

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
TY BPA
Subject: Vocal/Instrumental

Paper: 301 Principles of Music-III

I.

1. Experiment of Sarna of Bharatmuni
2. Definition of Gran
3. Three types of Gran
4. Comparative study of three types of Gran
5. Definition of Muurchchna
6. Murchchana & Arch- Avroh
7. Comparative study of Murchchana & Modern Thaats
8. Definition of Gamak
9. Types of Gamak
10. Necessity of Gamak in Classical Vocal

II.

1. Arrangement of consonance & dissonance.
2. Pair of oscillation in consonance & dissonance.

The two main notation systems in north Indian Music i.e. Pt. Bhatkhande & Pt. Parluskar System.

III. Detailed study of the time theory of Raags, it's principles & relation to aesthetics Rag Samy Siddart, Classification of Raags, according to the Gayan Samay, Ardhwadarshak swar & Raag Samay chakra.

Classification of Raags

1. Raag-Raagini
2. Mela-Raag
3. Ragang – Rang
4. Shuddha Chhyalag-Sankirna

IV. 10 Principles of Raga according to the old treatises of Hindustani music-Grah-Ansh-Nyas-Apanyasas-Mandra, Tara, Alaptwa-Bahutwa-Shdavatwa-Audavatwa-it's relation with modern system.

Prachin Alapana:- Ragalal, Roopaklap, Alapti, Akashptika, Nibaddha, Anibaddha Gana, Avitbhawa, Tirobhav.

V. 1. Alapgan at present: - Alap in Akar, Nomtom Alap, Bolalap, Swaralap, Swarvistar in sthai, Antra, Sanchari & Abhog.

2. Detailed studies of shruti in Indian music interpretation of Pramanshruti by different Granthkares.

Different ways of measuring shruti.

Paper: 302 Study of Raag--III

I. Detailed study of the following Raag

- | | |
|-------------------|------------------------|
| 1 Raag Lalit | 6 Shree |
| 2 Ramkali | 7 Gaud Malhar |
| 3 Gaud Sarang | 8 Raag Darbari |
| 4 Raag Todi | 9 Raag Multani |
| 5 Raag miyamalhar | 10 Raag shuddha Kalyan |

II. Detailed study of the following Taal

- | | |
|------------|-------------|
| 1 Tilwada | 5 Gajjhanpa |
| 2 Pashto | 6 Adhdha |
| 3 Mattaal | 7 Bramhtaal |
| 4 Farodast | 8 Panjabi |

III. Detailed study of Alap & Taan under Practical study.

IV. Comparative study of the following Raag

- | | |
|-----------------------|---------------------------------|
| 1 Raag Purya- Marva | 5 Raag Todi- Multani |
| 2 Raag Adana- Darbari | 6 Raag Bahar-Miya Malhar |
| 3 Raag vasant – Paraj | 7 Raag Puriya – Sohini |
| 4 Raag Marva – Sohini | 8 Raag Puraj – Puriya Dhanshree |

V. Notation of Vilambit Khyal & Madhyalay Bandish under Practical Study.

Paper: 303 Folk Music & light Music

I.

1. The origin development & importance of folk culture
2. The definition of folk culture
3. The occasion & folk culture
4. The relation between folk Music & Classical Music
5. The comparative study of folk Music & Classical Music
6. The literature of folk sound
7. The relation between folk Music & Ancient devotional Song

II. The tradition of different North Indian state folk song & folk music like Gujarat, Punjab, Rajasthan, UP, MP, Maharashtra etc.

III.

1. The origin development & importance of light music.
2. What is light music? Study of the light music song.
3. The relation & Comparative study between folk music & light Music

4. The inclusion in light classical vocal music from UP folk music traditional songs Kajari, Chaiti, Savan & Jhula etc.

IV.

1. The origin & development Gujarati folk culture
2. Music in Gujarati folk culture
3. The Tradition of Gujarati folk music
4. The types of Gujarati folk music
5. Folk songs in Gujarati Folk Music
6. The types of Gujarati Folk Songs
7. An ancient devotional Songs in Gujarati Folk Music
8. Types of an ancient devotional songs

V.

1. The marriage songs in Gujarati folk music
2. Duha, chhand & it's types in Gujarati folk music
3. Raas-Garba, Halrada, Marsiya in Gujarati folk music
4. The Gujarati folk artists and literary person like (a) Zaverchand Magahni (b) Henu Ghadvi (c) Pingalshi Gadhavi
The Gujarati light/sugam sangeet Artists, literary person and Renowned composer.

Paper: 304 Western staff Notation

I.

1. Definition of western staff notation.
2. Introduction of time signature
3. Types of time signature

Study of Tempered, Natural, diatonic & chromatic scale.

II.

Comparative study of scales in Indian & western music
Introductory knowledge of staff notation system & writing of swarmalika, Alankar etc in staff notation.

III.

1. Western & Indian Natural & Modified Note.
2. Detailed study of western staff Notation system.
3. Explain the intervals & its types.
4. Explain the Pythagorean Scale.
5. Explain the tempered scale.

IV.

1. Explain the equally tempered Scale.
2. Explain the Natural Scale.
3. Explain the Semitone.
4. Explain the types of semitone.
5. Explain the sol-fa & enemas notation system.

V.

1. Explain the Jhiv (chive) & staff Notation.
2. Explain the word chord.
3. Explain the harmony of chord.
4. Explain the melody of chord.

Paper : 305 English-III

Unit: I

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne
4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
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: 306 Practical-I

- I. Detailed Raag with sargam geet, Madhyalay Bandish, Tarana with Thah laya Dugun, Trigun & Chaugun for complete performance.
(1) Raag Poorvi (2) Raag Lalit (3) Raag Marwa
- II. Detailed & intensive study of the following Raag in sargam geet, Madhalay Bandish & Taran with Alap & Taan, Dugun, Trigun & Chaugun Laya for complete performance.
 1. Sudhdha Kalyan
 2. Raag Kamod
 3. Raag Johnpuri
- III. Detailed & intensive study of the following Taal in Thah laya with Taali, Khali, Dugun, Trigun & Chaugun laya
(1) Tewra (2) Sultaal (3) Deepchand
- IV. Detailed study of the following Taals inThah laya with Tali & Khali, Dugun, Trigun & Chaugun laya for complete performance.
 1. Aada Chautual
 2. Adhdha
 3. Pancham Savari
- V. Learned & Practical Training on Harmonium & Tabla from your course
 1. Revision of Syllabus SY BPA

Paper: 307 Practical-II

- I. Detailed and intensive study of the following Raag with Vilambit Khyal, Madhyalay khyal Alap & Taan for complete performance.
(1) Raag Lalit (2) Darbari (3) Gaud Sarang
Detailed and intensive study of the following Raag with Thah laya, Dugun, Tigun & Chaugun laya in Dhrupad, Dhamar, Thumari Bandish with various variations.
(1) Miya Malhar (2) Pilu (3) Basant
- II. Detailed & intensive study of the following Raag vilambit khyal, Madhalay & Alap Taan for complete performance.
(1)Raag Pooriya (2)Raag Ramkali (3)Raag Shree (4)Raag Marwa
- III. Detailed & Intensive study of the following Raag with Dhrupad, Dhamar & Thumari with Dugun, Trigun, Chuagun laya for complete performance.
 1. Raag Multani
 2. Raag Jogia
 3. Raag Bahar
- IV. Different Non classical & Non Filmy Songs minimum six Songs.
(1) Folk song (2) light Music
- Revision of syllabus SY B.P.A.
- V. Different types of Gujarati folk songs & Gujarati Sangeet songs minimum six songs.