

Detailed Syllabus of Bachelor of Arts in Music & Performing Arts (04 Years)

Unit	Semester	Course Content	Teaching Hours																		
II	3.	B.A-Part -2nd Music {Vocal } Theory PAPER -1 M. Marks :50<table border="1"><tr><td>L</td><td>T</td><td>P</td></tr><tr><td>2</td><td>0</td><td>0</td></tr></table> History of Indian Music : 1. Music history of Vaidic Period 2. Music history of pauranik kaal (raamyana kaal , maahabharat kaal, gupt kaal 3. Music history of madhya kaal 4. Music history of adhunik kaal Theory (Paper- II) M. Marks :50<table border="1"><tr><td>L</td><td>T</td><td>P</td></tr><tr><td>2</td><td>0</td><td>0</td></tr></table> Critical study of Ragas & Taals 1. Detailed study of Raagas : - Miya Malhar , Darbari Kannada, Desi Non Detail Raag: Desh, Adana, Gaud-Malhar. 2. Illustration of Nayas, Alpatva, Bahutva, Avirbhava and Triobhav, in the above ragas by means of notes. 3. Writing the Bandish, Dhrupad and Dhamar in notation in all above ragas with Alap, Tans, Boltaan and laykaris. 4. Comparative study of the Ragas of course 5. Study of Taal and different types of laykaries in- Jhaptal, Addhatal and Sool Taal, writing of these taals in notation M. Marks: 70 <u>Practical</u> <table border="1"><tr><td>L</td><td>T</td><td>P</td></tr><tr><td>0</td><td>0</td><td>4</td></tr></table> 1. Detail Raag: - Miya Malhar , Darbari Kannada, Desi 2. Non Detail Raag : Desh, Adana, Gaud-Malhar 3. Detailed study of above ragas. 4. Ability to tune their instrument. 5. Improvisation of simple Alankar, Aalap. 6. Performing the given Talas with Taali and Khali :- Jhaptal, Addhatal, roopaktaal . Presentation of class work and programme file at the time of Sessional examination. (M. Marks: 30) ***	L	T	P	2	0	0	L	T	P	2	0	0	L	T	P	0	0	4	30 30 120
L	T	P																			
2	0	0																			
L	T	P																			
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Detailed Syllabus of Bachelor of Arts in Music & Performing Arts (04 Years)

**4.
(Semester
-IV)**

Music {Vocal }

M. Marks :50

Theory PAPER -I

L	T	P
2	0	0

30

Study of western Music :

1. Harmony- melody and their various kind and its comparison
2. Different musical scales like :- diatonic scale, eaquully tempered scale , major –minor , Pythagorean scale, etc. Writing of simple song or taal in staff notation
3. Short notes on Gat, Gandhrava Gaan, Deshi , Mukhchalan , Akshiptika, Nibaddha and Anibaddha, raga –alaap , rupka alaap , swasthan niyam , taan ,Gram Murchana

M. Marks : 50

Theory PAPER -II

L	T	P
2	0	0

Analytical Study of Raagas Taal:

1. Detailed study of Ragas : - Bahar , Lalit, Puriya Dhanashree
Non Detail Raag: Basant, Paraj and Jogiya
2. Illustration of Nayas, Alpatva, Bahutva, Avirbhava and Triobhav, in the above ragas by means of notes.
3. Writing the Bandish, Dhrupad and Dhamar in notation in all above ragas with Alap, Tans, Boltaan and laykaris.
4. Comparative study of the Ragas of course
5. Study of Taal and different types of laykaries in- Jhoomra, Chartaaal Aadaa Char taal , writing of these taals in notation

30

M. Marks: 70

Practical

L	T	P
0	0	4

120

1. Detail Raag: - Bahar , Lalit, Puriya Dhanashree
2. Non Detail Raag : Basant, Paraj and Jogiya
3. Detailed study of above ragas.
4. Ability to tune their instrument.
5. Improvisation of simple Alankar, Aalap.
6. Performing the given Talas with Taali and Khali :- Jhoomra, Chartaaal Aadaa Char taal

Presentation of class work and programme file at the time of Sessional examination. (M. Marks: 30)

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