



INSTITUTE OF MUSIC & FINE ARTS

University of Kashmir

Syllabus for four years B.P.A Course

Sufiyana Santoor

(First Year)

Paper I (General Theory)

Marks:-100

Unit I Sufiyana Musique

Origin of Sufiyana Musique in Kashmir

Mughal period and Sufiyana Musique

Sufiyana Musique – Comparative study

Unit II Thaats Naad and Laya

Definition and Principles of Thaat

Twelve Thaats of Sufiyana Musique

Sada (Naad), Kinds and qualities of Sada (Naad)

Laya its kinds and importance in music

Unit III Biographical Sketches:

- a) Ustad Ramzan joo (saznawaz)
- b) Ustad Abdul gafaar shah (Sitari)
- c) Hafiz Ahmad ullah Punjabi

Unit IV Components of Sufiyana Music

Elementary knowledge of:

Mousiki, Anankar, Shinakth, Shakel, Bulandi, Pasti, Baeth, Neemwouj, Baazgasht, Sprud, Muqaam, Zamaan, Badshah, Wazir, Lahan, Ki, Bagaie, Wakf, Shud, Komal and Tivar sur.

Vadi, Samvadi, Aroh & Avroh, Bhava, Gat, Gharana, and Gharana style, Ustaad, Sawaal, Jawaab, Drut, Vilambit, Shob, Gosha, Pardah, Langar, Nashay-Faraz.

Unit V Taal and Instrument

General knowledge of Taalas and their Description

Sufiyana Tabla and Wasool

Matra, sam, Bari, Khali, Sada, Laya and Bol.

Paper II (Applied Theory)

Marks:-100

Unit I String Instruments

Santoor- Make Dimensions, Mohra,Tour, Kalams,Tunning pegs,Abrakh,Sepaie,
Comparative Study of other string instruments
Brief note on zaz family (Instrument makers and wood workers).

Unit IIMuqaams

Definition of Muqams Prescribed.
Notation of prescribed Muqaams based on practical papers
Different Alankaars in different muqaams in different Taalas of the course.

Unit III Santoor and Accompanying Instruments

Instruments used with Santoor in Sufiyana Music
Taalas and Layakaries of the course
Describe your own instrument, its tunning and importance in the field of Sufiyana Music.

Unit IV Irani Classical Musique

Irani Classical Mosique and Nomenclature of Thaats
Impact of Iraani Mosique on Sufiyana Mosique of Kashmir
Song structure and non-lexical words for modification
Principal Musicians of Iran

Unit V Kashmiri Classical Mosique

Sufiyana Musique (Affective Domain and Ethnocentrism)
Forms of singing (Antiphony, Homophony and Heterophony)
Sufiyana Conference (Bethek) as atool and strategy with special reference to Ahmad Shah kena
of Khankah Moulla, Ronga family of zaina Kadal, Ghulam Hassan Chatt of Kadi Kadal etc

Paper III (Practical test)

Marks:-100

Playing and Identifying all Shudh and Virit Swars.
Play 20 simple Alankars and practice them in atleast 12 scales
Muqaams as Kalyan,Nowroz-e-Sab,Bayaan set to Dou_ek,Chap Andaz with Simple rhythm.
Practice of the technique of Right and Left Hand Separately and jointly.
practice of Alankaars and Paltas in prescribed Muqaams
Demonstration of Taalas Do-Ek,Chap-Andaz,Rawani,Zarbi Turki.
Muqaams for elementary study: Araaq,Hussaini,Buzurg.

Paper IV (Demonstration)

Marks:-100

Students shall be expected to demonstrate one Muqaam of his/her own choice completed in all respect prescribed in syllabus from detailed study of Muqaams

1. Play two Sufiyana Dhuns.
2. Play two folk Dhuns.

Syllabus for four years B.P.A Course in Sufiyana Santoor (Second Year)

Paper I (General Theory)

Unit – I Trends in Music

Past and present trends in music (Sufiyana Music)

Musical excerpts used in Hindustani and Sufiyana Music

Unit II Sufiyana Musique

Sufiyana Musique and its influence and future

Muqaam, Gosh, Pardha, Shobah.

Unit III Contribution of masters towards the Sufiyana Music

- a) Ustad Mohammad Abdullah Tibetbaqal
- b) Ustad Ghulam Mohammad Qaleenbaft
- c) Ustad Sheikh Abdul Aziz
- d) Ustad Ghulam Mohammad Saznawaz

Unit IV Instrumental Music and Instruments

Differentiate between Kashmiri and Iranian Santoor.

Vocal and Instrumental Music of Jammu and Kashmir.

Brief Note on :- Sazi Kashmir, Rabaab, Sehtar, Kashmiri sarangi, Madham, Matkaa and Tabla.

Unit IV Music Education

Values of Music Education

Aims of Music Education

Objectives of Music Education

Paper II (Applied Theory)

Unit I Santoor

Give Detail of your instrument-Santoor

Techniques of playing Santoor (Sufiyana, Indian classical, Light and Folk).

Unit II Muqaams

Detailed knowledge of muqaams done so far and comparative study of similar muqaams

Knowledge of identifying muqaams of course by studying the notes (swars).

Unit III Aspects of singing

Singing, Practice, posture of singing, Ear- Training, Articulation, Enunciation and breathing, phrasing, Understanding of pitch, Intonation and toned voice training, voice production, voice and vowels

Unit IV concerts

Music contests, festivals and opera

Music as recreation

The orchestra

Unit V Swar

Define Swar- Sa, Re, Ga, Ma, Pa, Dha, Ni and Shruti

Nigar and its importance in Sufiyana Musique

Naqsh-Gul, Saal-Gah and farsi.

Paper III (Practical test)

- a) Sound knowledge of Shud and Vikrit Swars.
- b) To develop Shakel with grace in Muqaams prescribed and also to prepare Alankaars in different rthyhms.
- c) Muqaams for non detailed study: Zameen, Baeth, Simple Shakel, and Madhya Laya Gath with following non detailed muqaams, Rahavvi, Zangoola, Bousleek, Ushaaq.
- d) Muqaams for detailed study:- Buzurg, Hussaini, Ashiraan, Awzaal, Kohi
- e) Demonstration of Taalas: Ektaal, Zarb e Fakta, Setaal.

Paper IV (Demonstration)

Students shall be expected to demonstrate one Muqqam of his/her own choice completed in all respect prescribed in syllabus from detailed study of Muqaams

1. Play two Sufiyana Dhuns.
2. Play two folk Dhuns.

Syllabus for four years B.P.A Course in Sufiyana Santoor (Third year)

Paper I (General Theory)

Unit I Sargam

Kashur Sargam by Sheikh Abdul Aziz

Sufiyana Mousiqi (Ancient, Medieval and Modern).

Unit II Components of Sufiyana Musique

Mousiki, Alankaar, Shinahkt, Shakel, Bulandi, Pasti, Baeth, Neemwouj, Bazzgasht, Sprud,, Muqaam, Zameen, Wazir, Badshah, Lahan, Ki, Bagaie, Wakf, Shud, Komal, & Tivar Sur.

Vadi, Samvadi, Aroh & Avroh, Bhava, Gat, Gharana, and Gharana Style, Ustaad, Sawaal-jawaab, drut, Vilambit, Shob, Pardah, Langar, Nashay-Faraz.

Unit III Physics and Music

General knowledge of elementary applied physics (Sada)
Definition of (sada) relation of frequency with the length of string.
Music therapy and its utility.

Unit IV Scales and Muqaams

Kashmiri and Iranian Scales
Detailed process of developing muqaams.

Unit V Biographical Sketches

- a) Maulana Jami (RA)
- b) Maulana Rumi (RA)
- c) Hazrat Sheikh Yaqoob Sarfi (RA)
- d) Khawaja Habibullah Nawshehri (RA)

Paper II (Applied Theory)

Unit I Santoor

Santoor and its tuning.
Introduction of Santoor at National and International Level.
Santoor in Film Music.
Iranian Santoor- Make, Dimensions and Tonal quality.

Unit II Muqaams

Detailed and Comparative knowledge of prescribed Muqaams.
Brief introduction of established 54 Muqaams in Sufiyana Musique.

Unit III Taalas

Detailed information about prescribed Taalas and ability to write them in different Layakaries
Notation and writing of the compositions with Baaj in the prescribed Muqaams.
Comparative Study of Kashmiri and Iranian taal System.

Unit IV Components of Music

Palna, Prabandh, Qual, Kheyaal, Flute, Rabab, Sarangi, Sitar, Sur, Bharna, Tala, Thumri, Tabla, Tamboora, Music, Gharra, Ghazal

Unit V Biographical Sketch

- a) Hazrat Umar Khayam (RA)
- b) Hazrat Ameer Khusru (RA)
- c) Hazrat Shamas Faqeer (RA)
- d) Hazrat Maqbool Shah Kralwari (RA)

Paper III (Practical test)

Revision of the course as prescribed for the first year degree B. Muse.

Muqaams for detailed Study:- Rahavi, Zangoola, Bousleek, Ushaaq and Bahaar.

Atleast two Gats (Vilambit and Drut) in each of these Muqaams.

Muqaams for non detailed study:- Chargah, Segah, Purbi, Dhanasiri and Jhinjooti.

Two taranas in any of the prescribed Muqaams

Taalas:- Dou Roie, Chamber,Neemdour, Neem Sakeel.

Paper IV (Demonstration)

Students shall be expected to demonstrate one Muqqam of his/her own choice completed in all respect prescribed in syllabus from detailed study of Muqaams

1. Play two Sufiyana Dhuns.
2. Play two folk Dhuns.

Syllabus for four years B.P.A. Course in Sufiyana Santoor (Final Year)

Paper I (General Theory)

Unit I Literal sources

Oldest sources relating to the theory of Sufiyana music:

Karamaat-e-Majra

Tarana-e-Sorur

Asli Mousiqui

Unit II Gharanas

- a) Saznawaz
- b) Setari
- c) Wathora

Unit III Time Theory

Significance of time theory in Muqaam system

Impact of time theory and its importance

Timing of prescribed Muqaams

Classification of Muqaams according to day, Night and Season.

Unit IV Sangeet

Illaqaie, Sangeet, Mulki, Lok Sangeet, Clasiqi Sangeet, Jadeed Musiqui, Gayan, Saaz, Infiradi Gaana, Chourus, Theater.

Unit V Biographical Sketches

- a) Ustad Mohammad Abdullah Tibetbaqal
- b) Ustad Kamaal Bhat
- c) Ustad Ghulam Mohammad Saznawaz.
- d)

Paper II (Applied Theory)

Unit I Music

Music in daily life, Music and philosophy, Music in religion, music in education.

Unit II Musical and Non Musical

Detailed and Comparative study of suitable characteristic feature of prescribed Muqaams.

Notation System and its merits and ability demerits and ability of setting of given pieces to a suitable Muqaam.

Brief Note on Kashmiri Sitaar and Saz e Kashmir.

Unit IV Components of Music and Instruments

Jawari, Pardah, Turab, Munka, Mizraab, Tumba, Gatand Bandish, Jati, Laya, Bridge, Shank, Been, Doal, Nagada, Chang, Dolakh, Mangeera, Chumpta, Kamanchah, Iktara, Piano, Guitar, Mandolin, Mouth-Organ, Side-Drum, Xylophone, Tombourine, Kettle-Drums, Triangle, Clarinet, Trumpet.

Unit V Biographical Sketches

Hazrat Mirza Akmal Din Badakhshi (RA), Hazrat Ahmad Sahab Sar Hindi(Machaama) (RA), Hazrat Ahmad Sahib Batwari (RA), Hazrat Samad Mir Sahab (RA).

Paper III (Practical test)

1. Revision of course prescribed for first and second year degree B.Muse. Course.
2. Muqaams for detailed study:- Chargah,Segah,Purbi, Sandhoor, Nawa,Bastnigaar, Jinjuti.
3. Candidates shall have knowledge of detailed muqaams as under: shakel, composition (vilambit and Madhi) in each of the prescribed muqaams.
4. Muqaams for non detailed study:- Rast e Kashmiri, Khamanch, Kaliyaan, Muqaam e Naraiz and Mahoor.
5. Taalas:- Doroie,Hajiz,Neem Sakeel, Mukhammas.
6. General knowledge of Taalas.
7. Ability to demonstrate prescribed Layakaries by hand.

Paper IV (Demonstration)

Students shall be expected to demonstrate one Muqaam of his/her own choice completed in all respect prescribed in syllabus from detailed study of Muqaams

1. Play two Sufiyana Dhuns.
2. Play two Tealaans.