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**RANCHI WOMEN'S COLLEGE**

**RANCHI**

**(A Constituent Autonomous College of Ranchi University)**

**Department of Music**

**Courses of Study (Syllabus)**

**For Three Years' Degree Course**

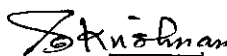
**Session 2012 onwards**

1. BA Subsidiary / General

2. BA Honours

- BA -Part -I - II Semester
- BA -Part-II -III - IV Semester
- BA -Part III -V- VI Semester

Approved



## Paper Wise Distribution of Marks in BA Subsidiary / General

Academic Year	Semester	Theory	Practical	Full Marks	Pass Marks
Part I	I II	Paper I	Paper II	100	33
Part II	III IV	Paper III	Paper IV	100	33

### **BA Part –I**

#### **Syllabus -Subsidiary Theory**

**Full Marks 50**

1. Knowledge of the following terms:-

Naad, Swar, Saptak, Geet, Gandarva, Margi, Deshi, Dhatu, Nibaddha Gaan, Anibaddha Gaan, Raag Lakshan, Alpatva, Bahutva, Nyas, Apnyas, Sanyas, Vinyas.

2. Taan and its varieties.
3. Knowledge of writing Swar Lipi and Tal.
4. History of Music during Mediaeval Period.

#### **Syllabus -Subsidiary Practical**

**Full Marks 50**

1. Detailed knowledge of the following Ragas:-

Hameer, Tilak Kamod and Malkauns.

2. One Vilambit khyal in one Raga.
3. Dhnut Khyal in all Ragas.
4. One Dhrupad in any prescribed Raga.
5. One Dhamar in any prescribed Raga.
6. Knowledge of the following Talas with Thah, Dwigun and Chaugun:-

Trital, Ektal, Dadra, Kaharwa.

## BA Part –II

### Syllabus -Subsidiary Theory

Full Marks 50

1. Ragalap, Roopkalap, Alpati, Swasthan Niyam of Alap, Avirbhava, Tirobhava, Akshiptika, Mukhchalan
2. Shruti –Swar Vibhajan according to ancient, mediaeval and modern scholars.
3. Various style of singing  
Dhrupad, Dhamar, Thumri, Tappa, Tarana, Trivat, Chaturang.
4. History of Music during 19<sup>th</sup> and 20<sup>th</sup> Century.

### Syllabus -Subsidiary Practical

Full Marks 50

1. Detailed knowledge of the following Ragas:-  
Miyan Malhar, Multani and Jaunpuri.
2. One Vilambit Khyal in one raga.
3. Dhrut Khyal in all Ragas.
4. One Dhrupad in any prescribed raga.
5. One Dhamar in any prescribed raga.
6. Knowledge of the following Talas with Thah, Dwigun and Chaugun:-  
Chautal, Dhamar, Rupak, Jhap Tal.

## BA Part-I and Part –II

### Books Prescribed for Subsidiary

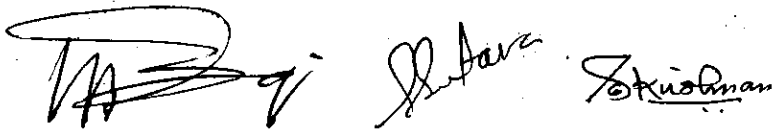
1. Rag Parichaya -Part –I, II and III -By Dr. Harish Chandra Shrivastava. Publication: Sangeet Karyalay, Hathras, (U.P.)
2. Kramik Pustak Malika Part-I and II -By Pt. V. N. Bhatkhande. Publication: Sangeet Karyalay, Hathras, (U.P.)
3. Sangeetanjali Part-I and II -By Dr. Omkarnath Thakur. Publication: Sangeet Karyalay, Hathras, (U.P.)
4. Sangeet Visharad Publication: Sangeet Karyalay, Hathras, (U.P.).

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**Paper Wise Distribution of Marks in BA Music Hon's**

BA	Semester	Mid Semesters (Total 20 marks) (Pass marks 9)	Theory Papers (95)	Practical (95)	Total Pass Mark (45)	Full Marks
I Year	I II	Mid Semester - 1 Mid Semester-2	I III	II IV		(200 + 200)
II Year	III IV	Mid Semester - 1 Mid Semester-2	V VII	VI VIII		(200 + 200)
III Year	V VI	Mid Semester - 1 Mid Semester-2 General Impression ( 20 marks)	IX, X XIII, <del>IVX</del>	XI, XII XV, XVI		(400 + 400)



## BA (Hon's) Part –I

### I Semester

#### Syllabus - Paper -I -Theory

1. History of Music from 2<sup>nd</sup> Century to 14<sup>th</sup> Century AD.
2. Historical knowledge of the following Granthas:-
  - a. Natya Shastra
  - b. Sangeet Ratnakar
3. Detailed knowledge of *Gram*.
4. Historical knowledge of instruments used in vocal music.
5. Knowledge of writing of notation.
6. Detailed knowledge of Tal and Layakari:-

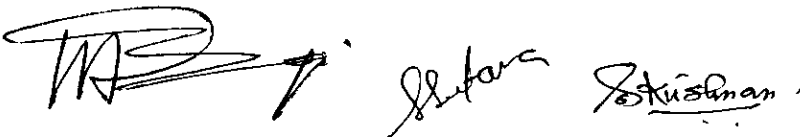
Tri Tal, Ek Tal, Chau Tal, Jhap Tal, Dadra, Kaharwa

#### Syllabus - Paper -II -Practical

Knowledge of the following Ragas:-

1. Shuddha Kalyan –Vilambit Khyal and Druta Khyal
2. Multani - Vilambit Khyal and Druta Khyal
3. Malkauns –Druta Khyal and Dhrupad with laykaris
4. Gaud Sarang –Druta Khyal
5. Khamaj - Druta Khyal and Bhajan
6. Talas:-

Tri Tal, Ek Tal, Chau Tal, Jhap Tal, Dadra, Kaharwa.



## II Semester

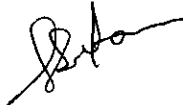
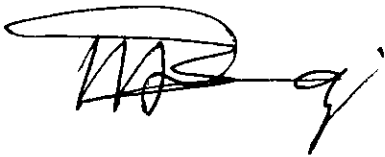
### Syllabus - Paper -III -Theory

1. Detailed knowledge of Sarna Chatushtai
2. Mathematical calculation of Thatas according to Pt. Vyankat Mukhi and Pt. V. N. Bhatkhande
3. Detailed knowledge of the following Granthas:-
  - a. Rag Tarangini
  - b. Chaturdand Prakashika
4. Mathematical calculation of possible numbers of Ragas from Thatas.
5. That Paddhati, Rag Ragini Paddhati and Raganga Paddhati.
6. Writing of notation of Vilambit Khyal, Dhruta Khyal, Dhrupad and Dhamar.
7. Writing of Talas with Laykaris:-  
Rupak, Teevra, Sultal, Dhamar.

### Syllabus - Paper -IV -Practical

Knowledge of the following Ragas:-

1. Darbari Kanhra - Vilambit Khyal and Druta Khyal
2. Adana -Druta Khyal and Dhamar
3. Gaud Malhar -Druta Khyal and Dhrupad with laykaris
4. Todi -Druta Khyal
5. Talas:-  
Rupak, Teevra, Sultal, Dhamar.



## BA (Hon's) Part –II

### III Semester

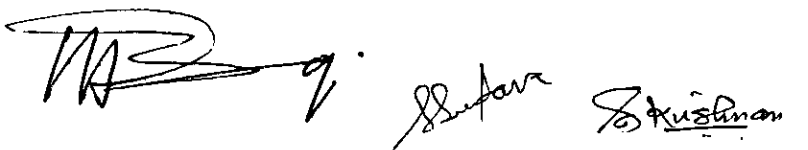
#### Syllabus - Paper –V -Theory

1. History of Music from 15<sup>th</sup> Century AD to 18<sup>th</sup> Century AD.
2. Detailed knowledge of Shadaj Gram and Madhyam Gram.
3. Historical Knowledge of the following Granthas:-
  - a. Sangeet Parijat
  - b. Rag Tatva Vibodha
4. Time theory of Ragas:-
  - a. Sandhiprakash Ragas
  - b. Parmale Paraveshak Ragas.

#### Syllabus - Paper –VI -Practical

Knowledge of the following Ragas:-

1. Shyam Kalyan - Vilambit Khyal and Druta Khyal
2. Miyan Malhar –Druta Khyal and Dhrupad with laykaris
3. Kamod –Druta Khyal and Dhamar
4. Ramkali –Druta Khyal and Dhrupad with laykaris
5. Talas:-  
Ada Chautal, Deepchandi Rupak, Teevra, Sultal and Dhamar.



## **IV Semester**

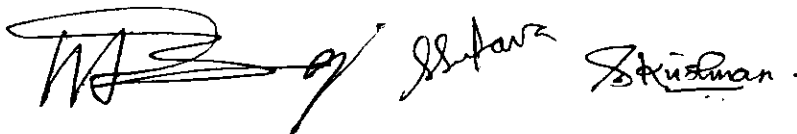
### **Syllabus - Paper -VII -Theory**

1. Detailed knowledge of South Indian Tal System.
2. Writing of notation of Vilambit Khyal, Dhruṭa Khyal, Dhruṭpad and Dhamar.
3. General knowledge of the following:-
  - a. Parmale Praveshak Rag
  - b. Sankeerna Rag
  - c. Udgrah Melapak
  - d. Dhruva, Prabandh
  - e. Vastu Rupak
4. Historical knowledge of Granthas:-
  - a. Rag Tarangini
  - b. Swarmale Kala Nidhi
5. Writing of Talas with Laykaris:-  
Sul Tal, Jhap Tal, Rupak Jat Tal, Dhamar and Til Vara.

### **Syllabus - Paper -VIII -Practical**

Knowledge of the following Ragas:-

1. Shyam Kalyan - Vilambit Khyal and Druta Khyal
2. Puriya Dhanashree - Vilambit Khyal and Druta Khyal
3. Chaya Nat - Druta Khyal
4. Shankra -- Druta Khyal and Dhamar
5. One Bhajan in any Rag





## BA (Hon's) Part –III

### V Semester

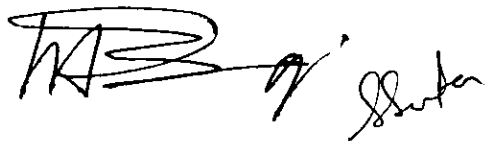
#### Syllabus - Paper –IX -Theory

1. Detailed knowledge of the following:-
  - a. Gram –its present status
  - b. Murchhana
  - c. Jati Gan
2. Detailed knowledge of all the Gharanas of vocal music.
3. Detailed knowledge of the instruments used in the vocal music and division of all types of instruments.
4. Detailed knowledge of Ragas prescribed in the course.
5. Writing of notation of Vilambit Khyal, Dhruva Khyal.

#### Syllabus - Paper –X -Theory

1. Placement of Shudha and Vikrit Swaras on 36 inches string of Veena according to Srinivas.
2. Murchana –Seven Sudha Murchanas and their developments.
3. Equally tempered scale, minor tone, major tone, semi tone and comparison of natural and tempered scales.
4. Writing of notation of Dhruvad and Dhamar with Laykaris.
5. Writing of Talas with Laykaris:-

All the talas of previous years and Rudra Tal.

 Shri. S. Krishnan

## **Syllabus - Paper –XI -Practical**

Knowledge of the following Ragas:-

1. Rageshree - Vilambit Khyal and Druta Khyal
2. Madhuvanti - Vilambit Khyal and Druta Khyal and Dhrupad with Laykari.
3. Bahar -Druta Khyal
4. Patdeep - Druta Khyal
5. Knowledge of all the talas of previous years and Rudra Tal.

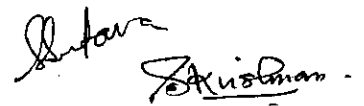
## **Syllabus - Paper –XII -Practical**

1. Staged performance
2. Viva

## **VI Semester**

### **Syllabus - Paper –XIII -Theory**

1. History of Music from 19<sup>th</sup> Century AD to 20<sup>th</sup> Century AD and its present status.
2. Knowledge of Granthas
  - a. Nardeeya Shikha
  - b. Vrihaddeseya
3. Critical study of Raga clasifficationns: -
  - a. Gram Raga classification
  - b. Male raga classification
  - c. Rag Ragini classification.
4. Detailed knowledge of the following ragas:-
  - a. Madhuvanti
  - b. Suddha Sarang
  - c. Chandrakauns
  - d. Basant
  - e. Dhrupad and Dhamar



5. Karnatak Tal System and its comparison with Hindustani Tal System

6. Knowledge of the following Talas:-

- a. Kumbha Tal
- b. Gajhampa
- c. All the previous Tals

### **Syllabus - Paper -XIV -Theory**

1. Placement of Shruti Swar Vyavastha during Ancient and Modern Periods.

2. Detailed knowledge of all the Gramas and Murchchanas.

3. Life sketches of the following:-

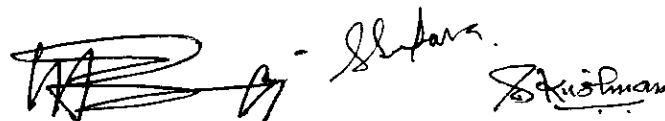
- a. Pt. Vishnu Digambar Palushkar
- b. Pt. Omkar Nath
- c. Shri S. N. Ratanjankar
- d. Ustad Bismillah Khan
- e. Pt. Tyagraj
- f. Pt. Ravi Shankar
- g. Pt. V. G. Jog

4. Aesthetic impact of season on Music.

### **Syllabus - Paper -XV -Practical**

Knowledge of the following Ragas:-

1. Shuddha Sarang - Vilambit Khyal and Druta Khyal.
2. Chandrakauns - Vilambit Khyal and Druta Khyal.
3. Puria -Druta Khyal.
4. Dhrupad in any prescribed Raga.
5. Tarana in any prescribed Raga.
6. Identification of Ragas by characteristic notes sung by the examiner.
7. Presentation of Talas in different Laykaris.

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## **Syllabus - Paper –XVI -Practical**

1. Staged Performance.
2. Viva.
3. Demonstration of any style of light music.

## **BA (Hon's)**

### **Books Prescribed**

1. Kramik Pustak Malika –Parts 1 to 6 II -By Pt. V. N. Bhatkhande. Publication: Sangeet Karyalay, Hathras, (U.P.)
2. Rag Parichya –Parts 1 to 6 -By Dr. Harish Chandra Shrivastava. Publication: Sangeet Karyalay, Hathras, (U.P.)
3. Sangeetanjali –Parts 1 to 6 -By Dr. Omkarnath Thakur. Publication: Sangeet Karyalay, Hathras, (U.P.)
4. Bhavrang Lahari–Parts 1 to 5 –By Pt. Balwant Rai Bhat.
5. Sangeet Visharad Publication: Sangeet Karyalay, Hathras, (U.P.)
6. Sangeet Ratnakar Pt. Sarang Dev. Publication: Sangeet Karyalay, Hathras, (U.P.)
7. History of Music
8. Sangeet Nibandh

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