



**B. A. (Hons.) Music**  
**THREE YEAR FULL TIME PROGRAMME**

**Syllabus and Scheme of Examination**

**(Choice Based Credit System)**

**Draft 2 (27/04/2019) CoC held on (05/04/2019)**

**This shall be applicable for students seeking admission in**

**B.A. (Hons.) Music Course in 2019-2020**

**DEPARTMENT OF MUSIC**

**Faculty of Music & Fine Arts**

**University of Delhi**

**Delhi-110007**

**Introduction** – The proposed course shall be conducted and supervised by the Department of Music, Faculty of Music & Fine Arts, University of Delhi. This programme has been designed on the choice based credit system (CBCS), under UGC guidelines, offers flexibility within the structure of the programme while ensuring the strong foundation and in-depth knowledge of the discipline. The learning outcome-based curriculum ensures its suitability in the present day needs of the student towards higher education and employment.

**Vision** – The course aims at producing competent musicians and musicologists with technical know-how who may excel not only in the knowledge, but in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.

**Programme Duration** – The B.A. (Hons.) Music Programme will be of three years duration. Each academic year shall have two semesters. There will be total of six semesters. Each semester will be of sixteen weeks.

**Courses offered under B.A. (Hons.) Music programme:-**

1. Hindustani Music Vocal & Instrumental (Sitar, Guitar, Violin, Sarod, Santoor)
2. Karnatak Music Vocal & Instrumental (Veena-Violin)
3. Hindustani Music Percussion (Tabla-Pakhawaj)

**Design of Programme :-**

- This programme will have fourteen CORE papers, four SEC papers and four DSE papers.
- The teaching-learning will involve theory classes and practical classes. The curriculum will be delivered through various methods including chalk & talk, class discussions, small group discussions, talks by experts, utilisation of relevant e-sources, oral-tradition teaching methodology, Practice sessions, Presentation sessions, Lec-Dem, Seminars, Projects, concerts by eminent artistes and note book preparation of musical compositions.

- The evaluation process will be two-fold : Internal Assessment and End Semester Examination.

Internal assessment for both theory and practical will broadly comprise of continuous evaluation through oral questions, oral presentation, class assignments, work-sheets, creative work and class tests, internal assessment test. End semester examination shall be conducted for theory as well as practical (stage-performance and viva-voce).

- Each theory, practical and DSE courses shall be of 100 marks each and SEC courses shall be of 50 marks each.

## Course Structure

### CHOICE BASED CREDIT SYSTEM IN B.A. HONOURS HINDUSTANI MUSIC VOCAL & INSTRUMENTAL (SITAR/ SAROD/ GUITAR/ VIOLIN/ SANTOOR)

SEMESTER	CORE COURSE (14)	Ability Enhancement	Skill Enhancement Course	Discipline Specific Elective	Generic Elective
		Compulsory	SEC (4)	DSE (4)	GE (4)
		Course (AECC) (2) As proposed by College			As proposed by College
I	101 Theory: General Theory  102 Practical : Stage Performance & Viva-Voce	(English/MIL Communication)/ Environmental Science			GE-1
II	201 Theory: Theory of Indian Music  202 Practical : Stage Performance & Viva-Voce	Environmental Science/(English/MIL Communication)			GE-2
III	301 Theory: Historical Study of Indian Music  302 Practical : Stage Performance  303 Practical : Viva Voce		*SEC SEC-I TD 304 Theory SEC-II TD 305 Practical  SEC-I HA 306 Theory SEC-II HA307 Practical  SEC-I TB 308 Theory SEC-II TB 309 Practical  SEC-I MD 310 Theory SEC-II MD 311 Practical  SEC-I VV 312 Theory SEC-II VV 313 Practical		GE-3
IV	401 Theory : Life & Contribution of Musicians  402 Practical : Stage Performance  403 Practical : Viva Voce		*SEC SEC-III TD 404 Theory SEC-IVTD 405 Practical  SEC-III HA 406 Theory SEC-IV HA 407 Practical  SEC-III TB 408 Theory SEC-IV TB 409 Practical  SEC-III MD 410 Theory SEC-IV MD 411 Practical  SEC-III VV 412 Theory SEC-IV VV 413 Practical		GE-4

SEMESTER	CORE COURSE (14)	Ability Enhancement	Skill Enhancement Course	Discipline Specific Elective	Generic Elective
V	501 Theory: History of Indian Music 502 Practical : Stage Performance & Viva Voce			<b>**DSE</b> Elective-I HV 503 Theory Elective -II HV 504 Practical  Elective -I ST 505 Theory Elective -II ST 506 Practical  Elective -I TB 507 Theory Elective -II TB 508 Practical  Elective -I KV 509 Theory Elective -II KV 510 Practical  Elective -I VV 511 Theory Elective -II VV 512 Practical	
VI	601 Theory : Applied Theory 602 Practical : Stage Performance & Viva Voce			<b>**DSE</b> Elective -III HV 603 Practical Elective -IV HV 604 Project Work  Elective -III ST 605 Practical Elective -IV ST 606 Project Work  Elective-III TB 607 Practical Elective -IV TB 608 Project work  Elective -III KV 609 Practical Elective -IV KV 610 Project Work  Elective -III VV 611 Practical Elective -IV VV 612 Project work	

\*These courses shall be offered to the students of B.A. Honours Music other than their own discipline. The candidate may choose any one of the courses offered.

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Full form of the abbreviation used above:

S.No.	SEC Courses	DSE Courses
1.	TD- Thumri Dadra	HV-Hindustani Vocal
2.	HA- Harmonium	ST-Sitar
3.	TB-Tabla/Pakhawaj	TB-Tabla/Pakhawaj
4.	MD-Mridangam	KV- Karnatak Vocal
5.	VV-Veena/Violin	VV-Veena/Violin

**CHOICE BASED CREDIT SYSTEM**  
**Syllabus for B.A. (Hons.) Hindustani Music**  
**Vocal & Instrumental (Sitar/ Sarod/ Guitar/ Violin/ Santoor)**

**MARKS DISTRIBUTION AND CREDIT**

CORE Paper	Total Marks		Credits	Total Marks		Credits
SEM-I	(Final + IA)			(Final + IA)		
Course-101 : Theory	75+25	= 100	4			
Course-102 : Practical	75+25	=100	8			
<b>SEM-II</b>						
Course-201 : Theory	75+25	= 100	4			
Course-202 : Practical	75+25	=100	8			
<b>SEM-III</b>						
Course-301 : Theory	75+25	= 100	4	SEC-I 38+12	=50	2
Course-302 : Practical	75+25	=100	8	SEC-II 38+12	=50	4
Course- 303 : Viva-Voce	75+25	=100	8			
<b>SEM-IV</b>						
Course-401 : Theory	75+25	= 100	4	SEC-III 38+12	=50	2
Course-402 : Practical	75+25	=100	8	SEC-IV 38+12	=50	4
Course-403 : Viva-Voce	75+25	=100	8			
				<b>Total SEC = 200</b>		<b>Total Credits=12</b>
<b>SEM-V</b>						
Course-501 : Theory	75+25	= 100	4	Elective-I 75+25	=100	4
Course-502 : Practical	75+25	=100	8	Elective-II 75+25	=100	6
<b>SEM-VI</b>						
Course-601 : Theory	75+25	= 100	4			
Course-602 : Practical	75+25	=100	8	Elective-III 75+25	=100	6
				Elective-IV 75+25	=100	4
				<b>Total DSE = 400</b>		<b>Total Credits=20</b>
<b>Total Marks &amp; Credits</b>		<b>1400</b>	<b>88</b>	<b>600</b>		<b>32</b>

\*For SEC & DSE Courses see Course Structure.

**HINDUSTANI MUSIC -  
VOCAL/INSTRUMENTAL(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)**

**CORE COURSE**

**CREDIT : THEORY - 4 PRACTICAL - 8**

**SEMESTER : 1-6**

**Course 101 Theory : General Theory**

**Credits : 4**

**Course Objective**

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his foundation can be made strong.
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition.

**Course Learning Outcome**

- The student will come to know what the basic terminologies of Indian music are, which will help him in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system, which in turn, will help him in learning new compositions by various composers of Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- They come to understand the concept of Tala and the use of various talas in Hindustani music, especially ragas.

**Contents**

**Unit 1**

- Sangeet
- Nada and its properties
- Shruti
- Svara
- Saptak

- Raga
- Vadi, Samvadi, Anuvadi, Vivadi
- Thata
- Jati

## **Unit 2**

The concept of Alap in a Hindustani raga -

- In vocal forms (Dhrupad-Dhamar and Khayal)
- In instrumental music

## **Unit 3**

- Laya
- Tala - Theka, Sam, Tali, Khali, Vibhag, Matra

## **Unit 4**

- Varna
- Alankar
- Tan
- Gamak

## **Unit 5**

Knowledge of the notation systems of the following musicians –

- Pt. Vishnu Narayan Bhaskhande
- Pt. Vishnu Digambar Paluskar

## **Unit 6**

- Vibration
- Forced Vibration
- Free Vibration
- Equal tempered scale
- Just Intonation

## **Unit 7**

- Study of the following talas in detail – Teentala, Ektala & Dadra
- Comparative study of the talas with each other
- Ability to write the notation of the talas in dugun, tigon and chaugun

## **Unit 8**

- Study of the following ragas in detail – Alhaiya Bilawal, Yaman, Bhairav & Bhupali



- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

## References

- Paranjape,S.S (1964), Bhartiye Sangeet Ka Itihas, Varanasi,UP,Chaukhamba surbharti Prakashan.
- Paranjape,S.S (1972), Sangeet Bodh, Bhopal, MP,Madhya Pradesh Hindi Granth Academy
- Bhathkande,V.N (1975) , Bhathkande Sangeet Shastra,part 1, Hathras,UP, Sangeet Karyalaya
- Bhathkande,V.N (1969) , Bhathkande Sangeet Shastra,part- 2,Hathras,UP, Sangeet Karyalaya
- Prajnananda,Swami,(1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
- Prajnananda,Swami,(1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Pub.Pvt.Ltd
- Singh, Lalit Kishore,(1999),Dhvani aur Sangeet, New Delhi,Delhi, Bhartiya Gyan peeth,
- Rajurkar,Govind Rao (1984),Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
- Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti nagar, Delhi, Pratibha Prakashan
- Madan, Pannalal, (1991), Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani,(1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication

## Course 102 Practical : Stage Performance & Viva

**Credits : 8**

### Course Objective

- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *palta-s* and *alankar-s*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

### Course Learning Outcome

- The student will become well-versed with the techniques of singing or playing, as the case may be.
- The student will be able to achieve dexterity of the voice (singing) and hand (playing), through regular practice of the tonal exercises at home.
- The students will know how to tune their respective instruments – Tanpura for vocal students, and Sitar, Sarod etc. for instrumental students.

- Having learnt the Notation system in the Theory, the student will be able to read and learn new compositions in the prescribed ragas.
- He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas, what are the performing times of the ragas etc.
- He will learn the art of singing or playing, especially with regard to having the Tabla as an accompanying instrument.
- He will possess a fairly good idea of how a raga is to be performed after learning the basic ragas.

## **Contents**

### **Unit 1**

#### **Prescribed Ragas: Alhaiya Bilawal, Yaman, Bhairav & Bhupali**

##### **Vocal Music**

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning

### **Unit 2**

##### **Instrumental Music**

- Maseekhani and Razakhani gat with elaboration in all the ragas.
- Presentation of a dhun, devotional or light music composition.
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of the student's respective instrument and its tuning

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

## **References**

- Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan.
- Patwardhan, V.R., (1999), Raag Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan.

- Patwardhan, V.R., (1967 ), Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan.
- Mishra, Lalmani, ( 1979 ), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

## **Course 201 Theory : Theory of Indian Music**

**Credits : 4**

### **Course Objective**

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To teach him the concept of every raga being performed according to a specific time
- To make the student aware of the life and contribution of two legends – Pt. Bhatkhande and Pt. Paluskar, credited with the revival of Hindustani Classical Music
- To introduce him to the basic concepts of Western music
- To enable the student to fully grasp the elements of Instrumental music, used in the art of playing a raga

### **Course Learning Outcome**

- The student will come to know how ragas were performed in ancient times.
- He will learn the principles governing the Time Theory of Ragas, in that every raga is to be performed according to a designated time. This will enhance his understanding of the raga and their associated moods.
- The student will appreciate the pioneering work done by the aforementioned legends of Hindustani music, and how the state of modern music is a direct result of their tireless efforts in reviving the dying art.
- The student will be able to read compositions written in Western notation system and will also be able to make a comparative analysis with the notation system of Hindustani music

### **Contents**

#### **Unit 1**

- Margi-Desi
- Gandharava - Gaan
- Nibaddha-Anibaddha Gaan
- Ragalap-Rupkalap

## **Unit 2**

- Sthaya
- Kaku
- Alaptva-Bahutva
- Avirbhav-Tirobhav

## **Unit 3**

Time Theory of Ragas

## **Unit 4**

Life and contribution of the following:

- Pt. Vishnu Narayan Bhatkhande
- Pt. Vishnu Digambar Paluskar

## **Unit 5**

- Rudiments of Staff Notation
- Harmony
- Melody
- Polyphony

## **Unit 6**

- Maseetkhani Gat and Vilambit Gat
- Razakhani & Drut Gat
- Krintan
- Zamzama
- Ghaseet
- Gitkiri
- Meend
- Sut
- Kan
- Khatka
- Murki

## **Unit 7**

- Study of the following talas in detail – Chautala, Jhaptala & Kaharva
- Comparative study of the talas with each other
- Ability to write the notation of the talas in dugun, tigung and chaugun

## Unit 8

- Study of the following ragas in detail – Vrindavani Sarang, Kafi, Durga & Jaunpuri
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

## References

- Clements, E, (1912 ), Introduction To The Study of Indian Music, Allahabad, U.P. Kitab Mahal
- Vir, Ram Avtar (1980), Theory of Indian music, New Delhi, Delhi, Pankaj Publication
- Bhatkhande V.N, (1975), Bhartiya Sangeet Shastra, Hathras, UP, Sangeet Karyalay.
- Pathak, Jagdish Narayan ,(1969), Sangeet Shastra Praveen, Allahabad, UP, Shri Ratnakar Pathak (Publisher)
- Nigam, V.S ( 1973 ), Sangeet Kamudi, Part - 1, Allahabad, U.P. Indian Art Press
- Nigam, V.S ( 1974 ), Sangeet Kamudi, Part - 2, Allahabad, U.P. Indian Art Press
- Sharma, Swatantra, (1996), Bhartiya sangeet, Delhi, Delhi, Pratibha Prakashan
- Chakravarty, Indrani, (1988), Sangeet manjusha, Delhi, Delhi, Mittal Publication
- Sharma, Swatantra, (2012),Paschatya swarlipi paddhati evam Bhartiya sangeet, UP,Ahnuhav publication house
- Bhatkhande V.N, (1980), Bhartiya Sangeet Shastra, part -2, Hathras, UP, Sangeet karyalaya

## Course 202 Practical : Stage Performance & Viva-Voce

**Credits : 8**

### Course Objective

- To continue to focus on the basics of singing/playing.
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas.
- To further his training in performance, with other basic ragas as prescribed.

### Course Learning Outcome

- The basics of the student will get further strengthened.
- The student will start to gain self-belief, and make attempts to improvise while performing a raga.
- The student will begin to gain some command over increasingly complex talas.
- With other basic ragas, the student will understand how to use the flat and sharp notes in ragas with varied tonal phrases.
- He will gain confidence with the Tabla accompanying him in performances of larger time-duration

## Contents

### Unit 1

#### Prescribed Ragas : Vrindavani Sarang, Kafi, Durga, Jaunpuri

#### Vocal Music

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/devotional or folk song
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva.
- Basic knowledge of Tanpura and its tuning

### Unit 2

#### Instrumental Music

- Maseekhani and Razakhani gat with elaboration in all the ragas.
- Presentation of a dhun, devotional or light music composition.
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva.
- Basic knowledge of the student's respective instrument and its tuning

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

#### References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patvardhan, V.R., (Part-I, 2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.

- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Mishra, Lalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
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- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan

### **Course 301 Theory : Historical Study of Indian Music**

**Credits : 4**

#### **Course Objective**

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the ancient musical forms that were the precursor to the current musical forms.
- To discuss about the various musical forms of Karnatak music.

#### **Course Learning Outcome**

- The student will come to know about the origin of many current musical forms of singing in Hindustani music, such as Dhrupad, Dhamar and Khayal. This knowledge is useful for further study of musicology as well as for purposes of research.
- He will understand how various musical instruments of India are made, and are categorized on the basis of solids, animal skin, wind and metallic strings. This will enhance his knowledge, and will be beneficial in future research on musical instruments.
- He will gain valuable knowledge on the various musical forms, as they existed in ancient India, and how they gave rise to some of the musical forms that are sung today, such as Dhrupad, Dhamar and Khayal.
- The student will gain parallel knowledge about the musical forms of Karnatak music, which will be useful not only while hearing a Karnatak concert, but also for the purpose of comparative research.

## **Contents**

### **Unit 1**

Detailed study of the ancient texts –

- Natya Shastra
- Brihaddeshi
- Dattilam
- Sangeet Ratnakar

### **Unit 2**

Classification of Instruments

### **Unit 3**

- Grama
- Moorchana
- Jati Gayan

### **Unit 4**

- Prabandha
- Alapti
- Swasthan Niyam
- Tala-Dasapranas.

### **Unit 5**

Brief study of the musical forms of Karnatak Music and comparison with their Hindustani musical counterparts –

- Kritis
- Pallavi
- Tillana
- Varnam
- Padam
- Javali

### **Unit 6**

- Study of the following talas in detail – Dhamar & Roopak
- Comparative study of the talas with each other
- Ability to write the notation of the talas in dugun, tigon and chaugun



## Unit 7

- Study of the following ragas in detail – Khamaj, Des, Malkauns & Deshkar
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

## References

- Shastri, Babulal Shukla, (2009), Natya Shastra, New Delhi, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang, (1994), Brihaddeshi, Delhi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978), Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra, (2009), Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami, (1981), A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Pub. Pvt. Ltd
- Sin gh, Thakur Jaidev, (1905), Indian Music, Kolkata, WB, Sangeet Research Academy
- Nigam, V.S, (1973), Sangeet Kaumudi, Allahabad, UP, Indian I Press
- Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev, (1994), Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research academy
- Kasliwal Suneera, (2001), Classical musical Instruments, Delhi, Delhi, Rupa and CO.
- Paranjape, S.S, (1972), Sangeet Bodh, ,Bhopal, MP, Madhya Pradesh Hindi Academy

## Course 302 Practical : Stage Performance

Credits : 8

### Course Objective

- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas

### Course Learning Outcome

- The student will develop the confidence to perform a raga for a long duration of time.
- The student will be able to sing new compositions in new talas

## Contents

### Unit 1

#### Prescribed Ragas: Khamaj, Des, Malkauns & Deshkar

## Vocal Music

- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented in any one raga
- Presentation of one semi classical/devotional or folk song

## Unit 2

### Instrumental Music

- A detailed performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun, devotional or light music composition

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

### References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
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- Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Mishra, Lalmani, ( 1979), Tantrinada, Kanpur, U.P. Sahitya Ratnakar
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

## **Course 303 Practical : Viva-Voce**

**Credits : 8**

### **Course Objective**

- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas

### **Course Learning Outcome**

- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas

### **Contents**

#### **Unit 1**

##### **Vocal Music**

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas – Dhamar & Roopak
- Ability to tune the Tanpura

#### **Unit 2**

##### **Instrumental Music**

- Maseekhani and Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Dhamar & Roopak
- Ability of the student to tune his respective instrument

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

### **References**

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.

- Patvardhan, V.R., (Part-I, 2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Mishra, Lalmani, ( 1979 ), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

## **SKILL ENHANCEMENT COURSE - SEC**

### **THUMRI-DADRA**

**CREDIT : THEORY- 2 PRACTICAL- 4**

### **SEMESTER 3**

#### **Course TD304 (SEC) Theory : Theory of Thumri-Dadra**

**Credit : 2**

#### **Course Objective**

The main objective of this paper is to develop an overall understanding into the students about the Thumri & Dadra styles of singing. Therefore in theory paper students learn a brief history of Thumri & its styles. To write down the Notation of composition is also taught, so that the students can remember the composition well. Students will know the descriptions of the Ragas which are prescribed in practical paper. Students will also know how to write down the talas with Layakarries. The understanding of the tuning of Tanura and ability to write it down will also be taught.

#### **Course Learning Outcome**

- Students learn and understand the various styles of thumries.
- Students learn and able to write the notation of Thumri and Dadra.
- Students learn the description of prescribed Ragas.
- Writing of Talas with various layakarries in Notation.
- Students learn about the tuning of Tanpura.

#### **Contents**

##### **Unit 1**

A brief history of Thumri and its styles.

##### **Unit 2**

Notation writing of Thumri and Dadra in prescribed Ragas.

### **Unit 3**

Brief Description of Ragas prescribed.

### **Unit 4**

Notation writing of Deepchandi, Keharwa and Addha Teen Tal with Dugun & Chaugun.

### **Unit 5**

Brief knowledge of tuning a Tanpura.

### **References**

- Shukla, Dr. Shatrughan, (1983), Thumri ki Utpatti, Vikas aur shailiyan, New Delhi, Delhi, Hindi Madhyam karyanvaya Nideshalaya.
- Bhatkhande, V.N., (Part-II Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Devi, Savita & Chauhan, Vibha S., (2000), Maa... Siddheshwari, New Delhi, Delhi, Lotus collection, Roli Books Pvt. Ltd.
- Dwivedi, Dr. Purnima, (2009), Thumri evam mahila kalakar, Allahabad, Uttar Pradesh, Anubhav Publishing House.
- Sehgal, Dr. Sudha & Dr. Mukta, (2007), Begum Akhtar va upshastriya sangeet, New Delhi, Delhi, Radha Publications.
- Pohankar, Anjali, (2009), Safar Thumri gayaki ka, New Delhi, Delhi, Kanishka publishers, Distributors.

### **Course TD305 (SEC) Practical : Stage performance & Viva voce**

**Credit : 4**

### **Course Objective**

Thumri-Dadra course is taught to the students of Hindustani Music Hons. When they are in II<sup>nd</sup> year of B.A. (Hons.). The main objective of this course is to equip a student with a new skill i.e. two new musical forms-Thumri & Dadra. Music is a practical oriented subject and hence a student will learn and also will demonstrate it in front of examiners.

The students will get to know about two styles of Thumri singing & also will be able to demonstrate at least one Thumri & one Dadra in end semester exams. They will also learn & demonstrate a few talas which are related to Thumri singing. Students will be able to understand the tuning of Tanpura.

### **Course Learning Outcome**

- Students learn the introduction of two styles of Thumri singing.
- Students know and are able to demonstrate the prescribed Ragas.

- Students learn and are able to demonstrate one Thumri & one Dadra in Prescribed Ragas.
- Students learn to demonstrate the various talas and their layakaries.
- Students learn the skill to tune the Tanpura.
- Students are able to demonstrate Thumri & Dadra for not less than 20 minutes.

## **Contents**

### **Unit - 1 Prescribed Ragas:**

- **Bhairavi**
- **Khamaj**
- **Kafi**

**Unit – 2** General discussion of two styles of Thumri.

**Unit – 3** Study of the prescribed ragas with vistar.

**Unit - 4** One Thumri in any one of the prescribed ragas.

### **Unit – 5**

One Dadra in prescribed ragas.

### **Unit – 6**

Demonstration of the following talas with theka, dugun, tigung andchaugun by hand beats.

- Deepchandi
- Kaharva
- Addha tritaal

### **Unit – 7**

Ability to tune the tanpura.

### **Unit – 8**

There shall be a performance of a Thumri and a Dadra in any raga of the student's choice.

## **References :**

- Bhatkhande, V.N., (Part II, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalay.

**SKILL ENHANCEMENT COURSE - SEC**

**HINDUSTANI MUSIC- HARMONIUM**

**CREDIT : THEORY- 2 PRACTICAL- 4**

**SEMESTER 3**

**Course HA306 (SEC) Theory : Origin, Development and Utility of Harmonium in Indian Music**

**Credit : 2**

**Course Objective**

The main focus of the course is to establish a better understanding of the 'Harmonium' instrument to the students of other music disciplines. Therefore, the course comprises of relevant theoretical learning for achieving better understanding of this instrument. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

**Course Learning Outcome**

- Students get to know the history of harmonium and its development in Indian music.
- Students learn to write *alankaras* with respective finger techniques.
- Students learn the definition of various basic terms used in harmonium
- Students learn to write the notation of composition.
- Students get to know the description of prescribed Ragas
- Students learn to write the notation of *Talas* with *layakaries*.

**Contents**

**UNIT 1**

Brief history of Harmonium & its development in Indian Music.

**UNIT 2**

To write ten Alankars with respective finger techniques.

**UNIT 3**

Definition of following – Sangeet, Naad & its properties, Shruti, Swar, Saptak, Harmony-Melody.



## **UNIT 4**

Notation writing of a fast gat/bandish in prescribed Ragas.

## **UNIT 5**

Description of prescribed Ragas.

## **UNIT 6**

Notation writing of Talas with *Dugun & Chaugun*.

## **References**

- Bhalodkar, Jayant (2006), Samvadini (Harmonium), New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay, (2015), Harmonium Vividh Aayam, New Delhi, Delhi, Akansha Publication House.
- Thatte, Dr. Arvind, Sangeet Vimarsh.
- Borkar, Tulsidas, Samvadini Sadhna.

## **Course HA307 (SEC) Practical : Stage Performance & Viva voce**

**Credit : 4**

### **Course Objective**

The main focus of this course is to establish a better understanding of the 'Harmonium' playing among the students of other music disciplines. Therefore, the course comprises of practical learning for developing their skill of Harmonium playing. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

### **Course Learning Outcome**

The students of this course get to learn as follows:

- Structural details of the harmonium & its various parts.
- Various finger techniques in Harmonium playing.
- Students develop the ability to demonstrate alankaras practically.
- Various Ragas & Talas.
- Gradually, the students develop the ability to play fast compositions in various ragas with elaborations.

## **Contents**

### **UNIT 1**

Elementary Knowledge of Harmonium, its various parts and various types of Harmonium and finger technique.

### **UNIT 2**

Ability to play ten Alankars of shuddha & vikrit swaras.

### **UNIT 3**

15 general alankars with finger techniques in prescribed ragas.

### **UNIT 4**

Ability to play one drut composition in any one of the following ragas with alaap and 5 tanas and description of the ragas presented:

**Yaman**

**Bhairav**

**Jaunpuri**

### **UNIT 5**

Elementary knowledge of following talas - Teentaal, Ektal, Keherwa

## **References**

- Bhalodkar, Jayant, (2006), Samvadini (Harmonium), New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay (2015) Harmonium Vividhaayam. New Delhi, Delhi: Akansha Publication House.
- Thatte, Dr. Arvind Sangeet Vimarsh.
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- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
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**SKILL ENHANCEMENT COURSE (SEC)**  
**HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)**

**CREDIT : THEORY- 2 PRACTICAL- 4**

**SEMESTER 3**

**Course TB308 (SEC) Theory : Tala System**

**Credits : 2**

**Course Objective**

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to attain theoretical knowledge, skill and idea about the instruments.

**Course Learning Outcome**

The learning outcome for the students of this course is as follows:-

- Knowledge of the brief history of Tabla / Pakhawaj .
- Knowledge of the Varnas (Bol) of Tabla / Pakhawaj.
- Ability to write in notation the Theka of Teentaal/Chautaal with layakari.
- Ability to write in notation of various compositions in Teentaal/Chautaal.
- Knowledge about the accompaniment of Vocal and Instrumental Music.
- Knowledge about Ektaal/Chautala

**Contents**

**Unit 1**

- Brief history of Tabla / Pakhawaj

**Unit 2**

- Write the varnas (Bol) of Tabla / Pakhawaj.

**Unit 3**

- Write Teental/ Chautal in notation with Thah, Dugun & Chaugun.

#### **Unit 4**

- Write notation of Kayada, Rela, Palta, Tihai and Chakrada Tukra/ Paran in Teental/ Chautal.

#### **Unit 5**

- Write an essay on the accompaniment with Vocal and Instrumental Music.

#### **Unit 6**

- Description of Ektala/Chautal.

#### **References**

- Mishra, Chhote Lal (2004) Taal Pragoon, Kanishka Publisher, Delhi
- Shrivastava, Girish Chandra (2009) Taal Parichaya Part -II, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2006) Taal Prabandha, Kanishka Publication, Delhi.
- Rao, Manohar Bhalachandra (1991), Taal Vadya Shastra, Sharma Pustak Sadan, Patnkar Bazar, Gwalior
- Mishra, Vijay Shankar (2005), Tabla Puran, Kanishka Publishers
- Deva, B.C (2000), Musical Instruments of India, Munshiram Manoharlal Publishers, Delhi

#### **Course TB309 (SEC) Practical : Stage Performance & Viva voce**

**Credits : 4**

#### **Course Objective**

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course is practically inclined, for achieving better understanding. This helps the students of the other disciplines to attain practical knowledge, skill and idea about the art of Tabla / Pakhawaj playing as well as, accompaniment, thus giving them a holistic approach in music. A project work helps gaining in-depth study on the chosen topic, through a research oriented approach.

#### **Course Learning Outcome**

- Knowledge about playing techniques of basic Bols, Varna , Nikas of Tabla/Pakhawaj.
- Knowledge about the Thekas of talas with Thah, Dugun and Chaugun layakaries.
- Ability to demonstrate various Kayda/Rela compositions in Teentaal/Chautaal.
- Knowledge of Keherwa and Dadra or Tivra and Sooltaal Talas.

- Basic knowledge about accompaniment with Vocal & Instrumental music in different Taalas.
- Knowledge about tuning of Tabla/Pakhawaj.

## **Contents**

### **Unit 1**

- Basic Bols (varnas) of Tabla/ Pakhawaj

### **Unit 2**

- Theka of Teentala/Chautaal with Thah, Dugun, Chaugun and demonstration of the theka by hand beats.

### **Unit 3**

- Knowledge of Keherwa/Tivra and Dadra/Sooltala.

### **Unit 4**

- Knowledge of two Kayadas/ Relas with two Paltas and Tihai, one Simple and Chakradar Tukda/Paran in Teentala/Chautaal.

### **Unit 5**

- Basic knowledge of Vocal and Instrumental accompaniment.

### **Unit 6**

- Elementary knowledge of tuning of Tabla/ Pakhawaj.

## **References**

- Mishra, Chhote Lal(2004)Taal Prasoon, Kanishka Publisher, Delhi
- Shrivastava, Girish Chandra (1988), Taal Parichaye Part -I, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2006) Taal Prabandha, Kanishka Publication, Delhi.
- Saxsena, Sudhis Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Gopal, Shreejyanthi (2004) Mridangam, B.R. Rhythm
- Taal Anka (1997) Sangeet Karyalaya, Hathras.

**SKILL ENHANCEMENT COURSE-SEC**

**MRIDANGAM**

**CREDIT : THEORY - 2 PRACTICAL- 4**

**SEMESTER : 3**

**Course MD310 (SEC) Theory: Technical Terminologies & Concepts of Tala & Laya**

**Credit : 2**

**Course Objective**

- Through Skill enhancement course students will learn varieties of technical terminologies used in the practical lessons while playing.
- To develop importance of Tala, Laya and skills to write the notations effectively.

**Course Learning Outcome**

- Gain knowledge of technical terminology of the instrument opted for
- Understand the concept of Tala, Laya, different parts of the instruments and basic notations

**Contents**

**Unit 1**

- Technical terminology

**Unit 2**

- Elementary knowledge of all important terms used in practical lessons

**Unit 3**

- Tattakaram, Chapu, Meettu, Toppi, Varu, Choru.

**Unit 4**

- Understanding the concept of Tala , Laya, Gati

## Unit 5

- Understanding of different parts of the instrument.

## Unit 6

- Understanding of basic notation system.

## References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193.
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

## Course MD311 (SEC) Practical : Stage Performance & Viva voce

**Credit : 4**

### Course Objective

- To develop the fingering techniques.
- To know the important elements of basic principles of Tala and various parts of the instrument.
- To become skillful player by learning advanced technical terminologies used in practicals.
- To develop the knowledge of unique contributions of Mridangam stalwarts.

### Course Learning Outcome

- Gain skills in the fingering techniques and sitting posture and holding the instrument
- Able to play the various Talas and different tempos applicable in different exercises

## Contents

### Unit 1

Basic technique of holding the instrument, sitting posture and fingering techniques.

## **Unit 2**

Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.

## **Unit 3**

Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

## **Unit 4**

Thattakaram (Chollukkattu) and its importance in learning Mridangam.

## **Unit 5**

Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.

## **Unit 6**

Elementary knowledge of tuning of Mridangam.

## **Unit 7**

Basic knowledge of Sulaadi Sapta Talas and Jaatis.

## **Unit 8**

Understanding of different parts of the instrument.

## **References**

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
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## **SKILL ENHANCEMENT COURSE-SEC**

### **VEENA/VIOLIN**

**CREDIT : THEORY - 2 PRACTICAL- 4**

**SEMESTER : 3**

**Course VV312 (SEC) Theory : Technical Terminology and Raga Lakshanas**

**Credit : 2**

#### **Course Objective**

- To develop various technical terminologies, characteristic features of prescribed ragas and notations.
- To develop basic playing techniques of Veena and Violin.
- To know the important contributions of Veena and Violin composers.
- To be able to develop the knowledge for tuning for the opted instrument.

#### **Course Learning Outcome**

- Gain the knowledge of technical terminologies of the instrument opted for.
- Understand the characteristic features of ragas prescribed
- Knowledge of basic notations and different parts of the instrument

#### **Contents**

##### **Unit 1**

Technical terminology

##### **Unit 2**

Elementary knowledge of Nada, Sruti, Swara , Swarasthana , Raga, Aroha, Avroha, Laya , Tala, Anibaddha, Nibaddha

##### **Unit 3**

Brief Ragalakshana of Mayamalavagaula /Shankarabharana

##### **Unit 4**

Understanding of basic notation system.

## Unit 5

Knowledge of different parts of the instrument and basic playing techniques

### References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House, Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
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- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

### Course VV313 (SEC) Practical: Stage Performance & Viva Voce

**Credit: 4**

#### Course Objective:

- To study basic techniques of opted instrument
- To study elementary technical term
- To learn how to play different speeds

#### Course Learning Outcome

- Students will able to hold opted instrument and its functions
- Students will demonstrate the different speeds through playing instrument

### Contents

#### Unit 1

- Basic Technique of holding the instrument, plucking/ bowing and fingering.

#### Unit 2

- Knowledge of Swarasthanas.

#### Unit 3

- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast).

Simple Swara exercises – Variation in three speeds.

## **Unit 4**

### **A brief Knowledge of technical terms and brief idea of Instrument**

- Elementary knowledge of technical terms -swara, swarasthana, laya, tala and other technical terms.
- Understanding of different parts of the instrument.
- Elementary knowledge of tuning Veena/ Violin.

### **References**

- Dictionary of South Indian Music Prof. P. Sambamoorthy.
- South Indian Music , Book –II -Prof. P. Samabamoorthy, Page No 193. South Indian Music , Book-III, Prof. P. Sambamoorthy, Page No. 105-107
- Raga Nidhi –B. Subha Rao –Vol 1,2,3 & 4

**HINDUSTANI MUSIC**  
**VOCAL/INSTRUMENTAL(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)**  
**CORE COURSE**

**Course 401 Theory : Life & Contribution of Musicians**

**Credits : 4**

**Course Objective**

- To discuss about the life and works of legendary musicians of Karnatak music
- To talk about the many works of famous Western music composers
- To discuss the contribution of Hindustani musicians of the medieval and modern eras

**Course Learning Outcome**

- The student will come to know about the works of the Karnatak music composers, popularly known as Trinity
- He will be able to comprehend the magnitude of the many works and compositions of the famous Western composers like Beethoven and Mozart
- The student will know about the life and contribution of legends like Amir Khusrau and Tansen, and how their works have shaped the present Hindustani music

**Contents**

**Unit 1**

Life and contribution of Karnatak musicians' Trinity –

- Thyagaraja
- Muthuswamy Dikshitar
- Shyama Sastri

**Unit 2**

Life and contribution of Western Musicians –

- Bach
- Beethoven
- Mozart

### **Unit 3**

Life sketch and contributions of the Medieval-era musicians -

- Jaidev
- Amir Khusrau
- Raja Man Singh Tomar
- Tansen
- Sadarang-Adarang

### **Unit 4**

Life sketch and contribution of the Modern-era musicians (vocalists) -

- S.N. Ratanjankar
- Omkarnath Thakur
- Vilayat Hussain Khan

### **Unit 5**

Life sketch and contributions of the Modern-era musicians (instrumentalists) -

- Allauddin Khan
- Mushtak Ali Khan
- Vilayat Khan
- Ravi Shanka

### **Unit 6**

- Study of the following talas in detail – Tilwada & Jhoomra
- Comparative study of the talas with each other
- Ability to write the notation of the talas in dugun, tigon and chaugun

### **Unit 7**

- Study of the following ragas in detail – Bihag, Hameer, Bageshri & Bhimpalasi
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

### **References**

- Mishra, Sushila, (1990), Some immortals of Hindustani Music, New Delhi, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar, (1955), Sangeetagya kavion ki Hindi Rachnayan, Allahabad, UP, Sahitya Bhawan Ltd
- Sharma, Amal Das, (1993), Musician of India, Kolkata, W.B. Naya Prakash
- Divedi, Harihar Niwas, ( 2010), Mansingh aur Mankutuhail, Gwalior, Vidyamandir Prakashan

- Brihaspati , Sulochana (1986), Khusro Tansen tatha anya kalakar, Delhi,Delhi, Rajkamal Prakashan Pvt. Ltd.

## **Course 402 Practical : Stage Performance**

**Credits : 8**

### **Course Objective**

- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas

### **Course Learning Outcome**

- The student will develop the confidence to perform a raga for a long duration of time.
- The student will be able to demonstrate the finer nuances of raga in a detailed performance.
- The student will have the opportunity to showcase his skill in semi-classical and folk genres of music

### **Contents**

#### **Unit 1**

#### **Prescribed Ragas: Bihag, Hameer, Bageshri & Bhimpalasi**

#### **Vocal Music**

- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented in any one raga
- Presentation of one semi classical/devotional or folk song

#### **Unit 2**

#### **Instrumental Music**

- A detailed performance of Maseetkhani and Razakhani gats with elaboration to be presented in any one raga
- Presentation of a dhun, devotional or light music composition

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

## References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patvardhan, V.R., (Part-I, 2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Mishra, Lalmani, (1979 ), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

## Course 403 Practical : Viva voce

**Credits : 8**

### Course Objective

- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas

### Course Learning Outcome

- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas

## Contents

### Unit 1

#### Vocal Music

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas – Tilwada & Jhoomra
- Ability to tune the Tanpura

### Unit 2

#### Instrumental Music

- Maseetkhani and Razakhani Gats with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Tilwada & Jhoomra
- Ability of the student to tune his respective instrument

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

#### References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patvardhan, V.R., (Part-I, 2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.



- Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Mishra, Lalmani, ( 1979 ), Tantrinada, Kanpur U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

## **SEC THUMRI-DADRA**

**CREDIT : THEORY – 2, PRACTICAL - 4**

**Semester 4**

**Course TD404 (SEC) Theory :Theory of Thumri - Dadra**

**Credit : 2**

### **Course Objective:**

The objective of this paper will be to support the practical knowledge with the Theory of the same topics. The practical know how of accompanying instruments will be supported with historical background of Harmonium, Sarangi and Tabla. Descriptions of the Ragas with the Notation writing of the compositions & Talas with layakaries will enable the students to learn & remember the compositions better. Theoretical knowledge of tuning the Tabla & the Sarangi will give a better understanding of these instruments to the students.

### **Course Learning Outcome**

- Students learn the brief history of harmonium, Sarangi & Tabla.
- Students learn to write the notation of Thumri-Dadra.
- Students learn to description of prescribed Ragas.
- Students learn to write notation of various talas with layakaries.
- Students learn the basic tuning of Tabla and Sarangi.

### **Contents**

#### **Unit 1**

Give a brief history of Harmonium, Sarangi and Tabla.

#### **Unit 2**

Notation writing of Thumri and Dadra in prescribed ragas.

#### **Unit 3**

Brief description of Ragas prescribed.

#### **Unit 4**

Notation writing of Dadra and Chachar with Dugun, Tigun & Chaugun.

**Unit 5** Brief knowledge of tuning of Tabla & Sarangi

## References

- Mishra, Dr. Lalmani, (2005), Bhartiya sangeet vadya, New Delhi, Delhi, Bhartiya Gyan peeth.
- Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Pt. Chhotelal, (2015), Taal Prabandh, New Delhi, Delhi, Kanishka Publishers, Distributors.
- Bhalodkar, Jayant, (2006), Samvadini (Harmonium), New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay, (2015), Harmonium Vividh aayam, New Delhi, Delhi, Akansha Publication House.

## Course TD405 (SEC) Practical : Stage performance & Viva voce

**Credit : 4**

### Course Objective

The objective of this paper will be to give an understanding to the students regarding various instruments used for accompanying the Thumri recital Dadra stylistic singing. Thumri Dadra compositions will be taught. Students will get acquainted with various talas used in Thumri & Dadra style.

Tuning of Tanpura will be taught again to brush the skills of .

### Course Learning Outcome

- Students are introduced to various instruments which are used to accompanying the Thumri & Dadra recital.
- Students get to know and are being able to demonstrate the silent features of Thumri & Dadra singing.
- Student learn the description of various prescribed Ragas.
- Student learn and are able to demonstrate one Thumri and one Dadra in two different Ragas.
- Students are taught and are able to demonstrate the prescribed talas by hand-beats.
- Students learn to tune the Tanpura.
- Students demonstrate in exam in not less than 20 minutes.

## Contents

### Unit 1

Introduction to various musical instruments used for accompaniment in a Thumri or Dadra recital, viz. Tabla, Sarangi and Harmonium.

### Unit 2

Features of Thumri & Dadra singing.

### **Unit 3**

Brief study of the following ragas:

### **Unit 4**

One Thumri in any one of the following Ragas

### **Unit 5**

**One Dadra in any of the Prescribe Ragas: Des, Piloo, Tilang.**

### **Unit 6**

- Demonstration of the following talas with theka, dvingun, tigung and Chaugun by hand beats.
- Prescribed Talas : Deepchandi, Dadra, Chachar

### **Unit 7**

Ability to tune the Tanpura.

### **Unit 8**

There shall be a performance of One Thumri and a Dadra in any raga of the student's choice.

### **References:**

- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part V, 2008), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya

## SEC – HARMONIUM

CREDIT : THEORY – 2, PRACTICAL - 4

Semester 4

Course HA406 (SEC) Theory : General Theory of Harmonium and Indian Music

Credit : 2

### Course Objective

The main focus of the course is to establish a better understanding of the 'Harmonium' instrument to the students of other music disciplines. Therefore, the course comprises of relevant theoretical learning for achieving better understanding of this instrument. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

### Course Learning Outcome

The outcome of this course for the students is as follows:

- Students learn to write *alankaras* with respective finger techniques.
- Students learn to write the notation of composition.
- Students get to know the description of prescribed Ragas
- Students learn to write the notation of *Talas* with different *layakaries*.
- Students learn about the life and contribution of renowned harmonium players of the country.

### Contents

#### Unit 1

Structural details of Harmonium with a sketch.

#### Unit 2

Brief history of Harmonium.

#### Unit 3

To write ten Alankars with finger techniques.

## Unit 4

Definition of following –

- Sangeet
- Naad & its properties
- Shruti
- Swar
- Saptak
- Raga
- That
- Harmony
- Melody.

## Unit 5

Description of prescribed Ragas- **Todi, Bihag, Malkauns**

## Unit 6

Notation writing of *Gat/Bandish* in prescribed Ragas.

## Unit 7

Notation of Talas with *Dugun & Chaugun*.

## Unit 8

Brief biographies of following Harmonium players -

- Bhaiyaji Ganpat Rao
- Pt. Govind Rao Tembe
- Pt. Appa Saheb Jalgaonkar

## References

- Bhalodkar, Jayant, (2006), *Samvadini (Harmonium)*, New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay (2015) *Harmonium Vividhaayam*. New Delhi, Delhi: Akansha Publication House.
- Thatte, Dr. Arvind *Sangeet Vimarsh*.
- Borkar, Tulsidas *SamvadiniSadhna*.

## **Course HA407 (SEC) Practical- Stage Performance & Viva voce**

**Credit-4**

### **Course Objective**

The main focus of this course is to establish a better understanding of the 'Harmonium' playing among the students of other music disciplines. Therefore, the course comprises of practical learning for developing their skill of Harmonium playing. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

### **Course Learning Outcome**

The students of this course get to learn as follows:

- Various finger techniques in Harmonium playing.
- Students develop the ability to demonstrate various *alankaras* practically using finger techniques.
- Students learn different Ragas & Talas.
- Gradually, the students develop the ability to play fast compositions in various ragas with elaborations.
- Students learn to play Dhuns in prescribed ragas.

### **Contents**

#### **Unit 1**

Ability to play 10 advance Alankars in prescribed ragas.

#### **Unit 2**

Ability to play two fast/drut compositions with alaap and 10 tanas in any one of the prescribed ragas:

- **Todi**
- **Bihag**
- **Malkauns**

#### **Unit 3**

Ability to play a dhun in Raga Kafi or Khamaj.

#### **Unit 4**

Elementary knowledge of Chautala, Jhaptala & Dadra.

## References

- Bhalodkar, Jayant, (2006), Samvadini (Harmonium), New Delhi, Delhi, Kanishka Publishers, Distributors.
- Mishra, Dr. Vinay (2015) Harmonium Vividhaayam. New Delhi, Delhi: Akansha Publication House.
- Thatte, Dr. Arvind Sangeet Vimarsh.
- Borkar, Tulsidas Samvadini Sadhna.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part II, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.



**SKILL ENHANCEMENT COURSE (SEC)**  
**HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)**  
**CREDIT : THEORY- 2 PRACTICAL - 4**  
**SEMESTER : 4**

**Course TB408 (SEC) Theory - Notation Writing Skill**

**Credits : 2**

**Course Objective**

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to attain theoretical knowledge, skill and idea about the instruments.

**Course Learning Outcome**

- Knowledge about the brief history of various Gharanas of Tabla.
- Knowledge of structural details of Tabla and its various parts.
- Students get the ability to write notation of the Theka of various tala
- Ability to write notation of advance composition in Teentaal and Chautala
- Students get the ability to write notation of different layakaries of Dadra and Keherwa talas
- Knowledge about Rupak/TevraTaal

**Contents**

**Unit 1**

- Brief history of Gharanas of Tabla.

**Unit 2**

- Drawing sketch of Tabla with its various parts.

**Unit 3**

- Description of prescribed talas.

**Unit 4**

- Writing notation of the thekas of the prescribed talas with Thah, Dugun & Chaugun.

## **Unit 5**

- Writing notation of Kayada, Rela, Palta, Tihai and Chakradar Tukra/ Paran in Teentala/ Chautala.

## **References**

- Mishra, Chhote Lal(2004), Taal Praseon, Kanishka Publisher, Delhi
- Shrivastava, Girish Chandra (1988), Taal Parichaye Part -I, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2006), Taal Prabandha, Kanishka Publication, Delhi.
- Mishra, Vijay Shankar (2005), Tabla Puran, Kanishka Publishers
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet Ka Itihaas
- Sen, A.K (1994), Indian Concept of Rhythm, Kanishka Publishers

## **Course TB409 (SEC) Practical : Stage Performance & Viva voce**

**Credits : 4**

## **Course Objective**

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course is practically inclined, for achieving better understanding. This helps the students of the other disciplines to attain practical knowledge, skill and idea about the art of Tabla/Pakhawaj playing as well as, accompaniment, thus giving them a holistic approach in music. A project work helps gaining in-depth study on the chosen topic, through a research oriented approach.

This enhances the students' skill to face the challenges at his workplace too.

## **Course Learning Outcome**

- Ability to play the Theka of Jhaptal/ Dhamar with different layakaries.
- Ability to demonstrate the advance compositions in Teentaal/ Chautaal.
- Ability to play Ektaal/Chautal and Roopak/Tevra talas.
- Ability to play a simple Kayada/Rela in Jhaptal/Dhamar talas.
- Students get to learn variations in Keherwa and Dadra Tala practically.

## **Contents**

### **Unit 1**

#### **Prescribed Talas**

**Tabla : Teentaal, Ektala, Jhaptal, Rupak, Keherwa, Dadra**

**Pakhawaj : Chautala, Dhamar, Sooltala, Tevra, Keherwa and Dadra**

## **Unit 2**

Demonstration of Theka of Jhaptala/Dhamar in Thah, Dugun and Chaugun by the hand beats.

## **Unit 3**

Two Kayadas/Relas (Tirkit/Dhumkit) with Paltas & Tihai, Two simple Tukras/Parans, Two Chakradar Tukras/Parans in Teentaal/Chautaal.

## **Unit 4**

Playing knowledge of Ektala and Rupak in barabar ki laya/Chautala & Teevra.

## **Unit 5**

One simple Kayada/ Rela in Jhaptala/Dhamar.

## **Unit 6**

Four variations in Keherwa and Dadra Tala.

## **Unit 7**

Tuning of Tabla/Pakhawaj.

## **References**

- Mishra, Chhote Lal (2006), Taal Prabandha, Kanishka Publication, Delhi.
- Shrivastava, Girish Chandra (1988), Taal Parichaye Part -I, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, Delhi
- Saxsena, Sudhis Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Gopal, Shreejayanthi (2004) Mridangam, B.R. Rhythm
- Sen, A.K (1994) Indian Concept of Rhythm, Kanishka Publishers, New Delhi

## SKILL ENHANCEMENT COURSE (SEC)

### MRIDANGAM

CREDIT : THEORY – 2, PRACTICAL - 4

**Course MD410 (SEC) Theory: Contributions of Popular Mridangam Stalwarts & Notation System**

**Credit: 2**

#### Course Objective

- Through Skill enhancement course students will learn varieties of technical terminologies used in the practical lessons while playing.
- To develop importance of Tala, Laya and skills to write the notations effectively.

#### Course Learning Outcome

- The course will develop the ability to define the technical terminology used in practical lesson such as *Chappu* , *Meetu*, *Toppi*, *Varu* and *Choru*. And also understand the practical lessons like *Mohra*, *Pharan* and *Korvai*.
- Gain skills in tuning the instrument mridangam and understand the basic notations
- Understand the contributions of prominent mridangam stalwarts towards the instrument playing.

#### Contents

##### Unit 1

Technical terminology

##### Unit 2

Elementary knowledge of all important terms used in practical lessons taught in SEC I.

##### Unit 3

Tattakaram, Chapu, Meettu, Toppi, Varu, Choru. Technical terminology

##### Unit 4

All terms used in the practical lessons taught in SEC II – Mohra, Pharan, Korvai, Arudi, Jaati, Gati.

## **Unit 5**

Sulaadi Sapta Talas with Jaati bhedas

## **Unit 6**

Contribution of Palghat Mani Iyer & Palani Subramanya Iyer.

## **Unit 7**

Understanding of basic notation system.

## **Unit 8**

Elementary knowledge of tuning of Mridangam.

## **Unit 9**

Understanding the different parts of the instrument with the help of diagram

## **References**

- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074

**Course MD411 (SEC) Practical : Stage Performance & Viva voce**

**Credit : 4**

## **Course Objective**

- Through Skill enhancement course students will learn varieties of technical terminologies used in the practical lessons while playing.
- To develop importance of Tala, Laya and skills to write the notations effectively.

## Course Learning Outcome

- The course will develop the ability to practical lesson such as *Chappu* , *Meetu*, *Toppi*, *Varu* and *Choru*. And also understand the practical lessons like *Mohra*, *Pharan* and *Korvai*.
- Gain skills in tuning the instrument mridangam and understand the basic notations
- Understand the contributions of prominent mridangam stalwarts towards the instrument playing.

## Contents

### Unit 1

Basic technique of holding the instrument, sitting posture and fingering techniques. Acquaintance of playing Adi/ Rupakam Talam.

### Unit 2

Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style. Ability to play Paran, Mohra, Korvai Arudi.

### Unit 3

Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

### Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam.

### Unit 5

Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.

### Unit 6

Elementary knowledge of tuning of Mridangam.

### Unit 7

Basic knowledge of Suladi Sapta Talas and 5 Jaatis.

### Unit 8

Understanding of different parts of Instruments.

## References

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House, Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

**SKILL ENHANCEMENT COURSE (SEC)**

**CREDIT : THEORY – 2, PRACTICAL - 4**

**VEENA/VIOLIN**

**SEMESTER 4**

**Course VV412 (SEC) Theory: Musical Forms & Biographies**

**Credit : 2**

**Course Objective**

- To study finger /bowing techniques of Veena/Violin
- To study various speeds and tuning techniques

**Course Learning Outcome**

- Ability to know the fingering/bowing techniques of the instrument
- Able to play various speeds
- Gain skills about the tuning of Veena/Violin

**Contents**

**Unit 1**

Technical Terminology

**Unit 2**

Elementary knowledge of Gamakas, Mela, Janaka –Janya Ragas , Vadi, Samvadi , Anuvadi and Vivadi , Varja ,Vakra ,Sampoorna

**Unit 3**

Sooladi Sapta Talas and their five Jatis

**Unit 4**

Knowledge of Musical forms Namavali, Gitam, Varnam ,Kriti .



## **Unit 5**

Ability to write simple notations in Adi Tala

## **Unit 6**

Knowledge of brief Raga lakshanas of ragas taught

## **Unit 7**

Important contributions of any two Vina: Veena Dhanammal ,Karaikudi Brothers , Veena Sheshanna , Mysore DoraiswamyIyengar

Violin: Rajamanikyam Pillai, Mysore Chowdiah, Tirukodikaval Krishna Iyer, ParurSundaramIyer.

## **References**

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House, Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074

## **Course VV413 (SEC) Practical : Stage Performance & Viva voce**

**Credit : 4**

### **Course Objective**

- To develop various technical terminologies, characteristic features of prescribed ragas and notations.
- To develop basic playing techniques of Veena and Violin.
- To know the important contributions of Veena and Violin composers.
- To be able to develop the knowledge for tuning for the opted instrument.

### **Course Learning Outcome**

- Able to play the compositions of various composers' in different talas.
- Gain skills about tuning the instrument Veena/Violin and understand the basic notation system

## **Contents**

### **Unit 1**

Basic Technique of holding the instrument, plucking/ bowing and fingering.

### **Unit 2**

Knowledge of Swarasthanas.

### **Unit 3**

Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)

### **Unit 4**

Simple Swara exercises – Variation in three speeds.

### **Unit 5**

Elementary knowledge of technical terms -swara, swarasthana, laya, tala and other technical terms.

- Understanding of different parts of the instrument.
- Elementary knowledge of tuning Veena/ Violin

## **References**

- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House, Page No. 1 to 20, 77 to 86
- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 193
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-1074
- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

**HINDUSTANI MUSIC -  
VOCAL/INSTRUMENTAL(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)**

**CORE COURSE**

**CREDIT : THEORY- 4, PRACTICAL- 8**

**SEMESTER : 5**

**Course 501 Theory - History of Indian music**

**Credits: 4**

**Course Objective**

- To teach the student about Indian music and its various aspects during the Vedic times
- To talk about musical references that are found in various ancient texts, such as Ramayana, Mahabharata and Puran
- To discuss in detail how ragas have been classified since the ancient times
- To talk about the works of the medieval authors

**Course Learning Outcome**

- The student will come to know about Indian music during the Vedic times. He will thus understand its progress and development from then to now. It will enhance his knowledge in the field of musicology, and also help him in the field of research in ancient Indian music.
- He will understand how music was sung and played during the times of Ramayana and Mahabharata.
- He will gain knowledge about the works of medieval authors, and understand how the svara systems and ragas have evolved to their modern-day avatars

**CONTENT**

**Unit 1**

Study of the Vedic music -

- Sama (Panchavidha and Saptavidha Sama) and Stobhaksharas
- Gramgeya Gana
- Aranyageya Gana
- Poorvarchicka
- Uttararchicka

## **Unit 2**

Study of the ancient svaras and scales –

- Vedic svaras
- Vedic and Loukik scales

## **Unit 3**

- Study of the Vedic instruments

## **Unit 4**

Musical references in the following texts –

- Ramayana
- Mahabharata
- Puran

## **Unit 5**

Classification of ragas

## **Unit 6**

Works of the following authors –

- Lochan
- Ramamatya
- Somnath
- Vyankatamakhi
- Ahobal
- Bhavbhatt

## **Unit 7**

- Study of the following talas in detail – Sooltala & Adachautala
- Comparative study of the talas with each other
- Ability to write the notation of the talas in dugun, tigung and chaugun

## **Unit 8**

- Study of the following ragas in detail – Puriyadhanashri, Jaijaiwanti, Patdeep, Kedar & Kamod
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

## References

- Prajnananda, Swami, (2014), Historical Development of Indian Music, Gurgaon, HR, Shubhi Publication
- Paranjape, S.S, (1975), Bhartiya sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev, (1994), Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academys
- Prajnananda, Swami, (1963), History of Indian Music, Kolkata, WB, Swami Adyananda Ramkrishna Math
- Ahobal, (1971), Sangeet Parijat, Hathras, UP, Sangeet karyalaya
- Bhatkhande, V.N, (1934), A Short Historical Survey the Music of upper India, Malabar Hill, Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N,(2004), A comparative study of the leading music system of the 15<sup>th</sup> ,16<sup>th</sup> ,17<sup>th</sup> and 18<sup>th</sup> centuries, Delhi, Delhi, Low Price Publication

## Course 502 Practical - Stage Performance & Viva-Voce

**Credits: 8**

### Course Objective

- To focus on the professionally performing ability of the student, in conjunction with his capability to understand the intricacies of various ragas, at a higher level
- To teach the students the proper way of doing Alap or tonal elaborations before the start of Dhrupad
- To encourage the students to think and perform like an artiste, with thoughtful and aesthetic improvisations.
- To differentiate between similar ragas like Kedar and Kamod.

### Course Learning Outcome

- The student will gain self-belief in performing a raga, after practising its finer details
- He will also be able to demonstrate how to separate similar sounding ragas
- He will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.

## CONTENT

### Unit 1

#### Prescribed Ragas: Pooriyadhanashri, Jaijaiwanti, Patdeep, Kedar & Kamod

#### Vocal Music

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas – Sooltala & Adachautala
- The ability to tune the Tanpura

## Unit 2

### Instrumental Music

- Masitkhani and Razakhani Gats with elaboration to be presented in all ragas
- Gat with elaboration in any 3 of the following Talas - Dhamar, Ektala, Jhaptala, Adachautala
- Presentation of a dhun, devotional or light music composition
- Knowledge and demonstration of the following talas – Sooltala & Adachautala
- The ability of the student to tune his respective instrument

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

### References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patvardhan, V.R., (Part-I, 2001), Rag Vigyan, Pune, MR, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MR, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MR, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MR, Publisher-Dr. Madhusudhanan Patwardhan.
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MR, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani, ( 1979 ), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan

## **DISCIPLINE SPECIFIC ELECTIVE (DSE)**

### **HINDUSTANI MUSIC – VOCAL**

**CREDITS: THEORY- 4, PRACTICAL- 6**

**SEMESTER : 5**

#### **COURSE HV503 (DSE)**

#### **Elective I Theory : Theory of Indian Music**

**Credit : 4**

#### **Course Objective**

The main focus of the course is to establish a better understanding of voice, breathing system, sitting posture to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to obtain theoretical and practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

#### **Course Learning Outcome**

- The students understand the basic ideas of ragas through Sargam, Sargam geet , Alap, Tana and various musical forms.
- The students enhance the ability to demonstrate the concept of Teen taal and Ek taal through different speed or Layakari.

#### **CONTENT**

##### **Unit 1**

- Time theory in Indian Music.

##### **Unit 2**

- Classification of ragas.

##### **Unit 3**

- “Sarana - Chatushtayi” of Bharat.

##### **Unit 4**

- Notation system given by Pt. V.N. Bhaskhande.

## Unit 5

- Notation of composition in any of the prescribed ragas.

## Unit 6

- Notation of prescribed talas.

## Unit 7

- Description of prescribed ragas.

## References

- Singh, Thakur Jaidev (1994). Bhartiya Sangeet Ka Itihaas. Kolkata, West Bengal: Sangeet Research Academy.
- Paranjape, S.S. (1992). Sangeet Bodh. Bhopal, Madhya Pradesh: Madhya Pradesh Hindi Granth Academy.
- Sharma, Swatantra (1996) Bhartiya Sangeet Ek Vaigyanik Vishleshan. New Delhi, Delhi: Pratibha Prakashan.
- Sharma, Swatantra (2014) Bhartiya Sangeet Ek Aitihasic Vishleshan. Allahabad, Uttar Pradesh: Anubhav Publishing House. .
- Nigam, V.S ( 1973 ), Sangeet Kamudi, Part - 1, Allahabad, U.P. Indian Art Press
- Nigam, V.S ( 1974 ), Sangeet Kamudi, Part - 2, Allahabad, U.P. Indian Art Press

## Course HV 504 (DSE)

### Elective II Practical : Stage Performance & Viva voce

**Credit : 6**

### Course Objective

The main focus of the course is that it is more theoretically inclined along with its practical aspect for achieving better understanding. This helps the students of other disciplines to obtain theoretical as well as practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

### Course Learning Outcome

- The students gain knowledge of the Time theory in Hindustani music and its importance in the musical rendition.
- The students learn to demonstrate elementary concepts of raga classification and also a brief about notation system in Hindustani music.
- The students understand the characteristics of selected Raga of the unit.



## **Contents**

### **Unit 1**

- **Prescribed Ragas – Bhupali, Yaman, Kafi.**

### **Unit 2**

- Five alankars to be presented in shuddha swaras.

### **Unit 3**

- One sargam geet in any of the prescribed ragas.

### **Unit 4**

- One lakshan geet in any of the prescribed ragas.

### **Unit 5**

- Two Drut khayals in any of the prescribed ragas with elaborations.

### **Unit 6**

- Knowledge of the following Talas with dugun, tigon and chaugun alongwith demonstration – a) Teentala b)Ektala.

## **References**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika Part-I. Hathras, U.P. : Sangeet Karyalaya
- Bhatkhande, V.N. (2000) KramikPustak Malika Part-II. Hathras, U.P. : SangeetKaryalaya
- Bhatkhande, V.N. (2002) KramikPustak Malika, Part-III.Hathras,U.P.:Sangeet Karyalaya
- Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan.
- Patwardhan, V.R., (1999), Raag Vigyan, Part-II, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967 ), Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan.
- Patvardhan, V.R.,(1959), Rag Vigyan,Part-IV,Pune, MH, Dr. Madhusudhanan Patwardhan.

## **Course HM504 (DSE)**

### **Elective II HINDUSTANI MUSIC VOCAL Practical : Stage Performance & Viva Voce**

**Credit : 6**

#### **Course Objective**

The main focus of the course is that it is more theoretically inclined along with its practical aspect for achieving better understanding. This helps the students of other disciplines to obtain theoretical as well as practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

#### **Course Learning Outcome**

- The students gain knowledge of the Time theory in Hindustani music and its importance in the musical rendition.
- The students learn to demonstrate elementary concepts of raga classification and also a brief about notation system in Hindustani music.
- The students understand the characteristics of selected Raga of the unit.

#### **Contents**

##### **Unit 1**

- Prescribed Ragas – Bhupali, Yaman, Kafi.

##### **Unit 2**

- Five alankars to be presented in shuddha swaras.

##### **Unit 3**

- One sargam geet in any of the prescribed ragas.

##### **Unit 4**

- One lakshan geet in any of the prescribed ragas.

##### **Unit 5**

- Two Drut khayals in any of the prescribed ragas with elaborations.

##### **Unit 6**

- Knowledge of the following Talas with dugun, tigung and chaugun alongwith demonstration – a) Teentala b)Ektala.

## References

- Bhatkhande, V.N. (2000) Kramik Pustak Malika Part-I. Hathras, U.P. : Sangeet Karyalaya
- Bhatkhande, V.N. (2000) KramikPustak Malika Part-II. Hathras, U.P. : SangeetKaryalaya
- Bhatkhande, V.N. (2002) KramikPustak Malika, Part-III.Hathras,U.P.:Sangeet Karyalaya
- Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan.
- Patwardhan, V.R., (1999), Raag Vigyan, Part-II, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967 ), Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan.
- Patvardhan, V.R.,(1959), Rag Vigyan,Part-IV,Pune, MH, Dr. Madhusudhanan Patwardhan.

**DISCIPLINE SPECIFIC ELECTIVE**  
**HINDUSTANI MUSIC – INSTRUMENTAL (SITAR)**

**CREDITS: THEORY- 4, PRACTICAL- 6**

**SEMESTER : 5**

**Course ST505 (DSE)**

**Elective I Theory : Theory of Indian Music**

**Credit : 4**

**Course Objective**

- The theory of this particular course brings the Philosophical insights into the various aspects of Indian Classical music like Time theory ,classification of Ragas etc.
- The course provides better understanding about notation system and prescribed Ragas.

**Learning Outcome**

- Gain knowledge of the time theory in Hindustani music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of raga classification and also a brief about notation system in Hindustani music
- The student understands the characteristics of selected Raga of the unit.

**CONTENT**

**Unit 1**

- Time theory in Indian Music.

**Unit 2**

- Classification of ragas.

**Unit 3**

- “Sarana- Chatushtayi” of Bharat.

**Unit 4**

- Notation system given by Pt. V.N. Bhatkhande.

## Unit 5

- Notation of composition in any of the prescribed ragas.

## Unit 6

- **Notation of prescribed talas- Teentala and Ektala.**

## Unit 7

- **Description of prescribed ragas- Yaman, Bhupali and kafi.**

## References

- Singh, Thakur Jaidev(1994). Bhartiya Sangeet KaItihaas. Kolkata, West Bengal: Sangeet Research Academy
- Paranjape, S.S.(1992). Sangeet Bodh. Bhopal, Madhya Pradesh: Madhya Pradesh Hindi Granth Academy
- Sharma, Swatantra(1996).Bhartiya Sangeet EkVaigyanikVishleshan. New Delhi, Delhi: PratibhaPrakashan
- Sharma, Swatantra(2014).Bhartiya Sangeet EkAitihasicVishleshan. Allahabad, Uttar Pradesh: Anubhav Publishing House
- Nigam, V.S ( 1973 ), Sangeet Kamudi, Part - 1, Allahabad, U.P. Indian Art Press
- Nigam, V.S ( 1974 ), Sangeet Kamudi, Part - 2, Allahabad, U.P. Indian Art Press

## Course ST506 (DSE)

### Elective II Practical : Stage Performance & Viva Voce

### Credit - 6

### Course Objective

- The main focus of the course is to establish a better understanding of the Sitar to the students of other music disciplines.
- Therefore the course is more practically inclined. Beginners of the course are trained to hold Sitar with proper sitting posture.
- Smooth movements of both the hands is the primary objective of the course.

### Learning Outcome

- Ability to demonstrate basic Alankars of Hindustani music and playing techniques.
- The student understands the basic ideas of ragas through two Razakhani gats, prescribed in the elective I
- Ability to demonstrate the concept of Teental and Ektal through different degrees of speed.

## Contents

### Unit 1

- 5 alankars in Shuddha Swaras. ·
- 5 alankars in any of the prescribed ragas based on stroke pattern

### Unit 2

- **Prescribed Ragas – Yaman, Bhupali, Kafi.**
- Two Razakhani gats in any of the prescribed ragas with elaborations.

### Unit 3

- Knowledge of the following Talas with dugun, tigun and chaugun along with demonstration – a) Teentala, b) Ektala.

## References

- Mishra, Lalmani, ( 1979 ), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya ·
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I, Delhi, Delhi, Sanjay Prakashan
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-II, Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

## **DISCIPLINE SPECIFIC ELECTIVE**

### **HINDUSTANI MUSIC – PERCUSSION (TABLA/PAKHAWAJ)**

**CREDITS: PRACTICAL- 6, THEORY- 4**

**SEMESTER : 5**

**Course TB507 (DSE)**

**Elective I Theory : Tala System**

**Credit : 4**

#### **Course Objective**

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

#### **Course Learning Outcome**

- The students of this course get to know the Structure, Tuning, Syllables and playing techniques of Tabla/Pakhawaj.
- The students get the knowledge of the following technical terms- Laya, Taal, Matra, Theka, Tali, Khali, Vibhag, Sam, Avartan, ,Thah, Dugun, Tigun, Chaugun, Peshkaar, Uthaan, Kayada, Rela, Palta, Mukhda, Tukda, Paran, Tihai.
- The students learn about different talas like Teentala, Ektala, Choutala, Dhamar.
- Students get to learn the notation system given by Pt. V.N. Bhatkhande.
- Students develop the ability to write notations of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun.

#### **Contents**

##### **Unit 1**

Knowledge about Structure, Tuning, Syllables and playing techniques of Tabla/Pakhawaj. Unit 2 Knowledge of the following terms:-

- Laya
- Taal

- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan
- Thah
- Dugun
- Tigun
- Chaugun
- Peshkaar
- Uthaan
- Kayada
- Rela
- Palta
- Mukhda
- Tukda
- Paran
- Tihai

### **Unit 3**

- Knowledge of following talas: Teentala, Ektala, Choutala, Dhamar

### **Unit 4**

- Notation system given by Pt. V.N.Bhatkhande

### **Unit 5**

- Notation of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun

### **References**

- Tabla evam Pakhawaj ke Gharane evam Paramparayen : Dr. Aban E. Mistry
- Taal Prasoon : Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Table Ka Udgam Vikas evam Vadan Shailiyan : Dr. Yogmaya Shukla, Delhi Vishwavidyalay Prakashan
- Taal Prabandh : Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Playing Techniques of Tabla : Banaras Gharana - Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Table ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh, Kanishka Publisher, Delhi



## **Course TB508 (DSE)**

### **Elective II Practical : Stage Performamnce & Viva voce**

**Credit : 6**

#### **Course Objective**

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well. Along with the practical the theory about the Tabla instrument, different Talas, and also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

#### **Course Learning Outcome**

- The students of this course get to know the various syllables and playing techniques of Tabla/Pakhawaj.
- The students learn the different Varnas (Bol) of Tabla&Pakhawaj.
- Students develop the ability to play 'TeTe', 'Tirakit'/ 'Dhumkit' compositions of Tabla/Pakhawaj along with 'Tukdas' and 'Parans' of Tabla/Pakhawaj.

#### **Contents**

##### **Unit 1**

- Prescribed Talas – Teentala, Choutala, Keharwa & Dadra

##### **Unit 2**

- Various syllables and playing techniques of Tabla/Pakhawaj.

##### **Unit 3**

- Basic playing techniques of Teentala/Chautala of Tabla/Pakhawaj.

#### **Unit 4**

- One 'Te Te' and one 'Tirakit'/'Dhumkit' composition of Tabla/Pakhawaj with four variations and Tihai.

#### **Unit 5**

- Knowledge of two 'Tukras' and Two 'Parans' of Tabla/Pakhawaj.

#### **Unit 6**

- Five variations of Theka with Tihai in Teentala/Chautala.

#### **Unit 7**

- Ability to play Keharwa and Dadra Tala.

#### **References**

- Tala Prasoon : Pandit Chhote Lal Mishra, Kanishka Publisher, Delhi
- Mridanga Vadan : Guru Purushottam Das, Sangeet Natak Akademi, Delhi

**DISCIPLINE SPECIFIC ELECTIVE**  
**DSE KARNATAK MUSIC – VOCAL**  
**CREDITS: THEORY- 4 PRACTICAL- 6**  
**SEMESTER: 5**

**Course KV509 (DSE)**

**Elective I Theory: A Brief Knowledge on the Basic Of Karnatic Music**

**Credits : 4**

**Course Objective**

- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study basic concept of Karnatak music notation

**Course Learning Outcome**

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form geetam

**Contents**

**Unit 1**

- Knowledge about swara
- Swarasthana
- Dwadasa Swarasthanas
- Shodasa Swara

**Unit 2**

Elementary knowledge about terms

- Mela
- Raga classification.

### **Unit 3**

- Basic elements of Tala
- Shadangas
- Jati
- Gati
- Sapta suladi talas

### **Unit 4**

Basic knowledge about the musical forms

- Geetam
- Varnam
- Kriti

### **Unit 5**

Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

### **Unit 6**

Notation of Geetam

- Notation any of the geetam, which has been taught in Elective I

### **References**

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications

## **Course KV510 (DSE)**

### **Elective II: Practical: Stage Performance & Viva-Voce**

**Credit : 6**

#### **Course Objective**

- Objective of this Practical Paper is to give basic idea of Karnatak Music Vocal exercises
- To study the basic concept of the tala of Karnatak Music and musical forms

#### **Course Learning Outcome**

- Students will be able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and geetams.
- Ability to give a brief shades of ragas through musical forms- swarajati and varnam

#### **Contents**

##### **Unit 1 Varisas**

- Sarali Varisas
- Janta varisas
- Dhattu Varisas
- Madhya Sthayai Varisas
- Tara Sthayi Varisas

##### **Unit 2 Alankaras (Sapata Tala)**

- Eka
- Roopaka
- Triputa

##### **Unit 3 Geetams (rendered in 2 speeds in following Ragas)**

- Mohanam
- Kalyani
- Kamboji
- Sudha Saveri

##### **Unit 4**

- Musical form
- One simple swarajati or one simple varnam

## **DISCIPLINE SPECIFIC ELECTIVE – DSE**

### **KARNATAK MUSIC – VEENA /VIOLIN**

**CREDITS : THEORY- 4 PRACTICAL- 6**

**SEMESTER : 5**

**Course VV511 (DSE)**

**Elective I Theory : Basic Theory of Karnatak Music**

**Credits : 4**

#### **Course Objective**

The main focus of the course is to establish a better understanding of the Veena/ Violin to the students of other music disciplines. Therefore the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about the chronological sequence of Playing Veena/ Violin, thus giving them a holistic approach in Karnatak Music. A project work at the end of the course helps gaining in-depth study on the chosen topic. This enhances the students' skill to face the challenges at his workplace too.

#### **Course Learning Outcome**

- Gain knowledge of the basic terminologies of Karnatak music as well as tuning and structure of respective musical instrument.
- Ability to demonstrate elementary concepts of mela and raga classification
- The student understands the characteristics of selected Raga of the unit
- Gain basic knowledge of musical forms – Geetam, Varnam and kriti

#### **Contents**

##### **Unit 1**

##### **Knowledge about swara**

- Swarasthana
- Dwadasa Swarasthana
- Shodasa Swara

##### **Unit 2**

##### **Elementary knowledge about terms**

- Mela
- Raga classification

### **Unit 3**

#### **Basic elements of Tala**

- Shadangas
- Jati
- Gati
- Sapta suladi talas

### **Unit 4 Basic knowledge about the musical forms**

- Geetam
- Varnam
- Kriti

### **Unit 5 Ragalakshana of Ragas prescribed in Elective-I**

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

### **Unit 6 Basic knowledge of structure & tuning of the opted instrument References**

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications

### **Course VV512 (DSE)**

#### **Elective II: Practical: Performance & Viva Voce**

**Credit: 6**

#### **Course Objective**

- Objective of this Practical Paper is to give basic idea of Karnatak Music on instruments- Veena/Violin exercises through playing techniques
- To study the basic concept of the tala of Karnatak Music and musical forms

## **Course Learning Outcome**

- Ability to demonstrate basic playing techniques of the respective instrument
- Gain knowledge to demonstrate the preliminary lessons on Karnatak Music
- The student understands the simple talas through Alankaras and geetams of different degree of speed

## **Contents**

### **Unit 1**

- Playing technique concerned to the opted instrument

### **Unit 2**

- Varisas
- Sarali Varisas
- Janta varisas,
- Dhattu Varisas
- Madhya Sthayai Varisas
- Tara Sthayi Varisas

### **Unit 2**

Alankaras (Sapta Tala)

- Eka
- Roopaka
- Tripata

### **Unit 3**

Geetams (rendered in 2 speeds in following Ragas)

- Mohanam
- Kalyani
- Kamboji
- Sudha Saveri



**HINDUSTANI MUSIC -  
VOCAL/INSTRUMENTAL(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)**

**CORE COURSE**

**CREDIT : THEORY - 4 PRACTICAL - 8**

**SEMESTER : 6**

**Course 601 Theory - Applied Theory**

**Credits: 4**

**Course Objective**

- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss about the various gharanas and styles in Instrumental music.
- To study about the salient features of the Bani system of Dhrupad
- To discuss about the various musical forms of Hindustani music

**Course Learning Outcome**

- The student will come to know about the salient features of the Gharana system, as also the specialities of prominent gharanas like Gwalior, Agra, Delhi gharanas etc.
- The student will gain knowledge about the various styles of playing instrumental music, that will help him to enjoy the concerts, and will also encourage him to carry out research on the styles of various musical instruments of Hindustani music.
- The student will come to know about the various musical forms of vocal music, such as Khayal, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.
- He will finish his education in graduation with a complete knowledge of twenty-six ragas, spanning all the six semesters.

**Contents**

**Unit 1**

Study of the various schools of Dhrupad with regard to the following –

- Banis of Dhrupad
- The significant features regarding techniques of Dhrupad singing

**Unit 2**

Study of the Gharana system of Khayal with respect to the following –

- The salient features of the ‘Gharana’
- Study of the following gharanas:

- # Gwalior gharana
- # Agra gharana
- # Jaipur gharana
- # Dilli gharana
- # Kirana gharana

### **Unit 3**

Study of the Gharanas of Instrumental music and their leading styles

### **Unit 4**

Study of Hindustani musical forms:

- Dhrupad
- Dhamar
- Khayal
- Sadra
- Tarana
- Chaturang
- Trivat
- Tappa
- Thumri
- Dadra

### **Unit 5**

- Study of the following talas in detail – Teevra & Deepchandi
- Comparative study of the talas with each other
- Ability to write the notation of the talas in dugun, tigon and chaugun

### **Unit 6**

- Study of the following ragas in detail for Semester VI: Miyan ki Todi, Multani, Gaud Sarang, Chhayanaat & Ramkali
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

### **Unit 7**

- Knowledge of all the ragas of all the six semesters
- Ability to make a comparative analysis of similar ragas from all the ragas prescribed in all the six semesters

### **References**

- Deshpande, V.H. (1987), Indian Musical Tradition, Bombay, MH, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma

- Aggerwal, Dr. V.K, and Aggerwal, Dr. Alka, (1997), Indian Music Trends and traditions, Indian Bibliographies Bureau, Rohini, Delhi
- Chaubey, S.K. (1984) ,Sangeet ke Gharana ki Charcha, Lucknow,UP, Uttar Pradesh Hindi Sansthan
- Khurana,Sanno, (1995) ,Khyal Gayaki Vividh Gharana,New Delhi, Delhi,Siddharth Publication
- Guatam, M.R. (2001), Musical Heritage of India, New Delhi, Delhi,Munsihram Monoharlal Pub. Pvt. Ltd
- Bhatkhande,V.N. (1975) Bhatkhande Sangeet Shastra Part-I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande,V.N. (1980) Bhatkhande Sangeet Shastra Part-II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande,V.N. (1968) Bhatkhande Sangeet Shastra Part-III, Hathras, UP. Sangeet Karyalay

## **Course 602**

### **Practical - Stage Performance & Viva-Voce**

**Credits: 8**

### **Course Objective**

- To focus on revising all the ragas that the student has learnt in the previous semesters
- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the six semesters
- To assess the ability of the student to play his instrument on various talas

### **Course Learning Outcome**

- He will have the knowledge of twenty-six ragas that he has learnt in all the six semesters combined.
- He will be able to perform complex ragas with self-confidence.
- He will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

## **Contents**

### **Unit 1**

#### **Prescribed Ragas Miyan ki Todi, Multani, Gaud Sarang, Chhayanat & Ramkali**

#### **Vocal Music**

- Vilambit and Drut Khayal with gayaki to be presented in all ragas.
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas – Teevra & Deepchandi
- Ability to make a comparative analysis of similar ragas from all the Ragas prescribed in all the six semesters
- Ability to tune the Tanpura

## Unit 2

### Instrumental Music

- Masitkhani and Razakhani gats with elaboration to be presented in all ragas
- Gat with elaboration in any 3 of the following Talas - Dhamar, Ektal, Jhaptal & Adachautala
- Presentation of a dhun, devotional or light music composition.
- Knowledge and demonstration of the following talas – Teevra & Deepchandi
- Ability to make a comparative analysis of similar ragas from all the ragas prescribed in all the six semesters
- To demonstrate the ability to tune one's respective instrument

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

### References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, S.N. (1990), Abhinavageet Manjari, Part-I, Dadar, MH, Acharya S.N. Ratanjankar foundation
- Ratanjankar, S.N. (1992), Abhinavageet Manjari, Part-II, Dadar, MH, Acharya S.N. Ratanjankar foundation
- Ratanjankar, S.N. (1994), Abhinavageet Manjari, Part-III, Dadar, MH, Acharya S.N. Ratanjankar foundation
- Patwardhan, V.R. (2001) Rag Vigyan Part – I, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R. (1999) Rag Vigyan Part – II, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R. (1967) Rag Vigyan Part – III, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R. (1968) Rag Vigyan Part – IV, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R. (1984) Rag Vigyan Part – V, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Mishra, Lalmani (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya

- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan
- Trivedi, Ragini, (2010), Ragvibodha Mishrabani , Vol-I, Delhi, Hindi madhayam Karyanavay nirdeshalaya
- Trivedi, Ragini, (2013), Ragvibodha Mishrabani , Vol-II, Delhi, Hindi madhayam Karyanavay nirdeshalaya

**HINDUSTANI MUSIC – VOCAL**  
**DISCIPLINE SPECIFIC ELECTIVE – DSE**  
**CREDIT : PRACTICAL – 6, PROJECT – 4**  
**SEMESTER 6**

**Course HV603 (DSE) Elective III Practical : Stage Performance & Viva voce**

**Credit : 6**

**Course Objective**

The main focus of the course is to establish a better understanding of voice, breathing system, sitting posture to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to obtain theoretical and practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

**Course Learning Outcome**

- The students enhance the ability to describe advanced alankars in prescribed ragas in the unit.
- The students become capable of demonstrating characteristics of ragas, its elaboration and structures through prescribed ragas in the Elective III.
- The students learn to demonstrate the concept of Jhap taal and Rupak taal through different degrees of speed.

**Contents**

**UNIT 1**

**Prescribed Ragas – Malkauns, Bhairav, Vrindavani Sarang.**

**Unit 2**

Five alankars to be presented in prescribed ragas.

**Unit 3**

One sargam geet in any of the prescribed ragas.

**Unit 4**

One lakshan geet in any of the prescribed ragas.

## **Unit 5**

One Vilambit khayal in any of the prescribed ragas with elaborations.

## **Unit 6**

Two Drut khayals in any of the prescribed ragas with elaborations.

## **Unit 7**

Knowledge of the following Talas with dugun, tigung and chaugun alongwith demonstration –  
a)Jhaptala b)Rupak.

## **References**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika Part-I. Hathras, U.P. Sangeet Karyalaya.
- Bhatkhande, V.N. (2000) KramikPustak Malika Part-II. Hathras, U.P. : Sangeet Karyalaya
- Bhatkhande, V.N. (2002) KramikPustak Malika, Part-III.Hathras,U.P.:Sangeet Karyalaya
- Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan. .
- Patwardhan, V.R., (1999), Raag Vigyan, Part-II, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967 ), Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan. .
- Patvardhan, V.R.,(1959), Rag Vigyan,Part-IV,Pune, MH, Dr. Madhusudhanan Patwardhan.

## **Course HV604 (DSE)**

### **Elective IV Project Work**

**Credit : 4**

### **Course Objective**

The main focus of the course is that it helps the students of other disciplines to obtain theoretical and practical skills and idea to maintain a holistic approach in Music. A project work helps gaining in-depth study on the chosen topic. This enhances the student skill to face the challenges at their workplace too.

## **Course Learning Outcome**

It helps to understand the basic concepts of Research methodologies. The students understand the importance of reading skills as well as writing skills to develop his/her rational approach towards research activities. The students gain knowledge about the life and contribution of various musicians and musicologists etc. through specific project work. Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI. Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words)

## **Content**

### **Unit 1**

- Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI. Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words).



**HINDUSTANI MUSIC – SITAR**  
**DISCIPLINE SPECIFIC ELECTIVE – DSE**  
**CREDIT : PRACTICAL – 6, PROJECT – 4**  
**SEMESTER 6**

**Course ST 605(DSE)**

**Elective III Practical : Stage Performance & Viva voce**

**Credit - 6**

**Course Objective**

- The main focus of the course is to establish a better understanding of the Sitar to the students of other music disciplines.
- In this semester students are taught in an advanced mode.
- This helps the students of other disciplines to acquire theoretical and practical skills and ideas about the chronological sequence of Sitar Playing, thus giving them a holistic approach in Music. This enhances the students' skill to face the challenges at his/her workplace too.

**Course Learning Outcome ·**

- Ability to describe advanced alankars in prescribed ragas in the unit.
- Capability to demonstrate characteristics of ragas, its elaboration and structures through prescribed Gats in the elective III.
- Ability to demonstrate the concept of Jhap tal and Rupak tal through different degrees of speed.

**Contents**

**Unit 1**

- 5 alankars in prescribed ragas.
- 5 advanced alankars in any of the prescribed ragas based on stroke pattern

**Unit 2**

- Prescribed Ragas – Malkauns, Bhairav, Vrindavani Sarang.
- One Maseetkhani Gat in any of the prescribed ragas with elaborations
- Two Razakhani/ Drutgats in any of the prescribed ragas with Todas and Jhala.

### **Unit 3**

Knowledge of the following Talas with dugun, tigung and chaugun along with demonstration –

a) Jhaptala b) Rupak References ·

- Mishra, Lalmani, ( 1979 ), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya ·
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I, Delhi, Delhi, Sanjay Prakashan.
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-II, Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

### **Course ST606 (DSE)**

#### **Elective IV Project Work**

**Credit : 4**

#### **Course Objective**

A project work helps gaining the in-depth study of the chosen topic in the supervision of the assigned teacher. This contributes to the writing skills of the students for their future research projects.

#### **Course Learning Outcome**

- Gain knowledge about the life and contribution of various musicians and musicologists through specific project work.
- It helps to understand the basics of research methodology.
- The student understands the importance of reading skills as well as writing skills to develop his/her rational approach towards research activities.

#### **Content**

##### **Unit 1**

- Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI. Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words).

**DISCIPLINE SPECIFIC ELECTIVE – DSE**  
**HINDUSTANI PERCUSSION – TABLA/PAKHAWAJ**  
**CREDIT: PRACTICAL – 6, PROJECT – 4**  
**SEMESTER 6**

**Course TB 607(DSE)**

**Elective III Practical : Stage Performance & Viva voce**

**Credit : 6**

**Course Objective**

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well. Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

**Course Learning Outcome**

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

## **Contents**

### **Unit 1**

#### **Prescribed Talas : Jhaptala, Sultala, Rupak Tala & Tevra**

### **Unit 2**

- Knowledge of playing the Theka of Jhaptala/Sultala on Tabla/Pakhawaj.

### **Unit 3**

- One Tete and One Tirakit/Dhumkit composition (Kayad/Padal) of Tabla/Pakhawaj with four variations and Tihai in Jhaptala/Sultala.

### **Unit 4**

- Knowledge of Two Sadharan Tukra and Two Sadharan Paran in Jhaptala/Sultala.

### **Unit 5**

- One Tirakit Composition (Kayada/Padal or Rela) with four Variations and Tihai in Jhaptala/Sultala.

### **Unit 6**

- Ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Teevra.

### **Unit 7**

- Ability to Accompaniment with Chhota Khayal/Dhrupad and Bhajan.

## **References**

- Mishra, Pt. Chhote Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Tabla Grantha (2006) Kanishka Publisher, Delhi
- Das, Guru Puroshattam, Mridang Vadan (1983) Sangeet Natak Akademi, Delhi

## **Course TB608 (DSE) Elective IV : Project Work**

**Credit : 4**

### **Course Objective**

- The main focus of the project work is to groom and improve students level in writings as well as reading skills.
- The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies

### **Course Learning Outcome**

- The students learn to carry out a research on the life and contribution of various musicians and musicologists and present the collected data and material in the form of a well prepared report/brief dissertation
- The students get to know the approach and process of research, beneficial in M.Phil. and Ph.D. programmes later.

### **Contents**

#### **Unit 1**

- Discipline specific project work of not less than 4000 words, Topic chosen in consultation with the teachers on the commencement of the semester VI
- Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words)
  - i. The life and contribution of various musicians and musicologists.
  - ii. The origin and development of percussion instruments or Gharanas of Tabla/Pakhawaj.

**DISCIPLINE SPECIFIC ELECTIVE – DSE KARNATAK MUSIC- VOCAL**

**CREDIT: PRACTICAL – 6, PROJECT – 4**

**SEMESTER 6**

**Course KV609 (DSE)**

**Elective III: Practical: Stage Performance & Viva Voce**

**Credit: 6**

**Course Objective**

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

**Course Learning Outcome**

- Ability to demonstrate the seven basic talas through Alankaras and geetams. ·
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

**Unit 1:**

- Alankaras in two speeds
- Dhruva
- Mathya
- Jhampa ·
- Ata

**Unit 2**

- Alankaras (any two) to be rendered in the Ragas · Mohana · Kalyani

**Unit 3**

- Any 2 kritis

**Unit 4**

- One simple varnam.

## **Course KV610 (DSE)**

### **Elective IV: Theory: Project Work**

**Credits: 4**

#### **Course Objective**

- The main focus of the project work is to groom and improve students level in writings as well as reading skills.
- The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies

#### **Course Learning Outcome**

- Ability to demonstrate basic of research methodologies
- The student understands the importance of reading skills as well as writing skills

## **CONTENT**

### **Unit 1**

- Discipline specific project work of not less than 4000 words, Topic chosen in consultation with the teachers on the commencement of the semester VI
- Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words)

**KARNATAK MUSIC – VEENA /VIOLIN**  
**DISCIPLINE SPECIFIC ELECTIVE – DSE**  
**CREDIT : PRACTICAL – 6, PROJECT – 4**  
**SEMESTER 6**

**Course VV611 (DSE)**

**Elective III: Practical: Performance & Viva-Voce**

**Credits: 6**

**Course Objective**

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering musical exercises in various speed

**Course Learning Outcome**

- Ability to demonstrate the seven basic talas through Alankaras and geetams.
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

**Unit 1 Alankaras in two speeds**

- Dhruva
- Mathya
- Jhampa
- Ata

**Unit 2 Alankaras (any two) to be rendered in the Ragas**

- Mohana
- Kalyani

**Unit 3**

- Any 2 kritis

**Unit 4**

- One simple varnam



**Course VV612 (DSE)**

**Elective IV: Theory: Project work**

**Credit: 4**

**Course Objective**

- The main focus of the project work is to groom and improve students level in writings as well as reading skills.
- The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies

**Course Learning Outcome ·**

- Ability to demonstrate basic of research methodologies ·
- The student understands the importance of reading skills as well as writing skills

**CONTENT**

**PROJECT WORK**

- Discipline specific project work of not less than 4000 words, Topic chosen in consultation with the teachers on the commencement of the semester VI
- Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words).

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