

9. INDIAN MUSIC (Vocal)

B.A. Part-I, 2021

Scheme :

Number of Student :- Max.- 15 Min. – 04

Paper I	3 hrs. duration	Max.Marks 40	Min. Marks 15
Paper II	3 hrs. duration	Max.Marks 40	Min. Marks 15
Practical		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, For Theory 04 Hours Per Week

Note :

1. Candidates are required to opt any one branch separately out of Indian Music (Vocal) and Indian Music (Instrumental-Sitar), which will continue up to Part-III.
2. Each theory 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.
3. Candidates must pass separately in each of the paper Theory and Practical wherever prescribed separately.

Paper I

Principles of Indian Music (VOCAL)

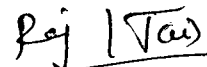
Section –A

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

1. Definition and explanations of the Following: Naad, Shruti, Swar Saptak, That, Raga, Mukhra, Sthai, Antara, Vadi, Samvadi, Anuvadi, Vivadi, Taal, Laya, Matra, Sam, Khali, Avartan, Theka, Alap, Taan, Bol-alap, Bol-taan, Sargam. Tihai, Maseetkhani Gat and Rajakhani Gat.
2. Critical study of all the Ragas, Identification and development of Raga through Alaps : Yaman, Bageshwari, Alhaiya Bilawal, Bhoopali, Hindol, Hameer, Des and Bhimpalasi.

Section –B

1. Important and Basic rules regarding Hindustani Music.
2. Writing of the prescribed Talas, with Dugun, Dhamar, Keharva, Trital, Jhaptal, Ektal, Chautal, Dadra.


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Section –C

1. Classification of Indian instruments.
2. Notation writing of Composition in the prescribed Ragas.

Paper II**History of Indian Music (VOCAL)**

Paper II **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.

Section – A

1. Definition of Raag Lakshan, Nayak, Gayak Kalawant and Gandharava, Adat, Jigar Hisab, Varieties of Gamak Taan.
2. Detailed study of the Notation system of Pt. Vishnu Digamber Paluskar and Pt. V.N. Bhatkhande.

Section – B

1. Contribution of the following g:
Jaideo, Swami Haridas, Amir Khusro, Tansen.
2. General study : Development of Music from 13th to 18th century with special reference to : (a) Religion and Music, (b) Musical Compositions, (c) Musical Instruments.

Section – C

1. Use and description of the following instruments: Tabla, Tanpura and Harmonium.
2. Elementary knowledge of the following dances : Kathak, Bharat Natyam, Kathakali and Manipuri.

Practical (Vocal)

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 hour per candidate.


Presentation of Ragas & Viva-voce

Max. Marks 120

(Pertaining to general questions on Raga, Laya and Taal and to sing all the Ragas prescribed in the syllabus).

Detailed Course :**Vocal Music**

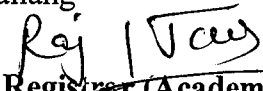
1. To sing a given musical piece and to recognize the raga & swaras when sung.


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2. To show the difference of ragas by means of characteristics swarvistaras and to sing swar-vistar in all the ragas.
3. To know orally the "bol" with Dugun and mark time on hand and to recognize the following talas when played on tabla-Dhamar, Tilwara, Trital, Jhaptal, Ektal, Chautal, Kaharva and Dadra.
4. To sing Aroh, Avroh, Pakad and Swar Vistar of the following ragas- Yaman, Bageshree, Bhoopali, Bheempalasi, Alhaiya Bilawal, Hindol, Hameer, and Desh.
5. With the accompaniment of tabla to sing slow khayal and fast khayal with sufficient alaps and taan of different varieties in the following three ragas- (i) Yaman (ii) Bageshree (iii) Bheempalasi.
6. To sing a Fast Khayal or Tarana with sufficient Tanas in any three ragas of the following –(i) Alahaiya-bilawal (ii) Hindol (iii) Hameer (iv) Bhoopali (v) Desh.
7. With the accompaniment of tabla or pakhawaj to sing one Dhruvpad with Dugun and one Dhamar with Dugun in any two ragas prescribed, under clause 4 but not selected under clause 5&6.
8. To sing light classical /Bhajan composition in the ragas mentioned in clause 4
9. One Lakshan Geet/Sargam

Books Recommended :

1. A Short Historical Survey of the Music of Northern India by Pt. V.N. Bhatkhande.
2. संगीत के जीवन पृष्ठ – एस.एन.राय।
3. Vadya shastra - Shri Harish Chandra Srivastava,
4. Hamare Sangeet Ratna Sangeet Karyalaya, Hathras.
5. Sangeet Visharad by Basant.
6. Comparative Study of the Music of the 15th 16th and 17th Centuries, By Pt. V.N. Bhatkhande (Sangeet Karyalaya, Hathras.)
7. Sangeet Kaumudi-Vikramaditya Singh, V. Nigam.
8. Tan Malika, Pt. III (Uttararadha) by Raja Bhaiya Poonchwale.
9. Hindustani Music : Its Physics and Aesthetics by G.S. Ranade, Sangeet Karyalaya, Hathras.
10. Music of Hindustan – Fox Staug Ways.
11. Origin of Ragas- Bandopadhyaya.
12. The Music of India by H.A. Popley.
13. Hindustani Sangeet Paddyati (Shastra) by Pt. Bhatkhande
14. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
15. Sangeet Mani Part-I,II- Maharani Sharma
16. Sangeet Swarit- Ramakant divedi
17. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang


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OR

INDIAN MUSIC (INSTRUMENTAL-SITAR)

B.A. Part-I: 2021

Scheme :

<u>Number of Student</u> –		Max.- 15	Min. – 04
Paper I	3 hrs. duration	Max.Marks 40	Min. Marks 15
Paper II	3 hrs. duration	Max.Marks 40	Min. Marks 15
Practical		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 :

1. Candidates are required to opt any one branch separately out of Indian Music (Vocal) and Indian Music (Instrumental-Sitar) which will continue up to Part-III.
2. Each theory 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.
3. Candidates must pass separately in each of the paper Theory and Practical wherever prescribed separately.

Paper I**Principles of Indian Music (Instrumental)****Section –A**

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

1. Definition and explanations of the Following: Naad, Shruti, Swar Saptak, That, Raga, Mukhra, Sthai, Antara, Vadi, Samvadi, Anuvadi, Vivadi, Taal, Laya, Matra, Sam, Khali, Avartan, Theka, Alap, Taan, Bol-alap, Bol-taan, Sargam. Tihai, Maseetkhani Gat and Rajakhani Gat. Different strokes of Mijrab, Rhythmic Patterns Produced by Mijrab.

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2. Critical study of all the Ragas, Identification and development of Raga through Alaps :Yaman, Bageshwari, Alhaiya Bilawal, Bhoopali, Hindol, Hameer, Des and Bhimpalasi.

Section –B

3. Important and Basic rules regarding Hindustani Music.
4. Writing of the prescribed Talas, with Dugun, Dhamar, Keharva, Trital, Jhaptal, Ektal, Chautal, Dadra.

Section –C

5. Classification of Indian instruments.
6. Notation writing of Composition, Gats in the prescribed Ragas.

Paper II

History of Indian Music (Instrumental)

Paper II 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.

Section – A

1. Definition of Raag Lakshan, Nayak, Gayak Kalawant and Gandharava, Adat, Jigar Hisab, Varieties of Gamak Taan.
2. Detailed study of the Notation system of Pt. Vishnu Digamber Paluskar and Pt. V.N. Bhatkhande.

Section – B

3. Contribution of the following:
Jaideo, Swami Haridas, Amir Khusro, Tansen.
4. General study : Development of Music from 13th to 18th century with special reference to : (a) Religion and Music, (b) Musical Compositions, (c) Musical Instruments.

Section – C

5. Use and description of the following instruments: Tabla, Sitar and Harmonium.
6. Elementary knowledge of the following dances : Kathak, Bharat Natyam, Kathakali and Manipuri.

Practical Instrumental (Sitar)

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

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

Duration of Exam. : I hour per candidates.

Presentation of Ragas & Viva-voce

Max. Marks 120

(Pertaining to general questions on Raga, Laya and Taal and to play all the ragas prescribed in the syllabus).

Detailed Course :

Vocal Music

1. To play a given musical piece and to recognize the raga & swaras when sing.
2. To show the difference of ragas by means of characteristics swarvistaras and to play swar-vistar in all the ragas.
3. To know orally the "bol" with Dugun and mark time on hand and to recognize the following talas when played on tabla-Dhamar, Tilwara, Trital, Jhaptal, Ektal, Chautal, Kaharva and Dadra.
4. To play Aroh, Avroh, Pakad and Swar Vistar of the following ragas- Yaman, Bageshree, Bhoopali, Bheempalasi, Alhaiya Bilawal, Hindol, Hameer, and Desh.
5. To play a vilambit Gat (विलम्बितगत) and Fastgat (द्रुतगत) with sufficient varieties of Todas and Jhalas in the following Three ragas. (i) Yaman (ii) Bageshree (iii) Bheempalasi.
6. With the accompaniment of tabla to play a Fastgat (nzqrxr) with Todas and Jhalas in any Three ragas of the following (i) Alhaiya-bilawal (ii) Hindol (iii) Hameer (iv) Bhoopali (v) Des.
7. With to play a composition composed in other than trital in any of the ragas mentioned in clause 4 but not selected under clause 5 & 6
8. To play a dhun in any Raga.
9. One Sargam

Instrumental Music

Candidate can be offered any one of the following instruments-

Sitar, Violin, Sarod, Flute, Israj or Dilruba.

Clause 1,2,3, and 4 same as Vocal Music singing may be replaced by playing.

Books Recommended :

1. A Short Historical Survey of the Music of Northern India by Pt. V.N. Bhatkhande.
2. संगीत के जीवन पृष्ठ - एस.एन.राय।
3. Vadya shastra - Shri Harish Chandra Srivastava,
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5. Sangeet Visharad by Basant.
6. Comparative Study of the Music of the 15th 16th and 17th Centuries, By Pt. V.N. Bhatkhande (Sangeet Karyalaya, Hathras.)
7. Sangeet Kaumudi-Vikramaditya Singh, V. Nigam.
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14. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
15. Sangeet Mani Part-I,II- Maharani Sharma
16. Sangeet Swarit- Ramakant divedi
17. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang

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