

# **PUNYASHLOK AHILYADEVI HOLKAR SOLAPUR UNIVERSITY, SOLAPUR**



**Name of the Faculty : Inter-Disciplinary Studies**

**Syllabus : B.A. Part-II Indian Music**

**With effect from : June-2023**

# **Punyashlok Ahilyadevi Holkar Solapur University, Solapur.**

**B. A. Part II (Semester III, IV) - Syllabus**

**Indian Music (CBCS)**

**Introduced from the Academic Year 2023-24**

## **Semester III**

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Contact Hours -

48L + 12T = 60

Theory – Paper III

Total Marks 20

A) Writing notation of Chhota Khayal and Swar vistar

B) Detailed study of Ragas

C) Tal Study (दुगुण, तिगुण, चौगुण)

1 Credit

D) Classification of instruments

12 Hours

E) उत्तर भारतीय संगीतातील गीतप्रकारांची माहिती, इतिहास व वैशिष्ट्यांसह - ध्रुपद धमार

F) चरित्रलेखन - स्वामी हरिदास

1 Credit

12 Hours

Practical – Paper III

Total Marks 20

A) Chhota Khayal in each of the following Ragas with Alap, Tan, Boltan

1) Malkauns

B) Sargamgeet, Lakshangeet, Tarana. (in any one raga)

1 credit

1) Yaman 2) Malkauns

12 Hours

C) Reciting Theka bol with the counting of the matras by hands of the tals

1) Zaptal 2) Chautal 3) Rupak

1 credit

D) One Dhrupad in any of the prescribed Ragas with out line.

E) स्वर / राग / ताल ओळखणे.

12 Hours

F) रागातील स्वरांप्रमाणे अलंकार म्हणणे.

G) विविध वाद्य प्रकारांवर आधारित प्रकल्प करणे.

4 Credits = 48 Hours

### Semester - III

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

| Theory – Paper IV  | Total Marks 20 |
|--|----------------|
| A) Writing notation of Chhota Khayal- (छोट्या ख्यालाचे स्वरलेखन आलाप स्वरविस्तारासह)                     |                |
| B) रागाची माहिती द्या.   | 1 credit       |
| C) Tal Study (दुगुण, तिगुण, चौगुण)   | 12 Hours       |
| D) व्याख्या द्या. - पूर्वांग, उत्तरांग, गायक, नायक, घसीट, क्रितन, नायक, कणस्वर, मिंड, गमक, चलन, उठाव.    |                |
| E) उत्तर भारतीय संगीतातील गीतप्रकारांची माहिती, इतिहास व वैशिष्ट्यांसह - दादरा, चतरंग, सरगमगीत, लक्षणगीत | 1 credit       |
| F) चरित्र लेखन - तानसेन  | 12 Hours       |

| Practical – Paper IV  | Total Marks 20 |
|---|----------------|
| A) One Chhota Khayal in each of the following Ragas with Alap, Tan, Boltan  |                |
| 1) Khamaj 2) Bihag  | 1 credit       |
| B) Sargamgeet, Lakshangeet, Tarana (in any one from prescribed raga)        | 12 Hours       |
| C) Reciting Theka bol with the counting of the matras by hands of the tals  |                |
| 1) Sultal 2) Addha 3) Dhumali   |                |
| D) Light Music Study - सुगम संगीताचा अभ्यास - लोकगीत / भजन / देशभक्तीपर गीत |                |
| E) स्वर / राग / ताल ओळखणे   | 1 credit       |
| F) रागातील स्वरांप्रमाणे अलंकार म्हणणे.                                     | 12 Hours       |
| G) स्पर्धा किंवा कार्यक्रमावर आधारित प्रकल्प लेखन (उदा. युवक महोत्सव)       |                |

4 Credits = 48 Hours

Semester - IV

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Theory – Paper V

Total Marks 20

- A) Writing notation of Chhota Khyal and Swar vistar (छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)
- B) Detailed study of Ragas (रागांचा सविस्तर अभ्यास) 1 credit
- C) Tal Study (दुगुण, तिगुण, चौगुण) 12 Hours
- D) **नादाचे गुणधर्म** - नादाची घनता, नादाची उच्चनीचता, नादाची जाती.  
(Volume, Pitch, Timbre)
- E) उत्तर भारतीय संगीतातील गीतप्रकारांची माहिती, इतिहास व वैशिष्ट्यांसह -  
ख्याल, ठुमरी, भक्तीगीत, धुन.
- F) चरित्रलेखन - श्रीमती किशोरी आमोणकर 1 credit
- G) पं. वि. दि. पलुस्कर स्वरलेखन पद्धत. 12 Hours

Practical – Paper V

Total Marks 20

- A) Bada Khayal & One Chhota Khayal with alap, Boltan of the following Ragas.  
1) Yaman
- B) One Chhota Khayal in each of the following Ragas  
1) Des 2) Bageshree
- C) Reciting Theka bol with the counting of the matras by hands of the tals  
1) Ektal 2) Deepchandi 3) Tilwada 1 credit
- D) Patriotic song, Lokgeet, Sugamsangeet 12 Hours
- E) स्वर / राग / ताल ओळखणे.
- F) रागातील स्वरांप्रमाणे अलंकार म्हणणे. 1 credit
- G) स्वरलेखन पद्धत उपयुक्तता, महत्त्व. 12 Hours

4 Credits = 48 Hours

Semester - IV

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

| Theory – Paper VI  | Total Marks 20 |
|--|----------------|
| A) Writing notation of Chhota Khyal-   | 1 credit       |
| B) रागाची माहिती द्या.   | 12 Hours       |
| C) Tal Study (दुगुण, तिगुण, चौगुण)   |                |
| D) रागाचे समयचक्र.   |                |
| E) उत्तर भारतीय संगीतातील गीतप्रकारांची माहिती, इतिहास व वैशिष्ट्यांसह -<br>टप्पा, त्रिवट, तराणा, भावगीत |                |
| F) गायकाचे गुण अवगुण.  | 1 credit       |
| G) चरित्र लेखन - श्रीमती लता मंगेशकर   | 12 Hours       |

| Practical – Paper VI  | Total Marks 20 |
|---|----------------|
| A) One Chhota Khayal in each of the following Ragas with Alap, Tan, Boltan<br>1) Patdeep 2) Durga |                |
| B) 1) Sargangeet 2) Tarana 3) Lakshangeet 4) Natyageet (in any one raga)                          | 1 credit       |
| C) Reciting Theka bol with the counting of the matras by hands of the tals                        | 12 Hours       |
| 1) Dhamar 2) Zumara 3) Khemta   |                |
| D) Dhamar (out line)  |                |
| E) स्वर / राग / ताल ओळखणे   |                |
| F) रागातील स्वरांप्रमाणे अलंकार म्हणणे.   | 1 credit       |
| G) रागाचे समयचक्र.  | 12 Hours       |

4 Credits = 48 Hours

## **B. A. Music**

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

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

Part I, II, III

B. A. Part I - Paper I and II - 50 Marks each

Semester - I - Theory - 20 Marks, Practical - 20 marks + 10 internal

Semester - II - Theory - 20 Marks, Practical - 20 marks + 10 internal

B. A. Part II Paper III, IV and V, VI - 50 Marks each

Semester III -Paper - III - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper - IV - Theory - 20 Marks, Practical - 20 marks + 10 internal

Semester IV - Paper - V - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper - VI - Theory - 20 Marks, Practical - 20 marks + 10 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. - II

Each paper 4 periods per week.

4 periods theory, 4 periods practical

6) Practical examination – Semester III - Practical - Paper III - 20 Marks

Semester III - Practical - Paper IV - 20 Marks

Semester IV - Practical - Paper V - 20 Marks

Semester IV- Practical - Paper VI - 20 Marks

Theory paper pattern –

Semester III - Theory - Paper III - 20 Marks

Semester III - Theory - Paper IV - 20 Marks

Semester IV -Theory - Paper V - 20 Marks

Semester IV-Theory - Paper VI - 20 Marks

20 marks for theory– Objective– 4 Marks, Subjective – 16 Marks.

Separate Heads of Passing

Semester III - Theory - Paper III, IV - 20 Marks - Minimum Passing 8 Marks

Practical - Paper III, IV - 20 Marks - Minimum Passing 8 Marks

Semester IV - Theory - Paper V, VI - 20 Marks - Minimum Passing 8 Marks

Practical - Paper V, VI - 20 Marks - Minimum Passing 8 Marks

\* Practical examination of Semester III - Paper III, IV - 20 Marks each will be conducted at the end of third Semester and Semester IV - Paper V, VI - 20 Marks each will be conducted at the end of fourth Semester.

\* Minimum passing of paper III, IV and V, VI are - 8 marks.

Semester III, IV - Internal Marks for each paper - 10 - Minimum Marks for passing - 4

Practical Examination Procedure -

1) Each Batch will be of 20 students.

2) One internal subject teacher appointed by University.

3) One external examiner appointed by University.

7) Instruments -

Tambora – For Ladies – a pair of Black 4

For Gents – a pair of Black 1

Harmonium –

1) Nar – Nar for ladies 2) Kharj Nar for Gents.

Sarod – full size of white 1

Sitar - full size of Black 1

Tabla – 2 Dagga – 4 Tabla of Black 1 , Black 2, Black 4, Black 5

General objectives 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 of creative art and it aims to develop the creative ability in the student.



## 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 III, IV**  
**Paper – III to VI**  
**[Credits: Theory - 2, Practicals - 2- Per Paper]**

**Unit no: 1** **Total Theory Lectures-(8)**  
Paper – III to IV (No. of Lectures - 4)  
Theory + Practical per paper

**Unit no: 2** (No. of Lectures - 4)  
Paper – V to VI  
Theory + Practical per paper

**Equivalent Subject for Old Syllabus**

| <b>Sr. No.</b> | <b>Name of the Old Paper</b> | <b>Name of the New Paper</b> |
|----------------|------------------------------|------------------------------|
|                | <b>Semester III</b>          | <b>Semester III</b>          |
| 1)             | Paper III                    | Paper III                    |
| 2)             | Paper IV                     | Paper IV                     |
|                | <b>Semester IV</b>           | <b>Semester IV</b>           |
| 3)             | Paper V                      | Paper V                      |
| 4)             | Paper VI                     | Paper VI                     |



# संदर्भ ग्रंथ सूची

## Part -II (Vocal / Instrumental)

### B. A. Part -II

- १) क्रमिक पुस्तक मालिका भाग १ ते ४ पं. वि.ना. भातखंडे
- २) राग बोध भाग १ ते ६ प्रा. 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