

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
SY BPA
Subject: Vocal/Instrumental

Theory Paper: 201 Principles of Music-II

I.

- | | |
|---|----------------------------------|
| 1 Dasvidh Raag Lakshan Raag | 6 Ancient Classification of Raag |
| 2 Raagam Thatang System | 7 Raag Raagini System |
| 3 Ardhaclarshak Swar (Madhyam) | 8 Rules of Swa-stham |
| 4 Ancient & Modern Aalap | 9 Khyal Gayan System |
| 5 Types of Taan: Avirbhav - Tirobhav & Nibaddha – Anibaddha | |

II.

1. Shudhdha – Chhayalog – Sankira
2. Classification of Raag-Raagini from Sangeet Ratnakar
3. Classification of Raag- Raagini from Natyashashtra
4. Pandit Somnath's Thaata & Janya Raag
5. Pandit Lochan's Thaata & Janya Raag
6. Guna – Avguna of Vocalist

III.

1. Music & Notation System.
2. The limitation of Notation System.
3. Pt. Bhatkhande Notation System.
4. Pt. Palurekar Notation System.
5. Ut. Maulabaksh Notation System.
6. The comparative study between Pt. Bhatkhande & Pt. Palurskar Notation System.
7. The speciality between Pt. Bhatkhande & Pt. Palurskar notation systems.
8. The Modern Shruti – Swar classification.
9. The modern swar arrangement.
10. The suddha & Vikrut swar of an ancient author Pt. Bharatmuni & pt. Sarangdev.

IV.

1. The Suddha & Vikrut swar of an ancient author Pt. Ramantya & Pt. pundarik Vitthal & Somnath.
2. The suddha & Vikrut swar of an ancient author Pt. Vyankarmukhi & Pt. Ahobal.
3. Necessity of notation in Music
4. Study procedure of swar
5. Aadat – Jgar Hisab

V. Alapgan at present: Alap in Akar, Nomtom Alap, Bol Aalap, Swaralap, Swar vistar in sthai, ANtra, Sanchari & Abhog.

Theory Paper: 202 Study of Raag -II

- I. Detailed study of thaat Bhairvi
Detailed study of Rag Deshkar, Puriya-Dhanashree, Jaijivanti, Hindol, Kedar, Kamod & Shankra
- II. Comparative study of the following Raag
 1. Raag Bihag –Yaman
 2. Raag Bageshree – Bhimpalasi
 3. Chhayanat - Kedar
- III. Detailed study of the following taal
 1. Tewra
 2. Surtaal
 3. Zumra
- IV. A Detailed study of the following Raags:-

Thaat Todi	Chhayanat
Bageshree	Sohni
Bihag	Adana
Hamir	

B Comparative study of:

 1. Raag Deshkar - Bhupali
 2. Raag Kamod – Hamir
 3. Raag Kedar – Kamod
 4. Raag Puriyadhanashri Vasant
- V. Detailed study of the following Taal:-
 1. Aada Chautal
 2. Deepchnadi
 3. Dhamar

Writing notation of Vilambit khyal & Chhota khyal (Gat for Instrument Music & under practical study)

Theory Paper: 203 History of Music-II

I.

1. 17th Century
2. 18th Century
3. Detailed study of Hridaya Kautak & Hridaya Prakash
4. Detailed study of Anup Sangeet Ratnakar, Anup sangeet Vilas, Anup Sangeet Ankash
5. Detailed study of Panchamsar Sanhita
6. 19th Century
7. 20th Century
8. Detailed study of shreemallaksh Sangeetam.
9. Detailed study of Chatardandi Prakashika
10. Detailed study of Raag Mala

II. Detailed study of :

1. Sangeet Ratnakar
2. Suddha Vinut Swar of Kavi lochan
3. Suddha Vikrut Swar of Pt. Shriniwas
4. Raag Tatva Vibodh
5. Sangeet Darpan
6. Sangeet Vibodh
7. Sangeet Parijat

III. A Life sketch of Authors:-

1. Pt. Bharatmuni
2. Pt. Ahobal
3. Pt. Shriniwas
4. Pt. Vyankatmukhi
5. Pt. Jaydev

B Life sketch of Renowned vocalists:-

- | | |
|-----------------------------------|-----------------------------|
| 1Pt. Hriday Narayandev | 6 Sardar Sohansinh |
| 2 Pt. Shree Dwarkeshlalji Maharaj | 7 Pt. Mirashibua |
| 3 Smt. Manek Verma | 8 Pt. Bal Gandharva |
| 4 Ut. Haidar Alikhan | 9 Ut. Alibaksh Patiyalawale |
| 5 Ut. Nisar Hussain Khan | 10 Ut. Jiyamohinuddin Dager |

IV. Short life sketch & contribution of the following musicians & Musicologist

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|---------------------------|---------------------------|
| 1 Pt. Vishnuupat Chhatre | 6 Pt. Savai Gandharva |
| 2 Pt. Vamanbua Faltankar | 7 Pt. Shivprasad Tripathi |
| 3 Pt. Manohar Palekar | 8 Ut. Gulam Rasul Khan |
| 4 Ut. Bandu Khan | 9 Ut. Rajablai Khan |
| 5 Ut. Mustaq Hussain Khan | 10 Ut. Massu Khan |

V. Detailed study of the important element rules disciplines & importance of Gharana.

1. Explain:-
 - Alphabet and meaning of word Gharana, Origin of Gharana,
 - Recognition of Gharana, Limitation of Gharana,
 - The tradition of Gharana
 - Conflict & Gharana
 - Gun Shishya Parampara
 - Characteristic of Guru Shishya
2. Brief information about different Gharana like Vocal, Tabla & Dance.
3. Detailed study of
 - a. Gwalier Gharana
 - b. Agra Gharana
 - c. Jaipur Gharana
 - d. Luknow Gharana
 - e. Patiyala Gharana
 - f. Delhi Gharana
 - g. Kirana Gharana

The similar shruti of Ancient authors of

1. Detailed study of Veena
2. Detailed study of Shuddha –Vikrut Swar of Manjarikar
3. Comparative study of ancient middle & Modern aged author in the subject of shruti & Swar.

Paper: 204 Yoga & Music

I.

1. General definition of Yoga
2. An Ancient definition of Yoga
3. Relation between Music & Yoga
4. Music itself yogic Sadhna
5. Contribution of Music in yoga Accomplishing
6. The relation between of yoga & seating
7. The relation between of yoga & seating position of various Instrumentalist

II.

1. Pranayam in yoga.
2. The importance of pranayam for Vocalist.
3. The importance of Pranayam for Air Instrumentalist.
4. The Yogic importance of Aum for vocalist.

III.

1. The importance of Music in yoga recitation
2. Yam & Niyam in yogic Practice
3. The role of music in yogic worship of God

IV.

1. A study of sic plexus of human body
2. An effect of music in sic plexus of human body
3. The Silence (Maun)
4. Definition of concentration.

V.

1. The relation between concentration & Music
2. Music as a concentration
3. Naadbrahma concentration
4. Naadyog in unfailing resource for acquisition of God.

Paper : 205 English-II

Unit: I

Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

Unit: III

1. Types of communication
2. Barrier Communication
(Wrong choice of medium/Physical/Semiotic/Socio-Psychological barriers to communication)
3. Dialogue writing

Unit: IV

1. Phrasal Verbs
2. Preposition
3. Conjunctions
4. Punctuation marks
5. Precise writing
6. Synonyms, Antonyms & Homonyms

Unit: V

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
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 206: Practical-I

- I. A Detailed & intensive study of the following Raag with Madhyalay Bandish, Alaptaan, Saregamgeet, Tarana with Dugun laya for complete performance
 1. Raag Sohini
 2. Raag Bagshree
 3. Jaijaivanti
- B Detailed & intensive study of the following Taal with Thah Laya, Dugun Trigun, Chaugun, with Tali Khali for Complete performance
 4. Dadara
 5. Jumra
 6. Dhamar
- II. Learned playing on Harmonium & Tabla from course.
One Revision of syllabus FY B.P.A.
- III. Detailed & intensive study of the following Raag with Sargam geet, Madhyalay with Alaptaan & Tarana for complete performance
 1. Adana
 2. Jaijaivanti
 3. Kedar
- IV. Detailed & intensive study of the following Taal for complete performance with Thah Lay Tali & Khali, Dugun, Trigun & Chuagun.
 1. Kehrva
 2. Tilwada
 3. Rupak
- V. Learned & played on Harmonium/Tabla Instrument from your course.

Paper 207: Practical-II

Detailed & intensive study of the following Raag with vilambit khyal Bandish, Alaptaan & Madhyalay Bandish.

1. Raag Jaijaivanti
 2. Raag Kedar
 3. Raag Bageshree
- II. Detailed & intensive study of the following Raag with Dhrupad, Dhamaar & Thumari.
1. Raag Shankara
 2. Tilak Kamod
 3. Hindoi
- III. Minimum six songs from the following song style.
1. Folk Song
 2. Light Music (Geet-Ghazle)
 3. Garba
 4. Bhajans
- IV. Detailed & intensive study of the following Raag for complete performance with Modhyalay, Vilambit khyal with Alaptaan
1. Puriya Dhanshree
 2. Chhayanat
 3. Bihag
- Detailed & intensive study of the following Raag for complete performance with Dhrupad Bandish, Dhamar in Dugun, Tigun & Chuagun laya & various variations in Thumari Bandish.
4. Raag Hindol
 5. Raag kaffi
 6. Raag Dhamar
- V. Different non classical & non classical filmy songs
1. Folk Songs
 2. Geet Ghazal & Bhajan
 3. Revisions of Syllabus FY B.P.A.