आज दिनांक 12.07.2011 को विश्वविद्यालय परिसर में निन्ह विषय की पाद्यकन सनिति की एक आवश्यक बैठक हुई, जिसमें निन्ह प्राध्यापकगण उपस्थित हुए:

Date :- 12.07.2011            Subject :- Music            Committee Place :- Central Library

1. Dr. Usha Khanna
2. Dr. Madhu Bala Sharma
3. Dr. Sandhya Rani
4. Dr. Rajnee Bhatnagar
HINDUSTANI MUSIC
Vocal and Instrumental (Stringed and Percussion)

B.A. COURSE

**Duration** | **Three Hours**
---|---
Total No. of Papers | 10 (Total Marks 350)
No. of theory Papers | 4 (total marks 110)
No. of Practical Papers | 6 (total marks 240)

**Year wise distribution of papers :**

1. **First Year**
   - 2 Practicl Papers : 35 marks each x 2 = 70 marks
   - 1 theory paper : 30 marks
   - **Total** 100 marks

2. **Second Year**
   - 2 Practicl Papers : 35 marks each x 2 = 70 marks
   - 1 theory paper : 30 marks
   - **Total** 100 marks

3. **Third Year**
   - 2 Practicl Papers : 25 marks each x 2 = 50 marks
   - 2 theory paper : 100 marks
   - **Total** 150 marks

The practical examination in each paper should be held in the presence of two examiners, one internal and one external.
1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.
   a. Ragas
      i. Yaman
      ii. Brindavani Sarang
      iii. Bageshri
      iv. Deshkar
      v. Kamod
      vi. Chayanut
   b. Talas
      i. Trital
      ii. Ektal
      iii. Choutal
      iv. Jhaptal
      v. Dhamar
      vi. Dadra
      vii. Kaherua

2. A. Reading and writing of Notation of Gats prescribed in the practical course of First Year.
    B. Writing of Talas in notation with dugun and Chaugum Layakari.

    B. Definition and difference between Shruti and Swar. Give the name of 22 Shruties.

4. Naad, Gram and Moorchana.

5. Give the Classification of Indian Instruments. Give details knowledge of your own Instrument with diagram.

6. General knowledge of the biographies and the contributions of the following musicians.

PRACTICAL B.A. PART – 1
Instrumental Music (Stringed) SITAR
Practical Paper - 1

1. Candidate have to learn three Maseetkhani gats in the following ragas in details, with alap and Toras.
   i. Yaman
   ii. Brindavani Sarang
   iii. Bageshri

2. Candidate should learn Razakhani gats in the following three ragas with toras.
   a. Deshkar
   b. Kamod
   c. Chayanut

3. Study of the following talas
   i. Trital
   ii. Ektal
   iii. Choutal
   iv. Jhaptal
   v. Dhamar
   vi. Dadra
   vii. Kaherua

NOTE: Composition of the prescribed six ragas may preferably be taught in the talas mentioned above.

PRACTICAL PAPER - 2

1. Intensive study of any one ragas as choice raga covering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaala our of the ragas prescribed in the practical paper -1.

2. Study of One Madhya laya gatas in other talas than tritaal out of the ragas prescribed in practical paper -1.

3. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper 1 with their Dvigun and Chaugun.
THEORY B.A. PART - 2
Instrumental Music (Stringed) SITAR
Theory Paper -1

M.M. : 30

1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.

a. Ragas
   i. Shuddh Kalyan
   ii. Malkouns
   iii. Todi
   iv. Gaur Malhar
   v. Vibhaas
   vi. Gaur Sarang

b. Talas
   i. Dhamar
   ii. Rupak
   iii. Teevra
   iv. Jhaptal
   v. Ektal
   vi. Chautal
   vii. Jhoomra

2.A. Reading and writing of Notation of Gats prescribed in the practical course of Second Year.
   B. Writing of Talas in notation with dugun, tigun and Chaugum Layakaries.

3.A. Comparative study of Pandit Bhatkhande and Pandit Vishnu Digambar Paluskar notation system.
   B. Difference between Hindustani and Karnataki Swar and Taal.
5. Detailed Study of Classification of Ragas.
6. Definition of the following :- Nyas, Apanyas, Sanayas and Vinyas, Alap, Jod, Alpatava, Bahutava, Kampan, Lag-dat, Maseetkhani and Razakhani gat, Toda, Jhala.
PRACTICAL B.A. PART - 2
Instrumental Music (Stringed)  SITAR
Practical Paper - 1

1. Candidate have to learn three Maseetkhani gats in details, with alap and Toras.
   i. Shuddh Kalyan
   ii. Malkouns
   iii. Todi

2. Candidate should learn Razakhani gats in the following three ragas with toras.
   iv. Gaur Malhar
   v. Vibhaas
   vi. Gaur Sarang

3. Study of the following talas
   i. Dhamar
   ii. Rupak
   iii. Teevra
   iv. Jhuptal
   v. Ektal
   vi. Chautal
   vii. Jhoomra

NOTE : Composition of the prescribed six ragas may preferably be taught in the talas mentioned above.

PRACTICAL PAPER - 2

M.M. : 35

1. Intensive study of any one ragas as choice raga covering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaala out of the ragas prescribed in the practical paper -1.

2. Study of One Madhya laya gatas in other talas than tritaal out of the ragas prescribed in practical paper-1.

3. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper 1 with their Dwigun, tigun and Chaugun.
THEORY B.A. PART - 3
Instrumental Music (Stringed) SITAR
Theory Paper -1

1. Study of theoretical details of ragas and talas prescribed for practical course of first year and their comparative study.

a. Ragas
   i. Pooriya
   ii. Darbari Kanada
   iii. Chandrakouns
   iv. Jai Jaiwanti
   v. Adana
   vi. Miyan Ki Malhar
   vii. Sohini

b. Talas
   i. Adachautal
   ii. Deepchandi
   iii. Sawari
   iv. Punjabi
   v. Tilwasta
   vi. Sooltal

2.A. Reading and writing of Notation of Gats prescribed in the practical course of third Year.
    B. Writing of Talas in notation with dugun, tigun, Chaugum asnd Adilaya (2 by 3 layakaries) prescribed in the first and second year course.

3.A. Detailed Study of Musical Compositions -
    Dhrupad, Dhamar, Khyaal, Tappa, Thumri, Bhajan, Ghazal, Holi
    B. Elementary knowledge of Tabla Vadya.

4. Difference between Harmony and Melody.
5. Detailed Study of Staff Rotation.
6. Method of placing the Shuddha and Vikrit Swaras on Veena by Pr. Sri Nivas.
THEORY PAPER - II

25

1. A. Nibaddha-Anibaddha-Gana, Alapti (Ragalap and Rupakalap) their definitions and varieties. Alap Ka Swa Sthan Niyam
B. Musical Intervals

2. A. Detailed study of different schools (gharanas) as played on instrumentals and their comparative study.
B. History and development of your own musical instruments offered.

3. Short Study of Sangeet Granth - Natya Shastra & Sangeet Ratnakar

4. Contributions of the following granthkaras (authors) and introduction of the granthas:
   a) RAMAMATYA - SWARMEL KALANIDHI
   b) VENKATMUKHI - CHATURDANDI PRAKASHIKA

5. Biographies and contributions of following musicians:
   a) Pt. V. N. Bhatkhande
   b) Pt. Vishnu Digamber Paluskar
   c) Pt. Onkarnath Thakur
   d) Pt. Ravi Shanker
   e) Ustad Alauddin Khan

RACTICAL B.A. PART - 3
Instrumental Music (Stringed) SITAR

Practical Paper - 1  M.M.: 50

1. Candidate have to learn three Maseetkhani gats in details, with alap and Toras.
   i. Pooriya
   ii. Darbari Kanada
   iii. Chandrakouns

2. Candidate should learn Razakhani gats in the following four ragas with toras.
   iv. Jai Jaiwanti
   v. Adana
   vi. Miyan Ki Malhar
   vii. Sohini

3. Study of the following talas
   i. Adachautal
   ii. Deepchandi
   iii. Sawari
   iv. Punjabi
   v. Tilwasta
   vi. Sooltal

4. Candidates must have a thorough knowledge of the talas prescribed in the B.A. PART 1 and B.A. PART 2 Syllabus with simple and difficult patterns i.e. gudun, chaugun and Adilaya (2 by layakaries)

PRACTICAL PAPER - 2  M.M. : 50

1. Intensive study of any one ragas as choice raga converying Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaalas out of the ragas prescribed in the practical paper -1.

2. Study of One Madhya laya gats in other talas than tritaal out of the ragas prescribed in practical paper-1.

3. Ability to demonstrate (orally by giving taali and khali on hand) prescribed in practical paper 1 with their Dwigun, tigun, Chaugun and Adilaya (2 by 3 layakaries)
BOOKS RECOMMENDED FOR STUDY OF THREE YEARS OF B.A. COURSE IN HINDUSTANI CLASSICAL MUSIC VOCAL/INSTRUMENTAL

1. Kramik Pustakmalika part 1, 2, 3 and 4 by Pt. V.N. Bhatkhande.
2. Sangeetanjali part 1, 2, 3, 4, 5 and 6 by Pt. Onkar Nath Thakur.
3. Ragvigyan 1, 2, 3, 4 and 5 by Pt. V.N. Patvardhana.
4. Ragbodh 1, 2 and 3 by Dr. B.R. Ambedkar.
5. Tantrinath part 1 and bhartiya sangeet vadya by Dr. Lal Mani Mishra.
6. Sitar Malika (Hathras)
7. Sitar Vadan by S.G. Vyas
8. Bela Shiksha by Prof. V.G. Jog.
9. Sangeet Visharad - Hathras
12. Dwani Aur Sangeet by Prof. L.K. Singh.
15. Sangeet Shastra by M.N. Saxena.
17. Tan Malika by Raja Bhaiyya Puchwale.
25. Rag O Rup by Swami Prajananand.
27. Sitar and its nibaddha forms by Stefan Slavek.
29. Nad by Sandeep Bagchi
30. Raga Parichay part 1, 2, 3 and 4 by Harish Chandra Srivastava.
31. Abhinav Sangeetanjali by Prof. R.A. Jha (in 4 parts)
32. Swar aur ragon ka Vikas mein vadyon ka yogdan by Prof. Indrani Chakravarti.
33. Sangeet Manjusha by Prof. Indrani Chakravarti.
34. Music - its methods and techniques of teaching in higher education by Prof. Indrani Chakravarti.
35. Sitar and its technique by Prof. Debu Chaudhary.
36. Ustad Mustaq Ali Khan and Indian music by Prof. Debu Chaudhary.
37. Senia gharana and its contribution to Indian music by Dr. Saroj Ghosh.
38. All journals/Magazines of Music.
संशोधनों की संस्थूति

इस बैठक में पूरे प्रदेश में समान पाद्यक्रम लागू किये जाने के उद्देश्य से संशोधन/सहमति हेतु एक पाद्यक्रम का प्रारूप प्रस्तुत किया गया। उपस्थित सदस्यों ने प्रस्तुत(प्रस्तावित) पाद्यक्रम के प्रारूप पर सम्पर्क विचार विमर्श किया। विचार विमर्श के उपरान्त सभी सदस्यों ने सर्वसम्मति से निर्णय लिया कि,

1. संगीत विषय के अन्तर्गत गायन, वादन (सितार एवं तबला) तीनों विषयों का समावेश होता है।
   जिसमें तबला विषय के पाद्यक्रम का समावेश नहीं किया गया है।
   अतः तबला विषय को भी नवीन पाद्यक्रम के अन्तर्गत सम्मिलित किया जाये ताकि प्रारंभ होने वाले इस नवीन सत्र में इस पाद्यक्रम को लागू किया जा सके।

2. संगीत गायन पाद्यक्रम के अध्ययनोपरांत निम्नवत संशोधन की संस्थूति की जाती है।
   a. B.A. Part II Theory Topics No. 6
   b. B.A. Part III Practical Theory पंचम सत्र, बस्त ताल
      उपरोक्त को हटाने की संस्थूति की जाती है।