



राज ऋषि भर्तृहरि मत्स्य विश्वविद्यालय, अलवर
Raj Rishi Bhartrihari Matsya University, Alwar

SYLLABUS

INDIAN MUSIC

B.A. Pt.-I

EXAMINATIONS - 2017-18 *f onwards*

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INDIAN MUSIC

Scheme:-

Number of Student:-

- Max.-15
- Min.- 04

Paper - I	3 hrs. Duration	Max. Marks 40	Min. Marks 15
Paper - II	3 hrs. Duration	Max. Marks 40	Min. Marks 15
Practical		Max. Marks 120	Min. Marks 43

Teaching Hours

Practical:-

6 Hours Per Week

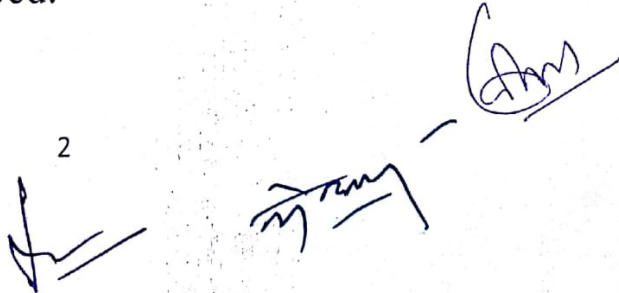
Theory:-

Paper - I	2 Hours Per Week
Paper - II	2 Hours Per Week

Total Teaching Hours for practical - 06, Theory 04 Hours Per Week.

Note:-Each theory paper will contain nine questions having three question in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.

❖ Candidates must pass separately in each of the paper Theory and Practical wherever prescribed.



Paper - I

Principles of Indian Music

Section - A

Paper : I, 3 hrs. duration Max. Marks 40 Min. Marks 15

1. Definition and explanations of the Following: Naad, Shruti, Swar Saptak, That, Raga, Mukhra, Sthai, Antara, Vadi, Samvadi, Anuvadi, Vivadi, Tall, Laya, Matra, Sam, Kahli, Avbartan, Theka, Alap, Taan, Bol-alap, Sargam. (Tihai, Maseetkhani Gat and Rajakhani Gat)
2. Critical study of all the Ragas, Identification and development of Raga through Alaps : yaman, Bageshwari, Alhaiya Bilawal, Bhupali, Hindol, Hameer and Desh.

Section - B

3. Important and Basic rules regarding Hindustani Music.
4. Writing of the prescribed Talas, with Dugun, Dhamar, Kehrva, Trital, Jhaptal, Ektal, Chautal, Dadra.

Section - C

5. Classification of Indian instruments.
6. Notation writing of Composition Gats in the prescribed Ragas.

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Paper - II

History of Indian Music

Paper : II, 3 hrs. duration Max. Marks 40 Min. Marks 15

Note:- The paper will contain five questions, having three questions in each section. Candidates are required to attempt five questions in all selection atleast one question from each section.

Section - A

1. Definition of Rag Lakshanas, nayak, Gayak Kalawant and Gandharava, Adat, jigar Hisab, Varieties of Gamak Tanas.
2. Detailed study of the Natation system of Pt. Vishnu Digamber and Bhatkhande.

Section - B

3. Contribution of the following:
Jaideo, Swami Haridas, Amir Khusro, Tansen.
4. General study : Development of Music from 13th to 18th century with special reference to : (a) Religion Music, (b) Musical Compositions, (c) Musical Instruments.

Section - C

5. Use and description of the following instruments: Tabla, Sitar and Tanpura.
6. Elementary knowledge of the following dances : Kathak, Bharat Natyam, kathakali and Manipuri.

There shall be one practical paper. (conducted by two different External Examiners)

Duration of Exam. : I hour per candidates.

Presentation of Ragas & Viva-voce

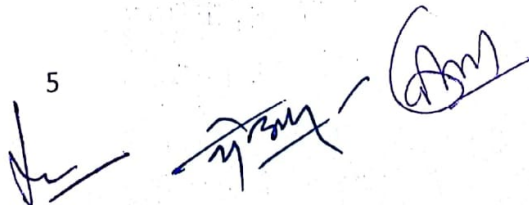
Max. Marks 120

(Pertaining to general questions of Raga, Laya and Tal and to sing or play all the Ragas according to syllabus).

Detailed Course:

Vocal Music

1. Practice of Ten 'Alankars'.
2. To sing given musical piece and to recognize the ragas & swaras when sing.
3. To show the difference of ragas by means of characteristics swarvistaras and to sing swar-vistaras in all the ragas.
4. To know orally the "bol" with Dugun and mark time on hand and to recognize the following talas when played on tabla-Dhamar, Tilwara, Trital, Jhaptal, Ektal, Chautal, Kehuva and Dadra.
5. To sing Arohi, Avrohi, Pakad and Swar Vistar of the following ragas - yaman, Bageshree, Alhaiya Bilawal, Bhupali, Bhimplasi, Hibndole, Hameer, and Des.
6. With the accompaniment of tabla to sing slow khayal and fast khayal with sufficient alaps and tanas of different varieties in the following four ragas :-
 - (i) Yaman (ii) Bageshree (iii) Bhimplasi (iv) Bhopali



7. To sing a Fast Khayal or Tarana with sufficient Tanas in any three ragas of the following:-
 - (i) Alahaiya-bilawal (ii) Hindole (iii) Hameer (iv) Bhupali (v) Des
8. With the accompaniment of tabla or pakhawaj to sing one dhruvpad with dugun or one Dhamar with Dugun in any two ragas prescribed, under clause 4 but not selected under clause 5&6.
9. To sing light classical/Bhajan
- 10 One Lakshan Geet./Sargam.

Instrumental Music

Candidate can offer any one of the following instruments -

Sitar, Violin, Sarod, Flute, Israj or Dilruba.

Clause 1,2,3 and 4 same as Vocal Music singing may be replaced by playing.

- 5 To play a vilambit Gat (विलम्बितगत) and Fastgat (द्रुतगत) with sufficient varieties of Todas and Jhalas in the following Three ragas.
 - (i) Yaman
 - (ii) Bageshree
 - (iii) Bhimplasi.
- 6 With the accompaniment of table to play a Fastgat with Todas and Jhalas in any Three ragas of the following
 - (i) Alahaiya-bilawal
 - (ii) Hindole
 - (iii) Hameer
 - (iv) Bhupali
 - (v) Des.

- 7 With to paly a composition composed in other than trital in any of the ragas mentioned in clause 4 but not selected under clause 5 & 6
- 8 To play a dhun in any Raga.

Books Recommended:-

1. A short Historical Survey of the Music of Northern India by Pt. V.N. Bhatkhande.
2. संगीत के जीवन पृष्ठ - एस.एन. राय।
3. Vadya shastra - Shri Harish chandra Srivastava,
4. Hamare Sangeet Ratna Sangeet Karyalaya, Hathras.
5. Sangeet Visharad by Basant.
6. comparative Study of the Music of the 15th 16th and 17th Centuries, by Pt. V.N. Chatkhande (Sangeet Karyalaya, Hathras.)
7. Sangeet Kaumudi - Vikramaditya Singh, V. Nigam.
8. Tan Malika, Pt. III (Uttaranadha) by Raja Bhaya Poonchwale.
9. Hindustani Musi : Its Physics and aesthetics by G.S. Ranade, Sangeet Karyalaya, hathras.
10. Music of Hindustan - Fox Staug Ways.
11. Origin of Ragas - Bandopanhayaya.
12. The Music of India by H.A. popley.
13. Hindustani Sangeet Paddyati (Shastra) by Pt. Bhatkhande.

