



SYLLABUS

B.A. (HONS.) MUSIC - PART I
(HM, KM & PM)

B.A. (PROG.) MUSIC - PART I
(HM & GE)

Department of Music
Faculty of Music & Fine Arts
University of Delhi
Delhi – 110007

UG Syllabus Music – Part I

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UNIVERSITY OF DELHI

CNC-II/093/1(22)/2022-23/218

Dated: 07.10.2022

NOTIFICATION

Sub: Amendment to Ordinance V

[E.C Resolution No. 18-1/(18-1-7) dated 18.08.2022]

Following addition be made to Appendix-II-A to the Ordinance V (2-A) of the Ordinances of the University;

Add the following:

Syllabi of Semester-I of the Department of Music under Faculty of Music & Fine Arts based on Under Graduate Curriculum Framework -2022 to be implemented from the Academic Year 2022-23.

Faculty of Music & Fine Arts
B.A. (Hons.) Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Category-I

DSC – 1: GENERAL THEORY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (101)	4	4	0	0	Class XII Pass	Nil

Learning Objectives:

- 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.

Learning Outcomes:

- 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.
- He/she 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.
- He/she will come to understand the concept of Tala and the use of various talas in Hindustani music, especially ragas.

Syllabus:

Unit - I (12 Hours)

- Sangeet
- Nada and its properties
- Shruti
- Svara
- Saptak
- Raga
- Vadi, Samvadi, Anuvadi, Vivadi
- Thata
- Jati

Unit - II (8 Hours)

The concept of Alap in a Hindustani raga -

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

Unit - III (8 Hours)

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

- Laya – Vilambit, Madhya & Drut

Unit - IV (8 Hours)

- Varna
- Alankar
- Tan
- Gamak

Unit - V (8 Hours)

Knowledge of the notation systems of the following musicians –

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

Unit - VI (8 Hours)

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

Unit - VII (4 Hours)

- Study of the following talas in detail – Teentala, Ektala & Dadra
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigun and chaugun

Unit - VIII (4 Hours)

- Study of the ragas of this semester – Bhairav, Alhaiya Bilawal, Yaman & Bhupali
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba Surbharti Prakashan

- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., 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 Publishers 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, Delhi, Pratibha Prakashan
- Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

DSC – 2: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (102)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- 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.

Learning Outcomes:

- 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.

Syllabus:

Prescribed Ragas:

1. Bhairav
2. Alhaiya Bilawal
3. Yaman
4. Bhupali

Unit I – Vocal Music (60 Hours)

- 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 II – Instrumental Music (60 Hours)

- 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.

Suggestive readings:

- 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) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga 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, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

DSC – 3: Practical Assessment

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (103)	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Learning Objectives:

- To assess the understanding of the student regarding the grammatical rules of the prescribed ragas
- To make an assessment of the student regarding his ability to perform different compositions in different talas
- To assess the student on his ability to sing Khayal, Dhrupad and Dhamar in different ragas

Learning Outcome:

- The student shall be able to demonstrate the various aspects of a raga with regard to its various rules and regulations
- The student shall be able to sing Khayal, Dhrupad and Dhamar in different ragas
- The student shall be able to perform a raga in different talas
- The student shall be able to demonstrate his ability to tune his instrument

Syllabus:

Prescribed Ragas:

1. Bhairav

2. Alhaiya Bilawal
3. Yaman
4. Bhupali

Unit I – Vocal Music (60 Hours)

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above
- Dhrupad-Dhamar or Sadra composition in each of the prescribed ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning

Unit II – Instrumental Music (60 Hours)

- Maseekhani and Razakhani gat with elaboration in all the ragas prescribed above
- 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.

Suggestive readings:

- 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) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga 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, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

**B. A. (Hons.) Music – Karnatak Music
(Vocal & Instrumental- Veena/Violin)**

Category-I

DSC – 1: GENERAL THEORY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (101)	4	4	0	0	Class XII Pass	Nil

Learning Objectives:

- Education plays a significant role in building the nation. There are quite a large number of highly regarded educational institutions, engaged in imparting education in different fields in our country. Majority of them have entered recently into semester system to match with international educational standards. However, our present education system is churning out youth, who have to compete locally, regionally, nationally as well as globally. The present alarming situation necessitates transformation and/or redesigning of system, not only by introducing innovations but developing “learner-centric approach. They are focused on the overall development of the student both academically and professionally.
- The present under-graduate course in Karnatak Music is designed in such a way that, after going through the entire course of study, candidates will have a consolidated knowledge in the subject that takes them ahead further to upgrade their knowledge.
- The holistic approach in tutoring makes them motivated and proficient in both practice as well as theory of Karnatak Music.

Learning Outcomes:

- Develop the ability to define some musical concepts, describe the characteristic features of ragas,
- Gain knowledge about the rudiments of Western Classical Music and contributions of prominent composers of Karnatak music.
- Understanding of the classification of musical instruments, constructions and its playing techniques.

Syllabus:

Unit I (8 Hours)

Definition and brief explanation of

- Nada – Ahata and Anahata Nada, Varieties in Ahata Nada
- Sruti – Nyuna, Pramana & Purna sruti
- Swara – Prakriti and Vikritiswaras, Swarasthanas,
- Vadi, Samvadi, Anuvadi, Vivadi
- Tala, Laya, Kaalapramana

Unit II (12 Hours)

Raga Lakshanas of prescribed ragas.

- Sankarabharanam,
- Mohanam
- Bilahari
- Arabhi
- Pantuvarali
- Kalyani
- Kedaragoula
- Vasantha
- Anandabhairavi

Unit III (8 Hours)

Raga classification –

- Janaka, Janya system,
- Varja & Vakra,
- Bhashanga & Upanga,
- Panchamantya, Dhaivatantya, & Nishaadantya

Unit IV (8 Hours)

- Scheme of 35 talas, Chapu tala and It's varieties, Shadangas

Unit V (4 Hours)

- Introduction to notation,
- Melody
- Polyphony

- Harmony

Unit VI (12 Hours)

- Life and contribution of Musical Trinity

Unit VII (8 Hours)

- Classification of musical instruments in general
- Construction, tuning and playing technique of Tambura/Veena/Violin.

Suggestive readings:

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 19
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-107
- Raga Classification: Page No. 1-18 Books-III, Book II Page No.416, Book-II page 138 to 152
- Sambamoorthy, P. Prof. (1956), Sruti Vadyas, New Delhi, All India Handicrafts Board, Page No. 52 to 89
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page No. 28 to 35, 66 to 94, 126 to 153
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page No. 81 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Veenayak Rao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications (Page 88 to 110)
- Popley, H.A., (1981) The Music of India, New Delhi, Award Page 98 to 124

DSC – 2: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (102)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- The main focus of the course is to develop an aptitude towards the classical subject opted and inculcate the abilities to maintain the classicism in the art along with well approved principles.

Learning Outcomes:

- Students will develop the ability to perform simple Varnams in two degrees of speed and compositions of Prominent composers in the prescribed ragas
- They will be focused on the principles of performance

Syllabus:

Prescribed Ragas,

- Sankarabharanam,
- Mohanam
- Bilahari
- Arabhi
- Pantuvarali
- Kalyani
- Kedaragoula
- Vasantha
- Anandabhairavi

Unit I (32 Hours)

- Simple Varnams in 2 degrees of speed

Unit II (88 Hours)

- 3 kritis of Tyagaraja
- 2 Kritis of Muthuswamy Dikshitar
- 1 kriti each of
- Shyama shastri
- Subbaraya Shastri
- Swati Tirunal
- Patnam Subramanya Iyer.

Suggestive readings:

- PanchapakesaIyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre • Kriti Mani Malai - T K Govinda Rao.

DSC – 3: PRACTICAL ASSESSMENT

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (103)	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Course Objectives:

- The main focus of the course is to develop an aptitude towards the classical subject opted and inculcate the abilities to maintain the classicism in the art along with well approved principles.

Learning Outcome:

- Students will develop the ability to perform simple Varnams in two degrees of speed and compositions of Prominent composers in the prescribed ragas
- They will be focused on the principles of performance.

Syllabus:

Prescribed Ragas

- Sankarabharanam
- Mohanam
- Bilahari
- Arabhi
- Pantuvarali
- Kalyani
- Kedaragoula
- Vasantha
- Anandabhairavi

Unit I (32 Hours)

- Simple Varnams in 2 degrees of speed

Unit II (88 Hours)

- 3 kritis of Tyagaraja
- 2 Kritis of MuthuswamyDikshitar
- 1 kriti each of
 - Syama Shastri
 - Subbaraya Shastri
 - Swati Tirunal
 - Patnam Subramanya Iyer.

Suggestive readings:

- PanchapakesaIyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre • Kriti Mani Malai - T K Govinda Rao.

**B.A. (Hons.) Music - Percussion Music
(Tabla/Pakhawaj)**

DSC – 1: GENERAL TERMINOLOGY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL TERMINOLOGY (101)	4	4	0	0	Class XII Pass	Nil

Learning Objectives:

The main focus of the course is to establish a better understanding of the Percussion Music-Tabla/Pakhawaj to the students of the B.A. (Hons.). Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students acquire theoretical and practical skills and idea about the chronological sequence of Tabla/Pakhawaj Playing, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj. A project work helps gaining in-depth study on the chosen topic. This enhances the student's skill to face the challenges at his work place too.

Learning Outcomes:

- The student study about the general aspects of Percussion music
- Student understands the basic terminologies of Indian music
- Student learns to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

Syllabus:

Unit – I (8 Hours)

- Sangeet
- Laya
- Matra
- Tali
- Khali
- Vibhag
- Sam
- Avartan

- Tala

Unit – II (12 Hours)

- Peshkar
- Kayada
- Palta
- Rela
- Tihai
- Uthan
- Chakradar
- Farmaishi
- Paran
- Gat
- Dupalli
- Tripalli
- Choupalli
- Khali - Bhari ki Gat

Unit – III (8 Hours)

- Naad
- Swar
- Shruti
- Saptak
- Raga
- Alankar
- Andolan
- Meend
- Ghaseet
- Krintan

Unit – IV (8 Hours)

- Pitch
- Intensity
- Timbre
- Vibration
- Frequency

Unit – V (8 Hours)

- Classification of Instruments
- Avanaddha vadya
- Brief structural knowledge of Tabla & Pakhawaj.

Unit – VI (12 Hours)

Brief introduction of following instruments:

- Mridangam
- Dholak
- Khanjari
- Nakkara
- Rudra Veena
- Tanpura
- Sitar
- Sarod
- Sarangi
- Bansuri
- Sehnai.

Unit – VII (4 Hours)

- Study of V.N. Bhathkhande Tala Notation System.
- Theory book prepared for prescribed unit.

Suggested readings:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Shivpuji, Gurunath (1988) Laya Shastra, M.P. Hindi Granth Academy, Bhopal
- Pathak, Jadish Narayan (1967) Sangeet Shastra Praveen, R. Pathak, Allahabad
- Shrivastava, Girish Chandra (1999) Taal Parichay, Bhag - I, Rubi Prakashan, Allahabad
- Mishra, Dr. Lalmani, (2002) Bhartiye Sangeet Vadya, Bhartiye Gyanpeeth, New Delhi
- Kasliwal Suneera (2001) Classical Musical Instruments, Rupa & Co. New Delhi

DSC – 2: STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (102)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- To teach the student the fundamentals of Tabla/Pakhawaj playing, such as voice production, correct holding and placement of hands on the instrument.
- To demonstrate systematically the solo playing order of Tabla/Pakhawaj.
- To initiate his training in the realm of performance, with the most basic of all talas like Teentaal, Jhaptal, Dhamar and Chautala.

Learning Outcomes:

- The student is able to give a practical demonstration of the prescribed Talas.
- Student is able to demonstrate various aspects of Talas and their differentiation.

Syllabus:

TABLA

Study of Prescribed Talas : Unit-I (16 Hours)

- Teentala
- Jhaptala
- Ektaala
- Chautala
- Keharwa
- Dadra

Unit – I (40 Hours)

- Solo performance of 10 minutes in Teentala with following:
- Uthan/ Peshkar
- Kayada
- Baant
- Chakradar Tukra
- Paran

Unit – II (40 Hours)

- One Chakradar Uthan
- Two advance Kayada with four Paltas and Tihai in Teentala
- One Baant with four Paltas and Tihai in Teentala.
- Two Sadharan Tukra,
- Two Chakradar Tukra
- One Paran in Teentala.

Unit – III (8 Hours)

- Variation of Theka in Teentala.

Unit – IV (16 Hours)

- Basic Knowledge of tuning of the Instrument (Tabla).
- Notation book to be prepared for compositions writing.

PAKHAWAJ

Study of Prescribed Talas : Unit-1A (16 Hours):

- Chautala
- Dhamar
- Sooltal
- Tevra
- Ektala
- Jhaptala

Unit – IIA (40 Hours)

- Solo performance of 10 minutes in Chautala with following:
- Theke ka Prakar
- Stuti Paran
- Rela
- Paran
- Chakradar
- Tihai

Unit – IIIA (8 Hours)

- Knowledge of different Uthan and Tihai (1,3,4,7,9,11).

Unit – IVA (8 Hours)

- Varieties of Theka

Unit – VA (24 Hours)

- Prastar of Madhyalaya with four variations
- Two Sadharan Paran
- One Chakradar Paran
- One Ganesh Stuti Paran

Unit – VIA (24 Hours)

- Knowledge of playing Sadharan Paran in Dhamar & Sooltala with Padhant (Tali-Khali).
- Basic knowledge of tuning of the Instrument (Pakhawaj).
- Notation book to be prepared for compositions writing.

Note: Students of B.A. (Hons.) Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive readings:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publisher, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Das, Purushottam, Mridang Vadan, Sangeet Natak Akademi
- Saxena, S.K. (1994) Indian Concept of Rhythm, Kanishka Publisher, New Delhi
- Patwardhan, Datatrye Vashudev, (1955) Mridanga Tabla Vadan Paddhati, Vinayek Rao Patwardhan, Pune
- Shrivastava Girish Chandra, (2009) Taal Paricheye Bhaag II, Rubi Parkashan, Allahabad
- Saxena, Sudhir Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Vijay Shankar, Tabla Rare Compositions of the Great Masters (2014), Kanishka Publishers Distributors, New Delhi

DSC – 3: PRACTICAL ASSESSMENT

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (103)	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Learning Objectives:

- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Tabla and Pakhawaj.
- Most importantly the accompanying aspect of the instrument while accompanying with Vocal and Instrumental compositions is rendered to the students.

Learning Outcomes:

- The student is able to demonstrate various aspects of Talas.
- Student is also able to differentiate between similar Talas, thereby making a comparative analysis.

Contents

TABLA

Study of Prescribed Talas : Unit-I (8 Hours)

- Teentala
- Jhaptala
- Ektala
- Chautala
- Keharwa
- Dadra

Unit – II (32 Hours)

Ability to perform solo recital in Teentala with the following:

- Uthan / Peshkar
- Kayada
- Baant
- Chakradar, Tukra & Paran

Unit – III (16 Hours)

- Ability to do padhant in compositions with Tali-Khali.

Unit – IV (16 Hours)

- To demonstrate the Theka and playing knowledge of prescribed Talas with Thah, Dugun, & Chaugun laya.

Unit –V (24 Hours)

- Ability to accompany with Bhajan.

Unit – VI (24 Hours)

- Basic knowledge of Tabla tuning.
- Notation book to be prepared for compositions writing.

PAKHAWAJ

Study of Prescribed Talas : Unit-IA (8 Hours)

- Chautala
- Dhamar
- Sooltal
- Tevra
- Ektala
- Jhaptala
- Rupak
- Keherwa
- Dadra

Unit – IIA (32 Hours)

- Ability to perform solo recital in Chautala with various compositions.

Unit – IIIA (40 Hours)

- Ability to Padhant compositions in Tali Khali.
- Demonstrate the Theka and playing knowledge of prescribed Talas in Thah, Dugun, & Chaugun laya.

Unit – IVA (40 Hours)

- Ability to accompany with Bhajan.
- Basic knowledge of Pakhawaj tuning.
- Notation book to be prepared for compositions writing.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive readings:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publisher, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Das, Purushottam, Mridang Vadan, Sangeet Natak Akademi
- Saxena, S.K. (1994) Indian Concept of Rhythm, Kanishka Publisher, New Delhi
- Patwardhan, Datatrye Vashudev, (1955) Mridanga Tabla Vadan Paddhati, Vinayek Rao Patwardhan, Pune
- Shrivastava Girish Chandra, (2009) Taal Paricheye Bhaag II, Rubi Parkashan, Allahabad
- Saxena, Sudhir Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Vijay Shankar, Tabla Rare Compositions of the Great Masters (2014), Kanishka Publishers Distributors, New Delhi.

**B.A. (PROG.) MUSIC – HINDUSTANI MUSIC
(VOCAL/INSTRUMENTAL)**

DSC-1(A/B): Fundamentals of Indian Music (Non-major)

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical		
FUNDAMENTALS OF INDIAN MUSIC DSC-1 A	4	2	0	2	Class XII Pass	Nil

SEMESTER-1

Theory: Component-1 Course: DSC 1 (A/B)

Paper Name: Fundamentals of Indian Music

Credits:2

Learning Objectives

- The foremost emphasis of the course is on establishing better understanding of the different aspects of Hindustani music.
- Basic knowledge of the instruments – Tanpura/ Sitar.
- Biographies of the musicians, composers and musicologists will help students to know about the great musicians.
- Theoretical knowledge of Ragas and Talas.

Learning Outcomes (LO)

- The student will learn and understand the definitions of the musical phrases and will be able to effectively communicate the same.
- The student will gain qualitative knowledge on the study of important melodic terminology, and will be able to successfully display the same.
- The students will be able to attain in depth understanding of musical instruments such as the Tanpura and Sitar and skillfully illustrate their various section.
- The student will be able to acquire cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits.
- The student will be able to illustrate the prescribed Ragas and Talas which will further illuminate their Practical demonstration.

Contents:

Unit I

Sangeet, Shruti , Swara and its types- Shuddhaswara, vikritswara, chalswara, achalswara, Vadi, Samvadi, Anuvadi, VivadiSwar. **(8 Hours)**

Unit II –

Saptak , Laya- vilambit Madhya & drutlaya, Nada – Ahata and Anahata Nada- tarta –teevrata - jati. **(4 Hours)**

Unit III - Raga and its Jati- audav-shadav- sampoorna, Aroh, Avroh, Pakad. **(4 Hours)**

Unit IV - Tala: Matra,Tali, Khali, Vibhag. **(2 Hours)**

Unit V - Basic knowledge of the following instruments with diagrams and labelling: Tanpura for Vocal students, Sitar for Instrumental students. **(2 Hours)**

Unit VI –

Biographies & contributions of the following musicians: Amir Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan. **(6 Hours)**

Unit VII - Study of prescribed Ragas: **(2 Hours)**

- Alhaiya Bilawal
- Khamaj
- Bhairav

Unit VIII - Study of prescribed Talas with Dugun : **(4 Hours)**

- Teentala
- Dadra
- Kaharwa
- Jhaptal

References:

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April. 1969, Part-III 2nd Edition: April. 1968, Part-IV 2nd Edition: March. 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1984) Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.
- Mishra, Pt. Lalmani (1st Edition: 1973) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Singh, Tejpal. & Arora, Prerna (1st Edition; 2005) Sangeet Kededeepyaman Soorya, Ustad Ameer Khan, New Delhi, Delhi, Kanishka Publishers.
- Govardhan, Shanti (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.

- Shrivastava, Girish Chandra (2002) Tala Parichaya; Part-III, New Delhi, Delhi, RubiPrakashan.
- Jain, Renu (1st Edition: 2006) Swaraaur Raga, New Delhi, Delhi, Kanishka Publishers

Practical : Component -60 Hours

Course : DSC 1(A) Practical : Performance & Viva –Voce

Credit : 2

Learning Objectives:

Ability to play/sing Alankar.

Performance based on Raga and Tala in prescribed syllabus. Learn different techniques to sing and play.

Learn to play basic Harmonium.

Learning Outcomes (LO):

The students will gain proficiency in learning the five rudimentary Alankars and will be able to adeptly demonstrate them, thereby attaining a firm grasp on the accuracy of Swaras.

The student will be able to display their mastery over Swarmalika in one of the prescribed Ragas, which becomes the fulcrum to learning the intrinsic nature of the Raga.

The student will be able to skillfully exhibit DrutKhayals in the two specified Ragas. This becomes a preamble to acquiring performance skills.

The student will be able to achieve deciphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.

The student will be able to recite the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.

The student will be able to obtain understanding of the fundamental knowledge of playing the Tanpura and Harmonium which becomes a core for further learning and self reliance.

The practical file for internal assessment will be presented with

Illustrations of Ragas, notations of traditional compositions, Talas with Dugun. This also becomes a valuable note file for references.

Contents:

Prescribed Ragas :

- **AlhaiyaBilawal**
- **Khamaj**
- **Bhairav**

Vocal Music: (30 Hours)

Five Alankars.

Lakshangeet/Swarmalika in any one of the Ragas.

DrutKhayal in any two of the prescribed Ragas.

Identifying Shuddha and VikritSwaras when sung or played .

Ability to recite the following Thekas and their Dugun with Tali& Khali-

- Teentala
- Jhaptala
- Kaharwa
- Dadra

Basic knowledge of playing Tanpura.

Practical file with details of Ragas

Notations of compositions .

Talas with Dugun.

Instrumental Music: (30 Hours)

Five Alankars.

Razakhani gat in any two of the prescribed Ragas.

Basic technique of Jhala Playing.

Identifying Shuddha and Vikrit Swaras when sung or played .

Ability to recite the following Thekas and their Dugun with Tali& Khali-

- Teentala
- Jhaptaala
- Kaharwa
- Dadra

Practical file with details of Ragas.

Notations of compositions.

Talas with Dugun.

References:

Bhatkhande, V.N., (Part I, Jan, 2000), KramikPustakMalika, Hathras, U.P., Sangeet Karyalya.

Bhatkhande, V.N., (Part-II,Dec. 2013), KramikPustakMalika, Hathras, U.P., Sangeet Karyalya.

Patwardhan, V.R., (Part-I, First Edition,1936), Raga Vigyan, Pune, MH, Publisher-Dr.

MadhusudhananPatwardhan.

Patwardhan, V.R., (Part-II, First Edition, 1937), Rag Vigyan, Pune, MH, Publisher-Dr.

MadhusudhananPatwardhan.

Mishra, Lalmani, (First Edition,1979), Tantrinada, Kanpur, U.P., Sahitya Ratnalaya.

Bhatkhande, V.N., (6th Edition, Sep., 1999), Bhatkhande Sargam GeetSangrah,

Hathras, U.P., Sangeet Karyalya.

Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav GeetManjari, Mumbai, Maharashtra, VishvasMandal.
 Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV 5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet SadanPrakashan.
 Singh,Tejpal (1st Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak Publication.
 Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part-III 2009, Part-IV 14th Edition: 2008) Raga Parichaya, Allahabad, Sangeet SadanPrakashan

DSC-1-C Biographies of Musicians and Musicologists (Major)

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	practical		
BIOGRAPHIES OF MUSICIANS AND MUSICOLOGISTS DSC-1 C	4	2	0	2	Class XII Pass	Nil

B.A. (PROG.) Hindustani Music - Vocal/ Instrumental as Discipline course (Major)

Theory: Component -1

Paper name: Biographies of Musicians and Musicologists

Learning Objectives:

- *The objective of the course is to establish a chronology of the evolution through the study of the biographies of eminent musicians across the country.
- * The biographies collected from authentic sources of musicians united by technique and methodology will help in creating a solid structural understanding.
- *Studying notation of compositions established by eminent musicologists.

Learning Outcomes:

- *Students will be able to perform an in depth study of the biographies of illustrious and eminent musicians.
- *Students will be able to learn and attain optimum skills in notation writing of the composition.

Content:**A. Biographies of following Musicians and Musicologists:**

1. Samudragupt (2 Hours)
2. Abhinavgupt (2 Hours)
3. Nanyadev (2 Hours)
4. Gopal Nayak (2 Hours)
5. BaijuBawra (2 Hours)
6. Faqirulla (2 Hours)
7. Swami Haridas (2 Hours)
8. Sultan Husain Shah Sharqi (2 Hours)
9. BajBahadur (2 Hours)
10. MiyanShori (2 Hours)
11. Sadarang- Adarang (2 Hours)
12. Taanras Khan (2 Hours)

B. Notation writing of compositions in the prescribed Ragas. (4 Hours)**References:**

Mishra Sushila- Some immortals of Hindustani music

Mishra Sushila- Great Masters of Hindustani music

Sharma Amal Das- Musicians of India

BrihaspatiSulochana- KhusroTansenTatha Anya Kalakar

Ranade A. D.-Music and Musicians of Hindustan

Saraf Rama- Bhartiya Sangeet Sarita

Practical: Component -2 (60 Hours)

Course: DSC:1-C

Credit:2

Learning Objectives:

*The objective is to impart training in singing Raga based Alankar.

*Detailed knowledge of Lakshan Geet /Sargam Geet with Alaps and Tanas.

*Layakari to be shown using hand beats in the prescribed Talas.

Learning Outcomes :

*The students will be able to depict impeccably the Raga based Alankars with Tala through their performance.

*Students will be able to efficiently display their understanding of Lakshan Geet / Sargam Geet with Alaps and Tanas in the prescribed Ragas.

* Students will be able to accurately show using hand beat, the layakari of prescribed Talas.

Ragas-

- Bhairav
- AlhaiyaBilawal
- Kafi

Talas-

- Ektala
- Teentala
- Kaharwa

Vocal Music

1. Five Alankaras in each Raga of your syllabus with Tala.
2. Lakshan Geet /Sargam Geet in all the Ragas with Alaps and Tanas.
3. One composition in any one of the prescribed Ragas other than Teentala.
4. Layakari in all Talas.
5. Recognition of ShuddhaSwaras and vikritswaras.

Instrumental Music

1. Five Alankaras in each Raga of your syllabus with Tala.
2. Razakhani Gat in all the Ragas with Alaps and Tanas.
3. One composition in any one of the prescribed Ragas other than Teentala
4. Layakari in all Talas.
5. Recognition of Shuddha Swaras and Vikrit Swaras.

HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ practical		
An Introduction of Hindustani Music GE-1	4	2	0	2	Class XII Pass	Nil

Theory:

Paper Name: An Introduction of Hindustani Music

Credit:2

Learning Objective

- The Course has been carefully structured and aims at rendering the know - how of the technical terminologies and definitions.
- General discussions on various genres of music.
- A view on the Vedic music.
- Extensive knowledge of prescribed Ragas.
- Writing notations of the various layas of the suggested Talas.
- Making a project on the life and contributions of a distinguished musician of Indian Music.

Learning Outcome (CLO)

- By learning the technical terminologies, the students become aware of the basic and most commonly used terms in Indian music.
- The general discussion on the classical, semi-classical and light music gives them the knowledge of the prevalent Streams of Indian music and their content.
- The learning of the Vedic Music teaches them the importance of inheritance and origination.
- The study of Ragas and Talas helps in understanding the fundamentals of music for the students.
- Through the project report, they not only learn the process of research but also get inspired by the lives of famous musicians.

Content

Unit1

- Technical Terminology–Nada, Shruti, Swara (Shuddha & Vikrit), Alankar, Saptak, Raga, Aroha, Avroha, Pakad, Tala. **(8 Hours)**

Unit2

- Definition of Sangeet.
(4 Hours)

Unit3

- General discussion about Classical, Semi Classical and Light music.
(4 Hours)

Unit4

- Brief Introduction of Music in Vedic period.
(4 Hours)

Unit5

- Detailed study of prescribed Ragas–Alahiya Bilawal & Bhupali.
(4 Hours)

Unit6

- Ability to write Thaah, dugun & chaugun in prescribed talas –Teentaala, Jhaptaal, Kaharwa.
(2 Hours)

Unit7

- Project work of any one reputed classical musician –Hindustani / Karanatak. **(4 Hours)**

References

- Bhatkhande,V.N.(Part-I1stEdition:1951, Part-II3rdEdition:April. 1969,Part-III2ndEdition: April. 1968, Part-IV 2nd Edition: March. 1970) Bhatkhande Sangeet Shastra,Hathras,U.P.,SangeetKaryalaya.
- MishraS.(1981),Great MastersofHindustaniMusic,NewDelhi,Delhi:Hempublishers.
- Govardhan,Shanti.(1stEdition,Part-I2005,Part-I2004)SangeetShastraDarpan.Allahabad,U.P.,RantakarPathak.
- Shrivastava,HarishChandra(1stEdition:1970)Sangeet NibandhSangrah,Allahabad,U.P.,SangeetSadanPrakashan.
- Garg,LaxmiNarayan(3rdEdition:2003)NibandhSangeet, Hathras,U.P.,SangeetKaryalaya.
- Garg,LN(1978),HamareSangeetRatna, Hathras,U.P.,SangeetKaryalaya.

- Mishra,Lalmani(4thEdition:2011)BhartiyaSangeetVadya,Delhi,BhartiyaGyanpeeth.
- Mishra,Chhotelal(2004)TaalPrasoon, NewDelhi,Delhi,KanishkaPublishers.

SEMESTER-1

GE-1

Practical: Performance & Viva –Voce
(60 Hours)
Credit:2

Learning Objective

- The practical course design is such that the student gains the fundamental expertise in-decoding the 12 notes of the Hindustani Classical Music system, along with singing and playing of five basic Alankars which become a swivel for mastering tunefulness.
- A firm hold on rhythm is achieved by practice of keeping beats of recommended Talas on the palm in continuous rounds.
- Students are introduced to singing/playing of two elementary yet significant Ragas Alhaiya Bilawal and Bhupali, which are intended to further enrich their propensities as musicians while demonstrating a seven note Raga and five note one.
- The purpose of guided listening and discussions is to train the students by the ear, enabling them in deciphering various musical notes and Ragas by listening.

Learning Outcome(LO)

- Practical knowledge of the Swar and Alankars sets the foundation of Indian music among the students.
- Verbal demonstration of Talas enables them to understand rhythmic cycles.
- Guided listening with discussion of instrumental music/semi-classical forms increase and encourage interest among the students.

Content:

Prescribed Ragas:

- Alhaiya Bilawal
- Bhoopali

Vocal Music:

- Basic knowledge of Swaras (Shuddha and Vikrit).
 Five Alankaras with bol patterns.
 Aaroha, Avaroha and Pakad of Raga Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal / Razakhani Gat.
- Ability to keep the theka of following talas by hand beats - Tala-Teentaala, Jhaptaal & Kaharwa with Thaah and dugun.

- Guided listening & discussion of compositions /dhun based on raga.

Instrumental Music:

- Basic knowledge of Swaras (Shuddha and Vikrit).
Five Alankaras with bol patterns.
Aaroha, Avaroha and Pakad of Raga Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal / Razakhani Gat.
- Ability to keep the theka of following talas by hand beats - Tala-Teentaala, Jhaptala & Kaharwa with Thaah and dugun.
- Guided listening & discussion of compositions /dhun based on raga.

Note: The candidate opting the course will start from Level One.

Reference

- Bhatkhande, V.N. (2008) KramikPustakMalika(Part- II, III, IV), Hathras, U.P.,SangeetKaryalya.
- Patwardhan, V.R.(1996),RagaVigyan,Pune,MH,Publisher:Dr.MadhusudhananPatwardhan.
- Bhatkhande, V.N.,(6thEdition,1999),BhatkhandeSargamGeetSangrah,Hathras,U.P.,Sangeet Karyalya.
- Ratanjankar,KrishnaNarayan(1990)AbhinavGeetManjari,Mumbai,Maharashtra,Acharya S.N.RatanjankarFoundation.
- Jha,Ramashraya(2014)AbhinavGeetanjali,Allahabad,U.P.,SangeetSadhanPrakashan.
- Singh,Tejpal(1stEdition,2015)ShastreeyaSangeetSikshan,NewDelhi,Delhi,Akanksha PublishingHouse.
- Shrivastava,HarishChandra(June:2002)RagaParichaya,NewDelhi,Delhi,RubiPrakashan.
- Mishra,Lalmani,(1stEdition:1979)TantriNaadPart-I,Kanpur,U.P.,SahityaRatnawali.
- Mishra,Chhotelal(1stEdition:2006)TalaPrabhandh,NewDelhi,KanishkaPublishers,


REGISTRAR

UNIVERSITY OF DELHI

CNC-II/093/1(23)/2022-23/

Dated: 14.03.2023

NOTIFICATION

Sub: Amendment to Ordinance V

[E.C Resolution No. 38-1/ (38-1-7) dated 08.12.2022]

Following addition be made to Appendix-II-A to the Ordinance V (2-A) of the Ordinances of the University;

Add the following:

Syllabi of Semester-II of the Department of Music under Faculty of Music & Fine Arts based on Under Graduate Curriculum Framework -2022 to be implemented from the Academic Year 2022-23.

**Faculty of Music & Fine Arts
(Department of Music)**

**B.A. (Hons.) I Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**

DSC – 4: THEORY OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (201)	4	3	1	0	Class XII Pass	Nil

Learning Objectives:

- 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

Learning Outcomes:

- 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

Syllabus:

Unit – I (6 hours)

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

Unit – II (6 hours)

- Sthaya
- Kaku
- Alpatva-Bahutva
- Avirbhav-Tirobhav

Unit – III (6 hours)

Time Theory of Ragas:

- Sandhiprakash ragas
- Daytime prahar ragas
- Nighttime prahar ragas
- Parmel praveshak ragas
- Advadarshak ragas

Unit – IV (3 hours)

Life and contribution of the following:

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

Unit – V (10 hours)

- Rudiments of Staff Notation
- Harmony
- Melody
- Polyphony

Unit – VI (10 hours)

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

Unit – VII (2 hours)

- Study of the following talas in detail – Chautala, Jhaptala & Kaharva
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigun and chaugun

Unit – VIII (2 hours)

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

Suggestive readings:

- Clements, E. (1912) Introduction to The Study of Indian Music, Allahabad, U.P., Kitab Mahal
- Vir, Ram Avtar (1980) Theory of Indian music, Delhi, Pankaj Publication
- Bhatkhande V.N. (1975) Bhatkhande Sangeet Shastra, Hathras, UP, Sangeet Karyalay
- Pathak, Jagdish Narayan (1969) Sangeet Shastra Praveen, Allahabad, U.P., Published by Shri Ratnakar Pathak
- Nigam, V.S. (1973) Sangeet Kamudi, Part I, Allahabad, U.P. Indian Art Press

- Nigam, V.S. (1974) Sangeet Kamudi, Part II, Allahabad, U.P. Indian Art Press
- Sharma, Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
- Sharma, Swatantra (2012) Paschatya Swarlipi Paddhati evam Bhartiya Sangeet, U.P., Anubhav Publication House
- Bhatkhande V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, U.P., Sangeet Karyalaya

DSC – 5: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (202)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- 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.

Learning Outcomes:

- 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

Syllabus:

Prescribed ragas:

1. Jaunpuri
2. Kafi
3. Vrindavani Sarang
4. Durga

Unit I – Vocal Music (120 hours):

- 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

OR

Unit II – Instrumental Music (120 hours):

- 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.

Suggestive readings:

- 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) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga 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, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

DSC – 6: Practical Assessment

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (203)	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Learning Objectives:

- To assess the understanding of the student regarding the grammatical rules of the prescribed ragas
- To make an assessment of the student regarding his ability to perform different

compositions in different talas

- To assess the student on his ability to sing Khayal, Dhrupad and Dhamar in different ragas

Learning Outcomes:

- The student shall be able to demonstrate the various aspects of a raga with regard to its various rules and regulations
- The student shall be able to sing Khayal, Dhrupad and Dhamar in different ragas
- The student shall be able to perform a raga in different talas
- The student shall be able to demonstrate his ability to tune his instrument

Syllabus:

Prescribed

Ragas:

1. Bhairav
2. Alhaiya Bilawal
3. Yaman
4. Bhupali

Unit I – Vocal Music (120 hours):

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva
- Basic knowledge of Tanpura and its tuning

OR

Unit II – Instrumental Music (120 hours):

- Maseekhani and Razakhani gat with elaboration in all the ragas.
- 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.

Suggestive readings:

- 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) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga 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, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

**B.A. (Hons.) I Music - Karnatak Music
Vocal & Instrumental (Veena/Violin)**

Category-I

DSC – 4: THEORY OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (201)	4	3	1	0	Class XII Pass	Nil

Learning Objectives:

- The main focus of the unit is to imbibe the tangible concepts of Indian and western classical music and technical aspects of music like scale system and rhythmic system along with the Indian notation system.

Learning Outcomes:

- Ability to define the terms like embellishments, scales, talas etc and explain other musical concepts.
- Understanding of Western Music Terminologies and biographies of selected prominent Pre and Post-Trinity composers.
- Ability to write notation of musical form -Varnam in two degrees of speed.

Syllabus:

Unit I (6 hours)

- Gamakas – Panchadasa and Dasavidha gamakas
- Alankaras and its varieties
- Kaku and its varieties

Unit II (12 hours)

Ragalakshanas of the prescribed ragas -

- Abhogi
- Hamsadhvani
- Keeravani
- Goula

- Natta
- Shanmughapriya
- Malahari
- Kanada
- Sudha Saveri

Unit III (6 hours)

- Scheme of 72 Melakarta

Unit IV (6 hours)

- Detailed study of Tala Dasa Pranas

Unit V (5 hours)

Explanation of the following –

- Solfa Notation
- Chords
- Symphony
- Acoustics
- Pitch

Unit VI (8 hours)

Life History of the following –

- Annamacharya
- Kshetrajna
- Narayanateertha
- Pattanam Subramanya Iyer
- Poochi Srinivasa Iyengar
- Arunachala Kavirayar
- Gopala Krishna Bharati
- Jayadeva
- Baluswami Dikshitar
- Veena Dhanammal

Unit VII (2 hours)

- Rudiments of writing notation (Sangita lipi)
- Notation of Varnams in two degrees of speed in Adi tala.

Suggestive readings:

- Sambamoorthy, P. Prof. (Vol. 4, 1963), South Indian Music, Madras, Indian Music Publishing House, Page NO. 133 to 145
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page NO. 38 to 68, 169 to 185
- Kuppaswamy, Gowry Dr.(1990), Textbook of Comparative Music, Trivandrum, CBH Publications, Page NO. 70 to 100
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page Nos. 36 to 52
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page 89 to 164.
- Indian Musicology by Accam Isac.

DSC – 5: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (202)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- The main focus of the course is to develop an aptitude for the classical subject opted and inculcates the ability to maintain classicism in the art along with well-approved principles.

Learning Outcomes:

- Ability to demonstrate Varnam in two degrees of speed and compositions of prominent composers in the prescribed ragas

Syllabus:**Ragas Prescribed:**

- Abhogi
- Hamsadhvani
- Keeravani

- Goula
- Natta
- Shanmughapriya
- Malahari
- Kanada
- Sudha Saveri.

Unit 1 (24 hours)

- Simple Varnams in 2 degrees of speed

Unit 2 (96 hours)

- 3 Kriti of Tyagaraja
- 2 Kriti of Dikshitar including 1 Navagraha Kriti,
- 1 Kriti of Swati Tirunal,
- 1 Kriti of Syama Shastri,
- 1 Kriti of Ramnad Srinivas Iyengar.

Suggestive readings:

- Varna Malika – Panchapakesa Iyer, - Carnatic Music Book centre - Chennai.
- Kriti Mani Malai - T K Govinda Rao

DSC – 6: Practical Assessment

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (203)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- The main focus of the course is to develop an aptitude for the classical subject opted and inculcate the ability to maintain classicism in the art along with well-approved principles.

Learning Outcomes:

- Ability to demonstrate Varnam in two degrees of speed and compositions of prominent composers in the prescribed ragas.

Syllabus:**Ragas Prescribed:**

- Abhogi
- Hamsadhvani
- Keeravani
- Goula
- Natta
- Shanmughapriya
- Malahari
- Kanada
- Sudha Saveri.

Unit 1 (24 hours)

- Simple Varnams in 2 degrees of speed

Unit 2 (96 hours)

- 3 Kritis of Tyagaraja
- 2 Kritis of Dikshitar including 1 Navagraha Kriti
- 1 Kriti of Swati Tirunal,
- 1 Kriti of Syama Shastri,
- 1 Kriti of Ramnad Srinivas Iyengar.

Suggestive readings:

- Varna Malika – Panchapakesa Iyer, - Carnatic Music Book centre - Chennai.
- Kriti Mani Malai - T K Govinda Rao

**B.A. (Hons.) I Music - Percussion Music
(Tabla/Pakhawaj)**

Category-I

DSC – IV: BIOGRAPHIES & COMPOSERS OF MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
BIOGRAPHIES & COMPOSERS OF MUSIC	4	3	1	0	Class XII Pass	Nil

Learning Objectives:

- To make the student aware of the life and contribution of various legends from both Tabla and Pakhawaj.
- To make the student aware of the life and contribution of various legends from Hindustani, Karnatak and Western music.
- Initiating students in order to write the proper notation system.

Learning Outcomes:

- The students learn about the life and works of great artistes in the field Tabla& Pakhawaj
- Students learn about the life and contribution of the composers of both Hindustani and Karnatak music
- Students learn to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

Syllabus:

Unit - 1 (12 hours)

- Pandit Ram Sahai
- Ustad Haaji Vilayat Ali
- Ustad Habibuddin Khan
- Pandit Kanthe Maharaj
- Ustad Ahmed JaanThirkawa
- Pandit Anokhelal Mishra
- Ustad Karamat Khan
- Ustad Inam Ali
- Pandit Kishan Maharaj
- Ustad Allarakha Khan
- Pandit Samta Prasad
- Pandit Chhote Lal Mishra

- Ustad Lateef Ahmed Khan

Unit – II (12 hours)

- Pandit Kudau Singh
- Pandit Nana Panse
- Pandit Purusottam Das
- Babu Jodh Singh Maharaj
- Pandit Parwat Singh
- Pandit Sakharam Mridangacharya
- Pandit Ayodhya Prasad
- Pandit Ghanshyam Pakhawaji
- Pandit Mannuji Mridangacharya
- Pandit Amarnath Mishra
- Pandit Ramshankar Das (Pagal Das)
- Raja Chhatrapati Singh
- Pandit Shankar Rao Bapu Apegaonkar

Unit -III (8 hours)

- Bach
- Mozart
- Beethoven

Unit -IV (6 hours)

- Swami Haridas
- Amir Khusrao
- Tansen
- Sadarang-Adarang
- Raja MansinghTomar

Unit -V (3 hours)

- Tyagaraja
- Muthuswamy Dixitar
- Syama Shastri.

Unit -VI (4 hours)

- Baba Allauddin Khan
- Hafij Ali Khan
- Omkarnath Thakur
- Bade Gulam Ali Khan
- Theory book prepared for prescribed unit.

Suggestive reading:

- Mishra, Pt. Chhote Lal, Taal Prabandh (2004) Kanishka Publishers, Delhi
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Shrivastava, Girish Chandra, Taal Kosh (1999), Rubi Prakashan, Allahabad
- Kumar, Dr. Ajay, Banaras Gharane Ke Prawartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Sharma, Bhagawat Sharan, Taal Prakash (1959) Sangeet Karyalaya, Hathras, U.P.
- Mishra Sushila, Some Immortals of Hindustani Music (1990) Harman Publishing House, New Delhi
- Ranade A.D. On Music and Musicians of Hindustan (1984), Ranade Ashok D. Delhi Promilla & Co, Delhi
- Shrivastava, Girish Chandra (2009) Taal Parichay-II, Rubi Prakashan, Allahabad

DSC – 5 : STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- To continue to focus on the basics of Tabla/Pakhawaj playing.
- To encourage the student to tune the instrument and attempt to improvise while playing.
- To focus on his playing and padhant of different talas.
- Apart from Building his multi dimensional knowledge of Layakari in prescribed talas he is introduced to different talas .
- A brief knowledge of two talas keherwa and Dadra with laggies in order to accompany in light music.
- This enhances the students skill to face the challenges at his work place too.

Learning Outcomes:

- The student is able to give a practical demonstration of the prescribed Talas
- Student learns to play various compositions
- Student also able to demonstrate various aspects of Talas and their differentiation

Syllabus:

TABLA

Study of Prescribed Talas: Unit -I (60 hours)

- Teentala
- Ektala
- Jhaptala
- Rupak
- Dhamar
- Chautala
- Sooltala
- Tevra
- Addha
- Deepchandi
- Keharwa
- Dadra

Unit -II (24 hours)

- Solo performance of 10 minutes in Teentala with following:
- Peshkar/Uthan
- Kayada
- Baant
- Rela
- Chakradars & Tihai.

Unit -III (6 hours)

- Solo performance in 5 minutes of Jhaptala with various compositions.

Unit -IV (15 hours)

- One Kayada of Ada Laya with four Paltas and Tihai in Teentala.
- Two Sadharan Tukra in Teentala.
- Two Chakradar Tukra in Teentala.
- Two Tihai one Damdar and one Bedamdar in Teentala.

Unit -V (15 hours)

- Palying knowledge of the following Thekas :-Ektala, Rupak, Jhaptala in Tigun laya.
- Two Laggis each in Keharwa and Dadra.
- Basic knowledge of Tabla tuning.
- Notation book to be prepared for compositions writing.

PAKHAWAJ

Prescribed Talas: Unit-IA (60 hours)

- Chautala
- Adachautala
- Deepchandi
- Tilwara
- Ektala
- Dhamar
- Sultala
- Tevra

Unit -IIA (24 hours)

- Solo performance of 10 minutes in Chautala with following:
- One Rela with Prastar & Tihai.
- Three Chakradar Paran.
- Theke ki Badhat.

Unit -IIIA (12 hours)

- Solo performance of 5 minutes in Sultala with following:
- One Rela with Prastar & Tihai.
- Two Chakradar Paran.

Unit -IVA (12 hours)

- Playing knowledge with padhant in Thah, Dugun, Tigun and Chaugun of following Thekas:-
- Tilwara
- Adachautala
- Deepchandi
- Ektala in Thah, Dugun, Tigun and Chaugun.

Unit -VA (6 hours)

- Ability to play one Rela with Prastar & Tihai.
- Three Chakradars , three Parans in Sultaal & Tivra with various layakaris.
- Two Tihai each in Dhamar & Sooltala.

Unit - VIA (6 hours)

- Knowledge and Practice of playing in Chautala with one Stuti Paran & two Farmaishi Chakradars.
- Basic knowledge of Pakhawaj tuning.
- Notation book to be prepared for compositions writing.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive reading:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi

DSC – 6: PRACTICAL ASSESSMENT

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Learning Objectives:

- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Tabla and Pakhawaj.
- Most importantly the accompanying aspect of the instrument while accompanying with Vocal and Instrumental compositions is rendered to the students.

Learning Outcomes:

- The student is able to demonstrate various aspects of Talas.
- Student is also able to differentiate between similar Talas, thereby making a comparative analysis.

Syllabus

TABLA

Study of Prescribed Talas : Unit-I (60 hours)

- Teentala
- Ektala
- Jhaptala

- Rupak
- Dhamar
- Chautala
- Sooltala
- Tevra
- Addha
- Deepchandi
- Keharwa
- Dadra

Unit -II (18 hours)

- Ability to perform in solo recital in Teentala & Jhaptala.

Unit -III (18 hours)

- Ability to Padhant compositions in Tali-Khali.
- Playing knowledge of the prescribed Tala in Thah, Dugun, & Chaugun laya.

Unit -IV (18 hours)

- Ability to accompany with Vocal- Chhota Khayal, Bhajan and Geet.

Unit -V(6 hours)

- Basic knowledge of Tabla tuning.
- Notation book to be prepared for compositions writing.

PAKHAWAJ

Study of Prescribed Talas: Unit-IA (60 hours)

- Chautala
- Dhamar
- Sultal
- Tevra
- Ektala
- Jhaptala
- Rupak
- Keherwa
- Dadra

Unit -IIA (18 hours)

- Ability to perform solo recital in Chautala & Sultala with various compositions.

Unit -IIIA (18 hours)

- Ability to Padhant compositions in Tali Khali.
- Demonstrate the Theka of prescribed Talas and playing knowledge in Thah, Dugun, & Chaugun layas.

Unit -IVA (18 hours)

- Ability to accompany with Dhurpad & Bhajan.
- Basic knowledge of Pakhawaj tuning.

Unit -VA (6 hours)

- Notation book to be prepared for compositions writing.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive reading:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I, II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi

B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)

DSC-1(A/B): Basics of Indian Musicology

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
BASICS OF INDIAN MUSICOLOGY	DSC-1(A/B) –CORE (NON MAJOR)	4	2	0	2	Class XII Pass

Paper Name: Basics of Indian musicology

Theory : Component-1

Credit:2

Learning Objectives

- The prime intent of the course is to establish better.
- Understanding of the various terms of musicology.
- Understanding of Ragas, Talas and one prescribed instrument with sketch.
- Biographies of some great musicians and their contributions.

Learning Outcome (LO)

- The students will be able to comprehend and ably illustrate the terminology of the rudimentary principles of musicology.
- The students will be able to acquire knowledge of the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.
- With the study of the specified Ragas and Talas, the students will be able to gain optimum knowledge and skill over them.
- The students will gain fundamental knowledge of the Harmonium and Tabla and clearly sketch and label the instruments.

Contents:- Lectures – 30 Hours

- Discussion and study of the following terms:
- Unit I- Swarmalika, LakshanGeet, Thaata definition, TenThats with their swaras, (4 Hours)
- Unit II- Poorwang-Uttarang, Poorva and Uttar Raga, (2 Hours)
- Unit III- VakraSwara, Varjit-Swara, Alaap, Jod, Jhala. (2 Hours)
- Unit IV- Taan Definition and its various types (2 Hours)
- Unit V- Mela, Raga, Ashraya Raga (2 Hours)
- Unit VI- Varna and its types, Alankars definition and its types (2 Hours)
- Unit VII- Gamak- Definition and various types. (2 Hours)
- Unit VIII - Biographies & contributions of the following: (6 Hours)
- -Jayadeva, Mansingh Tomar, Abdul Kareem Khan, Pt. Bhatkhande, Allauddin

- Khan, Tyagaraja, Pt. Ravi Shankar.
- Unit IX- Study of the following Ragas (2 Hours)
 - Ragas -Yaman, Ramkali, Kafi.
 - Unit X- Comparative study of Ragas- (2 Hours)
 - Bhairav&Ramkali,
 - Kafi&Khamaj
 - Unit XI- Study of the following Talas: (2 Hours)
 - Talas- Ektala, Jhaptala, Teentala, Kaharwa Tala with Dugun.
 - Unit XII- Basic knowledge of the following instruments with diagram and labeling: (2 Hours)
Tabla, Harmonium.

References

- Matang, (1994), Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts.
- Paranjapey, S.S(1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy.
- Mishra, Lalmani, (2nd Edition: 2002) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Shrivastava, Girish Chandra (2008) Tala Parichaya, Meerut, U.P., Rubi Prakashan. Sambamoorthy, P. (2nd Edition: 1962) Great Composers, Madras, Tamilnadu,
- The Indian Music Publishing House, NeoArt Press.
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Pathak, Sunanda (1989) Hindustani Sangeet Mein Ragaki Utpatti Evam Vikas, New Delhi, Delhi, Radha Publication
- Saraf, Rama (2016) Sangeet Sarita, Khajuri Khas, Delhi, Vidyanidhi Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.
- Kasliwal, S. (2001) Classical Musical Instruments, 7/16, Ansari Road, Daryaganj, New Delhi, Delhi, Rupa & Co.

Course: DSC- 2(A/B)

Practical: Component -2 (60 Hours)

Performance & Viva-Voce

Learning Objectives:

- Learn to identify Ragas and Talas and perform Drut Khayal/ Gat.
- Ability to recite the Thekas of different Talas along with Dugun.
- Perform one light Bhajan/Lokgeet/Dhun.

Learning Outcome (LO)

- The students will learn to perform and skillfully illuminate various aspects in the requisite ragas.
- The students will be able to demonstrate traditional compositions in Vilambit and Madhyalaya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- The students will learn to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which brings out the salient features of the raga.

- The student will learn to identify ragas and talas by the ear ,which helped them to decipher various compositions and ragas by listening.
- The students will be able to effectively recite and demonstrate their learning of the suggested talas, with their divisions–Tali, Khali and Dugun, giving them a distinct command on rhythm.
- Students will learn to play the Talas-Keherwa on the Tabla,which they will exhibit with a practical display.
- The students will acquire basic instruction of playing the Tanpura and Harmonium which will further enabled them to practice their Alankars and compositions independently.

Content

Total – 60 Hours

Prescribed Ragas–Yaman, Ramkali, Kafi

Vocal/Music -

- Swaramalika or Lakshangeet or Madhya Laya Khayal in all the three of the prescribed Ragas.
- Vilambit-Khayal withalaapsandTaansinanyoneoftheaboveRagas.One Raga based Bhajan/Lok geet.

Instrumental Music -

- Razakhani Gat in all the three of the prescribed Ragas.Maseetkhani Gat in any one of the prescribed Ragas.
- AnyGatinothertanTeentala.

Vocal&Instrumental

- Identifying Ragas andTalas of the prescribed syllabus while being sung or played.
- Ability to recite the The kas of the following Talas with Tali & Khali & their
- Dugun–Ektala,Jhaptala,Teentala,Kaharwa.
- Basic knowledge of PlayingTanpuraandHarmonium.
- PracticalfilewithdetailsofRagas,Notations of compositions&TalaswithDugun,Tigun and Chaugun.

References

- Bhatkhande, V.N.,(PartIJan.2000),(PartIIDec.2013)KramikPustakMalika,Hathras,U.P., SangeetKaryalya.
- Patwardhan, V.R.,(1996),RagaVigyan,Pune,MH,Publisher-Dr.Madhusudhanan Patwardhan.
- Mishra,Lalmani(1stEdition:1979)TantriNaad,Kanpur,U.P.,SahityaRatnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras,U.P.,Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rdEdition: 1990, Part-II 2ndEdition: 1992, Part-III2ndEdition:1994)Abhinav Geet Manjari,Mumbai, Maharashtra,VishvsatMandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-II 4th Edition: 1999,Part-IV5thEdition: 2015, Part-V3rdEdition: 2012) Abhinav Geetanjali,Allahabad,U.P.,Sangeet Sadan Prakashan.
- Singh,Tejpal(2015)ShastreeyaSangeetShikshan,NewDelhi,Delhi,Akanksha Publication.

- Shrivastava, HarishChandra(Part-I7thEdition:2006,Part-II7thEdition:2008,
- Part-III2009, Part-IV14thEdition: 2008) RagaParichaya, Allahabad, Sangeet SadanPrakashan.
- Mishra,Chhotelal(2012)TalaPrasoon,NewDelhi,Delhi,KanishkaPublishers.

DSC-1-C Study of selected works of Pt. V.N. Bhatkhade.

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Study of selected works of Pt. V.N. Bhatkhade.	DSC-1-C-CORE (MAJOR)	4	2	0	2	Class XII Pass

Course : DSC -2-C

Paper Name : Study of selected Works of Pt. V. N. Bhatkhande

Theory : Component -1

Credit: 2

Learning Objectives

- The prime intent of the course is to establish better understanding of various Works of Pt. V.N. Bhatkhande .
- Understanding of Notation system of Pt. Bhatkhande.
- Comparison of Talas with relevance to practical use.

Learning Outcome(LO)

- The students will be able to acquire knowledge from the works of Pt. Bhatkhande and eventually gain inspiration from his musical pursuits.
- With the study of the specified Ragas and Talas,the students will be able to gain optimum knowledge and skill over them.
- The students will gain fundamental knowledge of Pt.Bhatkhande's Swarlipi Paddhati.

Content:

Study of following Works :

Unit I – Bhatkhande Sargam Geet Sangrah (Swar-malika) (4 Hours)

Unit II – Uttar Bharatiya Sangeet ka sankshipt Itihas (4 Hours)

Unit III – Shrimallakshyasangeetam (4 Hours)

Unit IV - Kramik Pustak Malika (4 Hours)

Unit V - Sangeet paddhatiyon ka tulanatmak Adhyayan (4 Hours)

Unit VI - Bhatkhande Sangeet Shastra (4 Hours)

Unit VII - Pt. Bhatkhande Notation System (2 Hours)

Unit VIII- Notation writing of compositions in the prescribed Ragas (2 Hours)

Unit IX - Comparison of Talas with relevance to practical use: (2 Hours)

1. Ektala- Choutala
2. Teentala- Tilwada

Referance:

- Bhatkhande, V.N., (Part I-Part VI) Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya
- Bhatkhande V.N. (2 Edition :1974) Uttar Bhartiya Sangeet ka sankshipt Itihas, Hathras, U.P., Sangeet Karyalya
- Bhatkhande V.N. Shreemallakshyasangeetam , Hathras, U.P., Sangeet Karyalya
- Bhatkhande V.N. (Edition: June 2015) Sangeet Paddhatiyon ka Tulnatmak Adhyayan, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande V.N., Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalya.

Course : - DSC :2-C

Practical: Component -2 (Total – 60 Hours)

Credit : 2

Learning Objectives:

- Learn to identify Ragas and Talas and perform Drut Khyal/ Gat.
- Ability to recite the Thekas of different Talas along with Dugun.

Learning Outcome (LO)

- The students will learn to perform and skillfully illuminate various aspects in the requisite ragas.
- The students will be able to demonstrate traditional compositions in Vilambit and Madhyalaya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- The students will learn to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which brings out the salient features of the raga.
- The student will learn to identify ragas and talas by the ear , which helped them to decipher various compositions and ragas by listening.
- The students will be able to effectively recite and demonstrate their learning of the suggested talas, with their divisions– Tali, Khali and Dugun, giving them a distinct command on rhythm.
- Students will learn to play the Tala- Teentala on the Tabla, which they will exhibit with a practical display.
- The students will acquire basic instruction of playing the Tanpura and Harmonium which will further enabled them to practice their Alankars and compositions independently

Content:

Ragas : Yaman, Ramkali, Kafi
Talas: Teentaal, Tilwada, Ektaal, Choutala

Vocal Music

1. Raga based five Paltas in the prescribed ragas with tala.
2. Vilambit khyal in any two of the prescribed ragas with alaps and tans.
3. One Drut khyal other than Teentaal .

Instrumental Music:

1. Raga based five Paltas in the prescribed ragas with tala.
2. Maseetkhani Gat in any two of the prescribed ragas with alaps and tans.
3. One Razakhani Gat other than Teentaal.

Vocal and Instrumental Music:

1. Ability to recite the thekas of Talas with leykaari
2. Identification of the prescribed Raagas

References:

- Bhatkhande, V.N., (Part I Jan. 2000), (Part II Dec. 2013) Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R., (1996), Raga Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Mishra, Lalmani (1st Edition: 1979) Tantri Naad, Kanpur, U.P., Sahitya Ratnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV 5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.
- Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part-III 2009, Part-IV 14th Edition: 2008) Raga Parichaya, Allahabad, Sangeet Sadan Prakashan.
- Mishra, Chhotelal (2012) Tala Praseon, New Delhi, Delhi, Kanishka Publishers

**B.A. HINDUSTANI MUSIC VOCAL/INSTRUMENTAL
GENERIC ELECTIVE**

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	prerequisite of the course (if any)	Department offering the course
		Lecture	Tutorial	Practical/practical			
Basic Concepts of Hindustani Music GE-2	4	2	0	2	Class XII Pass	NIL	Music

GE-2

PAPER Name : Basic Concepts of Hindustani Music

Theory: Component -1

Credit: 2

Learning Objective

- The course has been adeptly designed to entrust the students with profound awareness of our Indian musical heritage.
- The course objective is to deliver-
- A vivid understanding of the essentials of the Raga, Thaata and Tala methodology, descriptions and terminology
- Study of the principal ancient granthas-a). The Natya Shastra b). The Sangeet Ratnakar.
- Learning accuracy in writing the notations of ancient bandishes (compositions) as well as notations of recommended Talas with their various layakari
- Making a project, on any musical instrument of Hindustani music would further make its comprehension more lucid.

Learning Outcome (LO)

- The basic elements of musicology and a glimpse of the music in ancient period through varied texts is a part of this paper which is a further step towards the study of music.
- By learning the description of Ragas and Talas, the students are introduced to a new level of learning.
- Essays on the prescribed topics increase the writing abilities and also give a better understanding of the subject.
- The students submit a project work on musical instruments, which teaches them the origin, variety and usage of instruments.

Content

Unit 1

- Raga, Thaata (Mela), Vadi, Samvadi, Laya, Tala Matra, Tali-Khali and Vibhag. (4 Hours)

Unit 2

- Brief introduction of Music in ancient period with brief discussion of the following texts: (4 Hours)
- Natyashastra
- Sangeet Ratnakar.

Unit 3

- Detailed description of raga, Yaman and Kafi. (4 Hours)

Unit 4

- Ability to write notation of Drut Khyal/Razakhani Gat in prescribed Ragas. (4 Hours)

Unit 5

- Essay on the following topics : (4 Hours)
- Music and Meditation
- Impact of Classical Music on Film Music

Unit 6

- Description of following Talas: Teentala, Ektala and Dadra. (4 Hours)

Unit 7

- Ability to write tala notation of teentala, ektala and Dadra with Thaata, Dugun & Chaugun. (2 Hours)

Unit 8

- Project work on any one of the musical Instruments of Hindustani music (4 Hours)

Reference

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April- 1969, Part-III 2nd Edition: April- 1968, Part-IV 2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhavalii, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Chowdhary S. (2000) Sharangdeva krit sangeet ratnakar, New Delhi, Delhi: Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S.(2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.
- Gautam, MR (1980) The musical heritage of India, New Delhi, Delhi: Abhinav Publications.

GE-2

Practical: Component -2 : Performance & Viva –Voce (I-XVI Weeks)

Credit: 2 – Total 60 Hours

Learning Objective

- The target is to achieve flexibility of the vocal chords as well as deftness of the fingers on the instruments with the practice of alankars in the three saptaks along with insight into musical embellishments. This would assist in the apt application during demonstration of drut compositions in the suggested Ragas Yaman and Kafi.
- Structure of B.A/B.Com./B.Sc. Hons. (Subject)(Details of courses to be taught)

Learning Outcome (LO)

- The practical learning of alankars and embellishments are part of musical learning for the students essential in the Indian Music system.
- Ability to sing or play compositions in different Ragas enable them for performance, at the ground level.
- Ability to recite the Theka increases the understanding of rhythm.
- The guided listening sessions and discussions have created a healthy atmosphere for the student's to learn and be a part of it.

Content:

Unit 1

- Prescribed Ragas: Yaman, Kafi

Unit 2

- Ability to sing or play five Alankars in prescribed Ragas.

Unit 3

- Knowledge of Musical embellishments/ different stroke patterns: Meend, Kana, Murki, Khatka, Zamzama, Krintan.

Unit 4

- Ability to sing or play Drut Khayal/ Razakhani gat in Raga Yaman and Kafi with five Tanas.

Unit 5

- Ability to keep the theka of following talas by hand beats - Teentaala, Ektala and Dadra with Dugun

Unit 6

- Guided Listening and discussions of compositions/dhun based on Ragas.

Note: The candidate opting the course will start from Level One.

References:

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV), Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation.
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June:2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.



(REGISTRAR)