## Course Structure of B.A. SEMESTER I & II (Vocal) <u>SEMESTER-I</u>

		, ÷			'n	2.	100 Co. 100 Co	1			1		3.1%.	
	P.							7						Code
	Skill and Ablity Course (T-P) (Optional)		Understanding of Indian Music (T+P) Minor Skill and Ablity Course (T-P) (Optional)		Critical Study of Raag and Taal (T) Stage Performance & Vive Voce (P)		Critical Study of Base and Table			Introduction of Indian Music (T)		introduction of the control of the c		
	•	3	7+7	2	2+2	2					2	一个小小小小小小小小小小小小小小小小小小小小小小小小小小小小小		Credit
	10+30		30+60	1	120	30					30		Hours	Credit Teaching
	1 t/1+1P=2 25+25		2(L/T)+2P=4	27. 27.	4 (P)	2 (L)			1913		2 (L)		Sub-1	Credit in
	25+25		50+30		70	50				o)	50		Marks	External
一 一 一		File + C.W -20	20				10	Programme File.	20	File-class work-	30 Marks		Sessional Exam	CIA
Practical =50	25 Theory +25	Practical =100	70 Theory +30	70 Practical =200	130 Theory			1		50世	The state of the s			Total

## SEMESTER-II

	_															
		'n		4.		ب	الا	2					1			S.N.
									4.7 H =					110	Code	S.N. Course
	(Optional)	Skill and Ablity Course (T-P)	Minor	Study of Indian Music-2 (T+P)		Stage Performance & Vive Voce (p)	All alytical study of Ragas and Taal	Application Co. L. Co.	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1			Scheige Stack of Higher Interest	General Study of Indian Mini	等人, 1975年代, 1975年代, 1976年代, 1		Tielo
		2	1	2+2	,	2+2	2				1	~	,		credit	
		154 20		20+02		130	30	9				60		Sanon		
Gr.	T 1/1+1/=2	1 7 1 2	2(4/1)+2P=4   50+50	3/1/1/100-4	# (7)	4 (0)	2 (L)	1	5			2 (L)	d d	Sub-1	Credit in	
	25+25		50+30		6		50			rice o	130	50		Marks	External	Table 1
	10日本語	File + C.W -20	20					10	Programme File.	20	File-class work-	30 Marks		Sessional Exam	CIA	- 45
Fidelical =50	25 Theory +25	Practical =100	70 Theory +30	70 Practical = 200	130 Theory								The Charles of the Ch		Total	

\*\*\*\*\*

Head

Dieptt. of Music & Performing Arts

University of Allahabad

ŕ

Detailed Syllabus of Bachelor of Arts for Major in Music & Performing Arts (01 Year)

Unit	Semester	Course Content (Major)		Teachin Hours
	l.	B.A-Part -1 Music (Vocal) Theory (Paper-I)  Introduction of Indian Music 1. Sangeet, Naad, Swar, Shruti and its types	M. Marks :50	30
		<ol> <li>Vaadi- Samwadi – Anuwadi , Vivadi , Vikrit , Aroh Purvang- Uttrang , Saptak, Alpatva –Bahutva , Avi</li> <li>Alaap , Taan, Gamak , Grah, ansh , nyas , apannyas Murki, That , Raag</li> <li>Taal, Lay , Theka , Matra , Vibhag , Tali , Khali</li> <li>Giti, Nayak, Nayaki, Jati., Swayambhoo Swar {over</li> </ol>	rbhaw – Tirobha , Meend, Khtaka,	
		Theory (Paper- II)	M. Marks :50	
		<ol> <li>Critical study of Ragas &amp; Taals</li> <li>Detailed study of Raagas         Shudha Kalyan, Gaud Sarang, Kamod &amp; Sankara     </li> <li>Illustration of Nayas, Alpatva, Bahutva, Avirbhava above ragas by means of notes.</li> <li>Writing the Bandish, Dhrupad and Dhamar in notat with Alap, Tans, Boltaan and laykaris.</li> <li>Comparative study of the Ragas of course:         Shudha Kalyan, Gaud Sarang, Kamod &amp; Sankara     </li> <li>Layakari and different types of laykaries in-Tritaal, and Dhamar Taal writing of these taals in no</li> </ol>	ion in all above ragas	30
		Cognital	M. Marks: 70	
		<ul> <li>Practical</li> <li>Detailed: - Shudha Kalyan and Gaudsarang.</li> <li>Non Detailed: - Kamod and shankara.</li> <li>Detailed study of above ragas.</li> <li>Ability to tune their instrument.</li> <li>Improvisation of simple Alankar, Aalap.</li> <li>Performing the given Talas with Taali and Khali</li> <li>Trital, and Dhamar taal.</li> </ul> Presentation of class work and programme file at the time examination.		120
		******	M. Marks: 30	

Head

Deptt. of Music & Performing Arts
University of Allahamad

Detailed Syllabus of Bachelor of Arts for Major in Music & Performing Arts (01 Year)

Semester Wise

		Semester wise	1 7 7 7
1	Compaton	Course Content – (Major)	
	Semester-	M. Marks: 50	
	(2)	Theory (PAPER –I)  L T P 2 0 0	
		General study of Indian Music	30
	- 4 7 7 - 4	Placement of suddha and vikrit swars on different shrutis according to	
		Lochan, Ahobal, Pundrik, Ramamatya, Somnath etc.	
		2. Bhatkhande's ten thats. Sadaj Pancham Bhav.	
		3. Shorts notes on saranachatushtayi. Comparison of Northern and southern swaras in music.	
	, - g ,	4. Short Notes: Gat, Gandharva Gan, Deshi, Mukhachalan Akshiptika,	and the second
		Nibhaddha And Anibaddhgan, Ragalap, Rupkalp, Swasthan Niyam, Taan,	
100	*1 3	Meend, Yati, Pramil And Shruti.	
		5. Biographies of Musicians: - Ustad Allaudin Khan, Pt. Bhimsen Joshi, Pt.	100 May 100 Ma
		Ravishankar.	
	16 4 A		A
	7,		
	Ē·ε	Theory (Paper-II) M. Marks:50	
		Programme 2	
		Analytical study of Ragas and Taals:  L T P 2 0 0	
	ŧ	Explanations and illustration of various technical	30
		terms mentioned under the practical course.	
		2. Writing of Notion of Bandish, Dhruvpad, Dhamaar in all above mentioned	
		ragas with different Layakaries, Taan, Boltaan.  3. Identification of above mentioned ragas form given course with Alap,	
	٠	Tanas.	
		4. Comparative study of the detail, non – detail	
		5. Layakari and different types of laykaries in- Ektaal, Rupak taal, Sooltaal	
,			
	- 11	Practical M. Marks:70	
	6	Critical Study of Ragas and Taals  L T P	
	* 4	Detailed: Rag Raamkali and Chhayanat.	120
* -		Non Detailed: Rag Vibhas and Rag Deshkaar.	120
		Detailed study of above Ragas.	
	-1,3	Identifying ragas through notes.	
		• Improvisation of simple, Alankaar, Aalap, Swarmalika.	
	1 · · · · · · · · · · · · · · · · · · ·	• Performing the given talas with taali and khali and Layakari of Dugun, Tigun,	
		and Chaugun- Ektaal, Rupak Taal, Sooltaal.	
=			
		Presentation of class work and home work records at the time of Sessional	
,		examination M. Marks: 30	
	14		Part State
		*****	E P. U

Head

Deptt. of Music & Performing Arts
University of Allahabad

## Detailed Syllabus of Bachelor of Arts for <u>Minor</u> in Music & Performing Arts (01 Year) Semester Wise

	Semester	Course Contact (25)	
Marie Lating	1.	Course Content (Minor)	Teaching
W.	1.		Hours
100		B.A-Part -1	Hours
		Wusic (Vocal)	
		Theory (Paper-I)	
		Understanding of Indian Music  L T P	30
		1. Sangeet Mand S	
1		1. Sangeet, Naad, Swar, Shruti and its types  2. Vaadi- Samwadi Amara its types	
		Sun Waul - Annwadi Vi - 1: Trus	1 2 7
	98.4	Purvang- Uttrang, Saptak, Alpatva –Bahutva, Avirbhaw – Tirobha  3. Detailed study of Raagas	2.0
		3. Detailed study of Raagas	
		Kalyan, Bhairav, Bhairavi, Khamaj.	
		titing the song or Gats in notation:	
		Boltaan, in vilambit, Drut khyal.	
		5. Layakari and different types of laykaries in	
		Tritaal, and ek Taal writing of these taals in notation.	
		the se taals in notation.	
		M. Marks: 30	
		Practical	
		• Detailed: - Kalvan and Dhairman	
		Non Detailed: - Bhairavi and Khamaj	60
	1	Detailed study of above ragas.	
		• Ability to tune the:	
	=	rollity to tulle their instrument	
		Improvisation of Simple Alankar Aglan	
		restronting the given Talas with Taali and Khal:	
		Trital, and ek taal.	
	-	The state of the s	4 At 5
		Programme and the second secon	er e
		Presentation of class work and programme file at the time of sessional	
			4 4
	4	(M. MARKS :20)	6.
		All of the particular was an analysis and an artist and an artist and an artist and artist artist and artist and artist artist and artist artist and artist artist and artist artist artist and artist	
		The state of the s	
		THE DESCRIPTION OF THE PROPERTY OF THE PROPERT	
			4
			1 7
		*****	
	a Carrent Land		

Head

Regrouning Arts

Deptt. of Music & Performing Arts
University of Allahabad

## Detailed Syllabus of Bachelor of Arts for <u>Minor</u> in Music & Performing Arts (01 Year) Semester Wise

Semester-	Course Content (Minor)										
(2)			M. Marks: 50	30							
			L T P 2 0 0								
	Theory (PAPER -I)										
	Murki, That, Raag  2. Taal, Lay, Theka, Ma  3. Detailed study of Raag Bhimpalasi, Asawari, k  4. Writing the Bandish, D with Alap, Tans, Boltaa  5. Layakari and different t	Grah, ansh, nyas, apannyas, tra, Vibhag, Tali, Khali as: Kafi, Bhupali hrupad, Dhamar in notation in an, or Laykaris types of laykaries inviting of these taals in notation	all above ragas								
		<u>Practical</u>	M. Marks:30								
	<ul> <li>Detailed: Bhimpalasi and Asaw</li> <li>Non Detailed:, Kafi and Bhupa</li> <li>Detailed study of above Rag</li> <li>Identifying ragas through no</li> <li>Improvisation of simple, Ala</li> <li>Performing the given talas wand Chaugun- Chartaal, Jhap</li> </ul>	li as. tes. nkaar, Aalap, Swarmalika. ith taali and khali and Layakari	of Dugun, Tigun,	60							
				V. V.							
i	Presentation of class work an	nd programme file at the tir	ne of sessional								
	examination	(M.	MARKS :20)								
7.		****									

F.k. Mauill 20/08/25

Deptt. of Music & Performing And University of Allahabad