

Five Year Integrated Course (BPA+MPA)

Third Year

Music (Hindustani Vocal)

Theory Paper-1

External -70 Marks

History of Music

Internal -30Marks

Total -100 Marks

| Unit | Topic | Text |
|------|--|------|
| 1 | Tanpura and description of its parts | |
| 2 | Detail Study of Shayak Naad produced through Tanpura | |
| 3 | Short notes : Kalawant-Pandit-Vaageykar, Maargi Sangeet – Deshi Sangeet | |
| 4 | Sarana Chatushti | |
| 5 | Ravindra Sangeet and Haweli Sangeet | |
| 6 | Origin of Music | |
| 7 | Introduction of Aadhunik Alapgaan and Prachin Alapgaan | |
| 8 | Life Sketches : Omkarnath Thakur, Alladiya Khan, Faiyaz Khan, Bade Ghulam Ali Khan, Bhimasesen Joshi, Ravi Shankar, Bismilla Khan, Any 1 present maestro | |
| 9 | Contribution of Granthkaars : Bharatmuni, Sharangdev, Lochan, Ahobal, Matang, Ramamatya | |
| 10 | Essays: Music as Fine Art, Guru Shishya Prarampara and present Learning method | |
| 11 | Detail Understanding of Following Gharanas : Kirana, Patiala | |
| 12 | Brief Introduction of Other Gharanas : Banaras, Mewati, Rampur, Indor, Bhindibazar | |

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Theory Paper-2

External -70 Marks

Principles and Applied Theory of Music

Internal-30Marks

Total -100 Marks

| Unit | Topic | Text |
|------|--|------|
| 1 | Prabandh-Prakar : Thumari, Dadra, Tappa, Chatrang, Trivat, Raag-Mala, Kajari, Chaiti, Hori, Jhula, Sawani, Qawwali | |
| 2 | Short notes : Baanis of Dhrupad, Shuddh-Chhayalag-Sankirna Raag | |
| 3 | Introduction of Carnatic Swar, Taal, Raag and comparative study with Hindustani Music | |
| 4 | Information And Notation of Taal (with Dugun, Tigun, Chaugun) in Both Notation System | |
| 5 | Raag Information | |
| 6 | Comparative study : Todi- Multani, Basant-Paraj, Kamod-Hameer, Miya Malhar-Bahar, Pooriya-Marwa-Sohni, Darbari-Adana | |
| 7 | Notation of BadaKhayal/Razakhani Gat with Aalap and Taan/Toda (in Both Notation System) | |

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Practical Paper-1

External -70 Marks

Internal -30Marks

Total -100 Marks

| Unit | Topic | Text |
|------|--|------|
| 1 | Madhyalay Bandish with Alap and Taan in Raag : 1. Miya ki Todi 2. Gaud Sarang 3. Paraj 4. Kamod 5. Multani 6. Bahar 7. Miya Malhar 8. Pooriya 9. Darbari Kanhada 10. Lalit 11. Basant 12. Sohni 13. Marwa 14. Adana | |
| 2 | Playing Taanpura along with Recitation | |
| 3 | Ability to play Harmonium | |
| 4 | Semi-Classical : Thumri/Dadra/Ghazal/Bhajan | |
| 5 | Oral Questions : Definitions, Raag/Taal Information, Swar/Raag Identification | |

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Practical Paper-2

External -140 Marks

Internal -60Marks

Total -200 Marks

| Unit | Topic | Text |
|------|---|------|
| 1 | Vilambit Khayal with Alap and Taan in Raag : 1. Miya Malhar 2. Darbar Kanhada 3. Pooriya 4. Hameer 5. Kamod 6. Miya ki Todi | |
| 2 | New Taal along with previous year's Taal Recitation (with Dugun, Chaugun) : 1. Tilwada 2. Jhoomra 3. Ada Chautaal 4. Tevra | |
| 3 | Recitation of Drupad/Dhamar (with Dugun/Chaugun | |
| 4 | Recitation of Tarana, Trivat/Chaturang | |
| 5 | Recitation of A bandish set in other than Teentaal | |
| 6 | Recitation of a Khayal/Bandish set in a Raag which they have Learnt in previous year | |