

VEER NARMAD SOUTH GUJARAT UNIVERSITY, SURAT

Syllabus of Bachelor of Performing Arts

Hindustani Vocal Music

B.P.A. Part – I, II, III (MUSIC)

Semester system will be followed. In each the students will be learning 3 theory papers, 3 Practical papers & 2 allied subjects.

Distribution of Marks: 1st to 6th Semester

| | |
|--|------------------|
| Allied Subjects: (1) Communication skill in English (1 st To 6 th Semester) | 50 Marks |
| (2) 1. Cultural Heritage of India (1 st & 2 nd Semester) | 50 Marks |
| 2. Psychology (3 rd & 4 th Semester) | |
| 3. Aesthetics (5 th & 6 th Semester) | |
| | 100 Marks |

Music

| | | | |
|-------------------|--|------------------|--------|
| Theory: | Paper – 1 Principles of Music | 100 Marks | 30/70 |
| | Paper – 2 Analytical study of Raag & Taal | 100 Marks | 30/70 |
| | Paper – 3 History of music | 100 Marks | 30/70 |
| Practical: | Paper – 1 | 150 Marks | 50/100 |
| | Paper – 2 | 150Marks | 50/100 |
| | Paper – 3 | 150Marks | 50/100 |

750 MARKS

30 % internal assessment covering

- (1) Attendance
- (2) Assignment

- (3) Participation in cultural activities
- (4) Written & Practical test (one in each semester)

FIRST YEAR DEGREE IN MUSIC

SEMESTER – I

(VOCAL INSTRUMENT & TABLA) Theory Paper – I : Principals of Music

Max. Marks: 100/70

- I. Musical Sound and Noise** [14]
Naad, Ahat and Anahat Naad, Pitch, Intensity, Timbre, Unmusical Sound, Noise.
- II. Musical Notes** [14]
a. Naad, Shruti, Swara Shuddha and Vikrut Swaras, Saptak, Sthana (Mandra, Madhya Tara)
b. Taal, Matra, Khand, Same, Khali, Bhari, Bol, Theka, Laya - Vilanbir, Madhya, Drut, Thaye, Dugun, Chaugun
- III. Shrutis, Notes & Thata** [14]
22 Shrutis, The present Shruti – Swara arrangement, 12 notes in a Saptak Thata (Mela, 10 Thatas of Pt. Bhatkhande Music System, Ashraya Raag)
- IV. Raga** [14]
Raga, essentials of Raga, Vadi Samvadi, Anuvadi, Vivadi, Jati, Varjya Swara, Vakra Swara, aroh Avaroha, Pakad, That, Time of singing
- V. Musical compositions** [14]
Sargangeet, Laxangeet, Cheeza, Khyal (Bada Khyal) (Chhotakkhyal), Druvpad (Sthai, Antare, Sanchari, Abhog)

FIRST YEAR DEGREE IN MUSIC

SEMESTER – I

(VOCAL INSTRUMENT & TABLA)

Theory Paper – II : STUDY OF RAGAS AND TALAS

Max. Marks: 100/70

- | | | |
|-------------|---|-------------|
| I. | Detailed study of all the prescribed Ragas for the practical study | [14] |
| II. | Writing notation of Chhota Khyal | [14] |
| III. | Swaravistar, Alap, Tanas of different varieties in the prescribed ragas | [14] |
| IV. | Formation of Alankar in Bhairav & Kalyan That | [14] |
| V. | Gharanas in Khyal Gayan – Salient features of Gwali of Gharana | [14] |

FIRST YEAR DEGREE IN MUSIC

SEMESTER – I

(VOCAL INSTRUMENT & TABLA)

Theory Paper – III : HISTORY OF MUSIC

Max. Marks: 100/70

- | | | |
|-------------|--|-------------|
| I. | Music (Sangeet) Definition, Inter relation between Gayan, Vadan and Nartan | [14] |
| II. | Two system of Indian music (Hindustani and Karnataki) and their mein Characteristics | [14] |
| III. | Different opinions (Mythological & other) about the origin of music | [14] |
| IV. | The relation between folk music and classical music | [14] |
| V. | General survey of evolution and development of music from Vedic Period to 13 th Century with Particular reference to Shruti, Sware, Gramo, Murchhana, Jati and Raga | [14] |

FIRST YEAR DEGREE IN MUSIC

SEMESTER – II

(VOCAL INSTRUMENT & TABLA)

Theory Paper – I : PRINCIPAL OF MUSIC

Max. Marks: 100/30

- I. Raga Samaya (Time) – Poorvang, Uttarang, Poorvangvadi, Ragas, Uttarngvadi
Ragas, Sandhiprakash Ragas, Seasonal Ragas [14]
- II. **Varna** : Sthayi, Arohi, Avarhi, Sanchari, Alnkar (Palta), Kana Swara, Meend Vilom,
anulom Ghaseet, Soot, Khatka, Murki, Gamak. [14]
- III. 72 Melakartas (Thata) of Pt. Vyankatmakhi [14]
- IV. 32 Thatas of Hindustani Music [14]
- V. Corresponding names of the 12 notes and Comparison between Thatas in Hindustani and
Melas of Karanatic music system

FIRST YEAR DEGREE IN MUSIC

SEMESTER – II

(VOCAL INSTRUMENT & TABLA)

Theory Paper – II : STUDY OF RAGAS AND TALAS

Max. Marks: 100/30

- | | | |
|-------------|--|-------------|
| I. | Writing notation of Cheezas (Bada, Chhota Khyal) and Talas as Prescribed | [15] |
| II. | Detailed knowledge of the following Talas with Dugan and Chaugun Study of Talas: - Dadra, Kaharwa, Trital, Ektal, Jhaptal, Chautal, Roopak | [10] |
| III. | Notation system and its importance Comparison between notation systems of Pt. V.D. Paluskas and Pt. V.N.hatkhande | [15] |
| IV. | Comparative study of Samprakutik Ragas learnt in 1 st & 2 nd Semester | [15] |
| V. | Essay on following topics: | [15] |
| | a. Importance of recording techniques in music | |
| | b. Importance of Music in human life | |
| | c. Music and religion | |
| | d. Institutionalized music teaching | |

FIRST YEAR DEGREE IN MUSIC

SEMESTER – II

(VOCAL INSTRUMENT & TABLA)

Theory Paper – III : HISTORY OF MUSIC

Max. Marks: 100/70

- | | | |
|-------------|--|-------------|
| I. | Comparison between Drupad Gayeki and Khyal Gayeki | [14] |
| II. | The four Banis of Drupad – The famous Gharanes of Drupad | [14] |
| III. | Forms of compositions – Dhamar, (Hori) Tarana, tirvat, chaturang, Sadra, Dadra, Ragma | [14] |
| IV. | Thumari Gayaki – Panjah Ang Thumari & Poorvi Ang Thumari Knowledge of Tappa Gayaki | [14] |
| V. | Life & Contribution of 1. Pt. V.D. Paluskar 2. Pt. V.N. Bhatkhanda 3. Pt. O.N. Thakur 4. Ustad Faiyaz Khan | [14] |

FIRST YEAR DEGREE IN MUSIC

SEMESTER – I

(VOCAL INSTRUMENT & TABLA)

Practical Paper – I

Max. Marks: 150/50

- I.** **[50]**
Detailed and intensive study of the following ragas with Alap, Swaeavistar, Sargam, Tana One Bada Khyal or Masitkhani Gat, One Chhota Khyal or Razakhani Gat.
- (i) Yaman
(ii) Bhairav
- II.** **[50]**
One Drupad and One Dhamar in any of the Raags with Dugun
- (i) Kafi
(ii) Bhairavi
(iii) Khamaj

FIRST YEAR DEGREE IN MUSIC

SEMESTER – I

(VOCAL INSTRUMENT & TABLA)

Practical Paper – II

Max. Marks: 150/50

I. **[50]**
One Bada Khyal or Maseetkhani Gat and one chhota Khyal or Razakhani Gat, with Alap and Tana in ----

- (i) Bhupali
- (ii) Alhaiya – Bilaval

II. **[50]**
One Chhota Khyal with Alap and Tana in

- (i) Durga
- (ii) Hameer

FIRST YEAR DEGREE IN MUSIC

SEMESTER – I

(VOCAL INSTRUMENT & TABLA)

Practical Paper – III

Max. Marks: 150/50

I. Study of following Talas: with hand nits in details, dugun, chougun [30]

- (1) Dadra (2) Kaharava (3) Trital (4) Zapat (5) Ektal
(6) Chautal (7) Roopak

II. Voice Culture – Study of : [30]

- (1) Sargam Exercises
(2) Sargam Patterns to study rhythms
(3) Scale exercises
(4) Alankars (atleast ten alankaras in all Ragas of varying nature)
(5) Sight singing or playing of written notations and writing notations on listening

III. [20]

Laxangeet and Sargam geet in Raga Yaman and Bhaiav

IV. [20]

Playing Trital on Tabla and playing simple Alkars on Harmonium

FIRST YEAR DEGREE IN MUSIC

SEMESTER – II

(VOCAL INSTRUMENT & TABLA)

Practical Paper –I

Max. Marks: 150/50

- I.** Detailed and intensive study of the following ragas with Alap, Swaravistar, Sargam, Tana One Bada Khyal or Masithani Gat, One Chhota Khyal or Raakhani Gat **[60]**
- (i) Bihag
 - (ii) Malkauns
- II.** One tarana in following Raga **[40]**
- (i) Bihag
 - (ii) Malkauns

FIRST YEAR DEGREE IN MUSIC

SEMESTER – II

(VOCAL INSTRUMENT & TABLA)

Practical Paper –II

Max. Marks: 150/50

- I.** One Bada Khyal or Maseetkhani Gat and one chhota Khyal with Alap and Tana in **[60]**
- (i) Bhimplas
 - (ii) Bageshri
- II.** One Chota Khyal with Alap taans in following Rages **[40]**
- (i) Bhairavi
 - (ii) Jaunpuri
 - (iii) Bindravani Sarang

FIRST YEAR DEGREE IN MUSIC

SEMESTER – II

(VOCAL INSTRUMENT & TABLA)

Practical Paper –III

Max. Marks: 150/50

I. One Dhrupad and One Dhamar in any of these Ragas with Dugun and Chougun [50]

- (i) Janpuri
- (ii) Kamod
- (iii) Bindrabani Sarang

II. Vocal [25]

(a) One Thumri each in

- (i) Bhairavi
- (ii) Khamaj

(b) One Chaturang any of the following Raga

- (i) Desh
- (ii) Kafi

III. Light Songs (Vocal & Instrumental) [25]

(a)

- (i) Jana Gana Mana
- (ii) Vanda Mataram

(b) Six light Songs to include Bhajan, Bhaktigeet, Garaba etc. for Vocal only (Gujarti, Hindi of Marathi)

Bachelor of Performing
BOOKS RECOMMENDED

Hindustani Vocal Music

B.P.A. Part – I, II, III (MUSIC)

| Sr. No. | Author | Name of Book |
|----------------|-----------------------------|--|
| 1 | Pt. V.N. Patwardhan | Raga Vigyan (All the parts) |
| 2 | Pt. V.N. Bhatkhande | Hindustani Kramik Pushtak Malika Part II – IV |
| 3 | Pt. Y.S. Pandit Mirashibuva | Bharatiya Sangitmala Part – I, II, III |
| 4 | Pt. B.R. Bhatt | Bhavranghahoti Part – I, II, III |
| 5 | Pt. Omkar Nath Thakur | Sangitanjali Part – I, II, III |
| 6 | Shri J.D. Patki | Aprakashita Raga Part – I, II, III |
| 7 | Pt. S.N. Ratanjankar | Abhinava Sangita Shiksha |
| 8 | Pt. S.N. Ratanjankar | Abhinava Geetamanjri Part – I, II, III |
| 9 | Shri J.T. Shah | “Malhar” ke Prakar |
| 10 | Shri J.T. Shah | “Kanada” ke Prakar |
| 11 | Shri J.T. Shah | “Sarang” ke Prakar |
| 12 | Shri G.N. Natu | Geet Samuh Part – I, II |
| 13 | Shri R.C. Mehta | Agra Gharana |
| 14 | Raja Nawab Ali | Marifun – nagmat Part – I, II, III |
| 15 | Bade Agha | Guldasta – E - Nagamat |
| 16 | Sri Bhartendu Bajpai | Lalanpiya ki Thumriyan |
| 17 | Shri G.R. Telang | Thunari sangraha |
| 18 | Rajabhaiyya Poochwale | Thunari sangraha |
| 19 | Pt. Ramashraj Jha | Abhinav Geetanjali Part – I, II, III, IV, V |
| 20 | Acharya K.C.D. Brihaspati | Bharat ka Sangit Siddhanta |
| 21 | K.C.D Brihaspati | Sangit Chintamani |
| 22 | Acharya K.C.D. Brihaspati | Musalman Yugmen Bhartiya Sangit |
| 23 | Dr. Sulochana Brihaspati | Musalman Yugmen Bhartiya Sangit |
| 24 | Dr. Sulochana Brihaspati | Amir Khusro, Tansen, Tatha Anya Kalakar |
| 25 | Prof. L.K. Singh | Dhwani aur Sangit |
| 26 | Dr. S.C. Paranjpe | Bhartiya Sangit ka Iitias |

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|----|---------------------------------------|--|
| 27 | Dr. S.C. Paranjpe | Sangitbodh |
| 28 | Swami Prajnanananda | History of Indian Music |
| 29 | Swami Prajnanananda | Historical Study of Indian Music |
| 30 | Shri O.C. Ganguly | Raga O Rup |
| 31 | Dr. Lalmani Mishra | Bhartiya Sangitvadya |
| 32 | Dr. S. Krishnaswamy | Musical Instruments of India |
| 33 | Pt. K. Vasudev Shastri | Bharatiya Sangit Shastra |
| 34 | Prof. V.C. Deshpande | Indian Music Traditions |
| 35 | K.C.D. Brhasati | Khusro, Tansen aur Anaya Kalakar |
| 36 | A.D. Ranade | On Music & Musicians of Hindustan |
| 37 | K.C. Pandey | Indian Aesthetics |
| 38 | James Jeans | Science & Music |
| 39 | Helmholtz | Sensation of Tone |
| 40 | Carl E. Seashore | Phychology of Music |
| 41 | Vidhana – Subhadra Chaudhary | Bharatiya Sangita men Tala Aur Rupa |
| 42 | Subhadra Chaudhary | Sangita Sancaya |
| 43 | Prem Lata Sharma | Rasa Siddhanta |
| 44 | B.C. Deva | Musical Instrumental of India |
| 45 | Indrani Chakravarti | Svara Aur Ragon Ke Vekas men Vadyon Ka Yogadan |
| 46 | Indrani Chakravarti | Sangita – manhusa |
| 47 | Carl Geiringer | Musical Instruments |
| 48 | G.H. Tarlekar & J. Nalini Tarlekar | Msical Instruments in Indian Scupture |