



राज ऋषि भर्तृहरि मत्स्य विश्वविद्यालय, अलवर

Raj Rishi Bhartrihari Matsya University, Alwar

SYLLABUS

INDIAN MUSIC

B.A. Pt.-II

EXAMINATIONS - 2018 - 19 & onwards

(Am) (Am)
17.4.17

प्रभारी अधिकारी

अकादमिक-प्रथम

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मेम्वर

INDIAN MUSIC

B.A. Pt.-II

Paper - I Theory	3 hrs.	Duration	Max. Marks 40	Min. Marks 15
Paper - II Theory	3 hrs.	Duration	Max. Marks 40	Min. Marks 15
Practical	1 hour per candidate		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.
- ❖ Candidates must pass separately in each of the paper Theory and Practical wherever prescribed.

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Paper - I Theory

Principles of Indian Music

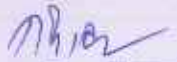
Section - A

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

- (a) Definition and explanations of the Following Terms: Ragalap Roopakalaap, Alpatva Bahutva and Alapti Avirbhav and Tirobhav Swasthan Niyam & Aadhunik aalap gayan.
- (b) Shruti and Swarsthanas according to Bharat and Pt. Bhatkhande.
- (c) Placement of Shudha swaras on the wire of veena according to Pt. Ahobal, Pt. Bhatkhande.
- (d) Comparative study of the swaras of North and South Indian Music.

Section - B

- (a) To write the thekas of the following talas : Dhamar, Tilwada, Ektal, chautal, Rupak, Punjabi, Sooltal, Jhumra, Tivra.
- (b) To write the following talas in Dugun, Tigun and chaugun.
- (c) Critical and comparative study of the ragas prescribed for practical course: Malkouns, Vrindavani-Sarang, Miya Malhar, Bahar, Bhairav, Ramkali, Shuddha-Kalyan, Jaijaivanti, khamaj.


प्रभारी अधिकारी
अकादमिक-प्रथम


17.4.17

Section - C

- (a) Definitions of Gat, Jhala, Ghasit, Jod-alap, Zamzama, Krintan, Mend and Gamak.
 - (b) Notation writing in prescribed ragas.
 - (c) Writing Alaps and Tanas/Todas in different Ragas.
 - (d) Recognition of Ragas from given notes and writing of Alaps showing : 'Nyas' on some given Swaras.
1. Notation writing of Composition Gats in the prescribed Ragas.

Paper - II : Theory

History of Indian Music

Paper - II : Theory, 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.

N.B. Candidate must pass separately in each of the theory and practical syllabus

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17.4.17

Section - A

- (a) Study of Gram-Moorchana.
- (b) Modern Shudha Scales of Karnatak and Hindustani Music.
- (c) Major and Minor Scales of Western Music.
- (d) Staf Notation.

Section - B

- (a) Frequencies of the Musical notes.
- (b) Classification of Ragas according to Raga-Ragini Paddhati.
- (c) Life sketches, contribution and style of the following musicians
: Ust. Allauddin Khan, Ust. Amirkhan, Pt. Bhimsen Joshi, Pt. Omkar nath Thakur, Heerabai Barodkar.

Section - C

- (a) Theory of Mela and Janya ragas and 72 Melas of Pt. Vyankeatmakhi, 10 Thatas of Bhatkhande, 32 Thatas according to the swaras of Hindustani Music
- (b) Use and description of the following instruments pakhawaj, Veena and flute.
- (c) A short essay on any subject of general musical interest.

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17.4.17

Practical (Vocal and Instrumental)

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

Duration of Exam. : 1 hour per candidates.

Presentation of Ragas & Viva-voce

Max. Marks 120 M. 43

(Critical and Comparative study of Ragas & Tala and to sing or play all the Ragas according to syllabus).

Detailed Course:

Vocal Music

1. To sing given musical piece and to recognize the ragas & swaras when sing.
2. To show the difference of ragas through swarvistaras in all the ragas.
3. To know orally the "bol" with Dugun and mark time on hand and to recognize the following talas when played on table-Dhamar, Tilwara, Ektal, Chautal, Roopak, Dadra, Punjabi, Sooltal, Jhoomra, Tivra and kaharwa.
4. To sing Arohi, Avrohi, Pakad and Swar Vistar of the following ragas - Malkouns, Vrindavani-Sarang, Miya Malhar, Bahar, Bhairav, Ramkali, Shuddha-Kalyan, Jaijaivanti, Khamaj, Tilak-Kamod.

प्रभारी अधिकारी
अकादमिक-प्रथम

17.4.17

5. With the accompaniment of table to sing slow khayal and fast khayal with sufficient alaps, Tanas Bol-tanas and Sargam in the following four ragas :-

- (i) Malkouns
- (ii) Vrindavani Sarang
- (iii) Bhairav
- (iv) Miya Malhar.

6. With the accompaniment of tabla to fast khayal or Tarana with sufficient Tanas in any four ragas of the following:-

- (i) Khamaj
- (ii) Bahar
- (iii) Tilak-Kamod
- (iv) Ramkali
- (v) Shuddha Kalyan
- (vi) Jaijaivanti

7. With the accompaniment of tabla to fast khayal or pakhawaj to sing one Durpad with Dugun, Chaugun and one Dhamar with Dugun, Chaugun in any two different rages prescribed under clause-4 but not selected under clause 5&6.

8. Bhajan/Chaturang in any Raga.

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अकादमिक-प्रशिक्षण

Instrumental Music

Candidate can offer any one of the following instruments -

- (1) Sitar, Violin, Sarod, Flute, Israj or Dilruba Clause 1,2 and 4 same as Vocal Music, singing may be replaced by playing.
- (2) With the accompaniment of tabla to play Vilambit Gat (विलम्बितगत) and Fastgat (द्रुतगत) with sufficient varieties of Todas and Jhalas in the following four ragas:-
 - (i) Malkouns
 - (ii) Vrindavani-Sarang
 - (iii) Bhairav
 - (iv) Miya-Malhar
- (3) With the accompaniment of tabla to play a composition, composed in other than Trital with Todas, in any two ragas mentioned in clause 4, but not selected under clause 5&6.
- (4) To play a Dhun in any Raga.

Books Recommended:-

1. Kramik Pustak Malika parts 2,3 and 4 Sangeet Karyalaya, hathras.
2. Tan Malika parts 2 and 3 (Purvardh) by Raja Bhaiya Poonchwal, Sangeet karyalaya, Hathras.
3. Tan Sangrah by S.N. Ratanjankar.
4. Sitar Marg by S. bandopadhyaya.

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सांस्कृतिक-प्रथम

5. Sitar Sikasha by B.N. Bhatt.
6. Sitar Parts 1 to 3 by B.N. Bhimpure.
7. Saral Violin Parichaya by G.N. Goswami, Goswami Printers, narahi, lucknow.
8. Ragvigyan by N.V. Patwardhan, part I and II, Sangeet Karyalaya, hathras.
9. A Short survey of the Music of the Northern India by Pt. V.N. Bhatkhande.
10. संगीत के जीवन पृष्ठ - एस.एन. राय।
- 11 Vadya shastra - Shri Harish chandra Srivastava,
- 12 Hamare Sangeet Ratna Sangeet Karyalaya, Hathras.
- 13 Sangeet Visharad by Basant.
- 14 Comparative Study of the Music of the 15th 16th and 17th Centuries, by Pt. V.N. Chatkhande (Sangeet Karyalaya, Hathras.)
- 15 Sangeet Kaumudi - Vikramaditya Singh, V. Nigam.
- 16 Tan Malika, Pt. III (Uttaranadha) by Raja Bhaya Poonchwale.
- 17 Hindustani Musi : Its Physics and aesthetics by G.S. Ranade, Sangeet Karyalaya, Hathras.
- 18 Music of Hindustan - Four Strang Ways.
- 19 Origin of Ragas - Bandopanhayaya.
- 20 The Music of India by H.A. popley.
- 21 Hindustani Sangeet Paddyati (Shashtra) by Pt. Bhatkhande, Part 1 to 4.