

Department of Music and Performing Arts
University of Allahabad

SYLLABUS

Music Vocal & Instrumental (Sitar - Tabla)

B.A.-I Time duration - 3 hours

Paper - I Max. Marks - 35

Science of Music and Studies of Shruties

Unit - I

Vibration and Frequency, Pitch and its relation with the Vibrator, Bhatkhande's Ten That's, Écho, Reverberation, Resonance of Sound, Giti, Nayak, Nayaki. Jati.

Unit - II

Vocal and Instrumental Ranges of Sound, Main Types of chords, Musical and unmusical quality of Sound, Swayambhoo Swar (over-tones), Shadaj Pancham Bhav.

Unit - III

Consonance and dissonance, Modern Thirty Two That's concept of Shruti (different opinions on it) Merits and demerits of Musicians. Short notes on Sama Chatushtayi, Varna, Alankar.

Unit - IV

Placement of Shuddha and Vikrit Swaras on different Shruties according to Lochan, Ahobal, Pundarik, Ramamatya, Somnath etc.

Study of Vyankat Mukhi's 72 Melas:

Comparison of Northern and Southern Swaras in Music.

Unit - V

Rabindra Sangeet: Giti Natya, Nritya Natya, Baitalik, Varsha-Mangal, Basantotsab, Gitivitan, Swar-Vitan, Akarmatrik, Swarlipi, Bengal Ka Keertan and its influence in Tagore's Rag raginees, Rabindra Sangeet Ke Tal.

Biographies of Musicians : Sadarang, Adarang, Ustad Allaiddin Khan, Pt. V.G. Jog, Heera Bai Barodkar etc. Ustad Siddhar Khan, Ustad Modu Khan, Pt. Bhimsen Joshi, Pt. Ravishankar.

Paper - II

Music (Vocal & Sitar)

(Study of Ragas and Talas)

Unit - I

- Critical detailed Study of the following Ragas, Shuddha Kalyan, Chayanat, Gaudsarang, Jaijaiwanti, Ramkali, Pooriya.
- Illustrations of Nayas, Alpatva, Bahutva, Avirbhava and Tirobhav in the above ragas by means of notes.

Unit - II

- Critical Study of the following Ragas.
- Kamod, Deshkar, Marwa, Sonini and Shankara.
- Layakari and different types of Laykaries in Trital, Ektal, Rupak, Teevra, Sooltal, Jhoomra, Dhamar and Jattal, Writing of these Talas in Notation.

Unit - III

- Study of old Ragas as following.
- Bhairav, Kalyan, Bilawal etc.
- Writing the songs or gats in notation in all above ragas of Unit I & II, III with alaps, Tans, Boltaan in Vilambit, Drut Khyal or Masitkhani and Rajakhara Gat.

Unit - IV

- Identification of above mentioned Ragas from given notes with alap, Tans.
- Comparative study of the detail, non-detail and old Ragas given above.

Unit - V

- Writing of notation of Dhrupad, Dhamar or Masitkhani gat in the above mentioned ragas with different Layakarīs and Upaj.
- Essay on any general topic of Music.

Percussion-Instrumental Music Tabla

B.A.-I

Time duration - 3 hours

Paper - II

Max. Marks - 35

Applied Theory - Study of Talas

Unit - I

- Explanation and illustration of various technical terms - Theka, Avartan, Matra, Peshkaras, Quidas, Bant, Paltas, Thihai, Mukharas, Bhari, Khali, Tukras.
- Compare - Theka-Avartan, Peshkaras- Quidas, Bhari-Khali, Mukhra-Mohra, Tukra-Paran.

Unit-II

- Detailed & critical study of Teen Tal, Jhap Tal, Roopak & Teevra.
- Writing of Notion of Quidas, Peshkaras, Tukaras in Teen Tal, Jhaptal & Roopak Tal and Tukras, Paran Tihais in Teevra Tal.

Unit - III

- Ability to compose New Tihais and simple Mukhras.
- Layakarīs, Dugun, Chaugun and Aad in Prescribed Talas of Syllabus.
- Identification of Talas by given bols.

Unit - IV

- Full-Introduction of - Chautal, Sooltal, Tilwada, Kaharwa, Punjabi, Jattal.
- Ability to write Laggi Laris in Dadra, Kaharwa, Jat Tal, and Simple Tihais in Chautal and Sooltal.

Unit - V

- Tabla Ke Varnas & Playing techniques of varnas.
- Life sketch of the following Tabla Maestros- Pt. Ram Sahay, Pt. Kanthe Mahraj.
- Ustad Ahmad Jan Thirakwa, Prof. Lal Ji Srivastava.

Music Vocal & Sitar

B.A. - I

Practical

One Drut Khayal or one Rajakhani Gat in each of the Ragas mentioned below and at least five Vilambit, two Dhrupad and two Dhamar or five masitkhani Gat in any of the following:

- SHUDHKALYAN, DESHKAR, KAMOD, CHHAYANAT, GOUDSARANG, TALJAIWANTI, RAMKALI, PODRIYA, MARWA, SOHANI AND SHANKARA.

Old Ragas for non-detail study as following:

- BHAIRAV, KALYAN, BILAWAL.

Candidates should have a general knowledge of the following styles;

Vocal:

- Tarana, Thumri and Bhajan in any Ragas of the candidate's own choice. Candidate's should be able to sing alaps of Ragas and recite Thekhas of Talas prescribed in Theory paper II and should be able to identify them. Candidates should be able to tune their instruments.

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SYLLABUS

Music Vocal & Instrumental
(Sitar - Tabla)

Time duration - 3 hours

Max. Marks - 35

B.A. - II - Paper - I

Notation System, Scales and Study of Bio-Graphies of Musicians.

Unit-I

Notation system of Bhatkhande and Vishnudigambar and its comparison with Western staff Notation.

Various types of Intervals of Notes

Writing of Simple Songs in Staff Notation, or Talas in Staff Notation.

Unit-II

History of Western Staff Notation, its terminology like Western notes, key Signature, Time Signature, Clef Signature, Rest Signs, Value of notes, irregular Rhythmic, Major, Minor, Semitone and other terms of Staff Notation.

Comparative Study of Northern and Southern Tal Paddhatis.

Unit-III

Different Musical Scales like Diatonic Scale, equally tempered Scale, major-Minor Scale, Pythagorean Scale and other Scales.

Placement of notes on Veena according to Pt. Srinivas.

Comparative and detailed Study of different forms of Music like Dhrupad, Dhamar, Khyal, Thumri, Tappa, Chaturang, Tarana, Trivat etc. and their evolution or comparative and detailed study of different Bandish of percussion instrumental Music like peshkaras, Quidas Chalan, Bant, Rela, Gat (Different Gharanas) and their evolution.

Unit-IV

Harmony-Melody-their various kinds and their comparison.

Contribution of various scholars and Musicians to Indian Music.

Short Notes: Gat, Gandharva Gat, Deshi Sangeet, Sthaya, Mukhachalan, Akshiptika, Nibodha and Anibodhi Gan, Ragalakshan, Ragalap, Alap, Swasthan Niyam, Prachin Alap, Tar Meend, Yati, Paramelu, Sfuti Ke Bol, Gat Quida, Ek hathi, Chnand, Laya, Tal, Vrinda Gan.

Unit-V

Rabindra Sangeet: Application of Hindustani Ragas in Tagore's Music, Manodharma-Sangeet, Different forms of Rabindra Sangeet, History of music in Bengal.

Karnatak Music: Knowledge of Kriti, Keertan, Jatiswar, Gita, Pat, Swarjati, Varnam (Pad Varnam and Tan Varnam) Tillana, Alapna, Jati Bhed, Shadanga, Sapta-Suladi Talas, Taveli, Varnam, Padam, Ragam, pallavi, Divayaprabandham, Ragamalika, Gati Bhed, Navsandi Tal Vidhan.

Biographies of Musicians and Music scholars like Bhatkhande, Vishnudigambar, Tansen, Ameer Khusroo, Fayyaz Khan, Pt. Ravi Shankar, Nikhil Bannerjee, etc. Ustad Hazi Ali Vilayat Khan, Ustad Karamatulla Khan, Ustad Habibuddin Khan, Pt. Kishan Maharaj.

Music Vocal & Sitar

B.A.-II

Paper-II

Critical Study of Ragas

Unit-I

Critical detailed Study of the following Ragas:

Lalit, Darbari, Mian Malhar, Gaud Malhar, Bahar, Todi; Deshi.
Illustration of Nyas, Alapva and Bahutva in these Ragas.

Unit-II

Writing of Notation of any one Dhrupad/Dhamar or Masitkhani
Gat in detail, or non detail Ragas of Unit I & V with different Layakaries,
Upaj or Alap, Tan, etc.

Critical Study of the old Ragas with Alap, Tan etc. like kafi.
Khamaj, Desh.

Unit-III

Identification of given notes of ragas with Alap, Tan etc.

A short essay on any Topic of Musical Subject.

Study of Time Theory of Ragas, Classification of Instruments.

Unit-IV

Writing in notation of anyone Drut Khyal or Razakhani Gat of the
given Ragas of Unit I & V with Alap, Tan etc.

Writing and knowledge of the following Talas with different types
of Layakaries like Dugun, Tigun, Chaugun, Ada, Kuad etc.

Trital, Ektal, Jhapral, Choutal, Kaharwa, Dadra, Tilwada/Rupak,
Teevra, Sooltal, Jhoomra, Dhamar, Jattal and pancham Savari.

History of Musical Instruments like Tanpura, Harmonium, Sitar,
Tabla etc.

Unit-V

Critical Study of the (following) ragas with Alap, Tan etc.

Adana, Multani, Jogla, Vibhas,

Illustration of Tirobhav, Avirbhav in Detail and Non Detail Ragas,

Short notes on the following;

Vadi, Samvadi, Vivadi, Anuvadi, Kalawant, Alankar,
Baj, Kan.

Music Instrumental Tabla

B.A.-II

Time duration - 3 hours

Paper-II

Max. Marks - 35

Applied Theory-Study of Talas

Unit-I

- Explanation and illustration of various technical terms- Tukras, Parans, Quidas, Paltas, Relas, peshkaras, Mukharas, Tripalli, Chaupalli, Chakradar Bols, Farmaishi Chkradar, Parans, Damdar and Bedamdar Tihais.
- Compare technical words: Tukra-Paran, Quida- Peshkar, Dupalli-Tripalli, Damdar-Bedamdar Tihai, Rela-Rau, Laggi-Lari.

Unit-II

- Comparative study of Talas of syllabus having same matras- Adachartal, Farodast Tal, Dhamar Tal, Deepchandi Tal.
- Notation of Peshkaras, Quidas, Relas, Tukras, Parans, Tihais, Chakradars, Farmaishi Chakradars in Adachartal, Ek tal, Pancham Swari Tal, Farodast Tal.

Unit-III

- Ability of compose New Tihais & Mukhras, Knowledge of the notation of Tukras, Parans, Tihais in Dhamar, Kumbh & Shikhar

Complete Introduction of Talas: Matt Tal, Dhumali & Addha

Unit-IV

- Ability of recognize Tals by given bols.
- Knowledge of Layakarics: Dugun, Tigun, Chaugun, Aad, Kuad, Biad in the Talas of syllabus mentioned in above units.

Unit-V

- Comparative study of Delhi and Banaras Baj.
- Essays on any general Topic of Music.

Music Vocal & Sitar

B.A.-II

Practical

One Drut Khayal or one Rajakhani Gat in each of the Ragas mentioned below and at least five Vilambit Khayal two Dhruwad and two Dhamar or five Masitkhani Gats in any of these ragas.

- LALIT, DARBARI, ADANA, MIAN, MALHAR, GOUDMALHAR, BAHAR, TODI, MULTANI, DESHI, JOGIYA AND VIBHAS.

Knowledge of all the prescribed Tals in Paper II

Candidates should have a general knowledge of any two of the following styles.

- Tarana, Chatufanga, Thumri, Tappa or any Dhun etc. in any Rag of the candidate's own choice; candidates should be able to sing or play Ragas and at least able to identify them through short passage of notes. Candidates should be able to tune their instruments.

Music Instrumental Tabla

B.A.-II

Max. Marks - 80

Practical

Candidates must have critical detailed and comparative study of the following Talas;

Detail: Achartal, Ek Tal, Panchar Tal, Farodast Tal, Dhamar Tal, Kumbh Tal, Shikhar Tal.

Non Detail: Matt Tal, Dhoomali, Deepchandi, Addha Tal.

- Students must also know Tukras, Paranas, Tihai, Quidas, Baant, Paltas, Relas, Peshkaras, Mukharas, Laggi, Ladi, Kaimali Chkradar, Farmaishi Chakradar, and all the matter learnt in Paper I and wherever applicable in above mentioned Talas.
- Ability to recognize own instrument.
- Ability to tune own instrument.
- Ability to provide accompaniment.
- Knowledge to perform Talas with different Layakarics on hand.
- Candidates are required to play at least Dhamar Tal on Mridanga.
- Presentation of class work record at the time of practical examination compulsory.

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SYLLABUS

Music Vocal & Instrumental (Sitar - Tabla)

B.A.- III

Time duration - 3 hours

Paper-I

Max. Marks - 50

Unit-I

Short History of Music of Ancient Period upto 13th Century A.D.
Viz Vedic Period, Ramayan Kal, Rajput Kal, Gupta Yug, etc.

Evolution of Jati Ragas or Psychological impact of Talas.

Study of Ancient Musical Texts like Natya Shastra, Brahadeshi, Geet
Govind, Nardiya Shiksha etc. in Short, Prabandha and its compo-
nents or Marg Tal and its components.

Unit-II

Classification of Rags Viz Rag-Ragini Paddhati, Mela Paddhati,
Shrutana, Trayasrag, Sankirana Vargikaran, Raganga Vargikaran and
Thata Rag Vargikaran etc. or classification of Talas- Deshi Tal, Chapu
Tal, Apurav Talam, Sapta Suladi Tal System, present Tal System.

Short History of Music of Medieval and Modern period.

Various Gharanas of Music Viz

Gwalior, Kirana, Agra, Patiala, Indore, Imdad Khan Gharana, Delhi
Ajrada, Lucknow, Banaras, Farukhabad.

Unit-III

Revival of Indian Classical Music.

Comparison of Hindustani and Karnatak Music Systems with Special
reference to their Musical forms, Talas and Swaras.

Study of Musical Texts like -Sangeet Ratnakar, Sangeet Parijat,
Chaturdandi Prakashika in Short.

Unit-IV

Impact of Modern Science in the development and Propagation of Music.

Influence of Folk Music on Indian Classical Music, Stylization of Folk Melodies into Ragas.

Study of Gram Moorchana, Various Kinds of Gamak. Kaku or study of Ten Pranas of Tal- Kal, Marg, Kriya, Ang, Grah, Jati, Kala, Laya, Yati, Prastar.

Unit-V

Interrelation of Music with other Fine Arts like Painting, Drama, Dance and Poetry.

Popular Folk Tunes and Folk Dances of Hindustani, Karnataka and Rabindra Sangeet such as baul, Bhatiyali, Lavani, Kajri, Chaiti, Maand, Bhangra, Gidda, Joomar, Swang, Pandawani, Amar-Praner, Manush Sonar, Bangla Kirtan, Raisara Karakattam, Kavaddi Attam, Villuppattu, Mayandi Melam or folk Talas.

Essay on any general topic of Music.

Music Vocal and Sitar

B.A. - III

Paper-II

Time duration - 3 hours

Max. Marks - 50

Unit-I

Critical detailed study of the following Ragas with Alap, Tan etc.

Pooriya Dhruvashree, Chandrakans, Shuddha Sarang, Madhuvanti, Bageshwri.

Illustrations of Nyas, Alpatva, Bahutva, Abirbhav and Tirobhav in the above Ragas by Means of notes.

Unit-II

Critical Study of the following Ragas in short-Shree, Basanti, Paraj, Hindol, Jaunpuri, Malgunji.

Critical study and different types of Layakaries in Ada-Choutal, Brahama, Lakshmi, Rudra, Shikhar, Pancham Savari.

Unit-III

Study of old Ragas with Alap, Tan etc. Viz.

Poorvi, Bhairavi, Hamder.

Writing in Notation of any Dhrupad/Dhamar or Masitkhan, Gat in Ragas of Unit I & II with different Layakaries and Upaj or Alap, Todas, Jhalas.

Contribution of Scholars and Musicians to Music like, Ustad Amir Khan, Bade Gulam Ali Khan, Pt. Omkar Nath Thakur, Acharya Brahmaspati, Ustad Abdul Karim Khan, Inayat Khan, Ustad Allauddin Khan, Ustad Vilavat Khan.

Unit-IV

Identification of above Mentioned Ragas from given notes with Alap, Tans etc.

Comparative Study of the detail, non detail and old Ragas given above.

Unit-V

Writing of notation of any Vilambit Khyal and Drut Khyal or Raza-Kahni Gat with Alap, Tan in above Mentioned Ragas.

Ability to compose any Song or gat in any Raga.

Essay on any general Topic of Music.

Music Instrumental Tabla

B.A.-III

Time duration - 3 hours

Paper-II

Max. Marks -50

Applied Theory

Unit-I

- Explanation and illustration of various technical terms of Tabla- Peshkara, Quida, Paltas, Relas, Rau, Mukhras, Tukras, Kisim, Tipalli, Chaupalli, Farmaishi Chakradar, Kamali Chakradar, Lomvilom, Charbag, Stuti Ke Bol, Jhulna Ke Bol, Navhakka, Damdar and Bedamdar- Tihai.
- Comparative studies of the pairs- Quida- Peshkara, Tipalli- Chaupalli, Damdar- Bedamdar Tihai, Farmaishi -Kamali Chakradar, Gat- Tukra, Laya-Tal, Rela-Rau.

Unit-II

- Critical, comparative and detail study of Gharanas and styles (Baj) of Tabla.
- General Knowledge of the Chief Gharanas of Pakhawaj - Javli Gharana, Punjab Gharana, Kudau Singh Gharana, Nana Panse Gharana.

Unit-III

- Knowledge of notation of playing materials mentioned in unit-I, where applicable in the following Talas- Rudra, Badi Sawari, Basant, Laxmi, Gajjhampa, Brahama Tal, Pashto Tal along with their critical detailed and comparative study.
- Identification of Talas by given bols.

Unit-IV

- Full Introduction of Talas Jat Tal, Ashta Mangal, Ganesh, Mani Tal - along with knowledge of writing simple Tihais and Laggi

Performing Arts

Ladi where applicable in these Talas.

- Writing of different layakaries Dugun, Tigun, Chaugun, Aad, Kuaz Biyad, 2/3 and 4/3 Fraction of Tempo- in the prescribed Talas

Unit-V

- Life sketch & contribution of Pt. Veeru Mishra, Ustad Abir Hussain Khan, Pt. Samta Prasad, Ustad Zakir Hussain.
- Essay on any General Topic related to Music.

Music Vocal and Sitar

B.A.-III

Time duration - 3 hours

Practical

Max. Marks - 50

Stage Demonstration

Vocal:

One Drut Khayal in each raga and at least five Vilambhit Khaylas in the following Ragas.

- SHREE, POORIA-DHANSHREE, BASANT, PARAJ, HINDOL, CHANDRAKAUNS, SHUDDHASRANG, MADHUWANTI, BAGEEWARI, JAUNPURI, MALGUNJI.
- The candidates will have to give stage performance of his or her own choice of Raga of the Course for half an hour. They will have to sing or play a Thumri composition too.

Sitar:

Stage Demonstration

One Drut Gat in each and at least five Vilambhit Gats in the following Ragas.

- SHREE, BASANT, PARAJ, PURIYA- DHANSHREE, HINDOL, CHANDRAKAUNS, SUDDHASRANG, MADHUWANTI, BAGESWARI, JAUNPURI, MALGUNJI.

B.A.-III

Practical-Viva

MAX. MARKS - 60

The candidates will be critically examined in the Ragas as mentioned in Paper III.

Vocal:

- Knowledge of Thumri, Tappa, Chaturang, Tarana and Trivat.
- Candidates should also be able to sing a Bhajan. They should be able to tune their own instruments.
- Illustration and identification of Ragas and by short passage. Ability to perform two Dhruwad and two Dhamar in any Ragas of the course with Layakaries.

Sitar:

- The candidates will be critically examined in the Ragas prescribed under Paper III. Candidates offering string instrument will have to present a Gat in a Tal other than Teental. Ability to play two or three swars upward and down ward meend.
- Illustration and identification of ragas by short passages. Candidates should be able to tune their own instrument.

Books Recommended

1. Dr. Rashmi Gupta - Bhartiya Sangeet Evam Anunad
2. Dr. Rashmi Gupta - Pashchatya Evam Bhartiya Sangeet
3. Dr. Nidhi Srivastava - Taal Nidhi
4. Prof. Harish Chandra Srivastava - Taal Parichay
5. Prof. Harish Chandra Srivastava - Raag Parichay
6. Prof. Swatantra Sharma - Bhartiya Sangeet Ek Etahasik
Vishleshan
7. Prof. Swatantra Sharma - Bhartiya Sangeet Ek Vegyanik
Vishleshan
8. Prof. Swatantra Sharma - Pashchyat Swarlipi Paddhati Evam
Bhartiya Sangeet
9. Dr. Geeta Banerjee - Raag Shastra (Part – I & II)