**Performing Arts - Vocal**

**Part - 1**

**Research Methodology (50%)**

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<th>(ब) संशोधन शोधकार्य अने लेखन</th>
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| पर्सोनलिज्म आर्टिस्टॅंची विषयांमध्ये संशोधन सामवेदी विषयांमध्ये अने व्युत्पन्न अभ्यासांमध्ये अपने समस्यांच्या वृत्ति आंकून अनुप्रदान शोधकार्यांची शोधकार्यांचु वृत्तप
Applied Theory Paper No. – 1

Aesthetics
- Explain Art, Fine Art & Music.
- Music in the form of Fine Art.
- Specialty of Music in Fine Art.
- The importance of Chhand in Music.
- Two (Upkaran) Equipment of Music.
- Definition Music & Raag in Aesthetics point of view.
- Naad & quality of Raag.
- Explain Raag is a structure.
- How do you fill after listen the Music.
- Explain : Autonomy – Heteronomy
- Compare : Autonomy – Heteronomy
- What is the relationship of Raag with Aesthetics & Explain beauty of Swar – Beauty of Lay.
- In the preparation of Raag in which place do you find the Aesthetics elements.
- Explain the “Satyam Shivam Sundaram” & Satchidanand according to Aesthetics.
- Elements of Ras : A Musical point of views “Bharat Sutra” ➤ Taal & Ras explain it.
- Importance of word in music. (Shabda) ➤ Explain the timber in music. (Kaku).
**Acoustics**

- Displacement
- Speed and Velocity
- Acceleration
- Motion
- Power
- Simple Harmonic Motion
- Combination Tones
- Traveling Waves
- Interference of Sound Wave
- Destructive Interference
- Super position of Wave
- Condition of Interference
- Standing Waves
- Beats
- Phenomenon of Beats
- Helmholtz resonator
- Quinks tube Method

❖ **General Theory Paper No. – 2**

- Detail study of following Raag.
  Shyam Kalyan, Shuddha Sarang, Maru Bihag, Nand, Yamini Bilawal, Devgiri Bilawal, Pahadi, Maand, Hamsdwani, Bhinnashadaj, Thinjyoti, Raageshri, Gara, Narayani, Tinalg, Jog, Ahir Bhairav,
  Gunkali, Vibhas , Bairagi Bhairav, Nat Bhairav, Bhairav Bahar, Jaitsri
- Comparative study of following Raag pairs.
- Detail study of the following Taal.
Mattal, Shikhar, Pashto, Pancham Sawari, Rudra, Aada Chutal, Jhumara
- Completion of various Alankar in different Raag.
- Write the notation of Bandhish from the practical.

**Applied Theory Paper No. – 3 (History)**
- Give the history and introduction of Indian Percussion Instruments.
- Dhrupad – Dhamar Gayaki style Baani & Literature of Dhrupad.
- An introduction of Indian Instruments: Ancient, Middle, Modern Age
- An introduction of Khayal Gayan Shaily.
- An introduction of Thumri Gayan Shaily.
- Margi & Desi Sangeet.
- Life sketch of Granthkar: Kavi Jaydeo, Sharang Deo, Bharat Muni
  - Gharana of Tabla:
    - Delhi Gharana, Ajarada Gharana, Farukabad Gharana, Banaras Gharana
  - Gharana of Khayal Gayan Shaily:
    - Gwalior Gharana, Aagra Gharana, Bhindibazar Gharana, Kirana Gharana
  - Gharana of Thumri Gayan Shaily:
    - Poorab Gharana (Lacknau – Banaras), Paschim Gharana (Punjab)
- General discussion on Indian Orchestra:
  - Different theories of the evolution of Music.
  - Geet – Gandharvagan, Vedkalin Sangeet, Markanday Pooran, Harivansh

**General Theory Paper No. – 4 (Study of Raag)**
- Detail study of Raag.
  - Gurjari Todi, Madhuvanti, Madhukauns, Bilashkhani Todi, Bhoopali Todi, Vasant Mukhari, Komal Rishabh Aashawari, Desi, Puriya Kalyan, Bhatiyaar, Sindhura, Barawa, Megh Malhar, Surmalhar,

- Comparative study of following Raag pairs.
- Detail study of Taal.
  Bramha Taal, Lakshmi, Dhamar, Sultaal, Jaitaal, Tilwada,
- Completion of various Alankar in different Raag.
- Write the notation of Bandhish from the practical.