

**Rashtrasant Tukadoji Maharaj
Nagpur University, Nagpur**

SEMESTER SYSTEM SYLLABUS

FOR

B.A.II

MUSIC

(VOCAL AND INSTRUMENTAL)

(WITH EFFECT FROM 2017-18 AND ONWARDS)

A)

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

- 1) दर आठवड्याला 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
 - b) Dilruba
 - c) Israj
 - d) Sarangee
 - e) Bin
 - f) Got-bin
 - g) Sitar
 - h) Sarod
 - i) Sanai
 - j) Flute
 - k) Tabla
 - l) Harmonium
 - m) Guitar
 - n) Keyboard
- 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.II 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
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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 II
Semester III
Practical Test
(Approximately half an Hour) Marks - 40

1. The candidate will be required to study the following.
कोणत्याही दोन थाटांचे १० अलंकार
2. The candidate will be required to study सरगम and लक्षणगीत in each of the following ragas:
i) Bihag ii) Desh iii) Bageshree iv) Bhimpalasi v) Deshkar
3. विलंबित ख्याल or मसीतखानी गत with detail गायकी in **any two** of the prescribed Ragas and द्रुत ख्याल or रजाखानी गत with गायकी in all ragas with आलाप and तान .
4. One धृपद with दुगुन and चौगुन and one तराणा from Prescribed ragas.
5. Study of the following Talas with their Dugun and Chougun.
i) Dipchandi ii) Rupak iii) Sool taal
6. Any one of the following style:
Bhajan, Ghazal, Patriotic song

**B. A. Part II
Semester III
Theory**

Time - Two hours

Marks - 40

Unit I (Marks: 08)

1. a) Rabindra Sangeet
b) Karnatic Sangeet (Saptak and music styles)
2. Biographies and contribution of following musicians
 - Ustad Allaudin Khan
 - Ustad Zakir Hussain

Unit II (Marks: 12)

1. Study of theoretical details of Ragas (Bihag, Desh, Bageshree, Bhimpalasi, Deshkar) prescribed for practical course and their comparative study.
2. Reading and writing of notation of compositions (Bandish / Gats) prescribed in the practical course.
3. Writing of Talas (Deepchandi, Rupak, Sool taal) in notation with dugun and chougun.

Unit III (Marks: 08)

1. Comparative study of Bhatkhande and Paluskar notation system.
2. Essay on any of the following topics:
 - Role of Music in National Integration
 - Natya sangeet of Maharashtra

Unit IV (Marks: 12)

1. Study of the following technical terms:-
Vrunda vadan, Vaggeyakar, Merits and demerits of Vaggeykar, Naandi, Haveli Sangeet, Raagmala, Kaku Bhed, Geet- Gandharva- Gaan, Gayak - Nayak
2. General knowledge of various folk songs as :-
Kajri, Chaiti, Mand, Garba, Powada.
3. Study of Musical Scales:-
Pythagorean Scale, Natural Scale, Chromatic Scale.

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

1. The candidate will be required to study the following.
कोणत्याही दोन थाटांचे १० अलंकार
2. The candidate will be required to study सरगमगीत and लक्षणगीत in each of the following ragas:
i) Malkauns ii) Jounpuri iii) Hamir iv) Kedar v) Purvi
3. विलंबित ख्याल or मसीतखानी गत with detail गायकी in **any two** of the prescribed Ragas and द्रुत ख्याल or रजाखानी गत with गायकी in all ragas with आलाप and तान.
4. One धमार with दुगुन, चौगुन and one चतुरंग from prescribed ragas.
5. Study of the following Talas with their Dugun and Chougun
i) Dhamar ii) Zumra iii) Tivra
6. Any one of the following style:
Bhajan, Ghazal, Patriotic song

**B. A. Part II
Semester IV
Theory**

Time - Two hours

Marks - 40

Unit I (Marks: 08)

1. Dakshinatya taal system
2. Biographies and contribution of following musicians
 - Sadarang – Adarang
 - Ustad Abdul Kareem Khan

Unit II (Marks: 12)

1. Study of theoretical details of Ragas (Malkauns, Jounpuri, Hamir, Kedar, Purvi) prescribed for practical course and their comparative study.
2. Reading and writing of notation of compositions (Bandish / Gats) prescribed in the practical course.
3. Writing of Talas (Dhamar, Zoomra, Tivra) in notation with dugun and chougun.

Unit III (Marks: 08)

1. Definition and types of intervals (स्वरांतर), intervals in western music and its comparison with Indian intervals (चतुःश्रुतिक, त्रिः श्रुतिक, द्विःश्रुतिक), Diatonic Scale.
2. Essay on any of the following topics:
 - Importance of Music festivals / seminars / conferences.
 - Remix and Fusion
 - Music Therapy

Unit IV (Marks: 12)

1. Definition of following terms:
Vrunda gayan, Merits and demerits of Gayak-vadak, Shikshakar-Anukar, Parmel Praveshak Rag, Adhwadarshak Swar, Saptak-Ashtak (Octave)
2. General knowledge of various folk songs:
Baul, Bhatiyali, Lawani, Bharud, Kirtan
3. Study of Musical Scales:
Pentatonic Scale, Hexatonic Scale, Equally Tempered Scale.

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

Note:-

1. Tabla Solo-playing along with Lehara (लहरा) independently at least for 30 minutes in all the Talas (as per Syllabus)
 2. Practice of tuning the Tabla.
 3. In addition to the course prescribed up to B.A. – Part I & Part II.
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Tabla Practical

- 1) Thekas and advanced playing in:
 - I. Trital, Zaptal, Roopak, and Darda
 - II. Zumra and Dhamar
- 2) Uncommon Talas: Rudra with dugun
- 3) Use of Jat tala in Thumri (along with laggee playing, showing sam with tihai)
- 4) Oral rendering (पढंत) of all Talas and Bols Prescribed in Second year.
- 5) Vistar of the following Talas with a good collection in Trital and Roopak; Advanced Qidas, Gats, Relas, Parans, Mukhadas, Tukdas, Tihais and Gat Qidas (गत कायदा)
- 6) Knowledge of Chougun laya with oral renderings.
- 7) At least four varieties Darda and Karava tal.

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
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- 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 II

Semester III

Time – Two hours

Marks - 40

Unit I (08 Marks)

- 1) History of Tabla:
 - i) From ancient time to 1300 A.D.
 - ii) Development onward till the present age.
- 2) History of two Gharanas of Tabla: Delhi, Farrukhabad and Punjab.

Unit II (12 Marks)

- 1) Writing notation of all the talas prescribed in the practical course of this year along with previous year and their Layakaris in Dugun, Tigun.
- 2) Definition and knowledge of application of the following:
Jarab (ज़रब), Vazan (वज़न), Yati (यती), Graha (ग्रह), Paran.
- 3) Merits and Demerits of Tabla Players. (तबला वादकाचे गुण—दोष)

Unit III (08 Marks)

- 1) General knowledge and practical utility of पखवाज, तबला
- 2) Detailed knowledge of Tabla accompaniment with different styles of vocal and instrumental music: धृपद, ख्याल, गज़ल-
- 3) Knowledge of Bhatkhande and Paluskar Tala-Notation System.

Unit IV (12 marks)

- 1) Essay on any one following subjects:
 - i) Model accompaniment
 - ii) Peculiarities of Different Gharanas of Tabla.
- 2) Life History and contribution of the following Tabla Maestros:
 - १) पं. गोविंदबुवा बुच्हाणपूरकर २) उ. अहमदजान थिरकवा ३) उ. मोदू खाँ

Semester Pattern Syllabus for Tabla Practical

B. A. – Part II

Semester IV

Marks – 40

Note:-

4. Tabla Solo-playing along with Lehara (लेहरा) independently at least for 30 minutes in all the Talas (as per Syllabus)
 5. Practice of tuning the Tabla.
 6. In addition to the course prescribed up to B.A. – Part I & Part II.
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Tabla Practical

- 1) Thekas and advanced playing in:
 - i) Ektal, Dhumali, and Kaharva
 - ii) Tewara and Ada choutal
- 2) Uncommon Talas: Shikhar
- 3) Use of Deepchandi tala in Thumri (along with laggee playing, showing sam with tihai)
- 4) Oral rendering (पढत) of all Talas and Bols Prescribed in Second year.
- 5) Vistar of the following Talas with a good collection in Ektal and Zaptal; Advanced Quidas, Gats, Relas, Parans, Mukhadas, Tukdas, Tihais and Gat Quidas (गत कायदा)
- 6) Knowledge of Tigun laya with oral renderings.
- 7) At least four varieties Darda and Karava tal.

Semester Pattern Syllabus for Tabla Theory

B. A. – Part II

Time – Two hours

Semester IV

Marks - 40

Unit I (08 Marks)

- 1) History of Tabla:
 - i) Transformation in the time of Amir Khusro (अमीर खुसरो)
 - ii) Development onward till the present age.
- 2) History of four Gharanas of Tabla: Ajarada, Banaras and Lakhnaw.

Unit II (12 Marks)

- 1) Writing notation of all the talas prescribed in the practical course of this year along with previous year and their Layakarīs in Chougun and Aad (3/2).
- 2) Definition and knowledge of application of the following:
Chakradar Paran, Gat-Quida, Tripalli, Rela, Baant, Chalan (बांट, चलन).
- 3) Merits and Demerits of Tabla Players. (तबलावादकाचे गुण—दोष)

Unit III (08 Marks)

- 1) General knowledge and practical utility of different Indian Percussion Instruments in folk music.
- 2) Detailed knowledge of Tabla accompaniment with different styles of vocal and instrumental music: धमार, ठुमरी, भजन.
- 3) Writing any taal in Bhatkhande and Paluskar Tala-Notation System.

Unit IV (12 marks)

- 1) Essay on any one following subjects:
 - i) Principles of effective presentation
 - ii) Different 'Baaj' of tabla
- 2) Life History and contribution of the following Tabla Maestros:
१) पं. पागलदास २) उ. सुधार खाँ ३) पं. नानासाहेब पानसे.
- 3) Three Characteristics of नाद (Nad) (Pitch, Volume and Timber)

Books Recommended:

1. पंडित वि.ना.भातखंडे : हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका भाग २ ते ४
2. व्ही.एन.पटवर्धन — राग विज्ञान — १ ते ५
3. पंडित वि. ना. भातखंडे (विष्णु शर्मा) हिंदुस्थानी संगीत पध्दती भाग २ ते ४
4. पं. रामाश्रय झा : अभिनव गीतांजली भाग १ ते ५ (संगीत सदन प्रकाशन, इलाहाबाद)
5. प्रभूलाल गर्ग “वसंत” : संगीत विशारद (संगीत कार्यालय हाथरस)
6. शांती श्रीखंडे — संगीत शास्त्र दर्पण भाग १ व २
7. महेश नारायण सक्सेना — संगीत शास्त्र भाग १ व २
8. प्रो. बी. आर. देवधर — थोर संगीतकार
9. डॉ. नारायण मंगरुळकर — संगीतातील घराणी आणि चारित्रे
10. डॉ. नारायण मंगरुळकर — संगीत शास्त्र विजयिनी
11. लक्ष्मी नारायण गर्ग — हमारे संगीत रत्न
12. अशोक रानडे — लोक संगीताचे शास्त्र
13. संगीत हाथरस — लोक संगीत अंक
14. डॉ.अनिता सेन — रविंद्र संगीत
15. Bandhopadhyaya – Sitar Marg part, I, II, III
16. गोडबोले — तबला शास्त्र
17. गोडबोले — ताल दीपिका
18. किरपेकर : ताल वैभव
19. ताल अंक — संगीत कार्यालय हाथरस
20. सत्यनारायण वशिष्ठ — कायदा और पेशकार
21. सत्यनारायण वशिष्ठ — ताल मार्तंड
22. अरविंद मुळगावकर — तबला

23. डॉ.जी. एच. तारळेकर — भारतीय वाद्यांचा इतिहास
24. कै. चैतन्य देसाई — संगीत विषयक संस्कृत ग्रंथ (म.वि.ग्रं.नि.मं)
25. डॉ. एस. एस. परांजपे — भारतीय संगीत का इतिहास
26. वायलीन : श्री. ना. वि. पंडित (म.वि.ग्रं.नि.मं)
27. हार्मोनियम अ. वि. बेडेकर (म.वि.ग्रं.नि.मं)
28. डॉ. आबान मिस्त्री : तबला एवं पखवाज के घराने एवं परम्पराएँ
29. लोकसंगीत अंक — केशवचंद्र वर्मा, प्रदीपन प्रकाशन ६५, टैगोर टाउन, इलाहाबाद
30. Pt. Bhatkhande: A short historical survey of Northern Indian Music
31. Pt. Bhatkhande: A Comparative study of Indian Music of 16th, 17th and 18th Century.
32. ताल प्रभाकर प्रश्नोत्तरी : श्री. गिरीशचंद्र श्रीवास्तव
33. ताल परिचय: भाग १, २, ३ श्री. गिरीशचंद्र श्रीवास्तव
34. पं. रामाश्रय झा — अभिनव गीतांजली भाग १ ते ५, संगीत सदन प्रकाशन इलाहाबाद

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