

SIDDHARTH UNIVERSITY, Kapilvastu, Siddharthnagar
Under Graduate Syllabus

DEPARTMENT OF FINE ARTS AND MUSIC

ORDINANCE AND SYLLABUS
(PROSPECTUS)

EFFECTIVE FROM 2004-2005

B.A.

PERFORMING ARTS
IN
VOCAL, INSTRUMENTAL & TAL VADYA



PERFORMING ARTS (MUSIC)
SYLLABUS [EFFECTIVE FROM 2004-2005]

B.A. Examination [1st Year]

THEORY

Paper – I

Time: 3 hrs

Marks: 50

History & Technique of Indian Music

(Common for Vocal, Instrumental & Tal vadya)

History of Indian Music. Study of theoretical details and their comparative study of following Ragas and Talas: - Todi, Bihag, Bageshree, Puriya, Jai Jaivanti, Kamod, Kaliugada, Tilaga Trital, Japtal, Sooltal, Ektal, Chartal, Kaharva, Dadra. Reading and writing of notation of Bandhish and Gats above mentioned Ragas.

Defination of Technical terms : Nad, Shruti, Swara, Sthan, Saptak, Astak, Purvanga, Uttaranga, Varna, Alankar, Vadi, Vivadi, Anuvadi .Study of Ragas:- Thata, Meenda, Ghaseet, Krintan, Jamjama, Khatka – Murki.

NOTE: - (There will be three disciplines [Vocal, Instrumental & Tal vadya, all discipline are compulsory for practical papers for B.A.-1 year PERFORMING ARTS (MUSIC)

-----PRACTICALS-----

Paper – I [Vocal]

Marks: 50

Study of Ragas in Vocal Music

Study of following Ragas: - Todi, Bihag, Bageshree, Puriya, Jai Jaivanti, Kamod, Kalingada, Tilanga .Two Vilambit Khayalas in any of the above mentioned Ragas, Sargam and Madhyalaya, Khayala with Alap, Tans in all the above mentioned Ragas. Study of any one choice Raga covering Vilambit and Drut Khayala with Alap & Tan.

Paper – II [Instrument]

Marks: 50

Study of Ragas in Instrumental Music

Study of following Ragas: - Todi, Bihag, Bageshree, Puriya, Jai Jaivanti, Kamod, Kalingada, Tilanga. Two Vilambit Gats in any of the above mentioned Ragas. Sargam and Rajakhani (Drut) Gats with Alap, Tans/ Todas in all the above mentioned Ragas Study of any one choice - Raga covering Vilambit and Drut ,Gat with Alap, Tan, Jhala.

Paper – III [Tal Vadya]

Marks: 50

Study of Talas for Tal Vadya Music

Study of following Talas: - Trital, Jhaptal, Sooltal, Ektal, Chartal, Kaharva, Dadra Ability to demonstration (Simple Thaka with Tali, Khali on Tabla/ Pakhavaja and orally by giving Tali and Khali) in all the above mentioned Talas. Study of any one choice Tala covering simple Thaha, dwigun with Tali, Khali.

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SYLLABUS

B.A. Examination 2nd Year

THEORY

Paper – I

Time: 3 hrs

Marks: 50

Study of Indian & Western Music

(Common for Vocal, Instrumental, Tal Vadya)

Natural Scale, Temperd scale, Swar and Tala system of Hindustani and Karnataka Music. Western notation system.

Vadya Vargikaran, Merit and dimerit of Gayaka/ Vadaka, Nibadha gan, Anibadhagan, Ragalap, Rupakalap, Alaptigan, Alpatva, Bahutva, Avirbhava Tirobhava, Nayaki – Gayaki, Vagyekar.

General knowledge of Dhrupad, Dhamar, Khayal, Tarana, Tappa, Thumari, Hori, Chaturanga, Geet, Bhajan, Gazal.

THEORY

Paper – II

Time: 3 hrs

Marks: 50

Technical theory of Ragas and Talas

Detail study and their comparative study about given Ragas and Talas: - Darbari Kanhara, Minya Malhar, Puriya Dhanashree, Multani, Rageshree, Marawa, Paraja, Sindura, Adana, Gouda Saranga. Talas: - Deepchandi (Chachar) Jatta Tal, Teevra, Jhimara, Pancham Sawari and Addha Tal.

Reading and writing of notation of Bandish and Gats with Tan & Alap, about above mentioned Ragas. Writing of Talas in notation with Thaha, Dwigun, Trigun, Dedagun (3/2) layakaris about above mentioned Talas, Comparative Study of different Bols of Tabla.

-----PRACTICAL-----

[Any two disciplines from the following Group A,B,C,]

GROUP – A (Vocal)

Paper – I

Marks: 50

Study of Ragas in Vocal Music

Study of Darbari Kanhara, Minya Malhar, Puriya, Dhanashree, Multani, Rageshree, Marwa, Paraj, Sindura, Adana, Gouda Sarang. Four Vilambit Khayalas, Sargam and Madhya laya khayalas with Alap, Tanas about all the above mentioned Ragas.

Study of any one Raga as choice covering Vilambit and Drut Khayal with Alap, Tan, Tarana from the above mentioned Ragas.

Study of one Madhyalaya Khayal in Tal other then Trital. Ability of demonstration (Orally by giving Tali and Khali) Within the Talas prescribed in the 2nd year .

GROUP – B (Instrumental)

Paper – II

Marks: 50

Study of Ragas in Instrumental Music

Study of following Ragas: - Darbari Kanhara, Minya Malhar, Puriya Dhanashree, Multani, Rageshree, Marawa, Paraja, Sindura, Adana, Gouda Saranga. Four Vilambit Khayala, Sargam and Madhya laya khayala with Alap, Tanas in all the above mentioned Ragas.

Study of any one Raga as choice covering Vilambit and Drut Khayala with Alap, Tan, Tarana

Study of one Madhyalaya Gat in Tal other then Trital. Ability of demonstration (orally by giving Tali and Khali) Talas prescribed in 2nd year course.

GROUP - C (Tal Vadya)

Paper – III

Marks: 50

Study of Talas for Tal Vadya Music

Study of the following Talas: - Deepchandi (Chachar) Jatta Tal, Teevra, Jhimara, Pancham Sawari Addha Tal.

Thakas and Parans (Simple and Chakkardar) with types of Tihais in all the above mentioned Talas. Advance Playing in Teental, Jhaptal, Ektal, Dadra, Kaharva.

Study of any one of Tala as choice with simple Tukda and Tihais.

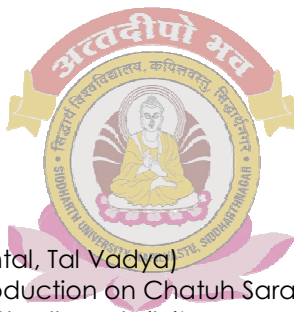
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**PERFORMING ARTS
(MUSIC)**

B.A. Examination 3rd Year

THEORY

Paper – I



Time: 3 hrs

Marks: 50

Contribution of Indian Music

(Common for Vocal, Instrumental, Tal Vadya)

Study of Shruti and Swara, Introduction on Chatuh Sarana as stated by Bharat and Shree Nivas. Method by placing the Shudh and vikrit swaras on Veena by Ahobal and Pt. Shree Nivas. Raga – Ragini Vargikaran, Thata – Raga, Vargikaran ,Mela – Raga Vargikaran, Ragang – Raga Vargikaran. Contribution of the Granth karas (Authors)and Introduction of any two Granthas: - i) Matang – “Brhaddeshi”, ii) Ramamatya – “Swarmela Kala Nidhi”, iii) Vyankatmukhi – Chaturdandi – “Prakashika”, iv) Abhinava Gupta – “Abhinavebharati”, v) Maharana Kumbha – “Sangeet Raj”

Paper – II

Time: 3 hrs

Marks: 50

Music appreciation & contribution of Indian Musicians

(Common for Vocal, Instrumental, Tal Vadya)

Biographies and contribution of the following Musicians : - Sadarang – Adaranga, Haddu – Hassu Khan, Abdul Karim Khan, Ustad Fayyaz Khan, Pt. Omkar Nath Thakur, Pd.Bheemsen Joshi, Inayat Khan, Imdad Khan, M. S. Gopal Krishnan, Pd. Lal Mani Mishra, Pd. Ravi Shankar, Tyag Raj, Ustad Bismilla Khan, Kale Khan, Allauddin Khan, Ahamad Jan Thirakva, Allapakha Nana Saheb Panse, Karamatulla Khan.

Theory-[Elective]

[Any one from the following group A,B,C.]

Paper:-III

Time: 3 hrs

Group :A (Vocal)

Marks: 50

Technical theory of Vocal Music

Study of following Ragas, Talas and their comparative study: Ragas-Kalawati , Shuddhasarang, Lalit, Ramkali , Bheempalasi, Yaman Chandrakhonsh, Sohani.Talas: Ada chautaal, Sauari, Punjabi, Brahmadal.

Analysis of the style of following Gharanas and their history

Gwalior, Agra, Kirna, Patiyala, Jaipur. Reading and writing of Gat above mentioned Ragas. Writing of Talas in notion with chaugun $3/2$ and $3/4$ Layakaris .[Talas: Teen taal ,Jhap taal ,Ek taal, Chartaal and Teeura .]

Paper:-III

Time: 3 hrs

Group :B (Instrument)

Marks: 50

Technical theory of Instrumental music

Study of following Ragas, Talas and their comparative study:Ragas-Kalawati , Shuddhasarang, Lalit, Ramkali , Bheempalasi, Yaman Chandrakhonsh, Sohani.Talas: Ada chautaal, Sauari, Punjabi, Brahmadal.

Analysis of the style of following Gharanas and their history

Gwalior, Agra, Kirna, Patiyala, Jaipur. Reading and writing of Gat above mentioned Ragas. Writing of Talas in notion with chaugun $3/2$ and $3/4$ Layakaris .Analysis of the styles of Senia Gharanas of instrumental music and development of the Gayki and Tantrakari styles.

Paper:-III

Time: 3 hrs

Group :C (Tal-Vadya)

Marks: 50

Technical theory of Tal-Vadya

Study of Adi, Kuwadi Biadi and Savai Laya. Definition and knowledge of application of following: Gat-Quida, Gat-Puran, Navahakka Tripalli and chupalli gats. Knowledge of

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Jatibheda [Tisra, chatusru Mishra, Khaunda, Sankirna]. Tal Bol and their layakaris: Matta, Gajajhampa, Shikhar Rudra, Jog Jhampass

-----Practical-[Elective]-----

Paper:-I

Group :A {Vocal}

Marks: 100

Practical study of Ragas for Vocal Music

Study of the following Ragas: Kalavati, Shudha Sarang Lalit, Ram kali, Bheempalasi, Yaman, Cchandrakouns Gouda Malhar Sohind, Shree, Hamir Shyamkalyan and their Vilambit Khyalas of any four from above Ragas. Study of the following Talas: Sawari Panjabi Brahma tal Thekas with chaugun, 2/3, 3/4 Layakaries of above tals.

Paper:-II

Group :A

Composition of Ragas

Marks-50

Study of two madhyalaya khalayalas in talas other than treetal, Ability to demonstrate orally by giving Tali Khali. Choice raga covering vil; ambit drut khayala with alap.

Or

Paper:-I

Group :B (Instrumental)

Marks: 100

Practical study of Instrumental music

Study of the following Ragas: Kalavati, Shudha Sarang Lalit, Ram kali, Bheempalasi, Yaman, Cchandrakouns Gouda Malhar Sohind, Shree, Hamir Shyam kalyan and their Vilambit Khyalas of any four from above Ragas. Study of the following Talas: Sawari Panjabi Brahma tal Thekas with chaugun, 2/3, 3/4 Layakaries of above tals. Four maseet khani gats with todas, Sargam and rajakhani gats with alap, tan todas in all mention Rags. Jat tal Eka tal Teevra Theka Trigun Dedhgun 3/2.

Paper:-II

Group :A

Composition of Ragas

Marks-50

Study of anyone Raga as choice covering vilambit and drut khayal of ragas with Alap, Tans mentioned. Study of Dhru pads and one dhamar with trigun and Dedhgun laya 2/3, Tarana Ttiruat Gajal, folk song Patriotic song Ravindra sangeet.

Or

Paper:-I

Group :B (Tal-Vadya)

Marks:100

Practical study of Tal –Vadya

Study of peshkar, quidas, Gats Mukda, tukda and relas with paltas in trital. Four Tukras and two Paranas with Tihai in Choutal Sooltal. Tukras Gats Relas Mukda, Quidas and advansed Tihai in rupak, Pancham Sawari Deepchandi and Jhumra. Thekas in the following tal in Barbar Dugun Trigun Choogun with Simple Tukda Tihais of Matta, Gajajhampa, Shikhar Rudra along with oral renderings in all Talas and Bols.

Paper:-II

Group :C

Composition of Tal - Vadya

Marks-50

Solo demonstration along with oral rendering in one Talas within the course [one by student and by examiner]

B.A. PERFORMING ART –[MUSIC]

PART – I

Paper	Subject	Examination Hours	Marks	Sessional Marks	Total
Theory- I	History & Technique of Indian Music	3	50	-	50

