

Nehru Gram Bharati
(Deemed to be University)

Kotwa-Jamunipur-Dubawal, Allahabad (U.P.)



SYLLABUS

Bachelor of Music

Faculty of Arts

Nehru Gram Bharati Vishwavidyalaya Kotwa-Jamunipur-Dubawal, Allahabad (U.P.)

B. Mus. Three Years Degree Course: Its aims and objective

Renewing and updating of the curriculum is the essential ingredient of any vibrant university academic system. There ought to be a dynamic curriculum with necessary additions and changes introduced in it from time to time by the respective University with a objective to maintain updated curriculum and also providing therein inputs to take care of fast paced development in the subject concerned.

Looking into the needs and requirement of the present day set up, the reframing/updating of music course in the department of Music felt. Accordingly B.Mus. Three Years Degree Course has been framed and introduced from Nov. 2008 with a mission to provide intensive study of Rages and Tales. The aims and objectives of the course is to encourage the study of performing Arts as a vocation to produce students of a high order and to train them well versed in theory, practice and history of music. The optional aims that a music student could have for choosing a career in performing Arts are enumerated below.

1. Performing Artist
2. Researcher
3. Teacher
4. Composer
5. Music Critique
6. Director – audio video
7. Recording, choreography.

We have tried to list various topics under two broad divisions, practical and theory. The practical part lists musical forms in increasing order of complexity that student has to learn in his training. The theory is a student about the music that is being performed and about certain related aspects.

**B.Mus. Three Years Degree Course
Nehru Gram Bharati Vishwavidyalaya**

Regulations

1. Admission to the 1st year of the three year B.Mus. Degree Course in Vocal shall be open to such boys and girls candidates who have passed one of the following examinations.

Passed by the date his/her admission, the Intermediat examination of the U.P. Board or an equivalent thereto as recognized by Nehru Gram Bharati Vishwavidyalaya with music as subject, or senior Diploma exam or Prabhakar of the Prayag Sangeet Samiti, Nehru Gram Bharati or Madhyama exam of Bhatkhande Sangeet Vidyapeeth/Sansthan Lucknow or equivalent Music examination along with intermediate or its equivalent examination.

Candidates admitted to B.Mus. Degree Course shall not be eligible to pursue simultaneously any other course.

2. Admission to the first year of the B.Mus. Degree Course shall be made on the basis of marks obtained in the Entrance Test held by the University for this Course separately, subject to the availability of seats.

Allotment of marks for the papers/practical: B.Mus. 1 year Degree Course –

Subjects	Year	Paper No	Time	Marks assigned	Pass mark
Vocal	1 st year	Theory Paper No. 1	3 hours	100	35
do	1 st year	Theory Paper No. 1	3 hours	100	35
do	1 st year	Practical Part – 'A' Performance of B.Mus. 1 st year Ragas	1 hours	200	70
do	1 st year	Part 'B' Performance of old Ragas	1 hour	200	70
		Subsidiary (Performance only)	30 mts	50	18
		Grand Total		650	

In B.Mus. II year in Music Vocal the same pattern of time allotment/papers will be applicable.

In B.Mus. III year, the division of mark as per paper shall be the following:

Subjects	Year	Paper No	Time	Marks assigned	Pass mark
Vocal	3 rd year	Theory Paper No. 1	3 hours	100	35
do	3 rd year	Theory Paper No. 1	3 hours	100	35
do	3 rd year	Practical Board 'A' Stage Performance	40 minuets	250	88
do	3 rd year	Part 'B' Viva Voce	40 minuets	200	70
		Subsidiary (Performance only)	30 mts	50	18
		Grand Total		700	

The result of the B.Mus. degree examination shall be declared on the basis of the total mark secured by the candidate at the I, II and III year examination. They will be declared to

have passed if they secured the given below in the aggregate of marks of I, II and III year B.Mus. examination.

If at B.Mus. Part I or Part II Examination, a candidate passes in the practical, but fails in theory papers, he/she can appear in the theory paper in which he/she has failed at a Back paper examination but has to clear them before passing B.Mus. Part III.

Candidate failing in any item at B.Mus. Part III exam shall be declared fail and shall have to appear in all the items of B.Mus. Part III examination when they appear next.

Note:- No division will be mentioned on the result up to II year examination Candidatures will be declared to have passed or failed in the respective examination.

Fee-Structure:

Tuition and other Fees: as per University rules.

UNIVERSITY EXAMINATION

B.MUS. Three Years Degree Course – PART - I- Vocal Course for the Practical

Part 'A'

200 marks

Ragas for Detailed Study: (Vilambit and Drut khyal with Alap Tans)

1. Shuddhakalyan
2. Ram kali
3. Chayanat
4. Jaijaiwanti
5. Gaudsarang
6. Asavari
7. Bhairavi

Ragas for non – detailed study: (General outline of the Ragas and one composition)

1. Pooriya
2. Marwa
3. Sohini
4. Shankara
5. Deshkar
6. Khamaj
7. Hameer
8. Komod

- One Dhrupad and one dhamar in any one of the above ragas.

- One Tarana in any of the above ragas.
- Knowledge to perform Talas prescribed with prescribed layakaries on hand Teental, Ektal, Jhaptal, Chartal, Dhamar, Roopak, Teevra.
- Knowledge of all the Ragas, Laykaries and theory portion prescribed in previous classes.
- Candidates should be able to tune their instruments.
- **COURSE FOR PRACTICAL PART 'B'** – Knowledge and performance of old Ragas and Talas prescribed in High School or equivalent. 200 mark

THEORY: There will be two theory papers (University examination).

APPLIED THEORY

100 Marks- 3 Hours Duration

Paper – I

Unit – I: Theoretical Knowledge of all the prescribed Ragas with illustrations of Nyasa, Alpatva, bahutva, Avirbhava and Tirobhava by means of notes.

Unit – II: Writing the songs in notation in the above ragas with Alaps, Tans, Bolton's in Khayals and Dugan, Tigun etc. in Dhruvaped and Dammar.

Unit – III: Identification of Ragas from given notes. Critical, detailed and comparative study of the prescribed ragas.

Unit – IV: Writing of the following Talas with different types of Layakaries, Dugan, Tigun, Chaugun and Ada.

Unit – V: Essay on any general topic related to Music. Critical and detailed study of old Ragas.

Paper – II

SCIENCE OF MUSIC AND STUDIES OF SHRUTIES

100 Marks – 3 Hours Duration

Unit – I: Vibration and frequency, Pitch and its relation with the vibrator, vocal and instrumental ranges of sound, Amplitude, Timber, qualities of musical and unmusical sound (overtones-Swayambhu swar), Shadaj gram, the relation of present day shuddha sap taka with shadajgram.

Unit – II: Consonance and dissonance, main type of chords, Absorption, Echo, Resonance and Reverberation of sound.

Unit – III: Concept of Shruti (Different opinions on it), placement of shuddha and vikrit swars on different shruties according to Lochan, Ahobal, Pundarik, Ramamatya, Somamatya, Somnath etc.

Unit – IV: Comparative study of swars of Northern and of Southern Saptak, critical study of vyankatmukhi's 72 melas, Bhatkhankeys ten that's and modern thirty two that's. Lakshanas of vaggeykar, different school in Hindustani tradition.

Unit – V: Rabindra sangeet – Giti-Natya, Nritya, NatYa, Baitalik, Varsha Man gal, Basantotsav, Gitivitan, Swar titan, Akarmatrik Swarlipi, Bengal ka Keertan and its Influence in tag ore's Rag – Regniees.

SUBSIDIARY PAPER

Students will have to offer any one of the following subjects as subsidiary carrying 50 marks.

1. Table (in practical performance only)

Course outline for subsidiary subjects will be the same as in High school or its equivalent.

B.MUS. – PART – II – VOCAL

PART: A

200 Marks

Course for practical

Ragas for detailed study (vilambit and Drut khyals with alap and tans)

- | | | | | |
|------------|------------|------------------|---------|----------|
| 1. Lalit | 2. Darbari | 3. Mian – Malhar | 4. Todi | 5. Bahar |
| 6. Multani | 7. Deshi. | | | |

Ragas for non-detailed study: (General outline of the Ragas and composition)

- | | | | | | |
|--------------|-----------|----------|-----------|-------------|---------------|
| 1. Adana | 2. Poorvi | 3. Jogia | 4. Bibhas | 5. Keerwani | 6. Gaudmalhar |
| 7. Kalavati. | | | | | |

- One Dhrupad and one Dhamar in any one of the above ragas.
- One Tarana in any of the above ragas.
- One Tirvat and one Hori.

Knowledge to perform Talas prescribed with different Layakarries on hand.

Knowledge of all the Ragas, Talas, Layakarries and theory portion prescribed in B.Mus. Part I course.

Talas: Adachartal, Jhoomra, Teevra, Addha, Pancham sawari.

Identification of listend notes of Ragas by characteristic notes. Accuracy in tuning the instrument. Composing of few alapas and Tans while singing a khyal.

PART – B

Practical – Knowledge and performance of old Ragas and talas prescribed in Intermediate or its equivalent.

PAPER – I

APPLIED THEROY

100 Marks – 3 Hours Duration

Unit – I: Theoretical knowledge of the prescribed Ragas with a critical and comparative study.

Unit – II: Reading and writing of notation of the prescribed ragas (khyal, dhrupad, dhamar) with illustrations of Nays, Alap, Tan, Alpatva, Bahutva, Tirobhav, Abhirbhav and Talas with prescribed Layakaries. Identification of Ragas from given notes.

Unit – III: Study of musical sytles, Geet, Gandharva, Gan, Deshi, Sangeet, Sihaya, Mukhachalan, Akshiptika, Nibaddha and Anibaddha Gan Raga Lakshan, Raga lap, Alapti, Swasthan Niyam, Prachlit Alap, tan, Meend.

Comparative and detailed study of different styles of Indian music viz.

Dhrupad, Dhamar, Thumri, Khyal, Tappa, Chaturang, Taranas, Trivat etc. and their evolution.

Unit – IV: Knowledge of the following talas with different types of Layakaries and writing of the talas in Dugun and Visham Layakaries, Tilwara, Rupak, Sooltal, Jhoomra, Dhamar, Deepchandi, Farodast, Kumbha, Shikhar.

Unit – V: A short essay on any musical subject. Knowledge of Kriti, Keertan, Jatiswar, pad, Swarjati, Tillana, Alapna, Narawal, Sangati, Jati Bhed, Shad, Anga, Sapta Talas, Tavalı, Varnam, Padam, Ragam, Tanam, Pallavi.

PAPER – II

100 Marks – 3 Hours Duration

NOTATIN SYSTEM, SCALES AND STUDY OF BIO-GRAPHIES OF MUISCIANS

Unit – I: Various types of intervals of notes, different musical scales, Diatonic scale, equal tempered scale, pythagorian scale, major and minor scale.

Unit – II: Notation system of bhatakhande, vishudigambar and western music with a comparative study. Writing of simple songs in staff notation.

Unit – III: Western notes, time signature and other salient features of western staff notation, Harmony and melody, placement of notes on Veena according to Pt.Srinivas.

Unit – IV: Comparative study of northern and southern tal paddhaties, contribution of various scholars and musicians of medieval period to the Indian music. Biographies of Bhatkhande, vishudigambar, Amir khusroo, Faiyyaz khan, Pt. Ravi shankar, Abdul karim khan, bare Gulam Ali, Pt. Omkar nath thakur, Bare Ramdas and others of modern period.

Unit – V: Application of Hindustani Ragas in Tagore's music, manodharama sangeet, rag malika, divyaprabhandam, different forms of Rabindra sangeet, history of music of bengal, different styles of vocal and instrumental music in karnatak music and its guru Shishya parampara.

SUBSIDIARY PAPER

Students will have to offer any one of the following subjects as subsidiary carrying 50 marks.

1. Tabla
2. Light Music.

Course outline for subsidiary subjects will be the same as in 1st year of intermediate or equivalent (in performance only)

B.MUS. – PART – III – VOCAL MUSIC

Course for practical (stage Performance and viva voce both) 250+200 ragas for detailed study (vilambit and drug khyal with alap tans).

Practical Part – A

250 Marks

- | | | | |
|------------------|-----------------------|---------------|---------------|
| 1. Chandrakaunsh | 2. Shuddha Sarang | 3. Madhuwanti | 4. Bageshwari |
| 5. Jaunpuri | 6. Pooriya Dhanashree | 7. Kalyan. | |

Ragas for non-detailed study: (General outline of the Ragas and composition)

- | | | | | |
|----------|-------------|-----------|----------|-----------|
| 1. Shree | 2. Malgunji | 3. Basant | 4. Paraj | 5. Hindol |
| 6. Piloo | 7. Bhopali | | | |

General study for Bhajan – Geet

1. Pahadi
2. Mand
3. Khamaj
4. Shivvranjini for general study of Bhajan-Geet.

- One Dhrupad and one Dhamar in any one of the above ragas.
- One Tarana in any of the above ragas.
- One chaturang and one thumri or Dadra or ragmala.
- Additional talas: Lakshmi, Rudra, gajjhampa, Jatt tal, Tilwada.
- Additional layakari – 4/3.
- Additional Layakari for singing Drupad.
- Knowledge to perform Talas prescribed Layakaries on hand. Candidate have to perform, basics, of Harmonium with playing one or two songs on it.
- Knowledge of all the Ragas, Talas, Layakaries and theory portion of ragas prescribed in the previous classes before B.Mus. as well as in B.Mus. part I and II course.

Practical Part – B: Viva voce of 200 marks will include the same course as in part 'A' practical and also of the old ragas of B.Mus. I and II course.

Theory: There will be two theory papers.

PAPER – I

APPLIED THEROY

100 Marks – 3 Hours Duration

Unit – I: Theoretical knowledge of the prescribed Ragas with their subtle charateristical alongwith illustration of nyasa, Alpatva, Bahutva, Tirobhav, avirbhav etc. and comparative study of ragas.

Unit – II: Reading and writing of notation in the prescribed ragas and setting of given piece to a Raga. Composition of Alap, Tan, Bolalap, Boltan and Tihai. Ability to compose 5 compositions on any raga.

Unit – III: Critical study of different styies of music of north and south. Identification of Swaras and ragas by a group of notes in any raga.

Unit – IV: Gram Moorchan, varous kinds of Gamak, kaku, Kutup, knowledge of all previous ragas with chief characteristics.

Unit – V: Knowledge of the following tals with different types of Layakaries, Ada Chautal, Brahma, Lakshami, Rudra, Shikhar, Pancham sawari.