

SOLAPUR UNIVERSITY, SOLAPUR



NAAC Accredited-2015
'B' Grade (CGPA 2.62)

Faculty of Humanities

CBCS Pattern Syllabus

B.A. III (Sem – V, VI) (Paper - VII to XVI)

Music

with effect from June - 2018

1) Preamble –

Music, dance, drama are very popular performing arts. Music means vocal, instrumental and dance. India is famous for classical, semi classical and folk music. String, wind, percussion and newly added electronic instruments are used for performance. Music has its own language. It enriches the mind and body.

Music enhances the confidence, stage daring, sensitivity, unity, concentration etc. It also enhances the understanding between music and literature.

2) Objective of the Course -

- 1) Introduce basic principles of music as sound and rhythm.
- 2) To develop the ability for the good performance of music.
- 3) To develop social and cultural aspects among the students.
- 4) To develop musical ability, musical skill in the student.
- 5) Music is a form o creative art and it aims to develop the creative ability in the student.
- 6) To develop musical skills as composing, arranging, designing, performing skills, accompaniment etc.

Semester V, VI

Paper – VII to XVI

[Credits: Theory - 2, Practicals - 2- Per Paper]

Total Theory Lectures-()

Unit no: 1

(No. of Lectures - 4)

Paper – VII to XI

Theory + Practical per paper

Unit no: 2

(No. of Lectures - 4)

Paper – XII to XVI

Theory + Practical per paper

Equivalent Subject for Old Syllabus

Sr. No.	Name of the Old Paper	Name of the New Paper
	Semester V	Semester V
1)	Paper VII	Paper VII
2)	Paper VIII	Paper VIII
3)	Paper IX	Paper IX
4)	Paper X	Paper X
5)	Paper XI	Paper XI
	Semester VI	Semester VI
6)	Paper XII	Paper XII
7)	Paper XIII	Paper XIII
8)	Paper XIV	Paper XIV
9)	Paper XV	Paper XV
10)	Paper XVI	Paper XVI

Nature of Question Paper

Total Marks - 35

Q. 1) Select the correct option.



7

I)

a)

b)

c)

d)

II)

a)

b)

c)

d)

III)

a)

b)

c)

d)

IV)

a)

b)

c)

d)

V)

a)

b)

c)

d)

VI)

a)

b)

c)

d)

VII)

a)

b)

c)

d)

Q.2) Short Answer.



6

Q.3) a) Information about Raga.



4

b) Information about Tala.



4

Q. 4) Broad Question.



7

OR

Broad Question.

Q. 5) Broad Question.



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Solapur University, Solapur.

B. A. Part III - Syllabus

Indian Music (CBCS)

Introduced from the Academic Year 2018 – 19

Semester - V

Theory – Paper VII

Total Marks 35

A) i) Writing notation of Chhota Khyal with alap and swarvistar.

(छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas - 1) Jaunpuri 2) Bhairav

B) History of Indian Music (भारतीय संगीताचा इतिहास)

1 credit

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

D) २ मध्ये ३, ३ मध्ये २

1 credit

Practical – Paper VII

Total Marks 35

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

1) Bhairav

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

1) Miyan ki Todi 2) Jaunpuri

1 credit

C) 1) Trivat 2) Patriotic song

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

i) Ektal ii) Tevra

1 credit

Theory – Paper VIII

Total Marks 35

- A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar
छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)
ii) Detailed study of Ragas- 1) Puriya Dhanashri 2) Bageshri
- B) श्रुती व्यवस्था, ग्राम, मूर्च्छना, जाती गायन, स्वर संवाद 1 credit
- C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.
- D) २ मध्ये ३, ३ मध्ये २ 1 credit

Practical – Paper VIII

Total Marks 35

- A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragan.
1) Bageshri
- B) One Chota Khayal in the Following Ragas (outline)
1) Puriya Dhanashri 2) Miyamalhar 1 credit
- C) 1) Dhrupad 2) Group song
- D) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.
i) Sultal ii) Chautal 1 credit

Theory – Paper IX

Total Marks 35

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

छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas -

1) Darbari Kanada 2) Bibhas (Bhairav That)

1 credit

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

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

D) २ मध्ये ३, ३ मध्ये २

1 credit

Practical – Paper IX

Total Marks 35

A) One Chota Khayal in the Following Ragas (with Alap, Taan, Bolaalap, Boltan)

1) Darbari Kanada 2) Bibhas (Bhairav That)

B) 1) Lokgeet 2) Bhavgeet

C) Rigmala, Chatrang

1 credit

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

i) Pancham Sawari ii) Khemta

1 credit

Theory – Paper X

Total Marks 35

- 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) Bageshri 2) Jaunpuri
- B) The Life & work of Following Artist (कलाकारांची जीवन चरित्रे) 1 credit
1) Pt. Bhimsen Joshi
2) Smt. Asha Bhosale
- C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.(Jattal, Tilwada)
- D) २ मध्ये ३, ३ मध्ये २ 1 credit

Practical

Paper X

- Concert

Total Marks 35

- A) Any Chhota Khyal with Aalap, Tan, Bolalap, Boltan
- B) One Light Classical Music. 1 credit
- C) Tal Recitation with Dugun, Tigun, Chougun.
- D) PPT Presentation – One Artist / One Instrument. 1 credit

Theory – Paper XI

Total Marks 35

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) Puriadhanashri 2) Bhairav

B) संगीत शास्त्रातील ग्रंथ व ग्रंथकारांचे योगदान

1 credit

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

D) २ मध्ये ३, ३ मध्ये २

1 credit

Practical

Paper XI - Concert

Total Marks 35

1) One Vilambit & Chhota Khyal for 10 min

2) One Light Classical Music for 5 min

1 credit

3) Viva - Voce

4) Taal Recitation with Dugun, Tigun, Chaugun.

1 credit

Semester - VI

Theory – Paper XII

Total Marks 35

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

(छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1) Bihag 2) Hindol

1 credit

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

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun (Dhumali, Zumara)

D) ३ मध्ये ४ , ४ मध्ये ३

1 credit

Practical – Paper XII

Total Marks 35

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

1) Bihag

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

1 credit

1) Tilakkamod 2) Hindol

C) 1) Dhun, Tarana

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

i) Dhumali ii) Zumara

1 credit

Theory – Paper XIII

Total Marks 35

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

(छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1) Miya ki todi 2) Chandrakauns

1 credit

B) Study of Staff Notation System of Western Music.

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

D) ३ मध्ये ४, ४ मध्ये ३

1 credit

Practical – Paper XIII

Total Marks 35

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

1) Miya ki todi

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

1 credit

1) Ahirbhiarav 2) Chandrakauns

C) Thumari, Natyageet

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

i) Deepchandi

2) Addha

1 credit

Theory – Paper XIV

Total Marks 35

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) Kedar ii) Bhairavi

1 credit

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 (Dhamar, Rupak)

D) ३ मध्ये ४ , ४ मध्ये ३

1 credit

Practical

Paper XIV

Total Marks 35

A) One Chhota Khyal in the following Ragas (Outline)

i) Kedar ii) Bhairavi

B) Dhamar

1 credit

C) Abhang, Bhaktigeet

D) Recitation of Talas by Counting Matras by hand of the following talas

i) Dhamar ii) Rupak

1 credit

Theory – Paper XV

Total Marks 35

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) Bihag ii) Hindol

1 credit

B) भारतीय संगीतातील घराणी व त्यांचे योगदान.

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun (Tritaal, Zaptal)

D) ३ मध्ये ४ , ४ मध्ये ३

1 credit

Practical

Paper XV

- Concert

Total Marks 35

A) Any Chhota Khyal with Aalap, Tan, Boltana

B) One Light Classical Music.

1 credit

C) Tal Recitation with Dugun, Tigun, Chougun.

D) PPT Presentation – One Artist / One Instrument.

1 credit

Theory – Paper XVI

Total Marks 35

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) Ahirbhairav 2) Bhairavi

1 credit

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) ३ मध्ये ४, ४ मध्ये ३

1 credit

Practical

Paper XVI - Concert

Total Marks 35

1) One Vilambit & Chhota Khyal for 10 min

2) One Light Classical Music for 5 min

1 credit

3) Viva - Voce

4) Taal Recitation with Dugun, Tigun, Chaugun.

1 credit

B. A. Music

1) Title – B.A. Music

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

Part I, II, III

B. A. Part I - Paper I and II - 100 Marks each

Semester - I - Theory - 35 Marks, Practical - 35 marks + 30 internal

Semester - II - Theory - 35 Marks, Practical - 35 marks + 30 internal

B. A. Part II Paper III, IV and V, VI - 100 Marks each

Semester III -Paper - III - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper - IV - Theory - 35 Marks, Practical - 35 marks + 30 internal

Semester IV - Paper - V - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper - VI - Theory - 35 Marks, Practical - 35 marks + 30 internal

B. A. Part III Paper VII to XVI of 100 Marks each

Semester V - Paper VII - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper VIII - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper IX - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper X - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper XI - Theory - 35 Marks, Practical - 35 marks + 30 internal

Semester VI - Paper XII - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper XIII - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper XIV - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper XV - Theory - 35 Marks, Practical - 35 marks + 30 internal

Paper XVI - Theory - 35 Marks, Practical - 35 marks + 30 internal

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

Each paper 4 periods per week.

4 periods theory, 4 periods practical

6) Practical examination – Semester V - Practical - Paper VII to XI - 35 Marks

Semester VI - Practical - Paper XII to XVI - 35 Marks

Theory paper pattern –

Semester V - Theory - Paper VII to XI - 35 Marks

Semester VI -Theory - Paper XII to XVI - 35 Marks

35 marks for theory– Objective– 7 Marks, Subjective – 28 Marks.

Separate Heads of Passing

Semester V - Theory - Paper VII to XVI - 35 Marks - Minimum Passing 14 Marks

Practical - Paper VII to XI - 35 Marks - Minimum Passing 14 Marks

Semester VI - Theory - Paper XII to XVI - 35 Marks - Minimum Passing 14 Marks

Practical - Paper XII to XVI - 35 Marks - Minimum Passing 14 Marks

* Practical examination of Semester V - Paper VII to XI - 35 Marks each will be conducted at the end of fifth Semester and Semester VI - Paper XII to XVI - 35 Marks each will be conducted at the end of sixth Semester.

* Minimum passing of paper VII to XI and XII to XVI are - 14 marks.

Semester V, VI - Internal Marks for each paper - 30 - Minimum Marks for passing - 12

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. म्युझिक 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