

**M.G.S. UNIVERSITY,
BIKANER**

SYLLABUS

**SCHEME OF EXAMINATION AND
COURSES OF STUDY**

FACULTY OF ARTS

M.A. MUSIC

M.A. Previous Examination-2018

M.A. Final Examination-2019



सूर्य प्रकाशन मन्दिर

दाऊजी रोड़ (नेहरू मार्ग), बीकानेर 5 (राज.)

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SCHEME OF EXAMINATION

Each theory paper	3 Hrs. duration	100 Marks
Dissertation/Thesis/Survey Report/Field Work, If any		100 Marks

1. The number of papers and the maximum marks for each paper and practical shall be shown in the syllabus for the subject concerned. It will be necessary for a candidate to pass in the theory part as well as in the practical part (Whenever Prescribed) of a subject/Paper separately.
2. A candidate for a pass at each of the Pervious and the Final Examination shall be required to obtain (i) atleast 36% marks in the aggregate of all the papers prescribed for the examination and (ii) atleast 36% marks in practical (s) wherever prescribed in the examination, provided that if a candidate fails to atleast 25% marks in each individual paper work. Wherever prescribed, he shall be deemed to have failed at the examination not with standing his having obtained the minimum percentage of marks required in the aggregate for the examination. No division will be awarded at the Pervious Examination, Division shall be awarded at the end of the Final Examination combined marks obtained at the Pervious and the Final Examination taken together, as noted below :

First Division	60%	of the aggregate marks taken together
Second Division	48%	of the Pervious and the final Examination.

 All the rest shall be declared to have hassed the examination.
3. If a candidate clears any paper (s) Practical(s)/Dissertation Prescribed at the Pervious and or/final Examination after a consecutive period of three years, then for the purpose of working out his division the minimum pass marks only viz 25% (36% in the case of practical) shall be taken into account in respect of such paper(s) Particle(S) Dissertation are cleared after the expert of the aforesaid period of three year, provided that in case where a candidate require more than 25% marks in order to reach the minimum aggregate as many marks out of those actually secured by him will be taken into account as would enable him to make the deficiency in the requisite minimum aggregate.
4. The Thesis/Dissertation/Survey Report/Field Wrok shall be typed & written and submitted in triplicate so as to reach the office of the Registrar atleast 3 weeks before the commencement of the theory examinations. Only such candidates shall be permitted to offer dissertation/Fields work/ Survey Report/Thesis (if provided in the scheme of examination) in lieu of a paper as have secured atleast 55% marks in the aggregate of all scheme and I and II semester examination taken in the case of semester scheme, irrespective of the number of paper in which a candidate actually appeared at the examination.

N.B. (i) Non-Collegiate candidates are not eligible to offer dissertation as per Provision of 170-A.

**M.A. (Previous) Music 2017
(VOCAL & INSTRUMENTAL)**

THEORY

Paper I	Principles of Music (Shastra)	100 Marks
Paper II	History of Indian Music	100 Marks
Total		200 Marks

PRACTICALS

Paper III	Main Practical	125 Marks
Maximum time per candidate		1.50 Hours
Paper IV	Practical- cum- Viva-Voce	75 Marks
Paper V	Stage performance	100 Marks
Total		300 Marks
Grand Total		500 Marks

M.A. (Final Music) (VOCAL & INSTRUMENTAL)

THEORY

Paper I	Voice Culture and Philosophy of Music	100 Marks
Paper II	Psychology of Music	100 Marks
Paper III	Dissertation/ Stage Performance	100 Marks
Total		300 Marks

PRACTICALS

Paper IV	Main Practical	125 Marks
Paper V	Practical cum-Viva-Voce	75 Marks
Total		200 Marks
Grand Total		500 Marks

Examination Scheme :

Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks 100	Selection of questions from syllabus by examiner
50	10	10	2	20	Minimum two questions from each unit
200	7	5	8	40	At least one question from each unit
500	4	2	20	40	Maximum one question from each unit
				100	

Section A

Max Marks 20

This section contains Ten compulsory Questions. Answer of any question should not exceed 50 words.

Section B

Max Marks 40

This section contains 07 questions. Students have to attempt 5 questions in all, selecting one question from each unit. Answer of each question should not exceed 200 words.

Section C

Max Marks 40

This section contains 04 questions. Students have to attempt any two questions, this section will cover all units, but not more than one question from each Unit. Answer of each question should not exceed 500 words.

Note :

1 The Practical paper will be set at the spot by the Board of Examination consisting of one external examiner and one internal examiner.

2 Only such candidates as have secured at least 55% marks in the aggregate of the aggregate of all the papers prescribed for the M.A. Previous Examination shall be allowed to offer dissertation which shall be typed and submitted in triplicate so as to reach the Registrar at least three weeks before the commencement of the theory examination. The dissertation shall be submitted to two external examiners one of whom shall conduct the oral test on the dissertation. The average of the marks awarded by the two examiners out of 60 shall be the marks of a candidate. The Viva- Voce on the dissertation shall carry 40 marks.

3 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 three out of four demonstrations

**M.A.(Previous) Examination
PAPER I
PRINCIPLES OF MUSIC (SHASTRA)**

Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks 100	Selection of questions from syllabus by examiner
50	10	10	2	20	Minimum two questions from each unit
200	7	5	8	40	At least one question from each unit
500	4	2	20	40	Maximum one question from each unit
				100	

100 Marks

3 Hrs. Duration

Unit 1

Shruti, Swara and Types of Scales (Diatonic Chromatic etc.) Shurti-Swara discourse with reference to 28th Chapter of Bharat Muni's Natya Shastra, Sharngadeva, Ahobala, Pt., Bhatkhannde, Omkar Nath Thakur and Lalit Kishore Singh

Unit 2

General ideas of the forms of Vedic Music General ideas of Geeti and Vani Study of the technique involved in the different schools or Gharanas of Vocal and Instrumental Music

Unit 3

Detailed knowledge of prevalent Talas, of Hindustani Music, knowledge of Dash pranas of Tal, Marga & Deshi Talas of ancient period, Detailed study of defferent Laykaris via. , Dugun, Tigun, Chaugun, Aad, Kuad, Biyad & method to apply them in compositions.

Unit 4

Division of scale according to the number of severts and cents in a Scale Modern Hindustani and Karnatak Music Scale Western Scale (Ancient and Modern)

Unit 5

(a) Technique , Presentation and exposition of Vrindra - Vadya and Vrinda-Gaan(b) New trends in Indian Vrinda-Vadya and Vrinda Gaan(c) Harmonic and Melodic Music(d) Study of the Main forms of Indian classical Dances

Note : The question shall be set from each unit out of witch candidate will be expected to answer one question from each unit.

Books Recommended

Bharata Muni : Natya Shatra Matanga Muni : Brihatdeshi Sharnga Deva : Sangeet Ratnakar Lochan : Raga Tarangini

Ahobal : Sangeet Parijat

Fox Stangways : The Music Of Hindustan

Rev. Popley : The Music Of India

Sir William Jones : Music And Musical Modes Of Hindustan

G. H. Ranade : Hindustani Music

D. P. Mukherjee : The Music Of India

G. N. Goswami : Raga Thata Ki Etihasik Pristhabhoomi

Swami Prajyananda : Raga O Roop

Pt. V.N. Bhatkande : Sangeet Shastra, Parts I to IV Alin Danielon : North Indian Music

Acharya, K.C.D. Brihaspati : Bharat ka Sangeet Siddhanta

K. Vasudeva Shastri : Sangeet Shastra Pt. Omkar Nath Thakur :

Pranav Bharati O.C. Ganguli : Raga O Ragini

E. Clements : Elements of Indian Music Ramachandran : Karnatak Music Ramachandran : Ragas of Karnatak Music Prof P.

Sambamoorthy : South Indian Music

Dr. Lalmani Misra : Bharatiya Sangeet Vadya

Lalit Kishore Singh : Dhvani aur Sangeet

Dr. S.C. Paranjpe : Bharatiya Sangeet ka Itihasa

Dr. Swarnlata Agarwal : Rajasthan ke Lokgeet

Dr. Shaktidan Kaviya : Rangbhini; Sanskriti ki Soram and Rajasthn Sahitya ka Anushilan

Poornima Gehlot (Ed.) : Rajasthan Gata hai

Gatu Vipin Singh (Ed.) : Vaishnava Sangeet Shastra (Chaukhambi, Varanasi)

Laxminarayan Garg : Bharat ke Lokgeet

N.D. Swami : Krishan Rukmani Ri Beli

PAPER II HISTORY OF INDIAN MUSIC

Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks 100	Selection of questions from syllabus by examiner
50	10	10	2	20	Minimum two questions from each unit
200	7	5	8	40	At least one question from each unit
500	4	2	20	40	Maximum one question from each unit.
				100	

100 Marks

3 hrs. Duration

Unit 1

Origin of Music Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute Evolution & growth of the various Musical forms.

Unit 2

Evolution and development of Indian Music during ancient medieval and modern ages with special reference to the works of Bharat, Matanga, Narad (Sangeet Makarand), Sharangadeva, Lochan, Ramamatya, Ahobal, Bhava Bhatt Vyankatmathi, Pt. Bhatkhande and Pt. Vishnu Digambar Paluskar

Unit 3

General ideas of the factors that differentiate Karnatak Music from Hindustani Music Special study of the Trinity of Karanatak Music

Unit 4

Histor History evolution of the musical scales of India from ancient to Modern times Efforts for development of the art of music by various institutions and artists in the post-independence in the field of teaching, performance & writing.

Unit 5

Tha eEvolution of Indian and Western Notation systems, Classification of Ragas : Dasha-vidha Ragas of Pt. Sharangdeva Thata

Raga , Raga Raganga , Raga - Bheda with special reference to Ragas in practice Today

N.B.: Two question from each unit shall be set out of which candidate will be expected to answer one question from each unit. There shall be no general choice.

Books Recommended

Mulk Raj Anand : The Hindu View Of Arts Dr. Cutt Suches : A Short History Of Music L. Alams : The Primitive Art

Ernest Groups : The Beginning Of Art

Cutt Suches : History Of Musical Instruments

Sureth Vrat Raj : History Of Music

Pt. V. N. Bhatkhande : Historical Survey Of The Music Of Upper India

Pt. V. N. Bhatkhande : A Comparative Study Of Some Of The Music Systems Of 15th , 16th And 18th Centuries

Cutt Suches : Rise Of Music In The Ancient World, East & West

Swami Pragyana : History Of Indian Music

Abdul Fazal (Translated By Grelwin) : Ain-E-Akbari

C. Harrison : Ancient Art And Ritual

Prof. Sambamoorthy : Composers Of Karnatak Music

Dr. Raghavan : Music In Ancient Literature

Bharat : Natya Shastra

Matanga : Brihaddeshi

Sharanga Deva : Sangeet Ratnakar

Lochan : Raga Tarangini

Ahobal : Sangeet Parijat

Rev. Popely : The Music Of India

Sir William Pauls : Music And Musical Modes Of The Hindus

G.H. Ranaade: Hindustani Music

Fox Strangways : Music of Hindustan

Raja S.M. Tagore : History of Music

R. Srinivasan : Indian Music of the South

Pt. Somnath : Raga vibodh

Ramamatya : Swara Mela Kanlanidhi

Dr. Lalmaini Mishra : Bharatiya Sanget Vadya

Athavale, V.R. : Pt Vishnu Digamber (National Book Trust, New Delhi)

Dr. Ratanjankhar, : V.N. Bhatkhande (Nationla book Trust, New Delhi)

Bhatkhande translated into Hindi by Guntant Madhavlal Vyas: Shri Mallakhsya Sangita (M.P. Hindi Granth Academy)

Dr. Karnani, Chetan : Listening to Hindustani Music (Orient Longman)

Dikshit, Pradip Kumar: Onkarnath Thakur (Faculty of Perforsming Arts, B.H.U.)

Dr. Vrihaspati and Sulochan Yajurvedi : (i) Musalman aur Bharitya Snagit (ii) Tansen, Khusro aur Sangitagya

Ed. P.N. Chinchore : Bhatkhande Smriti Granth (Indira Kala Viswavidyalaya, Khairgarh, M.P.)

PAPER III & IV
VOCAL AND INSTRUMENTAL MUSIC
SCHEME

PAPER III PRACTICAL : DIVISION OF MARKS

(Examination will last for One hour per candidate at the Maximum)

a) Choice Raga	20 Marks
b) Questioned Raga (Show Khayal/Gasts)	25 Marks
c) Questioned Raga in Two fast Khayals/ Gasts	25 Marks
d) Swara Vistar or Alap	20 Marks
e) Dhruwad / Dhamar Singing	20 Marks
f) Forms of light classical music and folk music	15 Marks
Total	125 Marks

PAPER IV PRACTICAL : DIVISION OF MARKS SCHEME

a) Notation writing of any recorded song	25 Marks
b) Viva Voce (Pertaining to general questions on Raga, Laya and Tala)	25 Marks
c) Comparative and critical study of prescribed Ragas	25 Marks
Total	75 Marks

Maximum time per candidate

1.30 Hours

Note : Questions will be set on the spot by the External and Internal Examiner.

PAPER V PRACTICAL

Stage Performance

100 Marks

PAPER III AND IV

Compulsory Group :

Amongst the right compulsory Ragas, Six Ragas in which one Bada Khyal and one Chota Khyal may be selected for detailed study : Yaman, Alhaiya-Bilawal, Bihag, Khamaj or Jajiwanti, Bhairva, Bageshwari, Bindrabani-Sarang, Darabari Kanhada

Optional Groups :

- i) Shyam-kalyan pooriya-Kalyan, Jait-Kalyan, Hamsadhwani
- ii) Yamini-Bilawal, Devagiri Bilawal, Saraparda-Bilawal, Kukubh Bilawal
- iii) Jhinhoti, Rageshri, Narayani, Khambavati, Malagungji
- iv) Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari
- v) Lalit, Pooriya, Bhatiyar, Pancham

- vi) Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- vii) Shuddha- Sarang, Madhamad- Sarang, Miyan - ki- Sarang ; Lankadahan-Sarang
- viii) Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant
 - i) Shyam- kalyan pooriya-Kalyan, Jait-Kalyan, Hamsadhwani
 - ii) Yamini-Bilawal, Devagiri, Bilawal, Saraparda-Bilawal, Kukubh Bilawal
 - iii) Jhinjhoti, Rageshri, Narayani, Khambavati, Malagungji
 - iv) Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari v) Lalit, Pooriya, Bhatiyar, Pancham
 - vi) Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
 - vii) Shuddha - Sarang, Madhamad- Sarang, Miyan- ki- Sarang; Lankadahan-Sarang
 - viii) Kedar, Maluha-Kedar, Jaladher-Kedar, Hemant

Note :

- 1 Candidate are required to prepare Six Ragas From the compulsory Group very thoroughly with extensive details.
- 2 Any three from the Optional eight Groups may be selected of which atleast two Ragas from each groups shall be prepared
- 3 One Raga from each of the reamaining five groups in which only Fast or Drut Khayals be studies and prepared
- 4 In all, 16 Ragas are to be prepared with 11 Vilambit Khyals, Vilambit Gats and 16 Durt Khyals, Gats
- 5 Candidats should prepare any two types of composition out of the following :
 - a. Dhrupad-Dhamar-Tarana from the prescribed Ragas.
 - b. Besides, either one Thumari or Tappa in Ragas Khamaj, Kafi, Bhairavi
 - c. For Instrumentel Music ‘Dhuns’ and composition in other Tala than Tritals
- 6 Special attention should be given towards artistic presentation While preparing all the Prescribed 16 Ragas
- 7 Variety of tala should be kept in view for the preparation of Khyalboth in Vilambit and drut Laya compositions. Paper V Stage Performance

**M.A.(FINAL) EXAMINATION
PAPER VI
VOICE CULTURE AND PHILOSOPHY OF MUSIC**

Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks 100	Selection of questions from syllabus by examiner
50	10	10	2	20	Minimum two questions from each unit
200	7	5	8	40	At least one question from each unit
500	4	2	20	40	Maximum one question from each unit.
				100	

100 Marks

3 Hours Duration

Unit 1

- a) Anatomy and Physiology of Human Throat and Ear
- b) Human Voice and its technique
- c) Voice Culture Historical survey from Sangeet Ratnakar to the present day
- d) Elementary Theory of sound, its production and propagation

Unit 2

- a) Art and concept of beauty
- b) Place of Music in Fine Art
- c) Music and Religion

Unit 3

- a) Application of general principal of Aesthetics to music
- b) Aesthetics ideas in music basic ideas of Ragas and its ten Lakshanas (Raga-Dasha Lakshanas)
- c) Emotional experience in life through music

Unit 4

- a) Functions of music
- b) Pictorial aspect of music
- c) Role of music in Indian Philosophy
- d) Concept of music in the Western World

Unit 5

- a) Raga and Rasa
- b) Aesthetic experience through the art music
- c) Music as the embodiment of the spirit of Indian Culture and ideas of art
- d) Art appreciation and music listeners e) Nayak Nayaika Bhed

Books Recommended

Herbert Anticilief : Short Studies In Nature

Leo Tolstoy : What Is Music

John Reelfield : Music A Science And/Or Art Christopher Caudwell :

Illusion And Reality Willams Pole : Philosophy Of Music

Irwin Edman : Arts And The Man

G. H. Rande : Civilisation, Science And Religion

James Jeans : Science And Music J. Macpherson : Forms In Music

Tagore : What Is Arts

Max Schoeu And Esther Gar Wood : Effect Of Music

Eric Bloom : Sources Of Music

S. N. Das Gupta : Fandamantals Of Indian Arts

Panrey Brown : Visualised Music

Mavd Mann : Some Conceptions Of Music

C. P. Srinivasa Iyenger : The Cultural Aspect Of Indian Music And Dancing

Dr. Nagendra : Saundarya Shastra Ka Siddhanta

Alexander Wood : The Physics Of Music

Dr. Vasudeva Saran : Kala Aur Sanskriti

K. S. Ramaswami Shastri : Indian Concept Of The Beautiful

K. C. Pandey : Comparative Aesthetics E. F. Carritik : Philosophy Of

Beauty Golbert And Knhu : A History Of Aesthetics Mialvi Ruder :

Modern Books Of Aesthetics Borton : Text Books Of Sound

Helm Holtz : Sensation Of Tones

Swami Pragyand : Music; Its From, Fuction And Value

M. R. Gautam : The Musical Heritage Of India Ashok Ranade : Music

And Musicians Of Hisdustan Dave, G. C. : The Music Of India

Catch and Sattery : Sound

Susane Langer : Philosophy in a New Key

PAPER VII (A) PSYCHOLOGY OF MUSIC

Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks 100	Selection of questions from syllabus by examiner
50	10	10	2	20	Minimum two questions from each unit
200	7	5	8	40	At least one question from each unit
500	4	2	20	40	Maximum one question from each unit.
				100	

100 Marks

3 Hours Duration

Unit 1

- a) Definition and Scope of psychology
- b) Relation of psychology with music
- c) Emotional integration through music

Unit 2

- a) Application of Music in Education psychology and Social psychology
- b) Mind and Music

Unit 3

- a) Taste in music
- b) Application of Music in Abnormal Psychology and Industrial Psychology
- c) Feelings, Emotion and Application of music

Unit 4

- a) Sensation to Hearing in Music
- b) Attention Role of interest in Attention (Music)
- c) Imagination and Creative activity in Music

Unit 5

- a) Learning Music
- b) Importance of heredity and environment in Music
- c) Musical aptitude tests

PAPER VII (B) CASE STUDY

The student opting for case studies shall choose a topic from socio-legal field or socio-literary (field of music) and do the following :

- (i) Collection of Data
- (ii) Analysis of Data
- (iii) Conclusion/recommendation

The Case Study should be hand written ranging between 70 to 120 pages. This paper will be off only to the regular students; no Non-Collegiate shall be allowed to opt for this.

Books Recommended

Robert S. Wood Worth : Contemporary School Of Psychology

William Dougall : An Outline Of Psychology

Edward Podolsky, M. D. (Ed.) : Music Therapy, Dept. Of Psychiatry, Kings Courty Hospital, Brooklyan, New York

K. L. Brown And Karl A. Menninger : The Psychodynamics Of Every Day Behavior

Parcy C. Buck : Psychology Of Musicians Carl E. Seashore :

Psychology Of Music Maris Gingslber : The Psychology Of Society

Albert Walton : Fundamentals & Industrial Psychology Milton L. Bhun

: Experimental & Industrical Psychology Norman R. F. Maier : Psychology Of Industry

Manly P. Hill : Herapeutic Of Music

B. C. Deva : Psycho-Acoustics

Max Schoen And Easter Gate/Wood : Therapeutic Of Music

William Pole : Philosophy Of Music

Eric Bloom : Source Of Music

B. Bellamy Gardner : Therapeutic Quality Of Music

Dewtch : Psychology Of Music

Dr. (Mrs) Shyamla Varanase : Psychology Of Music

Muesell : Psychology Of Music

Seashore : Psychology Of Music (2nd Edition)

PAPER VIII MAIN PRACTICAL

Maximum time per candidate : 1.5 Hours

Scheme

Allotment of Marks :

a) Choice Raga	25 Marks
b) Vilambit Khayal/Gata	30 Marks
c) Drut Khayal/Gata	25 Marks
d) Swara-Vistar or Alap	20 Marks
e) Dhrupad-Dhamar/Gatas other than trital	25 Marks

Total 125 Marks

N. B. : The practical papers will be set on the spot by the external and internal examiners

Books Recommended

राग मल्हार दर्शन	:	डॉ. गीता बनर्जी, प्रतिमा प्रकाशन, दिल्ली
भारतीय शास्त्रीय संगीत	:	मनोवैज्ञानिक आयाम, डॉ.साहित्य कुमार नाहर, प्रतिमा प्रकाशन दिल्ली
भारतीय सौन्दर्य शास्त्र	:	डॉ. नगेन्द्र की भूमिका
भारतीय सौन्दर्य शास्त्र का तात्विक विवेचन एवं ललित कलाएं	:	डॉ. रामलखन शुक्ला
सौन्दर्य तत्व और काव्य सिद्धान्त	:	डॉ. सुरेन्द्र बार लिंगे
सौन्दर्य शास्त्र	:	डॉ. हरद्वारी लाल शर्मा
सौन्दर्य शास्त्र के तत्व	:	डॉ.विमल कुमार
सौन्दर्य तत्व	:	डॉ. एस.एन. दास गुप्त
पत्रिकाएं	:	छायानट उ प.सं.ना. अकादमी, लखनऊ

PAPER IX PRACTICAL

Maximum time per candidate : 1.5 Hours

Scheme

Allotment of Marks :

- | | |
|---|----------|
| a) Extempore compositions from the given Song or the swara Patterns | 25 Marks |
| b) Notation writing of any recorded song | 25 Marks |
| c) Comparative and Critical study of prescribed Ragas | 25 Marks |

PAPER X PRACTICAL

Stage Performance	100 Marks
Total	175 Marks

N.B. : The practical papers will be set on the spot by the external and internal examiners.

PAPER VIII & IX PRACTICAL

Compulsory Group :

Ragas for detailed and critical study :

Marawa, Shree Chhayanaat, Gaud- Malhar, Miyan-Ki-Malhar, Todi, Malkauns And Bahar

Optional Groups :

- i) Ahir Bhairav, Bhairagi Bhairav, Nat Bhairav, Anand Bhairav, Saurashta Bhairav, Shivamat Bhairav, Prabhat Bhairav
- ii) Gauri, Lalita-Gauri, Jaitashari, Triveni, Malavi, Poorvi
- iii) Jog, Jogkauns, Chandrakauns, Kaushi-Kanhara (Malkauns Ang)
- iv) Shuddha-Malhar, Sur-Malhar, Ramadasi-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar
- v) Bhairav-Bahar, Basant-Bahar, Kedar-Bahar, Begeshri-Bahar
- vi) Hanskinkini, Dhanashri, Patdeep, Madhuwanti, Kirvani, Barwa Sindhura
- vii) Nat-Bihag, Maru- Bihag, Savani- Bihag, Pat- Bihag, Nand, Bihagada
- viii) Gujari- Todi, Bilaskhani- Todi, Bhupal- Todi, Asavari- Todi (Komal, Rishabh, Asavari)
- ix) Deshi, Khat, Devagandhar, Gandhari, Nat- Bhairvi

Note :

- 1 Candidates are required to prepare any six Ragas from the Compulsory Groups very thoroughly with extensive elaboration and critical study
- 2 Any three groups from the Optional. Nine groups may be selected and at least two Ragas from each of the selected groups may be prepared
- 3 Choice is given to candidates to select and prepare five Drut Khayals/Gatas from the remaining 6 groups.
- 4 In all, 16 Ragas are to be prepared with 11 Vilambit Khayals and 16 Durt Khayals/Gatas
- 5 Candidates should prepare two Dhrupads and two Dhamars and two Taranas in any of the Ragas prescribed. Besides, two Thumaris

or Tappas in any of the Ragas : Pillu, Tilang, Sindhura and Kaphi are to be prepared.

6 Special attention should be given towards artistic presentation while preparing all the prescribed Ragas.

7 Variety of Talas may be kept in view while learning composition

Books Recommended

Pt. V. N. Bhatkhande : Karmik Pustak Malika, Pt. II To VI Umadekar : Raga Suman Mala

Dr. S. N. Ratanjankar : Abhinava Geet Manjari Series

G. N. Natu : Geeta Samooaha, Part I And II Patki : Aprasiddha Raga

Pt. V. N. Patwardhan : Raga Vigyana, Pt. I To VII Pt. Omkar Nath

Thakur : Sangeetanjali