

Rashtrasant Tukadoji Maharaj
Nagpur University, Nagpur

SEMESTER SYSTEM SYLLABUS

FOR

B.A. I

MUSIC

(VOCAL AND INSTRUMENTAL)

(WITH EFFECT FROM 2022 -23 AND ONWARDS)

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24/7/22
29/7/2022
23/7/22
23/7/22

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

- 1) There should be 6 periods for practical and 2 periods for theory in each week.
(दर आठवड्याला प्रात्यक्षिकासाठी ६ तासिका व संगीत शास्त्रासाठी २ तासिका असाव्यात.)
- 2) There should be maximum 7 students per batch.
(एका वेळी एका तुकडीत कमाल ७ विद्यार्थी / विद्यार्थिनी असावे.)
- 3) Due to natural differences in voice, boy and girl students should have separate batches for music practical periods.
आवाजाच्या नैसर्गिक भिन्नतेमुळे विद्यार्थी व विद्यार्थिनींचा प्रात्यक्षिकाचा वर्ग वेगळा असावा.
- 4) One practical period of 48 Minutes shall be counted equal to one lecture period of 48 Minutes.
(४८ मिनिटांची प्रात्यक्षिकाची एक तासिका ४८ मिनिटांच्या शास्त्राच्या एका तासिकेसमान मानली जाईल)

Notes:-

- 1) Acoustic (Manual) taanpura is mandatory in practical classes as well as practical exam.
- 2) 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 मसीतखानी 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 book at the time of practical exam.
- 7) Bhatkhande system of notation will be followed.

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B. A. Part I
Semester I

Practical Test
(Approximately half an Hour)

Marks - 40

Course outcomes:

1. Students will be able to perform alankars.
 2. Students will be able to perform Sargam geet, Lakahan geet.
 3. Students will be able to perform Chhota khayal / rajakhani gat and outline of Bada khayal / masitkhani gat.
 4. Students will be able to express prescribed taals on tali.
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1. The candidate should learn and practice 10 alankars of shuddha swaras.
(शुद्ध स्वरांचे 10 अलंकार)
 2. Sargam and Lakshana Geet in each from of the following Ragas:
i) Yaman ii) Kafi iii) Tilang iv) Bhairav
 3. Vilambit Khayal / Masit Khani Gat with detailed Gayaki in **any one** of the prescribed Ragas. Drut Khayal 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.

Chhota Khayal
22/7/22

Marawatwar

Shush

29/7/2022

Krupade

23/7/22

**B. A. Part I
Semester I
Theory**

Time - Two hours

Marks - 40

Course outcomes:

1. Students will get basic knowledge of Swar, Alankar, Rag and Tal.
2. Students will get knowledge of terminologies regarding music.
3. Students will get knowledge of Tanpura, Tabla, Harmonium and Electronic Tanpura, Tabla.
4. Students will be able to read and write notation of compositions in Pt. Bhatkhande Notation system.

Unit I (Marks: 08)

- 1) Definition, Genesis and Development of Music.
- 2) Mathematical derivation of 72 Thaats by Pt. Venkatmakhi.

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 Bhatkhande
 - Amir Khusro
- 2) Classification of Instruments, with detailed knowledge of Tanpura, Tabla & Harmonium.

Unit IV (Marks: 12)

- 1) General knowledge of the musical compositions –
 - a) Dhrupad b) Khayal c) Tarana d) Ghazal e) Bhajan
- 2) Definitions of following terms:

Aroha, Avaroha, Pakad, Sthayee, Antara, Sargangeet, Lakshangeet, Vadi, Samvadi, Anuvadi, Vivadi, Varna, Alankar, Saptak, Thaats and its rules, Varjya

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M. J. Patil
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**B. A. Part I
Semester II**

**Practical Test
(Approximately half an Hour)**

Marks - 40

Course outcomes:

1. Students will be able to perform Chhota khayal / rajakhani gat and Bada khayal / masitkhani gat with gayaki / gatakari.
 2. Students will be able to perform tarana and dhrupad with its dugun.
 3. Students will be able to express prescribed taals on tali.
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7. The candidate should learn and practice 10 alankars of shuddha swaras.
(शुद्ध स्वरांचे 10 अलंकार)
- 1) Sargam and Lakshan Geet in each from of the following Ragas.
i) Bhupali ii) Alhaiya bilawal iii) Vrindawani Sarang iv) Bhairavi
 - 2) 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.
 - 3) One Dhamar with Dugun and a Tarana from prescribed Ragas.
 - 4) Study of following Talas with dugun:
i) Tilwada ii) Zaptal iii) Dhamar iv) Keharwa
 - 5) Any one form of light music.

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**B. A. Part I
Semester II**

Time - Two hours

Theory

Marks - 40

Course outcomes:

1. Students will get detailed knowledge of that system.
 2. Students will get knowledge of prescribed ragas and talas.
 3. Students will get knowledge of terminologies regarding music.
 4. Students will get acquainted with the contribution of great musicians.
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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:

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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, zam – zama, Khatka, Murki.

Suggested activities:

1. Group discussion on various topics in the syllabus.
2. Short essays on various topics in the syllabus.
3. Collection of raga-based songs.
4. Listening sessions of classical music.

Magalwar
2nd / 7 / 2020
Shri. Ashish

B)

Semester Pattern Syllabus for Tabla Practical
B. A. Part I
Semester I

Marks: 40

Notes:-

- 1) Tabla Solo playing along with Lehara, independently at least for 15 minutes – 2 Quaida of chatastra jati with 3 palta each; rela; bedam, damdar and chakradar tihai, tukda, mukhda etc. (चतस्र जातीचे २ कायदे – ३-३ पलट्यांसहित, रेल, बेदम, दमदार व चक्करदार तिहार, तुकडे व मुखडे इ.)
- 2) Practice of tuning the Tabla.
- 3) Candidates should submit the checked practical record book at the time of practical exam.

Marks distribution for Tabla Practical Exam

1) Practical record book	05
2) Solo tabla playing with lehara	10
3) Theka and dugun of tala etc.	05
4) Oral rendition (पढत) and simple quidas	04
5) Rendition of rare talas	04
6) Material for laggi wadan	04
7) Knowledge of talas, playing style and general impression	04
8) Accompaniment	04
Total Marks	40

Marking distribution

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.

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Tabla Practical

Course outcomes:

1. Students will be able to play syllables (वर्ण) on Tabla and Dagga.
 2. Students will be able to play thekas with different layakaries.
 3. Students will be able to render prescribed talas orally.
 4. Students will be able to render at least two variations of theka and laggi of prescribed talas.
- 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 (पल्या) 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.

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Abhikush

Semester Pattern Syllabus for Tabla Theory
B. A. Part – I
Semester I

Time: 2 hours

Marks - 40

Course outcomes:

1. Students will get acquainted with the origin of tabla, it's transformation and classification.
2. Students will get acquainted to basic terminologies of tabla.
3. Students will be able to right and read notation of all talas prescribed.
4. Students will be able to describe the diagram of tabla – dagga.
5. Students will get acquainted with the contributions of great table artists.

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, Uthan, 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 (तत् – वितत्) and Avanaddha vadya.

Unit IV (12 Marks)

General idea of parts of tabla – dagga with diagram.

- 1) Comparative study of the features and application of Damdar, Bedam and Chakradaar tihais.
- 2) Life history and Contribution to the field of Tabla of the following :-
Pt. Samtaprasad (Gudai maharaj), Ustad Allarakkha, Khalifa Wajid Hussain

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Suggested Activities:

1. Group discussion on various topics from the syllabus.
2. Short essay on various topics from the syllabus.
3. Listening sessions of Tabla wadan of various Gharanas.

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Shikhar
29/7/2021

Semester Pattern Syllabus for Tabla Practical
B. A. Part I
Semester II

Marks: 40

Notes:-

1. Tabla Solo playing along with Lehara, independently at least for 15 minutes – 2 Quaida of chatasra jati with 3 palta each; rela; bedam, damdar and chakradar tihai, tukda, mukhda etc. 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.

Tabla Practical

Course outcomes:

1. Students will be able to play various varnas prescribed in the syllabus.
2. Students will be able to orally render thekas with simple compositions.
3. Students will be able to play prescribed talas in detail.
4. Students will be able to recognize sum of tala in a song.

Tabla Practical

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

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Semester Pattern Syllabus for Tabla Theory
B. A. Part I
Semester II

Time: 2 hours

Marks - 40

Course outcomes:

1. Students will get acquainted to various Gharanas of Tabla.
2. Students will get knowledge of various terminologies of tabla.
3. Students will get knowledge of Ghana and Sushir types of instruments.
4. Students will be acquainted to various perspectives of accompaniment.

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, कडधातिट, धागेतिट

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 artists: -
Pt. Ram Sahay Mishr, Pt. Ayodhya Prasad, Pt. Purushottamdas Pakhwaji

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Suggested activities:

1. Group discussion on various topics from the syllabus.
2. Short essay on various topics from the syllabus.
3. Listening sessions of Tabla wadan of various Gharanas.

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Shikhar

Atirpude

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Books recommended:

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

Atinpuke
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