

Rashtrasant Tukadoji Maharaj Nagpur  
University, Nagpur

SEMESTER SYSTEM SYLLABUS

FOR

B.A. II  
(Third and Fourth Semesters of Bachelor of Arts)

MUSIC

(VOCAL AND INSTRUMENTAL)

(NEP – 2022-23)

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A)

**Semester Pattern**  
**B. A. - Part II**  
**INDIAN MUSIC**  
**(Vocal and Instrumental)**

- 1) दर आठवड्याला प्रात्यक्षिकासाठी (Practical) ६ तासिका व संगीत शास्त्रासाठी (Theory) २ तासिका असाव्यात.
- 2) एका वेळी एका तुकडीत ७ पेक्षा अधिक विद्यार्थी / विद्यार्थिनी नसाव्यात.
- 3) आवाजाच्या नैसर्गिक भिन्नतेमुळे विद्यार्थी / विद्यार्थिनी यांचा प्रात्यक्षिकाचा वर्ग वेगळा असावा.
- 4) ४८ मिनिटांची प्रात्यक्षिकाची एक तासिका ही ४८ मिनिटांच्या शास्त्राच्या तासिके समान मानली जाईल.

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

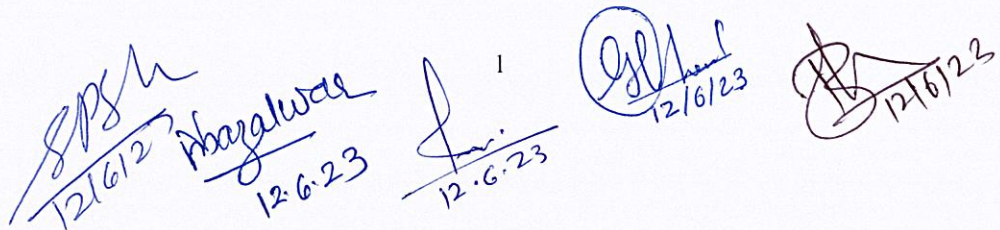
**Notes:-**

- 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 exams. Only external students are allowed to arrange their own tabla accompanist in practical exams.
- 4) Following instruments can be offered for Exam in instrumental music:

a) Violin	e) Bin	i) Sanai	m) Guitar
b) Dilruba	f) Got-bin	j) Flute	n) Keyboard
c) Israj	g) Sitar	k) Tabla	
d) Sarangee	h) Sarod	l) Harmonium	
- 5) A) Candidate offering instrumental music should study and practice मसीतखानी गत instead of विलंबित ख्याल and रजाखानी गत instead of द्रुत 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.

  
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**Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur**  
**SEMESTER SYSTEM SYLLABUS**  
**B.A.II MUSIC**

(Vocal and Instrumental)

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*PATTERN OF EXAMINATION AND MARKS DISTRIBUTION*

**Theory Paper :**

- One theory paper of **40 marks of two hours duration** will be conducted at the end of each semester.

**Practicals :**

1. One Practical examination of **40 marks of half an hour duration** in each semester will be conducted at the end of the same semester.
2. Practical examination in each semester will be conducted by Internal and External examiners appointed by the University.

**Internal Assessment:**

1. Head of the department will carry out an internal assessment of the students on the basis of an evaluation report from the concerned teacher/ teachers, under the supervision of the principal of the college and will be done at the end of each semester.
2. Distribution of **20 marks** of Internal Assessment is as under-

- **10 marks for Theory Assessment --**

- |     |                                      |      |            |
|-----|--------------------------------------|------|------------|
| i.  | Assignment /Project work             | ---- | (05 marks) |
| ii. | Group disc./ Seminar/ guest lectures | ---- | (05 marks) |

- **10 marks for Practical Assessment --**

- |     |                                     |      |            |
|-----|-------------------------------------|------|------------|
| i.  | Class Attendance                    | ---- | (05 marks) |
| ii. | Participation in College activities | ---- | (05 marks) |

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गुण विभाजन  
विषय - भारतीय संगीत  
क्रियात्मक परीक्षेच्या गुण विभाजनाचा तक्ता

1) प्रात्यक्षिक वही	गुण
2) अलंकार	05
3) सरगम व लक्षणगीत	03
4) विलंबित ख्याल गायकीसह / मसीतखानी गत	03
5) छोटा ख्याल / रजाखानी गत	10
6) ध्रुपद, धमार, तराणा / धुन	08
7) रागज्ञान व तालज्ञान	04
8) सुगम संगीत	04
	03

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40

Theory Paper	---	40 marks
Internal Assessment (Theory)	---	10 marks
Practical Exam	---	40 marks
Internal Assessment (Practical)	---	10 marks
Total	---	100 marks

- Marking distribution will be the same for each semester.
- The student has to pass theory, practical and internal assessment separately with minimum 40 percent.

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**B. A. Part II**  
**Semester III**  
**Practical Test**  
**(Approximately half an Hour)**

**Marks - 40**

**Course Outcomes:**

1. Students will be able to perform alankars.
2. Students will be able to perform Saragam Geet and Laxan Geet of the prescribed Raaga
3. Students will be able to perform Vilambit Khayal / Masitkhani Gat with Gayaki and Chhota Khayal / Rajakhani Gat of the prescribed Raaga.
4. Students will be able to recite prescribed Taalas on hand in Dugun, Tigun & Chougun.

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

**कोणत्याही दोन थाटांचे १० अलंकार**

2. The candidate will be required to study सरगम and लक्षणगीत in each of the following ragas:

i) Bihag    ii) Desh    iii) Bageshree    iv) Bhimpalasi    v) Deshkar

3. विलंबित खयाल or मसीतखानी गत with detail गायकी in **any two** of the prescribed Ragas and द्रुत खयाल or रजाखानी गत with गायकी in all ragas with आलाप and तान.

4. One ध्रुपद with dugun and chougun; one तराना from Prescribed ragas.

5. Study of the following Talas with their dugun and chougun.

i) Dipchandi    ii) Rupak    iii) Sool taal

6. Any one of the following style:

**Bhajan, Ghazal, Patriotic song**

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**B. A. Part II  
Semester III  
Theory**

**Time - Two hours**

**Marks - 40**

**Course Outcomes:**

1. Students will get knowledge of terminologies regarding Music.
2. Students will get the knowledge of various types of music of India.
3. Students will come to know about the contributions of various eminent personalities in Music field
4. Students will be able to read and write notations of the compositions of any Raaga in Bhatkhande Notation System
5. Students will get knowledge of Correlation of Music with other fields.

**Unit I (Marks: 08)**

1. a) Rabindra Sangeet  
b) Karnatic Sangeet (Saptak and music styles)
2. Biographies and contribution of following musicians
  - Ustad Allaadin Khan
  - Ustad Zakir Hussain

**Unit II (Marks: 12)**

1. Study of theoretical details of Ragas (Bihag, Desh, Bageshree, Bhimpalasi, Deshkar) prescribed for practical course and their comparative study.
2. Reading and writing of notation of compositions (Bandish / Gats) prescribed in the practical course.
3. Writing of Talas (Deepchandi, Rupak, Sool taal) in notation with dugun and chougun.

**Unit III (Marks: 08)**

1. Comparative study of Bhatkhande and Paluskar notation system.
2. Essay on any of the following topics:
  - Role of Music in National Integration
  - Natya sangeet of Maharashtra

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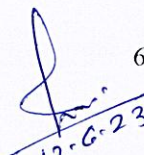

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**Unit IV (Marks: 12)**

1. Study of the following technical terms:-  
Vrunda vadan, Vaggeyakar, Merits and demerits of Vaggeyakar, Naandi, Haveli Sangeet, Raagmala, Kaku Bhed, Geet- Gandharva- Gaan, Gayak - Nayak
2. General knowledge of various folk songs as:-  
Kajri, Chaiti, Mand, Garba, Powada.
3. Study of Musical Scales:-  
Pythagorean Scale, Natural Scale, Chromatic Scale.

  
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**B. A. Part II**  
**Semester IV**  
**Practical Test**  
**(Approximately half an Hour)**

**Marks - 40**

**Course Outcomes:**

1. Students will be able to perform alankars.
2. Students will be able to perform Saragam Geet and Laxan Geet of the prescribed Raaga
3. Students will be able to perform Vilambit Khayal / Masitkhani Gat with Gayaki and Chhota Khayal / Rajakhani Gat of the prescribed Raaga.
4. Students will be able to recite prescribed Taalas on hand in Dugun, Tigun & Chougun.

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

**कोणत्याही दोन थाटांचे १० अलंकार**

2. The candidate will be required to study सरगम and लक्षणगीत in each of the following ragas:

**i) Malkauns ii) Jounpuri iii) Hamir iv) Kedar v) Purvi**

3. विलंबित खयाल or मसीतखानी गत with detail गायकी in **any two** of the prescribed Ragas and द्रुत खयाल or रजाखानी गत with गायकी in all ragas with आलाप and तान.

4. One धमार with dugun and chougun; one चतुरंग from Prescribed ragas.

5. Study of the following Talas with their dugun and chougun.

**~~Dhamar~~ ii) Zumra iii) Tivra**

**Bhajani Theka**

6. Any one of the following style:

**Bhajan, Ghazal, Patriotic song**

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**B. A. Part II**  
**Semester IV**  
**Theory**

**Time – Two hours**

**Marks - 40**

**Course Outcomes:**

1. Students will get knowledge of terminologies regarding Music.
2. Students will get the knowledge of various types of music of India.
3. Students will get knowledge of various eminent personalities of Music field and their contributions in Music
4. Students will be able to read and write notations of the compositions of any Raaga in Bhatkhande Notation System
5. Students will get knowledge of Correlation of Music with other fields.

**Unit I (Marks: 08)**

1. Dakshinatya taal system
2. Biographies and contribution of following musicians
  - Sadarang – Adarang
  - Ustad Abdul Kareem Khan

**Unit II (Marks: 12)**

1. Study of theoretical details of Ragas (Malkauns, Jounpuri, Hamir, Kedar, Purvi) prescribed for practical course and their comparative study.
2. Reading and writing of notation of compositions (Bandish / Gats) prescribed in the practical course.
3. Writing of Talas (~~Dhamar~~ <sup>Bhajani theka</sup>, Zoomra, Tivra) in notation with dugun and chougun.

**Unit III (Marks: 08)**

1. Definition and types of intervals (स्वरांतर), intervals in western music and its comparison with Indian intervals (चतुःश्रुतिक, त्रि श्रुतिक, द्वि श्रुतिक), Diatonic Scale.
2. Essay on any of the following topics:
  - Importance of Music festivals / seminars / conferences.
  - Remix and Fusion
  - Music Therapy

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**Unit IV (Marks: 12)**

1. Definition of following terms:

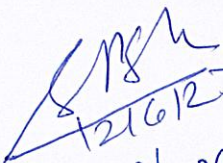
Vrunda gayan, Merits and demerits of Gayak-vadak, Shikshakar-Anukar,  
Parmel Praveshak Rag, Adhwadarshak Swar, Saptak-Ashtak (Octave)


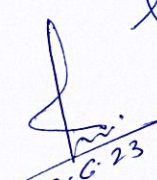
2. General knowledge of various folk songs:

Baul, Bhatiyali, Lawani, Bharud, Kirtan

3. Study of Musical Scales:

Pentatonic Scale, Hexatonic Scale, Equally Tempered Scale.

  
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B)

## Semester Pattern Syllabus for Tabla Practical

B. A. – Part II

Semester III

Marks – 40

Note:-

1. Tabla Solo-playing along with Lehara (लहरा) independently at least for 30 minutes in all the Talas (as per Syllabus)
2. Practice of tuning the Tabla.
3. In addition to the course prescribed up to B.A. – Part I & Part II.

### Tabla Practical

- 1) Thekas and advanced playing in:
  - I. Trital, Zaptal, Roopak, and Darda
  - II. Zumra and Dhamar
- 2) Uncommon Talas: Rudra with dugun
- 3) Use of Jat tala in Thumri (along with laggee playing, showing sam with tihai)
- 4) Oral rendering (पढ़त) of all Talas and Bols Prescribed in Second year.
- 5) Vistar of the following Talas with a good collection in Trital and Roopak; Advanced Quidas, Gats, Relas, Parans, Mukhadas, Tukdas, Tihais and Gat Quidas (गत कायदा)
- 6) Knowledge of Chougun laya with oral renderings.
- 7) At least four varieties Darda and Karava tal.

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गुण विभाजन  
विषय - तबला  
क्रियात्मक परीक्षेच्या गुण विभाजनाचा तक्ता

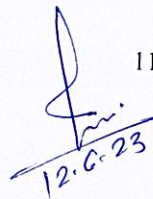
	गुण
1) प्रात्यक्षिक वही	05
2) लहरा सोबत एकल तबला वादन	10
3) तालाचे ठेके व दुगून इ.	05
4) पढंत आणि साधे कायदे	04
5) अप्रचलित ताल वादन	04
6) लग्गीवादन सामग्री	04
7) तालज्ञान, वादनशैली व सामान्य प्रभाव	04
8) संगीताबरोबर साथसंगत	04

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Theory Paper	---	40 marks
Internal Assessment (Theory)	---	10 marks
Practical Exam	---	40 marks
Internal Assessment (Practical)	---	10 marks
Total	---	100 marks

  
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- Marking distribution will be the same for each semester.
- The student has to pass theory, practical and internal assessment separately with minimum 40 percent.

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**Semester Pattern Syllabus for Tabla Theory**  
**B. A. – Part II**  
**Semester III**

**Time – Two hours**

**Marks - 40**

**Unit I (08 Marks)**

- 1) History of Tabla:
  - i) From ancient time to 1300 A.D.
  - ii) Development onward till the present age.
- 2) History of two Gharanas of Tabla: Delhi, Farrukhabad and Punjab.

**Unit II (12 Marks)**

- 1) Writing notation of all the talas prescribed in the practical course of this year along with previous year and their Layakaris in Dugun, Tigun.
- 2) Definition and knowledge of application of the following:  
Jarab (जरब) Vazan (वजन), Yati (यति), Graha (ग्रह), Paran (परन)
- 3) Merits and Demerits of Tabla Players. (तबला वादकाचे गुणदोष)

**Unit III (08 Marks)**

- 1) General knowledge and practical utility of पखवाज, तबला
- 2) Detailed knowledge of Tabla accompaniment with different styles of vocal and instrumental music: ध्रुपद, खयाल, गझल.
- 3) Knowledge of Bhatkhande and Paluskar Tala-Notation System.

**Unit IV (12 marks)**

- 1) Essay on any one following subjects:
  - i) Model accompaniment
  - ii) Peculiarities of Different Gharanas of Tabla.
- 2) Life History and contribution of the following Tabla Maestros:
  - १) गोविंदबुवा बुऱ्हाणपुरकर २) अहमदजान थिरकवा ३) उ. मोदू खां

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## Semester Pattern Syllabus for Tabla Practical

B. A. – Part II

Semester IV

Marks – 40

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Note:-

4. Tabla Solo-playing along with Lehara (लहरा) independently at least for 30 minutes in all the Talas (as per Syllabus)
  5. Practice of tuning the Tabla.
  6. In addition to the course prescribed up to B.A. – Part I & Part II.
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### Tabla Practical

- 1) Thekas and advanced playing in:
  - i) Ektal, Dhumali, and Kaharva
  - ii) Tewara and Ada choutal
- 2) Uncommon Talas: Shikhar
- 3) Use of Deepchandi tala in Thumri (along with laggee playing, showing sam with tihai)
- 4) Oral rendering (पढ़त) of all Talas and Bols Prescribed in Second year.
- 5) Vistar of the following Talas with a good collection in Ektal and Zaptal; Advanced Quidas, Gats, Relas, Parans, Mukhadas, Tukdas, Tihais and Gat Quidas (गत कायदा)
- 6) Knowledge of Tigun laya with oral renderings.
- 7) At least four varieties Darda and Karava tal.

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## Semester Pattern Syllabus for Tabla Theory

B. A. – Part II

Semester IV

Time – Two hours

Marks - 40

### Unit I (08 Marks)

- 1) History of Tabla:
  - Transformation in the time of Amir Khusro.
  - Development onwards till the present age.
- 2) History of four Gharanas of Tabla: Ajarada, Banaras and Lakhnaw.

### Unit II (12 Marks)

- 1) Writing notation of all the talas prescribed in the practical course of this year along with previous year and their Layakaris in Chougun and Aad (3/2).
- 2) Definition and knowledge of application of the following:  
Chakradar Paran, Gat-Quida, Tripalli, Rela, Baant, Chalan
- 3) Merits and Demerits of Tabla Players. (तबला वादकांचे गुण दोष)

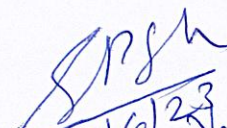
### Unit III (08 Marks)


- 1) General knowledge and practical utility of different Indian Percussion Instruments in folk music.
- 2) Detailed knowledge of Tabla accompaniment with different styles of vocal and instrumental music: धमार, ठुमरी, भजन
- 3) Writing any taal in Bhatkhande and Paluskar Tala-Notation System.

### Unit IV (12 marks)

Essay on any one following subjects:

- Principles of effective presentation
  - Different 'Baaj' of tabla
- 1) Life History and contribution of the following Tabla Maestros:
    - १) पं. पागल दास
    - २) उ. सुधार खां
    - ३) पं. नानासाहेब पानसे
  - 2) Three Characteristics of Nad (नाद) - (Pitch, Volume and Timber)

  
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### Books Recommended:

1. पं. विष्णू नारायण भातखंडे: हिंदुस्थानी क्रमिक पुस्तक मालिका २ ते ४
2. पं. विनायकराव पटवर्धन: राग विज्ञान भाग १ ते ५
3. पं. वि. ना. भातखंडे: हिंदुस्थानी संगीत पद्धती भाग २ ते ४
4. पं. रामाश्रय झा: अभिनव गीतांजली भाग १ ते ५ (संगीत सदन प्रकाशन, इलाहाबाद)
5. प्रभूलाल गर्ग: संगीत विशारद (संगीत कार्यालय, हाथरस, उ. प्र.)
6. शांती श्रीखंडे: संगीत शास्त्र दर्पण भाग १ व २
7. महेश नारायण सक्सेना: संगीत शास्त्र भाग १ व २
8. प्रो. बी. आर. देवधर: थोर संगीतकार
9. डॉ. नारायण मंगरूळकर: संगीतातील घराणी आणि चरित्रे
10. डॉ. नारायण मंगरूळकर: संगीत शास्त्र विजयिनी
11. लक्ष्मी नारायण गर्ग: हमारे संगीत रत्न
12. अशोक रानडे: लोकसंगीत शास्त्र
13. लोकसंगीत अंक (संगीत कार्यालय, हाथरस, उ. प्र.)
14. डॉ. अनिता सेन: रवींद्र संगीत
15. Bandopadhyaya - Sitar Marg part I, II, III
16. गोडबोले: तबला शास्त्र
17. गोडबोले: ताल दीपिका
18. किरपेकर: ताल वैभव
19. ताल अंक (संगीत कार्यालय, हाथरस, उ. प्र.)
20. सत्यनारायण वसिष्ठ: कायदा और पेशकार
21. सत्यनारायण वसिष्ठ: ताल मार्तंड
22. अरविंद मुळगावकर: तबला

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23. डॉ. जी. एच. तारळेकर: भारतीय वाद्यांचा इतिहास
24. कै. चैतन्य देसाई: संगीत विषयक संस्कृत ग्रंथ
25. डॉ. एस. एस. परांजपे: भारतीय संगीत का इतिहास
26. श्री ना. वि. पंडित: वायलीन (म. वि. ग्रं. नि. मं.)
27. अ. वि. बेडेकर: हार्मोनियम (म. वि. ग्रं. नि. मं.)
28. डॉ. आबान मिस्त्री: तबला एवं पखवाज के घराने एवं परंपराएँ
29. केशवचंद्र वर्मा: लोकसंगीत अंक (प्रदीपन प्रकाशन इलाहाबाद)
30. Pt. Bhatkhande: A short historical survey of Northern Indian Music
31. Pt. Bhatkhande: A Comparative study of Indian Music of 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> Century.
32. श्री गिरीशचंद्र श्रीवास्तव: ताल प्रभाकर प्रश्नोत्तरी
33. श्री गिरीशचंद्र श्रीवास्तव: ताल परिचय भाग १, २, ३
34. पं. रामाश्रय झा: अभिनव गीतांजली भाग १ ते ५ (संगीत सदन प्रकाशन, इलाहाबाद)

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