



BAGALKOTUNIVERSITY

MudholRoad,Jamkhandi-587301Dist:Bagalkot

PROGRAM/COURSESTRUCTUREANDSYLLABUS

For

BACHELOR OFARTSINHINDUSTANI MUSIC

(Vocal,SitarandTabla)

IVSemester

**As Per NEP – 2020 and Adapted from RCU Belagavi
Applicable from the Academic Year 2024-25**

SEMESTER IV								
SL.NO	Course Code	Title of the Course	Category of Courses	Teaching Hours per week(L+T+P)	SEE	CIE	Total Marks	Credits
4	126BAB04MUSDSC07T	Course-3: Hindustani Music Theory(Theory is common for Vocal, Sitar and Tabla)	DSCC	03	60	40	100	4
5	126BAB04MUSDSC08L	Course-4: Practical (for Vocal, Sitar and Tabla)	DSCC	03	60	40	100	4

ASSESSMENTMETHODS
EvaluationSchemeforInternalAssessment Theory

: Vocal, Sitar and Tabla

AssessmentCriteria		40marks
1 st InternalAssessmentTestfor15marks 2 nd InternalAssessmentTestfor15marks AverageoftwotestsShouldbeconsidered.	C1	30
Assignment	C2	05
SeminarandAttendance		05
Total		40

Practical: Vocal, Sitar and Tabla

AssessmentCriteria		40marks
1 st InternalAssessmentTestfor15marks 2 nd InternalAssessmentTestfor15marks AverageoftwotestsShouldbeconsidered.	C1	30
Viva-Voce	C2	05
Journal		05
Total		40

(Vocal/Sitar/Tabla)

Four year under Graduate Programs as per NEP-2020

Choice Based Credit system under Semester Scheme

Syllabus for

Bachelor of Arts (B.A) Music

1. In the subject of Hindustani Music as DSCC, Students can choose Vocal or Sitar or Tabla in I Semester, which will be continued in next semester.
2. Theory is common for Vocal / Sitar / Tabla
3. There should be maximum five students per batch for practical class
4. Boys and Girls batches should be done separately in practical batch
5. The students shall select any one Open Elective Courses (OEC) other than his/her DSCC course. The discipline OEC music consist of 100 marks practical (60+40 IA) with 3 credits and shall have 3 hrs practical per week

Bachelor of Arts in Hindustani Music

Semester – 4 DSCC

Hindustani Music – Vocal, Sitar and Tabla

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Course Objectives:

1. To impart the knowledge of origin of music, basic of music and technical terms of music
2. To impart the knowledge of notation system to enable the students to write bandish in swaralipi/ Talalipi Paddhati
3. In practical course objective is to train the students to sing/play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus. To train the students of percussion instrument to play different compositions of solo play.

Course Outcomes:

At the end of the course the student will be able to:

- 1 At the end of the course the students will be able to get the knowledge about origin of music, basic of music and technical terms of music.
- 2 At the end of the course the students will be able to write Bandish in swaralipi/talalipi-paddati.
- 3 At the end of the course the students will be able to sing /play swaralankaras, vilambit and drut compositions with alap and tans of prescribed ragas in syllabus. To train the students of percussion instrument to play different compositions of solo play.

Bachelor of Arts in Hindustani Music

Semester -IV DSCC Paper-1

Theory is common for Vocal, Sitar and Tabla

Title of the course: Hindustani Music Theory

Marks 100 (60+40IA)

Content of course: Hindustani Music Theory	42
Unit 1	14
Chapter No 1: Knowledge of technical terms 1) Dhvani 2) Poorvanga raag 3) Uttarang raag 4) Vaadi swar 5) Samvaadi swar Chapter No 2: Knowledge of technical terms 1) Tihai 2) Uthan 3) Gruha (four types) 4) Paran 5) Mukhada Chapter No 3: Knowledge of technical terms 1) Nyasa 2) Apanyasa 3) Alpatva 4) Bahutva 5) Aadi laya	
Unit 2	14
Chapter No 4: <u>Essays</u> 1) Guru Shishya Parampara in music Chapter No 5 : 2) The place of the Orchestra in music. Chapter No 6: 3) Nature and Music	
Unit 3	14
<u>Music Treatises</u> Chapter No 7: NatyaShastra Chapter No 8: Brihaddeshi Chapter No 9: Sangeet ratnakar	

References :

- 1 Bharatiya Sangeet Charitre- Dr B.D Pathak-Prasarang KUD Dharwad
- 2 Sangeet Sudha- Smt Sandhya Kulkarni- Gandharv Mahavidyalay Miraj
- 3 Tabla Vaadan Darpana- Pt. S.U. Poddar / Arunodaya Kala Niketana Sirsi.
- 4 Abhinav Gitanjali part 1-2, Pt. Ramashree Jha Sangeet Sadan PrakashanAllahabad
- 5 Sangeeta nibandh- Shri Agnihotri Gandharv Mahavidyalay, Miraj
- 6 Nadalahari - Prof. Siddaramaiah Mathapati- Karnataka Nritya Sangeet Academy Bengaluru
- 7 Hindustani Sangeetagararu Part-1 & 2- Dr. Siddharamayya Mathapati, Bagalkote
- 8 Sitar Marg SP Bandopadhyay
- 9 Sitar Darpan- professor VG Mahapurush
- 10 Tabla Shastra Visharad- Pt Rajiv Purandare - Gandharva Mahavidyalaya Mumbai
- 11 Theory of Indian Music-Bhishan Swaroop

Bachelor of Arts in Hindustani Music
Semester-- IV DSCC Paper-2
Title of the course: Vocal Practical

Marks 100 (60+40IA)

Content of Course- Vocal Practical	42
Unit 1	14
Chapter No:1 Learn to sing four Alankar in Thaata Asavari in Thai, Dugun Laya. Chapter No: 2 Learn to sing a Sarigam Geet in Raag Jivanpuri and Malkouns. Chapter No:3 Learn to sing Lakshan Geet in Raag Jivanpuri and Malkouns.	
Unit 2	14
Chapter No: 4 Learn to sing a Chotakhyal with four Alap, four Taan in Raag Yaman and Durga Chapter No :5 Learn to sing a Badakhyal in Raag Yaman and Durga. Chapter No: 6 Learn to sing a Tarana composition in Raag Yaman	
Unit 3	14
Chapter No :7 Learn to sing two Dasarapada. Written by Vadirajaru & Kanakadasaru Chapter No : 8 Learn to sing two traditional folk songs. (Lori & Tripadi) Chapter No : 9 Knowledge of the following taal with demonstration 1) Arajhampa 2) Dhumali 3) Adachoutal	

References :

1. The Origin of Raaga- Bandyopadhyay S / Chaukamba Orientalia Varanasi
2. Hindustani Music – Ranade G. H. / Popular Prakashan Bombay
3. Madhur Swaralipi Sangruha Vol-I&II – Shrivastav H / Sangeet Karyalaya Hatharas.
4. Raag Ragini Ank – Garg Balakrishna / Sangeet Karyalaya Hatharas.
5. Raag Visharada I – Garg Laxminarayan / Mumbai Vahakar Hatharas Sangeet.
6. Sangeet Shastra – Kalashreshtha Jagadish Sahay / Sangeet Karyalaya Hatharas.
7. Kalashastra Visharada Vol-1, 2 / Dr. Shilpa Bahalekar / Sanskar Prakashan Mumbai.
8. Raag Praveen Vol-1, 2 – Vyasa Ramakrishna / Allahabad Sarala Prakashan
9. Hindustani Sangeet – Mrutyunjay Puranikamath / KUD Dharwad.
10. Sangeet Abhyas Ank – Garg Laxminarayan / Sangeet Karyalaya Hatharas.

Bachelor of Arts in Hindustani Music
Semester-IV DSCC Paper-2
Title of the course: Sitar practical

Marks 100 (60+40IA)

Content of the Course- Sitar Practical	42
Unit 1	14
Chapter No :1 Learn to play four alankaras in Thaati Asavari with thaati, dugun and chougun laya Chapter No :2 Learn to play Zala in raag Jivanpuri and Malakouns. Chapter No :3 Learn to play Razakhani gutt in raag Jivanpuri and Malakouns.	
Unit 2	14
Chapter : 4 Learn to play Rajakhani gutt with four alap, four palta in raag Yaman and Durga. Chapter : 5 Learn to play a Maseetkhani gutt in raag Yaman and Durga. Chapter : 6 Learn to play a Roopak taal gutt in raag Yaman	
Unit 3	14
Chapter No :7 Learn to play two Dhun composition in any one raag. Chapter No :8 Learn to play traditional folk song. Chapter No :9 Knowledge of the following taal with demonstration 1) Arajhampa 2) Dhumali 3) Adachoutal	

References :

1. Sitar and its Composition, vol.1-2. Agarwal V.K, Sanjay, Prakashan, Delhi.
2. Musical Instrumental of India, Bandopadhyaya S, Choukamba Oriental, Waranasi.
3. How to play Sitar, Mamata Chaturvedi, Diamond Books, New Delhi.
4. Sitar Shikshak Bhag-1-2, Bhatnagar, Jyoti Swaroop, Lucknow.
5. Sitar Pravesh, Shashi Mohan Bhat, Agra Sriram, Mehra.
6. Sitar Bandish Soundarya, Dr. Shobhit kumar Nahar, Kanishka Publication, Delhi.
7. Sitar Malika, Ravi Shankar, Mumbai Vahakar, Hatrasangeet.
8. Sitar Ratna Rahimatkhani, Dr. Tulasigeri V.G, KU, Dharwad.

Bachelor of Arts in Hindustani Music
B.A. IV Semester- DSCC Paper-2
Title of the Course-Tabla Practical

Marks 100 (60+40IA)

Contents of Course – Tabla Practical		42
Unit-I		14
Chapter-1 : Knowledge to demonstrate Ekgun, Dugun and Chaugun of the following taal 1) Dhumali b) Tevara		
Chapter-2 : Learn to play Ekgun, Dugun and Chaugun of the following theka a) Dhumali b) Tevara		
Chapter-3 : Knowledge to demonstrate and learn to play theka and four badal theka of following taal a) Roopak b) Bhajan		
Unit-II		14
Chapter-4 : Learn to play one Peshkar with four paltas ending with tihai in Zaptal.		
Chapter-5 : Learn to play one Dilli kayada and one Banaras kayada with four paltas ending with tihai in Zaptal		
Chapter-6 : Learn to play one Rela with four paltas ending with tihai in Roopak taal.		
Unit-III		14
Chapter-7 : Knowledge of Teental Lehara		
Chapter-8 : Knowledge of Zaptal Lehara		
Chapter-9 : Knowledge of Roopak taal Lehara		

References :

- 1 How to play Tabla, Mamata Chaturvedi, Diamond Books, New Delhi.
- 2 Handbook of Tabla, Pankala Vishal, Pankaj Books, New Delhi
- 3 Learn to Play on Tabla, Ramavatar, Pankaj Books, New Delhi.
- 4 Taal Anka, Sangeeta Karyalaya Authors
- 5 Pakhavaja Aur Tabla Ke Gharane Evam Pramayishe, Abhan Mestri, Swara Sadana Samiti, Mumbai.
- 6 Taal Kosh, Shrivastava Girishachandra, Rubhya Prakashana, Alhabad.
- 7 Taal Sparsha Bhag-1-2, Sandeep Jagadaale, Samskara Prakashan Mumbai.
- 8 Taal Anka Prabhala, Sangeeta Karyalaya Authors
- 9 Tabla Prakash, Vol.1, 2, 3, Yadav B.L, Sangeeta Sadana Prakashana, Alahabad.

Model Question for Hindustani Music Semester

– IV

Paper–DSC Course

2024-25

Time: 2 Hours

M. Marks: 60

Part-A

Answer any Five of the following

5X3=15

- 01.
- 02.
- 03.
- 04.
- 05.
- 06.
- 07.

Part-B

Answer any three of the following

3X5=15

- 01.
- 02.
- 03.
- 04.
- 05.

Part-C

Answer any three of the following

3X10=30

- 01.
- 02.
- 03.
- 04.