



MAHARAJA SURAJMAL BRIJ UNIVERSITY
BHARATPUR (RAJASTHAN)

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY
BACHELOR OF FINE ARTS {INDIAN MUSIC (VOCAL)}

I & II SEMESTER
EXAMINATION-2023-24

Signature
09.01.24

Signature
डॉ. अरुण कुमार पाण्डेय
उपकुलसचिव
प्रभारी अकादमिक प्रथम

B.A. Indian Music (Vocal) I & II Sem. (2023-24)

First Semester:-

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
THEORY PAPER						
1.		Principles of Indian music (Vocal)	2	50	20	2
PRACTICAL PAPER						
2.		Presentation of Ragas and Viva Voce	8	100	40	4
Total						6

Second Semester:-

S.No.	Subject /Paper Code	Title of Paper	Contact Hours/ Period Per Week	Max. Marks	Min. Marks	Credit
THEORY PAPER						
1.		History of Indian Music (Vocal)	2	50	20	2
PRACTICAL PAPER						
2.		Presentation of Ragas and Viva Voce	8	100	40	4
Total						6

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B.A. Indian Music (Vocal) I Sem. 2023-24

Objectives of the course:-

- ✓ To get the knowledge of vocal music terms.
- ✓ To Compare the ragas
- ✓ Knowledge of Hindustani music rules.
- ✓ Notation writing of ragas and writing of talas with layakari
- ✓ Recognize the swaras and ragas
- ✓ To perform the Vilambit and Drul Khayal with Alap and Tan.

Theory Paper -I

Principles of Indian music (Vocal)

Max. Marks 50

Unit-I

Define and explain of the Following: Naad, Shruti, Swar, Sangeet, Saptak, That, Raga, Jati, Mukhra, Sthai, Antara, Vadi, Samvadi, Anuvadi, Vivadi, Taal, Laya, Matra, Sam, Khali, Avartan, Theka, Alap, Taan, Bol-alap, Bol-taan, Sargam. Tihai.

Unit-II

Critical study of all the Ragas, Identification and development of Raga through Alaps : Yaman, Bageshwari, Bhairav, Alhaiya Bilawal.

Unit-III

Fundamental Basic rules regarding Hindustani Music.
Classification of Indian instruments.

Unit-IV

Notation writing of Composition of vocal in the prescribed Ragas.

Writing of the prescribed Talas with Thah & Dugun, Keharva, Trital, Ektal, Chautal.

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Practical Paper – I (Vocal Music)

Presentation of Ragas and Viva Voce

Max. Marks 100

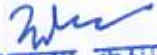
Detailed Courses:

1. To Sing a given musical piece and to recognize the ragas and swaras when sung.
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 and to recognize the talas when played on tabla as prescribed in syllabus as keharava, Trital, Ektal, Chautal.
4. To sing one sargam and one lakshangeet in any ragas of the syllabus.
5. To sing Aroh, Avroh, pakad and Swar vistar of the ragas as prescribed in syllabus.
6. With accompaniment of tabla to sing slow khyal(Vilambit Khayal) and fast khayal (Drut Khayal) with sufficient Aalap-Tanas of different variety in any Two ragas out of the following:
(i)Yaman (ii) Bhairav (iii) Bageshri (iv) Alhaiya Bilawal.
7. To sing fast khayal or tarana with sufficient tanas in any Two ragas of the syllabus.
8. With the accompaniment of tabla or pakhawaj to sing one dhruvpad with dugun in any ragas of the syllabus.
9. To sing light-classical / Bhajan composition in the Ragas as prescribed in syllabus.

Course learning out come:-

By the end of the course students should be able to:-

- ✓ Define the vocal music terms
- ✓ Identify the swar and ragas
- ✓ Sing the slow and fast khayal with Alap and Tan.
- ✓ Describe the basic rules of Hindustani music.


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B.A. Indian Music (Vocal) II Sem. 2023-24

Objectives of the course:-

- ✓ To define the rag Lakshan, Nayak, Gayak, kalawant, Adat, Jigar, Hisab.
- ✓ To get the knowledge of contribution of famous musician Gopal nayak, Swami Haridas Tansen.
- ✓ Study of Ancient music
- ✓ knowledge of use of tabla, Tanpura and Harmonium.
- ✓ Study of Folk Songs.

Theory Paper –I

History of Indian Music (Vocal)

Max. Marks 50

Unit-I

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

Unit-II

Contribution of the following:

Gopal Nayak, Swami Haridas, Amir Khusro, Tansen, Sadarang, Adarang.

Unit-III

General study of ancient music up to 12th century with special reference to: (a) Religion and Music, (b) Musical Forms, (c) Musical Instruments.

Unit-IV

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Use and description of the following instruments: Tabla, Tanpura and Harmonium.
Elementary knowledge of folk songs of Rajasthan.

Practical Paper –I (Vocal Music)

Presentation of Ragas and Viva Voce

Max. Marks 100

Detailed Course:

1. To sing a given musical piece and to recognize the ragas and swaras when sung.
2. To show the difference of ragas by means of characteristics swar-vistar and to sing swar-vistar in all the ragas.
3. To know orally the bol with dugun and mark time on and to recognize the talas when played on tabla: Dhamar, Tilwada, Dadra, Jhaptal.
4. To sing one sargam and one lakshangeet in any ragas of the syllabus.
5. To sing Aroh, Avroh, Pakad and Swar Vistar of the ragas as prescribed in syllabus.
6. With accompaniment of tabla to sing slow khayal and fast khayal with sufficient Aalap-Tanas of different variety in any Two ragas out of the following :
(i) Bhoopali (ii) Des (iii) Bhimpalasi (iv) Durga.
7. To sing fast khayal or Tarana with sufficient tanas in any Two ragas of the syllabus.
8. With the accompaniment of tabla or pakhawaj to sing one Dhamar with dugun in any ragas of the syllabus.
9. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus.

Course learning out comes:-

By the end of the course students should be able to:-

- ✓ Define the Rag Lakshan, Nayak, Gayak, kalawant, Gandharva, Adat, Jigar, Hisab Vareties of Gamak and Tan.

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- ✓ Writing the notation System
- ✓ Describe the contribution of famous music scholars.
- ✓ Perform the ragas with Alap and tan.
- ✓ Describe the folk Songs of Rajasthan.

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) संगीत के जीवन पृष्ठ by S.Rai.
- (10) Vadya Shastra by Shri Harish Chandra Srivastava.
- (11) Hamare Sangeet Ratnaby 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 Mani Part-I,II- Maharani Sharma
- (23) Sangeet Swarit- Ramakant divedi
- (24) Panchashikha sangeet vimal manjari - Pt. Laxman Bhatt Tailang
- (25) Sangeet Ras manjari - Pt. Laxman Bhatt Tailang

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