



MAHATMA GANDHI KASHI VIDYAPITH VARANASI

SYLLABUS

Hindustani Music - VOCAL

B.A. (Part I)

B.A. (Part II)

B.A. (Part III)

MAHATMA GANDHI KASHI VIDYAPITH, VARANASI

Hindustani Music - VOCAL

B.A. Part I

THEORY PAPER

M.M. : 30

1. Study of theoretical details of Ragas and Talas prescribed for practical course of 1st year and their comparative study.

(a) Ragas :

- (i) Yaman
- (ii) Bageshwari
- (iii) Brindavani Sarang
- (iv) Kamod
- (v) Chayanat
- (vi) Deshkar

(b) Talas :

- (i) Trital
- (ii) Ektal
- (iii) Chautal
- (iv) Jhaptal
- (v) Dadra
- (vi) Kaherva
- (vii) Dhamar

writing of above talas in nations with Dugun and Chaugun layakari.

2. Reading and writing of Notation of songs (Bandish from the ragas of course of 1st year with alap and tans etc.
3. (a) Definition of technical terms Saptak, Purvanga, Uttranga, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi Gamak and Meenda knowledge of the concept of Raga, Thata, Sandhi-Prakash Raga, Parmel praveshak Raga.
(b) Definition of Swara & Shruti. Relationship between Swara, Shruti, Name of 22 shruties.

4. Naad, Gram, Moarchana.
5. Classification of Indian Instruments, knowledge of Tanpura and its parts with diagram.
6. General knowledge of the biographies and the contribution of the following musicians.
 - (a) Amir Khusro
 - (b) Swami Haridas
 - (c) Tansen
 - (d) Pt. Bhimsen Joshi
 - (e) Gangu Bai Hungal

PRACTICAL PAPER-I

M.M. : 35

1. Study of the following ragas :
 - (a) Detailed Ragas :
 - (i) Yaman
 - (ii) Bageshwari
 - (iii) Brindavani Sarang
 - (h) Non-Detailed Ragas
 - (i) Kamod
 - (ii) Chayanat
 - (iii) Deshkar

Three Vilambit Khayalas of the above mentioned detailed ragas.

1. One Lakshan Geet, One Sargam geet and Madhyalaya Khayalas with Alap. Tana in all the above ragas.
2. Study of following talas :

- (a) Trital
- (b) Ektal
- (c) Chautal
- (d) Jhaptal
- (e) Dadra
- (f) Kaharva
- (g) Dhamar

Note : Compositions of the prescribed Six ragas may preferably be taught in the talas mentioned above.

PRACTICAL PAPER II

M.M. : 35

1. Intensive study of any two ragas as choice Ragas covering Vilambit and Drut Khayalas out of the Ragas prescribed in the practical Paper-I.
2. Demonstration of one Dhrupad and one Dhamar with Dugun and Chaugun laya out of the ragas prescribed in the practical paper-I.
3. Knowledge of Tarana, Bhajan, folksong or patriotic song.
4. Ability to demonstrate (orally by giving tali and khali on hand) talas prescribed in the practical paper-I with their Dugun and Chaugun.

Hindustani Music - VOCAL

B.A. Part II

THEORY PAPER

M.M. : 30

1. Study of theoretical details of ragas and talas prescribed for practical course of second year and their comparative study.
2. (a) Ragas :
 - (i) Malkans
 - (ii) Miya Malhar
 - (iii) Shudh Kalyan
 - (iv) Bhairav
 - (v) Bheempalasi
 - (vi) Gaud Malhar
- (b) Talas :
 - (i) Jhaptal
 - (ii) Sultal
 - (iii) Rupak
 - (iv) Tivra
 - (v) Jhumra
 - (vi) Dhamar

Writing of talas in notations with Dugun, Tigun and Chaugun laykaries.

2. Reading and writing of notations of Bandish of practical course of IInd year with Alap and Tan etc.
3. Study of the following technical terms :

- (i) Vaggeyakar, merits and demerits of Vaggeyakar
 - (ii) Jati Gayan
 - (iii) Vrindagana and Vrindavadan
4. Comparative study of Pt. Bhatkhande's and Pt. Vishnu Digambar's Notation System.
 5. Introduction to the History of Indian Music.
 6. Classification of Ragas (Raja Vargikaran)
 - (a) Mele Raga Vargikaran
 - (b) Thata Raga Vargikran
 - (c) Raganga Vargikran
 - (d) Raga-Ragini Vargikran

PRACTICAL PAPER - I

1. Study of following Ragas :
 - (a) Detailed Ragas :
 - (i) Malkans
 - (ii) Miya Malkhar
 - (ii) Sudh Kalyan
 - (b) Non-detailed Ragas :
 - (i) Bhairav
 - (ii) Gaud Malhar
 - (iii) Bhimpalasi

Three Vilambit Khayalas in any of the above mentioned detailed Ragas :

2. Madhyalaga Khayala with Alap, Tamas in all the above mentioned ragas.

3. Study of following talas :
 - (a) Tilwara
 - (b) Jhumra
 - (c) Solltal
 - (d) Rupak
 - (e) Tivra
4. Ability to demonstrate the Theka with Dugun, Tigun and Chaugun layakari of the above talas.

PRACTICAL PAPER - II

1. Intensive study of any two Ragas as choice covering Vilamkit and Drut khayalas out of the ragas prescribed in the practical paper I.
2. Study of one dhrupad and one dhamar with Dugun, Tigun and Chaugun out of the ragas prescribed in the practical paper I.
3. Study of tarana, bhajan, folk song as patriotic song.
4. Ability to demonstrate (orally by giving tali and khali on hand) talas prescribed in the practical paper-I with their Dugun, Tigun and Chaugun.
5. Knowledge of the all the ragas, talas and theory portion of B.A.I year syllabus.

Hindustani Music - VOCAL

B.A. Part III

THEORY PAPER-I

M.M. : 25

1. Study of Theoretical details of Ragas and Talas prescribed for practical course of III year and their comparative study.
 - (a) Ragas :
 - (i) Darbari Kanada
 - (ii) Jaunpuri
 - (iii) Chandra Kouns
 - (iv) Adana
 - (v) Asavari
 - (vi) Todi
 - (vii) Lalit
 - (b) Talas :
 - (i) Punjabi
 - (ii) Tilwara
 - (iii) Deepchandi
 - (iv) Sawari (15 matras)
 - (v) Rudra Taal
 - (vi) Basant
2. (i) Reading and writing of Notation of Songs (Bandish) Practical Course of III year with Alap and Tan etc.
 - (ii) Writing of Talas of the course in notation with Dugun, Tigun, Chaugun and Adilaya (2/3).

3. Basic knowledge of Staff Notation.
4. General knowledge of Musical Composition : Dhrupad Dhamar, Khyalas, Tarana, Tappa, Thumri, Hori, Chaturang, Geet, Bhajan, Ghazal.
5. Ability to identify Raga of the course from given notes (Swaraj).

THEORY PAPER-II

M.M. : 25

1. Definition of Gharana. Study of main Gharana of Hindustani Vocal Music : Gwalior, Agra, Kirana, Patiyala, Jaipur, etc.
2. General knowledge about the text :
 - (i) Natya Shastra
 - (ii) Sangeet Ratnakar
 - (iii) Chaturdandi Prakasika
 - (iv) Swarmel Kala Nidhi
3. (a) Knowledge of Sahayak Vadhya — Tabla
(b) Harmony and Melody.
4. Knowledge of the method of placing the Shuddha and Vikrit Swaras on Veena by Pt. Srinivas.
5. General knowledge of Karnataka Sangeet
 - (a) Different musical compositions of Karnataka Sangeet : Varnam, Kirtanam, Javali, Padam, Tillana, etc.
 - (b) Karnatak Tala System
6. Contribution of following musicians :
 - (i) Ustad Alladiya Khan
 - (ii) Pt. Omkar Nath Thakur

- (iii) Ustad Faiyaz Khan
- (iv) Hira Bai Barodkar
- (v) Ustad Bismillah Khan

PRACTICAL PAPER-I

M.M. : 50

1. Study of the following ragas :
 - (a) Detailed Ragas :
 - (i) Chandrakant
 - (ii) Jaunpuri
 - (iii) Darbari Kanada
 - (b) Non-Detailed Ragas :
 - (i) Adana
 - (ii) Asavari
 - (iii) Todi
 - (iv) Lalit
2. Three Vilmbit Khayalas in any of the above mentioned detailed ragas.
3. One Lakshan Geet, One Sargam and Madhyalaya Kheyals with Alaps, Tanas in all the above mentioned ragas.
4. Study of following Talas :
 - (a) Punjabi
 - (b) Tilwari
 - (c) Deepchandi
 - (d) Rudra Sawari

(e) Basant

PRACTICAL PAPER - II

M.M. : 50

1. Intensive study of any one ragas as choice ragas covering vilambit and drut khayalas out of the ragas prescribed in the practical paper-I.
2. Study of one dhrupad and one dhamar with dugun, tigun, chaugun and a few "upaj" in Ragas prescribed in the practical paper-I
3. Study of one Chaturag, one Tarana, one Bhajan, one Ghazal or one folksong.
4. Ability to demonstrate (orally by giving tali and khali on hand) talas prescribed in the practical paper-I with their prescribed layakari.
5. Knowledge of the ragas, talas and theory portion of B.A. I and II year syllabus.

**Books recommended for
B.A. IN VOCAL/INSTRUMENT (STRING)**

1. Bharat-Brihaddeshi
2. Matanga-Brihaddeshi
3. Sharangdev - Sangit Ratnakar
4. Ahobal - Sangit Parijat
5. Rama Matya - Swar Mel Kalanidhi
6. Venkat Makhi - Chaturdandi Prakashika
7. Acharya K.C.D. Brihaspati - Dhrupad Aur Unka Vikas
8. Acharya K.C.D. Brihaspati - Bharat ka sangit siddant
9. Pt. S.N. Ratanjankar - Abhinav Geetamanjali Part 1, 2 and 3
10. Pt. Sri J.T. Shah - Malhar Ke Prakar
11. Sri J.T. Shah - Kanade Ke Prakar
12. Sri J.T. Shah - Sarang Ke Prakar
13. Swami Prajanand - History of Indian Music
14. Swami Prajanand - Historical Study of Indian Music
15. Dr. Lalmani Mishra - Bhartiya Sangit Vadya
16. Pt. K. Vashudev Shastri - Bharatiya Sangit Shastra
17. Dr. A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
18. V.N. Bhatkhande - A Short Historical Survey Of The Music Of Upper India
19. V.N. Bhatkhande - Sangit Shastra Vol 1-4
20. S.N. Tagore - Hindu Music
21. Ravindra Nath Tagore - Sangit Chintan
22. Pt. Omkarnath Thakur - Pranav Bharti
23. संगीत सिद्धान्त भाग-1, भाग-2, भाग-3 - A Course Book of B.A. (New Syllabus) by Dr. Sangeeta Srivastava

HINDUSTANI MUSIC

Vocal and Instrumental (Stringed and Percussion)

B.A. COURSE

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

Year wise distribution of papers :

1. First Year

2 Practicl Papers :	35 marks each x 2 =	70 marks
1 theory paper :		30 marks
	Total	100 marks

2. Second Year

2 Practicl Papers :	35 marks each x 2 =	70 marks
1 theory paper :		30 marks
	Total	100 marks

3. Third Year

2 Practicl Papers :	25 marks each x 2 =	50 marks
2 theory paper :		100 marks
	Total	150 marks

The practical examination in each paper should be held in the presence of two examiners, one internal and one external

THEORY B.A. PART - 1
Instrumental Music (Stringed) SITAR
Theory Paper

M.M. : 30

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

a. Ragas

- i. Yaman
- ii. Brindavani Sarang
- iii. Bageshri
- iv. Deshkar
- v. Kamod
- vi. Chayanut

b. Talas

- i. Trital
- ii. Ektal
- iii. Choutal
- iv. Jhaptal
- v. Dhamar
- vi. Dadra
- vii. Kaherua

2.A. Reading and writing of Notation of Gats prescribed in the practical course of First Year.

B. Writing of Talas in notation with dugun and Chaugum Layakari.

3.A. Definition of technical terms -

Saptak, Alankaar, Vaadi, Samvaadi, Anuvaddi, Vivaadi, That, Rag, Sandhi Prakash Rag, Permala Prakashak rag, Meend Ghaseet, Kritan Jamjama, Bol of Mizraf.

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

4. Naad, Gram and Moorchana.

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

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

7. Amir Khusro, Swami Haridas, Tansen, Alauddin Khan, Nikhil Bannerjee.

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

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

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

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

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

PRACTICAL PAPER - 2

M.M. : 35

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaala our of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gatas in other talas than tritaal out of the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper 1 with their Dvigun and Chaugun.

THEORY B.A. PART - 2
Instrumental Music (Stringed) SITAR
Theory Paper -1

M.M. : 30

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

a. Ragas

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

b. Talas

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

2.A. Reading and writing of Notation of Gats prescribed in the practical course of Second Year.

B. Writing of Talas in notation with dugun, tigun and Chaugum Layakaries.

3.A. Comparative study of Pandit Bhatkhande and Pandit Vishnu Digambar Paluskar notation system.

B. Difference between Hindustani and Karnataki Swar and Taal.

4. Short History of Music.

5. Detailed Study of Classification of Ragas.

6. Definition of the following :- Nyas, Apanyas, Sanayas and Vinyas, Alap, Jod, Alpatava, Bahutava, Kampan, Lag-dat, Maseetkhani and Razakhani gat, Toda, Jhala.

PRACTICAL B.A. PART - 2
Instrumental Music (Stringed) SITAR
Practical Paper - 1

M.M.: 35

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

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

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

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

PRACTICAL PAPER - 2

M.M. : 35

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaala our of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gatas in other talas than tritaal out of the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) talas prescribed in practical paper 1 with their Dwigun, tigung and Chaugun.

THEORY B.A. PART - 3

Instrumental Music (Stringed) SITAR

Theory Paper -1

M.M. : 25

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

a. Ragas

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

b. Talas

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

2.A. Reading and writing of Notation of Gats prescribed in the practical course of third Year.

B. Writing of Talas in notation with dugun, tigung, Chaugum asnd Adilaya (2 by 3 layakaries) prescribed in the first and second year course.

3.A. Detailed Study of Musical Compositions -

Dhrupad, Dhamar, Khyaal, Tappa, Thumri, Bhajan, Ghazal, Holi

B. Elementary knowledge of Tabla Vadya.

4. Difference between Harmony and Melody.

5. Detailed Study of Staff Rotation.

6. Method of placing the Shuddha and Vikrit Swaras on Veena by Pr. Sri Nivas.

THEORY PAPER - II

M.M. :

25

- 1.A. Nibaddha-Anibaddha-Gana, Alapti (Ragalap and Rupakalap) their definitions and varieties. Alap Ka Swa Sthan Niyam
- B. Musical Intervels
- 2.A Detailed study of different schools (gharanas) as played on instrumentals and their comparative study.
- B. History and development of your own musical instruments offered.
3. Short Study of Sangeet Granth - Natya Shastra & Sangeet Ratnakar
4. Contributions of the following granthkaras (authors) and introduction of the granthas :
 - a) RAMAMATYA - SWARMEL KALANIDHI
 - b) VENKATMUKHI - CHATURDANDI PRAKASHIKA
5. Biographies and contributions of following musicians :
 - a) Pt. V. N. Bhatkhande
 - b) Pt. Vishnu Digamber Paluskar
 - c) Pt. Onkarnath Thakur
 - d) Pt. Ravi Shanker
 - e) Ustad Alauddin Khan
6. Essay on any musical topic.

RACTICAL B.A. PART - 3

Instrumental Music (Stringed) SITAR

Practical Paper - 1

M.M.: 50

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

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

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

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

PRACTICAL PAPER - 2

M.M. : 50

1. Intensive study of any one ragas as choice raga convering Alap, Maseetkhani, Gata, Toras, Razakhani, Gata, Toras and Jhaalas out of the ragas prescribed in the practical paper -1.
2. Study of One Madhya laya gats in other talas than tritaal out of the ragas prescribed in practical paper-1.
3. Ability to demonstrate (orally by giving taali and khali on hand) prescribed in practical paper 1 with their Dwigun, tigung, Chaugun and Adilaya (2 by 3 layakaries)

**BOOKS RECOMMENDED FOR STUDY OF THREE YEARS
OF B.A .COURSE IN HINDUSTANI CLASSICAL MUSIC
VOCAL/INSTRUMENTAL**

1. Kramik Pustakmalika part 1, 2, 3 and 4 by Pt. V.N. Bhatkhande,
2. Sangeetanjali part 1, 2 ,3, 4, 5 and 6 by Pt. Onkarnath Thakur.
3. Ragvigyan 1, 2, 3, 4 and 5 by Pt. V.N. Patvardhana.
4. Ragbodh 1, 2 and 3 by Dr. B.R. Ambedkar.
5. Tantrinath part 1 and bhartiya sangeet vadya by Dr. Lal Mani Mishra.
6. Sitar Malika (Hathras)
7. Sitar Vadan by S.G. Vyas
8. Bela Shiksha by Prof. V.G. Jog.
9. Sangeet Visharad - Hathras
10. Sitar Marg part 1 and 2 by S.P. Banerjee.
11. Sangeet Bodh by Saratchand Paranjpay.
12. Dwani Aur Sangeet by Prof. L.K. Singh.
13. Sangeet Darshika Part 1 and 2 by Sri Nani Gopal Banerjee.
14. Hindustani Music and Outline of its physics and asthetics by G.N. Ranade.
15. Sangeet Shastra by M.N. Saxena.
16. Tan Sangraha Vol. 1, 2 and 3 by Pt. S.N. Ratan Jankar.
17. Tan Malika by Raja Bhaiyya Puchwale.
18. Hamare Sangeet Ratna by Laximi Narayan Garg.
19. Vishnu Digambar Palushkar by Pt. Vinay Chandra Moudgalaya.
20. Vishnu Narayan Bhatkhande by Pt. Ratan Jankar.
21. Vaggayakar Omkarnath Thakur by Pradeep Kumar Dixit.
22. Gharana by Vaman Rao H. Deshpandey.
23. Sangeet Paribhasha by Pt. Ratan Jankar.
24. Bhartiya Sangeet ka Itihas Aur Paddhati by Sukumar Ray.
25. Rag O Rup by Swami Prajananand.
26. Sangeet O Sanskriti by Swami Prajananand.
27. Sitar and its nibaddha forms by Stefan Slavek.
28. Dhrupad by Hindurama Sriavstava.
29. Nad by Sandeep Bagchi
30. Raga Parichay part 1, 2, 3 and 4 by Harish Chandra Srivastava.
31. Abhinav Sangeetanjali by Prof. R.A. Jha (in 4 parts)
32. Swar aur ragon ka Vikas mein vadyon ka yogdan by Prof. Indrani Chakravarti.
33. Sangeet Manjusha by Prof. Indrani Chakravarti.

34. Music - its methods and techniques of teaching in higher education by Prof. Indrani Chakravarti.
35. Sitar and its technique by Prof. Debu Chaudhary.
36. Ustad Mustaq Ali Khan and Indian music by Prof. Debu Chaudhary.
37. Senia gharana and its contribution to Indian music by Dr. Saroj Ghosh.
38. All journals/Magazines of Music.