



SRI SATHYA SAI INSTITUTE OF HIGHER LEARNING
(Deemed to be University)

Syllabus for
B.P.A.(Music)
[Bachelor of Performing Arts (Music)]

(Effective from the Academic Year 2019-2020 batch onwards)

Vidyagiri, PRASANTHI NILAYAM – 515 134,
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DEPARTMENT OF MUSIC

Syllabus for Four Year B.P.A.(Music)

(Effective from the Academic Year 2019-2020 batch onwards)

Eligibility Criteria:

(a) Candidates seeking admission to the **Four Year Degree for Major Programmes in Music** should have following eligibility criteria:

- i. 10+2 years of schooling (with music as one of the subjects) from a recognized board (CBSE or equivalent) OR
 - 10+2 years of schooling with Diploma in Music from a recognized board (CBSE or equivalent) OR
 - 10+2 years of schooling from a recognized board (CBSE or equivalent) with minimum two years of training from a reputed teacher/Guru **
- ii. Either passed or appeared for Final exams at XII standard before the date of Admission Test
 - XII Standard Marks: 50% or more (English) and 55% or more (Aggregate including English). Candidates belonging to Scheduled Castes / Scheduled Tribes are entitled to a relaxation of 5% marks.
 - If the candidate has not appeared for XII Standard exams, marks of X and XI Standard will be considered. In such cases, 50% or more in English and 55% or more in aggregate including English shall be considered. Candidates belonging to Scheduled Castes / Scheduled Tribes are entitled to a relaxation of 5% marks. The candidate should have taken their final year qualifying examination before the date of admission to the Institute.
- iii. Age: preferably below 19 years as of 31st May in the year of admission. Age may be relaxed to 21 years depending on the merit of the case.

** Candidates who have not studied Music as one of the subjects in X/XII qualifying examination must have learnt Music for not less than two years from a recognized Institution OR have had training in Music for not less than two years from a well-known teacher/guru. Such candidates shall be required to submit a certificate issued by the teacher/institution.



SRI SATHYA SAI INSTITUTE OF HIGHER LEARNING
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DEPARTMENT OF MUSIC

Undergraduate Major Programme Structure consists of Three Parts.

PART-I: LANGUAGES#

- (a) General English (four papers offered, one each in the first four semesters)
(b) Another Language (four papers offered, one each in the first four semesters – Any one out of: HINDI / SANSKRIT / TELUGU / ADDITIONAL ENGLISH)

PART-II: CORE SUBJECTS

(Offered in all the six semesters) – Title of the papers are given below in the Scheme of Instruction & Evaluation.

Major Scheme:

Part-II consists of two-subject-combination during the first four semesters, which, each student has to study. Every student has to choose a one major and one ancillary from out of the list given below during the first four semesters. During the fifth, sixth, seventh and eighth semesters students will study one a Major Subject)

PART-III: AWARENESS COURSES and ENVIRONMENTAL COURSES##

- a) Awareness Courses – (Eight papers offered, one each in all the six semesters)
b) Environmental Courses – (two papers offered, one each in the first two semesters)

NOTE: The title of the papers of Part-I and Part-III are provided separately.

SCHEME OF INSTRUCTION AND EVALUATION
(Effective from 2019/20 batch onwards)

B.P.A.(Music) Major / Elective

| Major | Elective |
|---------------------------------|--|
| Carnatic Vocal | Carnatic Instrumental Veena OR Carnatic Instrumental Mridangam OR Hindustani Vocal |
| Carnatic Instrumental Mridangam | Carnatic Vocal OR Carnatic Instrumental Veena OR Hindustani Instrumental Tabla |
| Hindustani Vocal | Hindustani Instrumental Tabla OR Hindustani Instrumental Sitar OR Carnatic Vocal |
| Hindustani Instrumental Sitar | Hindustani Vocal OR Hindustani Instrumental Tabla OR Carnatic Instrumental Veena |
| Hindustani Instrumental Tabla | Hindustani Vocal OR Hindustani Instrumental Sitar OR Carnatic Instrumental Mridangam |

PART-I: LANGUAGES

| Paper Code | Title of the Paper | Credits | Hours | Mode of Evaluation | Theory / Practicals | Maximum Marks |
|---------------------|------------------------|----------------------|--------------------|--------------------|---------------------|---------------------|
| Semester I | | | | | | |
| UGEN-101 | General English-I # | 5 | 5 | IE1 | T | 100 |
| | Another Language-I # | 4 | 4 | IE1 | T | 100 |
| Semester II | | | | | | |
| UGEN-201 | General English-II # | 5 | 5 | IE1 | T | 100 |
| | Another Language-II # | 4 | 4 | IE1 | T | 100 |
| Semester III | | | | | | |
| UGEN-301 | General English-III # | 5 | 5 | IE1 | T | 100 |
| | Another Language-III # | 4 | 4 | IE1 | T | 100 |
| Semester IV | | | | | | |
| UGEN-401 | General English-IV # | 5 | 5 | IE1 | T | 100 |
| | Another Language-IV # | 4 | 4 | IE1 | T | 100 |
| PART-I TOTAL | | 36 credits | 36 hours | | | 800 marks |

PART-III: AWARENESS COURSES and ENVIRONMENTAL COURSES

| Paper Code | Title of the Paper | Credits | Hours | Mode of Evaluation | Theory / Practicals | Maximum Marks |
|-----------------------|---|----------------------|--------------------|--------------------|---------------------|---------------------|
| Semester I | | | | | | |
| UAWR-100 | Awareness Course-I: Sai Education for Transformation (Based on Life and Teachings of Bhagawan Baba) | 2 | 2 | I | T | 50 |
| UENT-101 | Environment-I ## | 2 | 2 | I | T | 75 |
| Semester II | | | | | | |
| UAWR-200 | Awareness Course-II: Unity of Religions | 2 | 2 | I | T | 50 |
| UENT-201 | Environment-II ## | 2 | 2 | I | T | 75 |
| Semester III | | | | | | |
| UAWR-300 | Awareness Course-III: Study of Classics – I: Ramakatha Rasa Vahini | 2 | 2 | I | T | 50 |
| Semester IV | | | | | | |
| UAWR-400 | Awareness Course-IV: Study of Classics – II: BhagawathVahini | 2 | 2 | I | T | 50 |
| Semester V | | | | | | |
| UAWR-500 | Awareness Course-V: Eternal Values for the changing World | 2 | 2 | I | T | 50 |
| Semester VI | | | | | | |
| UAWR-600 | Awareness Course-VI: Life and its Quest | 2 | 2 | I | T | 50 |
| Semester VII | | | | | | |
| UAWR-700 | Awareness Course-VII: Music and Spirituality-1 | 2 | 2 | I | T | 50 |
| Semester VIII | | | | | | |
| UAWR-800 | Awareness Course-VIII: Music and Spirituality-2 | 2 | 2 | I | T | 50 |
| PART-III TOTAL | | 20 credits | 20 hours | | | 550 marks |

Applicable from 1st June 2019-20 and onwards

SCHEME OF INSTRUCTION AND EVALUATION
(Effective from 2019-20 batch onwards)

PART-II: CORE SUBJECTS (BPA (Music) Major in Carnatic Vocal and **Elective** in Carnatic Instrumental Veena OR Carnatic Instrumental Mridangam OR Hindustani Vocal

| Paper Code | Title of the Paper | Credits | Hours | Mode of Evaluation | Theory / Practicals | Maximum Marks |
|--------------------------|---------------------|----------------------|--------------------|--------------------|---------------------|---------------------|
| Semester I | | | | | | |
| BPAM-101 CVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-102 CVO | Major: Practical | 3 | 6 | IE | P | 100 |
| BPAM-103 CIV/CIM/ HVO | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-104 CIV/CIM/ HVO | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 10 credits | 15 hours | | | 300 Marks |
| Semester II | | | | | | |
| BPAM-201 CVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-202 CVO | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-203 CVO | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-204 CVO | Major: Sessional: I | 1 | - | I | T | 25 |
| BPAM-205 CIV/CIM/ HVO | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-206 CIV/CIM/ HVO | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 21 hours | | | 425 marks |

| | | | | | | |
|--------------------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| Semester III | | | | | | |
| BPAM-301 CVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-302 CVO | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-303 CVO | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-304 CVO | Major: Concert – I | 1 | 1 | I | P | 25 |
| BPAM-305 CIV/CIM/ HVO | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-306 CIV/CIM/ HVO | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 22 hours | | | 425 marks |

| | | | | | | |
|---------------------------|-----------------------|----------------------|--------------------|-----|---|---------------------|
| Semester IV | | | | | | |
| BPAM-401 CVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-402 CVO | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-403 CVO | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-404 CVO | Major: Sessional - II | 1 | - | I | T | 25 |
| BPAM-405 CIV /CIM/ HVO | Elective: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-406 CIV/CIM/ HVO | Elective: Practical | 3 | 6 | IE | P | 100 |
| | | 16 credits | 24 hours | | | 525 marks |

Semester V

Applicable from 1st June 2019-20 and onwards

| | | | | | | |
|--------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-501 CVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-502 CVO | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-503 CVO | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-504 CVO | Major: Concert - II | 1 | 1 | I | P | 25 |
| | | 10 credits | 22 hours | | | 325 marks |

| Semester VI | | | | | | |
|--------------|------------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-601 CVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-602 CVO | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-603 CVO | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-604 CVO | Major: Concert – III | 1 | 1 | I | P | 25 |
| BPAM-605 CVO | Major: Sessional – III | 1 | - | I | T | 25 |
| | | 11 credits | 22 hours | | | 350 marks |

| Semester VII | | | | | | |
|--------------|-------------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-701 CVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-702 CVO | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-703 CVO | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-704 CVO | Major: (2) Concerts- IV | 2 | 4 | I | P | 50 |
| | | 11 credits | 25 hours | | | 350 marks |

| Semester VIII | | | | | | |
|--|------------------------|-----------------------|---------------------|----|-----|----------------------|
| BPAM-801 CVO | Project: | 4 | 4 | E1 | PWR | 100 |
| BPAM-802 CVO | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-803 CVO | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-804 CVO | Major: Practical-III | 3 | 9 | IE | P | 100 |
| BPAM-805 CVO | Major: (2) Concerts- V | 2 | 4 | I | P | 50 |
| | | 15 credits | 35 hours | | | 450 Marks |
| PART-II TOTAL- Major & Elective in Vocal - Carnatic | | 101 credits | 186 hours | | | 3150 marks |

Modes of Evaluation

| Indicator | Legend |
|-----------|---|
| IE1 | CIE and ESE ; ESE single evaluation |
| IE2 | CIE and ESE ; ESE double evaluation |
| IE | CIE and ESE Practical with one External Examiner ** |
| I | Continuous Internal Evaluation (CIE) only Note: 'I' does not connote 'Internal Examiner' |
| E | End Semester Examination (ESE) only Note: 'E' does not connote 'External Examiner' |
| E1 | ESE single evaluation |
| E2 | ESE double evaluation |

Continuous Internal Evaluation (CIE) & End Semester Examination (ESE)

PS: Please refer to guidelines for 'Modes of Evaluation for various types of papers', and 'Viva voce nomenclature & scope and constitution of the Viva voce Boards'.

** ALL PRACTICAL PAPERS

Applicable from 1st June 2019-20 and onwards

Types of Papers

| Indicator | Legend |
|-----------|--------------|
| T | Theory |
| P | Practical |
| V | Viva voce |
| PW | Project Work |
| D | Dissertation |

| CIE | ESE |
|------------|---|
| 40% | 60% (Comprehensive Viva-Voce with Practical Test) |

CIE: A Series of Evaluation consisting of various tests, experiments, records, viva, etc. across the semester.

ESE: An End Semester Practical Examination at the close of the semester.

Note: However, CIE marks would be shown in the mark list submitted by the teacher concerned, as only one figure.

SCHEME OF INSTRUCTION AND EVALUATION (Effective from 2019-20 batch onwards)

PART-II: CORE SUBJECTS (BPA (Music) Major in Hindustani Vocal - and **Elective** in Hindustani Instrumental Tabla OR Hindustani Instrumental Sitar OR Carnatic Vocal

| Paper Code | Title of the Paper | Credits | Hours | Mode of Evaluation | Theory / Practicals | Maximum Marks |
|-------------------------|---------------------|----------------------|--------------------|--------------------|---------------------|---------------------|
| Semester I | | | | | | |
| BPAM-101 HVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-102 HVO | Major: Practical | 3 | 6 | IE | P | 100 |
| BPAM-103 HIT/HIS/CVO | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-104 HIT/HIS/CVO | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 10 credits | 15 hours | | | 300 Marks |
| Semester II | | | | | | |
| BPAM-201 HVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-202 HVO | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-203 HVO | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-204 HVO | Major: Sessional-I | 1 | - | I | T | 25 |
| BPAM-205 HIT/HIS/CVO | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-206 HIT/HIS/CVO | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 21 hours | | | 425 marks |

| Semester III | | | | | | |
|-------------------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-301 HVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-302 HVO | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-303 HVO | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-304 HVO | Major: Concert-I | 1 | 1 | I | P | 25 |
| BPAM-305 HIT/HIS/CVO | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-306 HIT/HIS/CVO | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 22 hours | | | 425 marks |

| Semester IV | | | | | | |
|-------------------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-401 HVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-402 HVO | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-403 HVO | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-404 HVO | Major: Sessional-II | 1 | - | I | T | 25 |
| BPAM-405 HIT/HIS/CVO | Elective: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-406 HIT/HIS/CVO | Elective: Practical | 3 | 6 | IE | P | 100 |
| | | 16 credits | 24 hours | | | 525 marks |

| Semester V | | | | | | |
|--------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-501 HVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-502 HVO | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-503 HVO | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-504 HVO | Major: Concert-II | 1 | 1 | I | P | 25 |
| | | 10 credits | 22 hours | | | 325 marks |

| Semester VI | | | | | | |
|--------------|----------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-601 HVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-602 HVO | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-603 HVO | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-604 HVO | Major: Concert-III | 1 | 1 | I | P | 25 |
| BPAM-605 HVO | Major: Sessional-III | 1 | - | I | T | 25 |
| | | 11 credits | 22 hours | | | 350 marks |

| Semester VII | | | | | | |
|--------------|------------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-701 HVO | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-702 HVO | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-703 HVO | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-704 HVO | Major: (2) Concerts-IV | 2 | 4 | I | P | 50 |
| | | 11 credits | 25 hours | | | 350 marks |

| Semester VIII | | | | | | |
|--|-----------------------|-----------------------|---------------------|----|-----|----------------------|
| BPAM-801 HVO | Project | 4 | 4 | E1 | PWR | 100 |
| BPAM-802 HVO | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-803 HVO | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-804 HVO | Major: Practical-III | 3 | 9 | IE | P | 100 |
| BPAM-805 HVO | Major: (2) Concerts-V | 2 | 4 | I | P | 50 |
| | | 15 credits | 35 hours | | | 450 marks |
| PART-II TOTAL- (Major & Elective in Vocal - Hindustani) | | 101 credits | 186 hours | | | 3150 marks |

Applicable from 1st June 2019-20 and onwards

Modes of Evaluation

| Indicator | Legend |
|-----------|---|
| IE1 | CIE and ESE ; ESE single evaluation |
| IE2 | CIE and ESE ; ESE double evaluation |
| IE | CIE and ESE Practical with one External Examiner ** |
| I | Continuous Internal Evaluation (CIE) only Note: 'I' does not connote 'Internal Examiner' |
| E | End Semester Examination (ESE) only Note: 'E' does not connote 'External Examiner' |
| E1 | ESE single evaluation |
| E2 | ESE double evaluation |

Types of Papers

| Indicator | Legend |
|-----------|--------------|
| T | Theory |
| P | Practical |
| V | Viva voce |
| PW | Project Work |
| D | Dissertation |

Continuous Internal Evaluation (CIE) & End Semester Examination (ESE)

PS: Please refer to guidelines for 'Modes of Evaluation for various types of papers', and 'Viva voce nomenclature & scope and constitution of the Viva voce Boards'.

** ALL PRACTICAL PAPERS

| CIE | ESE |
|-----|--|
| 40% | 60% (Comprehensive Viva-Voce with Practical Test) |

CIE: A Series of Evaluation consisting of various tests, experiments, records, viva, etc. across the semester.

ESE: An End Semester Practical Examination at the close of the semester.

Note: However, CIE marks would be shown in the mark list submitted by the teacher concerned, as only one figure.

SCHEME OF INSTRUCTION AND EVALUATION (Effective from 2019/20 batch onwards)

PART-II: CORE SUBJECTS (BPA (Music) major in Hindustani Instrumental Sitar – and **Elective** Hindustani Vocal OR Hindustani Instrumental Tabla OR Carnatic Instrumental Veena

| Paper Code | Title of the Paper | Credits | Hours | Mode of Evaluation | Theory / Practicals | Maximum Marks |
|-------------------------|---------------------|-------------------|-----------------|--------------------|---------------------|------------------|
| Semester I | | | | | | |
| BPAM-101 HIS | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-102 HIS | Major: Practical | 3 | 6 | IE | P | 100 |
| BPAM-103 HVO / HIT/ CIV | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-104 HVO / HIT/ CIV | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 10 credits | 15 hours | | | 300 Marks |
| Semester II | | | | | | |
| BPAM-201 HIS | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-202 HIS | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-203 HIS | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-204 HIS | Major: Sessional: I | 1 | - | I | T | 25 |
| BPAM-205 | Elective: Theory | 2 | 2 | IE1 | T | 50 |

Applicable from 1st June 2019-20 and onwards

| | | | | | | |
|----------------------------|---------------------|----------------------|--------------------|----|---|---------------------|
| HVO / HIT/ CIV | | | | | | |
| BPAM-206 HVO / HIT/ CIV | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 21 hours | | | 425 marks |

| Semester III | | | | | | |
|----------------------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-301 HIS | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-302 HIS | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-303 HIS | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-304 HIS | Major: Concert – I | 1 | 1 | I | P | 25 |
| BPAM-305 HVO / HIT/ CIV | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-306 HVO / HIT/ CIV | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 22 hours | | | 425 marks |

| Semester IV | | | | | | |
|----------------------------|-----------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-401 HIS | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-402 HIS | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-403 HIS | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-404 HIS | Major: Sessional - II | 1 | - | I | T | 25 |
| BPAM-405 HVO / HIT/ CIV | Elective: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-406 HVO / HIT/ CIV | Elective: Practical | 3 | 6 | IE | P | 100 |
| | | 16 credits | 24 hours | | | 525 marks |

| Semester V | | | | | | |
|--------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-501 HIS | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-502 HIS | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-503 HIS | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-504 HIS | Major: Concert - II | 1 | 1 | I | P | 25 |
| | | 10 credits | 22 hours | | | 325 marks |

| Semester VI | | | | | | |
|--------------|------------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-601 HIS | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-602 HIS | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-603 HIS | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-604 HIS | Major: Concert – III | 1 | 1 | I | P | 25 |
| BPAM-605 HIS | Major: Sessional – III | 1 | - | I | T | 25 |
| | | 11 credits | 22 hours | | | 350 marks |

| Semester VII | | | | | | |
|--------------|-------------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-701 HIS | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-702 HIS | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-703 HIS | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-704 HIS | Major: (2) Concerts- IV | 2 | 4 | I | P | 50 |
| | | 11 credits | 25 hours | | | 350 marks |

| Semester VIII | | | | | | |
|--|------------------------|-----------------------|---------------------|----|-----|----------------------|
| BPAM-801 HIS | Project: | 4 | 4 | E1 | PWR | 100 |
| BPAM-802 HIS | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-803 HIS | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-804 HIS | Major: Practical-III | 3 | 9 | IE | P | 100 |
| BPAM-805 HIS | Major: (2) Concerts- V | 2 | 4 | I | P | 50 |
| | | 15 credits | 35 hours | | | 450 Marks |
| PART-II TOTAL- (Major & Elective in Sitar-Hindustani) | | 101 credits | 186 hours | | | 3150 marks |

Modes of Evaluation

| Indicator | Legend |
|------------|---|
| IE1 | CIE and ESE ; ESE single evaluation |
| IE2 | CIE and ESE ; ESE double evaluation |
| IE | CIE and ESE Practical with one External Examiner ** |
| I | Continuous Internal Evaluation (CIE) only Note: 'I' does not connote 'Internal Examiner' |
| E | End Semester Examination (ESE) only Note: 'E' does not connote 'External Examiner' |
| E1 | ESE single evaluation |
| E2 | ESE double evaluation |

Continuous Internal Evaluation (CIE) & End Semester Examination (ESE)

Types of Papers

| Indicator | Legend |
|-----------|--------------|
| T | Theory |
| P | Practical |
| V | Viva voce |
| PW | Project Work |
| D | Dissertation |

PS: Please refer to guidelines for 'Modes of Evaluation for various types of papers', and 'Viva voce nomenclature & scope and constitution of the Viva voce Boards'.

** ALL PRACTICAL PAPERS

| CIE | ESE |
|------------|---|
| 40% | 60% (Comprehensive Viva-Voce with Practical Test) |

CIE: A Series of Evaluation consisting of various tests, experiments, records, viva, etc. across the semester.

ESE: An End Semester Practical Examination at the close of the semester.

Note: However, CIE marks would be shown in the mark list submitted by the teacher concerned, as only one figure.

PART-II: CORE SUBJECTS (BPA (Music) major in Instrumental Tabla - and **Elective** in Hindustani Vocal OR Hindustani Instrumental Sitar OR Carnatic Instrumental Mridangam

| Paper Code | Title of the Paper | Credits | Hours | Mode of Evaluation | Theory / Practicals | Maximum Marks |
|------------------------|---------------------|-------------------|-----------------|--------------------|---------------------|------------------|
| Semester I | | | | | | |
| BPAM-101 HIT | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-102 HIT | Major: Practical | 3 | 6 | IE | P | 100 |
| BPAM-103 HVO/ HIS /CIM | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-104 HVO/ HIS/CIM | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 10 credits | 15 hours | | | 300 Marks |

| | | | | | | |
|------------------------|---------------------|-------------------|-----------------|-----|---|------------------|
| Semester II | | | | | | |
| BPAM-201 HIT | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-202 HIT | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-203 HIT | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-204 HIT | Major: Sessional-I | 1 | - | I | T | 25 |
| BPAM-205 HVO/ HIS/ CIM | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-206 HVO/ HIS/ CIM | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 21 hours | | | 425 marks |

| | | | | | | |
|------------------------|---------------------|-------------------|-----------------|-----|---|------------------|
| Semester III | | | | | | |
| BPAM-301 HIT | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-302 HIT | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-303 HIT | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-304 HIT | Major: Concert-I | 1 | 1 | I | P | 25 |
| BPAM-305 HVO/ HIS/ CIM | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-306 HVO/ HIS/CIM | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 22 hours | | | 425 marks |

| | | | | | | |
|------------------------|---------------------|-------------------|-----------------|-----|---|------------------|
| Semester IV | | | | | | |
| BPAM-401 HIT | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-402 HIT | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-403 HIT | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-404 HIT | Major: Sessional-II | 1 | - | I | T | 25 |
| BPAM-405 HVO/ HIS/CIM | Elective: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-406 HVO/ HIS/ CIM | Elective: Practical | 3 | 6 | IE | P | 100 |
| | | 16 credits | 24 hours | | | 525 marks |

| | | | | | | |
|-------------------|---------------------|-------------------|-----------------|-----|---|------------------|
| Semester V | | | | | | |
| BPAM-501 HIT | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-502 HIT | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-503 HIT | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-504 HIT | Major: Concert-II | 1 | 1 | I | P | 25 |
| | | 10 credits | 22 hours | | | 325 marks |

Applicable from 1st June 2019-20 and onwards

| Semester VI | | | | | | |
|--------------|----------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-601 HIT | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-602 HIT | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-603 HIT | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-604 HIT | Major: Concert-III | 1 | 1 | I | P | 25 |
| BPAM-605 HIT | Major: Sessional-III | 1 | - | I | T | 25 |
| | | 11 credits | 22 hours | | | 350 marks |

| Semester VII | | | | | | |
|--------------|------------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-701 HIT | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-702 HIT | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-703 HIT | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-704 HIT | Major: (2) Concerts-IV | 2 | 4 | I | P | 50 |
| | | 11 credits | 25 hours | | | 350 marks |

| Semester VIII | | | | | | |
|---------------|-----------------------|----------------------|--------------------|----|-----|---------------------|
| BPAM-801 HIT | Project | 4 | 4 | E1 | PWR | 100 |
| BPAM-802 HIT | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-803 HIT | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-804 HIT | Major: Practical-III | 3 | 9 | IE | P | 100 |
| BPAM-805 HIT | Major: (2) Concerts-V | 2 | 4 | I | P | 50 |
| | | 15 credits | 35 hours | | | 450 Marks |

| | | | | |
|--|-----------------------|---------------------|--|----------------------|
| PART-II TOTAL- (Major & Elective in Tabla-Hindustani) | 101 credits | 186 hours | | 3150 marks |
|--|-----------------------|---------------------|--|----------------------|

Modes of Evaluation

| Indicator | Legend |
|-----------|---|
| IE1 | CIE and ESE ; ESE single evaluation |
| IE2 | CIE and ESE ; ESE double evaluation |
| IE | CIE and ESE Practical with one External Examiner ** |
| I | Continuous Internal Evaluation (CIE) only Note: 'I' does not connote 'Internal Examiner' |
| E | End Semester Examination (ESE) only Note: 'E' does not connote 'External Examiner' |
| E1 | ESE single evaluation |
| E2 | ESE double evaluation |

Continuous Internal Evaluation (CIE) & End Semester Examination (ESE)

Types of Papers

| Indicator | Legend |
|-----------|--------------|
| T | Theory |
| P | Practical |
| V | Viva voce |
| PW | Project Work |
| D | Dissertation |

PS: Please refer to guidelines for 'Modes of Evaluation for various types of papers', and 'Viva voce nomenclature & scope and constitution of the Viva voce Boards'.

** ALL PRACTICAL PAPERS

| CIE | ESE |
|------------|---|
| 40% | 60% (Comprehensive Viva-Voce with Practical Test) |

CIE: A Series of Evaluation consisting of various tests, experiments, records, viva, etc. across the semester.

ESE: An End Semester Practical Examination at the close of the semester.

Note: However, CIE marks would be shown in the mark list submitted by the teacher concerned, as only one figure.

Applicable from 1st June 2019-20 and onwards

PART-II: CORE SUBJECTS (BPA (Music) major in Instrumental Mridangam - and **Elective** in Carnatic Vocal OR Carnatic Instrumental Veena OR Hindustani Instrumental Tabla

| Paper Code | Title of the Paper | Credits | Hours | Mode of Evaluation | Theory / Practicals | Maximum Marks |
|------------------------|---------------------|----------------------|--------------------|--------------------|---------------------|---------------------|
| Semester I | | | | | | |
| BPAM-101 CIM | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-102 CIM | Major: Practical | 3 | 6 | IE | P | 100 |
| BPAM-103 CVO/ CIV /HIT | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-104 CVO/ CIV /HIT | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 10 credits | 15 hours | | | 300 Marks |

| | | | | | | |
|------------------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| Semester II | | | | | | |
| BPAM-201 CIM | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-202 CIM | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-203 CIM | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-204 CIM | Major: Sessional-I | 1 | - | I | T | 25 |
| BPAM-205 CVO/ CIV /HIT | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-206 CVO/ CIV /HIT | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 21 hours | | | 425 marks |

| | | | | | | |
|------------------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| Semester III | | | | | | |
| BPAM-301 CIM | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-302 CIM | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-303 CIM | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-304 CIM | Major: Concert-I | 1 | 1 | I | P | 25 |
| BPAM-305 CVO/ CIV /HIT | Elective: Theory | 2 | 2 | IE1 | T | 50 |
| BPAM-306 CVO/ CIV /HIT | Elective: Practical | 2 | 4 | IE | P | 50 |
| | | 14 credits | 22 hours | | | 425 marks |

| | | | | | | |
|------------------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| Semester IV | | | | | | |
| BPAM-401 CIM | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-402 CIM | Major: Practical-I | 3 | 6 | IE | P | 100 |
| BPAM-403 CIM | Major: Practical-II | 3 | 6 | IE | P | 100 |
| BPAM-404 CIM | Major: Sessional-II | 1 | - | I | T | 25 |
| BPAM-405 CVO/ CIV /HIT | Elective: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-406 CVO/ CIV /HIT | Elective: Practical | 3 | 6 | IE | P | 100 |
| | | 16 credits | 24 hours | | | 525 marks |

| | | | | | | |
|-------------------|---------------------|----------------------|--------------------|-----|---|---------------------|
| Semester V | | | | | | |
| BPAM-501 CIM | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-502 CIM | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-503 CIM | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-504 CIM | Major: Concert-II | 1 | 1 | I | P | 25 |
| | | 10 credits | 22 hours | | | 325 marks |

Applicable from 1st June 2019-20 and onwards

| Semester VI | | | | | | |
|--------------|----------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-601 CIM | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-602 CIM | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-603 CIM | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-604 CIM | Major: Concert-III | 1 | 1 | I | P | 25 |
| BPAM-605 CIM | Major: Sessional-III | 1 | - | I | T | 25 |
| | | 11 credits | 22 hours | | | 350 marks |

| Semester VII | | | | | | |
|--------------|------------------------|----------------------|--------------------|-----|---|---------------------|
| BPAM-701 CIM | Major: Theory | 3 | 3 | IE1 | T | 100 |
| BPAM-702 CIM | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-703 CIM | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-704 CIM | Major: (2) Concerts-IV | 2 | 4 | I | P | 50 |
| | | 11 credits | 25 hours | | | 350 marks |

| Semester VIII | | | | | | |
|---------------|-----------------------|----------------------|--------------------|----|-----|---------------------|
| BPAM-801 CIM | Project | 4 | 4 | E1 | PWR | 100 |
| BPAM-802 CIM | Major: Practical-I | 3 | 9 | IE | P | 100 |
| BPAM-803 CIM | Major: Practical-II | 3 | 9 | IE | P | 100 |
| BPAM-804 CIM | Major: Practical-III | 3 | 9 | IE | P | 100 |
| BPAM-805 CIM | Major: (2) Concerts-V | 2 | 4 | I | P | 50 |
| | | 15 credits | 35 hours | | | 450 Marks |

| | | | | |
|--|-----------------------|---------------------|--|----------------------|
| PART-II TOTAL- (Major & Elective in Tabla-Hindustani) | 101 credits | 186 hours | | 3150 marks |
|--|-----------------------|---------------------|--|----------------------|

Modes of Evaluation

| Indicator | Legend |
|-----------|---|
| IE1 | CIE and ESE ; ESE single evaluation |
| IE2 | CIE and ESE ; ESE double evaluation |
| IE | CIE and ESE Practical with one External Examiner ** |
| I | Continuous Internal Evaluation (CIE) only Note: 'I' does not connote 'Internal Examiner' |
| E | End Semester Examination (ESE) only Note: 'E' does not connote 'External Examiner' |
| E1 | ESE single evaluation |
| E2 | ESE double evaluation |

Continuous Internal Evaluation (CIE) & End Semester Examination (ESE)

Types of Papers

| Indicator | Legend |
|-----------|--------------|
| T | Theory |
| P | Practical |
| V | Viva voce |
| PW | Project Work |
| D | Dissertation |

PS: Please refer to guidelines for 'Modes of Evaluation for various types of papers', and 'Viva voce nomenclature & scope and constitution of the Viva voce Boards'.

** ALL PRACTICAL PAPERS

| CIE | ESE |
|------------|---|
| 40% | 60% (Comprehensive Viva-Voce with Practical Test) |

CIE: A Series of Evaluation consisting of various tests, experiments, records, viva, etc. across the semester.

ESE: An End Semester Practical Examination at the close of the semester.

Note: However, CIE marks would be shown in the mark list submitted by the teacher concerned, as only one figure.

Applicable from 1st June 2019-20 and onwards

SYLLABUS FOR BACHELOR OF PERFORMING ARTS (MUSIC)

Programme Specific Outcome: The Bachelor of Performing Arts in Music (BPAM) is a comprehensive professional course, which enables the students to have reasonable knowledge in Music. After the completion of this course, the students would be able to pursue Post-Graduate Studies in the respective disciplines of music. The theoretical and practical aspects of Music Major (4 Years, 8 Semesters), combined with Elective (2 years, 4 semesters) and Language subjects (2 years, 4 semesters); shall provide an opportunity to explore various facets of Music. In terms of career, the student stands a fair chance to serve as a Teacher in Music in esteemed organizations like Navodaya and Kendriya Vidyalayas (schools), and also in other reputed public schools.

BPA(Music)

| Major | Page Nos. |
|-------------------------------|-----------|
| Vocal (Carnatic) Major | 16 – 39 |
| Vocal (Hindustani) Major | 40 – 62 |
| Instrumental Tabla Major | 63 – 86 |
| Instrumental Sitar Major | 87– 111 |
| Instrumental Mridangama Major | 112– 135 |

| Elective | Page Nos. |
|---------------------------------|-----------|
| Vocal (Carnatic) Elective | 136 – 143 |
| Vocal (Hindustani) Elective | 144 – 151 |
| Instrumental Sitar Elective | 152 – 160 |
| Instrumental Veena Elective | 161 – 168 |
| Instrumental Mridangam Elective | 169 – 175 |
| Instrumental Tabla Elective | 176 – 182 |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA (MUSIC)

(CARNATIC)

VOCAL (MAJOR)

I Year

I Semester

Major: Theory

Principles of Indian Music

Course Objective: Basic knowledge of technical terms of Indian Music, brief information of Hindustani and Carnatic swara systems.

Course Outcome: The student can relate this knowledge of technical terms to his practical lessons.

Paper Code - BPAM-101 CVO

Credits-3

Max Marks: 100

Part – A (Theory of Indian Music)

- | | |
|---|----|
| 1. Technical Terms: | 10 |
| a. Samagana | |
| b. Tourya Trikam | |
| c. Sastriya Sangitam (classical music) | |
| d. Nada – varieties | |
| e. Sruti | |
| f. Suddha, Vikrita – Swaranthargatha sthanas | |
| g. Arohana | |
| h. Avarohana | |
| i. Sthayi | |
| j. Dhatu | |
| k. Matu | |
| l. Avartana | |
| m. Aksharakalamu | |
| n. Prathama, dwiteeya, triteeyakalas | |
| o. Laya | |
| p. Tala | |
| q. Muktai, Mohara and Mugimpu. | |
| 2. Shadja –Madhyamam and shadja- panchamam bhava, Swara classification, Dwadasha swara sthanas. | |

- | | |
|--|---|
| 2. Musical Forms-- Gita, Swarajati, Jatiswara (Swarapallavi), Varnam, | 4 |
| 3. Saptatalas, scheme of 35 Taalas. | 2 |
| 4. Contribution of the following: | |
| a. Bharata b. Matanga c. Jaydeva d. Annamayya e. Purandarada | 5 |
| f. Tyagaraja | |

21

Part – B (Applied Theory)

- | | |
|--|---|
| 1. Swara system in Carnatic and Hindustani Music. | 3 |
| 2. Raga concept, classification- Janaka, Janya, Sampurna, Audava, Shadava, Upanga and Bhashanga Ragas. | 4 |
| 3. Fundamental knowledge of Tambura. | 5 |
| 4. Raga lakshanas of the following: | |
| a. Mayamalava Gaula b. Malahari c. Mohanam d. Kalyani e. Bilahari | |
| f. Shankarabharanam | 9 |

21

* * *

Major: Practical

Course Objective; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-102 CVO

Credits-3

Max Marks: 100

General Instructions:

1. Taking perfect care of the instrument.
2. Practice of right place to pause, to breath and to build stamina for singing longer period.

Performance and Viva

Contents for detailed study:

1. Swaravalis - 8 exercises
2. Janta Swaras – 4
3. Datu Swaras – 4
4. Sapta Tala Alankaras in any four Mela ragas and two Janya ragas
5. Geetas in Malahari, Mohana Kalyani and Sankarabharanam

Applicable from 1st June 2019-20 and onwards

6. Swara pallavi (Jathiswaram) and Swarajathi (One each)
7. One Adi Tala Varna with 2 speeds.
8. Two Divyanama kirthanas.
9. Swami's Compositions (Any two).
10. Preparation and submission of notation book

Note: Contents for detailed study shall apply for all papers

* * *

II Semester

Major: Theory

Principles of Indian Music

Course Objective: Specific knowledge of musical sounds, Kritis with all decorative angas, and detailed knowledge of finger techniques.

Course Outcome: The student acquires the knowledge of 72 melakartha scheme, and can write all practical lessons in notation.

Paper Code- BPAM-201 CVO

Credits - 3

Max Marks: 100

Part – A (Theory of Indian Music)

- | | |
|--|------|
| 1. Technical terms: | 5 |
| a. Musical sound b. Three qualities of Nada c. Pitch- Intensity- Timbre | |
| d. Vibration e. Amplitude f. Frequency g. Overtones. | |
| 2. Detailed Study of Kirti and its decorative angas. | 5 |
| 3. Rachana Lakshana of the following: | 7 |
| a. Ashtapadi b. Kirtanas of (Annamayya, Sadasiva Brahmendra and Sai Bhajans) | |
| 4. 72 Melakarta scheme, Katapayadi formula and its application. | 4 |
| | ---- |
| | 21 |

Part – B (Applied Theory)

- | | |
|--|---|
| 1. Desadi, Madhyadi and Chapu Talas (varieties of Chapu Talas) – Detailed Study. | 2 |
| 2. Knowledge of notation system. | 2 |
| 3. Gayaka gunadoshas. | 4 |
| 4. Detailed study of Tambura, Violin and Mridamgam. | 4 |
| 5. Contribution of the following: | 4 |
| a. Saranga deva, Gopal Nayak, MuttuSwami Dikshitar, Bhadrachala Ramdas. | |

Applicable from 1st June 2019-20 and onwards

6. Detailed study of the following ragas:

- a. Hamsadhwani
- b. Hindolam
- c. Vasantha
- d. Todi
- e. Kanada
- f. Shankarabharanam

5

21

* * *

Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

* * *

Paper Code- BPAM-202 CVO

Credits-3

Max Marks: 100

Performance (20 Mins. for each student)

1. One Adi Tala varna.
2. Ata talam Varnam
3. One kriti from Melakarta raga.
4. One kriti from Janya raga.
5. One composition of Annamayya or Sadashiva Brahmendra.
6. Two Sai Bhajans
7. Preparation and submission of notation book

* * *

Major: Practical- II

Course Objective; To examine the Lessons taught, and the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression

* * *

Viva**Contents for detailed study**

1. Adi Tala Varnams in Vasantha and Kalyani
2. Ata Tala Varnam In Kanada
3. Kritis in Mohanam, Sriranjani, Hamsadhwani and Vasanta
4. Kritis in Kalyani, Shankarabharanam and Pantuvarali
5. Nottu Swaras of Dikshitar
6. Compositions of Annamayya and Sadashiva Brahmendra (3 compositions)
7. Ashtapadi
8. Sai Bhajans.

Note: Contents for detailed study shall apply for all papers

* * *

**Sessional – I
(Internal)**

Course Objective: To prepare a short essay on a given subject.

Course Outcome: To derive values and understanding from the topic given, to be implemented in daily life.

Submission of essay on the participation in- social work- value orientation and character building.

* * *

II Year

III Semester

Major: Theory

Principles of Indian Music

Course Objective: Knowledge of technical terms, Hindusthani musical forms and contribution of lakshana kaaras and composers.

Course Outcome: The student can understand the Aesthetic aspects of Gamakas and have an understanding of different styles of singing.

Paper Code - BPAM-301 CVO

Credits -3

Max Marks: 100

Part – A (Theory of Indian Music)

| | |
|---|-------|
| 1. Technical Terms:- | 3 |
| a. Vaggeyakaras | |
| b. Tala dasa pranas (Any five) | |
| c. Melam | |
| d. Murchanakara melam | |
| e. Sampurna, Asampurna Melam | |
| f. Anunadam | |
| g. Adhara shadja | |
| h. Akshiptika | |
| i. Aarsha prayoga | |
| 2. Musical forms: Detailed study of Ragamalika. | 3 |
| 3. Importance of Gurukula System in Music Institutions. | 3 |
| 4. Short notes: Dhrupad, Dhamar, Khyal, Tarana, Thumri. | 3 |
| 5. Marga – Desi. | 5 |
| 6. Contribution of the following: | 4 |
| Venkatamakhi, Ramamatya, Shyamasastri, Kshetrappa. | ----- |
| | 21 |

Part – B (Applied Theory)

| | |
|---|---|
| 1. Panchadasa and Dasavidha gamakas. | 5 |
| 2. Different styles of singing (Bani) | 7 |
| 3. Detailed study of the following ragas: | 9 |
| a. Bhairavi | |
| b. Kharaharapriya | |
| c. Natakurinji. | |

Applicable from 1st June 2019-20 and onwards

- d. Shanmukhapriya.
- e. Kambhoji.
- f. Reethigowla.
- g. Bahudari
- h. Jayanthasri
- i. Jaganmohini

21

Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

* * *

Paper Code- BPAM-302 CVO

Credits-3

Max Marks: 100

General Instruction:

1. Practice of Basic Swara Exercises, Varnam (Adi and Ata tala) with swara and sahitya in two speeds with tisram.
2. Listening audio concerts of well-known artist, MD Ramanathan, GNB, Semmangudi Srinivasa Iyer, KV Narayana Swami, M S Subbalakshmi etc.

Performance (20 Mins, for each student)

- a. One Ata Tala varnam.
- b. Two Kritis in major raga.
- c. One kriti in minor raga.
- d. One sai bhajan from the concerned syllabus.
- e. Preparation and submission of notation book

* * *

Major: Practical – II

Course Objective; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-303 CVO

Credits- 3

Max Marks: 100

Viva

Contents for detailed study

1. Adi Tala Varnas in Nattakuranji and Shankarabharanam.
2. One Ata Tala Varnam in Kamboji or Bhairavi.
3. Kritis in Bahudari, Jayanthasri, Jaganmohini, Mayamalavagaula, Shanmukhapriya, Kharaharapriya and Reetigowla
4. One Ragamalika.

Note: Contents for detailed study shall apply for all papers

* * *

Concert – I (Internal)

Course Objective: To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: This course helps the student to augment his performing skills.

Paper code- BPAM-304 CVO

Credits - 1

Max Marks: 25

* * *

IV Semester

Major: Theory

Principles of Indian Music

Course Objective: Knowledge of metrical and literary aspects of compositions in Telugu and sanskrit, comparative study of ragas in Hindusthani and Carnatic systems, and definitions of Western Musical terminology, and techniques of improvisation.

Course Outcome: The student will have a detailed knowledge of wind instruments, and Hand culture.

* * *

Part – A (theory of Indian music)

| | |
|---|------|
| 1. Ragatrayodasa Lakshanas | 3 |
| 2. Music, prosody and literary beauties of compositions. | 4 |
| 3. Study of Samudaya Kritis (group kritis) | 4 |
| 4. Comparative studies of Ragas in Carnatic and Hindustani system | 5 |
| a. Sankarabharana- Bilaval | |
| b. Harikamboji- Khamaj | |
| c. Kalyani- Kalyan | |
| d. Kharaharapriya- Kafi | |
| e. Mayamalavagaula- Bhairav | |
| f. Pantuvarali—Puridhanashri | |
| g. Subharpantuvarali –Todi | |
| h. Todi- Bhairavi | |
| 5. Brief introduction of Manodharma Sangita | 5 |
| | ---- |
| | 21 |

Part – B (Applied Theory)

| | |
|---|---|
| 1. Definition and illustrations of the following:- | 4 |
| Major Tone, minor tone, semi tone, Interval in western scale Pythagorean scale, Equal tempered scale. | |
| Texture (Monophonic, polyphonic, homophonic) | |
| 2. Basic knowledge of voice culture (Larynx, Vocal cords and ear) | 3 |
| 3. Biography and contribution of – Narayana Teertha and Swati Tirunal. | 3 |
| 4. Detailed study of: | 5 |
| a. Nadaswaram | |
| b. Flute | |
| 5. Detailed study of the following ragas: | 3 |
| a. Chakravakam | |
| b. Keeravani | |
| c. Saveri | |
| d. Sri | |
| e. Suruti | |
| f. Begada | |
| g. Nalina Kanti | |

6. Rachana Lakshana of the following.

- a. Tillana b. Javali

3

21

* * *

Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code- BPAM-402CVO

Credits - 3

Max Marks: 100

Performance (20 mins, each student)

- a. One Varnam.
- b. One Pancharatnam of Tyagaraja.
- c. One kriti with manodharma.
- d. One Javali or Tillana.
- e. Swami's Composition from the concerned syllabus.
- f. Preparation and submission of notation book

* * *

Major: Practical- II

Course Objective; To examine the Lessons, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-403 CVO Credits - 3 Max Marks: 100

Viva

Contents for Detailed study

1. Adi tala Varnas in Navaragamalika and Saveri.
2. Swarajati of Shyamashastri in Bhairavi.
3. Pancharatna Kriti of Tyagaraja in Sriragam.
4. Kritis In Keeravani, Todi, Hindola, Suddhasaverii, Nalinakanthi
5. Manodharma with brief Ragalapana, Swarakalpana
6. Javali
7. Tarangam
8. Tillana
9. Swami's Compositions (Any two)

Note: Content for Detailed study shall apply for all papers.

* * *

Sessional – II

(Internal)

Course Objective: To prepare a short essay (review) on the performance by an eminent master.

Course Outcome: To basically understand the attitude of music produced by the master.

Paper code- BPAM-404 CVO Credits - 1 Max Marks: 25

Submission of a Review of one concert of any Vocal Maestro

* * *

III Year

V Semester

Major: Theory

Principles of Indian Music

Course Objective: Detailed knowledge of 22 shrutis, and their application of swaras, and knowledge of Staff notation.

Course Outcome: The student is capable to sing folk melodies in the ragas.

Paper Code- BPAM-501 CVO

Credits - 3

Max Mark-100

Part – A (Theory of Indian Music)

| | | | |
|----|--|-------|---|
| 1. | Detailed study of 22 Shrutis. | 5 | |
| 2. | Music in Vedic period (Udatta, Anudatta and Swarita, Vedic and Loukika swaras and scales, Vedic Instruments. | 4 | 4 |
| 3. | Tonal concepts and sruti intervals. | 2 | |
| 4. | Mudras in Musical forms. | 4 | |
| 5. | Basic knowledge of staff notation. | 3 | |
| 6. | Biography and contribution of - SubbaramaDikshitar, Pt. Omkarnath Thakur, Beethoven, Mozart. | 3 | |
| | | ----- | |
| | | 21 | |

Part – B (Applied Theory)

| | | |
|----|---|---|
| 1. | Evolution and development of Concert. | 3 |
| 2. | An analytical study of the compositions of Trinity. | 3 |
| 3. | Rabindrasangith. | 3 |
| 4. | Understanding one's own regional forms of music | 4 |
| 5. | Grahabhedam. | 3 |
| 6. | Detailed Study of the following ragas | |
| | a. Malaya Marutham | |
| | b. Mukhari | |
| | c. Harikamboji | |
| | d. BrindavanSaranga | |
| | e. Arabhi | |

Applicable from 1st June 2019-20 and onwards

- f. Athana
- g. Sahana
- h. Vagadhiswari
- i. Dhanyasi
- j. Charukesi

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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code-BPAM-502 CVO

Credits-3

Max Marks: 100

Performance (30 mins for each student)

1. One Kriti with swarakalpana.
2. One Pancharatna Kriti of Thyagaraja
3. One Kriti with Ragam, Niraval, Kalpanaswara
4. Two Sai Bhajans.
5. Preparation and submission of notation book

* * *

Major: Practical – II

Course Objective; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper code- BPAM-503 CVO

Credits - 3

Max Marks: 100

Viva

Contents for detailed study

1. Adi Tala Varnam in Todi and Sahana.
2. Kritis in Kharaharapriya, Harikamboji, Madhyamavati, Malayamarutham and Mukhari.
3. Pancharathna Krithi of Thyagaraja in Arabhi.
4. Manaodharma: Ragalapana, Niraval, Kalpana Swaras from the concerned syllabus.
5. Padam.
6. Sai Pancharathnam in GambhiraNata.

Note: Content for Detailed study shall apply for all papers.

* * *

Concert – II

(Internal)

Course Objective: To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: This course helps the student to augment his performing skills.

Paper code- BPAM-504 CVO

Credits -1

Max Marks: 25

* * *

VI semester

Major: Theory

Principles of Indian Music

Course Objective: Handling Multimedia equipment, and knowledge of the musical styles of dance forms.

Course Outcome: To have a broader perspective of allied ragas, and their Aesthetic values.

Paper Code-BPAM-601 CVO

Credits- 3

Max Marks -100

Part – A (Theory of Indian Music)

- | | |
|---|---|
| 1. Comparative study of allied ragas. | 2 |
| 2. Music in Dance forms. | 2 |
| 3. Implications of scale in one octave-36mela(thaats) according to Pandit Bhatkhande. | 4 |
| 4. Origin and development of Operas. | 5 |
| 5. Biography and contribution of - Muttayya Bhagavatar, Papanasam Shivan, Patnam Subrahmanya Iyer, Mysore Vasudevacharya and M. Balamurali Krishna. | 8 |

Part – B (Applied Theory)

21

- | | |
|---|------|
| 1. Technical Knowledge of Multimedia equipment. | 5 |
| 2. Aesthetic implications in music | 5 |
| 3. Origin and Development of Orchestra | 5 |
| 4. Detailed study of the following ragas: | 6 |
| ➤ Nata | ---- |
| ➤ Ranjani | 21 |
| ➤ Kedaragaula | |
| ➤ Anandabhairavi | |
| ➤ Dwijavanthi | |

* * *

Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code-BPAM-602 CVO

Credits-3

Max Marks: 100

Performance – (30 mins for each student)

- One kriti from minor raga with Manodharma
- One Kriti from major raga with Manodharma
- One Ragamalika
- Swami's compositions

Preparation and submission of notation book

* * *

Major: Practical- II

Course Objective; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code: BPAM-603 CVO

Credits-3

Max Marks: 100

Viva

Contents for detailed study

1. Adi tala Varnam in Begada
2. Pancharathna Kriti of Thyagaraja Natta
3. Kritis in Anandabhairavi, Nata, Reethigaula, Amrithavarshini, Begada, Vagadheeswari, Ranjani
4. Padam
5. Tevaram
6. Traditional and Sai Bhajans
7. Manodharma & Elaborate playing of Ragalapana, Niraval and Kalpanaswara
8. Sai Pancharatnam in Mayamalavagowla.

Note: Content for Detailed study shall apply for all papers

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Concert - III **(Internal)**

Course Objective: To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: This course helps the student to augment his performing skills.

Paper Code: BPAM-604 CVO

Credits-1

Marks: 25

Sessional - III **(Internal)**

Course Objective: To collect and compile information on teachings of Sri Sathya Sai, on Music.

Course Outcome: To imbibe those teachings of Music, and their aesthetics, and inculcate them into the Science of Music.

Paper Code: BPAM-605 CVO

Credits-1

Marks 25

Submission of an essay on the influence of Music on Human life as propounded by Bhagavan Sri Sathya Sai Baba.

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IV YEAR

VII SEMESTER

Major: Theory

Approach to Indian Music

Course Objective: Knowledge of the Origin and the Historical development of Ancient Indian Music -Three grama (sa, ga, ma) scales, and the emergence of Raga system.

Course Outcome: The student will have a comprehensive understanding of a full-fledged concert of the past and present trends.

Paper Code-BPAM-701 CVO

Credits- 3

Max Marks: 100

Part – A (Pure Theory)

| | |
|---|------|
| 1. A study of Grama, Murchana, Jati and Raga. | 5 |
| 2. Tonal concept and Sruti Intervals as explained by Medival and Modern Scholars. | |
| 3. Panchadasa Gamakas – described in Sangeeta Ratnakara. | 5 |
| 4. Study of Ragam tanam Pallavi. | 5 |
| 5. Comparative study of Carnatic and Hindusthani system | 5 |
| 6. The role of accompaniment in Carnatic Music | 5 |
| | ---- |
| | 30 |

Part – B (Applied Theory)

| | |
|---|------|
| 1. Evolution and development of Concert | 3 |
| 2. Detailed study of Manodharma Sangit | 4 |
| 3. Ragalakshanas of the following: | 5 |
| a. Gowla | ---- |
| b. Varali | 12 |
| c. Abheri | |
| d. Nalinakanti | |
| e. Poorvi Kalyani | |
| f. Yadukula Kamboji | |

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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code-BPAM-702 CVO

Credits-3

Max Marks: 100

Performance (30 mins, for each student)

Preparation and submission of the notation book

* * *

Major: Practical- II

Course Objective; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression. This course also provokes the innate teaching abilities of the student, as he advances further.

Paper Code-BPAM-703 CVO

Credits-3

Max Marks: 100

Viva**Contents for detailed study**

1. Ghana raga pancharathna in gowla ragam
2. Krthis in abheri, bhiravi, Naganandini, poorvikalyani
3. Syamasasthri's Swarajathi in Yadukulakamboji
4. Ragam thanam pallavi in any one major raga

Note: Content for detailed study shall apply for all Papers

* * *

Concerts – IV

Two Concerts (Internal)

Course Objective: To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: This course helps the student to augment his performing skills.

Paper Code-BPAM-704 CVO

Credits-2

Max Marks: 50

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VIII SEMESTER

Project Work (PWR)

Course Objective: To explore a desired topic and compile the information for assessment.

Course Outcome: Provides the student, with a thorough knowledge of the topic selected, so to understand, explain and reproduce it in his own words. It shall help him with Research work in future.

Paper Code-BPAM-801 CVO

Credits-4

Max Marks: 100

To submit a project on any one of the following topics:

1. Importance of guru – Shishya Parampara.
2. A study of Swamis songs (Prabodha Geyamulu)
3. Music in allied performing forms.

Note: As Project Work is a guided course, no period has been allotted. But the specific Guide will submit the hours needed for guidance, to the HOD in writing. This will be counted as class work.

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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code-BPAM-802 CVO

Credits-3

Max Marks: 100

Performance (30 min, for each student)

1. Study of the major ragas Todi , Bhairavi, Panthuvalli
2. Pancharathna krithi of Tyagaraja in Varali ragam
3. Preparation and submission of notation book

* * *

Major: Practical - II

Course Objective; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression. This course also provokes the innate teaching abilities of the student as he advances further.

Paper Code-BPAM-803 CVO

Credits-3

Max Marks: 100

Viva

Contents for Detailed study

1. Study of the rare ragas Karnaranjani, Navarasa Kanada, Chandrajyothi, Kanakangi
2. Different styles in Playing Tanam.
3. Introducing the process of Grahamedham

Note: Content for detailed study shall apply for all Papers

* * *

Major: Practical – III

Course Objective: To provoke the innovative skills of the student.

Course Outcome: Music being a creative subject, would help the student in enhancing his mental abilities, combined with his Aesthetic sense.

Paper Code-BPAM-804 CVO

Credits-3

Max Marks: 100

Creative Analysis

1. Improvisation- Ragalapana, Niraval and Kalpanaswaram
2. Spot composition (Swara Pattern/ Compositions)

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Concerts – V

Two Concerts (Internal)

Course Objective: To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: This course helps the student to augment his performing skills.

Paper Code-BPAM-805 CVO

Credits-2

Max Marks: 50

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Suggested Texts

| S. No | Title | Author | Publisher | Year | Edition |
|-------|--|-------------------------------|---|------|-----------|
| 1 | South Indian Music - All Volumes | Prof. P Samba Murthy | The Indian music publishing House, Chennai. | 2014 | 5 edition |
| 2 | Dictionary of South Indian Music and Musicians - All Volumes | Prof. P Samba Murthy | The Indian music publishing House, Chennai | 2007 | 1 edition |
| 3 | The Great Musicians | Prof. P Samba Murthy | The Indian music publishing house, Chennai | 1959 | 1 edition |
| 4 | Aesthetic and Scientific Values in Carnatic Music | Vidya Shankar | Parampra, Chennai | 1997 | 1 edition |
| 5 | Musical Instruments | B.C Deva | National book trust, India | 1977 | 1 edition |
| 6 | Compositions of Trinity and Swati Tirunal with Notation | T.K Govindarao (Editor) | Ganamandir publications, Chennai | 2010 | 1 edition |
| 7 | Ragas of Indian Music | NookalaChinna Sathya Narayana | Sri dattasai graphics, Hyderabad. | 2004 | 1 edition |

Applicable from 1st June 2019-20 and onwards

| | | | | | |
|----|---|-----------------------------------|---|------|-----------|
| 8 | The story of indian music and its Instruments. | Ethel Rosenthal | Low price publications | 2010 | 1 edition |
| 9 | History of Indian Music | Prof. P Samba Murthy | The indian music publishing house, Chennai. | 1998 | 4 edition |
| 10 | MutthuswamiDikshitar Compositions in Western Notation | V.K Krishna Prasad | CBH Publications, Nagercoil | 2009 | 1 edition |
| 11 | Miscellany of essays on south Indian music and musicology | Prof. S.R Janakiraman | The karnatic music music book centre, chennai | 2012 | 1 edition |
| 12 | Carnatic Music compositions | Dr. S Bhagya Lakshmi | CBH Publications, Nagercoil | 2015 | 9 edition |
| 13 | LakshanaGrandhas in Music | Dr. S Bhagya Lakshmi | CBH Publications, Nagercoil | 2011 | 3 edition |
| 14 | Galaxy of Carnatic Musicians 1&2 | S.V Krishnamurthy | The alliance co | 2008 | 1 edition |
| 15 | Sarangadeva and His SangeethaRatnakara (Proceedings of the seminar, Varanasi, 1994) | Premlatha Sharma (Edited) | Sangeet natak akademi | 1994 | 1 edition |
| 16 | Indian Music | Dr. Sakuntala Narasimhan | Veena pani Centre for Arts, Bangalore. | 1999 | 1 edition |
| 17 | SangeethaSampradayaPradarshini | PappuVenugopalaramo (Editor) | The Music Academy | 2011 | 1 edition |
| 18 | Veena Dhanammal The Making of a Legend | Lakshmi Subrahmanyam | Rouledge, New Delhi | 2009 | 1 edition |
| 19 | Perfecting Carnatic Music – Level -1&2 | Chitravina N Ravikiran | An ifcm publications | 2008 | 3 edition |
| 20 | Sangita Lipi | K.N Shashikiran | College for world Music & Dance, Australia | 2006 | 1 edition |
| 21 | BhadrachalaRamadasuKeertanalu | MalladiSuribabu | Sama gana lahari cultural trust, Vijayawada. | 2012 | 1 edition |
| 22 | Veena Tradition in Indian Music | L Annapoorna | Kanishka Publishers, Distributors | 2012 | 2 edition |
| 23 | Dictionary of Music | Nirmala Devi | Anmol Publications PVT. LTD. | 2004 | 1 edition |
| 24 | The Madras quartet | Indira Menon | Lotus Collection Roli Books | 2005 | 2 edition |
| 25 | The Veena | CSAnanta Padmanabhan | Gana Vidya Bharati | 1954 | 1 edition |
| 26 | Tradition in Indian Music | L Annapoorna | Kanishka Publishers, Distributors | 1996 | 1 edition |
| 27 | The Spiritual Heritage of Tyagaraja | C. Ramanujachari & Dr. V Raghavan | Sri Ramakrishna Math, Madras. | 1958 | 5 edition |
| 28 | The Varnam - A Special Form in Karnatak Music | Lalita Rama Krishna | Harman publishing house, New Delhi. | 1991 | 1 edition |
| 29 | Varna Sagaram | T.K GovindaRao | Ganamandir publications, chennai | 2006 | 1 edition |
| 30 | Lakshana and Lakshya of Carnatic Music: A Quest | T V Manikandan | Kanishka Publishers, Distributors | 2004 | 1 edition |

Applicable from 1st June 2019-20 and onwards

| | | | | | |
|----|------------------------|--------------------------|---|------|-----------|
| 31 | M S – A Life In Music | T.J S George | Harper collins publishers,India | 2011 | 3 edition |
| 32 | Veena | C K Shankara naayana rao | The karnatic music music book centre, chennai | 2010 | 1 edition |
| 33 | Patnam Subramanya Iyer | P B Kanna Kumar | Kanishka Publishers, Distributors | 2007 | 1 edition |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA (MUSIC)

HINDUSTANI

VOCAL major

I Year

I Semester

Major: Theory

Principles of Indian Music

Course Objective: To learn Basic terminologies of Music, both Vocal and Instrumental, knowledge of Notation System, Ten characteristics of Raga, the study of Tanpura and Harmonium, their parts and tuning.

Course Outcome: Skills to write the notation of Bandish (composition) and Tal, practical uses of Dashavidha Raga Lakshana and to know about contributions of famous Artists/ Musicologists.

Paper Code -BPAM-101 HVo

Credits-3

Max Marks: 100

Part –A (Theory of Indian Music)

1. Sangit, Nada-Shruti-Swara, Svara-Suddha-Vikrit, Sthana (Register), Saptak (Heptad), Ashtak (Octave), Mandra-Madhyam-Tara, Anibaddha-Nibaddha Gana, Meend, Kan-Gamak, Raga, Alap-Jod-Jhala, Bandish/Gat, Masit Khani and Raza khani Gats, Toda/ Tana, Alankar-Palta, Shadja-Pancham, Shadja-Madhyam and Shadja-Gandhara Bhava, Zamzama, Ghaseet, Sut, Krintan. 10

2. Murcchana-Mela-Thata, Chal-Achal Thata 5

3. Raga-Dashavidha Raga Lakshanas: Graha, Amsa, Nyasa-Apanyasa-Vinyasa-Sanyas, Alpatwa-Bahutwa, Vadi-Samvadi-Anuvadi, Vivadi-Varjya, Avirbhav-Tirobhav, Shadav-Auduv, Tara-Mandra. 7

22

Part- B (Applied Theory)

- | | |
|---|---|
| 4. Comparative study of the Notation Systems of Pt.V. N. Bhatkhande and Pt. Vishnu Digambar Paluskar. | 7 |
| 5. The knowledge of Tanpura, Harmonium and their structure and names, picture making strings, tuning etc. | 4 |
| 6. Writing notation of Bada Khyal and /or Chota Khyal in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice): Yaman, Alhaiya Bilawal and Bhairav | 3 |
| 7. Writing notation of prescribed Talas in Theka and Dugun in Bhatkhande system a) Trital b) Ektal c) Dadra d) Kahrava. | 2 |
| 8. Biographies and Contributions of Pt.V.N. Bhatkhande, Pt. Vishnu Digambar Paluskar and Pt. Omkar Nath Thakur. | 4 |

20

Major: Practical

Course Objective: To learn the compositions (Bada khyal and chhota khyal) and able to perform on stage.

Course Outcome: Develop the confidence level in music and understand Hindustani Vocal in a broader way.

Paper Code- BPAM-102 HVo

Credits- 3

Max Marks: 100

General Instructions:

1. Study of Tanpura and Harmonium and their parts, Correct sitting posture and holding of both the above instruments.
2. To recognize Tonic note on Tanpura when accompanied
3. Co-ordination of both hands while pressing keys and bellows of harmonium.
4. Practice of right places to pause, to breathe and to build stamina for singing longer period.
5. Ten (10) basic Alankars (exercises) in Bilawal, Yaman and Bhairav Ragas.
6. Ability to recognize Shuddha, Vikrit (Komal, Tivra) Swaras.
7. Ability to demonstrate the prescribed Talas by hand, reciting bols & counting matras.

Performance and Viva**Contents for Detailed Study:**

Applicable from 1st June 2019-20 and onwards

1. Study of the following Detailed Ragas:
Yaman, Bhairav, Alhaiya Bilawal
2. One Vilambit Khyal among the above mentioned Ragas with Alap, Tanas and Bol Tanas.
3. Madhya laya Khyals with simple Alap, Tanas & Boltanas in the above mentioned Ragas
4. One Sargam from the prescribed Ragas
5. Comparative study of the prescribed Ragas
6. Swara Gyan / Raga Gyan
7. Alankar/Palta
8. Ability to demonstrate the above prescribed Talas orally by hands showing Tali and Khali in Theka and Dugun Laya. a) Trital, b) Ektal, c) Dadra, d) Kahrava.
9. Sai Bhajan/Kabir Bhajan
10. Preparation and submission of Notation Book

Note: Content for Detailed Study shall apply for all papers.

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II Semester

Major: Theory

Principles of Indian Music

Course Objective: Gaining knowledge of practical terminology, qualities of Nada, 22 srutis in modern concept, forms of Vocal music and contribution of artists and musicologist.

Course Outcome: Skills to write compositions, understanding of Nada and Srutis in-depth, understanding of different musical forms and knowledge of Tal.

Paper Code- BPAM-201 HVo

Credits-3

Max. Marks: 100

Part –A (Theory of Indian Music)

1. The specific knowledge of musical sound, three qualities of Nada (Pitch, Intensity, Timbre), Vibration (Kampan), Amplitude, Frequency, Overtones, Tala, Sam, Tali, Khali, Vibhag, Laya, Layakari 8
2. Fixation of 12 notes on 22 srutis in modern concept (Bilawal Thata) 8
3. General knowledge of different musical styles:
 - a) Classical Music- Dhrupad, Dhamar, Khyal, Tarana, Thumri, Tappa, Kawali, Lakshan Geet, Sargam, Masitkhani and Razakhani Gats
 - b) Light Music: Gazal, Geet, Bhajan, Folk music 6

Applicable from 1st June 2019-20 and onwards

Part—B (Applied Theory)

4. Writing short notes on the structure of Tabla, its picture and names of different parts. 4
5. Writing notation of Bada Khyal and /or Chota Khyal in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice):
Bhupali, Ramkali and Bhimpalasi 6
6. Writing notation of the prescribed Talas with Theka, Dugun, Chaugun in Bhatkhande system: a) Trital (Teental) b) Ektal c) Dadra d) Kaharwa e) Rupak f) Jhaptal and g) Chautal 5
7. Biographies and Contributions of Gopal Nayak, Mian Tansen and Ustad Bade Gulam Ali Khan 5
- 20

* * *

Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops potential to perform.

Paper Code - BPAM-202 HVo**Credits-3****Max. Marks: 100****Performance (20 Mins. for each student)**

1. Choice Raga
2. One Tarana
3. Sai Bhajan/Kabir Bhajan
4. Preparation and submission of Notation Book

* * *

Major: Practical – II

Course Objective: To examine the Ragas and practical course.

Course Outcome: The student is not only able to perform but understand the music in a broader perspective.

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Bhupali, Ramkali, Bhimpalasi
2. Two Vilambit and Madhya Laya Khyals among the above mentioned Ragas with Alap, Tanas and Bol Tanas.
3. One Bandish other than Trital with simple Alap, Tanas & Boltanas from the above mentioned Ragas.
4. One Sargam from the prescribed Ragas.
5. One Tarana from the prescribed Ragas.
6. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun and Chaugun Layas: Trital (Teental), Ektal, Dadra, Kaharwa, Rupak. Jhaptal and Chautal
7. Swara Gyan / Raga Gyan
8. Comparative study of the prescribed Ragas.
9. Alankar/Palta
10. Sai Bhajan/Kabir Bhajan
11. Revision of the syllabus of previous semester.

Note: Content for Detailed Study shall apply for all Papers.

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Sessional – I
(Internal)

Course Objective: To prepare short essay on “Social Work”.

Course Outcome: To obtain values from the topic and be implemented in daily life.

1. Submission of an essay on the “**Participation in Social Work**” -value orientation and character building

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II Year
III Semester

Major: Theory

Principles of Indian Music

Course Objective: To have the knowledge of Marga and Deshi Sangit, tonal concepts and Shruti interval, importance of Gurukul system and certain terminologies.

Course Outcome: Understanding the brief knowledge of Marga and Deshi Sangit, Shruti interval of different musicologists and contributions of famous artists.

Paper Code- BPAM-301 HVo Credits- 3 Max. Marks: 100

Part –A (Theory of Indian Music)

- | | |
|---|------|
| 1. Concept of Marga-Deshi, Prabhandha, Ragalap-Roopakalap, Vaggeyakar, Nayaki, Gayaki. | 6 |
| 2. Tonal concepts and Shruti intervals; as explained by Bharata, Matangmuni and Sharangadeva. | 7 |
| 3. Comparative study of Mela and Thata | 3 |
| 4. Importance of Gurukul system in institutions | 3 |
| | ---- |
| | 19 |

Part –B (Applied Theory)

- | | |
|---|------|
| 5. Comparative study of the prescribed Ragas of the year. | 3 |
| 6. Writing notation of Bada Khyal and /or Chota Khyal in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice) with Alap, Bolalap, Tanas and Boltanas in Bhatkhande system: Brindavani Sarang, Durga and Asavari | 9 |
| 7. Writing notation of the prescribed Talas with Theka, Dugun, Chaugun in Bhatkhande system: a) Trital (Teental) b) Ektal c) Dadra d) Kaharwa e) Rupak f) Addha g) Jhaptal and h) Dhamar. | 5 |
| 8. Biographies and Contributions of Bharat Muni, Tyagaraja and Ud. Amir Khan. | 6 |
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| | 23 |

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Major: Practical-I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his capability to perform.

Paper Code- BPAM-302 HVo

Credits-3

Max. Marks: 100

General Instructions:

1. Practice of Kan/Sparsha, Krintan, Meend, Gamak, Ghaseet and Zamzama
2. Ability to compose simple Alankaras of the following Ragas- Brindavani Sarang, Durga and Asavari.
3. Exercises of different Sargam
4. Practice of the Ragas and Talas prescribed in previous semesters
5. Ability to fine tune the Tanpura according to the Raga and ability to tune of Tabla.
6. Practice of extempore (Kalpana) singing the composition of prescribed Ragas

Performance (20-30 Mins for each student)

1. Choice Raga.
2. Two Madhya/Drut laya Bandish of popular Artists from Agra Gharana
3. Mira Bhajan/ Sai Bhajan based on ragas
4. Preparation and submission of Notation Book

Major: Practical - II

Course Objective: To Test the Lessons taught in the class, and also applied aspects of the practical course.

Course Outcome: The student is not only able perform but understand the music in a broader perspective.

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Paper Code- BPAM-303 HVo

Credits-3

Max. Marks: 100

Viva

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Brindavani Sarang, Durga, Asavari
2. Study of the following Non-Detailed Ragas (Madhya laya composition with 5 Tanas): Desh, Tilak Kamod.

Applicable from 1st June 2019-20 and onwards

3. Two Vilambit Khyal with Gayaki of the prescribed Ragas with Alap, Tanas/BolTanas.
4. Two Madhya/Drut laya Bandish of popular Artists from Agra Gharana of the prescribed Ragas
5. One Sargam and One Tarana from the prescribed Ragas
6. One Lakshan geet from the prescribed Ragas
7. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun and Chaugun Layas: Trital (Teental), Ektal, Dadra, Kaharwa, Rupak, Addha, Jhaptal and Dhamar
8. Comparative study of the prescribed Ragas.
9. Mira Bhajan/ Sai Bhajan based on ragas.

Note: Content for detailed study shall apply for all papers.

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Concert – I (Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper Code BPAM-304 HVo

Credits-1

Max. Marks: 25

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II Year

IV Semester

Major: Theory

Principles of Indian Music

Course Objective: Knowledge of time division of Raga, three groups of Raga according to svara and time, importance of Adhwadarshak svara “Ma”, Classification of Instruments.

Course Outcome: Acquiring knowledge of time theory of Raga according to svara and importance of ‘Ma’ in Hindustani Music.

Paper Code- BPAM-401 HVo

Credits-3

Max Marks: 100

Part –A (Theory of Indian Music)

1. Purvang-Uttaranga Raga, Shuddha-Chhayalag (Salag)-Sankirna Raga, Sandhi

| | |
|---|-------|
| Prakashak Raga, | 3 |
| 2. Importance of Adhwadarshak Svara and Paramela Praveshak Ragas | 2 |
| 3. Time theory of Raga; its Merit and Demerit | 5 |
| 4. Classification of four kinds of Instruments, along with other varieties like: Electric/Electronic and Tarang Vadya etc. | 5 |
| | ----- |
| | 15 |

Part – B (Applied Theory)

| | |
|---|-----|
| 5. Writing notation of Bada Khyal and /or Chota Khyal in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice): with Alap, Bandish, Tanas and BolTanas in Bhatkhande System - Jaunpuri, Shuddh Sarang and Bageshri | 7 |
| 6. Writing notation of the prescribed Talas with Theka, Dugun, Chaugun in Bhatkhande System:a) Trital (Teental), b) Ektal, Chautal, c) Dadra, d) Kaharwa,e) Addha, f) Jhaptal, g) Rupak, h) Tivra, i) Dhamar. | 5 |
| 7. Basic knowledge of Staff Notation and Pythagorean scale, | 4 |
| 8. Natural scale, Harmonic scale, Equal tempered Scale, Major-Minor-Semi Tone. | 2 |
| 9. General knowledge of accompanying instruments-Harmonium, Sarangi and Violin. | 3 |
| 10. Biographies and Contributions of Sharangadev, Ustad Faiyaz Khan and Ustad Allauddin Khan | 6 |
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| | 27 |

Major: Practical-I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his capability to perform.

Paper Code-BPAM-402 HVo

Credits- 3

Max.Marks: 100

Performance (20 Mins for each student)

1. Choice Raga.
2. One Madhya/Drut laya Bandish of popular Artists from Patiala Gharana
3. One Traditional Bandish in Madhya/Drut laya
4. One Chaiti/Kajri
5. Mira Bhajan/Sai Bhajan based on ragas
6. Preparation and submission of Notation Book

* * *

Major: Practical - II

Course Objective: To Test the Lessons taught in the class and also applied aspects of the practical course.

Course Out come: The student is not only able to perform, but also understands the music in a broader perspective.

Paper Code- BPAM-403 HVo

Credits-3

Max. Marks: 100

Viva

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Jaunpuri, Shuddh Sarang, Bageshri
2. Study of the following Non-Detailed Ragas (Madhya laya composition with 5 Tanas):
Khamaj, Kafi
3. Two Vilambit khyals with Gayaki of the prescribed Ragas with Alap, Tanas and BolTanas.
4. One Madhya/Drut laya Bandish of popular Artists from Patiala Gharana in the prescribed Ragas
5. One Traditional Bandish in Madhya/Drut laya from the prescribed ragas
6. One Chaiti/Kajri
7. Comparative study of the prescribed Ragas.
8. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun, Tigun and Chaugun Layas: Trital (Teental), Ektal, Chautal, Dadra, Kaharwa, Addha, Jhaptal, Rupak, Tivra, Dhamar.
9. Mira Bhajan/ Sai Bhajan based on ragas.
10. Revision of the syllabus of previous semester

Note- Content for detailed study shall apply for all papers

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Sessional – II (Internal)

Course Objective: To prepare short essay (review) on the performance of a Vocal Maestro.

Course Outcome: To primarily understand the Vocal music and style produced by the master.

Paper Code- BPAM-404 HVo

Credits-1

Max Marks -25

1. Submission of a review of one concert of well-known Vocal Maestro

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III Year

V Semester

Major: Theory

Principles of Indian Music

Course Objective: To have knowledge of terminologies of Instrumental music (Sitar and Tabla), brief knowledge of Music of Vedic period (Svara, Scale and instruments) and different Gharanas of Vocal Music.

Course Outcome: To acquire knowledge of Vedic svaras and instruments, Musical reference in Epic and different Gharanas of Vocal Music.

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Paper Code- BPAM-501 HVo

Credits-3

Max. Marks: 100

Part—A (Theory of Indian Music)

Definition with illustrations of the following:

- | | |
|--|-------|
| 1. Alap, Toda/ Tana, Bol Alap, Bol Tana, Gamak, Kana, Meend, Krintan, Murki, Jod, Jhala, Tar-Paran, Tihai, Chakkardar Tihai. | 4 |
| 2. Music in Vedic Period-Udatta-Anudatta-Swarita, Samik and Loukik (Gandharva) Svara- Scale, Vedic instruments. | 7 |
| 3. Musical references in Ramayana, Mahabharata and Puranas. | 5 |
| | ----- |
| | 16 |

Part –B (Applied Theory)

- | | |
|---|-----|
| 4. Writing notation of Bada Khyal and /or Chota Khyal in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice) with Tans, Boltans in Ragas Ahir Bhairav, Bihag and Malkauns | 6 |
| 5. Writing notation of the prescribed Talas with Theka, Dugun, Tigun and Chaugun in Bhatkhande system. a) Trital (Teental), b) Ektal, c) Chautal, d) Dadra, e) Kaharwa, f) Addha, g) Dhamar, h) Jhaptal, i) Rupak, j) Tivra, k) Jhumra. | 7 |
| 6. Short Notes of the following: Svara Malika, Ragamalika, Tarana, Thumri, Kajri, Chaiti, Kawali, Gazal, Geet, Dhun, Rabindra Sangeet. | 4 |
| 7. Study of different schools (Gharanas) of Vocal music. | 9 |
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Major: Practical-I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his ability to perform.

Paper Code- BPAM-502 HVo

Credits-3

Max. Marks -100

Performance (30 Mins for each student)

1. Choice Raga.
2. One Dhrupad and one Tarana
3. Two Madhya/Drut laya Bandish of popular Artists from Kirana Gharana
4. Tulsidas/ Sai Bhajan based on ragas
5. Preparation and submission of Notation Book

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Major: Practical-II

Course Objective: To Test the Lessons taught in the class and also applied aspects of the practical course.

Course Outcome: The student is not only able perform, but also understands music in a broader perspective.

Paper Code- BPAM-503 HVo

Credits-3

Max. Marks: 100

Viva

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Ahir Bhairav, Malkauns, Bihag
2. Study of the following Non-Detailed Ragas (Madhya laya composition with Tanas):
Shankara, Patdip, Bhairavi
3. Two Vilambit khyal with Gayaki of the prescribed Ragas with Alap, Tanas and Bol Tanas.
4. Two Madhya/Drut laya Bandish of popular Artists from Kirana Gharana in the prescribed Ragas
5. One Dhrupad and one Tarana
6. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun, Tigun and Chaugun Layas: Trital (Teental), Ektal, Chautal, Dadra, Kaharwa, Addha, Dhamar, Jhaptal, Rupak, Tivra, Jhumra.
7. Tulsidas Bhajan/ Sai Bhajan based on ragas.

Applicable from 1st June 2019-20 and onwards

Note : Content for detailed study shall apply for all papers.

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Concert – II

(Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper Code- BPAM-504 HVo

Credits-1

Max. Marks: 25

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VI Semester

Major: Theory

Principles of Indian Music

Course Objective: To acquire knowledge of Music of Medieval and Modern period, the length of strings of Vina and fixing 12 notes on it as explained by different Musicologists of Hindustani System of Music.

Course Outcome: Basic knowledge of other systems of music and Vedic Svara System and Vedic instruments.

Paper Code- BPAM-601 HVo

Credits-3

Max. Marks: 100

Part—A (Theory of Indian Music)

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|--|------|
| 1. Music in Medieval and Modern Period. | 7 |
| 2. The length of the Strings of Vina and fixing 12 notes on it by Ahobala, Srinivas and modern scholars like, Pt.V.N.Bhatkhande, Dr.KCD.Brahaspati, Pt.Omkar Nath Thakur,Prof.Indrani Chakravarti. | 10 |
| 3. 72 Melakartas as narrated by Pt. Venkatamakhin and 32 Thatas in one octave according to Hindustani Systems as narrated by Pt.V.N.Bhatkhande and others. | 4 |
| 4.Swaras on Vina as described by modern scholars like Pt. V.N.Bhatkhande, Dr. KCD Brahaspati, Pt.Omlarnath Thakur. | 5 |
| | ---- |
| | 26 |

Part--B (Applied Theory)

- | | |
|--|---|
| 5.Technical knowledge of multimedia equipments | 6 |
| 6.Origin and development of Orchestra | 4 |
| 7.Aesthetic implications in Vocal music | 6 |

Major: Practical- I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his ability to perform without stage fear.

Paper Code- BPAM-602 HVo

Credits-3

Max. Marks -100

Performance (30 Mins. for each student)

1. Choice Raga.
2. Two Madhya/Drut laya Bandish of popular Artists from Jaipur Gharana
3. One Thumri/Dadra in Rag Piloo
4. Surdas Bhajan/ Sai Bhajan based on ragas.
5. Preparation and submission of Notation Book

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Major: Practical-II

Course Objective: To Test the Lessons taught in the class and also applied aspects of the practical course.

Course Outcome: The student is not only able perform, but also understands Music in a broader perspective.

Paper Code- BPAM-603 HVo

Credits-3

Max. Marks: 100

Viva.

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Todi, Multani, Mian Ki Malhar, Kirvani,
2. Study of the following Non-Detailed Ragas (Madhya laya composition with 5 Tanas): Chandrakauns, Bahar, Bhinna Shadja
3. Two Vilambit khyal with Gayaki of the prescribed Ragas with Alap, Tanas and BolTanas.
4. Two Madhya/Drut laya Bandish of popular Artists from Jaipur Gharana in the prescribed Ragas
5. One Thumri/Dadra in Rag Piloo
6. Comparative study of the prescribed Ragas.
7. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun, Tigun, Chaugun Layas, Ad Laya and Kuad Laya: Trital

Applicable from 1st June 2019-20 and onwards

(Teental), Ektal, Chautal, Dadra, Kaharwa, Dhamar, Jhaptal, Rupak, Tivra, Jhumra, Ada Chautal.

8. Revision of all Ragas and Talas of all previous semesters.
9. Surdas Bhajan/ Sai Bhajan based on ragas.

Note: Content for detailed study shall apply for all Papers

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Concert - III

(Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper Code: BPAM-604 HVo

Credits-1

Marks: 25

Sessional - III

(Internal)

Course Objective: To collect information on the topic “influence of music on human life by Sri Sathya Sai Baba”.

Course Outcome: To implement those teachings of Music and their beauty in life.

Paper Code: BPAM-605 HVo

Credits-1

Marks: 25

Submission of an essay on the influence of music on human life as propounded by Bhagavan Sri Sathya Sai Baba.

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IV Year

VII Semester

Major: Theory

Approach to Indian Music

Course Objective: To have Knowledge of comparative study of Hindustani and Carnatic Music, knowledge of Gamakas and tonal concept as explained by medieval and modern scholars.

Course Outcome: Student will acquire knowledge of not only Hindustani Music, but also Carnatic music, and practical uses of Gamakas in Hindustani Music.

Paper Code- BPAM-701 HVo

Credits-3

Max. Marks: 100

Part –A (Pure Theory)

| | |
|---|------|
| 1. Comparative study of Hindustani and Carnatic Scales. | 8 |
| 2. Murchhana-Mela-Thata, Chal-Achal Thata. | 6 |
| 3. Short notes of the following Carnatic styles Kriti, Raagmalika, Tillana, Aashtapadi, Devaranama | 7 |
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| | 21 |

Part-B (Applied Theory)

| | |
|--|-------|
| 4. 15 kinds of Gamaka as describes by Sharangadeva and their counterparts in Hindustani Music. | 5 |
| 5.Tonal concepts and Shruti intervals as explained by medieval and modern Scholars. | 8 |
| 6.Regional Music/Folk Music of one's own region | 8 |
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| | 21 |

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Major: Practical-I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his ability to perform without Stage Fear.

Paper Code- BPAM-702 HVo

Credits-3

Max. Marks: 100

Performance (30 Mins. for each student)

1. Choice Raga.
2. One Dhamar and one Tarana
3. Two Madhya/Drut laya Bandish of popular Artists from Gwalior Gharana
4. One Hori/One Jhula
5. Tulsidas/Kabir Bhajan/ Sai Bhajan based on ragas
6. Preparation and submission of Notation Book

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Major: Practical-II

Course Objective: To Test the Lessons taught in the class, and also applied aspects of the practical course.

Course Outcome: The student is not only able to perform, but also understands music in a broader perspective. This course induces the natural teaching abilities of the student.

Paper Code- BPAM-703 HVo

Credits-3

Max. Marks: 100

Viva

Contents for Detailed Study:

1. Study of the following Detailed Ragas: Jaijaiwanti, Kedar, Chhayana, Rageshri
2. Study of the following Non-Detailed Ragas (Madhya laya composition with 5 Tanas): Hamsadhwani, Charukesi, Hindol, Gunkeli
3. Two Vilambit khyal with Gayaki of the prescribed Ragas with Alap, Tanas and BolTanas.
4. Two Madhya/Drut laya Bandish of popular Artists from Gwalior Gharana in the prescribed Ragas
5. One Dhamar and one Tarana
6. One Hori/One Jhula
7. Comparative study of the prescribed Ragas.
8. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun, Tigun, Chaugun Laya, Ad Laya and Kuad Laya: Trital

- (Teental), Ektal, Chautal, Dadra, Kaharwa, Dhamar, Jhaptal, Rupak, Tivra, Jhumra, Ada Chautal, Dipchandi, Surfak
9. Revision of all Ragas and Talas of all previous semesters.
10. Tulsidas/Kabir Bhajan/Sai Bhajan based on ragas.

Note: Content for detailed study shall apply for all Papers

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Concerts- IV

Two Concerts (Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper Code- BPAM-704 HVo

Credits-2

Max. Marks: 50

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VIII Semester

Project Work (PWR)

Course Objective: To analyze a given topic and compile the information for assessment.

Course Outcome: Provides the students, with a thorough knowledge of the topic given, so to understand and explain it in his own words. It shall help him with Research work in future.

Paper Code- BPAM-801 HVo

Credits-4

Max. Marks -100

To submit a 'Project' on any of the following topics.

1. Contribution of electronic media to Hindustani Music (Radio and Television)
2. Importance of Guru Shishya Parampara
3. Importance of styles of singing in Hindustani Music

Note: As project work is a guided course, no period has been allotted. But the specific Guide will submit the hours needed for guidance to the HOD. in writing. This will be counted as class work.

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Major: Practical I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his ability to perform.

Paper Code-BPAM-802 HVo

Credits- 3

Max. Marks -100

Performance (30 Mins. for each student)

1. Choice Raga.
2. Two Madhya/Drut laya Bandish of popular Artists from Bhendi Bazar Gharana
3. One Chaturang/Trivat
4. One Thumri/Dadra in Rag Khamaj
5. Surdas Bhajan/Meera Bhajan/Sai Bhajan based on ragas
6. Preparation and submission of Notation Book

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Major: Practical-II

Course Objective: To Test the Lessons taught in the class, and also applied aspects of the practical course.

Course Outcome: The student is not only able to perform, but also understands music in a broader perspective. This course induces natural teaching abilities of the student.

**Paper Code- BPAM-803 HVo
Viva.**

Credits-3

Max. Marks: 100

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Darvari Kanada, Jog, Maru Bihag, Puriya
2. Study of the following Non-Detailed Ragas (Madhya laya composition with 5 Tanas): Sohini, Tilang, Piloo, Bibhas
3. Two Vilambit khyal with Gayaki of the prescribed Ragas with Alap, Tanas and BolTanas.
4. Two Madhya/Drut laya Bandish of popular Artists from Bhendi Bazar Gharana in the prescribed Ragas
5. One Chaturang/Trivat
6. One Thumri/Dadra in Rag Khamaj
7. Comparative study of the prescribed Ragas.
8. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun, Tigun, Chaugun Layas, Ad Laya and Kuad Laya: Trital (Teental), Ektal, Chautal, Dadra, Kaharwa, Dhamar, Jhaptal, Rupak, Tivra, Jhumra. Ada Choutal, Dipchandi, Surfak, Tilwada
9. Revision of all Ragas and Talas of all previous semesters.
10. Surdas Bhajan/Sai Bhajan based on ragas.

Note: Content for detailed study shall apply for all Papers

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Major: Practical –III

Course Objective: To develop innovative skills in the student.

Course Outcome: As Music is a creative subject, this would help the student with his mental abilities, and Aesthetic sense.

Paper Code- BPAM-804 HVo

Credits-3

Max. Marks: 100

Creative Analysis

1. Improvisation (Kalpana) in performing the Ragas specifically Alap and Tanas.
2. Compositions of Alankaras on the spot.
3. Discrimination between Dhrupad, Khayal, Thumri and Bhajan

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Concerts – V Two Concerts (Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper Code- BPAM-805 HVo

Credits- 2

Max. Marks -50

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Suggested Texts

| S. No | Title | Author | Publisher | Year | Edition |
|-------|---|--|------------------------------------|------|------------------|
| 1 | Natya Shastra | Bharat | Oriental Research Institute Baroda | | |
| 2 | Sangit Ratnakara | Sharngadeva, Translated by Dr.P.L.Sharma | Sangeet Natak Akademi | 1998 | 1st |
| 3 | Matangmuni Pranita Sri Brihaddesi | Matangmuni- Edited by Dr. P.L.Sharma | IGNCA | 1994 | 1st |
| 4 | Dhrupad Aur Uska Vikas | Acharya K.C. Brihaspati | Bihar Rashtra Bhasha Parishad | 2000 | 1 st |
| 5 | Sangit Manjusha | Prof. Indrani Chakravarti | Mittal Publication | 2005 | 2nd |
| 6 | Swar aur Ragon ke Vikas mein VadyonkaYogdan | Prof. Indrani Chakravarti | Choukhambha Publishers | 2000 | - |
| 7 | Music-Its Methods and Techniques of Teaching | Prof. Indrani Chakravarti | | | - |
| 8 | Incredible India - Classical Music | Text Pt.Debu chaudhuri | Wisdom Tree Academic | 2007 | - |
| 9 | Kramik Pustak Malika(6 parts) | Pt. V.N. Bhatkhande | Sangit Karyalaya, Hathras | | - |
| 10 | Naad | Sandeep Bagchi | business publications INC | 1998 | - |
| 11 | A Critical study of Sangit Makaranda of Narada | M Vijay Lakshmi | Gyan Publishing House | 2011 | - |
| 12 | Indian Music | Dr.Thakur Jaydev Singh | Sangeet Reacherch Academy | 1995 | - |
| 13 | Hindustani Sastriya Ragon mein Sadaj Gandhar Bhava ki Matta | Dr.Ashwini Udiniya | Kanishk Publishers | 2013 | 1 st |
| 14 | Hindustani Sangit Mein Rag Vargikaran | Dr. Sarita Nigam | Kanishk Publishers | 2012 | 1 st |
| 15 | Bharatiya Sangit Sastromein Bharat Ka Yogdan | Dr. Maharani Sharma | Kanishk Publishers | 2012 | 1 ^{s-t} |
| 16 | BharatiyaSangit7Vadya | Dr.Lalmani Misra | Bharatiya Jnanapith | 2011 | 4 th |
| 17 | Sangitanjali (6 8arts) | Pt. Omkar Nath Thakur | Pilgrim Publishing | 2012 | - |
| 18 | Abhinava Gitanjali (5 parts) | Pt Ramashraya Jha | Sangit Sadan Prakashan | 2012 | 3rd |

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|----|--|--|--|------|-----|
| 19 | Some Hindustani Musicians They Lit the Way! | Ashok Da Ranade | Promilla and Co. Publishers | 2011 | 1st |
| 20 | Music Context A concise Dictionary of Hindustani Music | Ashok Da Ranade | Promilla and Co. Publishers | 2006 | 1st |
| 21 | Great Masters Hindustani Music | Dr. S.V.Brahaspati | Outline Publishers | 2013 | - |
| 22 | Bhatkhande's Contribution to Music | Shobhana Nayar | Harsha Bhatkal for popular Prkashan Pvt. Ltd | | - |
| 23 | Musical Instruments of India (Their History and Development) | B Chaitanya Deva | Munshiram Manoharlal Publishes Pvt.Ltd | | - |
| 24 | The Dictionary of Hindustani Classical Music | Bimalakanta roychaudhuri | Motilal Banarsidass publishers Private Ltd | 2013 | - |
| 25 | Raga Rahasya | Acharya Brihaspati, Sulochana Brihaspati | Abhishek Publication | 2014 | - |
| 26 | The classical Music of North India | Editor-Ali Akbar Khan | Munshiram Manoharlal Publishers pvt.Ltd | 2009 | - |
| 27 | Swaryogini | Dr. Prabha Atre- Dr.Chetana Banavat | Kanishk Publishers | 2013 | - |
| 28 | Nyas in Raga | Dr.Ananya Kumar Dey | Kanishka Publishers | 2008 | 1st |
| 29 | A rashika's jpurney Through Hindustani Music | Rajeev Nair | Indialog Publications Pvt Ltd | 2007 | - |
| 30 | Sangit Chintan | Dr.Soubhagya Vardhan Brihaspati | Abhishek Publication | | - |
| 31 | Khayal Gayaki aur Bhakti Ras | Dr. Amita Pandy | Kanishk Publishers | 2014 | - |
| 32 | What the Ragas told Me | Vasudev Murthy | Rupa & Co Publication | 2011 | - |
| 33 | Hindustani Sangeet | S.K.Saxena | Sangeet Natak Academi | 2010 | |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA(MUSIC)

(HINDUSTANI)

TABLA (MAJOR)

I Year

I Semester

Paper Code- BPAM-101 HIT

Credits- 3

Max Marks - 100

Major: Theory

Principles of Indian Music

Course Objective: Focus on the basic terminologies and history of Tabla.

Course Outcome: Skills in writing the Notation (script) of Tabla lessons, and knowledge of basic aspects for practical application.

Part – A (Theory of Indian Music)

1. Technical Terms:
Laya, Matra, Vibhag, Taali, Khali, Taal, Theka, Peshkaar, Kaida 5
2. History and playing styles (baaz) of Delhi and AjradaGharanas. 6
3. Complete knowledge of PtBhatkhande Notation system. 3
4. Origin and History of Tabla. 6

Part – B (Applied Theory)

1. Detailed study of the following Taals and practice of writing their thekas in Thah, Dugun, Tigun and Chougun in notations:-
Teentaal, Ektaal, Jhaptaal, Keherwa, Roopak, Dadra, Bhajan-Theka. 6
2. Practice of writing different compositions of Teentaal in Notation. 6
3. Writing Mukhdas, Tihais and variations of thekas for Dadra and Keherwataals. 5
4. Biographies and Contributions of the following musicologists to Indian Music : 5
Bharat Muni, Sharangdev, Pt. Vishnu DigambarPaluskar, Pt. Vishnu Narayan ----
-----Bhatkhande

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Major: Practical:

Course Objective: To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

General Instructions:

1. Nomenclature of Tabla.
2. Taking care of one's own instrument.
3. Playing compositions according to Baaz (style of playing).
4. Practice of phrases relevant to the Kaidas and Relas.
5. Recitation of Thekas and Compositions with correct pronunciation.

Performance and Viva**Contents for Detailed Study**

1. Teentaal: Kaidas, Rela, Tukdas, Mukhdas and different kinds of Tihais.
2. Practice of reciting (Padhant) and playing the following taals in Thah, Dugun, Tigun and Chougun on Lehra.
Teentaal, Ektaal, Jhaptaal, Keherwa, Roopak, Dadra, Bhajan-Theka.
3. Accompaniment with Bhajans on Bhajan-Theka.
4. Writing Mukhdas, Tihais and variations of Thekas for Dadra and Keherwataals.
5. Preparation and submission of Notation Book.

Note: Contents for Detailed Study shall apply for all Papers.

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II Semester

Major Theory

Principles of Indian Music

Course Objective: Acquiring Knowledge of practical terminologies, basic forms of Vocal music and comparative studies.

Course Outcome: Skill in writing compositions, in-depth understanding of the compositions, and learning Taals of Pakhawaj.

Paper Code- BPAM-201HIT

Credits- 3

Max Marks: 100

Part – A (Theory of Indian Music)

1. Technical Terms:

Palta, Rela, Tukda, Mukhda, Tihai, Chakradhaar, Laggi, Ladi, Baant. 5

2. Description of the structures of Tabla and Mridang, with labeled diagrams of their different parts. 4

3. Comparison between Tabla and Mridangam, on the basis of their structure and playing style. 4

4. Brief information on the following styles of singing :-

Chaiti, Kajri, Kawali, Alaap: Raagalaap, Rupakalaap 4

5. Principles and Techniques of Tabla Practice (Riyaz ke Siddhant). 5

22

Part – B (Applied Theory)

1. Detailed study of the following Taals and practice of writing their thekas in notations:-

PanchamSawari (15 beats), Ada-Choutaal, Dhamaar, Choutaal 4

2. Comparative study of Taals having the same number of beats:-

a) Jhaptal – Sultaal. b) Ektaal – Choutaal. c) Roopak – Tivra. 4

3. Practice of writing different compositions of Jhaptal in Notations. 6

4. Biographies and Contributions of the following Tabla masters to Indian Music :

Applicable from 1st June 2019-20 and onwards

Ud. Amir Hussain Khan, Ud. Ahmed JaanThirakwa, Pt. Ram Sahai, Ud. Natthu Khan Saheb, Ud. Habbibuddin Khan.

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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code- BPAM-202HIT Credits- 3

Max Marks: 100

Performance: (20 Mins. for each student)

1. Jhaptaal: Peshkaar, Kaidas and Rela
2. Jhaptaal: Tukdas, Chakradaar and different kinds of Tihais.
3. Accompaniment with Bhajans.
4. Preparation and submission of Notation Book.

* * *

Major: Practical- II

Course Objective: To examine the Lessons taught, and the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-203HIT

Credits- 3

Max Marks: 100

Viva

Contents for Detailed Study

1. Teentaal: Peshkaar, Kaidas, Rela, Chakradaar, Tukdas, etc.
2. Reciting (Padhant) and playing the following Thekas :
3. Pancham Sawari (15 beats), Ada-Choutaal, Dhamaar, Choutaal.
3. Comparative study of taals having the same number of beats:-

a) Jhaptaal – Sultaal.

- b) Ektaal – Choutaal.
- c) Roopak – Tivra.
- 3. Practice of “DhirDhir” Rela at a faster tempo.
- 4. Accompaniment with Vocal music: Tarana.
- 5. Study of Jhaptaal in detail: Peshkaar, kaida, Rela, Tukda, chakradhaar and different kinds of Tihais.
- 6. Playing laggis in Dadra and Keherwa Taals.
- 7. Tihais and Mukhdas in Ada-Choutaal, Ektaal and Roopak.

Note: Contents for Detailed Study shall apply for all Papers.

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Sessional – I (Internal)

Course Objective: To prepare a short essay on a given subject.

Course Outcome: To derive values and understanding from the topic given, to be implemented in daily life.

Paper Code- BPAM-204 HIT

Credits- 1

Max Marks: 25

- 1. Submission of an essay on “Participation in Social Work”- Value Orientation and Character Building.

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**II Year
III Semester**

Major: Theory

Principles of Indian Music

Course Objective: To have the knowledge of gharanas (schools) of Tabla, aspects of Accompaniment, and certain vocal terminologies.

Course Outcome: Correct pronunciation of the language of Tabla, as per the traditions of various Ghararans.

Paper Code- BPAM-301 HIT

Credits- 3

Max Marks: 100

Part – A (Theory of Indian Music)

- | | |
|---|---|
| 1. Brief Notes on the following terms : | 4 |
| BadaKhayal, ChotaKhayal, Tarana, Tappa. | |
| 2. Detailed study of Pt. Vishnu DigambarPaluskarTaal-system and its comparison to Pt. Vishnu Narayan BhatkhandeTaal-system. | 5 |
| 3. History and playing styles (baaz) of Lucknow, Farukhabad and BenarasGharanas of Tabla. | 6 |
| 4. Elaborate Study of 'Peshkaar'. | 3 |
| 5. Origin and Development of 'Gharana' of Tabla. | 4 |
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| 22 | |

Part – B (Applied Theory)

- | | |
|---|---|
| 1. The following thekas of taal to be written in Thah, Dugun, Tigun and Chougun:- Addha, Deepchandi, Sultaal, Tivra | 5 |
| 2. Study of Tabla accompaniment to String and Wind instruments. | 5 |
| 3. Explanation of the following terms with examples in Notation. Gat, Paran, Dupalli, Nauhakka, SadharanChakradaar. | 5 |
| 4. Biographies and Contributions of the following Tabla masters to Indian Music : Khalifa Wajid Hussain Khan, Ud. Jehangir Khan (Indore), Pt.Samta Prasad (Gudai Maharaj), Ud.Allarakkha Khan Saheb, Ud. Sheikh Dawood Khan | 5 |
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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code- BPAM-302 HIT

Credits-3

Max Marks: 100

General Instructions:

1. Playing compositions according to Baaz (style of playing).
2. Practice of phrases relevant to the Kaidas and Relas.
3. Regular practice of Accompaniment.
4. Practice of detailed and non-detailed Taals of previous semesters.
5. Recitation of Thekas and Compositions with correct pronunciation.

Performance (20 Mins. for each student)

1. Roopaktaal: Peshkaar, Kaidas and Rela.
2. Roopaktaal: Tukdas, Gats, Chakradhaar and different kinds of Tihais.
3. Accompaniment with Vocal compositions.
4. Preparation and submission of Notation Book

* * *

Major: Practical – II

Course Objective: To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-303 HIT

Credits- 3

Max Marks: 100

Viva

Contents for Detailed Study

1. Recitation and playing the following taals in Thah, Dugun, Tigun and Chougun:-
Addha, Deepchandi, Sultaal, Tivra
2. Playing Tihais and Mukhdas from different phrases, in the Taals mentioned in the syllabus.

3. Study of RoopakTaal in detail: Peshkaar, Kaida, Rela, Tukda, Gat, Chakradaar and different kinds of Tihais.
4. Playing two kaidas each, of Delhi and Ajrada Gharanas.
5. Playing Tukdas and Chakradaars in Ektaal and Ada-Choutaal.
6. Gat, Paran, Dupalli, Nauhakka, and Sadharan Chakradaar in Teentaal.

Note: Contents for Detailed Study shall apply for all Papers.

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Concert – I (Internal)

Course Objective: To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: This course helps the student to augment his performing skills.

Paper Code- BPAM-304 HIT

Credits- 1

Max Marks–25

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IV Semester

Major: Theory

Principles of Indian Music

Course Objective: Brief Knowledge of other systems of Music, and Rhythm instruments, along with the repertoire for Tabla Solo.

Course Outcome: Acquiring basic knowledge of Carnatic Taal system and, Solo repertoire to be presented effectively.

Paper Code- BPAM-401 HIT

Credits- 3

Max Marks: -100

Part – A (Theory of Indian Music):

- | | |
|---|-------|
| 1. Brief information on Carnatic Taal system. | 6 |
| 2. Knowledge of Masitkhani and Razakhani Gat and the Taals used in their accompaniment. | 2 |
| 3. Detailed study of Peshkaar of different Gharanas. | 4 |
| 4. Information on the following instruments with diagrams: Pakhawaj, Dholak, Ghatam, Kanjira, Naal, Dafli. | 4 |
| 5. Study of “Tabla- Solo” and its significance. | 6 |
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Part – B (Applied Theory)

- | | |
|---|-------|
| 1. Comparative study of Laya and Layakari. Writing Adi-Layakari in Notations. | 5 |
| 2. Description of the following terms with examples:- Farmaishi Chakradaar, Rau, Gat-Farad, Kamaali Chakradaar, Tripalli, Choupalli. | 4 |
| 3. Composing Tihais, Mukhdas and Tukdas, from the Phrases given by the Examiner, and writing in notations. | 4 |
| 4. Biographies and Contributions of the following musicologists to Indian Music: Pandit Arvind Mulgaonkar, Sudhir Kumar Saxena, Dr. Abaan Mistri, Saint Muttu Swamy Dikshitaar, Saint Tyagaraja, Saint Shyama Shastri. | 4 |
| 5. Writing Teentaal and Ektaal in Vilambit Tempo. | 3 |
| | ----- |
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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code- BPAM-402 HIT

Credits- 3

Max Marks: -100

Performance (20 Mins. for each student)

1. Ektaal: Peshkaar, Kaidas, Rela, Tukdas, Gats, Chakradaar and different kinds of Tihais.
2. Keherwa: Laggis and Ladis.
3. Preparation and submission of Notation Book

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Major: Practical- II

Course Objective: To examine the Lessons, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-403 HIT

Credits- 3

Max Marks: -100

Viva

Contents for Detailed Study

1. Playing VilambitTeental and Ektaal for Accompaniment.
2. Playing Tihais, Mukhdas and Tukdas from the given phrases.
3. Accompaniment with Instrumental Music.
4. Study of Ektaal in detail: Peshkaar, Kaida, Rela, Tukda, Gats, Chakradaar and different kinds of Tihais.
5. Laggis and Ladis in Keherwataal.
6. FarmaishiChakradaar, Rau, Gat-Farad, KamaaliChakradaar, Tripalli, and Choupalli in Teentaal.
7. Playing Tukdas and FarmaishiChakradaar in Pancham Sawari (15 beats).
8. Playing advance compositions of Lucknow and FarrukhabadGharanas.

9. TiwraTaal: Two parans, kinds of Tihais, etc.

Note: Contents for Detailed Study shall apply for all Papers.

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Sessional – II

(Internal)

Course Objective: To prepare a short essay (review) on the performance by an eminent master.

Course Outcome: To basically understand the attitude of music produced by the master.

Paper Code- BPAM-404 HIT

Credits- 1

Max Marks–25

Submission of a Review of one “concert” of any Tabla Maestro.

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**III Year
V Semester**

Major: Theory

Principles of Indian Music

Course Objective: Focus on the playing styles (baaz) and writing intricate layakaris, knowledge of Gat.

Course Outcome: The compositions to be played in correct style (baaz), and playing layakaris on Tabla with recitation.

Paper Code- BPAM-501 HIT Credits- 3 Max Marks: -100

Part – A (Theory of Indian Music)

1. Brief Introduction of the following terms of Vocal music and knowledge of the taals used in them :
Dhrupad, Dhamaar, Thumri, Dadra, Ghazal, Bhajan. 4
 2. Study of different compositions played in Tabla-Solo, in the order of playing. 6
 3. Complete explanation of the term 'Baaz' with reference to Tabla. 6
 4. Significance and influence of various Gharanas of Tabla. 6
 5. History and playing styles (baaz) of Punjab Gharana. 2
- 24

Part – B (Applied Theory).

1. Complete study of 'Gat' and its types, with examples. 6
 2. Writing Aad (3/2), kuaad (5/4), and Biaad (7/4) Layakaris. 3
 3. Comparison between Tabla and Mridang Taals: 4
Teentaal– Adi Talam
Dadra -- RoopakaTalam
 4. Writing Jhaptal and Roopak in Vilambit Laya. 2
 5. Biographies and Contribution of the following eminent Masters :
Ud. Zakir Hussain, Pt. Anindo Chatterjee, Pt. Swapan Choudhary, Pt. Kumar Bose. 3
- 18

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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code- BPAM-502 HIT

Credits- 3

Max Marks: 100

Performance (30 Mins. for each student):

1. Ada-Choutaal: Peshkaar, Kaidas, Rela, Tukda, Gats, Chakradaar and different kinds of Tihais.
2. Dadra: Laggis and Ladis.
3. Accompaniment with Vocal Music.
4. Preparation and submission of Notation Book

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Major: Practical – II

Course Objective: To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-503 HIT

Credits- 3

Max Marks: -100

Viva

Contents for Detailed Study

1. Practice of different Tihais played from every beat in Teentaal (Damdaar and Bedamdaar).
2. Accompaniment with Vocal Music.
3. Ada-Choutaal: Peshkaar, Kaida, Rela, Tukda, Gat, Chakradaar and different kinds of Tihais.
4. Laggis and Ladis in Dadra Taal.
5. Playing compositions representing Delhi and Ajrada Gharanas.
6. Playing different types of “Gat” in Teentaal.
7. Comparison between Tabla and Mridang Taals :

Teentaal– Adi Talam

Applicable from 1st June 2019-20 and onwards

Dadra -- Roopaka Talam

8. Playing Jhaptal and Roopak Taal in Vilambit Tempo.

9. Sultaal: Three Parans, one Chakradar Paran, types of Tihais, etc.

Note: Contents for Detailed Study shall apply for all Papers.

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Concert – II

(Internal)

Course Objective : To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome : The course helps the student to augment his performing skills.

Paper Code- BPAM-504 HIT

Credits- 1

Max Marks—25

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VI Semester

Major: Theory

Principles of Indian Music

Course Objective: To know the History of Indian Music, comparison of Systems of Music, gadgets and music, and the Aesthetics of Tabla.

Course Outcome: To have a broader perspective of Music, in order to improve upon the Aesthetic sense of music.

Paper Code- BPAM-601 HIT

Credits-3

Max Marks-100

Part – A (Theory of Indian Music)

1. Brief Notes on the following terms of Music :
Swar, Saptak, Alankar, Raag, Sargam, Lakshan Geet, Aroha – Avaroha. 2
 2. Comparative study of North Indian and Carnatic Taal systems. 6
 3. Significance of Percussion instruments in Indian Music. 3
 4. Brief history of Indian Music from Medieval to Modern period. 2
 5. Gun-Dosh (Merits and De-merits) of Percussionists, as mentioned in the Musical treatises, with reference to Tabla players. 2
 6. Contribution of Modern day Scientific Gadgets to Music. 3
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- 18

Part – B (Applied Theory)

1. Introduction of Desi-Taal system. 4
 2. Technical knowledge of Multimedia equipments. 5
 3. Aesthetic implication in Instrumental music with special reference to Tabla. 5
 4. Principles of composing Tukdas, Mukhdas, Tihai and Chakradaar. 4
 5. Detailed study of 'Yati' with examples. 6
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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code- BPAM-602 HIT

Credits- 3

Max Marks: -100

Performance (30 Mins. for each student)

1. Pancham Sawari (15 beats): Peshkaar, Kaidas, Rela, Tukdas, Gats, Chakradaars and different kinds of Tihais.
2. Roopak: Laggis and Ladis.
3. Accompaniment with Instrumental Music.
4. Preparation and submission of Notation Book

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Major: Practical- II

Course Objective ; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-603 HIT

Credits- 3

Max Marks: -100

Viva

Contents for Detailed Study:

1. Playing the same Tihai in different Taals, using Pause (Dam) and Layakari.
2. Accompaniment with Instrumental Music.
3. Study of Pancham-Sawari in detail: Peshkaar, Kaida, Rela, Tukda, Gats, Chakradaar and different kinds of Tihais.
4. Laggis and Ladis in RoopakTaal.
5. Playing compositions of Benaras and Punjab Gharana.
6. Choutaal: Three Parans, two Chakradaar Parans, kinds of Tihais, etc.
7. Two Advance Tisra-jaati Kaidas in Teentaal.

Applicable from 1st June 2019-20 and onwards

Note: Contents for Detailed Study shall apply for all Papers.

Concert - III
(Internal)

Course Objective: To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: This course helps the student to augment his performing skills.

Paper Code: BPAM-604 HIT Credits-1 Marks: 25

Sessional - III
(Internal)

Course Objective: To collect and compile information on teachings of Sri Sathya Sai, on Music.

Course Outcome: To imbibe those teachings of Music, and their aesthetics, and inculcate them into the Science of Music.

Paper Code: BPAM-605HIT Credits-1 Marks: 25

Submission of an essay on the influence of music on human life as propounded by Bhagavan Sri Sathya Sai Baba.

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IV Year
VII Semester

Major: Theory

Approach to Indian Music

Course Objective: To impart knowledge of Pakhawaj, Taal systems, Staff Notation, categories of instruments and Taal Dasha Prana.

Course Outcome: Basic knowledge of the above aspects improves the general knowledge of Music, and prepares the student for higher courses and exams.

Paper Code- BPAM-701 HIT

Credits- 3

Max Marks: 100

Part-A (Pure Theory)

| | |
|---|-------|
| 1. Complete knowledge of four categories of instruments. | 6 |
| 2. Brief notes on the following North – Indian Instruments with labeled diagrams:- Sitar, Sarod, Sarangi, Flute, Harmonium | 4 |
| 3. Utility and significance of Notation system in Music. | 4 |
| 4. Brief history of Indian Music (Ancient period). | 4 |
| 5. Brief Notes on the Origin of Pakhawaj. | 4 |
| | ----- |
| | 22 |

Part-B (Applied Theory)

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|--|-------|
| 1. Science of Accompaniment with Kathak and Light music. | 2 |
| 2. Introduction of “Margi Taal” system. | 3 |
| 3. Brief study of ‘Staff Notation’ of western music. | 5 |
| 4. Brief Notes on Taal “Dasha-Prana”. | 6 |
| 5. Taal and Taal-system of ‘RabindraSangeet’. | 4 |
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Major: Practical – I

Course Objective: To prepare the student to perform on stage, in presence of the examiners.

Course Outcome: The student develops the ease, and capability to perform.

Paper Code- BPAM-702 HIT

Credits- 3

Max Marks: -100

Performance (30 Mins. for each student)

1. Chartaal - Ki - Sawari (11-beats): Peshkaar, Kaidas, Rela, Tukdas, Gats Chakradaars and different kinds of Tihais.
2. Vocal Accompaniment (Vilambit): Bada Khayal.
3. Preparation and submission of Notation Book

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Major: Practical- II

Course Objective: To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression. This course also provokes the innate teaching abilities of the student, as he advances further.

Paper Code- BPAM-703HIT

Credits- 3

Max Marks: 100

Viva

Contents for Detailed Study:

1. Revision of all compositions of Roopak, Jhaptaal and Ektaal, learnt in previous years.
2. Vocal Accompaniment (Vilambit) : BadaKhayal
3. Chartaal Ki Sawari (11-beats): Peshkaar,Kaidas, Rela, Tukdas, Gats Chakradaars and different kinds of Tihais.
4. Compositions played for Kathak.
5. Accompaniment to Light Music.
6. Basic knowledge of playing Pakhawaj and Dholak.
7. Dhamaar Taal: Three Parans, Two Chakradaar Parans, one Farmaishi Chakradaar Paran, types of Tihais, etc.

Note: Contents for Detailed Study shall apply for all Papers.

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Concerts – IV

Two Concerts (Internal)

Course Objective: To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: This course helps the student to augment his performing skills.

Paper Code- BPAM-704 HIT

Credits- 2

Max Marks: 50

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VIII Semester

Project Work (PWR)

Course Objective : To explore a desired topic and compile the information for assessment.

Course Outcome : Provides the student, with a thorough knowledge of the topic selected, so to understand, explain and reproduce it in his own words. It shall help him with Research work in future.

Paper Code- BPAM-801 HIT

Credits-4

Max Marks: 100

To submit a 'Project' on any One of the following topics:

1. 'Gharanas and Baaz' of Tabla.
2. Tabla-Solo.
3. Study on the 'Gats' of Tabla.

Note: As Project Work is a guided course, no period has been allotted. But the specific Guide will submit the hours needed for guidance, to the HOD in writing. This will be counted as class work.

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Major: Practical – I

Course Objective : To prepare the student to perform on stage, in presence of the examiners.

Course Outcome : The student develops the ease, and capability to perform.

Applicable from 1st June 2019-20 and onwards

Performance (30Mins. for each student)

1. Teentaal: Advance Solo presentation, with traditional compositions.
2. Instrumental Accompaniment (Vilambit) : Gat
3. Preparation and submission of Notation Book

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Major: Practical - II

Course Objective: To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome: The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression. This course also provokes the innate teaching abilities of the student as he advances further.

Viva**Contents for Detailed Study:**

1. Revision of all compositions of Ada-Choutaal, Pancham-Sawari and Chaartaal-ki-Sawari, learnt in previous years.
2. Instrumental Accompaniment (Vilambit) : Gat
3. Playing one composition from each gharana of Tabla, in Teentaal, executing the correct Baaz (style of playing).
4. Playing Tihais, Tukdas and Chakradaars in 9-beat Taal.
5. Playing Khanda and Mishra Jaati compositions in Teentaal.
6. Playing one Taal in the other from Sum to Sum.
 - a) Jhaptaal in Teentaal and vice-versa.
 - b) Roopak in Teentaal and vice-versa.

7. Teentaal : Advance Solo presentation, with traditional compositions.

Note: Contents for Detailed Study shall apply for all Papers.

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Major: Practical – III

Course Objective : To provoke the innovative skills of the student.

Course Outcome : Music being a creative subject, would help the student in enhancing his mental abilities, combined with his Aesthetic sense.

Paper Code- BPAM-804 HIT

Credits- 3

Max Marks: 100

Creative Analysis

1. Playing Farshbandi patterns (chalans) in any given Taal, on the spot.
2. Playing of Teentaal (extempore) in any given Laya.

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Concerts – V

Two Concerts (Internal)

Course Objective : To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome : This course helps the student to augment his performing skills.

Paper Code- BPAM-805 HIT

Credits- 2

Max Marks: 50

| S. No | Title | Author | Publisher | Year | Edition |
|-------|--|-------------------------------|---------------------------|----------------------------|--------------------------|
| 1. | Playing techniques of Tabla | Pandit Chotelal Mishra | Kanishka Publishers | 2007 | First |
| 2. | The Art of Tabla rhythm | Sudhir Kumar Saxena | D.K. Printwood, New Delhi | 2006 | First |
| 3. | Indian concept of Rhythm | A.K.Sen | Kanishka Publishers | 1994 | First |
| 4. | Hand Book of Tabla | Pankaj Vishal | Pankaj Publications | 2008 | First |
| 5. | Mridangam | Sree Jayanti Gopal | B.R.Rhythms, | Jan 1 st , 2004 | First |
| 6. | Tabla Visharad | Dr. Shivendra Pratap Tripathi | Kanishka Publishers | 2012 | First |
| 7. | Benaras Gharane ke Tabla-Vaadan mein Mukhda | Dr. Prem Narayan Singh | Kanishka Publishers | 2011 | First |
| 8. | Tabla Puran | Pandit Vijay Shankar Mishra | Kanishka Publishers | 2005 2012 | First Second |
| 9. | Aeshthetics of Tabla | Pandit Sudhir Mayankar | Saraswati Publication | --- | --- |
| 10. | Pakhawaj Aur Tabla ke Gharane evam Parmaparyen | Abaan A Mistri | Swar Sadhana Samiti | 1984 | First |
| 11. | Tabla Sanchayan | Dr. S. R. Chisti | Kanishka Publishers | 2012 | First |
| 12. | Taal Ank | Prabhulal Garg | Sangeet Karyalaya | -- | -- |
| 13. | Indian Muisic | Thakur Jaidev Singh | Sangeet Research Academy | 1995 | First |
| 14. | Musical Instruments | Dr. B. C. Deva | National Book Trust | 1977 1999 2005 | First Fourth Fifth |
| 15. | Bhartiya Taalon Mein Theke Ke Vibbhin Swaroop | Dr. S. R. Chisti | Kanishka Publishers | 2014 | First |
| 16. | Pakhawaj evam Tabla ki Shikshan Paddhati | Dr. Vipul Pandey | Kanishka Publishers | 2014 | First |
| 17. | Taal Prasoon | Pandit Chote Lal Mishra | Kanishka Publishers | 2004 2012 | First Second |

Suggested Readings :

| | | | | | |
|-----|---|------------------------------|-----------------------------------|------|-------|
| 1. | Tabla Sangat Evam Kalakar | Dr. Bhimsen Saral | Kanishka Publihsers | 2014 | First |
| 2. | Tabla Vaadan ki Vistaarsheel Rachnayeem | Jamuna Prasad Patel | Kanishka Publihsers | 2011 | First |
| 3. | How to play Tabla | Dr. M . P. Sharma, “Bam Bam” | Better Books | 2007 | First |
| 4. | Instruments in Hindustani Classical Music | Dr. Sumita Chakravorthy | Kanishka Publishers | 2012 | First |
| 5. | Taal Prabhand | Pandit Chotelal Mishra | Kanishka Publishers | 2006 | First |
| 6. | Zakir Hussain: A Life in Music | Nsreen Munni Kabir | HarperCollins Publications, India | 2018 | First |
| 7. | Avanddha Vadya | Dr. Mahendra Prasad Sharma | Abishek Publications | 2008 | First |
| 8. | Table mein Das Ankon ka Mahattva | Dr. S. R. Chisti | Kanishka Publishers | 2013 | First |
| 9. | Facets of Tabla Playing | Pt. Ashish Sengupta | Kanishka Publishers | 2011 | First |
| 10. | Taal Vadya Parichay | Dr. Jamuna Prasad Patel | Shiv Shakti Publications | 2012 | First |
| 11. | Tabla Granth | Pt. Chotelal Mishra | Kanishka Publishers | 2006 | First |
| 12. | Izazat | Pt. Arvind Mugaonkar | Abhinandan Prakashan, Kolapur | 2008 | First |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA –MUSIC

(HINDUSTANI)

TONAL INSTRUMENTS – SITAR (Major)

I Year

I Semester

Major Theory

Principles of Indian Music

Course Objective: To learn Basic terminologies of Music, both Vocal and Instrumental, knowledge of Notation System, Ten characteristics of Raga, the study of Sitar and Tabla, their parts and tuning.

Course Outcome: Skills to write the notation of composition (Gats) and Tal, practical uses of Dashavidha Raga Lakshana and to know about contributions of famous Artists/ Musicologists.

Paper code: BPAM-101 HIS

Credit:3

Max Marks: 100

Part-A (Theory of Indian Music)

1. Sangit, Nada- Shruti-Swara, Sthana/Saptak (Mandra-Madhya-Tara), Anibaddha-Nibaddha Gana, Meend-Kan-Gamak, , Raga, Alap-Jor-Jhala, Bandish/Gat-Masit Khani and Razakhani Gats, Toda/Tana, Alankar-Palta, Shadja- Pancham, Shadja- Madhyam and Shadja-Gandhara Bhava, Zamzama, Ghaseet, Gitkari, Sut, Krintan. 10
2. Murcchana-Mela-Thata, Chal-Achal Thata 5
3. Raga-Dashavidha Raga Lakshanas: Graha, Amsa, Nyasa-Apanyasa-Vinyasa-Sanyas, Alpatwa-Bahutwa, Vadi-Samvadi-Anuvadi, Vivadi-Varjya, Avirbhav-Tirobhav, Shadav-Auduv 5
4. The fundamental knowledge of Sitar and its structure, picture, strings, tuning etc. 2

22

Part—B (Applied Theory)

| | |
|--|-------|
| 5. Notation System of Pt. V. N. Bhatkhande and Pd. Vishnu Digambar Paluskar. | 7 |
| 6. Writing notation of Masitkhani and /or Razakhani Gats in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice): a) Yaman b) Bhairav and c) Kafi | 6 |
| 7. Writing notation of prescribed Talas in Thah and Dugun: | 3 |
| 8. Biography and contribution of Pt. V. N. Bhatkhande, Ud. Alladdin Khan, Ud. Masit Khan | 4 |
| | ----- |
| | 20 |

Major Practical

Course Objective: To learn correct sitting posture and holding the Sitar and wearing the Mizrab. To learn Da, Ra, Dir in 3 Saptak, alankars, Razakhani Gats and few Talas.

Course Outcome: Develop the confidence level in music, able to play Razakhani and Masitkhani Gats in Raga Yaman, Bhairav, Dhun in Raga Kafi and understand Hindustani Music in a broader way.

Paper code: BPAM-102 HIS

Credit: 3

Max Marks: 100

General Instruction:

- Knowledge of Sitar & its parts, Mizrab (the Plectrum)
- Correct holding and placement of the instrument, sitting posture for ladies & Gents.
- Perfect care of one's own instrument and correct way of wearing the Mizrab.
- Correct movements of both the hands producing boles: Da, Ra and Dir followed by Svaras.
- Exercises of Da, Ra, Dir Bols in Mandra, Madhya, and Tara Saptak .
- Ten (10) basic Sargams/Alankaras (exercises) in Yaman, Bhairav and Kafi Ragas
- Ability to recognize Shuddha, Vikrit (Komal, Tivra) Svras on Baaj ki Tar
- Ability to demonstrate the prescribed Talas by hand, reciting bols & counting matras

Performance and Viva:

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Yaman, Bhairav and Kafi.
2. Masitkhani Gat in any one of the above Ragas with Alap, Tanas/Toras
Razakhani Gat in each of the prescribed Ragas with proper elaborations.
3. One Sargam in any of the above Ragas.
4. Dhun/ Sai Bhajans
5. Alankara/Palta
6. Comparative study of the prescribed Ragas.
7. Swara Gyan / Raga Gyan
8. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Thah and
Dugun Laya:- Trital (Teental), Ektaal, Dadra, Kaharwa, Rupak.
9. Submission of notation book of prescribed Ragas and Alankaras.

II Semester

Major Theory

Principles of Indian Music

Course Objective: Gaining knowledge of practical terminology, qualities of Nada, 22 Srutis in modern concept, forms of Vocal music and contributions of artists and musicologists.

Course Outcome: Skills to write compositions, understanding of Nada and Srutis in-depth, understanding of different musical forms and knowledge of Tal.

Paper code: BPAM-201 HIS

Credit: 3

Max Marks: 100

Part—A (Theory of Indian Music)

1. The specific knowledge of musical sound, three qualities of Nada:
Pitch-Intensity-Timbre; Vibration (Kampan), Amplitude, Frequency,
Overtones, Tala, Sam, Tali Khali, Vibhag, Laya, Layakari,
Fixation of 12 notes on 22 srutis in modern Suddha Scale (Bilawal Thata). 8
2. General knowledge of musical styles:
 - a) Classical Music- Dhrupad, Dhamar, Khyal, Tarana, Thumri, Tappa, Kawwali,
Lakshan Geet, Sargam, Masitkhani and Razakhani Gats.
 - b) Light Music: Gazal, Geet, Bhajan, Folk Music, Dhun etc 6

22

Part—B (Applied Theory)

3. Writing short notes on the structure of Tabla, its picture and names of different parts. 4
 4. Writing notation of Masitkhani and /or Razakhani Gats in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice):
a) Bhupali b) Ramkali and c) Asavari 6
 5. Writing notation (Talalipi) of the prescribed Talas with Theka, Dugun and Chaugun in Bhatkhande System- Trital (Teental), Ektal, Dadra, Kaharwa, Rupak, Addha, Jhaptal 5
 6. Contributions of the following Musicians/Musicologists:-
Tansen, Ustad Ali Akbar Khan and Pandit Ravi Sankar. 5
- 20

Major Practical I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops potential to perform.

Paper code: BPAM-202 HIS

Credit: 3

Max Marks: 100

Stage Performance: (20 Minute for each student)

1. Choice Raga
2. One Gat in other than Tritala.
3. Dhun/ Sai Bhajan
4. Preparation and submission of notation book.

* * *

Practical II

Course Objective: To examine the Ragas and practical course.

Course Outcome: The student is not only able to perform but understand the music in a broader perspective.

Paper code: BPAM-203 HIS

Credits: 3

Max Marks: 100

Viva

1. Examiner's Choice.
2. Comparative study of the prescribed Ragas.
3. Alankar/Palta
4. Svara Gyan / Raga Gyan
5. Ability to demonstrate the prescribed Talas orally by hands showing Tali-Khali in Thah, Dugun and Chougun Layas in Trital (Teental), Ektal, Dadra, Kaharwa, Rupak, Addha and Jhaptal.

Contents for Detailed Study:

- a) Study of the following Detailed Ragas:
Bhupali, Ramkali and Asavari.
- b) Masitkhani Gat with Tantrakari in any three of the above Ragas with Alap, Tanas/Toras & Jhala.
- c) Razakhani Gat in each of the prescribed Ragas with proper elaborations.
- d) Sargam in any two of the above Ragas.
- e) Dhun/ Sai Bhajans.
- f) Revision of Practical syllabus of previous semester.

Note: Content of detailed study will apply for both the papers.

Sessional –I

(Internal) :

Course Objective: To prepare short essay on "Social Work".

Course Outcome: To obtain values from the topic and be implemented in daily life.

Paper code: BPAM-204 HIS

Credits: 1

Max Marks: 25

- i) Submission of an essay on the following subject:
"Participating in Social Work"- as value orientation and character building."

II Year
III Semester

Major Theory

Principles of Indian Music

Course Objective: To have the knowledge of Marga and Deshi Sangit, tonal concepts and Shruti interval, importance of Gurukul system and certain terminologies.

Course Outcome: Understanding the brief knowledge of Marga and Deshi Sangit, Shruti interval of different musicologists and contributions of famous artists.

Paper code: BPAM-301 HIS

Credit: 3

Max Marks: 100

Part – A (Theory of Indian Music)

- | | |
|--|-----|
| 1. Concept of Marga-Desi, Prabhandas, Ragalap-Rupakalap, Nayaki-Gayaki, Vaggeyakar. | 6 |
| 2. Tonal concepts and Shruti intervals as explained by Bharata, Matanga and Sharngadeva. | 7 |
| 3. Comparative study of Mela and Thata | 3 |
| 4. Importance of Gurukul System in Institutions. | 3 |
| | --- |
| | 19 |

Part – B (Applied Theory)

- | | |
|---|-------|
| 5. Comparative study of the prescribed Ragas of the year. | 3 |
| 6. Writing notation of Masitkhani and /or Razakhani Gats in Bhatkhande System with Alap, Masit Khani and / or Raza Khani Gats with Tana/ Toras and Jhala- taught in the class in the following Ragas (Examiner may give the choice): Durga, Bageshri, Brindavani Sarang. | 9 |
| 7. Writing in Tala Lipi the prescribed Talas of the year:- Teental, Ektal, Dadra, Chautal, Kaharwa and Rupak. | 5 |
| 8. Biography and contributions of Bharat Muni, Tyagaraja and Ud. Mushtaq Ali Khan. | 6 |
| | ----- |
| | 23 |

Major Practical- I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his capability to perform.

Paper code: BPAM-302 HIS

Credit: 3

Max Marks: 100

General Instructions:

1. Practice of Kan/Sparsha, Krintan, Meend, Gamak, Ghaseet and Zamzama.
2. Ability to compose simple Alankaras of the following Ragas- Durga, Bageshri and Brindavani Sarang.
3. Knowledge of Bolkari of different compositions.
4. Practice of the Raga and Tala prescribed in previous semesters.
5. Submission of notation book.

Performance: (20-30 Mins for each student)

- a) Choice Raga.
- b) Gat other than Tritala.
- c) Dhun / Mira Bhajans/ Sai Bhajan based on ragas.

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Major Practical II

Course Objective: To Test the Lessons taught in the class, and also applied aspects of the practical course.

Course Outcome: The student is not only able perform but understand the music in a broader perspective.

Paper code: BPAM-303 HIS

Credit: 3

Max Marks: 100

Viva

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Durga, Bageshri, and Brindavani Sarang.
2. Study of the following Non-Detailed Ragas (Razakhani Gats with 4/5 Tanas/Toras):
Desh, Tilak Kamod, Khamaj
3. Two Masitkhani Gat with Tantrakari in any two of the above Ragas with Alap,

Applicable from 1st June 2019-20 and onwards

Tanas/Toras & Jhala.

4. Razakhani Gat in each of the prescribed Ragas with proper elaborations.
5. One Madhya/Druta Gat out of the prescribed. Ragas in other than Tritala.
6. Dhun /Mira Bhajans/ Sai Bhajan based on ragas.

Note: Content of detailed study will apply for both the papers

Concert – 1 (Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper code: BPAM-304 HIS

Credits: 1

Max Marks: 25

IV Semester

Major Theory:

Principles of Indian Music

Course Objective: Knowledge of time division of Raga, three groups of Raga according to Svara and time, importance of Adhwadarshak svara--“Ma”, Classification of Instruments.

Course Outcome: Acquiring knowledge of time theory of Raga according to Svara and importance of ‘Ma’ in Hindustani Music.

Paper code: BPAM-401 HIS

Credit: 3

Max Marks: 100

Part – A (Theory of Indian Music)

1. Purvang-Uttaranga Raga, Shuddha, Chayalag, Sankirna Ragas, Sandhi Prakashak Raga. 3
2. Importance of Adhwadarshak Svara, Parmela Praveshak Ragas. 2
3. Time theory of Ragas, its Merit and Demerit. 5
4. Classification of 4 kinds of instruments along with other varieties like: Electric/Electronic and Tarang Vadya etc. 5

Applicable from 1st June 2019-20 and onwards

Part – B (Applied Theory)

| | |
|---|-------------|
| 5. Basic knowledge of Staff Notation and Pythagorean scale. | 4 |
| 6. Writing notation of Masitkhani Gat and /or Razakhani Gats in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice) with Alap, Tana-Todas, Tihais and Jhala in Bhatkhande system- Hamir, Suddha Sarang, Puria. | 7 |
| 7. Writing notation of prescribed talas with Theka, Dugun, Chaugun in Bhatkhande system. | 5 |
| 8. Natural scale, Harmonic scale, Equal tempered Scale, Major-Minor-Semi | 2 |
| 9. Comparative study of playing techniques of Vina and Sitar (in part A). | 3 |
| 10. Biography and contribution of Pt. Bhimsen Joshi, Dr Lalmani Mishra and Pt Nikhil Banerjee. | 6 |
| | ----- 27 |

Major Practical I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his capability to perform.

Paper code: BPAM-402 HIS

Credit:3

Max Marks:100

Stage Performance: (20 Mins for each student)

- Choice Raga.
- Gat other than Tritala.
- Dhun /Mira Bhajans/ Sai Bhajan based on ragas.
- Submission of notation book.

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Major Practical II

Course Objective: To Test the Lessons taught in the class and also applied aspects of the practical course.

Course Outcome: The student is not only able to perform, but also understands the music in a broader perspective.

Paper code: BPAM-403 HIS

Credit: 3

Max Marks: 100

Viva

Contents for Detailed Study:

1. Study of the following Detailed Ragas:
Hamir, Suddha Sarang, Puria.
2. Study of the following Non-Detailed Ragas (Razakhani Gats with 5 Tanas/Toras):
Hamsadhwani, Bahar, Sohini.
3. Masitkhani Gat with Tantrakari in any three of the above Ragas with Alap, Tanas/Toras & Jhala.
4. Razakhani Gat in each of the prescribed Ragas with proper elaborations.
5. Madhya/Drut Gat in other than Trital prescribed in above ragas.
6. Dhun/Mira Bhajans /Sai Bhajan based on ragas.
7. Revision of the syllabus of previous Semesters

Note: Content of detailed study will apply for both the papers

* * *

Sessional II

(Internal)

Course Objective: To prepare short essay (review) on the performance of a Sitar Maestro.

Course Outcome: To primarily understand the Instrumental Music and style produced by the master.

Paper code: BPAM-404 HIS

Credit-1

MaxMarks: 25

Submission of review of one concert of well-known Sitar Maestro

III Year
V Semester

Major Theory

Principles of Indian Music

Course Objective: To have brief knowledge of Music of Vedic period (Svara, Scale and instruments), different Gharanas of Tonal Instruments and few terminologies

Course Outcome: To acquire knowledge of Vedic Svaras and instruments and Musical reference in Epic and different Gharanas of Tonal Instruments.

Paper code: BPAM-501 HIS

Credit: 3

Max. Marks: 100

Part—A (Theory of Indian Music):

- | | |
|---|-------|
| 1. Definition with illustrations of the following: Alap, Toda/ Tana, Bol Alap and Bol Tana, Gamak, Kana, Meend, Krintan, Murki, Jod, Jhala, Tar Paran, Tihai, Chakkardar Tihai, | 4 |
| 2. Music in Vedic Period—Udatta-Anudatta-Swarita, Vedic and Loukik Svaras and Scales, Vedic instruments. | 7 |
| 3. Musical references in Ramayana, Mahabharata and Puranas. | 5 |
| | ----- |
| | 16 |

Part—B (Applied Theory)

- | | |
|--|-------|
| 4. Writing notation of Masitkhani and /or Razakhani Gats in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice) with Alap, Gats, Tanas Tihais and Jhala in Bhatkhande system- Ahir Bhairav. Malkauns, Bihag, Bhimpalasi. | 6 |
| 5. Short Notes of Tarana, Thumri, Kajri, Chaiti, Kawwali, Gazal, Geet, Dhun, Ravindra Sangeet. | 4 |
| 6. Writing notation of prescribed Talas with Theka, Dugun, Tigun and Chaugun in Bhatkhande system | 7 |
| 7. Study of different schools (Gharanas) of Tonal Instruments (Sitar, Sarod etc). | 9 |
| | ----- |
| | 26 |

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Major practical – I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his ability to perform.

Paper code: BPAM-502 HIS

Credits: 3

Max Marks 100

General Instruction:

- i) Ability to tune the Sitar (Main and Tarab Strings) according to the Ragas.
- ii) Exercises of different Jhala patterns in Sitar.
- iii) Ability to tune Tabla.
- iv) Practice of extempore (manodharma) playing of compositions in prescribed Ragas.
- v) Practice of different types of Bolkari used in Masitkhani and Razakhani Gats.

Stage Performance (30 Mins for each student)

1. Choice Raga.
2. Gat other than Tritala.
3. Kabir or Sur Bhajan/Sai Bhajan.
4. Submission of notation book.

* * *

Major Practical II

Course Objective: To Test the Lessons taught in the class and also applied aspects of the practical course.

Course Outcome: The student is not only able perform, but also understands Music in a broader perspective.

Paper Code: BPAM-503 HIS

Credits: 3

Max Marks: 100

Viva

1. Examiner's Choice.
2. Comparative study of the prescribed Ragas.
3. Two Madhyalaya Gats of the prescribed. Ragas in other than Trital.
4. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Thah, Dugun, Tigon, Chaugun and Aad Layas: Trital (Teental), Ek tal, Chautal, Ada Chautal, Dadra, Kaharwa, Dhamar

Contents for Detailed Study

- a) Study of the following Detailed Ragas:
Ahir Bhairav, Malkauns, Bihag, Bhimpalasi.
- b) Study of the following Non-Detailed Ragas (Razakhani Gats with 5 Tanas/Toras):
Alhaiya Bilawal, Vibhas, Patdeep.
- c) Two Masitkhani Gat with Tantrakari in any four of the above Ragas with Alap, Tanas/Toras & Jhala.
- d) Razakhani Gat in each of the prescribed Ragas with proper elaborations.
- e) Madhya/Drut Gat in other than trital prescribed in above ragas
- f) Dhun/Kabir & Sur Bhajans/Sai Bhajan based on ragas.

Note: Content of detailed study will apply for both the papers

Concert II (Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper code: BPAM-504 HIS

Credits: 1

Max Marks: 25

VI Semester

Major Theory

Principles of Indian Music

Course Objective: To acquire knowledge of Music of Medieval and Modern period, the length of strings of Vina and fixing 12 notes on it as explained by different Musicologists of Hindustani System of Music.

Course Outcome: Basic knowledge of other systems of music, Vedic Svara System and Vedic Instruments.

Paper code: BPAM-601 HIS

Credit: 3

Max Marks: 100

Part—A (Theory of Indian Music)

- | | |
|---|-------|
| 1. Music in Medieval and Modern Period | 7 |
| 2. The length of the Strings of Vina and fixing 12 notes on it by Ahobala, Srinivasa and modern scholars like. Pt, V.N.Bhatkhande, Dr. KCD Brahaspati and Pt. Omkarnath Thakur and Prof. Indrani Chakravarti. | 10 |
| 3. 72 Melakartas as narrated by Pt. Venkatamakhin and 32 Thatas in one octave according to Hindustani System as narrated by Pt. V.N.Bhatkhande and others | 4 |
| 4. Swaras on Vina as described by modern scholars like Pt. V.N.Bhatkhande, Dr. KCD Brahaspati, Pt. Omkarnath Thakur. | 5 |
| | ----- |
| | 26 |

Part-B (Applied Theory)

- | | |
|--|-------|
| 5. Technical knowledge of Multimedia equipment. | 6 |
| 6. Origin and development of Orchestra | 4 |
| 7. Aesthetics implications in Instrumental Music | 6 |
| | ----- |
| | 16 |

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Major Practical-I

Course Objective: To prepare the student to perform on the stage in presence of examiners.

Course Outcome: The student develops his ability to perform without Stage fear.

Paper code: BPAM-602 HIS

Credits: 3

Max Marks: 100

Performance: (30 Mins for each student)

1. Choice Raga.
2. One Gat other than Tritala.
3. One Dhun based on Thumri/Chaiti style
4. Kabir & Sur Bhajan/Sai Bhajan based on Raga.
5. Submission of notation book.

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Major Practical II

Course Objective: To Test the Lessons taught in the class and also applied aspects of the practical course.

Course Outcome: The student is not only able perform, but also understands Music in a broader perspective.

Paper code: BPAM-603 HIS

Credits: 3

Max Marks: 100

Viva

1. Examiner's Choice.
2. Comparative study of the prescribed Ragas.
3. Madhya/Drut Gats of the prescribed. Ragas in other than Trital.
4. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali inThah, Dugun, Tigon, Chaugun Aad and Kuad Layass: Trital (Teental), Ek tal,Chautal, Ada Chautal, adra, Kaharwa, Dhamar, Deepchandi, Jhaptal, Rupak, Tivra, Suttal, Jhumra
5. Revision of all Ragas and Talas of all previous semesters.

Contents for Detailed Study

- i. Study of the following Detailed Ragas: Todi, Multani, Mia Malhar, Kirvani.
- ii. Study of the following Non-Detailed Ragas (Razakhani Gats with 5 Tanas/Toras): Rageshri, Shankara, Bhinna Sadsa.
- iii. Two Masitkhani Gat with Tantrakari in detailed Ragas with Alap, Tanas/Toras & Jhala.
- iv. Razakhani Gat in each of the prescribed Ragas with proper elaborations.
- v. Two Madhya/Drut Gat in other than trital prescribed in above ragas
- vi. Dhun based on Regional songs
- vii. Kabir/Sur Bhajans/Sai Bhajan based on ragas.

Note: Content of detailed study will apply for both the papers

Concert III (Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper code: BPAM-604 HIS

Credit: 1

Max Marks: 25

Sessional III (Internal)

Course Objective: To collect information on the topic “influence of music on human life by Sri Sathya Sai Baba”.

Course Outcome: To implement those teachings of Music and their beauty in life.

Paper code: BPAM-605 HIS

Credits: 1

Max Marks: 25

Submission of an essay on the influence of music on human life as propounded by Bhagawan Sri Sathya Sai Baba.

**IV Year
VII Semester**

Major Theory

Approach to Indian Music

Course Objective: To have Knowledge of comparative study of Hindustani and Carnatic Music, knowledge of Gamakas and tonal concept as explained by medieval and modern scholars.

Course Outcome: Student will acquire knowledge of not only Hindustani Music, but also Carnatic music, and practical uses of Gamakas in Hindustani Music.

Paper code: BPAM-701 HIS

Credit: 3

Max Marks: 100

Part A (Pure Theory)

| | |
|---|------|
| 4. Comparative study of Hindustani and Carnatic Scales. | 8 |
| 5. Murchhana-Mela-Thata, Chal-Achal Thata. | 6 |
| 6. Short notes of the following Carnatic styles Kriti, Raagmalika, Tillana, Aashtapadi, Devaranama | 7 |
| | ---- |
| | 21 |

Part-B (Applied Theory)

| | |
|--|------|
| 1. 15 kinds of Gamaka as describes by Sharangadeva and their counterparts in Hindustani Music. | 5 |
| 2. Tonal concepts and Shruti intervals as explained by medieval and modern Scholars. | 8 |
| 3. Regional Music/Folk Music of one's own region | 8 |
| | ---- |
| | 21 |

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Major Practical: I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his ability to perform without Stage Fear.

Paper code: BPAM-702 HIS

Credits: 3

Max Marks: 100

Performance: (30 Mins for each student)

1. Choice Raga
2. One Gat in other than Tirtal
3. One Traditional composition
4. Tulsidas/Kabir/Sai Bhajan
5. Submission of notation book

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Major Practical II

Course Objective: To Test the Lessons taught in the class, and also applied aspects of the practical course.

Course Outcome: The student is not only able to perform, but also understands music in a broader perspective. This course also develops natural teaching abilities of the student.

Paper code: BPAM-703 HIS

Credits: 3

Max Marks: 100

Viva

Contents for Detailed Study

1. Study of the following Detailed Ragas:-Marwa, Rageshri, Jaunpuri, Ahir Bhairav
2. Study of the following Non-Detailed Ragas with 5 Tanas and Jhala in Raga: Alhaiya Bilawal, Hansadhwani, Shivaranjani
3. Two Masitkhani Gats from the detailed Taga with Alap, Tan/Todas with different Layakaris and Jhala.
4. Razakhani Gat (along with a few Traditional Bandishes) in the above prescribed Ragas with proper elaborations.
5. Two Madhya/Druvt Gat in other than Trital from prescribed Raga.
6. Ability to demonstrate prescribed Talas orally by hands showing Tali and Khali in Thah, Dugun, Tigun, Chaugun, Aad Kuaad layas: Trital, Ektal, Kaharwa, Jhaptal, Rupak, Jhumra etc.
7. Tulsi/Kabir/Sai Bhajan based on Ragas.

Applicable from 1st June 2019-20 and onwards

8. Revision of all Ragas and Talas of previous semesters.

Note: Content of detailed study will apply for both the papers

* * *

Concerts- IV

Two Concerts (Internal)

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills.

Paper Code- BPAM-704 HIS

Credits-2

Max. Marks: 50

* * *

VIII Semester

1. Project work (PWR)

Course Objective: To analyze a given topic and compile the information for assessment.

Course Outcome: Provides the students, with a thorough knowledge of the topic given, so to understand and explain it in his own words. It shall help him with Research work in future.

Paper code: BPAM-801 HIS

Credits: 4

Max Marks: 100

To submit a 'Project' on any of the following topics.

4. Contribution of electronic media to Hindustani Music (Radio and Television)
5. Importance of Guru Shishya Parampara
6. Importance of specific styles of Sitar Playing (with examples of Masters) in Hindustani Music

Note: As project work is a guided course, no period has been allotted. But the specific Guide will submit the hours needed for guidance to the HOD in writing. This will be counted as class work.

* * *

Major Practical I

Course Objective: To prepare the student to perform on stage, in presence of examiners.

Course Outcome: The student develops his ability to perform.

Paper Code: BPAM-802 HIS

Credits: 3

Max Marks: 100

Performance (30 Mins. for each student)

1. Choice Raga
2. Madhya/Drut Laya Bandish other than Trital
3. One Dhun in Raga Kafi/Khamaj/pilu
4. Sur/Meera/Sai Bhajan based on Raga
5. Submission of notation book

* * *

Major Practicals II

Course Objective: To Test the Lessons taught in the class, and also applied aspects of the practical course.

Course Outcome: The student is not only able to perform, but also understands music in a broader perspective. This course induces natural teaching abilities of the student.

Paper code: BPAM-803 HIS

Credits: 3

Max Marks: 100

Viva

Contents for Detailed Study

1. Study of following detailed Ragas: Jog, Maru Bihag, Madhuvanti, Gujar Todi
2. Masitkhani Gats from prescribed Ragas with Alap, Tan/Toda (with Layakari) and Jhala
3. Razakhni/Vilambit Gat in all prescribed Ragas preferably traditional Gats
4. Two Gats other than Teental with proper elaborations.
5. Study of the following Non-detailed Ragas with one Gat each- Sohini, Tilang, Pilu.
6. Comparative study of prescribed Ragas
7. Dhun/Bhajan of Tulsidas/Surdas/Meera on sitar
8. Ability to demonstrate prescribed Talas
9. Revision of all Ragas and Talas

Note: Content of detailed study will apply for both the papers

* * *

Major: Practical –III

Course Objective: To develop innovative skills in the student.

Course Outcome: As Music is a creative subject, this would help the students to develop his mental abilities, and Aesthetic sense of presentation.

Paper code: BPAM-804 HIS

Credits:3

Max Marks:100

Creative analysis

1. Improvisation (kalpana) in performing the Ragas specially when Alap And Tanas are played.
2. Composition of Alankaras on the spot.
3. Proper knowledge of Masitkhani, Razakhani, SitarKhani Gats, Dhun/Bhajan etc.

* * *

Concerts – V

Course Objective: To evaluate the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome: The student elevates his performing skills without Stage fear.

Paper Code- BPAM-805 HIS

Credits- 2

Max. Marks –50

Two Concerts (Internal)

* * *

| S. No | Title | Author | Publisher | Year | Edition |
|-------|---|--|------------------------------------|------|-----------------|
| 1 | Natya Shastra | Bharat | Oriental Research Institute Baroda | | |
| 2 | Sangita Ratnakara | Sharngadeva, Translated by Dr.P.L.Sharma | Sangeet Natak Akademi | 1998 | 1st |
| 3 | Matangmuni Pranita Sri Brihaddesi | Matangmuni- Edited by Dr. P.L.Sharma | IGNCA | 1994 | 1st |
| 4 | Dhruvapad Aur Uska Vikas | Acharya K.C. Brihaspati | Bihar Rashtra Bhasha Parishad | 2000 | 1 st |
| 5 | Sangit Manjusha | Prof. Indrani Chakravarti | Mittal Publication | 2005 | 2nd |
| 6 | Swar aur Ragon ke Vikas mein VadyonkaYogdan | Prof. Indrani Chakravarti | Choukhambha Publishers | 2000 | - |

| | | | | | |
|----|---|--|--|------|-----------------|
| 7 | Music-Its Methods and Techniques of Teaching | Prof. Indrani Chakravarti | Motilal Banarasidass Publishers | 1989 | 1st |
| 8 | The Music and Musical Instruments | C.R.Dey | B,R.Publishing Corporation | 1891 | 1st |
| 9 | Indian Folk Musical Instruments | K.S. Kothari | Sangeet Natak Academy | - | - |
| 10 | Sitar Music In Calcutta | James Sadler Hamilton | | | |
| 11 | Incredible India - Classical Music | Text Pt.Debu chaudhuri | Wisdom Tree Academic | 2007 | - |
| 12 | Kramik Pustak Malika (6 parts) | Pt. V.N. Bhatkhande | Sangit Karyalaya, Hathras | | - |
| 13 | Naad | Sandeep Bagchi | business publications INC | 1998 | - |
| 14 | A critical study of Sangit Makaranda of Narada | M Vijay Lakshmi | Gyan Publishing House | 2011 | - |
| 15 | Indian Music | Dr.Thakur Jaydev Singh | Sangeet Reacherch Academy | 1995 | - |
| 16 | Hindustani Sastriya Ragon mein Sadaj Gandhar Bhava ki Matta | Dr.Ashwini Udiniya | Kanishk Publishers | 2013 | 1 st |
| 17 | Bharatiya Sangit8Sastromein Bharat Ka Yogdan | Dr. Maharani Sharma | Kanishk Publishers | 2012 | 1 st |
| 18 | BharatiyaSangit Vadya | Dr.Lalmani Misra | Bharatiya Jnanapith | 2011 | 4 th |
| 19 | Sangitanjali (6 Parts) | Pt. Omkar Nath Thakur | Pilgrim Publishing | 2012 | - |
| 20 | Some Hindustani Musicians They Lit the Way! | Ashok Da Ranade | Promilla and Co. Publishers | 2011 | 1st |
| 21 | Music Context A concise Dictionary of Hidnustani Music | Ashok Da Ranade | Promilla and Co. Publishers | 2006 | 1st |
| 22 | Musical Instruments of India (Their History and Development | B Chaitanya Deva | Munshiram Manoharlal Publishes Pvt.Ltd | | - |
| 23 | The Dictionary of Hindustani Classical Music | Bimalakanta Roychaudhuri | Motilal Banarsidass publishers Private Ltd | 2013 | - |
| 24 | Raga Rahasya | Acharya Brihaspati, Sulochana Brihaspati | Abhishek Publication | 2014 | - |
| 25 | The classical Music of North India | Editor-Ali Akbar Khan | Munshiram Manoharlal Publishers pvt.Ltd | 2009 | - |

| | | | | | |
|----|-------------------------------------|---------------------|-------------------------------|------|-----|
| 26 | Nyas in Raga | Dr.Ananya Kumar Dey | Kanishka Publishers | 2008 | 1st |
| 27 | A Rasika's Through Hindustani Music | Rajeev Nair | Indialog Publications Pvt Ltd | 2007 | - |
| 28 | Hindustani Sangeet | S.K.Saxena | Sangeet Natak Academi | 2010 | |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA –MUSIC

Programme Specific Outcome : The Bachelor of Performing Arts in Music (BPAM) is a comprehensive professional course, which enables the students to have reasonable knowledge in Music. After the completion of this course, the students would be able to pursue Post-Graduate Studies in the respective disciplines of music. The theoretical and practical aspects of Music Major (4 Years, 8 Semesters), combined with Elective (2 years, 4 semesters) and Language subjects (2 years, 4 semesters); shall provide an opportunity to explore various facets of Music. In terms of career, the student stands a fair chance to serve as a Teacher in Music in esteemed organizations like Navodaya and Kendriya Vidyalayas (schools), and also in other reputed public schools.

(CARNATIC)

MRIDANGAM (MAJOR)

I Year

I Semester

Major: Theory

Course Objective : Focus on basic terminologies, and detailed description of Mridangam.

Course Outcome : Skills in writing the Notation (script) of Mridangam lessons, and knowledge of basic aspects for practical application

Paper Code- BPAM-101 CIM

Credit-3

Max Marks-100

Part –A Theory of Indian Music.

I. Describe the following technical terms.

Laghu, Kakapadam, Varusa-Prastharam, Avarthanam

Jathi, Nishabdha, Mukthayi, Sangathi

6

2. Definition of Music with detailed description of Mridangam.

6

3. Desadi – Madhyadi Thal examples of Compositions.

6

18

Part– B (Applied Theory)

1. The Notation of Taggimpu varusalu lessons.

4

2. The Notation of Janta varusalu lessons.

3

| | |
|---|---|
| 2. Notation of Adi Talalam Lessons. | 4 |
| 3. Knowledge of south Indian percussion Instruments Kanjira, Gatham, Morsing, Dolu, | 5 |
| 4. The knowledge of Mridangam and kanjeera and their structure and names, picture, making, tuning etc. | 4 |
| 5. Contribution of the following: | 4 |
| a. Sri Dr.Yella Venkateswara Rao b. Sri Karaikudi R Mani Iyer. | |
| c. Sri Umayalpuram K Sivaraman b. Sri Dr.T V Gopala Krishna. | |

Total 24

* * *

Major: Practical

Course Objective ; To examine the Lessons taught, and also the applied Aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code: BPAM-102 CIM

Credit-3

Max Marks-100

General Instructions

1. To tune Mridangam with the help of Sruthi Box.
2. Study of Mridangam parts, correct sitting posture and holding of above instrument.
3. Perfect care should be taken regarding their instruments.
4. To show by hand all talas reciting jathis and counting Aksharas.
5. Coordination of both hands while playing left cap and right cap.

Performance and Viva

Contents for Detailed Study

1. Revision of Pala varusau, Janta varusalu and Dhatu varusalu.
2. Taggimpu Lessons in Madyama kala Chaturasra Gamanam.
3. Reciting and Playing Pancha jaathi varusas.for Adi Thalam.
4. Preparing and submission of Notation Book.

Note:- Content for detailed study shall apply for all papers.

* * *

II Semester

Major: Theory

Course Objective : Acquiring Knowledge of practical terminologies, and comparative studies.

Course Outcome : Skill in writing compositions, in-depth understanding of the compositions, and learning Taals of Mridangam.

Paper Code- BPAM-201 CIM Credit-3 Max. Marks-100

Part –A Theory of Indian Music:-

| | | |
|---|---|----|
| 1. Triklam formula systematic diagram for five Jaathis. | 4 | |
| 2. Explain of Chapu Thalass. | 3 | |
| 3. Definition of Jathis and Gathi. | 3 | |
| 4. Origin & development of Thala System | 5 | 15 |

Part—B (Applied Theory)

| | | |
|--|---|----|
| 1. Notation of Mukthayis in Adi Talam in Three speeds. | 4 | |
| 2. Give a description on Panchadasa Ghamakas along with examples. | 6 | |
| 3. Thattakaram (Chollukkattu) and its importance in learning Mridangam. | 4 | |
| 4. Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc. | 4 | |
| 5. Notation of Roopaka Talalam Lessons. | 4 | |
| 6. Musical Trinity (Mridangam). | 5 | 27 |
| a. Sri Palghat Mani Iyer | | |
| b. Sri. Palani Subrahmanya Pillai | | |
| c. Sri Ramanathapuram | | |
| d. C S Murugaboopathi. | | |

* * *

Major: Practical –I

Course Objective : To prepare the student to perform on stage, in presence of the examiners.

Course Outcome : The student develops the ease, and capability to perform.

Paper Code- BPAM-202 CIM Credit-3 Max. Marks-100

Performance: (20 Mins for each student)

1. Chapu talas Triklam.
2. Preparation and submission of Notation Book.

* * *

Applicable from 1st June 2019-20 and onwards

Major: Practical –II

Course Objective ; To examine the Lessons taught, and the applied aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-203 CIM Credit-3 Max Marks-100

Viva

Contents for Detailed Study

1. Intradation of Taladasa Pranas in a practical way.
2. Exercises with Adi Thalam, Lessons Prastharam, Mohara, Mukthayi, Mugimpu.
3. Reciting and playing small lessons in Tabla.
4. Ability to demonstrate the prescribed Talas orally by hands showing Athetam and Anaghatam.
4. Oral Practice of Saptha talas with Talam.
5. Chapu talas Trikalas.
6. Revision of the syllabus of previous semester.

Note:- Content for detailed study shall apply for all papers.

* * *

Sessional – I

(Internal)

Course Objective : To prepare a short essay on a given subject.

Course Outcome : To derive values and understanding from the topic given, to be implemented in daily life.

Paper Code- BPAM-204 CIM Credits-1 Max Marks

1. Submission of an essay on the “Participation in Social Work”--value orientation and character building.

* * *

II Year

III Semester

Major: Theory

Course Objective : To have the knowledge of Tala and Laya of Mridangam, aspects of Accompaniment, and certain vocal terminologies.

Course Outcome : Correct pronunciation of the language of Mridangam, as per the different kinds of Mukthayis.

Paper Code- BPAM-301 CIM Credit-3 Max. Marks-100

Part –A (Theory of Indian Music)

I. Technical Terms:-

- | | |
|---|---|
| a) Mohara b)Theermanam c) Konugolu d)Prastharam | 3 |
| e) Anagatham f) Anuloma g) Laghu h) Drutham | 3 |
| i) Nada j) Swara k). Sruthi | 2 |
| 2. Systematic Scheme of Sodasha Angas. | 4 |
| 3. Jaathi – Gathi Bhedas 35 Thal expansion into 175 Thal. | 5 |

17

Part –B (Applied Theory)

- | | |
|---|----|
| 1. Sabdam of Pancha Jaathis in Notation. | 3 |
| 2. Procedure of change of jathi in Sapta talas. | 4 |
| 3. Thaladasa Pranas. | 5 |
| 4. Understanding the concept of Tala and Laya. | 5 |
| 5. Notation of Roopaka Talam Mohara, Mukthayi. | 4 |
| 6. Contribution of the following: | 4 |
| a. Sri Mylattu Krishna Iyer. c. Sri Purandara Dasa | |
| b. Sri Kalaimamani Guruvayur Dorai. d. Sri Tyagaraja Swami | 25 |

* * *

Major: Practical-I

Course Objective : To prepare the student to perform on stage, in presence of the examiners.

Course Outcome : The student develops the ease, and capability to perform.

General Instruction:

1. Practice of different Varusas in Mridangam.
2. Ability to recognise the Mukthayis composed.
3. Practice of Talas Prescribed in previous Year.
4. Ability to compose Mohara and Mukthayis.

Performance: (20 Mins for each student)

1. Roopaka Talam and Misra Chapu talam Lessons and mohara mukthayi.
2. Accompaniment for Varnas, Keerthanas, Tharagam, Thillana etc.
3. Preparation and submission of Notation Book.

* * *

Major Practical-II

Course Objective ;To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Viva**Contents for Detailed Study**

1. Comparative study of the prescribed Talas.
2. Ten Exercises with Prastharam, Mohara, Mukthayi and Mugimpu in Roopaka Talam reciting and playing.
3. Mridangam Accompaniment for Varnas, Keerthanas, Tharagam, Thillana etc.
4. Misra chapu Talam Lessons Prastharam, Mohara, Mukthayi, and Mugimpu Reciting and Playing.
5. Adi Talam Jaathi Lessons.
6. Revision of the syllabus of previous semester.

Note:- Content for detailed study shall apply for all papers.

* * *

Concert - I (Internal)

Course Objective : To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome : This course helps the student to augment his performing skills.

Paper Code: BPAM-304 CIM Credit-1 Max. Marks-25

* * *

IV Semester

Major: Theory

Course Objective : Brief Knowledge of other Rhythm instruments, along with the repertoire for Mridangam Solo.

Course Outcome : Acquiring basic knowledge of Accompaniment, Solo repertoire to be presented effectively.

Paper Code- BPAM-401 CIM Credit-3 Max Marks-100

Part –A (Theory of Indian Music)

- | | | |
|----|---|---|
| 1. | Short description of the following instruments with their separate structure and terms. | |
| | a. Mridangam b) Thavil. c) Pakhavaj. d) Tabla. | 4 |
| 2. | Temple Music – Pancha Vadyam and Panchamukha Vadyam. | 5 |

9

Part – B (Applied Theory)

- | | | |
|----|--|---|
| 1. | Notation of Tisra Jaathi Triputa Thalam Prastaram, Mohara, Mukthayi andMugimpu. | 5 |
| 2. | Notation of Tisra Jaathi Triputa Talalam Lessons. | 6 |
| 3. | Mridangam as the main percussion instrument in Carnatic Music. | 5 |
| 4. | Revision of 1 st , 2 nd and 3 rd semesters. | 6 |
| 5. | General knowledge of accompanying instruments Example Mridangam, Ghatam, Kanjeera.. | 5 |
| 6. | Contribution of the following: | 6 |
| a. | Sri Puddukottai Dakshinamoorthy Pillai. | |
| b. | Mridangam Sri Narayana Swami Appa. | |
| c. | Sri Dharmala Rammurthy. | |

XXX

Major: Practical-I

Course Objective : To prepare the student to perform on stage, in presence of the examiners.

Course Outcome : The student develops the ease, and capability to perform.

Paper Code- BPAM-402 CIM Credit- 3 Max.Marks-100

Performance :(20 Mins for each students)

1. Khanda chapu Talam Lessons and Mohara Mukthayi.
2. Preparation and submission of Notation Book

* * *

Major: Practical -II

Course Objective ; To examine the Lessons, and also the applied aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code- BPAM-403 CIM Credit-3 Max. Marks-100

Viva

Contents for Detailed Study

1. Fine tuning of Mridangam.
2. Reciting and Playing Teental in Tabla.
3. Ten Exercises with Prastharam, Mohara, Mukhthayi and Mugimpu
4. in Khanda Chapu thalam reciting and playing.
5. Adi talam (Tisra nada) Lessons, Prastharam, Mohara, Mukhthayi and Mugimpu.
6. Roopaka talam Jaathi Lessons.
7. Revision of the syllabus of previous semester.
8. Note:- Content for detailed study shall apply for all papers.

* * *

Sessional - II

(Internal)

Course Objective : To prepare a short essay (review) on the performance by an eminent master.

Course Outcome : To basically understand the attitude of music produced by the master

Paper Code- BPAM-404 CIM

Credit-1

Max. Marks-25

1. Submission of a Review of one concert of any Mridangam maestro.

* * *

III Year

V Semester

Major: Theory

Course Objective : Focus on the playing different types of Nadas and Mohara, Mukthayi.

Course Outcome : The compositions to be played in correct Jathis and playing Mukthayis with recitation.

Paper Code- BPAM-501 CIM

Credit-3

Max. Marks-100

Part—A (Theory of Indian Music)

- | | |
|--|---|
| 1. Detailed study of Tala Dasa Pranas in compositions. | 8 |
| 2. Explanation of Twelve Swaras, Arohana, Avarohana and Sruti. | 8 |

16

Part –B (Applied Theory)

- | | |
|---|---|
| 1. Notation of Misra Jaathi, Jhampa thalam Lessons, Mohara, Mukhthayi and Mugimpu with Thala Symbols. | 8 |
| 2. Notation of Mukthayis three speeds in Roopaka thalam, | 9 |
| 3. Notation of Mukthayi three speeds in Misra Chaputhalam. | 9 |

26

* * *

Major: Practical - I:

Course Objective : To prepare the student to perform on stage, in presence of the examiners.

Course Outcome : The student develops the ease, and capability to perform.

Paper Code- BPAM-502 CIM

Credit-3

Max. Marks-100

Performance (30 Mins for each student)

- 1) Misra Jaathi Jhempa Talam Lessons and Mohara, Mukthayi.
- 2) Roopaka talam Ghathi Bedhas.
- 3) Preparation and submission of Notation Book.

* * *

Major: Practical-II:

Course Objective ; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression.

Paper Code: BPAM-503 CIM Credit-3 Max.Marks-100

Viva

Contents for Detailed Study

1. Ghathi Bedhas in Tisra ghathi, Khanda gathi and Misra ghathi in Adi talam. reciting and playing.
2. Ten Exercises with Prastharam, Mohara, Mukhthayi and Mugimpu in Misra Jaathi Jhempa talam reciting and playing.
3. Roopaka talam Ghathi Bedhas in Tisram, Khandam, and Sankeerna Ghathis.
4. Misra Jaathi Jhempa talam Pancha Jaathi Lessons.
5. Revision of the syllabus of previous semester.

Note :- Content for detailed study shall apply for all papers.

* * *

Concert – II (Internal)

Course Objective : To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome : This course helps the student to augment his performing skills.

Paper Code- BPAM-504 CIM Credit-1 Max. Marks-25

* * *

VI Semester

Major: Theory

Course Objective : To know the History of Indian Music, gadgets and music, and the Aesthetics of Mridangam.

Course Outcome : To have a broader perspective of Music, in order to improve upon the Aesthetic sense of music.

Paper Code- BPAM-601 CIM Credit-3 Max. Marks-100

Part—A (Theory of Indian Music)

1. Writing any Sabdha Pallavi for Samam and Jaaga in Trikalam for Popular Thalass like Khanda Jaathi Triputa Thalam, Tisra Jaathi triputa Thalam and Adi Thalam Dwikala 8
2. Detailed Study of Upathalavadyas – Ghatam and Morsing. 6

14

Part--B (Applied Theory)

1. Technical knowledge of multimedia equipment. 6
2. Origin and development of Orchestra. 6
3. Aesthetic implication in Mridangam player. 5
4. Comparison between Mridangam and Tabla Taals. 5
 - a. Khanda Chapu - Jhaptaal b. Mishra Chapu - Roopak
5. Contribution of the following: 6
 - a. Allarakha Khan b. Kishan Maharaj c. Beethoven

28

xxx

Major: Practical –I

Course Objective : To prepare the student to perform on stage, in presence of the examiners.

Course Outcome : The student develops the ease, and capability to perform

Paper Code- BPAM-602 CIM Credit-3 Max. Marks-100

Performance (30 Mins for each student)

- 1) Khanda Jaathi Triputa Talam Lassons and Mohara Mukthayi.
- 2) Ghathi Bedhas in Adi Talam (Tisra Nada) Tisra Ghathi.
- 3). Preparation and submission of Notation Book.

* * *

Major: Practical-II:

Course Objective ; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression

. Paper Code- BPAM-603 CIM

Credits-3

Max Marks-100

Viva

Contents for Detailed Study.

1. Ten Exercises with Prastharam, Mohara, Mukhthayi and Mugimpu in
2. Khanda Jaathi Triputa Talam reciting and playing.
3. Ghathi Bedham in Tisra ghathi, in Adi Talam (Tisra Nada) reciting and playing.
4. Misra chapu talam Ghathi Bedhas Tisram and Khandam.
5. Kanda chapu talam Ghathi Bedhas Tisram and Khandam.
6. Ghathi Lessons in Aditalam.
7. The Reciting Jaathi Trikalam in Khanda Jaathi Triputa Talam.
8. Pancha Jaathi varusas in Khanda Jaathi Triputa Talam.
9. Revision of the syllabus of previous semester.

Note:- Content for detailed study shall apply for all papers.

* * *

Concert – III

(Internal)

Course Objective : To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome : This course helps the student to augment his performing skills.

Paper Code- BPAM-604 CIM

Credits-1

Marks 25

Sessional --III

(Internal)

Course Objective : To collect and compile information on teachings of Sri Sathya Sai, on Music.

Course Outcome : To imbibe those teachings of Music, and their aesthetics, and inculcate them into the Science of Music.

Paper Code- BPAM-605 CIM

Credits-1

Marks 25

1. Submission of an essay on the “Influence of Music in Human Life-as propounded by Bhagavan Sri Sathya Sai Baba.

* * *

IV Year

VII Semester

Major: Theory

Course Objective : To impart knowledge of Mridangam, Staff Notation, Training in Manodhrama patterns leading to Mukthayis.

Course Outcome : Basic knowledge of the above aspects improves the general knowledge of Music, and prepares for higher courses and exams.

Paper Code- BPAM-701 CIM

Credit-3

Max. Marks-100

Part –A (Approach to Indian Music)

- | | |
|--|---|
| 1. Comparative Study of Carnatic / Hindustani Thala systems. | 4 |
| 2. The Table of Jaathi Trayodasa Lakshnas. | 3 |
| 3. Origin and Evolution of Mridangam. | 3 |
| 4. Uttamavadaka – the ideal performer (T.V.G) | 4 |

14

Part-B (Applied Theory)

- | | |
|--|---|
| 1) The design and construction of the Mridangam. | 4 |
| 2) Training in Manodhrama patterns leading to Mukthayis in Adi Thalam, Roopaka Thalam, Misrachapu Thalam, Khandachapu Thalam and Khanda Triputa. | 6 |
| 3) Study of Role of Percussion in South India. | 4 |
| 4) Detailed Study of Chapu Thala. | 3 |
| 5) Pancha Dasa Gamakas | 4 |
| 6) Brief study of 'Staff Notation' of western music | 3 |
| 7) Comparison between Mridangam and Tabla Taals : | 4 |
| 1. Adi Talam 2. Teentaal – | |
| 3. Roopaka Talam 4. Dadra | |

28

Major: Practical – I

Course Objective : To prepare the student to perform on stage, in presence of the examiners.

Course Outcome : The student develops the ease, and capability to perform.

Paper Code- BPAM-702 CIM Credit-3 Max. Marks-100

Performance (30 Mins for each student)

- 1) Sabdha Pallavi in Adi Talam Dwikala Khanda Jaathi Triputa talam and Adi talam (Khanda Ghathi) Samam and jaaga.
2. Preparation and submission of Notation Book.

* * *

Major: Practical-II

Course Objective ; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression. This course also provokes abilities of the student, as he advances further.

Paper Code- BPAM-703 CIM Credits-3 Max Marks-100

Viva

Contents for Detailed Study

1. Intradation of Sabda pallavi
Adi talam, Khanda jaathi Triputa talam and Adi talam (Khanda Ghathi) Samam and Athetam, Anaagatham.
2. Sabda pallavi in Misra chapu.
3. Mridangam Accompaniment with Vocal and Veena, Geethamulu, Varnas
4. Reciting and Plying Ghathi Lessons in Roopaka talam.

Note:- Content for detailed study shall apply for all papers

* * *

Concerts –IV

Two Concerts (Internal)

Course Objective : To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome : The student augments his performing skills.

Paper Code- BPAM-704 CIM

Credits-2

Max Marks-50

* * *

IV Year

VIII Semester

PROJECT WORK (PWR)

Course Objective : To explore a desired topic and compile the information for assessment.

Course Outcome : Provides the student, with a thorough knowledge of the topic selected, so to understand, explain and reproduce it in his own words.
It shall help him with Research work in future.

Paper Code- BPAM-801 CIM

Credit-4

Max. Marks-100

To Submit a project on any one of the Following.

1. Folk percussion instruments of south india (any five)
2. Importance of Guru – Shishya parampara.
3. The Role of Upatala Vidhayas in Modran Ensemble.

NOTE:

As Project work is a guided course, no periods are allotted to it.

* * *

Major: Practical-1

Course Objective : To prepare the student to perform on stage, in presence of the examiners.

Course Outcome : The student develops the ease, and capability to perform.

Paper Code- BPAM-802 CIM Credit-3 Max. Marks-100

Performance (30 Mins for each student)

1. Sabdha Pallavi in Adi Talam with Taniya varthanam.
2. Preparation and submission of Notation Book.

* * *

Major: Practical-II

Course Objective ; To examine the Lessons taught, and also the applied aspects pertaining to the practical course.

Course Outcome : The student is not only able to perform, but he also starts to understand music in a broader perspective, which leads to a greater expression. This course also provokes the innate teaching abilities of the student as he advances further

Paper Code- BPAM-803 CIM Credits-3 Max Marks-100

Viva

Contents for Detailed Study

- a. Playing of Taniya Varthanam Adi talam, Roopaka, Misra chapu, Khanda chapu Misra Jaathi Jhanpa talam, and Khanda jaathi Triputa Talam.
- b. Mridangam Accompaniment with Vocal and Veena, Keethanas, Varnas and Tillanas.
- c. Two Exercises with Prastharam, Mohara, Mukhthayi and Mugimpu in Sankeerna chapu talam.
- c. Sabda pallavi Trikalam and Taniya varthanam.

Note:- Content for detailed study shall apply for all papers

Paper Code- BPAM-804 CIM

Credit-3

Max.Marks-100

Major: Practical-III

Course Objective : To provoke the innovative skills of the student.

Course Outcome : Music being a creative subject, would help the student in enhancing his mental abilities, combined with his Aesthetic sense.

Creative analysis

1. Improvisation of Manodharmam in performing the Thalasy specifying Mukthayis.
2. Self-Compositions of new Mukthayis on the spot.
3. Five concerts in College/Mandir (internal).

* * *

Concerts—v

Two Concerts (Internal)

Course Objective : To assess the practical knowledge of the student, through stage performance, in the presence of teachers and students.

Course Outcome : This course helps the student to augment his performing skills.

Paper Code- BPAM-805 CIM

Credits-2

Max Marks-50

Suggested Reading

* * *

| . No | Title | Author | Publisher | Year | Edition |
|------|------------------------|----------------------------------|---|------|---------|
| 1 | Mridanga Tatwam | Sri. Dharmala Ramamurthy. | Sri. D.Ramamurthy. | 1973 | |
| 2 | Mridanga Tatwam | Sri. Dharmala Ramamurthy. | Sri. D.Ramamurthy. | 1966 | |
| 3 | Mridanga Bodhini | Mahadevu Radhakrishnaraju | PRABHUTYA SANGITHA KALASHALA | 1976 | |
| 4 | The King of Percussion | Sri. Dr. T.V. Gopala Krishna. | : The Karnatic Music Book centre Chennai | 2010 | |
| 5 | Mridanga Nada Manjari | Guruvayur Dorai | Guruvayur Dorai . | | |
| 6 | Mridangam | Shreejayanthi Gopal | B.R.Rhythms | 2004 | |
| 7 | Mridangam Sabhodini | Mangudi Dorairaja Iyer | The Karnatic Music Book Center | 2008 | |

| | | | | | |
|----|---------------------------------------|------------------------|--------------------------------|---------------------------|--|
| 8 | Musical Instruments of India | Dr. B. C. Deva | Munshiram Mnoharlal Publishers | 1 st Dec, 1987 | |
| 9 | Basic lessons on the art of Mridangam | TRICHY S. Raghava Iyer | Bharatiya Music and Arts | 1987 | |
| 10 | Mridanga Sourabham | Sri. Nemani Somayajulu | Nada Tharangam Trust | 2013 | |
| 11 | Mridanga Sourabham | Sri. Nemani Somayajulu | Nada Tharangam Trust | 2013 | |
| 12 | Mukthayi Sutra Bhashyam | Dharmala Rammurthy | Dharmala Rammurthy | 1973 | |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA –MUSIC

Carnatic Vocal (Elective)

I Year

I Semester

Elective: Theory

Course Objective: To learn the basic terminology of Indian Music, and tala system and raga classification.

Course Outcome: Student will have the knowledge of Veena, Violin, and Mridangam. Clear understanding of the basics, for practical purpose.

Paper code - BPAM-103 CVO

Credits-2

Marks: 50

Part-A

| | |
|---|------|
| 1. Technical terms: Nada, Sruti, Swara saptaka,, Stayi, Arohana, Avarohana, Laya, Taala(Sapta tala), Aksharakala, Jathi, | |
| 2. Dwadasa Swara Stanas | 5 |
| 3. Study of musical forms: Gitam, Varnam, and Kirtana. | 3 |
| 4. Classification of musical Instruments- study of Veena, Violin and Mridangam. | 3 |
| 5. Raga Classification-Janaka, Janya, Sampurna, Audava, Shadava, Vakra. | 2 |
| 6. Scheme of 35 talas | 2 |
| | ---- |
| | 15 |

PART-B

| | |
|--|-------|
| 1. Ragalakshanas: Mayamalavagaula, Mohanam, Malahari | 5 |
| 2. Contribution of Jayadeva, Annamayya and Purandaradasa | 8 |
| | ----- |
| | 13 |

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Elective: Practical

Course Objective: To learn basic practical lessons, and to play Tambura correctly.

Course Outcome: The student shall be able to sing basic swaravali in three speeds, and Alankaras in sapthatalas.

Paper code- BPAM-104 CVO

Credits-2

Marks: 50

General Instructions

- Basic knowledge of Tampura correct tuning, Correct Sitting posture.
- Ability to recognize sudhha, vikrita swara.
- Ability to show sapta talas by hand.

Performance - VIVA

- 1) Sarali Swaras – 10
- 2) Janta Swaras – 4
- 3) Datu Swaras – 2
- 4) Alankaras in Sapta Talas
- 5) Geethams in Malahari and Mohanam
- 6) Sai Bhajans - 2
- 7) Preparation of notation book

* * *

II-Semester

Elective: Theory

Course Objective: To have Knowledge of few other terminologies and contribution of the Trinity.

Course Outcome: The student is able to understand and apply these aspects to the practical side. Improve student's ability to write notation correctly.

Paper code- BPAM-205 CVO

Credits-2

Marks: 50

Part-A

- 1) Technical terms:
Vaggeyakara, Mudra, Sangathi, Avartham, Dhatu, matu.
- 2) Bashanga ragas and Upanga ragas. 4
- 3) Contribution of the following Composers:
 - a. Tyagaraja
 - b. Shayama Sastri
 - c. Muthuswami Dikshitar 3
- 4) Brief description of Mridangam, Nadaswaram and Flute with a diagram. 3
- 5) Study of Musical forms: Kriti, Ragamalika and Khyal, Tevaram, Devarnama 7
- 6) Signs and symbols used in Notation system 4

21

Part-B

| | |
|--|-------|
| 7) Ragalakhnas: Kalyani, Hamsadhwani, Shankarabharanam, Bilahari | 3 |
| 8) Raga Thrayodasa lakshanas | 2 |
| 9) Mudras in musical compositions | 2 |
| | ----- |
| | 7 |

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Elective: Practical

Course Objective: To enable to sing swarajathis and varnams in Aditalam.

Course Outcome: The student will improve his capacity to sing vowel expansion by singing varnam in three speeds, and also, can improve his laya jnanam.

Paper code- BPAM-206 CVO

Credits-2

Marks: 50

Performance - VIVA

- 1) Swarajathi in Bilahari.
- 2) Jathiswara in Kalyani or Sankarabharanam.
- 3) Adi Tala Varnam in Mohanam and Hamsadhwani ragas
- 4) Divyanama Kirtana of Tyagaraja (one), one Devarnama
- 5) Sai Bhajans(two)
- 6) Preparing Notation Book

* * *

II YEAR

III Semester

Elective: Theory

Course Objective: To acquire knowledge of musical forms, and aesthetic aspect of gamakas.

Course Outcome: The student shall develop an outlook, regarding the purpose of this course, as an elective subject.

Paper code- BPAM-305 CVO

Credits-2

Marks: 50

Part-A

- | | |
|--|------|
| 1) Technical terms: Graha bheda, Murchanakaraka mela, Madhyama kala Sahityam, Mukthayi, mugimpu | 4 |
| 2) Classification of Musical Instruments – (Stringed) | 3 |
| 3) Musical Forms: Padam, Javali, Tillana, Ashtapadi, Tiruppukazh and Dhamar | 3 |
| 4) Vadi, Samvadi, Vivadi and Anuvadi Swaras- Classification | 3 |
| 5) Panchadasa gamakas | 4 |
| | ---- |
| | 17 |

PART-B

- | | |
|--|------|
| 1) Ragalakshnas: Esa Manohari, Sudha Bangala, Abhogi, Sudha Saveri and Sriragam. | 5 |
| 2) Contribution of Swathi Tirunal, Papanasamsivan | 6 |
| | ---- |
| | 11 |

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Elective: Practical

Course Objective: This course aims to emphasize the knowledge of major and minor ragas.

Course Outcome: The student is ready for a brief performance, based on his syllabus.

Paper code- BPAM-306 CVO

Credits-2

Marks: 50

Performance and Viva

- 1) Aditala varnam in Kalyani and Abhogi
- 2) One Kriti each in any two of the following ragas
 - a. Esamanohari
 - b. Sudha Saveri
 - c. Mayamalavagaula
 - d. Shankarabharanam
 - e. Mohanam
- 3) Two Utsava Sampradaya Kirtanas
- 4) Ashtapadi(one)
- 5) Two Sai Bhajans
- 6) Preparing Notation Book

* * *

IV Semester

Elective: Theory

Course Objective: To impart knowledge of literary beauties of compositions by different composers.

Course Outcome: The student understands the intricacies of presenting a program.

Paper code- BPAM-405 CVO

Credits-3

Marks: 100

| | |
|--|-------|
| 1) Musical Forms: Tarangam, Dhrupad and Tarana | 5 |
| 2) Contributions of the following: | |
| a) Mysore Vasudevachar | |
| b) Patnam Subramanyayyar | |
| c) Mutthayabagavathar | |
| d) Munipalle Subrahmanya Kavi | |
| e) Sadasiva Brahmendra | |
| f) Narayana Teertha | |
| g) Balamuralikrishna | 5 |
| 3) Literary beauties in musical compositions- Prasa, Yathi patterns, Swarakshara | 5 |
| 4) Brief study of Manodhrma Sangita | 5 |
| | ----- |
| | 20 |

Part-B

| | |
|--|-------|
| 1) Raga Lakshnas: Todi, Madhyamavati, Harikambhoji, Vasantha, Chakravakam and kapi | 8 |
| 2) Comparative study of swara system in Carnatic and Hindustani Music. | 7 |
| 3) The role of accompanying instruments in Carnatic Music. | 7 |
| | ----- |
| | 22 |

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Elective: Practical

Course Objective: Learning compositions of Trinity and minor composers.

Course Outcome: This enables the student to perform kritis and other compositions, with the accompaniments.

Paper code- BPAM-406 CVO

Credits-3

Marks: 100

Performance – VIVA

- 1) Adi Tala varnam - Navaragamalika
- 2) Any Three Kriti in the following ragas:
 - a. Sankarabharanam

Applicable from 1st June 2019-20 and onwards

- b. Kharaharapriya
 - c. Harikamboji
 - d. Vasantha
 - e. Saraswathi
 - f. Chakravakam
 - g. Panthuvrali
- 3) One Tarangam
 - 4) One composition of Sadashiva Brahmendra
 - 5) One composition from Adhyatma Ramayana Keerthanas
 - 6) Two patriotic songs.
 - 7) Preparation of notation books.

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Suggested Readings

| S. No | Title | Author | Publisher | Year | Edition |
|-------|--|--------------------------------|---|------|-----------|
| 1 | South Indian Music - All Volumes | Prof. P Samba Murthy | The Indian music publishing House, Chennai. | 2014 | 5 edition |
| 2 | Dictionary of South Indian Music and Musicians - All Volumes | Prof. P Samba Murthy | The Indian music publishing House, Chennai | 2007 | 1 edition |
| 3 | The Great Musicians | Prof. P Samba Murthy | The Indian music publishing house, Chennai | 1959 | 1 edition |
| 4 | Aesthetic and Scientific Values in Carnatic Music | Vidya Shankar | Parampra, Chennai | 1997 | 1 edition |
| 5 | Musical Instruments | B.C Deva | National book trust, India | 1977 | 1 edition |
| 6 | Compositions of Trinity and Swati Tirunal with Notation | T.K Govindarao (Editor) | Ganamandir publications, Chennai | 2010 | 1 edition |
| 7 | Ragas of Indian Music | Nookala Chinna Sathya Narayana | Sri dattasai graphics, Hyderabad. | 2004 | 1 edition |
| 8 | The story of indian music and its Instruments. | Ethel Rosenthal | Low price publications | 2010 | 1 edition |
| 9 | History of Indian Music | Prof. P Samba Murthy | The indian music publishing house, Chennai. | 1998 | 4 edition |
| 10 | Mutthuswami Dikshitar Compositions in Western Notation | V.K Krishna Prasad | CBH Publications, Nagercoil | 2009 | 1 edition |
| 11 | Miscellany of essays on south Indian music and musicology | Prof. S.R Janakiraman | The karnatic music music book centre, chennai | 2012 | 1 edition |
| 12 | Carnatic Music compositions | Dr. S Bhagya Lakshmi | CBH Publications, Nagercoil | 2015 | 9 edition |
| 13 | Lakshana Grandhas in Music | Dr. S Bhagya Lakshmi | CBH Publications, Nagercoil | 2011 | 3 edition |
| 14 | Galaxy of Carnatic Musicians 1&2 | S.V Krishnamurthy | The alliance co | 2008 | 1 edition |
| 15 | Sarangadeva and His Sangeetha Ratnakara | Premlatha Sharma (Edited) | Sangeet natak akademi | 1994 | 1 edition |

Applicable from 1st June 2019-20 and onwards

| | | | | | |
|----|---|-----------------------------------|--|------|-----------|
| | (Proceedings of the seminar, Varanasi, 1994) | | | | |
| 16 | Indian Music | Dr. Sakuntala Narasimhan | Veena pani Centre for Arts, Bangalore. | 1999 | 1 edition |
| 17 | SangeethaSampradayaPradarshini | PappuVenugopal arao (Editor) | The Music Academy | 2011 | 1 edition |
| 18 | Veena Dhanammal The Making of a Legend | Lakshmi Subrahmanyam | Rouledge, New Delhi | 2009 | 1 edition |
| 19 | Perfecting Carnatic Music – Level -1&2 | Chitravina N Ravikiran | An ifcm publications | 2008 | 3 edition |
| 20 | Sangita Lipi | K.N Shashikiran | College for world Music & Dance, Australia | 2006 | 1 edition |
| 21 | BhadrachalaRamadasuKee rtanalu | MalladiSuribabu | Sama gana lahari cultural trust, Vijayawada. | 2012 | 1 edition |
| 22 | Veena Tradition in Indian Music | L Annapoorna | Kanishka Publishers, Distributors | 2012 | 2 edition |
| 23 | Dictionary of Music | Nirmala Devi | Anmol Publications PVT. LTD. | 2004 | 1 edition |
| 24 | The Madras quartet | Indira Menon | Lotus Collection Roli Books | 2005 | 2 edition |
| 25 | The Veena | CSAnanta Padmanabhan | Gana Vidya Bharati | 1954 | 1 edition |
| 26 | Tradition in Indian Music | L Annapoorna | Kanishka Publishers, Distributors | 1996 | 1 edition |
| 27 | The Spiritual Heritage of Tyagaraja | C. Ramanujachari & Dr. V Raghavan | Sri Ramakrishna Math, Madras. | 1958 | 5 edition |
| 28 | The Varnam - A Special Form in Karnatak Music | Lalita Rama Krishna | Harman publishing house, New Delhi. | 1991 | 1 edition |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA –MUSIC

Hindustani Vocal (Elective)

I Year

I Semester

Elective: Theory

Course Objective: To learn Basic and core terminologies of Music, both Vocal and Instrumental, knowledge of notation system, the study of Tanpura and Tabla, their parts and tuning.

Course Outcome: Skills to write the notation of Bandish (composition) and Tal, clear understanding of basics for practical purpose and contribution of famous Artists.

Paper Code- BPAM-103 HVo

Credits- 2

Max. Marks: 50

Part -A

- | | |
|--|------|
| 1. Sangit, Nada-Shruti Svara-Suddha-Vikrit, Sthana (Register), Saptak (Heptad), Ashtak (Octave), Mandra-Madhya-Tara. | 6 |
| 2. Murchhana-Mela-Thata | 2 |
| 3. Anibaddha-Nibaddha Gana, Meend-Kan-Gamak, Alankar, Bandish, Raga, Thata Vadi-Samvadi-Anuvadi Vivadi-Varjya. | 4 |
| 4. The study of Tanpura, Harmonium and their structure, names of the parts, picture making, tuning etc. | 3 |
| | ---- |
| | 15 |

Part-B

- | | |
|--|------|
| 5. Notation Systems of Pt. V. N. Bhattachande and Pt. Vishnu Digambar Paluskar | 4 |
| 6. Writing notation of Bada Khyal and /or Chota Khyal in Bhattachande System, taught in the class in the following Ragas (Examiner may give the choice): Yaman and Bhupali | 4 |
| 7. Writing notation of prescribed tala in Theka and Dugun a) Trital, b) Ektal, c) Dadra, d) Kaharwa | 2 |
| 8. Contribution of Tansen and Ud. Allauddin Khan | 3 |
| | ---- |
| | 13 |

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Elective: Practical

Course Objective: To learn correct sitting posture and holding the Tanpura, to learn alankars, Sargam Geet and basic compositions in Vilambit laya and few Talas.

Course Outcome: The student is able to sing basic things, able to sing Raga Yaman and Bhupali (both Bada khyal and chhota khayal) with Tabla.

Paper Code- BPAM-104 HVo

Credits-2

Max.Marks: 50

General Instructions:

1. Study of Tanpura and Harmonium and their parts correct sitting posture and holding of both the above instruments.
2. To recognize drone note (tonic note) on Tanpura when accompanied
3. Coordination of both hands while pressing keys and bellowing harmonium.
4. Practice of right places to pause, to breath and to build stamina for singing longer period.
5. Ability to recognize Shuddha, Vikrit (Komal, Tivra) Svaras
6. Ability to demonstrate the prescribed Talas on hand, reciting bols & counting matras.

Performance and Viva

1. Ragas prescribed as follows:
Yaman and Bhupali
2. Sargam in any one of the above mentioned Ragas.
3. Swara Gyan / Raga Gyan
4. Practice of six Alankars each in Yaman and Bhupali Ragas.
5. Three Madhya laya Khyal with simple Alap and 5 Tanas the above mentioned Ragas.
6. One Vilambit Khyal with simple alap five Tanas in any of the above prescribed Ragas.
7. Two Sai Bhajans and one Meera Bhajan.
8. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Thah and Dugun Laya: Trital, Ektal, Dadra, Kaharwa,
9. Preparation and submission of Notation Book

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II Semester

Elective: Theory

Course Objective: To acquire knowledge of Basic terminologies of Tal, writing in notation of Vilambit khyal, qualities of Nada and fixation of 12 notes on 22 Srutis.

Course Outcome: The student is able to understand and apply these aspects to the practical side and contributions of famous Artists.

Paper Code- BPAM-205 HVo

Credits- 2

Max.Marks: 50

Part-A

- | | |
|--|-------|
| 1. Definition of the following Swara malika (Sargam), Tal, Sam, Tali, Khali, Vibhag, Laya, Layakari, | 2 |
| 2. Classical music, Light music, Regional music. | 4 |
| 3. The specific knowledge of musical sound, three qualities of Nada (Pitch, Intensity, Timbre). | 4 |
| | ----- |
| | 10 |

Part-B

- | | |
|--|-----|
| 4. Fixation of 12 notes on 22 Sruti's in modern concept | 4 |
| 5. Writing notation of Bada Khyal and /or Chota Khyal in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice): with alap and tan. Bhairav and Brindavani Sarang. | 5 |
| 6. Writing notation (Talalipi) in Bhatkhande system of the prescribed Talas with Theka and Dugun: a) Trital, b) Ektal, c) Dadra, d) Kaharwa, e) Jhaptal. | 3 |
| 7. Contribution of Pt. Vishnu Digambar Paluskar and Ustad. Vilayat Hussain Khan | 6 |
| | --- |
| | 18 |

* * *

Elective: Practical

Course Objective: To provide knowledge of few advanced Alankars, Vilambit and Madhya laya compositions and demonstrate Talas.

Course Outcome: Able to sing Vilambit laya composition in Raga Bhairav and Brindavani sarang along with Alap and Tana.

Paper Code- BPAM-206 HVo

Credits-2

Max. Marks: 50

Performance and Viva

1. Study of the following Detailed Ragas:
Bhairav and Brindavani Sarang
2. Sargam in any one of the above Ragas.
3. One Vilambit Khyal among the above mentioned Ragas with Alap and Tanas.

4. Three Madhya laya Khyal with simple Alap and 5 Tanas the above mentioned Ragas.
5. Swara Gyan / Raga Gyan
6. Practice of six Alankars each in Bhairav and Brindavani Sarang Ragas
7. Two Sai Bhajans and one Kabir bhajan
8. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Thah and Dugun Laya i.e. Trital, Ektal, Dadra, Kaharwa, Jhaptal.
9. Preparation and submission of Notation Book

Note: Revision of Ragas/Talas from previous semester.

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II Year III Semester

Elective: Theory

Course Objective: Have knowledge of other forms of Music, Ten characteristics of Raga and Knowledge of time division of Raga, importance of Adhwadarshak svara.

Course Outcome: Acquiring knowledge of time theory of Raga according to svara, importance of Madhyam ('Ma') in Hindustani Music and contribution of famous Artists.

Paper Code- 305 HVo

Credits-2

Max. Marks: 50

Part-A

1. Raga-10 Lakshan of Rag - Graha, Amsha, Nyasa-Apanyasa - Vinyas -Sanyas, Alpatwa-Bahutwa, Shadav, Auduv, Abirbhav and Tirobhav, Shadaj Pancham Bhav, Shadaj Madhyam Bhav and Shadaj Gandhar Bhav, Purvang-Uttaranga Raga, Shuddha-Chhayalag-Sankirna Ragas, Sandhi-Prakashak Raga, Adhwadarshak Swar, Parmel Praveshak Rag. 13
 2. General knowledge of Dhrupad, Dhamar, Khyal, Thumri, Tarana, Masitkhani and Rajakhani Gat. 3
- 16

Part-B

3. Writing notation of Bada Khyal and /or Chota Khyal in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice): with Alap and Tanas – Jaunpuri and Bhimpalasi and Desh 5
 4. Writing notation of prescribed talas of the syllabus with Theka, Dugun and Chaugun: Trital, Ektal, Dadra, Kaharwa, Jhaptal and Choutal 3
 5. Contribution of Pt. Omkar Nath Thakur and Ud. Aman Ali Khan 4
- 12

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Elective: Practical

Course Objective: To provide knowledge of Vilambit and Madhya laya Khyal along with Tarana in Ragas Jaunpuri, Bhimpalasi and Desh

Course Outcome: The student is able to sing Bada khyal and chhota khyal and they shall develop singing skills.

Paper Code- BPAM- 306 HVo

Credits-2

Max.Marks: 50

Performance and Viva

1. Study of the following Detailed Ragas- Jaunpuri, Bhimpalasi and Desh
2. Sargam in any one of the above Ragas.
3. One Tarana
4. Swara Gyan / Raga Gyan
5. Practice of six Alankars each in Jaunpuri, Bhimpalasi and Desh Ragas.
6. Two Vilambit Khyal among the above mentioned Ragas with Alap and Tanas.
7. Three madhyalaya Khyal with simple Alap and 5 Tanas the above mentioned Ragas.
8. Meera Bhajan and Two Sai Bhajans based on Ragas.
9. Regional Songs
10. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Thah, Dugun and Chougun Laya: Trital, Ektal, Dadra, Kaharwa, Jhaptal and Choutal
11. Preparation and submission of Notation Book

Note: Revision of Ragas/Talas from previous semesters.

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IV Semester

Elective: Theory

Course Objective: Have brief knowledge of Hindustani and Carnatic Music Systems, few advanced terminologies, contributions of Musicologists and Artists.

Course Outcome: To acquire knowledge of both the styles of Music, practical uses of basic terminologies, able to write notation of Khyal and Tal

Paper Code- BPAM-405 HVo

Credits-3

Max. Marks: 100

Part-A

- | | |
|---|-------|
| 1. General knowledge of Hindustani and Carnatic music | 5 |
| 2. Ragalap, Roopakalap, Nayaki, Gayaki, Vaggeyakar. | 7 |
| 3. The fundamental knowledge of Murchhana, Mela and Thata as narrated by modern scholars. | 8 |
| | ----- |
| | 20 |

Part-B

- | | |
|---|------|
| 4. Writing notation of Bada Khyal and /or Chota Khyal in Bhatkhande System, taught in the class in the following Ragas (Examiner may give the choice): with Alap, Taan and Boltan: Durga and Alhaiya Bilawal and Khamaj | 10 |
| 5. Writing Tala Lipi with Theka, dugun and chaugun of the prescribed Talas of the year: Trital (Teental), Ektal, Chautal, Dadra, Kaharwa, Dhamar, Jhamptal, Rupak | 6 |
| 6. Contribution of Pt. Vishnu Narayan Bhatkhande and Ustad. Abdul Karim Khan | 6 |
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Elective: Practical

Course Objective: To acquire knowledge of Rag Durga, Alhaiya Bilawal and Khamaj, knowledge of Bada Khyal, Chaiti and Kajri

Course Outcome: The student shall be able to sing Bada Khyal and Chhota Khyal with Tabla Accompaniment, which will help him with a better understanding of Tal and Laya. He will also be able to play according to the accepted rule.

Paper Code- BPAM-406 HVo

Credits-3

Max.Marks: 100

Performance and Viva

1. Study of the following detailed Ragas- Durga, Alhaiya Bilawal and Khamaj
2. Sargam in any one of the above Ragas.

Applicable from 1st June 2019-20 and onwards

3. Swara Gyan / Raga Gyan
4. Practice of six Alankars each in Durga, Alhaiya Bilawal and Khamaj Ragas.
5. Two Vilambit Khyals among the above mentioned Ragas with Alap and Tanas.
6. Madhya laya Khyal with simple Alap and 5 Tanas of the above mentioned Ragas.
7. Kabir Bhajan and Two Sai Bhajans based on Ragas Bhairavi.
8. Kajri/ Chaiti
9. Comparative study of the prescribed Ragas learnt in the previous semester.
10. Ability to demonstrate the above prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun, Tingun and Chaugun Laya :Trital (Teental), Ektal, Chautal, Dadra, Kaharwa, Dhamar, Jhamptal, Rupak,
11. Preparation and submission of Notation Book

Note: Revision of Ragas/Talas from previous semesters.

BOOKS REFERENCES

| S. No | Title | Author | Publisher | Year | Edition |
|-------|---|--|------------------------------------|------|-----------------|
| 1 | Natya Shastra | Bharat | Oriental Research Institute Baroda | | |
| 2 | Sangita Ratnakara | Sharngadeva, Translated by Dr.P.L.Sharma | Sangeet Natak Akademi | 1998 | 1st |
| 3 | Matangmuni Pranita Sri Brihaddesi | Matangmuni- Edited by Dr. P.L.Sharma | IGNCA | 1994 | 1st |
| 4 | Sangit Manjusha | Prof. Indrani Chakravarti | Mittal Publication | 2005 | 2nd |
| 5 | Swar aur Ragon ke Vikas mein VadyonkaYogdan | Prof. Indrani Chakravarti | Choukhambha Publishers | 2000 | - |
| 6 | Kramik Pustak Malika(6 parts) | Pt. V.N. Bhatkhande | Sangit Karyalaya, Hathras | | - |
| 7 | Naad | Sandeep Bagchi | business publications INC | 1998 | - |
| 8 | Indian Music | Dr.Thakur Jaydev Singh | Sangeet Reacherch Academy | 1995 | - |
| 9 | Hindustani Sastriya Ragon mein Sadaj Gandhar Bhava ki Matta | Dr.Ashwini Udiniya | Kanishk Publishers | 2013 | 1 st |
| 10 | Bharatiya Sangit Sastromein Bharat Ka Yogdan | Dr. Maharani Sharma | Kanishk Publishers | 2012 | 1 st |
| 11 | BharatiyaSangit Vadya | Dr.Lalmani Misra | Bharatiya Jnanapith | 2011 | 4 th |
| 12 | Sangitanjali (6 Parts) | Pt. Omkar Nath Thakur | Pilgrim Publishing | 2012 | - |
| 13 | Abhinava Gitanjali (5 parts) | Pt Ramashraya Jha | Sangit Sadan Prakashan | 2012 | 3 rd |

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| 14 | Some Hindustani Musicians They Lit the Way! | Ashok Da Ranade | Promilla and Co. Publishers | 2011 | 1st |
| 15 | Theory and practice of Tabla | Sadanand Naimpalli | Popular Prakashan Pvt. Ltd | 2005 | 1st |
| 16 | Music Context A Concise Dictionary of Hindustani Music | Ashok Da Ranade | Promilla and Co. Publishers | 2006 | 1st |
| 17 | Great Masters Hindustani Music | Dr. S.V.Brahaspati | Outline Publishers | 2013 | - |
| 18 | Bhatkhande's Contribution to Music | Shobhana Nayar | Harsha Bhatkal for popular Prakashan Pvt. Ltd | | - |
| 19 | Hindustani Sangeet | S.K.Saxena | Sangeet Natak Academi | 2010 | |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA –MUSIC

Hindustani Instrumental Sitar (Elective)

I Year

I Semester

Elective: Theory

Course Objective: To learn Basic and core terminologies of Music, both Vocal and Instrumental, knowledge of notation system, the study of Sitar and Tabla, their parts and tuning.

Course Outcome: Skills to write the notation of Razakhani Gats (composition) and Tal, clear understanding of basics for practical purpose and contribution of famous Artists.

Paper Code- BPAM-103 HIS

Credits-2

Max. Marks: 50

Part-A

- | | |
|--|-----|
| 1. Sangit, Nada- Shruti, Svara-Suddha-Vikrit, Sthana (Register), Saptak (Heptad), Ashtak (Octave), Mandra-Madhya-Tara. | 6 |
| 1. Murchhana-Mela-Thata, Chal-Achal Thata | 2 |
| 2. Anibaddha-Nibaddha Gana, Meend-Kan-Gamak, Alankar, Raga, Alap-Jor-Jhala, Gat, Masit Khani and Razakhani Gats, Toda/Tana, Jhala. | 4 |
| 3. The study of Sitar and Tabla and their structure, names of the parts, tuning etc. | 3 |
| | --- |
| | 15 |

Part-B

- | | |
|---|------|
| 1. Notation systems of Pt. V.N. Bhattachande and Pt. V.D. Paluskar | 5 |
| 2. Writing notation of Razakhani Gats in prescribed ragas of the syllabus (Examiner may give choice): Yaman and Bhupali | 3 |
| 3. Writing notation of prescribed talas of the syllabus with Thah and Dugun. Trital, Dadra, Kaharwa, Rupak. | 2 |
| 4. Contribution of Tansen and Ud. Allauddin Khan | 3 |
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Elective: Practical

Course Objective: To learn correct sitting posture and holding the Sitar and wearing the Mizrab, learn Da, Ra, Dir in 3 Saptak, Alankars and Razakhani Gats and few Talas.

Course Outcome: The student is able to play basic techniques, able to play Rajakhani Gats in Raga Yaman and Bhupali with Tabla.

Paper Code- BPAM-104 HIS

Credits- 2

Max. Marks: 50

Part-A

General Instructions:

1. Knowledge of Sitar & its parts, Mizrab (the Plectrum).
2. Correct holding and placement of sitar, sitting posture for ladies & Gents.
3. Proper care of one's own instrument and correct way of wearing of the Mizrab.
4. Correct movements of both the hands producing boles: Da, Ra and Dir followed by Svaras.
5. Exercises of Da, Ra, Dir in Mandra, Madhya, and Tara Saptak (16-1).
6. Ability to recognize Shuddha, Vikrit (Komal, Tivra) Svars on Baaj ki Tar.
7. Ability to demonstrate the prescribed Talas on hand, reciting bols & counting matras.

Part-B (Performance and Viva)

1. Ragas prescribed as follows:
Yaman and Bhupali
2. Practice of six Alankars (three each) in Yaman and Bhupali Raga.
3. Two Razakhani Gats with 5 Tans and Jhala from the prescribed Ragas.
4. Sai Bhajans/Dhun based on raga Kafi/Pilu
5. Ability to recognize svaras given by the examiner.
6. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka and Dugun Laya :- Trital, Dadra, Kaharwa, Rupak.
7. Preparation and submission of Notation Book

II Semester

Elective: Theory

Course Objective: To acquire knowledge of Basic terminologies of Tal, writing in notation of Masit Khani/Razakhani Gats, qualities of Nada and fixation of 12 notes on 22 Srutis.

Course Outcome: The student is able to understand and apply these aspects to the practical side and contributions of famous Artists.

Paper Code- BPAM-205 HIS

Credits-2

Max Marks: 50

Part-A

- | | |
|--|------|
| 1. The specific knowledge of musical sound, 3 qualities of Nada: Pitch-Intensity-Timbre. | 6 |
| 2. Classical Music, Light Music, Regional Music, | 4 |
| 3. Definition of the following: Sargam, Tala, Sam, Tali, Khali, Vibhag, Laya, Layakari | 4 |
| | ---- |
| | 14 |

Part-B

- | | |
|---|-----|
| 1. Fixation of 12 notes on 22 srutis in modern concept. | 4 |
| 2. Writing in notation of Masit Khani and / or Raza Khani Gats in Bhatkhande system with Tana/ Toras and Jhala in the following Ragas (Examiner may give choice): Bhairav and Brindavani Sarang. | 3 |
| 3. Writing in Tala Lipi of the prescribed Talas. Trital, Dadra, Kaharwa, Rupak, Jhaptal | 3 |
| 4. Contribution of Pt. Nikhil Banerjee and Ud. Vilayat Khan | 4 |
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Elective: Practical

Course Objective: To provide knowledge of Sargam, Masitkhani and Razakhani Gats and demonstrate Talas.

Course Outcome: Able to play Sargam, Rajakhani Gats in Ragas Bhairav and Brindavani sarang along with Tana-Toda.

Paper Code- BPAM-206 HIS

Credits- 2

Max Marks: 50

Time 15 Minutes

1. Ragas prescribed as follows:
Bhairav and Brindavani Sarang.
2. One Masit Khani Gat with five Tana/toras in any of the above prescribed Ragas.
3. Razakhani Gats in the above prescribed Ragas.
4. One Sargam
5. Sai Bhajans based on raga Khamaj/Shivranjani,
6. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka and Dugun Laya: Trital, Dadra, Kaharwa, Rupak, Jhaptal.
7. Ability to recognize svaras given by the examiner
8. Preparation and submission of Notation Book.

Note: Revision of Raga/Talas from Previous Semester.

II Year

III Semester

Elective: Theory

Course Objective: To have knowledge of other forms of Music, Ten characteristics of Raga and Knowledge of time division of Ragas, importance of Adhwadarshak svara.

Course Outcome: Acquiring knowledge of time theory of Raga according to Svara, importance of Madhyam ('Ma') in Hindustani Music and contributions of famous Musicologist and Artist.

Paper Code- BPAM-305 HIS

Credits- 2

Max. Marks -50

Part-A

1. Raga--10 Lakshanas of Raga- Graha-Amsa-Nyasa-Apanyasa-Vinyasa-Sanyas, Alpatwa-Bahutwa, Shadav-Auduv, Avirbhav -Tirobhav, Shadja-Pancham, Shadja-Madhyam and Shadja-Gandhara Bhava, Purvang-Uttaranga Raga, Shuddha-Chayalag-Samkirna Ragas, Sandhi Prakashak Raga, Adhvadarshak Svara. Parmela Praveshak raga. 13
2. General knowledge of Dhrupad, Dhamar, Khyal, Thumri, Tarana, Sitarkhani Gat, Dhun. ----

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Part-B

1. Writing notation of Masitkhani and / or Razakhani Gats with Tana and Jhala in prescribed Ragas of the syllabus (Examiner may give choice). Hamir, Bhimpalasi and Khamaj. 4
2. Writing notation of prescribed talas of the syllabus with Theka, Dugun and Chaugun: Trital, Ektal, Dadra, Kaharwa, Rupak, Jhaptal, Chautal 3
3. Contribution of Pt.V.N. Bhatkhande, Pt. Ravi Shankar 4

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Elective: Practical

Course Objective: To provide knowledge of Masitkhani and Razakhani Gats in Ragas Hamir, Bhimpalsi and Khamaj and Bhajan on Raga Tilak Kamod and Pilu.

Course Outcome: The student is able to play Masitkhani and Razakhani Gats in the Ragas other than previous years, Bhajans. They shall also develop playing skills.

Paper code- BPAM-306 HIS

Credits-2

Max Marks: 50

Time: 15 Minutes (for each student)

1. Ragas prescribed as follows:
Hamir, Bhimpalasi and Khamaj.
2. Any two Masit Khani Gats (Tantrakari) with short Alap and 5 Tans.
3. Razakhani Gats in the prescribed Ragas with 5 Tanas/Toras and short Jhala.
4. One Gat in other than Teentala from prescribed Ragas
5. Bhajans on Meera/ Sai based on raga Tilak Kamod, Pilu etc.
6. Ability to recognize svaras given by the examiner
7. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka and Dugun Laya: Trital, Ektal, Dadra, Kaharwa, Rupak, Jhaptal, Chautal
8. Preparation and submission of Notation Book

Note: Revision of Raga/Talas from Previous Semesters.

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IV Semester

Elective: Theory

Course Objective: Have brief knowledge of Hindustani and Carnatic Music Systems, a few advanced terminologies, contributions of Musicologists and Artists.

Course Outcome: To acquire knowledge of both the styles of Music, practical uses of basic terminologies, able to write notation of Gats and Tala

Paper code- BPAM-405 HIS

Credits-3

Max Marks: 100

Part-A

1. General knowledge of Hindustani and Carnatic music 8
2. Ragalap-Rupakalap, Nayaki-Gayaki, Vaggeyakar, 8
3. The fundamental knowledge of Murcchana, Mela and Thata as narrated by modern scholars. 8

24

Part-B

1. Writing in notation of Masit Khani and / or Raza Khani Gats in Bhatkhande system with Tana/ Toras and Jhala in the following Ragas (Examiner may give choice): Malkauns, Bageshri and Durga. 6
2. Writing notation of prescribed Talas in Theka, Dugun and Chaugun laya in Talalipi: Trital, Ektal, Dadra, Kaharwa, Chautal, Jhaptal, Rupak, Dhamar 6
3. Contribution of Amir Khusau, Ud. Mushtaq Ali Khan and Dr. Lalmani Mishra. 6

18

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Elective: Practical

Course Objective: To acquire knowledge of Masit Khani and Razakhani Gats in Malkauns, Bageshri and Durga, Dhun.

Course Outcome: Student shall be able to play Masitkhani and Razakhani Gats along with Tabla Accompaniment. This will help him to have better understanding of Tala and Laya as needed to be played with Sitar. He will also be able to play according to the accepted rule.

Paper code- BPAM-406 HIS

Credits-3

Max Marks: 100

Time: 20 Minutes (for each student)

1. Ragas prescribed as follows:
Malkauns, Bageshri and Durga
2. Any two Masit Khani Gats with short Alap and 5 Tans.
3. Razakhani Gats in above prescribed Ragas with 5 Tanas/Toras and short Jhala.

Applicable from 1st June 2019-20 and onwards

4. One Dhun based on Ragas.
5. Meera/SaiBhajans on Raga Bhairavi etc.
6. Ability to demonstrate the prescribed Talas orally by hands showing Tali and Khali in Theka, Dugun and Chaugun Laya of the following Talas: Trital, Ektal, Dadra, Kaharwa, Chautal, Jhaptal, Rupak, Dhamar
7. Preparation and submission of Notation Book

Note: Revision of Raga/Talas from Previous Semesters.

BOOKS REFERENCES

| S. No | Title | Author | Publisher | Year | Edition |
|-------|--|--|------------------------------------|------|-----------------|
| 1 | Natya Shastra | Bharat | Oriental Research Institute Baroda | | |
| 2 | Sangita Ratnakara | Sharngadeva, Translated by Dr.P.L.Sharma | Sangeet Natak Akademi | 1998 | 1st |
| 3 | Matangmuni Pranita Sri Brihaddesi | Matangmuni- Edited by Dr. P.L.Sharma | IGNCA | 1994 | 1st |
| 4 | Sangit Manjusha | Prof. Indrani Chakravarti | Mittal Publication | 2005 | 2nd |
| 5 | Swar aur Ragon ke Vikas mein VadyonkaYogdan | Prof. Indrani Chakravarti | Choukhambha Publishers | 2000 | - |
| 6 | Music-Its Methods and Techniques of Teaching | Prof. Indrani Chakravarti | Motilal Banarasidass Publishers | 1989 | 1st |
| 7 | The Music and Musical Instruments | C.R.Dey | B,R.Publishing Corporation | 1891 | 1st |
| 8 | Indian Folk Musical Instruments | K.S. Kothari | Sangeet Natak Academy | - | - |
| 9 | Sitar Music In Calcutta | James Sadler Hamilton | Motilal Banarasidass Publishers | 1989 | 1st |
| 10 | Incredible India - Classical Music | Text Pt.Debu Chaudhuri | Wisdom Tree Academic | 2007 | - |
| 11 | Kramik Pustak Malika(6 parts) | Pt. V.N. Bhatkhande | Sangit Karyalaya, Hathras | | - |
| 12 | Naad | Sandeep Bagchi | business publications INC | 1998 | - |
| 13 | Hindustani Sastriya Ragon mein Sadaj | Dr.Ashwini Udiniya | Kanishk Publishers | 2013 | 1 st |

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| | Gandhar Bhava ki Matta | | | | |
| 14 | Bharatiya Sangit Sastromein Bharat Ka Yogdan | Dr. Maharani Sharma | Kanishk Publishers | 2012 | 1 ^{s-t} |
| 15 | BharatiyaSangit Vadya | Dr.Lalmani Misra | Bharatiya Jnanapith | 2011 | 4 th |
| 16 | Sangitanjali (6 Parts) | Pt. Omkar Nath Thakur | Pilgrim Publishing | 2012 | - |
| 17 | Music Context A concise Dictionary of Hidnustani Music | Ashok Da Ranade | Promilla and Co. Publishers | 2006 | 1st |
| 18 | Musical Instruments of India (Their History and Development | B Chaitanya Deva | Munshiram Manoharlal Publishes Pvt.Ltd | | - |
| 19 | The Dictionary of Hindustani Classical Music | Bimalakanta Roychaudhuri | Motilal Banarsidass publishers Private Ltd | 2013 | - |
| 20 | Hindustani Sangeet | S.K.Saxena | Sangeet Natak Academi | 2010 | |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA –MUSIC

(CARNATIC)

INSTRUMENTAL VEENA (Elective)

I Year

I Semester

Elective: Theory

Course Objective: To learn the basic terminology of Indian Music, tala system and raga classification.

Course Outcome: The student shall understand the basics of Veena, Violin, and Mridangam, for practical purpose.

Paper code - BPAM-103 CIV

Credits-2

Marks: 50

Part-A

- | | |
|---|------|
| 3. Technical terms: Nada, Sruti, Swara saptaka, Stayi, Arohana, Avarohana, Laya, Taala(Sapta tala), Aksharakala, Jathi, | |
| 4. Dwadasa Swara Stanas | 5 |
| 5. Study of musical forms: Gitam, Varnam, and Kirtana. | 3 |
| 6. Classification of musical Instruments- study of Veena, Violin and Mridangam. | 3 |
| 7. Raga Classification-Janaka, Janya, Sampurna, Audava, Shadava, Vakra. | 2 |
| 8. Scheme of 35 talas | 2 |
| | ---- |
| | 15 |

PART-B

- | | |
|--|-------|
| 1. Ragalakshanas: Mayamalavagaula, Mohanam, Malahari | 5 |
| 2. Contribution of Jayadeva, Annamayya and Purandaradasa | 8 |
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| | 13 |

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Elective: Practical

Course Objective: To learn and play basic lessons on Veena.

Course Outcome: The student shall be able to play basic swaravali in three speeds, and Alankaras in Sapthatalas.

Paper code- BPAM-104 CIV

Credits-2

Marks: 50

General Instructions

- Basic knowledge of Tampura/ Veena correct tuning, Correct Sitting posture.
- Ability to recognize sudhha, vikrita swara.
- Ability to show sapta talas by hand.

Performance - VIVA

- 8) Sarali Swaras – 10
- 9) Janta Swaras – 4
- 10) Datu Swaras – 2
- 11) Alankaras in Sapta Talas
- 12) Geethams in Malahari and Mohanam
- 13) Sai Bhajans - 2
- 14) Preparation of notation book

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II-Semester

Elective: Theory

Course Objective: To have Knowledge of few other terminologies, and contribution of the Trinity.

Course Outcome: The student is able to understand and apply these aspects to the practical side. This course helps to Improve student's ability to write notation correctly.

Paper code- BPAM-205 CIV

Credits-2

Marks: 50

Part-A

- 10) Technical terms:
Vaggeyakara, Mudra, Sangathi, Avartham, Dhatu, matu, Bashanga ragas and Upanga ragas. 4
- 11) Contribution of the following Composers: 3
 - a. Tyagaraja
 - b. Shayama Sastri
 - c. Muthuswami Dikshitar
- 12) Brief description of Mridangam, Nadaswaram and Flute with a diagram. 3
- 13) Study of Musical forms: Kriti, Ragamalika and Khyal, Tevaram, Devarnama 7
- 14) Signs and symbols used in Notation system 4

21

Part-B

| | |
|---|-------|
| 15) Ragalakhnas: Kalyani, Hamsadhwani, Shankarabharanam, Bilahari | 3 |
| 16) Raga Thrayodasa lakshanas | 2 |
| 17) Mudras in musical compositions | 2 |
| | ----- |
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Paper code- BPAM-206 CIV**Credits-2****Marks: 50****Elective: Practical****Course Objective:** To enable to play swarajathis and varnas in Adi talam.**Course Outcome:** The student will improve his capacity to play in Three speeds, and also can improve his laya jnanam.**Performance - VIVA**

- 7) Swarajathi in Bilahari.
- 8) Jathiswara in Kalyani or Sankarabharanam.
- 9) Adi Tala Varnam in Mohanam and Hamsadhwani ragas
- 10) Divyanama Kirtana of Tyagaraja (one), one Devarnama
- 11) Sai Bhajans (two)
- 12) Preparing Notation Book

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II YEAR

III Semester

Elective: Theory

Course Objective: To acquire knowledge of musical forms, and aesthetic aspects of Gamakas.

Course Outcome: The student shall develop an outlook, regarding the purpose of this course, as an elective subject.

Paper code- BPAM-305 CIV

Credits-2

Marks: 50

Part-A

| | |
|--|-------|
| 6) Technical terms: Graha bheda, Murchanakaraka mela, Madhyama kala Sahityam, Muktai, mugimpu | 4 |
| 7) Classification of Musical Instruments –(Stringed) | 3 |
| 8) Musical Forms: Padam, Javali, Tillana, Ashtapadi, Tiruppukazh and Dhamar | 3 |
| 9) Vadi, Samvadi, Vivadi and Anuvadi Swaras- Classification | 3 |
| 10) Panchadasa gamakas | 4 |
| | ----- |
| | 17 |

PART-B

| | |
|--|-------|
| 3) Ragalakshnas: Esa Manohari, Sudha Bangala, Abhogi, Sudha Saveri and Sriragam. | 5 |
| 4) Contribution of Swathi Tirunal, Papanasamsivan | 6 |
| | ----- |
| | 11 |

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Elective: Practical

Course Objective: This course aims to emphasize the knowledge of major and minor ragas.

Course Outcome: The student is ready for a brief performance, based on his syllabus.

Performance and Viva

- 7) Aditala varna Kalyani, Abhogi and Sriragam.
- 8) One Kriti each in any two of the following ragas
 - f. Esamanohari
 - g. Sudha Saveri
 - h. Mayamalavagaula
 - i. Shankarabharanam
 - j. Mohanam
- 9) Two Utsava Sampradaya Kirtanas
- 10) Ashtapadi(one)
- 11) Two Sai Bhajans
- 12) Preparing Notation Book

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IV Semester

Elective: Theory

Course Objective: To impart knowledge of literary beauties of compositions of different composers.

Course Outcome: The student understands the intricacies of presenting a program.

Paper code- BPAM-405 CIV

Credits-3

Marks: 100

- | | |
|--|-------|
| 5) Musical Forms: Tarangam, Dhrupad and Tarana | 5 |
| 6) Contributions of the following | 5 |
| h) Mysore Vasudevachar | |
| i) Patnam Subramanyayyar | |
| j) Mutthayabagavathar | |
| k) Munipalle Subrahmanya Kavi | |
| l) Sadasiva Brahmendra | |
| m) Narayana Teertha | |
| n) Balamuralikrishna | |
| 7) Literary beauties in musical compositions- Prasa, Yathi patterns, Swarakshara | 5 |
| 8) Brief study of Manodhrma Sangita | 5 |
| | ----- |
| | 20 |

Part-B

- | | |
|--|-------|
| 4) Raga Lakshnas:Todi, Madhyamavati, Harikambhoji, Vasantha,Chakravakam and kapi | 8 |
| 5) Comparative study of swara system in Carnatic and Hindustani Music. | 7 |
| 6) The role of accompanying instruments in Carnatic Music. | 7 |
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Paper code- BPAM-406 CIV

Credits-3

Marks: 100

Elective: Practical

Course Objective: Learning compositions of Trinity and Minor composers.

Course Outcome: This enables the student to perform kritis and other compositions, with the accompanists.

Performance – VIVA

- 8) Adi Tala varnam - Navaragamalika
- 9) Any Three Kriti in the following ragas:

Applicable from 1st June 2019-20 and onwards

- h. Sankarabharanam
 - i. Kharaharapriya
 - j. Harikamboji
 - k. Vasantha
 - l. Saraswathi
 - m. Chakravakam
 - n. Panthuvrali
- 10) One Tarangam
- 11) One composition of Sadashiva Brahmendra
- 12) One composition from Adhyatma Ramayana Keerthanas
- 13) Two patriotic songs.
- 14) Preparation of notation books

Carnatic Vocal/Veena - Reference Books

| S. No | Title | Author | Publisher | Year | Edition |
|-------|--|--------------------------------|---|------|-----------|
| 1 | South Indian Music - All Volumes | Prof. P Samba Murthy | The indian music publishing house, Chennai. | 2014 | 5 edition |
| 2 | Dictionary of South Indian Music and Musicians - All Volumes | Prof. P Samba Murthy | The indian music publishing house, Chennai | 2007 | 1 edition |
| 3 | The Great Musicians | Prof. P Samba Murthy | The indian music publishing house, Chennai | 1959 | 1 edition |
| 4 | Aesthetic and Scientific Values in Carnatic Music | Vidya Shankar | Parampra, Chennai | 1997 | 1 edition |
| 5 | Musical Instruments | B.C Deva | National book trust, India | 1977 | 1 edition |
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| 19 | Perfecting Carnatic Music – Level -1&2 | Chitravina N Ravikiran | An ifcm publications | 2008 | 3 edition |
| 20 | Sangita Lipi | K.N Shashikiran | College for world Music & Dance, Australia | 2006 | 1 edition |

SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA –MUSIC

(CARNATIC)

INSTRUMENTAL MRIDANGAM (Elective)

I Year

I Semester

Elective: Theory

Course Objective : To learn the basic syllables, Talas, and terminologies of Mridangam.

Course Outcome : Clear understanding of the basics, for practical purpose.

Paper Code- BPAM-103 CIM

Credit-2

Max. Marks: 50

Part-A

1. Technical Terms:

- a. Anudrutam. b. Drutam c. Laghu d. Guru e. Plutam 3
f. Kakapadam.

2. Definition and Explanation of Jaathi Laghus with examples. 4

3. Writing the following Mukthayis and Mugimpus.

- a. Eka Talam b. Adi talam c. Roopaka Talam. 3

10

Part-B

1. The Notation of Taggimpu varusalu lessons. 3

2. Sabdam of Pancha Jaathi in Notation. 4

3 The table of Saptha tala and Lakshanas. 4

4. The table of five jaathis. 3

5. Writing notation of Adi Thalam lessons 4

18

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Elective: Practical

Course Objective : To learn and play basic compositions, and Talas of Mridangam.

Course Outcome : The student shall be able to elaborate Aditalam and play common Varusals, along with recitation.

Paper Code- BPAM-104 CIM

Credit-2

Max. Marks: 50

General Instructions

1. To tune Mridangam with the help of Sruti Box.
2. Study of Mridangam parts, Correct sitting posture and holding of above instrument.
3. Perfect care should be taken regarding their instruments.
4. To show by hand all Talas reciting Jatis and counting Aksharas.
5. Coordination of both hands while playing left cap and right cap.

Performance and Viva

1. Exercises of Chinna Pala and Pedda Pala in 3 speeds.
2. Sadhana Jathis – Three speeds.
3. Taggimpu Varusalu Lessons in Aditalam.
4. Janta Varusalu Lessons in Aditalam.
5. Invocation of Jaatis.
6. Preparing Notation Book for the compositions in the syllabus and submission during Viva.

* * *

II Semester

Elective: Theory

Course Objective : To have Knowledge of few other terminologies and Talas for accompaniment.

Course Outcome : The student is able to understand and apply these aspects to the practical side.

Paper Code- BPAM-205 CIM

Credit-2

Max. Marks: 50

Part-A

1. Technical terms:
 - a. Sarva Laghu
 - b. Sannipatam
 - c. Kaakapaadam
 - d. verama
2. Definition and Explanation of Chaturasra jaati Triputa talam.
3. Writing the following Muktais and Mugimpu.
 - a. Tisra jaati Triputa talam
 - b. Tisra jaati Roopakam.

10

Applicable from 1st June 2019-20 and onwards

Part-B

- | | |
|--|---|
| 1. Writing notation of Adi Talam Mohara, Mukthayi and Mugimpu. | 4 |
| 2. Detailed study of Tala Dasha Pranas. | 5 |
| 3. Detailed description of 35 Thalas. | 5 |
| 4. Origin and Evolution of Mridangam. | 4 |

* * *

Elective: Practical

Course Objective : To provide Knowledge of playing and reciting different Muktayis , along with compositions of Aditalam and Roopaka talam.

Course Outcome : The student shall learn Adi and roopaka talam Lessons and Ghathibedam.

Paper Code- BPAM-206 CIM

Credit-2

Max. Marks: 50

Performance and Viva

1. Revision of previous semesters Syllabus.
2. Lessons in Adi talam – Prastaram, Mohara, Muktayi, and Mugimpu
3. Trikalam –Five Jaathis. In Adi talam.
4. Adi Talam – Tisra Gathi Bedam Mukthayis.
5. Reciting and playing different Muktayis in Trikalam for Adi Thalam and Roopaka Talam
6. Preparing Notation Book for the compositions in the syllabus and submission during Viva.

* * *

II YEAR

III Semester

Elective: Theory

Course Objective : To Study of Carnatic/Hindustani Thala system and advanced compositions.

Course Outcome : The student shall develop an outlook, regarding the purpose of this course, as an elective subject.

Paper Code- BPAM-305 CIM

Credit-2

Max. Marks: 50

Part-A

- | | | |
|---|---|----|
| 1. Explanation of the terms “Jaathi” and “Ghathi”. | 5 | |
| 2. Jaathi Trayodasa Lakshanas. | 5 | |
| 3. Making Mridangam – significances, picture, material used and measurements. | 6 | |
| | | 16 |

Part-B

- | | | |
|--|---|----|
| 1. Writing notation in Roopaka Thalam Lessons. | 4 | |
| 2. Comparative Study of Carnatic/Hindustani Thala system. | 4 | |
| 3. The Contribution of Mridangam artists belonging to yesteryears. | 4 | |
| | | 12 |

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Elective: Practical

Course Objective : This course aims at firmly laying the ground for desirable knowledge of Accompaniment.

Course Outcome : The student shall develop Accompaniment skills, along with some Solo repertoire.

Paper Code- BPAM-306 CIM

Credit-2

Max. Marks: 50

Performance and Viva

1. Revision of previous semesters Syllabus.
2. Roopaka Talam – Lessons, Prastaram, Mohara, Mukthayi and Mugimpu.
3. Trikalam –Five Jaathis. In Roopaka Talam.
4. Adi Thalam – Khanda Gathi Mukthayi.

Applicable from 1st June 2019-20 and onwards

5. Accompaniment Mridangam with Vocal and Veena.
6. Preparing Notation Book for the compositions in the syllabus and submission during Viva.

* * *

IV Semester

Elective: Theory

Course Objective : To impart knowledge of Accompaniment with Instrumental music, writing jathi in Vilamba Laya and other advanced terminologies.

Course Outcome : The student is able to write Vilamba laya Notation and understand some items of Mridangam varusas Solo repertoire.

Paper Code- BPAM-405 CIM Credit-3 Max. Marks: 100

Part-A

- | | | |
|---|---|---|
| 1. Explanation of the Tala and Jaathi with its types. | 5 | |
| 2. Explanation of the term Laya with examples. | | 6 |
| 3. Brief note on "Accompaniment with Instrumental Music". | | 4 |
| 4. Study of Maarga and Desi Thalass.. | | 5 |

20

Part-B

- | | | |
|---|---|---|
| 1. Writing notation in Roopaka Thalam, Mohara, Mukthayi and Mugimpu. | 6 | |
| 2. Five Jaathis in Trikalam with notation. | | 5 |
| 3. Biographies of past prominent Mridangam Artists. | | 6 |
| 4. Sabda Pallavi for Samam and Jaaga in Trikalam for Popular Thalass. | | 5 |

* * *

Elective: Practical

Course Objective : To acquire considerable knowledge of Vocal and Instrumental Accompaniment. Knowledge of Jaathi and Mridangam taniyavartanam.

Course Outcome : The student shall be able to accompany on Mridangam, to a reasonable level, which would, in turn, help him with a better understanding of the main subject.

Performance and Viva

1. Misra chapu Thalam – Lessons, Prastharam, Mohara, Mukthayi and Mugimpu.
 2. Triklam –Five Jaathis. In Khanda chapu Talam.
 3. Intradation of Khanda chaputalam.
 4. Adi Thalam – Misra Gathi Mukthayis.
 5. Roopaka Talam Tisra, Misra, and Khanda Mukthayis.
 6. Reciting and playing Sabdha Pallavi in Aditalam
 7. Five Adi Thala Mukthayis in Three speeds.
 8. Preparing Notation Book for the compositions in the syllabus and submission during Viva.
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SYLLABUS FOR BACHELOR OF PERFORMING ARTS

BPA –MUSIC

Hindustani Instrumental Tabla (Elective)

I Year

I Semester

Elective: Theory

Course Objective : To learn the basic syllables, Taals, and terminologies of Tabla.

Course Outcome: Clear understanding of the basics, for practical purpose.

Paper Code- BPAM-103 HIT

Credits- 2

Max Marks: 50

Part – A

1. Technical Terms:
 2. Taal, Theka, Avartan, Mukhda, Tukda, Tihai, Rela, Kism, Thah, Dugun. 4
 3. Writing the following Thekas in Thah, Dugun and Chougun, with brief notes:
 4. Teentaal, Roopak, Jhaptaal, Bhajan-Theka. 4
 5. Study of Pandit Vishnu Narayan Bhatkhande notation system. 3
 6. Notes (playing techniques and places) on the Basic Syllables of Tabla : :- DHA, DHIN, NA, TAA, TIN, TUN, TI, TE, TA, GHE, GE, KAT, KI 4
- 15

Part - B

7. Definition and Explanation of 'Kaida' with examples. 4
 8. Brief Notes on the Origin of Tabla. 4
 9. Detailed Study of Delhi and Ajrada Baaz (style) of Tabla. 5
- 13

* * *

Elective: Practical

Course Objective: To learn and play basic compositions, and Taals of Tabla.

Course Outcome: The student shall be able to elaborate Teentaal and play common Thekas, along with recitation.

Paper Code- BPAM-104 HIT

Credits- 2

Max Marks: 50

General Instructions

1. Correct sitting posture and handling of Tabla.
2. Proper care of one's own instrument.
3. Thorough Practice of Basic syllables of Tabla and Banyan.
4. Playing compositions according to Baaz (style of playing).
5. Practice of phrases relevant to the Kaidas and Relas.
6. Recitation of Thekas and Compositions with correct pronunciation.

Performance and Viva

1. Kaidas of Delhi and Ajradagharanas in Teentaal.
2. One Rela, Mukhdas and Tukdas in Teentaal.
3. Theka variations (Kism) in Teentaal.
4. Recitation of Kaidas and Tukdas.
5. Playing and reciting the following Thekas in Thah, Dugun and Chougun:
6. Teentaal, Roopak, Jhaptal, Bhajan-Theka.
7. Preparation and submission of Notation Book.

* * *

II Semester

Elective: Theory

Course Objective: To have Knowledge of few other terminologies and Taals for Accompaniment.

Course Outcome: The student is able to understand and apply these aspects to the practical side.

Paper Code- BPAM-205 HIT

Credits- 2

Max Marks: 50

Part - A

1. Brief Notes on the following:-
Sangeet, Laya, Gharana, Baaz, Tigun, Chougun. 4
2. Writing the following Thekas in Thah, Dugun and Chougun, with brief notes:-
Ektaal, Keherwa, Dadra, Dhumali. 5
3. Writing different phrases with the following words: Dhinedhinagena, Traka,
Dhatidhage Dhinagina, Tinakina, Tirkaita, Nanagena. 6
4. Study of Pandit Vishnu DigamberPaluskar Notation system. 3

Part – B

- | | |
|--|---|
| 5. Explanation of 'Rela' with example. | 3 |
| 6. Detailed Study of FarrukhabadBaaz (style) of Tabla. | 4 |
| 7. Brief Notes on the term 'Chakradaar'. | 3 |

* * *

Elective: Practical:

Course Objective: To provide Knowledge of playing and reciting few other thekas, along with compositions of Teentaal and Jhaptaal.

Course Outcome: The student shall learn some shades in Jhaptaal and other thekas.

Paper Code- BPAM-206 HIT

Credits- 2

Max Marks: 50

Performance and Viva

1. Revision of previous semesters' Syllabus.
2. Kaidas of FarrukhabadGharana in Teentaal.
3. Teentaal: Kaidas, Rela, Tukda and Simple Chakradaar.
4. Kaidas in Jhaptaal.
5. Playing and Reciting the following Thekas in Thah, Dugun and Chougun:- Ektaal, Keherwa, Dadra, Dhumali.
6. Theka variations (Kism) in Keherwa.
7. Preparation and submission of Notation Book.

* * *

II YEAR

III Semester

Elective: Theory

Course Objective : To acquire knowledge of slow-paced Taals (Vilambit), Accompaniment, and advanced compositions.

Course Outcome : The student shall develop an outlook, regarding the purpose of this course, as an elective subject.

Paper Code- BPAM-305 HIT

Credits- 2

Max Marks: 50

Part - A

- | | |
|---|-------|
| 1. Technical terms: Laggi, Ladi, Farmaishi, Ateet, Anagat. | 4 |
| 2. Writing the following Thekas in Notation: VilambitTeentaal, VilambitEktaal. | 5 |
| 3. Writing the following Thekas in Thah, Dugun and Chougun, with brief notes:- Deepchandi, Ada-Choutaal, Jhoomra | 5 |
| | ----- |
| | 14 |

Part – B

- | | |
|---|-------|
| 1. Brief notes on “Accompaniment with Vocal Music”. | 5 |
| 2. Elaborate study of ‘Peshkaar’. | 5 |
| 3. Detailed Study of Lucknow Baaz (style) of Tabla. | 4 |
| | ----- |
| | 14 |

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Elective: Practical

Course Objective: This course aims at firmly laying the ground for desirable knowledge of Accompaniment.

Course Outcome: The student shall develop Accompaniment skills, along with some Solo repertoire.

Paper Code- BPAM-306 HIT

Credits- 2

Max Marks: 50

Performance and Viva

1. Simple Peshkaar in teentaal.
2. Jhaptaal :Kaidas and Tudkas.
3. Teentaal :Peshkaar, Kaida, Rela, Tukda and Chakradaar.
4. Kaidas in Ektaal.
5. Vocal Accompaniment : Madhya Laya (chotakhayal), and Bhajans.
6. Laggi and Ladis in Dadra and KeherwaTaals.
7. Theka variations (Kism) in Dadra.

Applicable from 1st June 2019-20 and onwards

8. Playing Teentaal and Ektaal in Vilambit tempo.
9. Playing and Reciting the following Thekas in Thah, Dugun and Chougun:-
Deepchandi, Ada - Choutaal, Jhoomra
10. Preparation and submission of Notation Book.

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IV Semester

Elective: Theory

Course Objective: To impart knowledge of Accompaniment with Instrumental music, writing thekas in slow (Vilambit) tempo, layakari and other advanced terminologies.

Course Outcome: The student is able to write VilambitTaal Notation and understand some items of Tabla Solo repertoire.

Paper Code- BPAM-405 HIT

Credits- 3

Max Marks: 100

Part – A

- | | |
|---|-------|
| 1. Technical Terms: Gat, Dupalli, Tripalli, Choupalli, Dumuhi Gat. | 5 |
| 2. Writing the following Thekas in Notation: Tilwada, Vilambit Jhaptaal, VilambitRoopak. | 5 |
| 3. Writing the following Thekas in Thah, Dugun and Chougun, with brief notes:- Choutaal, Dhamaar, Tivra, Sultaal | 5 |
| 4. Study of the term 'Layakari'. | 6 |
| | ----- |
| | 21 |

Part - B

- | | |
|--|-------|
| 1. General classification of instruments. | 4 |
| 2. Brief notes on "Accompaniment with Instrumental Music". | 6 |
| 3. Detailed Study of Benaras and Punjab baaz (style) of Tabla. | 5 |
| 4. Notes on the term 'Jaati' with its types. | 6 |
| | ----- |
| | 21 |

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Elective: Practical

Course Objective : To acquire considerable knowledge of Vocal and Instrumental Accompaniment. Knowledge of Gat and Tabla Solo.

Course Outcome : The student shall be able to accompany on Tabla, to a reasonable level, which would, in turn, help him with a better understanding of the main subject.

Paper Code- BPAM-406 HIT

Credits- 3

Max Marks: 100

Performance and Viva

1. Revision of previous Semesters' syllabus.
2. Ektaal: Kaidas and Tukdas
3. Gats in Teentaal :Dupalli, Tripalli, Choupalli, Dumuhi Gat.
4. Solo presentation in Teentaal.
5. Vocal Accompaniment : Madhya, Drut and VilambitLaya
6. Instrumental Accompaniment :Vilambit Gat and Madhya Laya.
7. Playing Tilwada, Jhaptaal and Roopak in Vilambit tempo.
8. Playing and Reciting the following Thekas in Thah, Dugun and Chougun:-
Choutaal, Dhamaar, Tivra, Sultaal
9. Preparation and submission of Notation Book.

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| S. No | Title | Author | Publisher | Year | Edition |
|-------|--|------------------------------|--------------------------|----------------------|--------------------------|
| 1. | Playing techniques of Tabla | PanditChotelal Mishra | Kanishka Publishers | 2007 | First |
| 2. | Indian concept of Rhythm | A.K.Sen | Kanishka Publishers | 1994 | First |
| 3. | Hand Book of Tabla | Pankaj Vishal | Pankaj Publications | 2008 | First |
| 4. | Tabla Visharad | Dr.Shivendra Pratap Tripathi | Kanishka Publishers | 2012 | First |
| 5. | Tabla Puran | Pandit Vijay Shankar Mishra | Kanishka Publishers | 2005 2012 | First Second |
| 6. | Pakhawaj Aur Tabla ke Gharane evam Parmaparyen | Abaan A Mistri | Swar Sadhana Samiti | 1984 | First |
| 7. | Tabla Sanchayan | Dr. S. R. Chisti | Kanishka Publishers | 2012 | First |
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| 9. | Musical Instruments | Dr. B. C. Deva | National Book Trust | 1977 1999 2005 | First Fourth Fifth |
| 10. | Bhartiya Taalon Mein Theke Ke Vibbhin Swaroop | Dr. S. R. Chisti | Kanishka Publishers | 2014 | First |
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| 14. | Instruments in Hindustani Classical Music | Dr. Sumita Chakravorthy | Kanishka Publishers | 2012 | First |
| 15. | Taal Prabhand | Pandit Chotelal Mishra | Kanishka Publishers | 2006 | First |
| 16. | Avanddha Vadya | Dr. Mahendra Prasad Sharma | Abishek Publications | 2008 | First |
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