

**Rashtrasant Tukadoji Maharaj
Nagpur University, Nagpur**

SEMESTER SYSTEM SYLLABUS

FOR

B.A.III

MUSIC

(VOCAL AND INSTRUMENTAL)

(WITH EFFECT FROM 2018-19 AND ONWARDS)

A)

Semester Pattern
B. A. - Part III
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.III 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
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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.

B. A. Part III
Semester V
Practical Test
(Approximately half an Hour)

Marks - 40

- 1) The candidate will be required to study the following.
अलंकार तालांत बनविणे.
- 2) Sargam and Lakshan geet in each from of the following Ragas:
i) Chhayanat ii) Durga iii) Puriyadhanashri
iv) Darbari Kanada v) Miya Malhar
- 3) Vilambit khyal / masitkhani 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 Dhrupad, Dhamar with Dugun, Tigun, Chaugun and one Tarana from prescribed Ragas.
- 5) Study of following Talas with dugun, tigung and chougun.
i) Jat Tal ii) Ada Chautal iii) Dhumali
- 6) Outline of semi classical songs.
Dadra, Thumri, Natyageet

Time – Two hours	B. A. Part III Semester V Theory Syllabus	Marks - 40
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Unit I (Marks: 08)

- 1) Classification of Rag (रागवर्गीकरण)
 - i) That – rag vargikaran
 - ii) Dashavidhi rag vargikaran (By Pt. Sharang Dev)
- 2) General knowledge of the biographies and the contribution of the following Musicians:
 - i) Haddu-Hassu Khan
 - ii) Bal Gandharva
 - iii) Pt. Ravi Shankar

Unit II (Marks: 12)

- 1) Study of theoretical details of ragas prescribed for practical course (Chhayanaat, Durga, Puriya dhanashri, Darbari Kanada, Miya malhar) and their comparative study.
- 2) Reading and writing of notation of songs (Bandish) / Gats prescribed in practical course.
- 3) Writing of Talas (Jat taal, Ada choutal, Dhumali) with Dugun, Tigun and Chougun.

Unit III (Marks: 08)

- 1) Analysis of the styles of the following Gharanas and their history:
 - i) Gwalior, Agra, Patiyala
 - ii) Development of Gayaki/Gatkari styles of instrumental music, History and development of the musical instrument offered (only for students of instrumental music)
- 2) Essay on any of the following topics:
 - i) GurushishyaParampara and Institutional system of music teaching.
 - ii) Contribution of Saints in Music.

Unit IV (Marks: 12)

- 1) Samvad, Anuvad and Vivad and their relation with shruties.
- 2) श्रुती—स्वर व्यवस्था in Ancient, Medieval and Modern period, its comparative Study.
- 3) Harmony—melody, Present day Alap gayan, Gamak and its kinds, Taan and its kinds.

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

- 1) The candidate will be required to study the following.
अलंकार तालांत बनविणे.
- 2) Sargam and Lakshan Geet in each from of the following Ragas:
**i) Shuddha kalyan ii) Jaijaiwanti iii) Miya ki todi
iv) Marva v) Bahar**
- 3) Vilambit khyal / Masitkhani gat with detailed gayaki in **any two** of the prescribed Ragas. Drut khyal or Rajakhani gat with gayaki in all the prescribed Ragas.
- 4) One Dhrupad, one Dhamar with dugun, tigun and chaugun and a Tarana from prescribed Ragas.
- 5) Study of following Talas with dugun, tigun and chougun.
i) Addha Trital ii) Sawari (15 matra) iii) Panjabi
- 6) Outline of Outline of semi classical songs.
Dadra, Thumri, Natyageet.

Time – Two hours	B. A. Part III Semester VI Theory Syllabus	Marks - 40
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Unit I (Marks: 08)

- 1) Classification of Rag (रागवर्गीकरण)
 - i) Rag-Ragini vargikaran
 - ii) Ragang-rag vargikaran
- 2) General knowledge of the biographies and the contribution of the following Musicians:
 - i) Hirabai Badodekar
 - ii) Vasant Rao Deshpande
 - iii) Ustad Faiyaz Khan

Unit II (Marks: 12)

- 1) Study of theoretical details of ragas and prescribed for practical course (Shuddha kalyan, Jaijaiwanti, Miya ki todi, Marva, Bahar) and their comparative study.
- 2) Reading and writing of notation of songs (Bandish / Gat) prescribed in the practical course.
- 3) Writing of Talas [Aaddha trital, Sawari (15 matra), Panjabi] with dugun, tigon, chougun and Aad laya (3/2).

Unit III (Marks: 08)

- 1) Analysis of the styles of the following Gharanas and their history.
Kirana, Jaipur, Seniya
- 2) Essay on any of the following topics:
 - i) Propagation of Music through audio-visual aids.
 - ii) Application of Music (advertisement, Films, Drama etc.)
 - iii) Role of Music in Multi-Media

Unit IV (Marks: 12)

- 1) Gramas, Murchana, Jatigayan
- 2) Ancient Nibaddha gaan: Prabandha, vastu, rupak. Anibaddha gaan: Rag Alap, roopakalap, aalapti.
- 3) Swasthan Niyam, mukhachalan, Akshiptika.

B) Semester Pattern Syllabus for Tabla Practical

B. A. – Part III

Semester V

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 of the following Talas:-
Punjabi, Vishnu
- 2) Solo playing with 'Lehara' (लहरा) at least 30 minutes in each of the following talas: Zaptal, Ada Choutal, along Trital with the Vistar with various bols.
- 3) Advanced presentation of Peshkars, Quidas, Gats, Parans, Mukhadas, Tukdas, Relas and Bedam, Damdar and Chakradaar tihaees for (at least) 10 minuties.
- 4) Use of Dadra tala in Thumri (along with laggee playing, showing sam with tihai)
- 5) Oral rendering in all Talas and Bols prescribed in syllabus
- 6) Proficiency in accompaniment to vocal music and dance (Kathhak).
- 7) Good collection of various bols in different Talas (Tripallis, Choupallis, Farmishi, etc.)
- 8) Two Paran's and two chakardar Parans (चक्करदार परन) in Tal Choutal and Tevra
- 9) Proficiency in 'Tirkit, 'Dhirkit' and 'Dhirdhir' Playing and Drut Trital.

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 III

Semester V

Time – Two hours

Marks - 40

Unit I (08 Marks)

1. Critical study of all the Gharanas of Tabla: Delhi, Banaras and Punjab with their 'Baaj', and its appropriate examples
2. Essays on the following topics:
 - a. Peculiarities of accompaniment with Vocal, Instrumental music and dance
 - b. Importance of रियाज़ and हस्त साधन

Unit II (15 Marks)

1. Definition and knowledge of application of the following terms: Theka-Prastar (ठेका—प्रस्तार), Mishra and Sankeerna jati, Ku-aad, Be-aad, Gat-Paran (गत—परन), Navahakka (नौहक्का) Tripalli, Choupali (त्रिपल्ली, चौपल्ली)
2. Study of North Indian Tal system and Notation system
3. Theoretical details of all practical portions of the syllabus.

Unit III (08 Marks)

1. Short life sketches of eminent Tabla Maestros:
 - १) उ. कुदऊ सिंह
 - २) पं. अनोखे लाल
 - ३) पं. कण्ठे महाराज
 - ४) उस्ताद झाकीर हुसैन.
2. Knowledge of different Layakaries viz:- Ku-Aad(कुआड), Biaad (बिआड) Different Tal (Rhythm) Instruments and their co-relation.

Unit IV (12 marks)

1. Comparative study of Khula and Bandh Baj (खुला व बंद बाज)
2. Writing notation of all talas prescribed for third year Practical course along with different Quida, Relas, Peshkar, Paran, Tukdas, Mukhdas and different Layakaries
3. Comparative study of tabla solo v/s accompaniment

Semester Pattern Syllabus for Tabla Practical

B. A. – Part III

Semester VI

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 of the following Talas:-
Brahma tal, Gaja Zampa
- 2) Solo playing with 'Lehara' (लहरा) at least 30 minutes in each of the following talas: Ektal, Pancham Sawari and Rudra tal Talong with Trital with Vistar with various bols.
- 3) Advanced presentation of Peshkars, Quidas, Gats, Parans, Mukhadas, Tukdas, Relas and Bedam, Damdar and Chakradaar tihaees for (at least) 10 minuties.
- 4) Use of Keharava tala in Thumri (along with laggee playing, showing sam with tihai)
- 5) Oral rendering in all Talas and Bols prescribed in syllabus
- 6) Proficiency in accompaniment to instrumental and light music.
- 7) Good collection of various bols in different Talas (Tripallis, Choupallis, Farmishi, etc.)
- 8) Two Paran's and two chakardar Parans (चक्करदार परन) in Tal Dhamar, and Sool tal.
- 9) Proficiency in 'Tirkit, 'Dhirkit' and 'Dhirdhir' Playing and Drut Trital.
- 10) Thorough knowledge of the methods of playing (Baaj) and Two Gharanas of choice.

Semester Pattern Syllabus for Tabla Theory

B. A. – Part III

Semester VI

Time – Two hours

Marks - 40

Unit I (08 Marks)

1. Critical study of all the Gharanas of Tabla: Lakhnow, Farrukhabad and Ajarada with their 'Baaj', and its appropriate examples
2. Essays on the following topics:
 - a. Preparation for the solo performance
 - b. Importance of Tabla - in the Indian Rhythm Instruments

Unit II (12 Marks)

1. Definition and knowledge of application of the following terms:
Farmaishi and Kamali (फरमाईशी व कमाली) Ten-Pranas of Tal (तालाचे दशप्राण),
Aamad (आमद), Rao (रौ), Ladi (लडी).
2. Comparative study South Indian Tal system and Notation system
3. Theoretical details of all practical portions of the syllabus.

Unit III (08 Marks)

1. Short life sketches of eminent Tabla Maestros:
१) उ. करामतुल्ला खाँ, २) उ. मुनीर खाँ ३) उ. अमीर हुसैन खाँ ४) पं. चतुरलाल
2. Knowledge of different Layakaries viz:- Ku-Aad(कुआड), Biaad (बिआड) Different Tal (Rhythm) Instruments and their co-relation.

Unit IV (12 marks)

1. Comparative study of tabla solo v/s accompaniment.
2. Writing notation of all talas prescribed for third year Practical course along with different Quida, Relas, Peshkar, Paran, Tukdas, Mukhdas and different Layakaries

Books Recommended –

1. पंडित वि.ना.भातखंडे : हिंदुस्थानी क्रमिक पुस्तक मालिका भाग २ ते ४
2. व्ही.एन.पटवर्धन : राग विज्ञान भाग 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. शांती श्रीखंडे : संगीत शास्त्र भाग १ व २
6. महेश नारायण सक्सेना : संगीत शास्त्र भाग १ व २
7. Pandit Bhatkhande: A short historical survey of Northern Indian Music.
8. Pandit Bhatkhande : A comparative study of Indian Music of 16th, 17th, 18th Century
9. Sangit Karyalaya: Hatharas – Sangit Visharad
10. Bandhopadhyaya: Sitar Marga Parts I, II, III
11. गोडबोले : तबला शास्त्र
12. गोडबोले : ताल दीपिका
13. किरपेकर : ताल वैभव
14. तालअंक : संगीत कार्यालय हाथरस
15. सत्यनारायण वशिष्ठ: कायदा और पेशकार
16. सत्यनारायण वशिष्ठ : ताल मार्तंड
17. डॉ. जी. एच. तारळेकर: भारतीय वाद्यांचा इतिहास
18. कै. चैतन्य देसाई : संगीत विषयक संस्कृत ग्रंथ (म.वि.ग्रं.नि.मं)
19. डॉ.एस.एस.परांजपे : भारतीय संगीताचा इतिहास
20. डॉ.नारायण मंगरूळकर : संगीत शास्त्र विजयिनी
21. डॉ.नारायण मंगरूळकर : संगीतातील घराणी आणि चारित्र्ये
22. प्रो. बी. आर. देवधर: थोर संगीतकार

23. लक्ष्मी नारायण गर्ग : हमारे संगीत रत्न
24. अशोक रानडे : लोक संगीताचे शास्त्र
25. लोक संगीत अंक : संगीत हाथरस
26. डॉ. अनिता सेन : रविंद्र संगीत
27. वायलीन: श्री. ना. वि. पंडित (म.वि.ग्रं.नि.मं)
28. डॉ. आबान मिस्त्री : तबला एवं पखवाज के घराने एवं परम्पराएँ
29. हार्मोनियम : अ. वि. बेडेकर (म.वि.ग्रं.नि.मं)
30. तबला : अरविंद मुळगांवकर (म.वि.ग्रं.नि.मं)
31. लोक संगीत अंक केशवचंद्र वर्मा, प्रदीपन प्रकाशन ६५ए टॅगोर ए इलाहाबाद
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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