

9. INDIAN MUSIC(VOCAL)

B.A. PART - III

Paper - I	3 hrs. duration	Max.Marks 40	Min. Marks 15
Paper – II	3 hrs. duration	Max.Marks 40	Min. Marks 15
Practical	1 hour per candidate	Max. Marks120	Min. Marks 43

Teaching Hours

Practical : 6 Hours Per Week

Theory : Paper -I 2 Hours Per Week

Paper -II 2 Hours Per Week

Total Teaching Hours for practical – 06, Theory 04 Hours Per Week

Note : The paper will contain nine questions having three questions in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.

❖ Candidates must pass separately in each of the paper Theory and Practical wherever prescribed.

Paper I

Principles of Indian Music (Vocal)


Section –A

Paper -I 3 hrs. duration Max.Marks 40 Min. Marks 15

1. Brief study of Rag and Ras.
2. Comparative study of different Gharanas of Khayal and Sitar
3. Music & Religion.

Section –B

1. Life sketches and contribution of the following musicians- Abdul Karim Khan, Bhem Sen Joshi and Malli Karjun Mansoor Kishori Amonkar, Bade Gulam Ali Khan.
2. Folk Music instruments of Rajasthan.
3. Forms of Hindustani Music.
4. Forms of Karnataka Music


 Dy. Registrar (Academic-I)
 University of Rajasthan
 Jaipur

Section –C

1. Notation writing of different compositions in prescribed Ragas.
2. Writing of Alaps and Tanas in different Ragas.
3. Recognition of Ragas from given notes and writing of Alaps showing : 'Nyas' on some given Swaras.
4. Writing of Thekas with different layakaries Dugun, Tigun, Chaugun and Chhagun in the following Talas- Tilawada, Dhamar, Trital, Jhaptal, Ektal, Chautal, Roopak, Dadra, Punjabi, Sooltal, Jhoomra, Adachautal, Tivra, Deepchandi.

Paper – II**Vocal Music****3 hrs. Duration****Max.Marks 40****Min. Marks 15**

Note : The paper will contain five questions, having three questions in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.

History of Indian Music**Section –A**

1. Origin of Music.
2. Study of the works of Bharat, Matang, Sharangdev Vishnudigumber Paluskar and Bhatkhande.
3. Types of western Scales Diatonic, Chromatic, Equally tempered.

Section –B


1. General ideas of the forms of Vedic music.
2. General ideas of Giti and Vani.
3. Impact of Folk music on classical music and Vice-versa.

Section –C

1. General ideas of Rabindra Sangeet.
2. General idea of Harmony and melody.
3. Essay on General music interest.

Music Vocal Practical**Max. Marks 120****Min. Marks 43**

There shall be one practical paper (conducted by two different Examiners :
External and Internal)


Dy. Registrar (Academic-I)
University of Rajasthan
Jaipur

(Non-collegiate candidates will have to attend a practical course of forty eight hours at university allotted centres)

Duration of Exam. : I hours per candidate.

Presentation of Ragas & Viva-voce Max. Marks 120 Min. Marks. 43


Critical and Comparative study of Ragas & Talas according to syllabus.

Detailed Course:

1. To sing given musical piece and to recognize the ragas & swaras when sung.
2. To show the difference of ragas through swarvistar in all the ragas.
3. To know orally the "Bol" with Dugun, Tigun and mark time on hand and to recognize the following talas when played on tabla-Dhamar, Tilwara, Ektal, Chautal, Rupak, Punjabi, Sooltal, Jhumra, Adachautal, Tivra and Deepchandi.
4. To sing Aroh, Avroh, Pakad and Swar Vistar of the following ragas- Todi, Puriya-Dhanashree, Jaunpuri, Darbari Kanada, Bihag, Multani, Kafi, Adana, Durga, Puriya, Kamod and Chhayanat.
5. With the accompaniment of Tabla to sing slow- khayal and Fast Khayal with sufficient alaps, tanas, Bol-tanas and Sargam in following four ragas- (i) todi (ii) Bihag (iii) Jaunpuri (iv) Darbari Kanada
6. With the accompaniment of tabla to sing a Fast-Khayal with alaps and tanas and Tarana with its gayaki in any Six ragas of the following: (i) Kamod (ii) Multani (iii) Kafi (iv) Adan (v) Durga (vi) Puriya (vii) Chhayanat (viii) Puriyadhanashri.
7. With the accompaniment of Tabla or Pakhawaj to sing one Dhruvpad and one Dhamar with all laykaris and Tihai, in any two different ragas prescribed under clause 4, but not selected under clause 5 & 6.
8. Bhajan/ Semi Classical Composition in any raga.

Books Recommended :

1. Kramik Pustak Malika parts 2,3 and 4 Pt.V.N. Bhatkhande.
2. Tan Malika parts 2 & 3 by Raja Bhaiya Poochwale,
3. Tan Sangrah by S.N. Ratanjankar.
4. Sitar Marg by S.Bandopadhyaya.
5. Sitar Shiksha by B.N. Bhatt.
6. Sitar Parts 1 to 3 by B.N. Bhimpure.
7. Rag Vigyan by N.V. Patwardhan.
8. A Short survey of the Music of the Northern India by Pt. V.N. Bhatkhande.
9. Lakshars thou i "B by S.Rai.
10. Vadya Shastra by Shri Harish Chandra Srivastava.


 Dy. Registrar (Academic-I)
 University of Rajasthan
 Jaipur

11. Hamare Sangeet Ratna by Sangeet Karyalaya, Hathras.
12. Sangeet Visharad by Basant.
13. Sangeet Kaumudi by V.Nigam.
14. Hindustani Music-its physics and Aesthetics by G.S. Ranade.
15. Origin of Ragas – Bandopadhyaya.
16. Bhartiya Sangeet ka Itihas-Umesh Joshi.
17. The Music of India by H.A. Popely.
18. Hindustani Sangeet Paddhati 1 to 4 by Pt. Bhatkhande
19. Pranav Bharti by Omkar Nath Thakur.
20. Karanataka Music-Ramchandran.
21. South Indian Music by Sambamurti.
22. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
23. Sangeet Mani Part-I,II- Maharani Sharma
24. Sangeet Swarit- Ramakant divedi
25. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
26. Natya Shastra by Bharat.
27. Brihaddeshiaya by Matang.
28. Sangeet Ratnakar by Sharangdev.
29. Rag Tarangini by Lochan.
30. Sangeet Parijat by Ahobal

Raj | Jas
Dy. Registrar (Academic-I)
University of Rajasthan
Jaipur

INDIAN MUSIC [INSTRUMENTAL] SITAR

B.A. Part III –

Paper - I	3 hrs. duration	Max.Marks 40	Min. Marks 15
Paper – II	3 hrs. duration	Max.Marks 40	Min. Marks 15
Practical	1 hour per candidate	Max. Marks 120	Min. Marks 43

Teaching Hours

Practical : 6 Hours Per Week

Theory : Paper -I 2 Hours Per Week Paper -II 2 Hours Per Week

Total Teaching Hours for practical – 06, Theory 04 Hours Per Week

Note : The paper will contain nine questions having three questions in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.

Candidates must pass separately in each of the paper Theory and Practical wherever prescribed.

Paper I : Principles of Indian Music (Instrumental)

Section –A

Paper -I **3 hrs. duration** **Max.Marks 40** **Min. Marks 15**


- (1) Brief study of Rag and Ras.
- (2) Comparative study of different Gharanas of Khayal and Sitar
- (3) Music & Religion.

Section –B

- (1) Life sketches and contribution of the following musicians- Panna Lal Ghosh, Ustad Bismillah Khan, Ali Akbar Khan, Imdad Khan, and Amjad Ali Khan.
- (2) Folk instruments of Rajasthan.
- (3) Forms of Hindustani Music.
- (4) Forms of Karnataka Music

Section –C

- (1) Notation writing of different compositions in prescribed Ragas.
- (2) Writing of Alaps and Todas in different Ragas.
- (3) Recognition of Ragas from given notes and writing of Alaps showing : 'Nyas' on some given Swaras.
- (4) Writing of Thekas with different layakaries Dugun, Tigun, Chaugun and Chhagun in the following Talas- Tilawada, Dhamar, Trital, Jhaptal, Fktal, Chautal, Roopak, Dadra, Punjabi, Sooltal, Jhoomra, Adachautal, Tivra, Deepchandi.


 Dy. Registrar (Academic-I)
 University of Rajasthan
 Jaipur

Paper – II : Instrumental Music (Sitar)

3 hrs. Duration

Max.Marks 40

Min. Marks 15

Note : The paper will contain five questions, having three questions in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.

History of Indian Music

Section –A

- (1) Origin of Music.
- (2) Study of the works of Bharat, Matang, Sharangdev Vishnudigumber Paluskar and Bhatkhande.
- (3) Types of western Scales Diatonic, Chromatic, Equally tempered.

Section –B

- (1) General ideas of the forms of Vedic music.
- (2) General ideas of Giti and Vani.
- (3) Impact of Folk music on classical music and Vice-versa.

Section –C

- (1) General ideas of Rabindra Sangeet.
- (2) General idea of Harmony and melody.
- (3) Essay on General music interest.

Music Practical Instrumental (Sitar)

Max. Marks 120

Min. Marks 43

There shall be one practical paper (conducted by two different Examiners : External and Internal)

(Non-collegiate candidates will have to attend a practical course of forty eight hours at university allotted centres)

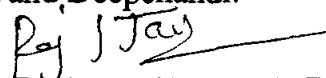
Duration of Exam. : I hours per candidate.

Presentation of Ragas & Viva-voce Max. Marks 120 Min. Marks. 43

Critical and Comparative study of Ragas & Tala according to syllabus.

Detailed Course:

1. To Play given musical piece and to recognize the ragas & swaras when played.
2. To show the difference of ragas through swarvistar in all the ragas.
3. To know orally the "Bol" with Dugun, Tigun and mark time on hand and to recognize the following talas when played on tabla-Dhamar, Tilwara, Ektal, Chautal, Rupak, Punjabi, Sooltal, Jhumra, Adachautal, Tivra and Deepchandi.


Dy. Registrar (Academic-I)
University of Rajasthan
Jaipur

4. To play Aroh, Avroh, Pakad and Swar Vistar of the following ragas- Todi, Puriya-Dhanashree, Jaunpuri, Darbari Kanada, Bihag, Multani, Kafi, Adana, Durga, Puriya, Kamod and Chhayana.
5. With the accompaniment of Tabla to play Vilambitgat (foyfEcrxr) and Drutgat (द्रुतगत) with sufficient varieties of Todas and Jhalas, Meend, Jamjama, Ghaseet and Krintan in the following Four ragas: (i) Todi (ii) Bihag (iii) Jaunpuri (iv) Darbari-Kanada.
6. To the accompaniment of Tabla to play Drutgat (nzqrxr) with todas and jhalas in any six ragas of the following-
(i) Kamod (ii) Multani (iii) Kafi (iv) Adana (v) Durga (vi) Puriya (vii) Chhayana (viii) Puriya dhanashri.
7. With the accompaniment of Tabla to play a composition, composed in other than Trital with Todas, in any two ragas mentioned in clause 4, but not selected under clause 5 & 6.
8. To play a Dhun in any Raga.

Books Recommended :

- (1) Kramik Pustak Malika parts 2,3 and 4 Pt.V.N. Bhatkhande.
- (2) Tan Malika parts 2 & 3 by Raja Bhaiya Poochwale,
- (3) Tan Sangrah by S.N. Ratanjankar.
- (4) Sitar Marg by S.Bandopadhyaya.
- (5) Sitar Shiksha by B.N. Bhatt.
- (6) Sitar Parts 1 to 3 by B.N. Bhimpure.
- (7) Rag Vigyan by N.V. Patwardhan.
- (8) A Short survey of the Music of the Northern India by Pt. V.N. Bhatkhande.
- (9) Lakshar ds thou i "B by S.Rai.
- (10) Vadya Shastra by Shri Harish Chandra Srivastava.
- (11) Hamare Sangeet Ratna by Sangeet Karyalaya, Hathras.
- (12) Sangeet Visharad by Basant.
- (13) Sangeet Kaumudi by V.Nigam.
- (14) Hindustani Music-its physics and Aesthetics by G.S. Ranade.
- (15) Origin of Ragas – Bandopadhyaya.
- (16) Bhartiya Sangeet ka Itihas-Umesh Joshi.
- (17) The Music of India by H.A. Popely.
- (18) Hindustani Sangeet Paddhati 1 to 4 by Pt. Bhatkhande
- (19) Pranav Bharti by Omkar Nath Thakur.
- (20) Karanataka Music-Ramchandran.
- (21) South Indian Music by Sambamurti.

Raj / Tas

Dy. Registrar (Academic-I)
University of Rajasthan
Jaipur

- (22) Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
- (23) Sangeet Mani Part-I,II- Maharani Sharma
- (24) Sangeet Swarit- Ramakant divedi
- (25) Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
- (26) Natya Shastra by Bharat.
- (27) Brihaddeshiaya by Matang.
- (28) Sangeet Ratnakar by Sharangdev.
- (29) Rag Tarangini by Lochan.
- (30) Sangeet Parijat by Ahobal.

Helpstudentpoint.com



Dy. Registrar (Academic-I)
University of Rajasthan
Jaipur 