Syllabus of B.A. (Hons.) Hindustani Music (Vocal/Instrumental)
Submitted to
University Grants Commission
New Delhi
Under
Choice Based Credit System

CHOICE BASED CREDIT SYSTEM
2015

DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007
## Choice Based Credit System in B.A Honours Hindustani Music (Vocal/Instrumental - Sitar/ Sarod/ Guitar/ Violin/ Santoor)

<table>
<thead>
<tr>
<th>Semester</th>
<th>Core Course (14)</th>
<th>Ability Enhancement Compulsory Course (AECC) (2)</th>
<th>Skill Enhancement Course (SEC) (2)</th>
<th>Elective: Discipline Specific DSE (4)</th>
<th>Elective: Generic (GE) (4)</th>
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</thead>
</table>
| I        | C1 Theory: General Theory  
C2 Practical: Stage Performance & Viva-Voce | (English/MIL Communication)/ Environmental Science | | | GE-1 |
| II       | C3 Theory:  
Theory of Indian Music  
C4 Practical: Stage Performance & Viva-Voce | Environmental Science/(English/MIL Communication) | | | GE-2 |
| III      | C5 Theory:  
Historical Study of the Musical Terms  
C6 Practical: Stage Performance  
C7 Practical: Viva Voce | | SEC-1 | | GE-3 |
| IV       | C8 Theory: Life & Contribution of Musicians and Musicologists  
C9 Practical: Stage Performance  
C10 Practical: Viva Voce | | SEC-2 | | GE-4 |
| V        | C11 Theory:  
History of Indian Music  
C12 Practical: Stage Performance & Viva Voce | | | *DSE-1 Vocal/Instrumental Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE-2 Vocal/Instrumental Karnatak/Percussion Music: (Tabla/Pakhawaj) |
| VI       | C13 Theory: Applied Theory  
C14 Practical: Stage Performance & Viva Voce | | | *DSE-3 Vocal/Instrumental Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE-4 Project Work: Vocal/Instrumental Karnatak/Percussion Music |

*These courses shall be offered to the students of B.A. Honours, other than their own discipline.
### Choice Based Credit System

#### Syllabus for B.A. (Hons.) Hindustani Music

(Vocal/Instrumental - Sitar/ Sarod/ Guitar/ Violin/ Santoor)

<table>
<thead>
<tr>
<th>SEM</th>
<th>Course</th>
<th>Total Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Course-101 : Theory</td>
<td>75+25 = 100</td>
<td>4</td>
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<td></td>
<td>Course-102 : Practical</td>
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<td></td>
<td><strong>Total</strong></td>
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<td>II</td>
<td>Course-103 : Theory</td>
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<td>Course-104 : Practical</td>
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<tr>
<td>III</td>
<td>Course-105 : Theory</td>
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<td>Course-106 : Practical</td>
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<td>8</td>
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<tr>
<td></td>
<td>Course-107 : Viva-Voce</td>
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<tr>
<td>IV</td>
<td>Course-108 : Theory</td>
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<td>Course-109 : Practical</td>
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<td>Course-110 : Viva-Voce</td>
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<tr>
<td>V</td>
<td>Course-111 : Theory</td>
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<td>Course-112 : Practical</td>
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<tr>
<td>VI</td>
<td>Course-113 : Theory</td>
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<td></td>
<td>Course-114 : Practical</td>
<td>75+25 =100</td>
<td>8</td>
</tr>
</tbody>
</table>
SYLLABUS FOR B.A. (HONS.) MUSIC HINDUSTANI MUSIC

B.A (Hons) 1st Year

Course-101

Semester-I

Theory-I

Max Marks: 100

Credits: 4

Marks: 75

General Theory

(i) Nada, Swara, Shruti, Raga, Mela (Thata), Alankar, Tana, Gamak, Sthaya, Kaku, Margi-Deshi, Ragalap-Rupkalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak Raga, Sandhiprakash Raga, Vaggeyakara, Kalawant.

(ii) Vibration, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, forced Vibration, Free Vibration.

(iii) Notation of compositions in prescribed ragas.

(iv) Theoretical knowledge of prescribed ragas.

Internal Assessment 25 Marks

Recommended Books
1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Swami Prajnananda - History of Indian Music
5. Swami Prajnananda - Historical Study of Indian Music
6. Lalit Kishore Singh - Dhvani Aur Sangeet
7. Govind Rao Rajurkar - Sangeet Shastra Parag
8. Dr. Swatantra Sharma - Fundamentals of Indian Music
9. Dr. Pannalal Madan - Sangeet Shastra Vigyan
10. Dr. Indrani Chkravarti – Sangeet Manjusha

Max. Marks: 100

Course-102

Practical-I

Stage Performance & Viva-Voce

Marks: 75

Credits-8

(i) Prescribed Ragas: Bhairav, Bhupali, Yaman, Durga.

Vocal Music: Vilambit and Drut Khayal with gayaki in all the ragas and dhrupad or dhamar in all the ragas. Presentation of one semi classical /devotional or light composition.

Instrumental Music: Maseetkhani and Razakhani gat with elaboration in all the ragas. Presentation of a dhun or devotional or light music composition.

(ii) Basic knowledge of Teental and Ektal.

(iii) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.

(iv) Notation book to be submitted for internal assessment.

Internal Assessment Marks-25
**Recommended Books:**
1. V. N. Bhatkhande - Kramik Pustak Malika Part-I-II
2. V.R. Patvardhan - Rag Vigyan Part-I-III
3. Dr. Lalmani Mishra – Tantrinada
4. Prof. V.K. Aggarwal, Alka Nagpal – Sitar and its compositions Part – I & II
5. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

<table>
<thead>
<tr>
<th>Semester-II</th>
<th>Max. Marks: 100</th>
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<tbody>
<tr>
<td>Course-103</td>
<td>Theory-II</td>
</tr>
<tr>
<td></td>
<td>Theory of Indian Music</td>
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<tr>
<td></td>
<td>Marks-75</td>
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<tr>
<td></td>
<td>Credits 4</td>
</tr>
<tr>
<td>(i)</td>
<td>Rudiments of staff Notation, Harmony, Melody, Polyphony.</td>
</tr>
<tr>
<td>(ii)</td>
<td>Life and contribution of the following:</td>
</tr>
<tr>
<td></td>
<td>(a) Pt. V. N. Bhatkhande –His works and Notation System</td>
</tr>
<tr>
<td></td>
<td>(b) Pt. V.D Paluskar - His works and Notation System.</td>
</tr>
<tr>
<td>(iii)</td>
<td>Maseetkhani and Vilambit Gat, Razakhani &amp; Drut Gat, Krintan, Zamzama, Ghaseet, Jor Alap, Gitkiri, Meend, Sut, Kan</td>
</tr>
<tr>
<td>(iv)</td>
<td>Notation of compositions in prescribed ragas.</td>
</tr>
<tr>
<td>(v)</td>
<td>Theoretical knowledge of prescribed ragas.</td>
</tr>
</tbody>
</table>

**Recommended Books**
1. E. Clements - Study of Indian Music
2. Ra. Avtar ‘Vir’ - Theory of Indian Music
3. V. N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Dr. Swantantra Sharma - Bhartiya Sangeet Ek Vaigyanik Vishleshan
5. Jagdish Narayan Pathak - Sangeet Shastra Praveen
6. V.S. Nigam - Sangeet Kaumudi Part-I-III
7. Music Profiles - Paschatiya Swarlipi Paddhati evam
8. Swantantra Sharma - Bharatiya Sangeet
9. Dr. Indrani Chkravarti – Sangeet Manjusha

**Internal Assessment**

<table>
<thead>
<tr>
<th>Max. Marks: 100</th>
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<tbody>
<tr>
<td>Marks-25</td>
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**Recommended Books**

<table>
<thead>
<tr>
<th>Course-104</th>
<th>Practical-II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical-II</td>
<td>Stage Performance &amp; Viva-Voce</td>
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</table>

**Vocal Music:**

Vilambit and Drut Khayal in all the Ragas. Dhrupad or dhamar should cover all the above ragas. Presentation of one semi classical/devotional or light composition.
Instrumental Music:
Maseetkhani and Razakhani gat with elaboration in all the ragas. Presentation of a dhun or devotional or light music composition.
(i) Basic knowledge of Chautal and Jhaptal.
(ii) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(iii) Notation book to be submitted for internal assessment.

Internal Assessment

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-III
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

B.A (Hons) IInd year
Semester-III
Course-105
Theory-III
Max. Marks: 100
Marks- 75
Credit-4

Historical Study of the Musical Terms

i) Grama, Moorcchana, Jati Gayan, Gandharava, Gana, Nibaddha – Anibaddha gana, Prabandha, Alap, Alapti, Tala-Dasapranas.

ii) Life and contribution of Karnataka Musicians Trinity-Tyagaraja, Muthuswamy Dikshitar, Shyama Sastry

iii) Life and contribution of Western Musicians - Bach, Beethoven, Mozart.


(v) Notation of compositions in prescribed ragas.

(vi) Theoretical knowledge of prescribed ragas.

Internal Assessment

Recommended Books
1. S.S. Paranjape: Sangeet Bodh
2. Thakur Jaidev Singh: Bharatiya Sangeet ka Itihasa
3. Swami Prayunandana: Historical Study of Indian Music
4. V.S. Nigam: Sangeet Kaumudi Part-III
5. P. Sambamoorthy: Great Composers
6. Thakur Jai Dev Singh: Indian Music
7. Baker’s Biographical Dictionary of Musicians
10. Dr. Indrani Chkravarti – Sangeet Manjusha
Course-106 Practical-III Marks-75
Stage Performance Credits – 8

Prescribed Ragas: Des, Bageshri, Bhimpalasi, Khamaj
Performance of half an hour, planned by the candidate in any one of the prescribed ragas.

Vocal Music -
(i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.
(ii) Presentation of one semi classical/devotional or light composition.

Instrumental Music -
(i) Maseetkhani and Razakhani gats with elaboration to be presented in any one raga.
(ii) Presentation of a dhun or devotional or light music composition.

Internal Assessment Marks-25

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-III
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

Course-107 Practical – IV Marks-75
Viva-Voce Credits - 8

Vocal Music:
(i) Vilambit and Drut Khayal with gayaki in all the Ragas
(ii) Dhrupad or Dhamar composition in each of the prescribed ragas.
(iii) Presentation of one semi classical/devotional or light composition.

Instrumental Music:
(i) Maseetkhani and Razakhani gat in all the above ragas.
(ii) Presentation of a dhun or devotional or light music composition.
(iii) Basic knowledge of Roopak and Tilwada Tala.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.

Internal Assessment Marks-25

Max. Marks: 100
Max. Marks: 100
Recommended Books:
1. V.N. Bhatkhande: Kramik Pustak Malika Part-I-IV
2. S.N. Ratanjankar: Abhinavageet Manjari
3. V.R. Patwardhan: Rag Vigyan Part-I-V
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

Semester-IV
Course 108
Theory -IV
Marks-75
Life & Contribution of Musicians and Musicologists
Credits - 4

1) Contribution of the following: Bharat, Matang, Abhinavagupt, Sharang Dev.
2) Life Sketch and Contributions of the following:
3) Notation of compositions in prescribed ragas.
4) Theoretical knowledge of prescribed ragas.

Internal Assessment
Marks – 25

Recommended Books
1. Sushila Mishra: Some immortals of Hindustani Music
2. Narmadeshwar Chaturvedi: Sangeetagya Kavion ki Hindi Rachanyen
3. A.D. Ranade: On Music and Musicians of Hindustan
4. Amal Das Sharma: Musicians of India
5. Harirhar Niwas Dvivedi: Mansingh Aur Mankutuhal
7. Sulochana Brihaspati: Khusro Tansen Tatha Anya Kalakar.
8. Bharat: Natyashastra
9. Matang: Brihaddeshi
10. Sharangdeva: Sangeet Ratnakar

Semester - IV
Course-109
Practical - V
Marks-75
Stage Performance
Credits-8

Prescribed Ragas: Bihag, Ramkali, Deshkar, Hameer
Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music -
(i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.
(ii) Presentation of one semi classical /devotional or light composition.
Instrumental Music -
(i) Masitkhani and Razakhani gats with elaboration to be presented in any one raga.
(ii) Presentation of a dhun or devotional or light music composition.
(iii) Basic knowledge of Dhamar, Adachartal.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.

Internal Assessment
Marks-25

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-IV
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

Semester - IV
Course-110 Practical - VI Marks-75
Viva-Voce Credits-8

Prescribed Ragas: Bihag, Ramkali, Deshkar, Hameer
Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music-
(i) Vilambit khyal with Gayaki and Drut khyal with Gayaki in each of the prescribed ragas of course-109.
(ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.

Instrumental Music:
(i) Masitkhani and Razakhani gats with elaboration in all the prescribed ragas of Course-109.
(ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
(iii) Basic knowledge of Sooltal and Teevra tala.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.

Internal Assessment
Marks-25

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV  
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV  
4. Dr. Lalmani Mishra – Tantrinada  
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II  
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)  

### B.A. (HONS) IIIrd YEAR

#### Semester – V  
**Theory-V**

<table>
<thead>
<tr>
<th>Course – 111</th>
<th>History of Indian Music</th>
<th>Marks – 75</th>
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<tbody>
<tr>
<td>i)</td>
<td>Vedic Music: Sama and stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageya gana, Poorvarchicka, Uttararchicka, Udata, Anudatta, Swarita, Vedic and Loukik scales, Panchvidha &amp; Saptavidha sama, Vedic instruments</td>
<td>Credits - 4</td>
</tr>
<tr>
<td>ii)</td>
<td>Musical references in Ramayana, Mahabharata and Puranas (Harivansh &amp; Vayu Puranas)</td>
<td></td>
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<tr>
<td>iii)</td>
<td>Works of the following: Ahobal, Ramamatiya, Somnath, Lochan, Bhavbhatt, Vyankatmakhi.</td>
<td></td>
</tr>
<tr>
<td>(iv)</td>
<td>Notation of compositions in prescribed ragas.</td>
<td></td>
</tr>
<tr>
<td>(v)</td>
<td>Theoretical knowledge of prescribed ragas.</td>
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**Internal Assessment**  
Marks – 25

**Recommended Books:**
1. Swami Prajnananda : Historical Development of Indian Music  
2. S.S.Paranjape: Bharatiya Sangeet Ka Itihasa  
3. Thakur Jaidev Singh: Bharatiya Sangeet Ka Itihasa  
5. Ahobal: Sangeet Parijat  
6. V.N.Bhatkhande: A Short Historical survey of the Music of Upper India  
7. V.N.Bhatkhande: A Comparative Study of the leading music systems oif the 15th, 16th, 17th, & 18th centuries

<table>
<thead>
<tr>
<th>Course-112</th>
<th>Practical-VII</th>
<th>Marks-75</th>
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<tbody>
<tr>
<td>Prescribed Ragas: Gaudsarang, Pooriya Dhanashri, Kedar, Kamod, Chayanat.</td>
<td>Stage Performance &amp; Viva-Voce</td>
<td>Credits-8</td>
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Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

**Vocal Music -**

(i) Vilambit and Drut Khayal with gayaki to be presented in all ragas.

(ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.

(iii) Presentation of one semi classical /devotional or light composition.
Instrumental Music

(i) Masitkhani and Razakhani gats with elaboration to be presented in all ragas.
(ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
(iii) Basic knowledge of Sooltal and Teevra.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.
(vi) Presentation of a dhun or devotional or light music composition.

Internal Assessment

Marks-25

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-IV
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmi Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

SEMESTER VI
Theory-VI
Course-113
Applied Theory

Marks 75
Credits-4

i) Gharanas – Prominent Gharanas of Dhrupad (Dagar, Betia, Darbhanga) and Khayal (Gwalior, Agra, Delhi, Jaipur, Kirana) and their significant features regarding techniques.

ii) Gharanas of Instrumental music and their leading styles (Senia, Maihar, Gauripur)

iii) Detailed and Comparative study of the Ragas prescribed in Ist, IIInd and IIIrd year.

iv) Study of Hindustani musical forms - : Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat.

(v) Notation of compositions in prescribed ragas.

(vi) Theoretical knowledge of prescribed ragas.

Internal Assessment

25 Marks

Recommended Books:
1. V.H.Deshpande: Indian Musical Tradition
2. Dhrupad Annual Edited by Premlata Sharma
3. V.K.Aggarwal: Indian Music Trends and traditions
4. S.K.Chaubey: Sangeet me Gharana ki Charcha Sangeet Gharana Ank
5. Shanno Khurana: Khyal Gayaki Vividh Gharana
6. M.R.Guattam: Musical Heritage of India
7. V.N.Bhatkhande: Bhatkhande Sangeet Shastra Part-I-III
Prescribed Ragas: Todi, Multani, Patdeep, Jaijaiwanti, Malkauns

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music -
(i) Vilambit and Drut Khayal with gayaki to be presented in all ragas.
(ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.
(iii) Presentation of one semi classical/devotional or light composition.

Instrumental Music -
(i) Masitkhani and Razakhani gats with elaboration to be presented in all ragas.
(ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
(iii) Basic knowledge of Jhoomra, Dhamar & Chautal.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.
(iv) Presentation of a dhun or devotional or light music composition.

Internal Assessment

Recommended Books
1. V.N. Bhatkhande: Kramik Pustak Malika Part – I-IV
2. S.N. Ratanjankar: Abhinavageet Manjari
3. V.R. Patwardhan: Rag Vigyan Part – I-V
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
Syllabus of Elective Courses for B.A. (Hons.) Hindustani Music-Vocal
Choice Based Credit System

| Elective – I     | 75+25  =100 | 6     |
| Elective – II   | 75+25  =100 | 6     |
| Elective – III  | 75+25  =100 | 6     |
| Project Work    | 75+25  =100 | 4     |
| Max. Marks: 100 | 400     | 22    |

Elective – I Hindustani Music - Vocal
Marks: 75
Credits: 6

1. Six alankars to be presented in prescribed ragas.
2. One sargam geet in any one prescribed raga.
3. One Drut khayal in any one raga with six alaps and six tanas.
4. One lakshan geet in any one raga.
5. One dhrupad or dhamar with layakari in any one raga.

Prescribed Ragas – Alhaiya Bilawal, Yaman, Bhairav.

Internal Assessment
Marks: 25

Notation book to be submitted for Internal Assessment.

Recommended books:
1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – III

Elective – II Hindustani Music - Vocal
Marks: 75
Credits: 6

1. Six alankars to be presented in prescribed ragas.
2. One sargam geet in any one raga.
3. Two Drut khyals in any two ragas with six alaps and six tanas.
4. One lakshan geet in any one raga.
5. One dhrupad or dhamar with layakari in any one raga.

Prescribed Ragas – Bhupali, Vrindavani Sarang, Jaunpuri.

Internal Assessment
Marks: 25

Notation book to be submitted for Internal Assessment.
Recommended books:
1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – III

Max. Marks: 100
Elective – III
Hindustani Music - Vocal
Marks: 75
Credits: 6

1. Six alankars to be presented in prescribed ragas.
2. One sargam geet in any one raga.
3. Three Drut khyals in any three ragas with six alaps and six tanas.
4. One lakshan geet in any one raga.
5. One dhrupad or dhamar with layakari in any one raga.

Prescribed Ragas – Malkauns, Puriyadhanashree, Des, Bhimpalasi.

Internal Assessment
Marks: 25
Notation book to be submitted for Internal Assessment.

Recommended books:
1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – IV

Max. Marks: 100
Elective – IV
Project Work
Marks: 75
Credits: 4

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the Semester VI.

Internal Assessment: Data Collection and Analysis
Marks: 25
Syllabus of Elective Courses for B.A. (Hons.) Instrumental Music
Choice Based Credit System

<table>
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<tr>
<th>Elective – I</th>
<th>Instrumental Music (Sitar)</th>
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<th>Marks: 75</th>
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1. Basic strokes of sitar.
2. (a) 5 Alankars based on Talas
   (b) 5 Alankars based on stroke patterns.
3. Razakhani/Drut Gat in all the prescribed ragas with atleast five Tanas & Jhala.

Prescribed Ragas – Alhaiya Bilawal, Yaman, Bhairav.

Internal Assessment Marks: 25

Notation book to be submitted for Internal Assessment.

Recommended Books:
1. Dr. Lalmani Mishra – Tantrinada
2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

Elective – II                      Instrumental Music (Sitar)       |   | Marks: 75 |
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1. Ability to play basic technique of sitar – Meend, Kan, Gamak, Krintan etc.
2. One Masitkhani Gat with Layakari in Tanas.
3. Razakhani Gat in all the prescribed ragas with toda/tanas and jhala.

Prescribed Ragas – Bhupali, Vrindavani Sarang, Jaunpuri.

Internal Assessment Marks: 25

Notation book to be submitted for Internal Assessment.
Recommended Books:
1. Dr. Lalmani Mishra – Tantrinada
2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

Elective – III Instrumental Music (Sitar) Max Marks: 100
Marks: 75
Credits: 6

1. Two Maseetkhan Gats with Todas/ Tanas in any two prescribed Ragas
2. Razakhani Gat with Tana and Jhala in all the prescribed Ragas.
3. Ability to play Alaap with techniques in any one raga.

Prescribed Ragas – Malkaus, Puriyadhanashree, Des, Bhimpalasi.

Internal Assessment Marks: 25

Notation book to be submitted for Internal Assessment.

Recommended Books:
1. Dr. Lalmani Mishra – Tantrinada
2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)

Elective – IV Project Work Max Marks: 100
Marks: 75
Credits: 6

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the Semester VI.

Internal Assessment: Data Collection and Analysis Marks: 25