

**B. A. - Part I**

**INDIAN MUSIC**

**(Vocal and Instrumental)**

Theory – 50 Marks

Practical – 50 Marks

- १) दर आठवडयाला प्रात्यक्षिकासाठी (Practical) ६ तासिका व संगीत शास्त्रासाठी (Theory) २ तासिका असाव्यात.
- २) एका वेळी एका गटात ७ पेक्षा अधिक विद्यार्थी/विद्यार्थिनी नसाव्यात.
- ३) आवाजाच्या नैसर्गिक भिन्नतेमुळे विद्यार्थी/विद्यार्थिनी यांचा प्रात्यक्षिकाचा वर्ग वेगळा असावा.
- ४) ४८ मिनिटांची प्रात्यक्षिकाची एक तासिका ही ४८ मिनिटांच्या शास्त्राच्या एका तासिकेसमान मानली जाईल.

One practical period of 48 Minutes shall be counted equal to one lecture period of 48 Minutes.

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**Notes:-**

- 1) Acoustic (Manual) taanpura is mandatory in practical classes as well as practical exam.
- 2) Attention of the candidates, their guardians and teachers is drawn to the fact that 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 (b) Dilruba (c) Israj (d) Sarangee (e) Bin (f) Got-Bin (g) Sitar (h) Sarod (i) Sanai (j) Flute (k) Tabla (l) Harmonium (m) Guitar (n) Keyboard
- 5) A) Candidate offering instrumental music should study and practice मसितखानी गत instead of विलंबित ख्याल and रजाखानी गत instead of दत 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 at the time of practical exam.
- 7) Bhatkhande or Paluskar system of notation will be followed.

### **Practical Test**

**(Approximately half an Hour)**

1. The candidate will be required to study the following.

शुद्ध स्वरांचे १० अलंकार

Sargam and Lakshana Geet in each from of the following Ragas.

(i) Yaman (ii) Alhaiya Bilawal (iii) Bhupali (iv) Kafi (v) Tilang (vi) Bhairav (vii) Bindravani Sarang (viii) Bhairavi

2. Vilambit Khyal / Masit Khani Gat with detailed Gayaki in any three of the prescribed Ragas. Drut Khyal or Raja Khani Gat with Gayaki in all the prescribed Ragas.
3. One Dhamar with Dugun, one Dhrupad with Dugun and two Taranas from prescribed Ragas.
4. Any one form of light music.
5. Study of following Talas - 1) Trital 2) Ektal 3) Choutal 4) Jhaptal 5) Dadra 6) Kerva 7) Tilwada

गुण विभाजन

## विषय – भारतीय संगीत

क्रियात्मक परिक्षेच्या गुण विभाजनाचा तक्ता

	गुण
१. प्रात्याक्षिक वही	५
२. अलंकार	५
३. सरगम व लक्षणगीत	५
४. विलंबित ख्याल गायकीसह/मसीतखानी गत	१२
५. छोटाख्याल/रजाखानी गत	१०
६. धृपद, धमार, तराणा/धुन	५
७. तालज्ञान व रागज्ञान	५
८. सुगमसंगीत	३
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एकूण गुण	५०

### THEORY

#### Unit I (Marks: 10)

- 1) a) Mathematical derivation of 72 Thaats by Pt. Venkatmakhi.  
b) Mathematical derivation of 484 Ragas from one Thaat on the basis of Raga Jati.
- 2) Classification of Instruments, with detailed knowledge of Taanpura / Tabla / Harmonium.

#### Unit II (Marks: 15)

- 1) Study of theoretical details of Ragas and Talas Prescribed for Practical Course and their comparative study.

- 2) Reading and writing of notation of songs (Bandish)/ Gats prescribed in the practical course of 1<sup>st</sup> year.
- 3) Writing of Talas in notation with Dugun and Chougun.

### Unit III (Marks: 10)

- 1) General knowledge of the biographies and the contribution of the following Musicians:  
Pt. Vishunarayan Bhatkhande  
Pt. Vishnu Digambar Paluskar  
Amir Khusro  
Nayak Gopal
- 2) a) Definition, Genesis and Development of Music.  
b) Place of Music in Fine arts.

### Unit IV (Marks: 15)

- 1) Definition of Technical terms : Nad, Shruti, Swar, Elementary Study of sound: Musical sound, noise, vibratory motion, frequency; pitch, magnitude and timber or quality; duration, Sthana, Purvanga, Uttaranga, Varna, Alankar, Vadi, Sambadi, Anuvadi, Vivadi, Varjya Swar, Vakra swar, Alap-Tan, Laya, Matra, Aavartan, Tali, Khali, Theka, Sam, Kal; Aaroh, Avaroh, Pakad; Sthayee-Antara, Sargam, Lakshan Geet; Grah, Ansh, Nyas; Rag, Thaata; Meend (sut), Ghasit, Krintan, Jam-Jama, Khatka, Murki.
- 2) General knowledge of the musical compositions –  
1) Dhrupad 2) Dhamar 3) Khyal 4) Tarana 5) Tappa 6) Thumri 7) Hori 8) Chaturang 9) Geet 10) Bhajan 11) Ghjazal

### B. Syllabus for Tabla Practical

Full marks – 50

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Notes:-

1. Tabla Solo playing along with Lehara (लहरा), independently atleast for 15 minutes – पेशकार, २ कायदे – १ चतस्र जातीचा व १ तीस्र जातीचा (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.
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- 1) Practice of Producing (निकास) 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:
  - 1) Trital 2) Zaptal 3) Dadra 4) Kaharava 5) Ektal 6) Tilwada
- 3) Study of the Thekas with simple compositions and their oral renderings (पढंत) in the following talas:
  - 1) Choutal 2) Roopak 3) Addha Trital
- 4) Uncommon talas: (Theka with dugun only) 1) Matta Tal (9 & 18 matra) 2) Pancham Sawari (15 Matra)
- 5) Vistar (Peshkar, Quida (कायदा), Rela, Patla (पलटा) Gat (गत) Tihai, Tukdas and Mukhadas etc.) of the following Talas with oral rendering (पढंत):
  - 1) Trital 2) Zaptal and 3) Ektal.
- 6) At least two variations of the Theka and Laggis of Dadra and Kaharva tal.
- 7) Recognizing the sum of a Tal and Song.

## विषय – तबला

### क्रियात्मक परिक्षेच्या गुण विभाजनाचा तक्ता

	गुण
१. प्रात्याक्षिक वही	५
२. एकल तबलावादन	१५
३. तालाचे ठेके व दुगुन इ.	०५
४. पढंत आणि साधे कायदे	०५
५. अप्रचलित तालवादन	०५
६. लग्गीवादन सामग्री	०५
७. तालज्ञान, वादनशैली व सामान्य प्रभाव	०५
८. संगीताबरोबर साथसंगत	०५
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<b>एकूण गुण</b>	<b>५०</b>

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### Syllabus for Tabla Theory

Time – Three hours

Full marks – 50

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#### Unit I (10 Marks)

1. The origin and history of Tabla, its evolution and transformation in the present form.
२. Technique of producing different syllables (वर्ण) on Tabla and Dagga (दायाँ-बायाँ)

### **Unit II (15 Marks)**

3. Definitions of the following terms:

Sangeet, Swar, Matra, Laya, Avarthan, Theka, Dugun, Tigun and Chougun, Kism (किस्म), Uthan (उठान), Laggi, Paran, Peshkar.

4. 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.
5. Method of writing notation of all Talas Prescribed in practical syllabus.
6. Solo playing – general idea and simple rules.

### **Unit III (10 Marks)**

7. Importance of Sam-Kal, Khali-Bhari, Vibhag etc. in Tal.
8. Classification of Musical Instruments (Tat-Avanaddha-Ghana-Sushir)

### **Unit IV (15 Marks)**

9. General rules of tabla tuning.
10. General idea about tabla accompaniment with गायन, वादन व नृत्य, its rules.
११. Comparative study of the features and application of Damdar (दमदार) Bedam (बेदम) and Chakkradar Tihais (चक्करदार तिहाई).
12. Life history and Contribution to the field of Tabla of the following :-  
१. पं. सामताप्रसाद (गुदई महाराज) २. उस्ताद अल्लारखवा, ३. खलीफा वाजीद हुसैन,  
४. पं. राम सहाय मिश्र, ५. पं. अयोध्या प्रसाद

### **Books recommended**

- 1) पं.वि.ना.भातखंडे: हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका, भाग २ ते ४.
- 2) पं.व्ही.एन.पटवर्धन : राग विज्ञान भाग १ ते ५
- 3) पं.वी.ना.भातखंडे : हिंदुस्थानी संगीत पध्दती, भाग २ ते ४ विष्णु त्रिपाठी

- 4) शांती श्रीखंडे : संगीत ृास्त्र दर्पण १, २
- 5) महेश नारायण सक्सेना : संगीत ृास्त्र भाग १,२
- 6) Bandhopadhyaya : Sitar Margo, Part I & II
- 7) Pt. Rajabhayya Poochwale: Dhruopad, Dhammar Gayaki
- 8) S.K.Chaubey: Indian Music Today
- 9) Pandit Bhatkhande: A short Historical Survey of Northern Indian Music.
- 10) Pandir Bhatkhande: A comparative study of Indian Music of 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> Century.
- 11) प्रो.व्ही.आर.देवधर : राग संग्रह भाग १ ते ३
- 12) श्री.गोडबोले : तबला ृास्त्र – ताल दीपिका
- 13) संगीत कार्यालय हाथरस – तालअंक
- 14) DR.G.H. Taralekar : History of Indian Musical Instruments.
- 15) Dr.Narayan Mangrulkar :
- 16) श्री.ना.वि.पंडित : व्हायलिन (महाराळ्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
- 17) श्री.अ.वि.बेडेकर : हार्मोनियम (महाराळ्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
- 18) श्री.अरविंद मुळगावकर : तबला (महाराळ्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
- 19) कै. चैतन्य देसाई : संगीत विषयक संस्कृत ग्रंथ (महाराळ्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
- 20) सत्यनारायण वशिष्ठ: कायदा और पेशकार
- 21) सत्यनारायण वशिळठ: ताल मार्तंड
- 22) सत्यनारायण वशिळठ: तबलेपर दिल्ली और पूरब
- 23) संगीत विशारद: “वसंत”
- 24) ताल प्रभाकर प्रश्नोत्तरी : श्री.गिरिशचंद्र श्रीवास्तव



25) ताल परिचय भाग१.२ : श्री.गिरिशचंद्र श्रीवास्तव

26) पं. रामाश्रय झा — अभिनव गीतांजली भाग १ ते ५ संगीत सदन प्रकाशन, इलाहाबाद