

**Sardar Patel University, Anand**  
**Smt. Hiraba Motibhai Patel Institute of Performing Arts**  
**Syllabus of Bachelor of Performing Arts modified**  
**As per Annual System 2015-16**

**FY BPA**

**Subject: Vocal/Instrumental**

**Theory Paper: 101 Principles of Music-I**

I. Musical Sound & Notes:-

Naad, Ahat & Anahat Naad, Pitch, Intensity Timbre, Shruti, Swar & it's types, Types of Saptak.

Definition of Thaata, Raag, Saptak, Taal & Jati of Nad (Ahat & Anahat Naad).

Raag & Essential of Raag, Thaata, Jati of Raag, Importance of Raag, Study of different Alankar (Palta)

II. Voice Culture for Vocal/Technology of Instrument for Instrumental

Rules of Thaata, Types of Hindustani Sangeet thaata, Types of Laya, Types of Musical Instruments.

III. A Definition of different Swar:

- |           |            |           |            |         |
|-----------|------------|-----------|------------|---------|
| 1. Suddha | 2. Vikrut  | 3. Vaadi  | 4. Samvadi |         |
| 5. Vivadi | 6. Anuvadi | 7. Varjit | 8. Vakra   | 9. Kann |

B Definition of group of Swar:

- |               |           |            |         |          |
|---------------|-----------|------------|---------|----------|
| 1. Aroh-Avroh | 2. Pakkad | 3. Alankar | 4. Tann |          |
| 5. Aalap      | 6. Khatka | 7. Murkee  | 8. Mind | 9. Gamak |

C Definition of types of Songs:

- |                       |                |                |            |
|-----------------------|----------------|----------------|------------|
| 1. Bandish            | 2. Sargam Geet | 3. Laksan Geet | 4. Dhrupad |
| 5. Dhamar             | 6. Chatrang    | 7. Thumari     | 8. Tarana  |
| 9. Khyal & It's Types |                |                |            |

D Composition of 32 thaata – place of Shruti & Swar:

IV. Classification of Shruti & Swar:

A. Purvang & Utrang

B. Time theory of Raag

C. Definition of Technical terms related to Taal

- |           |           |             |             |          |
|-----------|-----------|-------------|-------------|----------|
| 1. Sam    | 2. Tali   | 3. Khali    | 4. Bol      | 5. Modra |
| 6. Chinh  | 7. Khand  | 8. Aavartan | 9. Jati     | 10. Thek |
| 11. Tihai | 12. Dugun | 13. Tigun   | 14. Chaugun |          |

- 72 thaata of Pt. Vyankatmukhi:

V. A Comparison of Shruti & Swar :

A. Modern & Ancient Classification of Shruti & Swar

B. Two notation systems of North Indian Classical Music

C. Notation System of Pt. Bhatkhande and Pt. Paluskar

## B Definition of Various Raag

- |                           |                          |
|---------------------------|--------------------------|
| 1 Ashrya Raag             | 6 Janak Janya Raag       |
| 2 Urva Raag Uttar Raag    | 7 Sandhi Prakash Raag    |
| 3 Parmel Praveshak Raag   | 8 Raag with komal Re-dha |
| 4 Raag with Suddha Re-dha | 9 Raag with komal Ga-ni  |
| 5 Raag with suddha Ga-ni  |                          |

## Theory Paper: 102 Study of Raag-I

- I. Notation of Hindustani Music.  
Detailed study of Thaata Prilaval, Kalyan & Bhairav.  
“Detailed study of Taal Tintal Kehrva, Ektaal & Dadra with Notation”.
- II. Detailed study of Raag Yaman, Bhairav, kafi, Bharvi & Ashavari.  
Notation of Madhyalaya Bandish under Practical Study. Notation of vilambit Khyal under Practical Study. Notation of detailed alapaap & Taan under Practical Study.
- III. Notation of Tintal, Keherava, Ektaal, Dadra in Thah, Dugun & Chaugun laya.  
Detailed study of that kamaj, Kaffi & Aashavani. Detailed study of Taal Chautal, Tilvada Jhaptal & Roopak.
- IV. A Comparative study of the Raag
  1. Patdeep – Bhimpalasi
  2. Kamaj – Tilang
  3. Bhairav – Kalingda
  4. Desh – Tilakkamod Brilaval – Alaiya bilval
- B Writing notation under practical study
  1. Dhrupad
  2. Vilambit Khyal
  3. Alapaap & Taan
- V. Completion of Alankars.  
Writing Notation of Taal in Thah, Dugun & Chaugun Laya
  1. Chautaal
  2. Tilvada
  3. Jhaptal
  4. Roopak

### Theory Paper: 103 History of Music-I

- I. A History of Indian Music, Premedle Music, The Hindu Age, 13<sup>th</sup> & 14<sup>th</sup> Century,  
15 & 16<sup>th</sup> Century.  
B Detailed study of Bharatnatya Shashtra, Geet Govind Sangeet Markand,  
Suddha-Viknit Swar of Pt. Bharatmuni & Pt. Sarang Dev.
- II. 1 Detailed study of Tanpura, Tabla, Harmonium, Merit & demerits of Harmonium.
  1. Merits & Demerits of Classical Vocalist.
  2. Classification of Indian Music Style.2 Study of Biography of Musicologists  
(a) Pt. V.N. Bhatkhande (b) Pt. V.D. Parluskar (c) Pt. Omkarnath Thakar  
(d) ut. Faiyaz (e) Khan & ut. Allahuddinkhan
- III. Study of North Indian Gharana & Name of the Artists.  
Detailed study of Gharana:-
  1. Origin & History of Gharana
  2. Speciality & Teaching Method of Gharana
  3. Characteristics & contribution of Gharana
  4. Guru Shishya Parampara
  5. Importance of Tradition of Gharana
- IV. A. Comparative study of the Raag
  1. Origin & recognition of Swar
  2. Origin & importance of Naad
  3. Music in Ramayana & Mahabhartar Age
  4. Music in Buddha & Jain AgeB. Development of Vedic Swar
  1. Origin & development of saptak
  2. Origin & development of that
  3. Origin & development of Raag
  4. Classification of Instrument
- V. A Jaatigaan – Prabandh Gaan – Gram- Foundation Swars on string of veena –  
Origin & development of khyal gayki  
B. Short life sketch & contribution of the following musicians & musicologist
  - 1 Swami Haridas
  - 2 Meerabai
  - 3 Sadarang
  - 4 Amir Khusni
  - 5 Ut. Nasruddin khan Dageer
  - 6 Tansen
  - 7 Marsinh Mehta
  - 8 Adarang
  - 9 Ut. Abdul Karimkhan
  - 10 Ut. NatthukhanC. Study of vocal & Music Gharana & it's Artist

## **Theory Paper: 104 Music Therapy**

- I. The Origin of Therapy Science
  1. The History of Therapy Science in ancient Age
  2. The History of Therapy Science in Middle Age
  3. The History of Therapy Science in Modern Age
  4. The healing effects of Music
- II. Examples of Music Therapy
  1. The experiments of Music Therapy
  2. Musical Sound Naad
  3. The relation between Therapy & Music
  4. Detailed study of Yogic Therapy Technique
- III. Detailed study of breathing (Pranyam)
  1. Detailed study of meditation (Dhyan)
  2. Different types of Medication (Dhyan)
  3. The relation between Yoga & Music
  4. The impact of Yoga Sadhna from music
- IV.
  1. Music Therapy on the Basis of Aayurveda
  2. Music Therapy on the Basis of Rasa theory of Raga
  3. Music Therapy on the Basis of Psychologists
  4. Music Therapy on the Basis of Homeopathic
  5. Effect of Music therapy on Human Body
- V.
  1. Music therapy on the basis of Indian belief
  2. The impact of Aumkar on Human Mind
  3. The Science of Mantra
  4. The Opinion of Modern Therapists about music theory
  5. The various techniques of music Therapy
  6. Diagnosis of diseases through music
  7. Remedy of Disease
  8. The impact of music on animals & Birds
  9. Remedy of disease of animals through music therapy

**Paper: 105 English-I****Unit: I**

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

**Unit: II**

1. Articles
2. Noun
3. Pronouns
4. All Tenses

**Unit: III**

1. Verbs & Adverbs
2. Paragraph writing

**Unit: IV**

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

**Unit: V**

- Layout and letter writing
- Formal and Informal

**Reference:-**

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

### **Paper 106: Practical-I**

- I. Different types of Alankar A,B,C,D, (minimum 10)
  1. Alankar patterns to study rhythms scale exercise.
  2. Alankar in all ragas of varying nature.
  3. Sight singing or playing of written notations & writing notation on listening.Study of Taal with Thah, Dugan, Chogun lay in Teental & Ektaal, Dadra, Kherva
- II. The fourwing Raag with Madhyalay Geet (Chota Khyal) or Razakhani Gat, Lakshan Geet & Sargam Geet (Swar Malika), Alaptaan & Duganlay to Raag Durga, Raag Kaffi, Raag Khamej  
Swar Gyan through Sargam exercise, Scale Exercise, Application of Alankar in Raag & writing notation.
- III. Preparation of different Alankar type E. F. G. H  
Recitation of Taal Chautaal & Jhaptaal in Thah laya Dugun & Chuagun laya with Taalii & Khali
- IV. Preparation of Raag Kaligda, Desh & Yaman with Madhyalay Bandish with Aalap teen, Lakshan Geet & Saregam Geet in Thah & Dugun Laya.
- V. Learned Harmonium & Tabla playing from 1<sup>st</sup> year course.  
One Thumari with suitable improvisation in Bhaini & Khanmaj for Vocal student & for Instrumental one Thumari & Dhun with improvisation in Kamaj, kafi & Bhaini.

### **Paper 107: Practical-II**

- I. Detailed & Intensive study of the following Raags with Alaap, Swanistar Sargam, Tana: (1) Yaman (2) Bhairav (3) Alahaiyabilaval.
- II. Detailed & Intensive study of the following Raags with Dhrupad, Thumari, & Chatrang : (1) Tilak Kamod (2) Bhaini (3) Desh
- III. Light songs (Vocal & Instrumental)
  - a. National Anthem, Vande Matram
  - b. Light Songs Include Bhajan, Garba, Geet for Vocal Only.For Instrumental: - one Thumari & Dhun from your course
- IV. Detailed & Intensive study of the following Raag with vilambit Khyal Bandish. Madhyalay Bandish with Aalap taan for Complete performance (1) Bhupali (2) Bhimpalasi (3) Malkauns.
- V. Detailed & Intensive study of the following rag in Drupad, Thumari & Chatrang (1) Patdeep (2)Khamaj (3) Sarang  
Minimum six song from the following song style for vocal & instrumental (1) Folk song (2) light Music (Geet Ghazal) (3) Garba (4) Bhajans