FORMAT FOR SYLLABUS ; B.A.(MUSIC)

Requirements for enrollment in courses designed for B.A. PART I in Music

1. Either the student should have passed XII standard with Music as an elective subject from any Secondary Board or Praveshika Puran from any autonomous music institution. Students who have passed XII standard examination along with a certificate or diploma course in light music are eligible to enroll for B.A. Part-I in Music.

2. Students who have passed the XII standard with all the necessary subjects excluding music can also enroll for music after qualifying through an audition / aptitude test.

B.A. Part-I Theory Paper

Objective : To provide the knowledge of Musical Terms, Biographies, Theoretical Knowledge of Ragas, Talas, etc.

B.A. Part – I

2.15/3 Hours

Music – Theory DC-I : Computer Code : 4113 70/100

(A) Prescribed Ragas :

(1) Study of theoretical details of ragas prescribed for practical course and their comparative study.

(2) Writing notation of Bandishes (i.e. Bada Khyal, Chhota Khayal etc.)
    Or Masitkhani Gat, Razakhani Gat from prescribed Ragas with Swar Vistar and Tana.

(3) Writing Talas with, theoretical details along with Dugan, Tigun, Chaugun – farom the prescribed Talas.

(B) Definitions of Following :

(1) Definition of Technical Terms

(2) Short Notes on following:
   (A) Swar (Shuddha, Vikrit)
   (B) Saptak (Mandra, Madhya, Tar)
   (C) Rag Jati (Odava, Shadav & Sampoorna)
   (D) Geet varna (Sthayi, Arohi, Avrohi, Sancharai)

(3) (1) General Information of following Musical forms:  17/25
   (a) Dhrupad  (b) Dhamar
   (c) Khyal  (d) Tarana

(2) General Knowledge of the Biographies and Contribution of the following Musicians:

   (a) Amir Khusroo
   (b) Tansen
   (c) Jaidev
B.A. Part – I Practical Paper

Objective: Being a pupil of performing Arts one should be thorough with the Art of Practical demonstration along with Alaps, Talas, an inevitable part of Indian Raga sangeet and Dhrupad, Dhamar.

Music D.C.I – Practical : Computer Code 6113  
70/100

(A) (1) One Bada Khyal and One Chhota Khyal / One Masitkhani Gat and one Razakhani Gat from each of the following Ragas.
   (1) Yaman
   (2) Bhairav

Note: The above raga should be sung / played with Alaps & Tanas (i.e. detailed study)

(2) One Chhota Khyal / One Razakhani Gat with Alap & Tana from each of the following Ragas.
   (1) Alhaiya Bilawal
   (2) Durga
   (3) Bhoop
   (4) Brindavani Sarang

(B) One Dhrupad and One Dhamar with Dugun & Chougun from any of the prescribed Ragas.

14/20

(C) (1) One Bhajan / One Dhun (for Instrumental Students)  
(2) Two Sargam geet based on any of the prescribed ragas.
(3) One folk song and one patriotic song / for instrumental students one Dhun or gat in Rupak Tala.
(4) Different types of Tanas & Alankaras from the prescribed Ragas
   (The alankaras should not be less than 4 notes)

(D) Recitation of Theka bols of the following tals with Dugun & Chaugun  
(1) Dadra  (2) Keherva  (3) Zaptal  (4) Teental  (5) Ektal
(6) Chautal  (7) Dharmar

07/10
AC MUSIC 1 (Under Ancillary Component)

Theory Paper 1  2.15 / 3 Hours
Computer Code No. : 7113  70 / 100

(A) Brief History of Indian Music  30
(B) Concepts of Ragas & Tala in Indian Music  20
(C) Classification of Music  30
   (1) Classical      (2) Light classical  (3) Light
   (4) Folk          (5) Film               (6) Stage
   (7) Dance
(D) Appreciation of Music  20

Reference Book :

1. Baburao Joshi – Understanding Indian Music
2. Baburao Joshi – Sangeetache Rasagrahan

OR
Vocal only

Computer Code NO. 8113

Course Units 70 / 100

(A) Ten elementary / Alankars / Paltas 07 / 10

(B) Forms of Light Music 35 / 50
   1) Bhavgeet 4
   2) Devotional Song 4
   3) Folk Song 2
   4) Film Song 2
   5) Gazal 2

(C) Two Chhota Khayals from the following Ragas 7/10
   1. Yaman
   2. Bhimpalas
   3. Bihag
   4. Kafi

(D) Aroha – Avaroha of the following Ragas 7/10
   1. Bhoop
   2. Malkouns
   3. Desh
   4. Sarang
   5. Bhairavi

(E) Taal Study – Theka Bols 7/10
   1. Kaharva
   2. Dadra
   3. Roopak
   4. Teental

(F) Viva – Definitions of the following words 7/10
   (1) Sangeet (2) Gongat (3) Nada (4) Shruti (5) Purvang (6) Uttarant
   (7) Alankar (8) Raga (9) Vadi (10) Samvadi (11) Anuvadi (12) Vivadi
   (13) Aroha (14) Avaroha (15) Pakad (16) Tala
B.A. PART – II
DC. AC. APC : MUSIC

Objective: To gain the knowledge and expertise in the writing of notation in different Talas of the various ragas of the classical music, while keeping in view of the wording of bandishes/compositions and also know the science of music, their scales and karnatic music.

Vocal and Instrument: - Gitar, Sarod, Veena, Violin, Sarangi, Flute, Shehanai, Harmonium, Santoor, Jaltarang

B.A. PART – II

1. Practical Papers D.C. II and D.C. iii Computer Code: 5213 and 5313

Practical (Vocal) P-II computer code 8213

Theory D.C.II Computer Code : 4213 / 2.15 / 3 Hours
A.C.-II Computer Code : 7213 / 70 / 100

(A) (1) Study of Theoretical details of Ragas prescribed for practical Course of B.A. II and their comparative study. 30/40

(2) Writing of notation of Bandish (Bada Khyal, Chhota Khyal, Masitkani, Gat, Razakhani Gat, Dhrupad, Dharmar)

In prescribed Ragas with Swar-vistar.

(3) Writing of Talas with theoretical details with Dugan, Tigun

And Ghaugun from prescribed Talas and their comparative study.

(B) Study of technical terms - 18/24


(C) (1) Musical sound, wave motion, Frequency, Laws of Acoustics, Pitch, Volume, Timber.

(2) Study of Natural, Diatonic and tempered scale.

(D) (1) General Information of Karnatic Musical forms:

(1) Varnam (2) Kruti (3) Javli

(4) Padam (5) Tillana

(2) Karnatic Tal system

(3) Karnatic Swar Paddhati
Objective: To bring about improvement in the rendering of gayaki ang. To enhance the knowledge of Tala and practice of notation and to gain knowledge and acquire expertise in presentation of different Bandishes of given Ragas of Classical Music and understand Dhrupad, Dhamar forms of classical music.

Music Practical D.C.II Computer Code: 5213 70/100

(A) One Bada Khyal and the Chhota Khayal / One Masitkani Gat and One Razakhani Gat from each of the following Ragas with Gayaki Ang (i.e. Alap, Sargam, Tana etc.) 21/30
Bihag, Jaunpuri

(B) One Chhota Khyal / Razakhani Gat from each of the following Ragas with Alap and tans. 21/30
Kedar, Des, Hamir, Bageshri

(C) One Dhrupad and One Dhamar with Dugun, Tigun and Chaugun From Practical papers II and III. 14/20

(D) (1) One Sargam Geet with Dugun from the prescribed Ragas 14/20
(2) Recitation of Thcka Bols of the following Talas (And also Talas from B.A.-I)
Tilwada, Jhumra (With Dugun, tigun, Chaugun)
B.A. PART – II

Music Practical D.C.-III Computer Code : 5313 70/100

(A) One Baada Khyal and One Chhota Khyal / One Masikani Gat and One Razakhani Gat from each of the following Ragas with gayaki – Ang (i.e. Alaps, Sargam, tans)
Malkauns, Bhimpalasi. 21/40

(B) One Chhota Khyal / One Razakhani Gat from each of the following Ragas with Alap and Tans.
Baragi, Deskar 14/20

(C) (1) For Vocal – Any three forms given below should be performed
Tarana – Trivat, Chatarang, Bhajan
For Instrumental – One Dhun, One Gat in Rupak and One Gat in Jhaptal.
(2) One Sargam geet with Dugun 7/10

(D) Concert Singing – One Bada Khyal and One Chhota Khyal and One Chhota Khyal of students choice from the prescribed syllabus of B.A.I and B.A. II may be performed with gayaki for Ten minutes. 28/40
Viva Voce - Different questions based on practical paper.
(A) Forms of Light Music 42/60
   (1) Bhavgeet 4
   (2) Devotional Song 4
   (3) Natya-Sangeet 2
   (4) Fold-Song 1
   (5) Gazal 2
   (6) Film Song 2

(B) Two Chhota Khyal from the following Ragas 7/10
   (1) Bageshri (2) Bhairavi (3) Durga (4) Kalavati

(C) Aroha – Avaroha of the following Ragas 7/10
   (1) Pilu (2) Kedar (3) Jaunpuri (4) Shankara

(D) Tal Study – Theka bols of 7/10
   (1) Jhaptal (2) Deepchandi (3) Ektal

(E) Viva – Knowledge about special singing 7/10
   Characteristics of any five popular light music performing artist.
B.A. PART – III

B.A. PART – III - THEORY PAPERS

Objective : To provide the students with a thorough theoretical knowledge of Specific Ragas from a comparative point of view. Also to provide them knowledge of shruti and swaras. Also explaining the classification of Ragas, Acoustics of Music, Gharanas and Biographies.

/ 3 Hours

Music Theory D.C.-III Computer Code :4313 70/100

(A)  (1) Detail study of Theory of the Ragas prescribed for practical and their comparative study.

Samprakrutic Ragas also to be studied. 35/50

(2) Writing swar vistar and notation of Bada and Chhota Khyal.

(3) Tal study – writing theka bols of Talas in Dugun, Tigun and Chougan previous talas also to be studied.

(B) Study of Shruti – Swaras 18/25

Short notes on

1) Shruti
2) Gram
3) Murchhan
4) Jati
5) Praman Shruti
6) Chattuh Sarana

(C)  (1) Classification of Ragas (Raga Vargkaran 17/25
Paddhati)
1. Raga – Ragini
2. Mela – Thata
3. Ragang – Rag

(2) Fixing up shuddha notes on a stretched wire
(pt. Shrinivas Paddhati)
### B.A. PART – III

#### 2.15 / 3 hours

- **Music – Theory DC – IV : Computer Code 4413**

#### 70/100

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Objective: To bring about improvement in the rendition of gayaki ang of Ragas via their detailed study. Learning compositions of each category. To enhance the knowledge of Talas and to gain expertise in rendition of alap, Tans. Also the terms like Dhrupad, Dhamar and to gain the knowledge and confidence in stage performance aspect of classical music as well as light music.

B.A. PART – III
Music Practical DC-V ; Computer Code : 5413

70/100

(A) One Bada Khyal and One Chhota Khyal / One Masitkani Gat and One Razakhani Gat from each of the following ragas (With Alapa, Tans)
(1) Kalavati  (2) Puriya Dhanashree
(3) Miya Ki Todi  (4) Madhuwanti

(B) One Chhota Khyal / One Razakhani Gat from each of the following Ragas (Alapa, Tans)
(1) Bahar  (2) Shuddha Kalyan
(3) Sohoni  (4) Hindol
(5) Miya ki Malhar
B.A. PART – III
Music Practical D.C. – V : Computer Code : 5513

(A) Any two Ragas with introduction & Chhota Khyal
Instruments : Any two Ragas with Razakhani Gat.
(1) Jog  (2) Marwa  (3) Lalit
(4) Shree

(B) One Dhrupad and One Dhamar with Dugan, Tigun and Chaugun in
Prescribed course Raga

(C) One Tarana. One Thumari and One Kajari in any Raga
Instruments : Students should prepare two Gata in any Tals.

(D) To recite Theka Bols in Dugan, Tigun and Chaugan along with counting
matras by hand for the Talas studied so far and also
(1) Ada Chautal  (2) Deep Chandi
(3) Jat Tal  (4) Tevra
(5) Sultal  (6) Punjabi Teental
(7) Matta Tal  (8) Brahma Tal

(E) Viva Voce –
General questions based on Theory and practical course.
B.A. PART – III
Music Practical DC-VI Computer Code 5613

(A) Any One ragas of this year’s course of students choice may be performed with advance gayaki – 15 minutes

49/70

(B) Light classical or Light Munic – One Composition performed in 5 to 10 minutes.

21/30

REFERENCE BOOKS

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<td>Introduction to Music Research by</td>
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