



पंडित दीनदयाल उपाध्याय शेखावाटी  
विश्वविद्यालय सीकर

**SYLLABUS**

**B.A. PART-III**

**EXAMINATION-2023-24**

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**B.A. PART -III**  
**INDIAN MUSIC (VOCAL)**

**B.A. PART -III**

Paper - I	3 hrs.duration	Max.Marks 40	Min. Marks 15
Paper – II	3 hrs. duration	Max.Marks 40	Min. Marks 15
Practical	1 hr. per candidate	Max. Marks120	Min. Marks 43

**Teaching Hours**

**Practical**

6 Hours Per Week

**Theory**

Paper -I 2 Hours Per Week

Paper -II 2 Hours Per Week

**Total Teaching Hours for practical – 06, Theory-04 Hours Per Week**

**Note :**The paper will contain nine questions having three questions in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.

- ❖ Candidates have to pass separately in each of the paper Theory and Practical wherever prescribed.

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**Important**

**B.A. Part -III Examination**  
(under 10+2+3 Pattern)

The number of papers and maximum marks for each paper altogether with the minimum marks required for passing are shown in the Scheme of Examination on against each subject separately. It will be necessary for a candidate to pass in the theory part as well as practical part of this subject/ paper, wherever prescribed, separately. Gradation of successful candidate shall be as follows:

First division	60%	} of the aggregate marks obtained in Pt.I., Pt-II and Pt. III Examinations taken together.
Second division	48%	

Rest of the candidates will be declared as passed. Minimum pass percentage is 36% No division shall be awarded at the Pt. I and Pt. II Examination.

Theory:-Paper IPrinciples of Indian Music (Vocal)  
Common with InstrumentalSection -A

Paper: I

3 hrs. duration

Max. Marks-40 Min. Marks-15

- (1) Brief study of Rag and Ras.
- (2) Comparative study of different Gharanas of Khayal and Sitar
- (3) Music & Religion.

Section -B

- (1) Life sketches and contribution of the following musicians- Ustad Bismillah Khan, Ali Akbar Khan, Pt. Ravi Shankar, Abdul Kareem Khan, Bhimsen Joshi, KishoriAmonkar, Bade Gulam Ali Khan and Amjad Ali Khan.
- (2) Folk instruments of Rajasthan.
- (3) Forms of Hindustani Music.
- (4) Forms of Karnataka Music

Section -C

- (1) Notation writing of different compositions in prescribed Ragas.
- (2) Writing of Alaps and Todas in different Ragas.
- (3) Recognition of Ragas from given notes.
- (4) Writing of Thekason hand palm with different layakaries such as Dugun, Tigun, Chaugun and Chhagun in the following Talas- Tilawada, Dhamar, Trital, Jhaptal, Ektal, Chautal, Punjabi, Sooltal, Jhoomra, Adachautal, Tivra, Deepchandi.

**Theory:-**

**Paper – II**  
**History of Indian Music (Vocal)**  
**Common with Instrumental**

**Paper: II**

**3 hrs. Duration**

**Max. Marks-40 Min. Marks-15**

**Note :** The paper will contain five questions, having three questions in each section. Candidates are required to attempt five questions in all selecting atleast one question from each section.

**Section –A**

- (1) Origin of Music.
- (2) Study of the works of Bharat, Matang, Sharangdev, Vishnu Digamber Paluskar and Vishnu Narayan Bhatkhande.
- (3) Types of western Scales Diatonic, Chromatic, Equally tempered.

**Section –B**

- (1) General ideas of the forms of Vedic music.
- (2) General ideas of Giti and Vani.
- (3) Impact of Folk music on classical music Vice-versa.

**Section –C**

- (1) General ideas of Rabindra Sangeet.
- (2) General idea of Harmony and melody.
- (3) Essay on General music interest.

### Practical (Vocal)

There shall be one practical paper (conducted by two different Examiners : External and Internal)

(Non-collegiate candidates will have to attend a practical course of forty eight hours at university allotted centres)

### Presentation of Ragas & Viva-voce

Duration of Exam.: 1 hour per candidate

Max. Marks-120 Min. Marks-43

Critical and Comparative study of Ragas & Taala according to syllabus.

### Detailed Course:

1. To sing given musical piece of notes to recognize the ragas.
2. Knowledge of comparative description of Ragas prescribed in syllabus.
3. To know verbly the "Bol" with Dugun, Tigun and chaugun on hand palm to recognize the following talas when played on tabla-Dhamar, Tilwara, Ektal, Chautal, Rupak, Punjabi, Sooltal, Jhumra, Adachautal, Tivra and Deepchandi.
4. To sing Aroh, Avroh, Pakad and Swar-Vistar of the following ragas- Todi, Puriya-Dhanashree, Jaunpuri, DarbariKanhada, Bihag, Multani, Kafi, Adana, Marwa, Puriya, Kamod and Chhayanat.
5. With the accompaniment of Tabla to sing VilambitKhyaland DrutKhyal with sufficient varieties of Tanas in the following Ragas in the following Four ragas: (i) Todi (ii) Bihag (iii) Jaunpuri (iv) Darbari-Kanhada.
6. To the accompaniment of Tabla to sing DrutKhyalwith Tanas in any six ragas of the following-  
(i) Kamod (ii) Multani (iii) Kafi (iv) Adana (v) Marwa  
(vi) Puriya (vii) Chhayanat (viii) Puriya dhanashri.

7. With the accompaniment of Tabla to sing one Dhruvpad and One Dhamar in any two Ragas and to play two compositions composed in other than Trital with Todas in anyragas from clause six but not selected under clause fifth.
8. To sing a Bhajan in any Ragas from syllabus.

→ **\*Educational Trip\***

**Books Recommended :**

- (1) Krañik Pustak Malika parts 2,3 and 4 Pt.V.N. Bhatkhande.
- (2) Tan Malika parts 2 & 3 by Raja Bhaiya Poochwale,
- (3) Tan Sangrah by S.N. Ratanjankar.
- (4) Sitar Marg by S.Bandopadhyaya.
- (5) Sitar Shiksha by B.N. Bhatt.
- (6) Sitar Parts 1 to 3 by B.N. Bhimpure.
- (7) Rag Vigyan by N.V. Patwardhan.
- (8) A Short survey of the Music of the Northern India by Pt. V.N. Bhatkhande.
- (9) संगीत के जीवन पृष्ठ by S.Rai.
- (10) Vadya Shastra by Shri Harish Chandra Srivastava.
- (11) Hamare Sangeet Ratnaby Sangeet Karyalaya, Hathras.
- (12) Sangeet Visharad by Basant.
- (13) Sangeet Kaumudi by V.Nigam.
- (14) Hindustani Music-its physics and Aesthetics by G.S. Ranade.
- (15) Origin of Ragas – Bandopadhyaya.
- (16) Bhartiya Sangeet ka Itihas-Umesh Joshi.
- (17) The Music of India by H.A. Popely.
- (18) Hindustani Sangeet Paddhati 1 to 4 by Pt. Bhatkhande
- (19) Pranav Bharti by Omkar Nath Thakur.
- (20) Karanataka Music-Ramchandran.
- (21) South Indian Music by Sambamurti.
- (22) Sangeet Mani Part-I,II- Maharani Sharm
- (23) SangeetSwarit- Ramakantdivedi