



PARUL INSTITUTE OF PERFORMING ARTS

Bachelor of Performing Arts (A Three-Year Undergraduate
Program)

PARUL INSTITUTE OF PERFORMING ARTS

A summary of the curriculum offered at the Department of Music, Parul Institute of Performing Arts, for Bachelors of Performing Arts, a three-year Undergraduate Program.

Introduction:

This program shall be conducted under the aegis of the Department of Music, Parul Institute of Performing Arts, Parul University, Vadodara, for a duration of three years. The curriculum has been designed in a way that offers a strong foundation and deep insights of the discipline, with an emphasis on cultivating a skill-based learning in alignment with the present-day practices of the field.

Vision:

The program aims at producing competent musicians and musicologists with a thorough knowledge base of the technical and practical aspects of the discipline.

Program Duration:

The Bachelor of Performing Arts program shall be of a three-year duration. Each academic year shall have two semesters, totalling to six semesters over the course of three academic years. Each semester shall be for a duration of 15 weeks.

Design of the Program:

- The program comprises of 12 theory papers and 6 stage performances over the course of six semesters. Each semester shall have two theory papers, covering various aspects of the discipline.
- The practical classes shall be the medium of preparation for the stage performances.
- The teaching-learning process shall comprise of chalk-and-talk, practical sessions, lecture-demonstrations by subject experts, listening sessions, class discussions, and any other method found relevant for the outcome.
- Additionally, the students are expected to appear for Viva-voce for each semester. Moreover, assignments focussing on the practical aspects of music learning shall be allotted to students periodically over the span of each semester, to enhance the skills and knowledge. Separate credits are associated with Viva and Assignments. The preparation of Viva and Assignments shall be done during the course of the theory and practical sessions.
- The maximum marks for the duration of the program shall be 1800. Each semester shall have a maximum of 300 marks. The evaluation shall be done on two folds. The division of the marks is as follows:
 - i) **Internal Examinations: (Total 100 marks)**

Theory Papers: 30 marks (2*15 marks each)

Stage performance: 50 marks

Assignments: 20 (2*10 or 4*5 marks each)

ii) External Examination: (Total 200 marks)

Theory examination: 60 marks (2*30 marks each)

Stage performance: 100 marks

Viva: 40 marks

The division of marks is uniform across subjects across semesters. It is imperative to obtain 50% marks in each category of the aforementioned divisions, to secure the necessary credits associated with the subject.

- The subjects offered for the curriculum and the credits associated with the respective subjects are mentioned in the following table. A detailed break-down of the content of each subject is given alongwith.
- 1 Credit = 1 hour/per week (Theory) **or** 2 hours/per week (Practical)

PARUL UNIVERSITY - Faculty of Performing Arts

Department of Music (Vocal)

Syllabus for 1st Semester Bachelor of Performing Arts - Music (Hindustani Vocal Music)

Introduction to Indian Classical Music

Course Code:

Teaching and Examination Scheme

Sr. No	Subject Code	Subjects	Credits	L	P	Marks		Maximum Marks
						Int.	Ext.	
1		Introduction to Indian Classical Music	3	3	0	15	30	45
2		Analytical Study of Raga-s and Taal-s	1	1	0	15	30	45
3		Stage Performance	4	0	8	50	100	150
4		Viva	6	0	0	-	40	40
5		Assignments • Critical appreciation • Repertoire enhancement	6	0	0	20	-	20
		Total	20	4	8	100	200	300

Course Objectives:

- To familiarize a beginner-level student with the fundamental concepts of Indian Classical Music, like sounds, notes, scales, rhythm, tempo, etc.
- To introduce the basics of improvisation in Indian Classical Music.
- To discuss the concept of notation systems in Hindustani (North Indian) Classical Music.
- To introduce a few basic Raga-s and Taal-s to the student and enable an extensive study of the same.
- To enable the student to be able to tune the Tanpura by oneself.
- To inculcate a temperament of regular practice and getting accustomed to stage performances.

Expected outcomes:

- By getting familiarised with the fundamental concepts of Indian Classical Music (Swar, Laya, Raga, Taal, etc.), the student can be expected to understand the basic principles of Music on a whole.

- ii) At the end of this semester, the student can expect to understand the concept of and the basic elements associated with improvisation in Indian Classical Music.
- iii) The student shall develop an ability to read the notation of any given composition, and pen down the notations of simple compositions on their own.
- iv) The student shall get accustomed to a few basic Raga-s and Taal-s, and study them extensively through various parameters.
- v) The student can expect to become familiar with the process of tuning the Tanpura, and the upkeep and maintenance of the instrument.
- vi) The student shall also start developing an aptitude for stage performances.

● **Course: Introduction to Indian Classical Music (Theory)**

Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Fundamental definitions of concepts like Music, Classical Music, Naad and its properties, Shruti, Swar, Saptak, Laya, Taal, etc.	10
Unit 2	Concept of Raga and basic tools of improvisation – Definitions of Aaroh, Avaroh, Pakad, Jaati, Vaadi-Samvadi-Anuvadi, Alap, Taan, Upaj, etc	10
Unit 3	Concept of rhythm in Indian Classical Music – Definitions of Matra, Taali, Khaali, Sam, Laya multiples (Dugun, Tigun, etc.), Avartan.	10

Unit 4	Notation systems of Pandit Vishnu Narayan Bhatkhande and Pandit Vishnu Digambar Paluskar.	15
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- **Course: Analytical study of Raga-s and Taal-s (Theory)**

Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Introduction and detailed study of Raga-s Bhoopali, Bhairav, and Vrindavani Sarang. Familiarization with Raga-s Khamaj, Durga, and Kalingada.	5
Unit 2	Introduction and detailed study of Taal-s Dadra, Teentaal, and Ektaal.	5

Unit 3	Familiarization with the ‘Khayal’ form and its key characteristic elements.	5
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Contents:

• **Course103: Stage Performance (Practical)**

Credits: 4

Sr. No.	Contents	Teaching Hours
Unit 1	In-depth study of the prescribed Raga-s along with one Vilambit Khayal each in Bhoopali, Bhairav, and Vrindavani Sarang, and one Madhyalay Khayal composition each in Khamaj, Durga, and Kalingada. Comparative study of prescribed Raga-s.	90
Unit 2	Detailed study of the prescribed Taal-s, with the ability to show Thaay, Dugun,	

	Tigun, and Chaugun speeds with appropriate gestures of hands (Taali-Khaali).	30
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- **Course104: Viva (Practical)**

Credits: 6

- **Course105: Assignments**

Credits: 6

Contents:

Assignment 1: Concert review

Assignment 2: Self-preparation and classroom presentation of additional compositions in the prescribed Raga-s.

● References

- Paranjape, S.S. (1964), Bharatiya Sangeet Ka Itihas, Varanasi, Uttar Pradesh, Chaukhamba Surbharti Prakashan.
- Paranjape, S.S. (1972), Sangeet Bodh, Bhopal, Madhya Pradesh, Madhya Pradesh Hindi Granth Academy
- Bhattachande, V.N. (1975), Bhattachande Sangeet Shastra, Part 1, Hathras, Uttar Pradesh, Sangeet Karyalaya
- Bhattachande, V.N. (1969), Bhattachande Sangeet Shastra, Part- 2, Hathras, Uttar Pradesh, Sangeet Karyalaya
- Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, West Bengal, Swami Adyananda Ram Krishna Math.
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- Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bharatiya Gyan Peeth
- Sharma, Swatantra Bala (1996), Fundamental of Indian Music, Shakti Nagar, Delhi, Pratibha Prakashan.
- Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication.
- Bhattachande, V.N., (2000), Kramik Pustak Malika, Part-I, Hathras, Uttar Pradesh, Sangeet Karyalaya.
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- Bhattachande, V.N., (2000), Kramik Pustak Malika, Part-III, Hathras, Uttar Pradesh, Sangeet Karyalaya.
- Bhattachande, V.N., (2000), Kramik Pustak Malika, Part-IV, Hathras, Uttar Pradesh, Sangeet Karyalaya.
- Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, Maharashtra, Dr. Madhusudhan Patwardhan.
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Syllabus for Semester II of Bachelor of Performing Arts - Music (Hindustani Vocal Music)

Historical Study of Indian Music (Ancient and Vedic Period)

Course Code:

Teaching and Examination Scheme

Sr. No	Subject Code	Subjects	Credits	L	P	Marks		Maximum Marks
						Int .	Ext.	
1		Historical Study of Indian Music (Ancient and Vedic Period)	3	3	0	15	30	45
2		Analytical Study of Raga-s and Taal-s	1	1	0	15	30	45
3		Stage Performance	4	0	8	50	100	150
4		Viva	6	0	0	-	40	40
5		Assignments • Critical appreciation • Repertoire enhancement	6	0	0	20	-	20
		Total	20	4	8	100	200	300

Course Objectives:

- i) To familiarize the student with some historical concepts of Indian Classical Music.
- ii) To throw light on the evolution of music over time, across the Vedic period, Epic period, and Jain and Buddha era-s.
- iii) To introduce a few basic Raga-s and Taal-s to the student and enable an extensive study of the same.
- iv) To enable the student to be able to tune the Tanpura by oneself.
- v) To inculcate a temperament of regular practice and getting accustomed to stage performances.

Expected outcomes:

- i) The student can expect to develop a deeper appreciation for Indian Music by learning about its history and evolution through the ancient period.
- ii) At the end of this semester, the student can expect to understand how the concepts of ancient times have changed or evolved over time, and their significance in the present-day context.
- iii) The student shall get accustomed to newer Raga-s and Taal-s, and study them extensively through various parameters.
- iv) The student can expect to become familiar with the process of tuning the Tanpura, and the upkeep and maintenance of the instrument.
- v) The student shall develop a greater aptitude for stage performances.

● **Course: Historical Study of Indian Music (Ancient and Vedic Period) (Theory)**

Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Music in the Vedic period and post Vedic period – Evolution of Vedic Swara-s and scales.	10
Unit 2	Major concepts of music of the Vedic and post-Vedic Period – Graam, Jaati, Moorchhana, Gamak, etc.	15
Unit 3	Music in Epic Period – Ramayan and Mahabharat.	05
Unit 4	Music in Jain and Buddha Eras	03
Unit 5	Some important treatises of the post-Vedic Era (Natyashashtra, Dattilam, Brihaddeshi, and Sangeet Makarand)	12

- **Course: Analytical study of Raga-s and Taal-s (Theory)**

Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Introduction and detailed study of Raga-s Yaman, Malkauns, and Alhaiya Bilawal. Familiarization with Raga-s Bhairavi, Shankara, and Desh.	5
Unit 2	Introduction and detailed study of Taal-s Keherva, Roopak, and Jhaptaal.	5
Unit 3	Familiarization with ‘Dhrupad’ and ‘Sadra’ forms and its key characteristic elements.	5

- **Course203: Stage Performance (Practical)**

Credits: 4

Sr. No.	Contents	Teaching Hours
Unit 1	In-depth study of the prescribed Raga-s along with one Vilambit Khayal each in Yaman, Malkauns, and Alhaiya Bilawal, and one Madhyalay Khayal composition each in Bhairavi, Shankara, and Desh. Preparation and presentation of one Dhrupad and one Sadra in any of the prescribed Raga-s of current or previous semester/s. Comparative study of prescribed Raga-s.	90
Unit 2	Detailed study of the prescribed Taal-s, with the ability to show Thaay, Dugun, Tigun, and Chaugun speeds with appropriate gestures of hands (Taali-Khaali).	30

- **Course204: Viva (Practical)**

Credits: 6

- **Course205: Assignments**

Credits: 6

Contents:

Assignment 1: Concert review

Assignment 2: Self-preparation and classroom presentation of additional compositions in the prescribed Raga-s.

- **References:**

- Shastri, Babulal Shukla, (2009), Natya Shastra, New Delhi, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra, (2010), Natya Shastra of Bharat Muni, Delhi, New Bharatiya Book Corporation
- Matang, (1994), Brihaddeshi, New Delhi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978), Sangita-Ratnakar of Sarangdeva, Varanasi, Uttar Pradesh, Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra, (2009), Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami, (1981), A Historical Study of Indian Music, Delhi, Delhi, Munshiram Monoharlal Pub. Pvt. Ltd
- Singh, Thakur Jaidev, (1905), Indian Music, Kolkata, West Bengal, Sangeet Research Academy

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 - Paranjape, S.S, (1972), Sangeet Bodh, Bhopal, Madhya Pradesh, Madhya Pradesh Hindi Academy
 - Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-I, Hathras, Uttar Pradesh, Sangeet Karyalaya.
 - Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-II, Hathras, Uttar Pradesh, Sangeet Karyalaya.
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 - Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, Maharashtra, Dr. Madhusudhan Patwardhan.
 - Patwardhan, V.R., (2001), Raag Vigyan, Part-II, Pune, Maharashtra, Dr. Madhusudhan Patwardhan.
- 11
- Patwardhan, V.R., (1967), Raag Vigyan, Part-III, Pune, Maharashtra, Dr. Madhusudhan Patwardhan.

Syllabus for Semester III of Bachelor of Performing Arts - Music (Hindustani Vocal Music)

Historical Study of Indian Music (Medieval and Modern Periods)

Course Code:

Teaching and Examination Scheme

Sr. No	Subject Code	Subjects	Credits	L	P	Marks		Maximum Marks
						Int.	Ext.	
1		Historical Study of Indian Music (Medieval and Modern Periods)	3	3	0	15	30	45

2		Analytical Study of Raga-s and Taal-s	1	1	0	15	30	45
3		Stage Performance	4	0	8	50	100	150
4		Viva	6	0	0	-	40	40
5		Assignments • Critical appreciation • Repertoire enhancement	6	0	0	20	-	20
		Total	20	4	8	100	200	300

Course Objectives:

- i) To familiarize the student with some prominent treatises of Indian Classical Music from the medieval and modern era.
- ii) To throw light on the evolution of music over time, across the medieval and modern periods.
- iii) To cultivate a deeper understanding of Raga-s and Taal-s to the student, and enable an extensive analytical study of the same.
- iv) To enable the student to be able to tune the Tanpura by oneself.
- v) To inculcate a temperament of regular practice and getting accustomed to stage performances.

Expected outcomes:

- i) The student can expect to develop a deeper appreciation for Indian Music by learning about its history and evolution through the medieval and modern period.
- ii) At the end of this semester, the student can expect to understand how the concepts of modern and medieval times have changed or evolved over time, and their significance in the present-day context.
- iii) The student shall get accustomed to newer Raga-s and Taal-s, and study them extensively through various parameters.

- iv) The student can expect to become familiar with the process of tuning the Tanpura, and the upkeep and maintenance of the instrument.
- v) The student shall develop a greater aptitude for stage performances.

- **Course301: Historical Study of Indian Music (Medieval and Modern Periods) (Theory)**

Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Some important treatises of the medieval period (Sangeet Ratnakar, Maankutuhel, Sangeet Parijat, Swaramelakalanidhi, Sadrag Chandroday, etc.)	20
Unit 2	Some important treatises of the modern era (Chaturdandiprakashika, Nagmat-e-Asafi, Lakshya Sangeet, Hindustani Sangeet Paddhati)	15
Unit 3	Raga classification in modern times (Melakarta, Thaata and Ragaang systems)	10

- **Course302: Analytical study of Raga-s and Taal-s (Theory)**

Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Introduction and detailed study of Raga-s Bihag, Kedar, and Bhimpalasi. Familiarization with Raga-s Kafi, Hameer, and Patdeep	5
Unit 2	Introduction and detailed study of Taal-s Chautaal, Dhamar, and Tilwada.	5
Unit 3	Familiarization with ‘Dhamar’ form and its key characteristic elements.	5

- **Course303: Stage Performance (Practical)**

Credits: 4

Sr. No.	Contents	Teaching Hours
Unit 1	In-depth study of the prescribed Raga-s along with one Vilambit Khayal each in Bihag, Kedar, and Bhimpalasi, and one Madhyalay Khayal composition each in Kafi, Hameer, and Patdeep. Preparation and presentation of one Dhamar (with Layakari) in any of the prescribed Raga-s of current or previous semester/s.	90
Unit 2	Detailed study of the prescribed Taal-s, with the ability to show Thaay, Dugun, Tigun, and Chaugun speeds with appropriate gestures of hands (Taali-Khaali).	30

- **Course304: Viva (Practical)**
Credits: 6
- **Course305: Assignments**

Credits: 6

Contents:

Assignment 1: Concert review

Assignment 2: Self-preparation and classroom presentation of additional compositions in the prescribed Raga-s.

● **References**

- Prajnananda, Swami, (2014), Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S, (1975), Bharatiya Sangeet ka Itihas, Varanasi, Uttar Pradesh, Chaukhamba Vidya Bhawan
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- Bhatkhande, V.N, (1934), A Short Historical Survey the Music of Upper India, Malabar Hill, Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N, (2004), A comparative study of the leading music systems of the 15th, 16th, 17th, and 18th centuries, Delhi, Delhi, Low Price Publication
- Paranjape, S.S, (1975), Bhartiya Sangeet ka Itihas, Varanasi, Uttar Pradesh, Chaukhamba Vidya Bhawan
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- Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-II, Hathras, Uttar Pradesh, Sangeet Karyalaya.
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Syllabus for Semester IV of Bachelor of Performing Arts - Music (Hindustani Vocal Music)

Introduction to the various forms of Hindustani Classical Music

Course Code:

Teaching and Examination Scheme

Sr. No	Subject Code	Subjects	Credits	L	P	Marks		Maximum Marks
						Int.	Ext.	
1		Introduction to the various forms of Hindustani Classical Music	3	3	0	15	30	45
2		Analytical Study of Raga-s and Taal-s	1	1	0	15	30	45

3		Stage Performance	4	0	8	50	100	150
4		Viva	6	0	0	-	40	40
5		Assignments • Critical appreciation • Repertoire enhancement	6	0	0	20	-	20
		Total	20	4	8	100	200	300

Course Objectives:

- i) To familiarize the student with some of the most widely practiced forms of Hindustani (North Indian) Classical Music in the modern era.
- ii) To study in detail regarding the origin of various forms, their propagators, and the socio-political atmosphere behind their origin.
- iii) To cultivate a deeper understanding of Raga-s and Taal-s to the student, and enable an extensive analytical study of the same.
- iv) To enable the student to be able to tune the Tanpura by oneself.
- v) To inculcate a temperament of regular practice and getting accustomed to stage performances.

Expected outcomes:

- i) The student can expect to develop a deeper understanding of the various forms of Hindustani Classical Music, and their chief characteristics.
- ii) The student shall get accustomed to newer Raga-s and Taal-s, and study them extensively through various parameters.
- iii) The student shall develop a greater aptitude for stage performances.
- iv) The student can expect to become familiar with the process of tuning the Tanpura, and the upkeep and maintenance of the instrument.

- **Course401: Introduction to the various forms of Hindustani Classical Music (Theory)**

Sr. No.	Contents	Teaching Hours
Unit 1	History and evolution of Dhrupad and Dhamar.	15
Unit 2	Khayal and its origin	15
Unit 3	Thumri and its varieties, and Dadra	05
Unit 4	Tarana and its varieties.	05
Unit 5	Tappa	05

- **Course402: Analytical study of Raga-s and Taal-s (Theory)**

Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Introduction and detailed study of Raga-s Marwa, Bageshree, and Jaunpuri. Familiarization with Raga-s Sohni, Sindhura, and Rageshree.	05
Unit 2	Introduction and detailed study of Taal-s Sooltaal, Ada Chautaal, and Jhoomra.	05
Unit 3	Familiarization with 'Tarana' form and its key characteristic elements.	05

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- **Course403: Stage Performance (Practical)**

Credits: 4

Sr. No.	Contents	Teaching Hours
Unit 1	In-depth study of the prescribed Raga-s along with one Vilambit Khayal each in Marwa, Bageshree, and Jaunpuri, and one Madhyalay Khayal composition each in Sohni, Sindhura, and Rageshree. Preparation and presentation of two Tarana-s in any of the prescribed Raga-s of current or previous semester/s.	90

Unit 2	Detailed study of the prescribed Taal-s, with the ability to show Thaay, Dugun, Tigun, and Chaugun speeds with appropriate gestures of hands (Taali-Khaali).	30
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- **Course404: Viva (Practical)**

Credits: 6

- **Course405: Assignments**

Credits: 6

Contents:

Assignment 1: Concert review

Assignment 2: Self-preparation and classroom presentation of additional compositions in the prescribed Raga-s.

- **References:**

- Deshpande, V.H. (1987), Indian Musical Tradition, Mumbai, Maharashtra, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma.
- Aggarwal, Dr. V.K, and Aggarwal, Dr. Alka, (1997), Indian Music Trends and Traditions, Indian Bibliographies Bureau, Rohini, Delhi

- Chaubey, S.K. (1984), Sangeet ke Gharana ki Charcha, Lucknow, Uttar Pradesh, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno, (1995), Khyal Gayaki ke Vividh Gharane, New Delhi, Delhi, Siddharth Publications
- Guatam, M.R. (2001), Musical Heritage of India, New Delhi, Delhi, Munshiram Manoharlal Pub. Pvt. Ltd
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra Part-I, Hathras, Uttar Pradesh. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra Part-II, Hathras, Uttar Pradesh. Sangeet Karyalaya
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- Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-I, Hathras, Uttar Pradesh, Sangeet Karyalaya.
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- Patwardhan, V.R., (2001), Raag Vigyan, Part-II, Pune, Maharashtra, Dr. Madhusudhan Patwardhan.
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- Ratanjankar, S.N. (1990), Abhinava Geet Manjari, Part-II, Dadar, Maharashtra, Acharya S.N. Ratanjankar Foundation

- Ratanjankar, S.N. (1990), Abhinava Geet Manjari, Part-III, Dadar, Maharashtra, Acharya S.N. Ratanjankar Foundation

Syllabus for Semester V of Bachelor of Performing Arts - Music (Hindustani Vocal Music)

Traditions in Hindustani Classical Music

Course Code:

Sr. No	Subject Code	Subjects	Credits	L	P	Marks		Maximum Marks
						Int.	Ext.	
1		Traditions in Hindustani Classical Music	3	3	0	15	30	45
2		Analytical Study of Raga-s and Taal-s	1	1	0	15	30	45
3		Stage Performance	4	0	8	50	100	150
4		Viva	6	0	0	-	40	40
5		Assignments • Critical appreciation • Repertoire enhancement	6	0	0	20	-	20
		Total	20	4	8	100	200	300

Teaching and Examination Scheme

Course Objectives:

- i) To familiarize the student with the various traditions within each form of Hindustani Classical Music.
- ii) To study in detail regarding the origin of various traditions, and the difference among them.
- iii) To cultivate a deeper understanding of Raga-s and Taal-s to the student, and enable an extensive analytical study of the same.
- iv) To enable the student to be able to tune the Tanpura by oneself.
- v) To inculcate a temperament of regular practice and getting accustomed to stage performances.

Expected outcomes:

- i) The student can expect to develop a deeper understanding of the various traditions within each form of Hindustani Classical Music, and their chief characteristics.
- ii) The student shall get deeper insights into the Gharana system, prevalent in the Khayal form of Hindustani Music, highlighting the creative liberties permitted within the discipline.
- iii) The student shall get accustomed to newer Raga-s and Taal-s, and study them extensively through various parameters.
- iv) The student can expect to become familiar with the process of tuning the Tanpura, and the upkeep and maintenance of the instrument.
- v) The student shall develop a greater aptitude for stage performances.

- **Course501: Traditions in Hindustani Classical Music (Theory)**
Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	The various Bani-s of Dhrupad and Dhamar.	05
Unit 2	Khayal Gharana-s.	25

Unit 3	Traditions of Thumri	05
Unit 4	Gharana-s of instrumental music and percussion	10

- **Course502: Analytical study of Raga-s and Taal-s (Theory)**

Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Introduction and detailed study of Raga-s Miyan ki Todi, Multani, Pooriya Dhanashree, and Jaijaiwanti. Familiarization with Raga-s Adana, Deshkar, Ramkali, and Kamod.	05
Unit 2	Introduction and detailed study of Taal-s Deepchandi, Matt Taal, Teevra, and Pashto.	05
Unit 3	Familiarization with ‘Tappa’ form and its key characteristic elements.	05

- **Course503: Stage Performance (Practical)**

Credits: 4

Sr. No.	Contents	Teaching Hours
Unit 1	In-depth study of the prescribed Raga-s along with one Vilambit Khayal each in Miyan ki Todi, Multani, Pooriya Dhanashree, and Jaijaiwanti, and one Madhyalay Khayal composition each in Adana, Deshkar, Ramkali, and Kamod. Preparation and presentation of one Tappa in any one of Khamaj, Kafi, or Bhairavi.	90
Unit 2	Detailed study of the prescribed Taal-s with appropriate gestures of hands (Taali-Khaali).	30

- **Course504: Viva (Practical)**

Credits: 6

- **Course505: Assignments**

Credits: 6

Contents:

Assignment 1: Concert review

Assignment 2: Self-preparation and classroom presentation of additional compositions in the prescribed Raga-s.

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Syllabus for Semester VI of Bachelor of Performing Arts - Music (Hindustani Vocal Music)

Some important modern-day musicians and their contributions

Sr. No	Subject Code	Subjects	Credits	L	P	Marks		Maximum Marks
						Int.	Ext.	
1		Some important modern-day musicians and their contributions	3	3	0	15	30	45

2		Analytical Study of Raga-s and Taal-s	1	1	0	15	30	45
3		Stage Performance	4	0	8	50	100	150
4		Viva	6	0	0	-	40	40
5		Assignments • Critical appreciation • Repertoire enhancement	6	0	0	20	-	20
		Total	20	4	8	100	200	300

Course Code:

Teaching and Examination Scheme

Course Objectives:

- i) To familiarize the student with the life and contributions of some of the most towering figures of Hindustani Classical Music of the modern era.
- ii) To cultivate a sense of pride and responsibility among students to carry forward the works of the pioneers of Hindustani Classical Music.
- iii) To cultivate a deeper understanding of Raga-s and Taal-s to the student, and enable an extensive analytical study of the same.
- iv) To inculcate a temperament of regular practice and getting accustomed to stage performances.
- v) To enable the student to be able to tune the Tanpura by oneself.

Expected outcomes:

- i) The student can expect to understand the contributions of some prominent figures of Hindustani Classical Music.

- ii) The student shall be inspired by the life and works of the great maestros, and develop a greater sense of responsibility towards the discipline.
- iii) The student shall get accustomed to newer Raga-s and Taal-s, and study them extensively through various parameters.
- iv) The student shall develop a greater aptitude for stage performances.
- v) The student can expect to become familiar with the process of tuning the Tanpura, and the upkeep and maintenance of the instrument.

- **Course 601: Some important modern-day musicians and their contributions (Theory)**
Credits: 2

Sr. No.	Contents	Teaching Hours
Unit 1	Pioneers of Dhrupad.	05
Unit 2	Some important Khayal vocalists.	20
Unit 3	Thumri torchbearers	05
Unit 4	Prominent figures of instrumental music and percussion.	15

- **Course602: Analytical study of Raga-s and Taal-s (Theory)**
Credits: 2

Sr. No.	Contents	Teaching Hours

Unit 1	Introduction and detailed study of Raga-s Miyan Malhar, Darbari Kanada, Gaud Sarang, and Poorvi. Familiarization with Raga-s Basant, Shree, Bahar, and Hindol.	05
Unit 2	Introduction and detailed study of Taal-s Rudra, Brahma Taal, Pancham Sawari, and Shikhar.	05
Unit 3	Familiarization with ‘Tappa’ form and its key characteristic elements.	05

- **Course603: Stage Performance (Practical)**

Credits: 4

Sr. No.	Contents	Teaching Hours

Unit 1	In-depth study of the prescribed Raga-s along with one Vilambit Khayal each in Miyan Malhar, Darbari Kanada, Gaud Sarang, and Poorvi, and one Madhyalay Khayal composition each in Basant, Shree, Bahar, and Hindol.. Preparation and presentation of one Tappa in any one of Khamaj, Kafi, or Bhairavi.	90
Unit 2	Detailed study of the prescribed Taal-s with appropriate gestures of hands (Taali-Khaali).	30

- **Course604: Viva (Practical)**

Credits: 6

- **Course605: Assignments**

Credits: 6

Contents:

Assignment 1: Concert review

Assignment 2: Self-preparation and classroom presentation of additional compositions in the prescribed Raga-s.

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Proposed Certificate Courses:

- **Tabla** (Six months Certificate and One Year Diploma Programs)
- **Sound Engineering and Production** (Six months Certificate and One Year Diploma Programs)
- **Ethnomusicology** (Six months Certificate Program)
- **Guitar (Acoustic and Electric)** (Six months Certificate and One Year Diploma Programs)
- **Introduction to Western Classical Music** (Six months Certificate and One Year Diploma Programs)
- **Music and Journalism** (Six months Certificate Program)