

आज दिनांक 12.07.2011 को विश्वविद्यालय परिसर में निम्न विषय की पाठ्यक्रम समिति की एक आवश्यक बैठक हुई, जिसमें निम्न प्राध्यापकगण उपस्थित हुए :-

Date :- 12.07.2011

Subject :- Music

Committee Place :- Central Library

1. Dr. Usha Khanna
2. Dr. Madhu Bala Sharma
3. Dr. Sandhya Rani
4. Dr. Rajnee Bhatnagar

HINDUSTANI MUSIC

Vocal and Instrumental (Stringed and Percussion)

B.A. COURSE

Duration	Three Hours
Total No. of Papers	10 (Total Marks 350)
No. of theory Papers	4 (total marks 110)
No. of Practical Papers	6 (total marks 240)

Year wise distribution of papers :

1. First Year

2 Practicl Papers :	35 marks each x 2 =	70 marks
1 theory paper :		30 marks
	Total	100 marks

2. Second Year

2 Practicl Papers :	35 marks each x 2 =	70 marks
1 theory paper :		30 marks
	Total	100 marks

3. Third Year

2 Practicl Papers :	25 marks each x 2 =	50 marks
2 theory paper :		100 marks
	Total	150 marks

The practical examination in each paper should be held in the presence of two examiners, one internal and one external

THEORY B.A. PART - 1
Instrumental Music (Stringed) SITAR
Theory Paper

M.M. : 30

1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.

a. Ragas

- i. Yaman
- ii. Brindavani Sarang
- iii. Bageshri
- iv. Deshkar
- v. Kamod
- vi. Chayanut

b. Talas

- i. Trital
- ii. Ektal
- iii. Choutal
- iv. Jhaptal
- v. Dhamar
- vi. Dadra
- vii. Kaherua

2.A. Reading and writing of Notation of Gats prescribed in the practical course of First Year.

B. Writing of Talas in notation with dugun and Chaugum Layakari.

3.A. Definition of technical terms -

Saptak, Alankaar, Vaadi, Samvaadi, Anuvaddi, Vivaadi, That, Rag, Sandhi Prakash Rag, Permala Prakashak rag, Meend Ghaseet, Kritan Jamjama, Bol of Mizraf.

B. Definition and difference between Shruti and Swar. Give the name of 22 Shruties.

4. Naad, Gram and Moorchana.

5. Give the Classification of Indian Instruments. Give details knowledge of your own Instrument with diagram.

6. General knowledge of the biographies and the contributions of the following musicians.

7. Amir Khusro, Swami Haridas, Tansen, Alauddin Khan, Nikhil Bannerjee.

PRACTICAL B.A. PART – 1
Instrumental Music (Stringed) SITAR
Practical Paper - 1

1. **Candidate have to learn three Maseetkhani gats in the following ragas in details, with alap and Toras.**
 - i. Yaman
 - ii. Brindavani Sarang
 - iii. Bageshri

2. **Candidate should learn Razakhani gats in the following three ragas with toras.**
 - a. Deshkar
 - b. Kamod
 - c. Chayanut

3. **Study of the following talas**
 - i. Trital
 - ii. Ektal
 - iii. Choutal
 - iv. Jhaptal
 - v. Dhamar
 - vi. Dadra
 - vii. Kaherua

NOTE : Composition of the prescribed six ragas may preferably be taught in the talas mentioned above.

PRACTICAL PAPER - 2

M.M. : 35

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaala our of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gatas in other talas than tritaal out of the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper 1 with their Dvigun and Chaugun.

THEORY B.A. PART - 2
Instrumental Music (Stringed) SITAR
Theory Paper -1

M.M. : 30

1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.

a. Ragas

- i. Shuddh Kalyan
- ii. Malkouns
- iii. Todi
- iv. Gaur Malhar
- v. Vibhaas
- vi. Gaur Sarang

b. Talas

- i. Dhamar
- ii. Rupak
- iii. Teevra
- iv. Jhaptal
- v. Ektal
- vi. Chautal
- vii. Jhoomra

2.A. Reading and writing of Notation of Gats prescribed in the practical course of Second Year.

B. Writing of Talas in notation with dugun, tigun and Chaugum Layakaries.

3.A. Comparative study of Pandit Bhatkhande and Pandit Vishnu Digambar Paluskar notation system.

B. Difference between Hindustani and Karnataki Swar and Taal.

4. Short History of Music.

5. Detailed Study of Classification of Ragas.

6. Definition of the following :- Nyas, Apanyas, Sanayas and Vinyas, Alap, Jod, Alpatava, Bahutava, Kampan, Lag-dat, Maseetkhani and Razakhani gat, Toda, Jhala.

PRACTICAL B.A. PART - 2
Instrumental Music (Stringed) SITAR
Practical Paper - 1

M.M.: 35

1. **Candidate have to learn three Maseetkhani gats in details, with alap and Toras.**
 - i. Shuddh Kalyan
 - ii. Malkouns
 - iii. Todi

2. **Candidate should learn Razakhani gats in the following three ragas with toras.**
 - iv. Gaur Malhar
 - v. Vibhaas
 - vi. Gaur Sarang

3. **Study of the following talas**
 - i. Dhamar
 - ii. Rupak
 - iii. Teevra
 - iv. Jhaptal
 - v. Ektal
 - vi. Chautal
 - vii. Jhoomra

NOTE : Composition of the prescribed six ragas may preferably be taught in the talas mentioned above.

PRACTICAL PAPER - 2

M.M. : 35

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaala our of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gatas in other talas than tritaal out of the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper 1 with their Dwigun, tigung and Chaugun.

THEORY B.A. PART - 3

Instrumental Music (Stringed) SITAR

Theory Paper -1

M.M. : 25

1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.

a. Ragas

- i. Pooriya
- ii. Darbari Kanada
- iii. Chandrakouns
- iv. Jai Jaiwanti
- v. Adana
- vi. Miyan Ki Malhar
- vii. Sohini

b. Talas

- i. Adachautal
- ii. Deepchandi
- iii. Sawari
- iv. Punjabi
- v. Tilwasta
- vi. Sooltal

2.A. Reading and writing of Notation of Gats prescribed in the practical course of third Year.

B. Writing of Talas in notation with dugun, tigon, Chaugum asnd Adilaya (2 by 3 layakaries) prescribed in the first and second year course.

3.A. Detailed Study of Musical Compositions -

Dhrupad, Dhamar, Khyaal, Tappa, Thumri, Bhajan, Ghazal, Holi

B. Elementary knowledge of Tabla Vadya.

4. Difference between Harmony and Melody.

5. Detailed Study of Staff Rotation.

6. Method of placing the Shuddha and Vikrit Swaras on Veena by Pr. Sri Nivas.

THEORY PAPER - II

M.M. :

25

- 1.A. Nibaddha-Anibaddha-Gana, Alapti (Ragalap and Rupakalap) their definitions and varieties. Alap Ka Swa Sthan Niyam
- B. Musical Intervels
- 2.A Detailed study of different schools (gharanas) as played on instrumentals and their comparative study.
- B. History and development of your own musical instruments offered.
3. Short Study of Sangeet Granth - Natya Shastra & Sangeet Ratnakar
4. Contributions of the following granthkaras (authors) and introduction of the granthas :
 - a) RAMAMATYA - SWARMEL KALANIDHI
 - b) VENKATMUKHI - CHATURDANDI PRAKASHIKA
5. Biographies and contributions of following musicians :
 - a) Pt. V. N. Bhatkhande
 - b) Pt. Vishnu Digamber Paluskar
 - c) Pt. Onkarnath Thakur
 - d) Pt. Ravi Shanker
 - e) Ustad Alauddin Khan
6. Essay on any musical topic.

RACTICAL B.A. PART - 3

Instrumental Music (Stringed) SITAR

Practical Paper - 1

M.M.: 50

- 1. Candidate have to learn three Maseetkhani gats in details, with alap and Toras.**
 - i. Pooriya
 - ii. Darbari Kanada
 - iii. Chandrakouns

- 2. Candidate should learn Razakhani gats in the following four ragas with toras.**
 - iv. Jai Jaiwanti
 - v Adana
 - vi. Miyan Ki Malhar
 - vii. Sohini

- 3. Study of the following talas**
 - i. Adachautal
 - ii. Deepchandi
 - iii. Sawari
 - iv. Punjabi
 - v. Tilwasta
 - vi. Sooltal

- 4. Candidates must have a thorough knowledge of the talas prescribed in the B.A. PART 1 and B.A. PART 2 Syllabus with simple and difficult patterns i.e. gudun, chaugun and Adilaya (2 by layakaries)**

PRACTICAL PAPER - 2

M.M. : 50

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaalas out of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gats in other talas than tritaal out of the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) prescribed in practical paper 1 with their Dwigun, tigung, Chaugun and Adilaya (2 by 3 layakaries)

**BOOKS RECOMMENDED FOR STUDY OF THREE YEARS
OF B.A .COURSE IN HINDUSTANI CLASSICAL MUSIC
VOCAL/INSTRUMENTAL**

1. Kramik Pustakmalika part 1, 2, 3 and 4 by Pt. V.N. Bhatkhande,
2. Sangeetanjali part 1, 2 ,3, 4, 5 and 6 by Pt. Onkarnath Thakur.
3. Ragvigyan 1, 2, 3, 4 and 5 by Pt. V.N. Patvardhana.
4. Ragbodh 1, 2 and 3 by Dr. B.R. Ambedkar.
5. Tantrinath part 1 and bhartiya sangeet vadya by Dr. Lal Mani Mishra.
6. Sitar Malika (Hathras)
7. Sitar Vadan by S.G. Vyas
8. Bela Shiksha by Prof. V.G. Jog.
9. Sangeet Visharad - Hathras
10. Sitar Marg part 1 and 2 by S.P. Banerjee.
11. Sangeet Bodh by Saratchand Paranjpay.
12. Dwani Aur Sangeet by Prof. L.K. Singh.
13. Sangeet Darshika Part 1 and 2 by Sri Nani Gopal Banerjee.
14. Hindustani Music and Outline of its physics and asthetics by G.N. Ranade.
15. Sangeet Shastra by M.N. Saxena.
16. Tan Sangraha Vol. 1, 2 and 3 by Pt. S.N. Ratan Jankar.
17. Tan Malika by Raja Bhaiyya Puchwale.
18. Hamare Sangeet Ratna by Laximi Narayan Garg.
19. Vishnu Digambar Palushkar by Pt. Vinay Chandra Moudgalaya.
20. Vishnu Narayan Bhatkhande by Pt. Ratan Jankar.
21. Vaggayakar Omkarnath Thakur by Pradeep Kumar Dixit.
22. Gharana by Vaman Rao H. Deshpandey.
23. Sangeet Paribhasha by Pt. Ratan Jankar.
24. Bhartiya Sangeet ka Itihas Aur Paddhati by Sukumar Ray.
25. Rag O Rup by Swami Prajananand.
26. Sangeet O Sanskriti by Swami Prajananand.
27. Sitar and its nibaddha forms by Stefan Slavek.
28. Dhrupad by Hindurama Sriavstava.
29. Nad by Sandeep Bagchi
30. Raga Parichay part 1, 2, 3 and 4 by Harish Chandra Srivastava.
31. Abhinav Sangeetanjali by Prof. R.A. Jha (in 4 parts)
32. Swar aur ragon ka Vikas mein vadyon ka yogdan by Prof. Indrani Chakravarti.
33. Sangeet Manjusha by Prof. Indrani Chakravarti.

34. Music - its methods and techniques of teaching in higher education by Prof. Indrani Chakravarti.
35. Sitar and its technique by Prof. Debu Chaudhary.
36. Ustad Mustaq Ali Khan and Indian music by Prof. Debu Chaudhary.
37. Senia gharana and its contribution to Indian music by Dr. Saroj Ghosh.
38. All journals/Magazines of Music.

संशोधनों की संस्तुति

इस बैठक में पूरे प्रदेश में समान पाठ्यक्रम लागू किये जाने के उद्देश्य से संशोधन/सहमति हेतु एक पाठ्यक्रम का प्रारूप प्रस्तुत किया गया। उपस्थित सदस्यों ने प्रस्तुत(प्रस्तावित) पाठ्यक्रम के प्रारूप पर सम्यक विचार विमर्श किया। विचार विमर्श के उपरान्त सभी सदस्यों ने सर्वसम्मति से निर्णय लिया कि,

1. संगीत विषय के अन्तर्गत गायन, वादन (सितार एवं तबला) तीनों विषयों का समावेश होता है।
जिसमें तबला विषय के पाठ्यक्रम का समावेश नहीं किया गया है।
अतः तबला विषय को भी नवीन पाठ्यक्रम के अन्तर्गत सम्मिलित किया जाये ताकि प्रारम्भ होने वाले इस नवीन सत्र में इस पाठ्यक्रम को लागू किया जा सके।
2. संगीत गायन पाठ्यक्रम के अध्ययनोपरान्त निम्नवत संशोधन की संस्तुति की जाती है।
 - a. B.A. Part II Theory Topics No. 6
 - b. B.A. Part III Practical Theory पंचम सवारी, बसत ताल
उपरोक्त को हटाने की संस्तुति की जाती है।