

Solapur University, Solapur.

B. A. Part III - Syllabus

Indian Music

Introduced from the Academic Year 2015 – 16

Semester - V

Theory – Paper IV

Total Marks 25

- A) i) Writing notation of Bada Khayal & Chhota Khyal with alap and swarvistar
(बड्या व छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)
- ii) Detailed study of Ragas - 1) Bhimpalas 2) Bhairav
- B) History of Indian Music - From 16th Century to 18th Century (भारतीय संगीताचा इतिहास - १६ व्या शतकापासून ते २१ व्या शतकापर्यंत)
- C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.
- D) २ मध्ये ३, ३ मध्ये २

Practical – Paper IV

Total Marks 25

- A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragan.
- 1) Bhimpalas 2) Bhairav
- B) One Chota Khayal in the Following Ragas (outline)
- 1) Miyan ki Todi
- C) 1) Dhrupad
- D) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.
- i) Ektal ii) Tevra

Theory – Paper V

Total Marks 25

A) i) Writing notation of Bada & Chhota Khyal with Alap & Swar Vistar

बड्या व छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas- 1) Miyamalhar 2) Bageshri

B) श्रुती व्यवस्था, ग्राम, मूर्च्छना, स्वर संवाद

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

D) २ मध्ये ३, ३ मध्ये २

Practical – Paper V

Total Marks 25

A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragan.

1) Miyamalhar 2) Bageshri

B) One Chota Khayal in the Following Ragas (outline)

1) Darbari Kanada

C) 1) Tappa 2) Dadara

D) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.

i) Rupak ii) Pashto

Theory – Paper VI

Total Marks 25

A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar

छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas -

1) Puriyadhanashri 2) Bibhas

B) Folk Music - लोकसंगीत (भारुड, गवळण, पोवाडा, लावणी, गोंधळ, ओवी, अभंग)

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

D) २ मध्ये ३, ३ मध्ये २

Practical – Paper VI

Total Marks 25

A) One Chota Khayal in the Following Ragas (outline)

1) Bairagi 2) Hansdhwani 3) Puriyadhanashri 4) Bibhas

B) 1) Lokgeet 2) Bhavgeet

C) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.

i) Pancham Sawari ii) Khemta

- A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar
छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)
ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)
1) Bairagi 2) Hansdhwani.
- B) The Life & work of Following Artist (कलाकारांची जीवन चरित्रे)
1) Ustad Abdul Karim Khan
2) Ustad Bismillah Khan
- C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.(Ektal, Tevra)
- D) २ मध्ये ३, ३ मध्ये २

Practical

Paper VII

- Concert

Total Marks 25

- A) Any Chhota Khyal with Aalap, Tan, Boltana 20
- B) One Light Classical Music.
- C) Tal Recitation with Dugun, Tigun, Chougun.
- D) PPT Presentation – One Artist / One Instrument. 5

A) i) Writing notation of Bada & Chhota Khyal with Alap & Swar Vistar

बड्या व छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1) Bhimplas 2) Bhairav

B) Write essay on

1) संगीत आणि जीवन

2) ललितकलांमधील संगीताचे स्थान

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.(Rupak, Trital)

D) २ मध्ये ३, ३ मध्ये २

Practical

Paper VIII - Concert

Total Marks 25

1) One Vilambit & Chhota Khyal for 10 min

One Light Classical Music for 5 min

2) Viva - Voce

3) Taal Recitation with Dugun, Tigun, Chaugun.

Semester - VI

Theory – Paper IV

Total Marks 25

A) i) Writing notation of Bada Khayal & Chhota Khyal with alap and swarvistar

(बड्या व छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1) Malkauns 2) Miya ki Todi.

B) Carnatic Music कर्नाटक संगीत (स्वर, थाट, ताल, गीत प्रकार)

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

D) २ मध्ये ३ , ३ मध्ये ४

Practical – Paper IV

Total Marks 25

A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragas.

1) Malkauns 2) Miya ki Todi.

B) One Chota Khayal in the Following Ragas (outline)

1) Marubihag.

C) 1) Dhamar

D) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.

i) Dhamar ii) Zaptal

Theory – Paper V

Total Marks 25

A) i) Writing notation of Bada Khayal & Chhota Khyal with alap and swarvistar

(बड्या व छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1) Bihag 2) Darbari Kanada

B) Study of Staff Notation System of Western Music.

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

D) २ मध्ये ३ , ३ मध्ये ४

Practical – Paper V

Total Marks 25

A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragas

1) Bihag 2) Darbari Kanada

B) One Chota Khayal in the Following Ragas (outline)

1) Ahirbhiarav.

C) Thumari, Tarana.

D) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.

i) Deepchandi

2) Sultal

Theory – Paper VI

Total Marks 25

- A) i) Writing notation of Chhota Khyal with alap and swarvistar
(छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)
ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)
i) Kirvani ii) Bhairavi
- B) Importance of mass media - i) Radio, TV, Microphone,
ii) Computer basics and introduction to Internet
- C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.
- D) २ मध्ये ३ , ३ मध्ये ४

Practical

Paper VI

Total Marks 25

- A) One Chhota Khyal in the following Ragas (Outline)
i) Kirvani ii) Durga iii) Kalavati iv) Bhairavi
- B) Natyageet and Abhang.
- C) Recitation of Talas by Counting Matras by hand of the following talas
i) Bhajani ii) Addha

- A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar
छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)
ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)
i) Durga ii) Kalavati
- B) The Life & work of Following Artist (कलाकारांची जीवन चरित्रे)
1) Shrimati. Hirabai Badodekar
2) Pt. Ravi Shankar
- C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun (Dhamar , Zaptal)
- D) २ मध्ये ३ , ३ मध्ये ४

Practical

Paper VII

- Concert

Total Marks 25

- A) Any Chhota Khyal with Aalap, Tan, Boltana 20
- B) One Light Classical Music.
- C) Tal Recitation with Dugun, Tigun, Chougun.
- D) PPT Presentation – One Artist / One Instrument. 5

A) i) Writing notation of Bada & Chhota Khyal with Alap & Swar Vistar

बड्या व छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1) Malkauns 2) Miya Ki Todi

B) Write essay on

1) आकाशवाणी व दूरदर्शनवरील कार्यक्रम

2) मंच प्रदर्शन

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun(Dadara, Sultal).

D) २ मध्ये ३ , ३ मध्ये ४

Practical

Paper VIII - Concert

Total Marks 25

1) One Vilambit & Chhota Khyal for 10 min

One Light Classical Music for 5 min

2) Viva - Voce

3) Taal Recitation with Dugun, Tigun, Chaugun.

B. A. Music

1) Title – B.A. Music Part III (Vocal / Instrumental)

2) Duration – The course shall consist of 3 years divided into

Part I, II, III

Part - I - Total Marks - 100

Part I - Paper I- 100 Marks - Semester I - (Theory - 25 Marks, Practical - 25 marks)

Semester II - (Theory - 25 Marks, Practical - 25 marks)

Part - II - Total Marks - 200

Part II-PaperII-100 Marks - Semester III - (Theory - 25 Marks, Practical - 25 marks)

Semester IV - (Theory - 25 Marks, Practical - 25 marks)

Paper III -100 Marks - Semester III - (Theory - 25 Marks, Practical - 25 marks)

Semester IV - (Theory - 25 Marks, Practical - 25 marks)

Part - III - Total Marks - 500

Paper - IV - 100 Marks

Semester V - (Theory - 25 Marks, Practical - 25 marks)

Semester VI - (Theory - 25 Marks, Practical - 25 marks)

Paper - V - 100 Marks

Semester V - (Theory - 25 Marks, Practical - 25 marks)

Semester VI - (Theory - 25 Marks, Practical - 25 marks)

Paper - VI - 100 Marks

Semester V - (Theory - 25 Marks, Practical - 25 marks)

Semester VI - (Theory - 25 Marks, Practical - 25 marks)

Paper - VII - 100 Marks

Semester V - (Theory - 25 Marks, Practical - 25 marks)

Semester VI - (Theory - 25 Marks, Practical - 25 marks)

Paper - VIII - 100 Marks

Semester V - (Theory - 25 Marks, Practical - 25 marks)

Semester VI - (Theory - 25 Marks, Practical - 25 marks)

3) Medium of instruction – Marathi.

4) Qualification of Teachers –

A) M. A. (at least 55%) with Music of recognized uni & NET.

B) In case of Tabla player the following qualifications are prescribed.

The person must be well versed in all the 14 modes of playing on Tabla & must also have a practical experience of 10 years as an accompanist to vocal as well as instrumental.

B.A. Music special Tabla of recognized uni or Visharad (II Class) of A.B.G.M.V. Mandal Mumbai.

5) Teaching Periods – B. A. - III

10 periods theory, 10 periods practical

6) Practical Examination - Duration of examination shall be 15 to 20 Min. for each student.

Sem V & VI - Theory paper - IV - 50 Marks & Theory Paper - V – 50 marks – Objective –10 Marks, Subjective – 40 Marks.

7) Instruments -

- 1) Tambora – For Ladies – a pair of Black 4
For Gents – a pair of Black 1
- 2) Harmonium – 1) Nar Nar for ladies 2) Kharj Nar for Gents.
- 3) Sarod – full size of white 1
- 4) Sitar - full size of Black 1
- 5) Tabla – 2 Dagga – 4 Tabla of Black 1 , Black 2, Black 4, Black 5

Practical Examination Procedure -

- a) Duration of practical examination of each student shall be of 20 to 25 minutes.
- b) One internal examiner shall be appointed by the University.
- c) One external examiner shall be appointed by the University.

संदर्भ ग्रंथ सूची

बी. ए. म्यूझिक Part -III (Vocal / Instrumental)

B. A. Part -III

- १) क्रमिक पुस्तक मालिका भाग १ ते ४ पं. वि.ना. भातखंडे
- २) राग बोध भाग १ ते ६ पं. बी. आर. देवधर
- ३) संगीत विशारद आचार्य वसंत - हाथरस
- ४) राग परिचय भाग १ ते ४ हरिश्चंद्र श्रीवास्तव
- ५) मधुर स्वरलिपी संग्रह हरिश्चंद्र श्रीवास्तव
- ६) संगीत कला विहार अखिल भारतीय गांधर्व महाविद्यालय मंडळ मुंबई
- ७) भारतीय वाद्यांचा विकास - डॉ. ग. ह. तारळेकर
- ८) तबला गाईड - सुरेश सामंत
- ९) संगीतशास्त्र विजयिनी - डॉ. नारायण मंगरुळकर
- १०) संगीतशास्त्र - वसंतराव राजोपाध्ये
- ११) रागदारी संगीतातील सौंदर्य स्थळे - रोचना भडकमकर
- १२) रागविश्लेषण - डॉ. उमा गर्ग
- १३) अभिनव गीतमंजिरी भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- १४) संगीताने गाजलेली रंगभूमी - बाबुराव जोशी
- १५) ख्याल गायनशैली विकसीत आयाम - सत्यवती शर्मा
- १६) संगीतयात्रा हिंदुस्तानी संगीतातील रागांचा आस्वादक परिचय - रोचना भडकमकर
- १७) भारतीय संगीतपद्धती भाग १ ते ४ - पं. वि. ना. भातखंडे
- १८) भारतीय संगीत का इतिहास - भगवत शरण शर्मा
- १९) तान संग्रह भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- २०) तबला - अरविंद मुळगांवकर