the Global Popularity of Hindustani Classical Music.
- V. **Acharya Brihaspati:** Scholar and Historian of Indian Classical Music, Known for His Research And Publications On Music Theory And History.
- VI. **Vidushi N. Rajam:-** A Distinguished Indian Classical Musician, Renowned For Her Mastery of The Violin In the Hindustani Classical Tradition

2) Fundamental of Western Notation System.

3) Classification Of Ragas:-

- i. Jaati Raga Vargikaran
- ii. Mela Raga Vargikaraan.

4) Brief Study of the Following Topics:-

- i. Chatuh-Sarna
- ii. Swar-Prastar
- iii. Comparative Study of Bhatkhande and Palushkar Notation System

Practical Paper-103

Internal Assessment:- 30 Marks
University Assessment:- 70 Marks
Total Marks:- 100

Practical Demonstration cum Viva- Voce

1. Raagas for Detail Study:-

- i. Raag Shuddha Sarang
- ii. Raag Ahir Bhairav
- iii. Raag Megh Malhar
- iv. Raag Nat-Bhairav

Ability To Play Aalap, Jod , Jhala, Vilambit/ Masitkhani Gat, Razakhani Gat in Above Mentioned Raagas With Taan, Deferent Laykaries (Aad, Tigun Etc.) Deferent Tihais in Taals Mentioned For Semester-1.

2. Characteristics of Following Taals:-

- a) Rupak
 - b) Ektal
 - c) Jhap Taal
 - d) Teen Taal
-
- i. Ability to Play Compositions in Vilambit Laya with Aadi, Teegun, Chougun and Chhehgun Laykari in all these mention Taals.
 - ii. Ability to Play Madhya Laya Compositions with Dugun, Teegun and Chougun Laykari Variations in all these Mentioned Taals for Rhythmic Diversity.
 - iii. Ability to recite these Taals with Hands.

Practical Paper-104

Internal Assessment:- 30 Marks
University Assessment:- 70 Marks
Total Marks:- 100

General Study of Ragas

1. Raagas for Non Detailed Study:-

- i. Raag Hansdwani
- ii. Raag Hameer
- iii. Raag Kirwani
- iv. Raag Bhinnashadaj

- Ability To Play Chalan , Razakhani Gat/ Chotakhayal in Above Mentioned Raags With Taan- Toda, in Taals Mentioned For Semester-1.
- One Madhyalalaya or Drut Bandish/ Gat Other Than Teen Taal (Taal Mentioned For Semester-1)

2. Comparative Study of Following Raagas:-

- a) Hameer - Kedar
- b) Ahirbhairav - Natbhairav

- i. Comparative Analysis of the Said Raags
- ii. Study the Melodic Structures, Characteristics, Scale Structures, Features and Emotional Expressions of the Mentioned Raags.

Practical Paper-105

Internal Assessment:- 30 Marks
University Assessment:- 70 Marks
Total Marks:- 100

Stage Performance

2. A student is required to prepare any One of His/ Her Choice Raga from the Ragas of Detail Study from the Practical Paper- 103 and Perform at least 30 Minutes in Front of the Audience.
3. A Semi Classical Music like Dhun/ Bhajan/ Thumri/ Dadra etc. Supposed to Perform after the Raga Performance.

SEMESTER 2

Applied Theory

**Theory Paper-201
(Performance/ Practical Theory)**

**Internal Assessment:- 20 Marks
University Assessment:- 80 Marks
Total Marks:- 100**

1) Ragas for Detail Study:-

- i. Raga Gurjari Todi
- ii. Raga Malkauns
- iii. Raga Marubihag
- iv. Raga Shyam Kalyan

Ability To Write Aalap, Jod , Jhala, Vilambit/ Masitkhani Gat, Razakhani Gat in Above Mentioned Ragas With Taan-Toda, Deferent Laykaries (Aad, Tigun Etc.) Deferent Tihais in Taals Mentioned For Semester-1.

2) Ragas for General Study:-

- i. Raga Marwa
- ii. Raga Sohni
- iii. Raga Adana
- iv. Raga Basant

- a) Ability To Write Chalan , Razakhani Gat/ Chotakhayal in Above Mentioned Ragas With Taan- Toda, in Taals Mentioned For Semester-1.
- b) One Madhyalalaya or Drut Bandish/ Gat Other Than Teen Taal (Taal Mentioned For Semester-1).

3) Comparative Study of Following Ragas:-

- a) Suddha Sarang – Shyam Kalyan
- b) Puriya - Marwa – Sohini

- i. Comparative Analysis of the said Ragas
- ii. Study the Melodic Structures, Characteristics, Scale Structures, Features and Emotional Expressions of the Mentioned Ragas.

4) Characteristics of Following Taals:-

- a) Vilamvit Ektal
 - b) Chautaal
 - c) Mattaal (9 beats)
 - d) Teen Taal
- i. Ability to Write Compositions in Vilambit Laya with Aadi, Teegun, Chougun and Chhehgun Laykari in all these mention Taals.
 - ii. Ability to Write Madhya Laya Compositions with Dugun, Teegun and Chougun Laykari Variations in all these Mentioned Taals for Rhythmic Diversity.

Core Theory

**Theory Paper-202
(General Theory)**

**Internal Assessment:- 20 Marks
University Assessment:- 80 Marks
Total Marks:- 100**

1) Brief Life Sketch of the Following Vidwans and Their Contribution in Music :-

- i. **Ludwig Van Beethoven:** Revolutionary Composer, Bridging the Classical And Romantic Periods, Known For His Profound Emotional Depth And Innovative Compositions.
- ii. **Pt. Pannalal Ghosh:** Renowned Flautist, Credited With Popularizing The Bansuri In Hindustani Classical Music And Developing New Playing Techniques.
- iii. **Ustad Allauddin Khan:** Virtuoso Musician And Composer, Considered The Architect of The Senia Maihar Gharana, Mentor to Many Renowned Musicians Including Ravi Shankar And Ali Akbar Khan.
- iv. **Thakur Jaidev Singh:** Renowned Sanskrit Scholar And Musicologist, Known For His Authoritative Translations And Interpretations of Ancient Indian Texts on Music.
- v. **Pandit Vishnu Govind Jog:-** Often Referred To as V. G. Jog, Was A Highly Esteemed Violinist In The Indian Classical Music Tradition.
- vi. **Sant Purandara Dasa:** Pioneer of Carnatic Music, Credited With Codifying The Music System, And Composer Of Numerous Devotional Songs.

2) Classification of Raga

- i. Dashvidhi Rag Vargikaran
- ii. Raga- Ragini Vargikaran
- iii. Suddha-Chhayalag Sankirn Raga Vargikaran

3) Brief Study of the Following Topics

- i. Shruti Swar Vibhajan According To Ancient, Medieval and Present Scholars.
- ii. Graam and Murchana

4) Introduction to Medieval Music and Musical Granths, With Special Reference To Sangeet Ratnakar And Sangeet Parijaat.

- i. Medieval Music In India:
 - Study Of the Patronage Of Music By Various Rulers And The Emergence Of Regional Music Traditions.

ii. Musical Granths:

-Sangeet Ratnakara and Sangeet Parijaat: Study Prominent Musical Treatises Such as the Sangita Ratnakara by Sarangadeva, Which Provides Valuable Points in Medieval Music Theory, Ragas and Musical Instruments etc. Explore The Contributions Of Scholars Like Ahobal And Sharngadeva.

Practical Paper-203

Internal Assessment:- 30 Marks

University Assessment:- 70 Marks

Total Marks:- 100

Practical Demonstration cum Viva- Voce

1. Ragas for Detail Study:-

- i. Raga Gurjari Todi
- ii. Raga Malkauns
- iii. Raga Marubihag
- iv. Raga Shyam Kalyan

Ability To Play Aalap, Jod , Jhala, Vilambit/ Masitkhani Gat, Razakhani Gat in Above Mentioned Raagas With Taan, Deferent Laykaries (Aad, Tigun Etc.) Deferent Tihais in Taals Mentioned For Semester-1.

2. Characteristics of Following Taals:-

- a) Vilamvit Ektal
- b) Chautaal
- c) Mattaal (9 beats)
- d) Teen Taal

- i. Ability to Play Compositions in Vilambit Laya with Aadi, Teegun, Chougund and Chhegun Laykari in all these mentions Taals.

- ii. Ability to Play Madhya Laya Compositions with Dugun, Teegun and Chougun Laykari Variations in all these Mentioned Taals for Rhythmic Diversity.
- iii. Ability to Recite these Taals with Hands

Practical Paper-204

Internal Assessment:- 30 Marks
University Assessment:- 70 Marks
Total Marks:- 100

Stage Performance

1. A student is Required to prepare any One of His/ Her Choice Raga from the Ragas of Detail Study from the Practical Paper- 203 and Perform at least 30 Minutes in Front of the Audience.
2. A Semi Classical Music like Dhun/ Bhajan/ Thumri/ Dadra etc. Supposed to Perform after the Raga Performance.

Practical Paper-205

Internal Assessment:- 30 Marks
University Assessment:- 70 Marks
Total Marks:- 100

Discipline Specific Elective

Category A

1. Playing Style in Gayaki Ang

A Student is Required to Learn a Raga with Following Sequence

- i. Alap
- ii. Bandish
- iii. Bandish Alap
- iv. Taan
- v. Tarana

2. Preparation in Details of Following Ragas:-

- i. Bihag
- ii. Bageshree
- iii. Bhairav

3. Preparation of Solo Performance of Above Ragas in Following Taals:-

- i. Teen Taal
- ii. Ektal
- iii. Jhap Taal
- iv. Rupak

Category B

1. Playing Style in Tantrakari Ang

A Student is Required to Learn a Raga with Following Sequence

- i. Alap
- ii. Jod
- iii. Jhala
- iv. Gat
- v. Gat Alap
- vi. Taan
- vii. Jhala
- viii. Tihai

2. Preparation in Details of Following Ragas:-

- i. Bihag
- ii. Bgeshree
- iii. Bhairav

3. Preparation of Solo Performance of Above Ragas in Following Taals:-

- v. Teen Taal
- vi. Ektal
- vii. Jhap Taal
- viii. Rupak

SEMESTER 3

Applied Theory

Theory Paper-301
Performance/ Practical Theory

Internal Assessment:- 20 Marks
University Assessment:- 80 Marks
Total Marks:- 100

1) Ragas for Detail Study:-

- i. Raga Abhogi Kanada
- ii. Raga Darbari
- iii. Raga Miyamalhar
- iv. Raga Madhuvanti

Ability To Write Aalap, Jod , Jhala, Vilambit/ Masitkhani Gat, Razakhani Gat in Above Mentioned Ragas With Taan-Toda, Deferent Laykaries (Aad, Tigun Etc.) Deferent Tihais in Taals Mentioned For Semester-1.

2) Ragas for General Study:-

- i. Bihag
 - ii. Bageshree
 - iii. Bhairav
 - iv. Chandrakauns
- i. Ability To Write Chalan , Razakhani Gat/ Chotakhayal in Above Mentioned Ragas With Taan- Toda, in Taals Mentioned For Semester-1.
 - ii. One Madhyalalaya or Drut Bandish/ Gat Other Than Teen Taal (Taal Mentioned For Semester-1).

3) Comparative Study of Following Ragas:-

- b) Jogkauns - Chandrakauns
- c) Darbari - Adana
- iii. Comparative Analysis of the said Ragas
- iv. Study the Melodic Structures, Characteristics, Scale Structures, Features and Emotional Expressions of the Mentioned Ragas.

4) Characteristics of Following Taals:-

- a) Aadachartal
- b) Addha Taal
- c) Panchamsavari
- d) Gajjhampa Taal

- i. Ability to Write Compositions in Vilambit Laya with Aadi, Teegun, Chougun and Chhehgun Laykari in all these mention Taals.
- ii. Ability to Write Madhya Laya Compositions with Dugun, Teegun and Chougun Laykari Variations in all these Mentioned Taals for Rhythmic Diversity.

Core Theory

**Theory Paper-302
(General Theory)**

**Internal Assessment:- 20 Marks
University Assessment:- 80 Marks
Total Marks:- 100**

1) Brief Life Sketch of the Following Vidwans and Their Contribution in Music :-

- i. **Sant Shyama Shastri:** One Vidwan of The Trinity of Carnatic Music, Revered For His Soul-Stirring Compositions And Devotion to the Goddess Kamakshi.
- ii. **Ustad Vilayat Khan:** Maestro of The Sitar, Renowned For His Intricate And Emotive Performances, and His Contribution to The Evolution of Sitar Playing.
- iii. **Dr. Premlata Sharma:** Eminent Musicologist and Educator, Specializing In Hindustani Classical Music, With Significant Contributions to Music Research And Pedagogy.
- iv. **Wolfgang Amadeus Mozart,** Commonly Known as Mozart, Was A Prolific And Influential Composer of The Classical Era.
- v. **Vidushi Kala Ramnath:** A Renowned Indian Classical Violinist Known For Her Exceptional Talent and Mastery of The Instrument.
- vi. **Pt. Nityanand Haldipur:** A Renowned Indian Classical Flautist Known For His Mastery of The Bansuri

2) Classification of Raga:-

- i. Ragang
- ii. Thaata

3) Brief Study of Following Topics:-

- i. Samay Sidhant Of Ragas
- ii. Music And Mathematics/ Music And Psychology/ Rag Chitra and Rag Dhyan .
- iii. Indian Orchestration: A Brief History and Development.
- iv. Use of Your Instrument in Different Kind of Music
- v. Kaku in Music

4) Comparative Study of Carnatic and Hindustani Taal System.

Practical Demonstration cum Viva- Voce

1. Raagas for Detail Study:-

- v. Raga Abhogi Kanada
- vi. Raga Darbari
- vii. Raga Miyamalhar
- viii. Raga Madhuvanti

Ability To Play Aalap, Jod , Jhala, Vilambit/ Masitkhani Gat, Razakhani Gat in Above Mentioned Raagas With Taan, Deferent Laykaries (Aad, Tigun Etc.) Deferent Tihais in Taals Mentioned For Semester-1.

2. Characteristics of Following Taals:-

- a) Aadachartal
- b) Addha Taal
- c) Panchamsavari
- d) Gajjhampa Taal

- i. Ability to Play Compositions in Vilambit Laya with Aadi, Teegun, Chougun and Chhehgun Laykari in all these mention Taals.
- ii. Ability to Play Madhya Laya Compositions with Dugun, Teegun and Chougun Laykari Variations in all these Mentioned Taals for Rhythmic Diversity.
- iii. Ability to recite these Taals with Hands

Discipline Specific Elective

(Students who has Chosen Category A in Semester 2 of Paper 205 has to choose Category in Semester 3 Vice- Versa)

Category A

1. Playing Style in Gayaki Ang

A Student is Required to Learn a Raga with Following Sequence

- i. Alap
- ii. Bandish
- iii. Bandish Alap
- iv. Taan
- v. Tarana

2. Preparation in Details of Following Ragas:-

- i. Bihag
- ii. Bgeshree
- iii. Bhairav

3. Preparation of Solo Performance of Above Ragas in Following Taals:-

- i. Teen Taal
- ii. Ektal
- iii. Jhap Taal
- iv. Rupak

Category B

1. Playing Style in Tantrakari Ang

A Student is Required to Learn a Raga with Following Sequence

- i. Alap
- ii. Jod
- iii. Jhala
- iv. Gat
- v. Gat Alap
- vi. Taan
- vii. Jhala
- viii. Tihai

2. Preparation in Details of Following Ragas:-

- i. Bihag
- ii. Bgeshree
- iii. Bhairav

3. Preparation of Solo Performance of Above Ragas in Following Taals:-

- i. Teen Taal
- ii. Ektal
- iii. Jhap Taal
- iv. Rupak

Practical Paper-305

Internal Assessment:- 30 Marks
University Assessment:- 70 Marks
Total Marks:- 100

Generic Specific Elective

Unit I

1. Knowledge About Own Musical Instrument
2. Knowledge of Playing Different Types of Alankars
3. General Study of Following Ragas
(i) Rag Bhupali (ii) Rag Khamaj

Unit II

4. General Study of Following Taals

(i) Teen Taal (ii) Kagarawa

SEMESTER 4

Applied Theory

Theory Paper-401
(Performance/ Practical Theory)

Internal Assessment:- 20 Marks
University Assessment:- 80 Marks
Total Marks:- 100

1) Ragas for Detail Study:-

- i. Raga Bilaskhani Todi
- ii. Raga Jog
- iii. Raga Puriya
- iv. Raga Madhukauns

Ability To Write Aalap, Jod , Jhala, Vilambit/ Masitkhani Gat, Razakhani Gat in Above Mentioned Ragas With Taan-Toda, Deferent Laykaries (Aad, Tigun Etc.) Deferent Tihais in Taals Mentioned For Semester-1.

2) Ragas for General Study:-

- i. Raga Gorakh Kalyan
 - ii. Raga Desh
 - iii. Raga Saraswati
 - iv. Raga Vibas
- i. Ability To Write Chalan , Razakhani Gat/ Chotakhayal in Above Mentioned Ragas With Taan- Toda, in Taals Mentioned For Semester-1.
 - ii. One Madhyalalaya or Drut Bandish/ Gat Other Than Teen Taal (Taal Mentioned For Semester-1).

3) Comparative Study of Following Ragas:-

- a) Vilashkhani Todi – Bhairavi
- b) Vibhas – Shivranjani

- i. Comparative Analysis of the said Ragas
- ii. Study the Melodic Structures, Characteristics, Scale Structures, Features and Emotional Expressions of the Mentioned Ragas.

4) Characteristics of Following Taals:-

- a) Sooltaal
- b) Dhamar
- c) Deepchandi
- d) Tevra Taal

- i. Ability to Write Compositions in Vilambit Laya with Aadi, Teegun, Chougun and Chhehgung Laykari in all these mention Taals.
- ii. Ability to Write Madhya Laya Compositions with Dugun, Teegun and Chougun Laykari Variations in all these Mentioned Taals for Rhythmic Diversity.

Core Theory

**Theory Paper-402
(General Theory)**

**Internal Assessment:- 20 Marks
University Assessment:- 80 Marks
Total Marks:- 100**

1) Brief Life Sketch of the Following Vidwans and Their Contribution in Music :-

- i. **Pt. Nikhil Banerjee:** Sitarist Known for His Mastery on Ragas and Profound Musical Expressions, Representing The Maihar Gharana Tradition.
- ii. **Sharatchandra Paranjape:** Scholar and Writer, Known for His Works on Indian Classical Music and Contributions to Music Education And Cultural Preservation.
- iii. **Muttuswamidixitaar:** One of the Vidwan of Trinity
- iv. **Dr. V. Balaji:-** Scholar and Eminent Violinist who Holds Knowledge of Both North and South Indian Music
- v. **Gustav Mahler** - Mahler's Symphonies are Epic in Scale and Emotional Intensity, Often Incorporating Vocal Soloists And Chorus Alongside ahe Orchestra.
- vi. **Pt. Vijay Raghav Rao:** A Prominent Indian Flautist and Composer Known for His Mastery Over The Bansuri.

2) Brief Study of Following Topics

- i. Prabandha Gayan
- ii. Music Chapters of Natyashashtra (Chaper 28 to 33)
- iii. Outline of Matanga's Brihaddesiya Treaties.

3) Brief Knowledge in Research Methodology

- 4) Introduction and Brief Study of Ancient Indian Music, With Special Refe to Vaidik Sangeet.

Practical Paper-403

Internal Assessment:- 30 Marks
University Assessment:- 70 Marks
Total Marks:- 100

Practical Demonstration cum Viva- Voce

1. Raagas for Detail Study:-

- v. Raga Bilaskhani Todi
- vi. Raga Jog
- vii. Raga Puriya
- viii. Raga Madhukauns

Ability To Play Aalap, Jod , Jhala, Vilambit/ Masitkhani Gat, Razakhani Gat in Above Mentioned Raagas With Taan, Deferent Laykaries (Aad, Tigun Etc.) Deferent Tihais in Taals Mentioned For Semester-1.

2. Characteristics of Following Taals:-

- e) a) Sooltaal
- f) Dhamar
- g) Deepchandi
- h) Tevra Taal

- i. Ability to Play Compositions in Vilambit Laya with Aadi, Teegun, Chougun and Chhehgun Laykari in all these mention Taals.
- ii. Ability to Play Madhya Laya Compositions with Dugun, Teegun and Chougun Laykari Variations in all these Mentioned Taals for Rhythmic Diversity.
- iii. Ability to recite these Taals with Hands.

Practical Paper-404

Internal Assessment:- 30 Marks
University Assessment:- 70 Marks
Total Marks:- 100

General Study of Ragas

1. Raagas for Non Detail Study:-

- v. Raga Gorakh Kalyan
 - vi. Raga Desh
 - vii. Raga Saraswati
 - viii. Raga Vibas
- iv. Ability To Play Chalan , Razakhani Gat/ Chotakhayal in Above Mentioned Raags With Taan- Toda, in Taals Mentioned For Semester-1.
- v. One Madhyalalaya or Drut Bandish/ Gat Other Than Teen Taal (Taal Mentioned For Semester-1)

2. Comparative Study of Following Raagas:-

- c) Vilashkhani Todi – Bhairavi
 - d) Vibhas – Shivranjani
- ii) Comparative Analysis of the Said Raags
- iii) Study the Melodic Structures, Characteristics, Scale Structures, Features and Emotional Expressions of the Mentioned Raags.

Practical Paper-405

Dissertation Paper:- 70 Marks
Viva- Voce:- 30 Marks
Total Marks:- 100

Dissertation

1. Students have to prepare a Dissertation related to their own subject.
2. Dissertation paper should be prepared with at least 60 – 70 A4 size paper.