

**Rashtrasant Tukadoji Maharaj
Nagpur University, Nagpur**

SEMESTER SYSTEM SYLLABUS

FOR

B.A.I

MUSIC

(VOCAL AND INSTRUMENTAL)

(WITH EFFECT FROM 2016-17 AND ONWARDS)

A)

Semester Pattern
B. A. - Part I
INDIAN MUSIC
(Vocal and Instrumental)

- 1) दर आठवडयाला प्रात्यक्षिकासाठी (Practical) ६ तासिका व संगीत शास्त्रासाठी (Theory) २ तासिका असाव्यात.
- 2) एका वेळी एका गटात ७ पेक्षा अधिक विद्यार्थी/विद्यार्थिनी नसाव्यात.
- 3) आवाजाच्या नैसर्गिक भिन्नतेमुळे विद्यार्थी/विद्यार्थिनी यांचा प्रात्यक्षिकाचा वर्ग वेगळा असावा.
- 4) ४८ मिनिटांची प्रात्यक्षिकाची एक तासिका ही ४८ मिनिटांच्या शास्त्राच्या एका तासिकेसमान मानली जाईल.

One practical period of 48 Minutes shall be counted equal to one lecture period of 48 Minutes.

Notes:-

- 1) Acoustic (Manual) taanpura is mandatory in practical classes as well as practical exam.
- 2) Attention of the candidates, their guardians and teachers is drawn to the fact that the Harmonium accompaniment for vocal music will not be allowed.
- 3) Tabla player's accompaniment is mandatory in practical classes, as well as in practical exam. Only external students are allowed to arrange their own tabla accompanist in practical exam.
- 4) Following instruments can be offered for Exam in instrumental music:

| | | | |
|-------------|------------|--------------|-------------|
| a) Violin | e) Bin | i) Sanai | m) Guitar |
| b) Dilruba | f) Got-bin | j) Flute | n) Keyboard |
| c) Israj | g) Sitar | k) Tabla | |
| d) Sarangee | h) Sarod | l) Harmonium | |
- 5) **A)** Candidate offering instrumental music should study and practice मसितखानी गत instead of विलंबित ख्याल and रजाखानी गत instead of द्रुत ख्याल. Candidates are expected to know the history of their instrument, parts, related technical terms and method of tuning.
B) Syllabus for Tabla is given at the end separately.
- 6) Candidates should submit the checked practical record at the time of practical exam.
- 7) Bhatkhande or Paluskar system of notation will be followed.

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur
SEMESTER SYSTEM SYLLABUS
B.A.I MUSIC
(Vocal and Instrumental)

PATTERN OF EXAMINATION AND MARKS DISTRIBUTION

Theory Paper :

- One theory paper of **40 marks of two hours duration** will be conducted at the end of each semester.

Practicals :

1. One Practical examination of **40 marks of half an hour duration** in each semester will be conducted at the end of the same semester.
2. Practical examination in each semester will be conducted by Internal and External examiners appointed by the University.

Internal Assessment:

1. Head of the department will carry out internal assessment of the students on the basis of evaluation report from the concerned teacher/ teachers, under the supervision of the principal of the college and will be done at the end of each semester.
2. Distribution of **20 marks** of Internal Assessment is as under-
 - **10 marks for Theory Assessment --**
 - i. Assignment /Project work ----- (05 marks)
 - ii. Group disc./ Seminar/ guest lectures ----- (05 marks)
 - **10 marks for Practical Assessment --**
 - i. Class Attendance ----- (05 marks)
 - ii. Participation in College activities ----- (05 marks)

गुण विभाजन
विषय – भारतीय संगीत
क्रियात्मक परिक्षेच्या गुण विभाजनाचा तक्ता

| | गुण |
|--------------------------------------|-----------|
| 1) प्रात्याक्षिक वही | ०५ |
| 2) अलंकार | ०३ |
| 3) सरगम व लक्षणगीत | ०३ |
| 4) विलंबित ख्याल गायकीसह/मसीतखानी गत | १० |
| 5) छोटाख्याल/रजाखानी गत | ०८ |
| 6) धृपद, धमार, तराणा/धुन | ०४ |
| 7) तालज्ञान व रागज्ञान | ०४ |
| 8) सुगमसंगीत | ०३ |
| एकूण गुण | ४० |

| | | |
|--|-----|-----------------|
| Theory Paper | --- | 40 marks |
| Internal Assessment (Theory) | --- | 10 marks |
| Practical Exam | --- | 40 marks |
| Internal Assessment (Practical) | --- | 10 marks |

| | | |
|--------------|-----|------------------|
| Total | --- | 100 marks |
|--------------|-----|------------------|

- Marking distribution will be same for each semester.
- The student has to pass theory, practical and internal assessment separately with minimum 40 percent.

B. A. Part I
Semester I
Practical Test
(Approximately half an Hour) Marks - 40

1. The candidate will be required to study the following.

शुद्ध स्वरांचे १० अलंकार

2. Sargam and Lakshana Geet in each from of the following Ragas.

i) Yaman ii) Kafi iii) Tilang iv) Bhairav

3. Vilambit Khyal / Masit Khani Gat with detailed Gayaki in **any one** of the prescribed Ragas. Drut Khyal or Raja Khani Gat with Gayaki in all the prescribed Ragas.

4. One Dhrupad with Dugun and a Tarana from prescribed Ragas.

5. Study of following Talas with dugun.

i) Trital ii) Ektal iii) Choutal iv) Dadra

6. Any one form of light music.

| | | |
|-------------------------|---|-------------------|
| Time – Two hours | B. A. Part I Semester I Theory | Marks - 40 |
|-------------------------|---|-------------------|

Unit I (Marks: 08)

- 1) Mathematical derivation of 72 Thaats by Pt. Venkatmakhi.
- 2) Classification of Instruments, with detailed knowledge of Taanpura / Tabla / Harmonium.

Unit II (Marks: 12)

- 1) Study of theoretical details of Ragas prescribed for practical course (Yaman, Kafi, Tilang, Bhairav) and their comparative study.
- 2) Reading and writing of notation of songs (Bandish / Gat) prescribed in the practical course.
- 3) Writing of Talas (Trital, Ektal, Choutal, Dadra) with dugun and chougun.

Unit III (Marks: 08)

- 1) General knowledge of the biographies and the contribution of the following Musicians:
 - Pt. Vishnu Narayan Bhaskhande
 - Amir Khusro
- 2) Definition, Genesis and Development of Music.

Unit IV (Marks: 12)

- 1) General knowledge of the musical compositions –
 - a) Dhrupad b) Khyal c) Tarana d) Ghazal e) Bhajan
- 2) Definitions of following terms:
 Aroha, Avaroha, Pakad, Sthayee, Antara, Sargamgeet, Lakshangeet, Vadi-Samvadi, Anuvadi, Vivadi, Varna, Alankar, Saptak, Thaats and its rules, Varjya swar, Vakra swar, Shuddha -Vikrut swar, Tali, Khali, Matra, Sam, Taal, Theka, Laya and its kinds, Avartan.

B. A. Part I
Semester II
Practical Test
(Approximately half an Hour) Marks - 40

1) The candidate will be required to study the following.

शुद्ध स्वरांचे १० अलंकार

2) Sargam and Lakshan Geet in each from of the following Ragas.

i) Bhupali ii) Alhaiya bilawal iii) Vrindawani Sarang iv) Bhairavi

3) Vilambit Khyal / Masit Khani Gat with detailed Gayaki in **any two** of the prescribed Ragas. Drut Khyal or Raja Khani Gat with Gayaki in all the prescribed Ragas.

4) One Dhamar with Dugun and a Tarana from prescribed Ragas.

5) Study of following Talas with dugun –

i) Tilwada ii) Zaptal iii) Dhamar iv) Keharwa

6) Any one form of light music.

| | | |
|-------------------------|--|-------------------|
| Time – Two hours | B. A. Part I Semester II Theory | Marks - 40 |
|-------------------------|--|-------------------|

Unit I (Marks: 08)

- 1) Mathematical derivation of 484 Ragas from one Thaata on the basis of Raga Jati.
- 2) Place of Music in Fine Arts.

Unit II (Marks: 12)

- 1) Study of theoretical details of Ragas prescribed for practical course (Bhupali, Alhaiya bilawal, Vrindavani Sarang, Bhairavi) and their comparative study.
- 2) Reading and writing of notation of songs (Bandish)/ Gats prescribed in the practical course.
- 3) Writing of Talas (Tilwada, Zaptal, Dhamar and Keharawa) with dugun and chougun.

Unit III (Marks: 08)

- 1) General knowledge of the biographies and the contribution of the following Musicians:
 - Pt. Vishnu Digambar Paluskar
 - Nayak Gopal
- 2) Raga Samay Siddhant

Unit IV (Marks: 12)

- 1) General knowledge of the musical compositions –
 - a) Dhamar
 - b) Tappa
 - c) Thumri
 - d) Hori
 - e) Chaturang
- 2) Definition of Technical terms :

Nad, Shruti, Swar, Elementary Study of sound: Musical sound, Noise, Kampan gati, Andolan sankhya, Pitch, Magnitude and Timber or Quality; Purvanga, Uttaranga, Alap-Tan, Grah, Ansh, Nyas, Rag and its rules, Meend (sut), Ghasit, Krintan, Jam-Jama, Khatka, Murki.

B) Semester Pattern Syllabus for Tabla Practical
B. A. – Part I
Semester I **Marks – 40**

Notes:-

- 1) Tabla Solo playing along with Lehara (लहरा), independently atleast for 15 minutes – २ कायदे – चतस्र जातीचे (३-३ पलटयांसहित), रेला, बेदम, दमदार व चक्करदार तिहाई, तुकडे व मुखडे इ.
 - 2) Practice of tuning the Tabla.
 - 3) Candidates should submit the checked practical record at the time of practical exam.
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Tabla Practical

- 1) Practice of Producing the Syllables (वर्ण) on Tabla and Dagga (दायाँ-बायाँ) :
 - a. Syllables played with right hand,
 - b. Syllables played with left hand and
 - c. Syllables played with both hands
- 2) Study of the Thekas of the following Talas with Dugun, Tigun and Chougun:
 - i) Trital ii) Zaptal iii) Dadra
- 3) Study of the Thekas with simple compositions and their oral renderings (पढंत) in the following talas:
 - i) Choutal ii) Roopak iii) Deepchandi
- 4) Uncommon tala: (Theka with dugun only) Matta Tal (9 & 18 matra)
- 5) Vistar (Quida (कायदा), Rela, Patla (पलटा) Gat (गत) Tihai, Tukdas and Mukhadas etc.) of the following Talas with oral rendering (पढंत):
 - i) Trital ii) Zaptal
- 6) At least two variations of the Theka and Laggis of Dadra and Kaharva tal.
- 7) Recognizing the sum of a Tal and Song.

गुण विभाजन
विषय – तबला
क्रियात्मक परिक्षेच्या गुण विभाजनाचा तक्ता

| | गुण |
|--|-----------|
| 1) प्रात्याक्षिक वही | ०५ |
| 2) लहरा सोबत एकल तबलावादन | १० |
| 3) तालाचे ठेके व दुगुन इ. | ०५ |
| 4) पढंत आणि साधे कायदे | ०४ |
| 5) अप्रचलित तालवादन | ०४ |
| 6) लग्गीवादन सामग्री | ०४ |
| 7) तालज्ञान, वादनशैली व सामान्य प्रभाव | ०४ |
| 8) संगीताबरोबर साथसंगत | ०४ |
| | ----- |
| एकूण गुण | ४० |

| | | |
|--|-----|-----------------|
| Theory Paper | --- | 40 marks |
| Internal Assessment (Theory) | --- | 10 marks |
| Practical Exam | --- | 40 marks |
| Internal Assessment (Practical) | --- | 10 marks |

| | | |
|--------------|-----|------------------|
| Total | --- | 100 marks |
|--------------|-----|------------------|

- Marking distribution will be same for each semester.
- The student has to pass theory, practical and internal assessment separately with minimum 40 percent.

Semester Pattern Syllabus for Tabla Theory

B. A. – Part I

Semester I

Time – Two hours

Marks - 40

Unit I (08 Marks)

- 1) The origin and history of Tabla, its evolution and transformation in the present form.
- 2) Technique of producing different syllables (वर्ण) on Tabla and Dagga (दायाँ–बायाँ)

Unit II (12 Marks)

Definitions of the following terms: Sangeet, Swar, Matra, Laya, Avarthan, Theka, Dugun, Tigun and Chougun, Kism (किस्म), Uthan (उठान), Laggi, Paran, Peshkar.

- 1) Method of writing notation of all Talas Prescribed in practical syllabus.
- 2) Solo playing – general idea and simple rules.

Unit III (08 Marks)

- 1) Importance of Sam-Kal, Khali-Bhari, Vibhag etc. in Tal.
- 2) Classification of Musical Instruments with description of Tat-vitat and Avanaddha vadya.

Unit IV (12 Marks)

General idea of parts of table-dagga with diagram.

- 1) Comparative study of the features and application of Damdar (दमदार) Bedam (बेदम) and Chakkradar Tihais (चक्करदार तिहाई).
- 2) Life history and Contribution to the field of Tabla of the following :-
१. पं. सामताप्रसाद (गुदई महाराज) २. उस्ताद अल्लारख्खा, ३. खलीफा वाजीद हुसैन

Semester Pattern Syllabus for Tabla Practical

B. A. – Part I

Semester II

Marks – 40

Note:-

- 1) Tabla Solo playing along with Lehara (लहरा), independently atleast for 15 minutes – पेशकार, २ कायदे – १ चतस्र जातीचा व १ तीस्र जातीचा (३-३ पलटयांसहित), रेला, बेदम, दमदार व चक्करदार तिहाई, तुकडे व मुखडे इ.
 - 2) Practice of tuning the Tabla.
 - 3) Candidates should submit the checked practical record at the time of practical exam.
-

Tabla Practical

- 1) Practice of Producing निकास on Tabla and Dagga (दायाँ-बायाँ)
तिरकित, कितक, तक्डां, धिरधिर, गदिगन, कडधातिट, धागेतिट
- 2) Study of the Thekas of the following Talas with Dugun, Tigun and Chougun:
i) Ektal ii) Tilwada iii) Kaharava
- 3) Study of the Thekas with simple compositions and their oral renderings (पढंत) in the following talas:
i) Tevra ii) Dhamar ii) Dhumali
- 4) Uncommon talas: (Theka with dugun only) Pancham Sawari (15 Matra)
- 5) Vistar (Peshkar, Quida (कायदा), Relu, Patla (पल्टा) Gat (गत) Tihai, Tukdas and Mukhadas etc.) of the following Talas with oral rendering (पढंत):
i) Trital ii) Ektal.
- 6) At least two variations of the Theka and Laggis of Dadra and Kaharva tal.
- 7) Recognizing the sum of a Tal and Song; ability to play lehara on harmonium.

Semester Pattern Syllabus for Tabla Theory

B. A. – Part I

Semester II

Time – Two hours

Marks - 40

Unit I (08 Marks)

1. Elementary knowledge of all Gharanas of Tabla, details of any one gharana.

2. Technique of producing (निकास) different syllables (any four)

तिरकित, कितक, तक्कां, धिरधिर, गदिगन, कडधातित, धागेतित

Unit II (12 Marks)

1. Meaning and Explanation of the distinctive Features and application of the following:- Quida (कायदा) Gat (गत) Mukhada (मुखडा), Rela, Tukada (तुकडा)

Mohara (मोहरा) Tihai (तिहाई), Bol and Palta.

2. Writing notation of all Tala, Quida, Rela etc. Prescribed in practical syllabus.

3. Solo playing – general idea and simple rules.

Unit III (08 Marks)

1. Importance of Peshkar, Quida, Rela, Gat, Chakradhar, Paran in Solo tabla playing.

2. Classification of Musical Instruments with description of Ghana and Sushir Vadya.

Unit IV (12 Marks)

1. General rules of tabla tuning.

2. General idea about tabla accompaniment with गायन, वादन व नृत्य, its rules.

3. Comparative study of the features and application of Damdar (दमदार) Bedam (बेदम) and Chakkradar Tihais (चक्करदार तिहाई).

4. Life history and Contribution to the field of Tabla of the following :-

१. पं. राम सहाय मिश्र, २. पं. अयोध्या प्रसाद, ३. पं. पुरुषोत्तमदास पखवाजी

Books recommended

1. पं. वि. ना. भातखंडे: हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका, भाग २ ते ४.
2. पं. व्ही. एन. पटवर्धन : राग विज्ञान भाग १ ते ५
3. पं. वि. ना. भातखंडे : हिंदुस्थानी संगीत पध्दती, भाग २ ते ४ विष्णु शर्मा
4. पं. रामाश्रय झा : अभिनव गीतांजली भाग १ ते ५ (संगीत सदन प्रकाशन, इलाहाबाद)
5. शांती श्रीखंडे : संगीत शास्त्र दर्पण १, २
6. महेश नारायण सक्सेना : संगीत शास्त्र भाग १,२
7. Bandhopadhyaya : Sitar Marga, Part I & II
8. Pt. Rajabhaya Poochwale: Dhruopad, Dhammar Gayaki
9. S.K.Chaubey: Indian Music Today
10. Pt. Bhatkhande : A short Historical Survey of Northern Indian Music.
11. Pt. Bhatkhande: A comparative study of Indian Music of 16th, 17th and 18th Century.
12. प्रो. बी. आर. देवधर : राग संग्रह भाग १ ते ३
13. श्री. गोडबोले : तबला शास्त्र — ताल दीपिका
14. श्री किरपेकर : ताल वैभव
15. संगीत कार्यालय हाथरस — तालअंक
16. Dr. G. H. Taralekar : History of Indian Musical Instruments.
17. डॉ. नारायण मंगरुळकर — संगीत शास्त्र विजयिनी
18. श्री. ना. वि. पंडित : व्हायलिन (महाराष्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
19. अ. वि. बेडेकर : हार्मोनियम (म.वि.ग्रं.नि.मं)
20. श्री. अरविंद मुळगावकर : तबला (म.वि.ग्रं.नि.मं)
21. कै. चैतन्य देसाई : संगीत विषयक संस्कृत ग्रंथ (म.वि.ग्रं.नि.मं)
22. सत्यनारायण वशिष्ठ: कायदा और पेशकार
23. सत्यनारायण वशिष्ठ: ताल मार्तंड
24. सत्यनारायण वशिष्ठ: तबलेपर दिल्ली और पूरब
25. प्रभूलाल गर्ग "वसंत" : संगीत विशारद (संगीत कार्यालय हाथरस)
26. ताल प्रभाकर प्रश्नोत्तरी : श्री. गिरिशचंद्र श्रीवास्तव
27. ताल परिचय भाग १, २, ३ : श्री. गिरिशचंद्र श्रीवास्तव
28. डॉ. आबान मिस्त्री : तबला एवं पखवाज के घराने एवं परम्पराएँ
29. पं. रामाश्रय झा — अभिनव गीतांजली भाग १ ते ५, संगीत सदन प्रकाशन इलाहाबाद

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