

**Syllabus and Course Scheme**  
**Academic year 2022-23**



**B.A. – Indian Music Vocal**  
**Exam-2023-24**

**UNIVERSITY OF KOTA**  
**MBS Marg, Swami Vivekanand Nagar,**  
**Kota - 324 005, Rajasthan, India**  
**Website: uok.ac.in**

## B.A. Part – I INDIAN MUSIC- Vocal

### Scheme :

Theory Paper	Min. Pass Marks 29	Max. Marks 80
Theory Paper	4 Hours Per Week    3 Hours Duration	Marks 80
Practical 1 <sup>st</sup> & 2 <sup>nd</sup>	10 Hours Per Week    Min. Marks :44	Max. Marks 120(80+40)
	6 + 4 Hrs. respectively	

### Theory Paper – “PRINCIPLES AND KNOWLEDGE OF INDIAN MUSIC”(Vocal)

Max.Marks : 80

Time: 3 Hrs.

**Note :** The question paper will contain three sections as under :

**Section -A :** One compulsory question with ten parts, with 2 parts from each unit.  
Short answer, in 20 words each. Total Marks: 10

**Section - B :** 10 questions with 2 questions each unit ; 5 questions to be attempted,  
taking one from each unit, answer approximately in 250 words. Total marks: 40

**Section - C :** 04 questions ( questions may have sub divisions ) covering all units but  
not more than one question from each unit, descriptive type; answer in about 500  
words, 2 questions to be attempted. Total Marks: 30

#### *Unit – I*

1. Definition of the following terms : Swar, Shruti, Raga, Varna, Alnkar, Bahutva, Alpatva, Laya, Tala, Gayak, Nayak, Kalawant, Avirbhava, Tirobhava and Swarsthanniyam.
2. Definition of the following – Nad, Sangeet, Aroh, Avroh, Pakad, Vadi Samvadi, Vikrit, and Vakra Swar.

#### *Unit – 2*

1. Critical and comparative study of all the ragas prescribed in the practical course. Identification and development of ragas through alaps.
2. Writing of prescribed Talas with Dugun, Tigun and Chaugun of Ektal, Chautal, Trital, Dhamar, Tilwada, Jhumara, Roopak, Teevra and Dadra.
3. Detailed study of the notation system of Pt. Vishnu Digamber and Pt. Bhat Khande
4. Jatis of Ragas.

#### *Unit – 3*

1. Basic principles of Hindustani Music system given by Pandit Bhat Khande.
2. Basic Knowledge of the following - Natya Shastra & Sangeet Ratnakar
3. Contribution of the following – Pt. Jas Raj, Pt. Bheem Sen Joshi.

#### *Unit- 4*

1. Use and description of the following instruments–Tanpura, Tabla.Elementary knowledge of the following dances – Kathak, Bharat Natyam, Kathakali, Manipuri, Odissi,
2. Knowledge of the following –  
Harmony and Melody, Adhunik Alap Gayan, Types of Gamak and Tans.

#### *Unit – 5*

1. Notation writing of songs in the prescribed ragas.
2. Comparative study of Hindustani and Karnataka Swar system.
3. Definition of “ That”, Ten That of Pt. Bhat Khande (Name and Swaras)

## ***PRACTICAL - VOCAL***

Scheme :	Total Marks 120(80+40)	Min. Marks 44
Practical test will be connected in two parts		
Practical I – Main Practical	Max. Marks 80	6 Hrs. Per Weeks
Practical II – Stage Performance	Max. Marks 40	3 Hrs. Per Weeks
Note : Every Candidate Music - Vocal will be required to present a Raga of his or her choice and a Bhajan lasting for about 10 minutes in Stage performance		

### ***PRACTICAL - 1<sup>st</sup>***

Max. Marks 80

Course – Raga : Yaman , Hindol, Kamod, Bhim Palasi, Des and Khamaj, Vrindavani Sarang, Asawari

1. To sing a slow Khayal of the examiner's choice from the prescribed ragas  
Marks – 20
  2. To sing two fast Khayal of the examiner's choice from the prescribed ragas  
Marks – 15
  3. To sing a Dhrupad or Dhamar with layakarais alaps in any ragas with practice in Meend Work  
Marks – 10
  4. To Recite Tarana in any Tal except Trital  
Marks – 10
  5. To sing Aroh / Avroh and Swar Vistar in any raga  
Marks – 5
  6. To recite the bols with Dogun of any tala of examiner's choice from the prescribed course  
Marks – 5
  7. To sing given Swars or to recognize Swars when sung.  
Marks – 5
  8. Any oral question pertaining to the study of ragas  
Marks – 10
- Swarvistar in all the ragas and all the talas prescribed in the theory course.

**Note** : Practical 1<sup>st</sup> and 2<sup>nd</sup> paper will be set in examination room by mutual consent of the external and internal examiners.

### ***PRACTICAL - 2<sup>nd</sup>***

Max. Marks 40

Course – Rag : Bhoopali, Deshkar, Rag Bhairav, Ramkali. Candidates are required to prepare any one Vilambit and four Drut Khayal .

1. To sing Vilambit Khayal and Drut Khayal of candidate's choice  
Marks – 20
2. Any Chhota Khayal examiner's choice  
Marks – 5
3. Bhajan/ Ghazals.  
Marks – 5
4. To sing and identify under given thats in Aroha and Avaroh both – Bilawal, Kalyan, Bhairav ,  
Khamaj, Aasawari (5 Thatas)  
Marks – 05
5. Comparative study of Ragas  
Marks – 05

**Instruction for students of Vocal Music. (Practical – I)**

1. To the accompaniment of Tabla to sing a slow Khayal and fast Khayal with sufficient Alaps and Tanas of different Verities in any two ragas form the prescribed ragas.
2. To the accompaniment of Tabla to sing a fast Khayal and one Tarana,( in any rags ) with Tanas in any to Ragas from the prescribed Ragas (not selected under clause 1)
3. To the accompaniment of Tabla or Pakhawaj to sing one Dhrupad, one Dhamar in two different ragas not selected under clause 1 and 2 in Dhrupad students are to learn Dugun, Tigun and Chaugun and in Dhamar Dugun and Chaugun only .
4. To sing ten Varieties of Alankars in any two ragas.

**Books Recommended :**

- |                            |   |                                  |
|----------------------------|---|----------------------------------|
| 1. Pt. Bhathande           | : | Kramik Pustak Malika (1-4 parts) |
| 2. Pt. Manik Bhua          | : | Rag Darshan                      |
| 3. Pt. Manik Bhua          | : | Sangeet Sushma (1-4 parts)       |
| 4. Harish Chandra          | : | Rag Parichay (1-2 parts)         |
| 5. Pt. Manik Bhua          | : | Khayal Darshan                   |
| 6. Pt. Manik Bhua          | : | Sangeet Rag Darshan              |
| 7. Shruti Ratna Prabhakar  | : | Sangeet Kala Praveen             |
| 8. Satish Chandra          | : | Sitar Vadan                      |
| 9. Harish Chandra          | : | Vadya Shastra                    |
| 10. Bhagwat Sharan Sharma  | : | Sitar Malika                     |
| 11. Shashi Mohan Bhatt     | : | Sitar Pravesh                    |
| 12. Ravi Shankar           | : | My Music My Life                 |
| 13. Ram Avtar Veer         | : | Learn to Play on Sitar           |
| 14. Shri Pad Bandhopadhyay | : | Sitar Meri                       |

**Theory**

- |                            |   |                            |
|----------------------------|---|----------------------------|
| 1. Pt. Gobind Rao Rajkumar | : | Sangeet Shastra Parag      |
| 2. Parnjpey                | : | Sangeet Bodh               |
| 3. Shri Chauge             | : | Harara Adhunik Sangeet     |
| 4. Bhagwat Sharan Sharma   | : | Hindustani Sangeet Shastra |
| 5. Chhaya Bhattnagar       | : | Bharat Ke Shastriya Nritya |
| 6. Vasant                  | : | Sangeet Visharad           |

## B.A. Part – II

### INDIAN MUSIC (Vocal)

#### Scheme :

Theory Paper	Min. Pass Marks 29	Max. Marks 80
Theory Paper	4 Hours Per Week    3 Hours Duration	Marks 80
Practical I <sup>st</sup> & 2 <sup>nd</sup>	10 Hours Per Week    Min. Marks :44	Max. Marks 120(80+40)
	6 + 4 Hrs. respectively	

### Theory Paper – “PRINCIPLES AND KNOWLEDGE OF INDIAN MUSIC”

Max.Marks : 80

Time: 3 Hrs.

**Note :** The question paper will contain three sections as under :

**Section -A :** One compulsory question with ten parts, with 2 parts from each unit.  
Short answer, in 20 words each. Total Marks: 10

**Section - B :** 10 questions with 2 questions each unit ; 5 questions to be attempted,  
taking one from each unit, answer approximately in 250 words. Total marks: 40

**Section - C :** 04 questions ( questions may have sub divisions ) covering all units but  
not more than one question from each unit, descriptive type; answer in about 500  
words, 2 questions to be attempted. Total Marks: 30

#### Unit – I

1. **Detailed study of the following composition :-**  
Dhrupad, Dhamar, Khayal, Thumri, Tappa, Lakshangeet, Swarmalika, Tarana, Trivat & Chaturang
2. **Use & Description of the following instruments :-**  
Pakhawaj and Harmonium.
3. Possibilities of Distance Education in Music.

#### Unit – II

1. **Knowledge of the following :-**  
Alap, Meend, Zamzama, Gamak.  
(a) Choral Music. (b) Music and fine Arts
2. **General Introduction of Western Musicians :**  
Bach, Mozart, Beethoven, Schubert.

#### Unit-III

1. **General Study of the development of music in the 19<sup>th</sup> & 20<sup>th</sup> Century.**
2. **Basic Knowledge of the following :-**  
(a) Sangeet Chintamani (b) Sangeet Bodh  
(c) Shree Mallakshya Sangeet(d) Pranav Bharti

#### Unit-IV

1. 72 melas of Pt. Vyankat Mukhi and 32 That according to the Swars of Hindustani Music of Pt. Bhatkhande.
2. Placement of Shudha Swars on the wire of Veena according to Pt. Ahobal & Pt. Bhatkhande.
3. Folk Music with special reference to Rajasthani Folk music.
4. Main Musical forms of Karnataka classical Music.

#### Unit-V

1. Shruti & Swarsthan according to Ancient and modern music scholars Bharat & Bhatkhande.
2. Life Sketch and contribution of the following musicians :-  
(a) Ustad Amir Khan (b) Ustad Abdul Kareem Khan  
(c) Sawai Gandharva (d) Pt. Vinayak Rao Patwardhan

### 3. Legends of Indian Classical Music :

Ameer Khusro, Swami Haridas, Tansen , Sadarang-Adarang.

### Practical (Vocal)

Max. Marks : 120 (80+40)

Min. Pass Marks : 44

**Note : Question paper will be set on the spot by the mutual consultation of Internal and external Examiner.**

### Practical – I

#### Ragas prescribed for Vocal Music :

Bhairwi, Tilak kamod, Puriya Dhanashri, Miyan Malhar, Malkons, Bageshwari, Gour Sarang, Kaafee.

Presentation of Ragas (as per Examiner's choice) Total Marks: 80

- |   |            |
|---|------------|
| 1) To Sing a slow Khayal of the examiner's choice from the prescribed Ragas.  | Marks : 20 |
| 2) To Sing a fast Khayal.   | Marks : 15 |
| 3) To Sing a Dhrupad or Dhamar with Layakaris /Single Alaps in any raga with special practice in meend of two-three swaras. | Marks : 15 |
| 4) To Sing a Tarana in any Raga composed in Tal other than Trital   | Marks : 10 |
| 5) To Sing Swaras of any Thata given by examiner  | Marks : 10 |
| 6) Any question pertaining to the study of Ragas and Tals   | Marks : 10 |

Candidates are expected to learn Aroh-Avaroh, Pakad and elementary Swarvistar in all the ragas. The Talas prescribed in the theory course are – Ektal, Chautal, Jhoomara, Ada-chautal.

#### Instructions for students of vocal music :

- To the accompaniment of Tabla to sing Slow Khayal and Fast Khayal with Alaps and Tanas of different varieties in any two Ragas.
- To Sing a fast Khayal / Tarana with Tanas in any four Ragas not selected under clause (1).
- To the accompaniment of Tabla / Pakhawaj to sing one Dhrupad with Dugun, Tigun, Chaugun and one Dhamar with Dugun, Chaugun in two different Ragas not selected under clause (1) & (2).
- To Sing Lakshan Geet in any two Ragas.

### Practical II :

Max. Marks 40

Stage Performance & Study of Rag. Tala & Laya. This Test shall be conducted by arranging a small stage and all student, lecturers will be invited as listners.

- Raga-Darbari Kanhada, Adana, Hameer, Kedar.
- Tal : Teen Tal & Jhaptal.

#### Distribution of Marks :-

- |  |            |
|--|------------|
| 1) Candidates will be required to present a Raga of his or her choice lasting for about 15 minutes and a Bhajan / Ghazals. | Marks : 20 |
| 2) A slow Khayal (as per examiners choice)   | Marks : 05 |
| 3) To Play simple Theka of Tal.  | Marks : 05 |
| 4) Comparative study of ragas  | Marks : 05 |
| 5) Annual Assessment   | Marks : 05 |

**Note :-** Candidates will not be asked to present a raga of his or her choice in practical II

**Books recommended :**

1. Pt. Bhatkhande , I, II, III, IV Part.
2. Rag Darshan Part-I, Pt. Manik Bha Thakurdas.
3. Rag Darshan Part-II, Pt. Manik Bha Thakurdas.
4. Sangeet Sushma, I, II, III & IV
5. Khayal Darshan, Pt. Manik Bha Thakurdas.
6. Rag Parichay, Part – I, II Harish Chandra.
7. Sitar Malika , Bhagwat Sharan Sharma.
8. Sitar Pravesh, Shashi Mohan Bhatt
9. My Music My Life, Ravi Shankar
10. Learn to play on Sitar, Ram Avtar
11. Sitar Marg, Shripad Bandopadhyaya

**Theory :**

1. Sangeet Sanchayan, Dr. Subhadra Chaudhary
2. Sangeet Chintamani II : Acharya Brihaspati. Smt. Sunita Kumari, Smt. Sulochana Brihaspati.
3. Paschatya Sangeet Shiksha – Bhagwat Sharan
4. Hindustani Sangeet Shastra – Bhagwat Sharan
5. Bhartiya Sangeet Ka Etahasik Vishleshan – Dr. Swatantra Sharma
6. Khayal Shaili Ka Vikas – Chhaya Saxena
7. Thumri Ki Utpatti, Vikas Aur Shailiyan – S. Shatrughan Shukla
8. Shri Mal Lakshya Sangeet – Bhatkhande
9. Vishva Sangeet Ka Etahas – Amal Das Sharma
10. Sangeet Visharad – Vasat

## B.A. Pt- III INDIAN MUSIC- Vocal

### Scheme :

Theory Paper	Min. Pass Marks 29	Max. Marks 80
Theory Paper	4 Hours Per Week    3 Hours Duration	Marks 80
Practical 1 <sup>st</sup> & 2 <sup>nd</sup>	10 Hours Per Week    Min. Marks :44	Max. Marks 120(80+40)
	6 + 4 Hrs. respectively	

### Theory Paper – “PRINCIPLES AND KNOWLEDGE OF INDIAN MUSIC”

Max.Marks : 80

Time: 3 Hrs.

**Note :** The question paper will contain three sections as under :

**Section -A :** One compulsory question with ten parts, with 2 parts from each unit.

Short answer, in 20 words each.

Total Marks: 10

**Section - B :** 10 questions with 2 questions each unit ; 5 questions to be attempted, taking one from each unit, answer approximately in 250 words.

Total marks: 40

**Section - C :** 04 questions ( questions may have sub divisions ) covering all units but not more than one question from each unit, descriptive type; answer in about 500 words, 2 questions to be attempted.

Total Marks: 30

#### Unit – I

1. Comparative Study of ragas of the prescribed course.
2. To write Theka of following tal in Dugun Tigun & Chaugun:Sooltal Adachautal, panjabi, Dhamar, Teevra, Rupak, Ektal, Jhaptal.
3. Notation : Writing of Composition of prescribed course.
4. Aim of music education in Universities.

#### Unit – II

1. Historical study of Rag Classification in details (Matang to Modern period)
2. Qualities of Good Music Listeners.
3. Major & Minor Scale of Western Music.
4. Frequencies of Shuddha & Vikrit notes of Indian & Western Music.

#### Unit-III

1. Description of following Gharana's Agra, Gwalior, Kirana, Senia
2. Utility of Gharana in the present context.
3. Contribution of the following artists:- Pt. Omkar Nath Thakur, Dr. Premlata Sharma, Archarya Brahspati & Pt. S.N. Ratanjankar.

#### Unit-IV

1. Utility of music in Society.
2. Contribution of women vocalist in the field of music.
3. Utility of time theory
4. Raga & Rasa.

#### Unit-V

1. Folk Music with special reference to Gujarat, Madhya Pradesh,Uttar Pradash, Punjab & Haryana.
2. Qualities of good music performer & performance.
3. Professional dimensions of music.
4. Different Vocal Forms of Indian Classical Music.



**PRACTICAL-I**

Max. Marks: 80

6 hrs period per week

**Note : Question paper will be set on the spot by the mutual consultation of Internal and external Examiner.**

**Ragas Prescribed :**

- |   |          |
|---|----------|
| 1. To sing slow Khyal and a fast Khyal of the candidate choice in any two ragas.                    | Marks 20 |
| 2. To sing slow Khyal of examiner's choice.   | Marks 15 |
| 3. To sing Tarana of examiner's choice.   | Marks 15 |
| 4. To sing a dhrupad or Dhamar with Layakaris / Alap with special practice in meend. Gamak, Zazama. | Marks 10 |
| 5. To play Thekas on Tabla./ Tunning of Instrument Tanpura.   | Marks 10 |
| 6. To sing given combinations or recognize raga etc.  | Marks 05 |
| 7. Analatical Study of Rag based Light Music  | Marks 05 |

**Ragas prescribed :**

Jajjaiwanti, Purvi, Patdeep, basant, Puriya, Bihag, Jounpuri, Shudha Sarang, Sudha Kalyan, Gaud Malhar, Bahar.

**Instructions for students of Vocal Music:**

1. To the accompaniment of Table to sing slow & drut khayal with sufficient varieties of Alaps and Tans in any two Ragas.
2. To sing drut khyals in any six ragas not selected under Clause I.
3. To sing Dhrupad & Dhamar with sufficient Layakaris in two Ragas not selected under Clause I and II
4. To sing a Tarana in any Raga.

**Common Instructions:**

1. To play Thekas on Tabla of the following Talas, Choutal. Jhumara, Tilwada.
2. Practice of Tunning of Tanpura.

**Books Recommended:**

1. Pt. Bhatkhande Krmik Pustak malika part –I, II, III and IV
2. Rag Darshan \_ II : Manik Bhua Thakurdas.
3. Abhinav Raag Manjari by Pt. S.N. Ratanjankar
4. Sangeet Sushma I, II, III and ICV.
5. Khyal Darshan \_ Pt. Manik Bhua Thakurdas.
6. Rag Parichaya Part- I, II by Harish Chandra.
7. Sitar Malika- Bhagwat Saran Sharma.
8. My Music, My Life\_ Ravi Shanker.
9. Sangeet vishard – Vasant

**PRACTICAL –II**  
**(Vocal)**

4 Hours period Per Week

Max. Marks: 40

Prescribed Ragas (Vocal) – Marva, Sohani, Todi, Multani

- (A) Stage performance (Vitambit & Drut Khayal of student's choice with Alap & Tan)
- (B) Drut Khayal with Alap and Tan of Examiner's Choice.
- (C) Comprative Study of Ragas-

20 Marks

10Marks

10 Marks