



SYLLABUS

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

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

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

UG Syllabus Music – Part II

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UNIVERSITY OF DELHI

CNC-II/093/1(25)/2023-24/

Dated: 29.05.2023

NOTIFICATION

Sub: Amendment to Ordinance V

[E.C Resolution No. 60/ (60-1-5) dated 03.02.2023]

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-III of the Department of Music under Faculty of Music & Fine Arts based on Under Graduate Curriculum Framework -2022 implemented from the Academic Year 2022-23.

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

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

SEMESTER - III

DSC – 7: HISTORICAL STUDY OF HINDUSTANI MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
HISTORICAL STUDY OF HINDUSTANI MUSIC (301)	4	4	0	0	<ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru	<p>Must have studied the following papers –</p> <ul style="list-style-type: none">• General Theory (Sem I)• Theory of Indian Music (Sem II) <p>OR</p> <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems

Learning Objectives:

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

Learning Outcomes:

- The student will come to know about the origin of many current musical forms of singing in Hindustani music, such as Dhrupad, Dhamar and Khayal. This knowledge is useful for further study of musicology as well as for purposes of research.
- He will be able to have an understanding of the Raga-Ragini system of classifying ragas
- He will understand how various musical instruments of India are made, and are categorized on the basis of solids, animal skin, wind and metallic strings. This will enhance his knowledge and will be beneficial in future research on musical instruments.
- He will gain valuable knowledge on the various musical forms, as they existed in ancient India, and how they gave rise to some of the musical forms that are sung today, such as Dhrupad, Dhamar and Khayal.

Syllabus:

Unit I (20 hours)

Study of the ancient texts –

- Natya Shastra
- Brihaddeshi
- Dattilam
- Sangeet Ratnakar

Unit II (4 hours)

Raga-Ragini system

Unit III (4 hours)

Classification of Instruments

Unit IV (24 hours)

- Grama
- Moorchhana
- Jati Gayan

- Prabandha
- Alapti
- Tala-Dasapranas.

Unit V (4 hours)

- Study of the following talas in detail – Dhamar & Roopak
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigon and chaugun

Unit VI (4 hours)

- Study of the ragas of this semester – Khamaj, Des, Deshkar, Shuddha Kalyan, Bihag
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
- Chandorkar, Vijaya (1993). Delhi University, Delhi
- Chandorkar, Vijaya (2014). Compositional Forms of Hindustani Music: A Journey, Munshiram Manoharlal Publishers Pvt. Ltd.

DSC – 8: Stage Performance (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (3) (302)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I and II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ability to perform raga Bhupali

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- Khamaj
- Des
- Deshkar
- Shuddha Kalyan
- Bihag

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

OR

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

DSC – 9: Ragas, talas and their applications (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
RAGAS, TALAS AND THEIR APPLICATIONS (3) (302)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I and II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ability to perform raga Bhupali

Learning Objectives:

- To focus more on the practical knowledge of the ragas and talas of the student.
- To teach new compositions based on various talas

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- Khamaj
- Des
- Deshkar
- Shuddha Kalyan
- Bihag

Unit I – Vocal Music (60 hours):

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

OR

Unit II – Instrumental Music (60 hours):

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

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

Suggestive readings:

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

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

Syllabus for DSE - Khayal

SEMESTER – III, DSE – 1

DSE - Khayal

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE - Khayal (101)	4	1	0	3	• Class XII Pass	Nil

Course 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.
- To teach the student the fundamentals of singing such as voice production, 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
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

Course 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.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- They come to understand the concept of Tala and the use of various talas in

Hindustani music.

- The student will become well-versed with the techniques of singing
- The student will be able to achieve dexterity of the voice, through regular practice of the tonal exercises at home.
- The students will know how to tune the Tanpura
- 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 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:

Theory:

Unit I (5 hours)

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

Unit II (1 hour)

The concept of Alap in Khayal gayan

Unit III (2 hours)

Knowledge of the notation systems of the following musicians –

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

Unit IV (3 hours)

Study of the ragas of this semester – Bhairav, Yaman, Alhaiya Bilawal

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

- Study of the following talas in detail – Teentala & Ektala
- Ability to write the notation of the talas in dugun, tigung and chaugun

Practical component:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Alhaiya Bilawal

Unit I (30 hours)

Five alankars to be presented in the prescribed ragas.

Unit II (10 hours)

One Sargam Geet each in the prescribed ragas

Unit III (10 hours)

One Lakshan Geet each in the prescribed ragas

Unit IV (15 hours)

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V (15 hours)

Knowledge and demonstration of the following talas with dugun, tigung and chaugun –
Teentala & Ektala

Unit VI (10 hours)

Basic knowledge of Tanpura and its tuning

Suggestive reading:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba SurbhartiPrakashan
 - 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.
 - Prajnanananda, 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, PratibhaPrakashan
 - Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
 - Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
 - 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) Raga 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
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B.A. (Hons.) Music
Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSE - Sitar

SEMESTER – III, DSE – 1

DSE - Sitar

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (101)	4	1	0	3	Class XII Pass	Nil

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

Theory:

Unit I (5 hours)

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

Unit II (1 hour)

The concept of Razakhani gat in Sitar.

Unit III (2 hours)

Knowledge of the notation systems of the following musicians –

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

Unit IV (3 hours)

Study of the ragas of this semester – Bhairav, Yaman, Bhupali

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

- Study of the following talas in detail – Teentala & Ektala
- Ability to write the notation of the talas in dugun, tigon and chaugun

Practical component:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Bhupali

Unit I (30 hours)

Five swar alankars to be presented in the prescribed ragas.

Unit II (10 hours)

Five Alankars based on mijrab bols.

Unit III (10 hours)

Knowledge of basic structure of Jhala.

Unit IV (15 hours)

Two Razakhani gats with five tans in any of the prescribed ragas.

Unit V (15 hours)

Knowledge and demonstration of the following talas with dugun, tigon and chaugun - Teentala & Ektala

Unit VI (10 hours)

Basic knowledge of Sitar and its tuning.

Suggestive reading:

- 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 granthAcademy
- Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, PratibhaPrakashan
- Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

SEMESTER – III

B.A. (Hons.) PERCUSSION MUSIC - TABLA/PAKHAWAJ

Syllabus for DSC Papers

DSC – 7: ANCIENT AND MEDIEVAL HISTORY OF AVANADDHA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ancient and medieval history of avanaddha vadyas	4	4	0	0	<ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru	<p>Must have studied the following papers</p> <ul style="list-style-type: none">• General Terminology (Sem I)• Biographies & Composers of Music (Sem II) <p>OR</p> <ul style="list-style-type: none">• Understanding of the basic concepts of Avanaddha vadyas, origin of Tabla & Pakhawaj, Importance of vadyas in music.• Knowledge of the Bhatkhande and Paluskar notation systems

Course Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music
- To teach them about the evolution and development of various Indian Percussion musical instruments from the ancient to the modern times
- Brief Study of some eminent authors

Learning Outcomes:

- Students study history of Tabla & Pakhawaj
- The students study about the various kind of ancient Percussion Instruments
- Students study the texts of ancient scholars of Hindustani music
- Students learn to write the practical compositions according to the Notation system
- Students study about the theoretical aspects of Talas

Syllabus:

Unit I (8 hours)

Brief history of Avanaddha Vadyas.

Unit II (8 hours)

Avanaddha Vadyas from vedic to modern period

Unit III (12 hours)

Study of following Avanaddha vadyas :-

- Bhumi Dundubhi
- Dundubhi
- Tripuskar
- Aankik
- Urdhwak
- Alingyak
- Panava
- Dardur
- Karata
- Ghadas

Unit IV (8 hours)

History of evolution of Tabla & Pakhawaj

Unit V (8 hours)

Analytical study of different opinions about the origin of Tabla & Pakhawaj

Unit VI (8 hours)

Importance & relevance of Avanaddha vadyas in music

Unit VII (8 hours)

Brief study of the following authors: Bharat, Sharngadeva
Notation of compositions in prescribed Talas

Suggestive reading:

- Mishra, Dr. Lalmani, (2002) Bhartiye Sangeet Vadya, Bhartiye Gyanpeeth, New Delhi
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi

- Shastri, Babulal Shukla, Hindi Natyashastra Bhaag IV (2009) Chokhambha Sankrit Sansthan, Varanasi,U.P
- Chaudhary, Subhadra, Sangeet Ratnakar Bhag III Sarswati Vyakhya(2006) Radha Publishers, Delhi
- Shukla Dr. Yogmaya,Tab'le Ka Udgam Vikash Evam Vadan Shailiyen(1984) Hindi Madhyam Karyanya Nirdeshalya,D.U
- Mestry Dr. Aban E, Pakhawaj Aur Tabla ke Ghare Ewam Paramprayen (1984), Swar Sadhana Samiti, Mumbai
- Kippen James, The Tabla of Lucknow (1988), Published by the Press Syndicate of University of Cambridge, N.Y, U.S.A
- Dr. Kasliwal, Suneera Classical Musical Instruments,(2001) New Delhi Rupa & Co.
- Pt.Sudhir Mainkar, Kala Aur Shastra
- Pt.Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt.Arvind Mulgonkar, Tabla

DSC – 8: Stage Performance (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage performance (3)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers General Terminology (Sem I) OR <ul style="list-style-type: none"> • Understanding of the Laya, Matra, Tali, Khali, Tala . • Knowledge of the theka of Teentala, Jhaptala, Tilwada, Jhoomra, Deepchandi, Aadachautala, Pancham Sawari • Knowledge of Uthan/ Peshkar, Kayada, Rela & Tukada. • Ability to Perform in Teentala

Course Objectives:

- Advanced training in the content of basic Taal Teentala/Chautala Introduction of Tabla gats from different Gharanas.
- Introducing the tricky concept of tihai's from different matras and talas.

Learning Outcomes:

The student is able to give a detailed practical demonstration of any Tala.

Syllabus:

TABLA

Unit I (20 hours)

Prescribed Talas: Jhaptala, Tilwada, Jhoomra, Deepchandi, Aadachautala, Pancham Sawari

Unit II (30 hours)

- A complete solo performance of 10 minutes in Teentala with various compositions.

Unit III (30 hours)

- Solo recital of 10 minutes in Jhaptala with following:-Peshkar/ Uthan, Kayada, Rela, Chakradars.

Unit IV (10 hours)

- One Bedam & One Damdar Tihai in Jhaptala.

Unit V (8 hours)

- One Rela of Dhir Dhir with Paltas and Tihai in Teentala.

Unit VI (10 hours)

- One Farrukhabadi and one Banaras Gat in Teentala.

Unit VII (12 hours)

- Basic knowledge of Tabla tuning.
- Notation book to be submitted for internal assessment.

PAKHAWAJ

Unit I-A (20 hours)

- **Prescribed Talas: Chautala, Dhamar, Sooltala, Tilwada and Ektala.**

Unit II-A (30 hours)

- A complete Solo performance of 10 minutes in Chautala with various compositions.

Unit III-A (30 hours)

- Solo recital of 10 minutes in Sultala with Theke ka vistar, Paran, Rela, Chakradars and Tihai.

Unit IV-A (10 hours)

- Dhumkit ka vadan in Chautala.

Unit V-A (10 hours)

- Dhenenak-ka-Baaj, Stuti Paran & Nauhakka.

Unit VI-A (20 hours)

- Basic knowledge of Pakhawaj tuning.
- Notation book to be submitted for internal assessment.

Suggestive reading:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, 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
- Pt.Sudhir Mainkar, Kala Aur Shastra
- Pt.Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt.Arvind Mulgonkar, Tabla

DSC – 9: Talas, compositions and their applications (3)

Course Title & Code	Credit	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Talas, compositions and their applications (3)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste/guru. 	Must have studied the following paper - General Terminology (Sem I) OR <ul style="list-style-type: none"> • Must have an understanding of Laya, Matra, Tali, Khali, Tala . • Knowledge of the theka of Teentala, Jhaptala, Tilwada, Jhoomra, Deepchandi, Aadachautala, Pancham Sawari • Knowledge of Uthan/ Peshkar, Kayada, Rela & Tukada. • Ability to Perform in Teentala

Course Objectives:

- Skilling the students to play with padhant of different talas with layakari.
- Balanced tuning of the Instrument.

Learning Outcomes:

- Students study about the history of Indian Music
- Students studies the texts of ancient scholars of Hindustani music
- Student studies of Tala Notations System
- Student learns to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

Syllabus:

TABLA

Unit I (20 hours)

- **Prescribed Talas: Teentala, Jhaptala, Tilwada, Jhoomra, Deepchandi, Aadachautala & Pancham Sawari**

Unit II (30 hours)

- Ability to Perform 10 minutes of Teentala with various compositions.

Unit III (30 hours)

- Solo recital of 10 minutes in Jhaptala with following:-Peshkar/ Uthan, Kayada, Rela, Chakradars and Tihai.

Unit IV (8 hours)

- Playing knowledge of prescribed Theka in different laya.

Unit V (8 hours)

- Demonstration of different layakari such as Tigun & Aad i.e- 3/1, 3/2.

Unit VI (10 hours)

- Practice of padhant various compositions in Tali Khali.

Unit VII (4 hours)

- Knowledge of Tihai starting from Sum, 5thMatra, 9th Matra & 13th Matra in different layas.

Unit VIII (10 hours)

- Basic knowledge of Tabla tuning.
- Solo performance other than in stage performance.
- Notation book to be submitted for internal assessment

PAKHAWAJ

Unit I-A (20 hours)

- **Prescribed Talas: Dhamar, Sooltala, Jhoomra, Deepchandi, Pancham Sawari & Gajajhampa**

Unit II-A (30 hours)

- Ability to perform 10 minutes in Chautala with various compositions.

Unit III-A (30 hours)

- Solo recital of 10 minutes in Sultatala with following:-Theke ka Badhat, Uthan, Rela, Chakradars, Paran and Tihai.

Unit IV-A (8 hours)

- Playing knowledge of prescribed Talas in different laya.

Unit V-A (8 hours)

- Knowledge of different layakari such as Tigun & Aad, i.e. -3/1, 3/2.

Unit VI-A (10 hours)

- Practice of padhant compositions in Taali Khali.

Unit VII-A (4 hours)

- Knowledge of Tihai starting from Sum, 5thMatra, 9th Matra & 13th Matra in different layas.

Unit VIII-A (10 hours)

- Basic knowledge of Pakhawaj tuning.
- Notation book to be submitted for internal assessment.

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

Suggestive reading:

- Mishra, Pt. Chhote Lal, Taal Prasoon, (2004), Kanshika Publishers, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal, Tabla Granth, (2006), Kanshika Publishers, Delhi
- Verma, Prof. S.K, The Art of Tabla Playing (1990), Lucknow Lalit Kala Prakashan, U.P
- Das, Purushottam, Mridangam Vadan (1983), Sangeet Natak Academy, Delhi
- Iyer, T.V, The Art of Playing Mridangam (1969) Bharati Vijayam Press, Triplicane, Madras-5
- Pt.Sudhir Mainkar, Kala Aur Shastra
- Pt.Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt.Arvind Mulgonkar, Tabla

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE - PAKHAWAJ

SEMESTER – III

DSE – Pakhawaj

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Pakhawaj	4	1	0	3	Class XII Pass	Nil

Course Objectives

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

Learning Outcomes

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

Theory Contents:

Unit 1 (2 hours)

Structure knowledge of Pakhawaj.

Unit 2 (2 hours)

Study of Syllables (Bols) of Pakhawaj.

Unit 3 (2 hours)

Playing techniques of Pakhawaj.

Unit 4 (3 hours)

Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan

Unit 5 (3 hours)

Brief knowledge of V.N.Bhatkhande Tala Notation System.

Unit 6 (3 hours)

- Ability to write the Theka of Chautala, Sooltala, Dhamar, Keharva & Dadra in different laya.
- Notation book prepare for compositions writing.

Practical Contents:

Unit 1 (12 hours)

Prescribed Talas : Chautala, Sooltala, Dhamar, Tevra.

Unit 2 (12 hours)

Playing techniques & produce the sound of various syllables on Pakhawaj.

Unit 3 (14 hours)

Rela of Tirkita with four Palta and Tihai in Chautala.

Unit 4 (14 hours)

Knowledge of variations of Theka in Chautala with different laya.

Unit 5 (12 hours)

Knowledge of two Sadharan 'Paran' two Chakradar Paran in Chautala.

Unit 6 (14 hours)

Four variations of Theka Sooltala

Unit 7 (12 hours)

Ability to play Keharwa and Dadra Tala in different laya.

Suggested Books:

- Kumar. Dr. Ajay, Pakhawaj Ki Utpatti Vikas Ewam Vadan Shaili (2010) Kanishka Publisher, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan(2003) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana(2009) Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE - TABLA

SEMESTER – III

DSE – Tabla

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

Course Objectives

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

Learning Outcomes

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

Syllabus:

Theory:

Unit 1 (1 hours)

Structure knowledge of Tabla.

Unit 2 (2 hours)

Study of Syllables (Bols) of Tabla.

Unit 3 (2 hours)

Playing techniques of Tabla.

Unit 4 (4 hours)

Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan

Unit 5 (3 hours)

Brief knowledge of Pt. V.N.Bhatkhande Tala Notation System.

Unit 6 (3 hours)

- Ability to write the Theka of Teentala, Jhaptala, Ektala, Keharva & Dadra in different laya.
- Notation book prepare for compositions writing.

Practical Components:**Unit 1 (10 hours)**

Prescribed Talas: Teentala, Jhaptala, Ektala, Chautala, Keharwa & Dadra

Unit 2 (12 hours)

Playing techniques & produce the sound of various syllables on Tabla.

Unit 3 (14 hours)

Kayada of Tete & Tirkita with four Palta and Tihai in Teentala.

Unit 4 (12 hours)

One Rela with four variations and Tihai in Teentala.

Unit 5 (12 hours)

Knowledge of two Sadharan‘Tukra’ two Chakradar Tukra and one Paran in Teentala.

Unit 6 (15 hours)

Four variations of Theka of Teentala, Jhaptala.

Unit 7 (15 hours)

Ability to play Keharwa and Dadra Tala in different laya.

Suggested Books :

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan(2003) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2006) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana() Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi
- Pt. Sudhir Mainkar, Kala Aur Shastra
- Pt. Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt. Arvind Mulgonkar, Tabla

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

Syllabus for DSC Papers

SEMESTER – III
DSC- 7: Historical Study of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Historical Study of Karnatak Music (301)	4	4	0	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Learning Objectives:

- The main focus of this unit is to create an in-depth knowledge about the everlasting history of Indian Music, its technical terms, old texts and biographies.
- To study the notation of the compositions and imbibe the basic concepts of Indian notation system.

Learning outcomes:

- Gaining knowledge of Technical Terms of Ancient Indian Music, Classification of Ragas of different periods, Patronage of Music before the independent era.
- Accumulative knowledge of pre- post Trinity and modern composers.

SYLLABUS

UNIT – I (12 hours)

Historical Study of the following technical terms:

- Grama
- Murchana
- Jati,
- Anibaddha

- Nibaddha
- Marga
- Desi
- Gandharva

UNIT – II (8 hours)

- Raga classification through the ages: From ancient period to the Period of Matanga.

UNIT – III (10 hours)

- Patronage of Music – Kings, Chieftains, Zamindars

UNIT – IV (10 hours)

- **Biographies -Vocal: -**

- Purandara Dasa
- Bhadrachala Ramadasa
- Swati Tirunal
- Paidala Gurumurthy Shastri
- Pachimirium Adiyappaiah
- Mahavaidyanatha Iyer

- **Biographies - Violin: -**

- Malikkottai Govindaswamy Pillai
- Tirukkodi Kaval Krishna Iyer and any 4 biographies from the list given for Vocal.

- **Biographies -Veena: -**

- Mysore Doraiswamy Iyengar
- S. Balachandar and any 4 biographies from the list given for Vocal

UNIT – V (8 Hours)

- Notation of Varnam in 2-degrees of speed in Adi Tala

UNIT – VI (12 Hours)

- Raga Lakshana of prescribed ragas mentioned in paper no. 302

Suggestive readings:

- Prajnanananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Bhagyalekshmy, Dr. S. (1999), LakshanaGranthas in Music, Madras, CBH Publications, Page 21 to 14
- Bhathkhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S.Lal and co. Page 13 to 101
- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Music Journals – Sangeet Natak Academy, Journal of Music Academy
- Kannakumar, P.B., Dr. (2007), Patnam Subramanya Iyer – “A Beacon light” among the post-Trinity composers, Delhi, Kanishka Publishers

DSC- 8: Stage Performance (3)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance (3) (302)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela and ragas

Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Learning outcomes:

- Ability to demonstrate various musical forms and creative aspects of ragas from the prescribed syllabus

SYLLABUS

Prescribed Ragas:

- Kambhoji
- Begada
- Khamas
- SuddhaDhanyasi
- Saveri
- Sriranjini
- Ritigaula
- Saranga
- Sri

UNIT – I (40 Hours)

- One advanced Swarajati

UNIT – II (20 Hours)

- One advanced varnam in Ata tala (in two degrees of speed)

Detailed contents

UNIT – III (20 hours)

- 2 kritis of Muthuswamy Dikshitar (including one Navavaranam)
- One kriti each of Syama Sastry, Subbraya Sastri, Poochi Srinivasa Iyengar, Patnam Subramanya Iyer, Swati Tirunal
- 2 Tyagarajakritis (including one Pancharathnam)

UNIT – IV (20 hours)

- One Ragamalika

UNIT – V (20 hours)

- Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

Suggestive readings:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

DSC - 9: Ragas, Talas and their applications (3)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their applications (3) (303)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Learning Objectives:

- This course aims at practically elaborate and illustrate the compositions mentioned in the syllabus and orally demonstrate the creativity and know-how of the ragas and details about the compositions

Learning outcomes:

- Ability to improvise and demonstrate characteristic features of ragas through various musical forms

SYLLABUS

Prescribed Ragas:

- Kambhoji
- Begada
- Khamas
- SuddhaDhanyasi
- Saveri
- Sriranjini
- Ritigaula
- Saranga
- Sri

UNIT – I (20 Hours)

- One advanced Swarajati

UNIT – II (20 Hours)

- One advanced Varnam in Ata tala (in two degrees of speed)

UNIT – III (40 Hours)

- 2 kritis of Muthuswamy Dikshitar (including one Navavaranam)
- One kriti each of SyamaSastry, SubbrayaSastri, Poochi Srinivasa Iyengar, Patnam Subramanya Iyer, Swati Tirunal
- 2 Tyagaraja kritis (including one Pancharathnam)

UNIT – IV (20 Hours)

- One Ragamalika

UNIT – V (20 Hours)

- Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

Suggestive readings:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

B A (Hons.) II, Sem III
DISCIPLINE SPECIFIC ELECTIVE - DSE -I
KARNATAK MUSIC – VOCAL/VIOLIN/VEENA

Syllabus For DSE - Basics of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
Basics of Karnatak Music	4	1	0	3	Class XII Pass	Nil

Course Objective

- The main objective of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning. At the end of the course, a project work helps gaining in-depth study on the chosen topic.
- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms

Course Outcome

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.
- Ability to give a brief shade of ragas through musical forms- Swarajati and Varnam

Syllabus

Unit I: Knowledge about Swara- (2 Hours.)

- Swarasthana
- Dwadasa Swarasthanas
- Shodasa Swara

Unit II: Elementary knowledge about terms- (2 Hours.)

- Mela
- Raga classification.

Unit III: Basic elements of Tala- (2 Hours.)

- Shadangas
- Jati
- Gati
- Sapta suladi tala

Unit IV: Basic knowledge about the musical forms –(3 Hours.)

- Geetam
- Varnam
- Kriti

Unit V: Ragalakshana of Ragas prescribed in Elective-I (3 Hours.)

- Mohana
- Kalyani
- Kambhoji
- Sudha Saveri

Unit VI: Notation of Geetam –(3 Hours.)

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

Practical Component:

Unit 1: Varisas – (15 Hours.)

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

Unit 2: Alankaras (Sapata Tala) – (30 Hours.)

- Eka
- Roopaka
- Triputa

Unit 3: Geetams (rendered in 2 speeds in following Ragas) – (30 Hours.)

- Mohanam
- Kalyani
- Kamboji
- Suddha Saveri

Unit 4: Musical form –(15 Hours.)

- One simple Swarajati or one simple Varnam

Suggestive Reading:

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House
- Bhagya Lkshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications.
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini, Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S.(2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

**B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.)
SEMESTER -III**

DSC-3(A/B): Theory of Indian music & contribution of musicologists

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria	Prerequisite
			L	T	P		
Theory of Indian music & contribution of musicologists	DSC-3(A/B) – CORE (NON MAJOR)	4	2	0	2	XII Pass	Knowledge of swara and laya

DSC-3-C Ancient theory of Indian Music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria	Prerequisite
			L	T	P		
Theory of ancient Indian Music	DSC-3-C- CORE (MAJOR)	4	2	0	2	XII Pass	Knowledge of Swara and Tala

SEMESTER-3

Course : DSC 3 (A)

Paper Name: Theory of Indian Music & Contribution of musicologists.

Theory:

Component-1

Credit: 2

(Total- 30 Hours)

Learning Objectives

- The main focus of the course is to establish better understanding about the musical forms and varied elements of Raga and Tala.
- Basic knowledge of notation writing in Bhatkhande Paddhati.
- Writing notation of compositions. The visually challenged students have an option of writing essays on the given topics.
- The students study the origin and development of Vedic music and prescribed ancient treatises.
- The students learn about the contribution of various musicians and musicologists.

Learning Outcomes

- The study of the elements and forms of Indian music will open new horizons and create interest amongst the students for the subject.
- Writing of the Bhatkhande Swarlipi Paddhati will teach students the importance and value of traditional style of writing musical notations.
- Students will also learn to write Talas and compositions in notation with minute details.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.
- The study of Vedic music and Natya Shastra will give a speculative insight to the students to understand the origin and development of Indian Music.
- Life and contribution of great musicians and musicologists will be a source of constant inspiration for the students.

Contents

General discussion and study of the following:-

Unit I (5 hrs.)

- Dhruvad- Dhamar,
- Khayal-Vilambit Khayal, Drut Khayal,
- Maseetkhani Gat, Razakhani Gat.

Unit II (3 hrs.)

- Tala- Definition and its Ten Pranas.

Unit III (3 hrs.)

- Meend, Soot, Murki, Khatka, Kan, Krintan.

Unit IV (3 hrs.)

- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.

Unit V (3 hrs.)

- Writing of Talas in notation with their Vibhags, Matras, Bols, Sam, Tali and Khali with Dugun and Chaugun:
- Chautala, Jhaptala, Teentala, Ektala, Dadra.

Unit VI (3 hrs.)

- Vedic Swara- Udatta, Anudatta, Swarita
- Vedic evam Laukik Scales,

Unit VII (2 hrs.)

- General study of Natyashastra

Unit VIII (2 hrs.)

- Detailed study of the following Ragas :
Bihag, Vrindavani Sarang, Malkauns.

Unit IX (3 hrs.)

- Life & Contribution of the following musicians and musicologists:
Pt. V. D. Paluskar,
Sourindra Mohan Tagore,
Mozart,
Shyama Shastri.

Unit X (3 hrs.)

- Writing of compositions in notation of Vilambit Khayal, Drut Khayal (For Vocal students),

- Maseetkhani Gat, Razakhani Gat (For Instrumental students).

Or

Only Visually challenged students have the option of attempting either notation or an essay on the following topics:

- Bhakti evam Sangeet.
- Shastreeya Sangeet va Lok Sangeet.
- Sangeet Ke vikas mein Akashwani ka yogdan.

Reference

- Paranjapey, Sridhar Sharat Chandra (2nd Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.
- Paranjapey, Sridhar Sharat Chandra (1972) Sangeet Bodh, Madhya Pradesh, Hindi Granth Academy.
- Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation.
- Singh, Thakur Jaidev (1st Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4th Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4th Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Pashchatya swarlipi paddhati evam Bhartiya sangeet, Allahabad, U.P., Anubhav publication house.

DSC 3 (A/B)

Practical: Component-2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

- The prime design of this course is to enable students to develop performance skills by learning to-
- Demonstrate various forms of music in different Ragas and Talas as a part of performance and Viva-Voce.

- To identify the Ragas and Talas.
- Sing or play one Light Dhun/Bhajan/Lokgeet based on Raga.

Learning Outcomes

- A variety of musical forms in each Raga will be taught to the students, thus building their repertoire and preparing them for stage performance.
- The students will learn the customary and traditional Gayaki of Dhrupad-Dhamaar.
- The students will learn to identify different Ragas and Talas while being sung and played .
- Reciting the Thekas of the Talas and playing basic Talas will enable students to get acquainted with the rhythmic patterns.
- The knowledge of playing Harmonium will aid the students in understanding the placement of fingers and swaras on the instrument.
- The practical file with details of each topic covered in the syllabus will teach the students the method of systematic documentation and presentation.

Content:

Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

Prescribed Talas - Chautala, Jhaptala, Teentala, Ektala, Dadra tala.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in any three of the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chaugun.
Or
- One Dhamar with Dugun, Tigun and Chaugun.
- One Raga based Bhajan/Lok geet.

Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas with Alaaps & Tanas.
- Razakhani Gat in any three of the prescribed Ragas with Taanas & Jhalas.
- Any one Dhun in a Tala other than Teentala

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali and Dugun : Chautala, Jhaptala, Teentala, Ektala, Dadra tala.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Chaugun.

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.
- Bhatkhande, V.N. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali. Ratanjanka 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) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

SEMESTER - III

DSC – 3 (C) MAJOR

THEORY OF ANCIENT INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
THEORY OF ANCIENT INDIAN MUSIC (MAJOR)	4	2	0	2	XII PASS	Knowledge of Swara and Tala

DSC 3 (C)

Paper Name: Theory of ancient Indian Music

Theory : Component-1

Credit : 2

(Total- 30 Hours)

Learning Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To explain the Raga-Ragini system of classification of ragas
- To teach them about the various musical instruments from the ancient to the modern times.

Learning Outcomes:

- Students will come to know about the Music during Vedic period. This knowledge will be useful for further study.
- Students will be able to have an understanding of the Raga-Ragini system of classifying ragas.
- Students will understand how various musical instruments of India are made, and are categorized. This will enhance their knowledge and will be beneficial in future research.

Contents:

Unit I (8 hrs.)

Detailed study of the following –

- Vedic Music-with special reference to Samavedic Music
- Gramgeya Gana –Aranya Gana
- Panchvidha Sama, Saptvidha Sam
- Sama Vikar

Unit II (3 hrs.)

- Vedic Instrument

Unit III (4 hrs.)

General study of following Granthas-

- Natya Shastra
- Brihddeshi

Unit IV (3 hrs.)

- Gram with reference to Natya Shastra

Unit V (6 hrs.)

Alapti :

- Ragalapti
- Roopakalapti

Unit VI (3 hrs.)

- Study of the following talas in detail – Dhamar & Roopak
- Ability to write the notation of the talas in dugun, tigung and chaugun

Unit VII (3 hrs.)

- Study of the ragas – Malkauns , Deshkar, Bhairav
- Ability to write the notation of compositions in prescribed ragas

References:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
 - Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
 - Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre ARTS.
 - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
 - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
 - Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
 - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
 - Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
 - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and CO.
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
 - Rajan Renu (1st Edition 2010) Bhartiya Shastriya Sangeet ke Vividh Ayaam, Delhi, Ankit Publication.
 - Rajan Renu (1996) Hindustani Sangeet mein Raag Lakshan, Delhi, Radha Publication.
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Practical: Component -2
Performance & Viva-Voce
Credit -2
(Total- 60 Hours)

Learning Objectives:

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

Learning Outcomes:

- Students will develop the skill to perform a raga with improvisation.
- Students will be able to sing new compositions in new talas
- Students will be able to explain the grammatical rules of a raga in detail.
- Students will develop the understanding to differentiate between similar ragas.

Content:

Prescribed Ragas:

- Malkauns
- Deshkar
- Bhairav

Unit I – Vocal Music:

- A performance of Vilambit and Drut Khayal with gayaki to be presented in anyone raga.
- Drut Khayal with gayaki in all the ragas
- Dhrupad or Dhamar composition in any one of the prescribed ragas with Layakari
- Knowledge and demonstration of the following talas – Dhamar & Roopak

Unit II – Instrumental Music:

- A performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun in a Tala other than Teentala.
- Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Dhamar & Roopak

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

References:

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

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		
Study of Hindustani Music GE-3	4	2	0	2	XII Pass	Knowledge of Swara

SEMESTER-3

GE-3

Paper Name: Study of Hindustani Music

Theory: Component -1

Credit: 2

(Total- 30 Hours)

Learning Objectives

- The purpose of this course is mainly to impart comprehensively the tenets of Hindustani Music, with a brief introduction to Western music terminologies.
- The objective is to acquire the radical information of Tanpura and Sitar, and sketching it, along with the recognition of classification of musical instruments into four categories.
- The aim is pointed towards understanding the comparative study of the two major notation systems of the Hindustani music, as well as to acquire dexterity in writing the notation of a Vilimbit/Drut Khayal/Maseetkhani/Razakhani Gat,

- And also towards imparting instruction to the students such that they gain proficiency in understanding the prescribed Talas as well as writing their notations.

Learning Outcomes

- Students go through the structural, functional and maintenance aspects of instruments by gaining the elementary knowledge and sketching.
- The students obtain knowledge about the basic elements of musicology along with the classification of musical instruments.
- Students also make comparative study of notation systems and develop an ability to write various Talas.
- They also submit a project work on any one of the forms of Hindustani Classical Music.

Content:

Unit 1

- **Detailed study of prescribed Ragas – Bhairav and Vrindavani sarang.**

Unit 2

- **Elementary knowledge of Tanpura/ Sitar with sketch.**

Unit 3

- **Grama,**
- **Moorchana**
- **Gamak**
- **Vibration, Pitch, Intensity & Timber.**

Unit 3

- **Classification of Musical Instruments.**

Unit 4

- **Comparative Study of notation system of Pt. V.D.Paluskar & Pt. V.N. Bhatkhande.**

Unit 5

Ability to write notation of one Vilambit Khayal / Maseetkhani Gat and one Drut Khayal / Razakhani Gat.

Unit 6

Write an essay on the following topics :

- **Global Music**
- **Folk Music**

Unit 7

- **Knowledge of following talas – Teentaal, Chautaal, Ektaal with skills to write Thaah, Dugun & Chaugun.**

Unit 8

- **Project Work on any one of the classical musical forms of the Hindustani Music.**

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.
- 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.
- 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.
- Tagore, S.M (2005) Universal History of Music, New Delhi, Delhi, Sanjay Prakashan.
- Sharma, BS (1977) Pashchatya Sangeet Shiksha, Hathras, U.P., Sangeet karyalaya.

SEMESTER-3

GE-3

Practical: Component- 2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

- There are two major facets included in this semester, first to impart tuitions on voice/sound production techniques and second, to learn to self-tune an instrument Tanpura/Sitar. The end goal is to achieve self-reliance
- The other objective is to train the students for the next level in giving a short performance in Vilimbat & Drut Khayal/Maseetkhani & Razakhani compositions.
- Guided audio visuals of various genres give a larger revelation and perspective of the subject.

Learning Outcomes

- The students give a practical demonstration of prescribed Ragas and Talas, which increases their confidence in performance.
- The knowledge of voice production and techniques of playing on an opted instrument have been introduced to flourish and increase their attention.
- Basic knowledge of the Talas helps the students to sing the compositions in Talas.
- Learning the tuning of instruments i.e. Tanpura and Sitar is important part of the subject which teaches them the finesse and subtlety of sound.

Content

Unit 1

- Prescribed ragas – Bhairav and Vrindavani sarang.

Unit 2

- Knowledge of voice production/ techniques of playing of any opted instrument.

Unit 3

- Ability to sing one Vilambit/ Drut khayal or play Maseetkhani / Razakhani gat with taans in each of the prescribed ragas with Jhala.

Unit 4

- **Ability to keep the Theka by hand beats of Teentaala, Chautaalaa and Roopak with Thaah and Dugun.**

Unit 5

- **Tuning of one's own instrument i.e. Tanpura/ Sitar.**

Unit 6

- **Guided listening of khayal singing/ Thumri singing /Instrumental compositions**

Reference

- 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.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers,
- Imani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali

**B.A. (PROG.)
Hindustani Music - Vocal/Instrument**

Syllabus for DSE

DSE-1 – GENERAL THEORY

Course title & Code	credits	Credit distributions of the course			Eligibility Criteria	prerequisite of the course (if any)
		Lecture	Tutorial	practical		
GENERAL THEORY DSE-1	4	2	0	2	XII Pass	Knowledge of Alankars And uses

Paper Name: General Theory

Theory:

Component -1

Credit: 2

(Total- 30Hours)

Course 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

Course 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 artist in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according

to a well-defined notation system, which in turn, will help him in learning new compositions by various composers of Hindustani music.

- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- They come to understand the concept of Tala and the use of various talas in Hindustani music, especially ragas.

Contents:

Unit I (10 hrs.)

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

Unit II (4 hrs.)

The concept of Alap in Khyal gayan

Unit III (4 hrs.)

Knowledge of the notation systems of the following musicians –

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

Unit IV (4 hrs.)

Study of the ragas of this semester (mentioned in the Practical section)

Unit V (4 hrs.)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (4 hrs.)

- Study of the following talas in detail – Teentala & Ektala
- Ability to write the notation of the talas in dugun, tigung and chaugun

Reference Books:

- 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

DSE -1
Practical: Component -2
Performance & Viva-Voce
Credit: 2
(Total-60 Hours)

Course 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.

Contents:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Alhaiya Bilawal

Unit I

Five alankars to be presented in the prescribed ragas.

Unit II

One Sargam Geet each in the prescribed ragas

Unit III

One Lakshan Geet each in the prescribed Ragas.

Unit IV

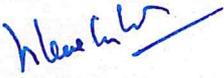
Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V

Knowledge and demonstration of the following talas with dugun, tigon and chaugun -
Teentala & Ektala

Unit VI

Basic knowledge of Tanpura and its tuning


REGISTRAR

UNIVERSITY OF DELHI

CNC-II/093/1(28)/2023-24/20

Dated: 02.01.2024

NOTIFICATION

Sub: Amendment to Ordinance V

**[E.C Resolution No. 14-1/-(14-1-5/-) dated 09.06.2023 and 27-1-8/ dated
25.08.2023]**

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-IV, V and VI of the following courses of Department of Music under Faculty of Music & Fine Arts based on Under Graduate Curriculum Framework -2022 implemented from the Academic Year 2022-23 :

- (i) BA (Hons.) Music – Hindustani Music (Vocal/ Instrumental – Sitar/ Sarod/ Guitar/ Violin/ Santoor)
(As per Annexure-1)
- (ii) BA (Hons.) Karnataka Music (Vocal/ Veena/ Violin)
(As per Annexure-2)
- (iii) BA (Hons.) Percussion Music (Tabla / Pakhawaj)
(As per Annexure-3)
- (iv) BA (Prog.) Hindustani Music (Vocal/ Instrument)
(As per Annexure-4)


REGISTRAR

INDEX

Department of Music

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

Semester- IV

S. No.	Contents	Page No.
1	DSCs- 1. LIFE AND CONTRIBUTION OF MUSICIANS - DSC- 10 2. Stage Performance (4) – DSC-11 3. Ragas, Talas and their Application (4) – DSC-12	2-9
2	Pool of Discipline Specific Electives (DSEs) 1. DSE- Khayal (4)	10-13

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

Syllabus for DSC Papers

SEMESTER - IV

DSC – 10: Life and contribution of musicians

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
LIFE AND CONTRIBUTION OF MUSICIANS (401)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I, II & III <p align="center">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I, II & III

Learning Objectives:

- To discuss about the life and works of legendary musicians of Karnatak music
- To discuss the contribution of Hindustani musicians of the medieval and modern eras

Learning Outcomes:

- The student will come to know about the works of the Karnatak music composers, popularly known as Trinity
- The student will know about the life and contribution of legends like Amir Khusrau and Tansen, and how their works have shaped the present Hindustani music
- He will also study the contribution of various stalwarts belonging to the main gharanas of Hindustani music

Syllabus:

Unit I (9 hours)

Life and contribution of Karnatak musicians ‘Trinity’ –

- Thyagaraja
- Muthuswamy Dikshitar
- Shyama Sastri

Unit II (12 hours)

Life sketch and contributions of the medieval-era musicians -

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

Unit III (12 hours)

Life sketch and contribution of the modern-era vocalists -

- Alladiya Khan
- Abdul Karim Khan
- Faiyyaz Khan
- Bade Ghulam Ali Khan
- Amir Khan
- Omkarnath Thakur

Unit IV (6 hours)

Life sketch and contributions of the modern-era instrumentalists -

- Allauddin Khan
- Radhika Mohan Maitra
- Ravi Shankar
- Abdul Halim Jaffer Khan
- Vilayat Khan

Unit V (3 hours)

- Study of the following talas in detail – Tilwada & Jhoomra
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigon and chaugun

Unit VI (3 hours)

- Study of the ragas of this semester – Bhairavi, Malkauns, Bageshri, Bhimpalasi, Hameer
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

Suggestive reading:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication

- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and CO.
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy

DSC – 11: Stage Performance (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (4) (402)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I, II & III

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- *Bhairavi*
- *Malkauns*
- *Bageshri*
- *Bhimpalasi*
- *Hameer*

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 reading:

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

- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- 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 – 12: Ragas, talas and their applications (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
RAGAS, TALAS AND THEIR APPLICATIONS (4) (403)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated

						components <ul style="list-style-type: none"> • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I, II & III
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Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- *Bhairavi*
- *Malkauns*
- *Bageshri*
- *Bhimpalasi*
- *Hameer*

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 – Tilwada & Jhoomra
- Ability to tune the Tanpura

OR

Unit II - Instrumental Music (120 hours):

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

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

Suggestive reading:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- 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
Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSE - Khayal

SEMESTER – IV

DSE – Khayal (2)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (2)	4	1	0	3	<ul style="list-style-type: none"> • Class XII Pass 	Must have studied the following papers – <ul style="list-style-type: none"> • Theory topics in Sem III • Ragas and talas of Sem III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Ragas and talas of Sem III

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 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 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 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:

Theory

Unit I (3 hours)

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

Unit II (3 hours)

Time Theory of Ragas

- Sandhiprakash ragas
- Ragas of daytime
- Ragas of nighttime

Unit III (2 hours)

Life and contribution of the following:

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

Unit IV (3 hours)

Study of the ragas of this semester – Kafi, Khamaj & Bhupali

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

- Study of the following talas in detail – Dadra & Kaharva
- Ability to write the notation of the talas in dugun, tigon and chaugun

Practical component

Prescribed ragas:

1. Kafi
2. Khamaj
3. Bhupali

Unit I (30 hours)

Five alankars to be presented in the prescribed ragas.

Unit II (10 hours)

One Sargam Geet each in the prescribed ragas

Unit III (10 hours)

One Lakshan Geet each in the prescribed ragas

Unit IV (15 hours)

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V (15 hours)

Knowledge and demonstration of the following talas with dugun, tigon and chaugun -
Dadra & Kaharva

Unit VI (10 hours)

Basic knowledge of Tanpura and its tuning

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 RatnakarPathak

- 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
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-III, 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) Raga 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

UNIVERSITY OF DELHI

CNC-II/093/1(31)/2023-24/24

Dated: 19.04.2024

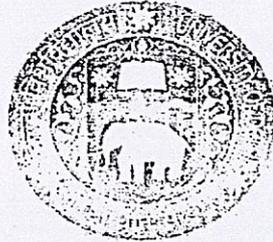
NOTIFICATION

Sub: Amendment to Ordinance V

One of the Discipline Specific Elective paper titled "DSE-Sitar (2)" is added to the pool of Discipline Specific Electives offered by the Department of Music for Semester-IV in BA (Hons.) Hindustani Music under Faculty of Music based on Undergraduate Curriculum Framework (UGCF)- 2022.

Copy of the syllabus of DSE – Sitar (2) alongwith the credit distribution and eligibility criteria is enclosed at **Annexure-1**.

M. K. Chaudhary
19/4/24
REGISTRAR



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) II Music - Hindustani Music

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Sitar – Semester IV

**Department of Music
Faculty of Music & Fine Arts
University of Delhi
Delhi - 110007**

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

Syllabus for DSE - Sitar

SEMESTER – IV

DSE – Sitar (2)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (2)	4	1	0	3	• Class XII Pass	Must have studied the following papers – <ul style="list-style-type: none"> • Theory topics in Sem III • Ragas and talas of Sem III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Ragas and talas of Sem III

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 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 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.

Unit VI (2 hours)

- Study of the following talas in detail - Dadra & Keharva
- Ability to write the notation of the talas in dugun, tigan and chaugun

Practical component

Prescribed ragas:

1. Kafi
2. Khamaj
3. Durga

Unit I (30 hours)

Five alankars to be presented in the prescribed ragas.

Unit II (10 hours)

Ability to play alankaras in different octaves

Unit III (10 hours)

Ability to play jhala in the prescribed ragas

Unit IV (15 hours)

Razakhani gats with tans including tihais in any one of the prescribed ragas

Unit V (15 hours)

Knowledge and demonstration of the following talas with dugun, tigan and chaugun - Dadra & Keharva

Unit VI (10 hours)

Basic knowledge of Sitar and its tuning

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. U.P. Sangeet Karyalay

- 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 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:

Theory

Unit I (3 hours)

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

Unit II (3 hours)

Time Theory of Ragas

- Sandhiprakash ragas
- Ragas of daytime
- Ragas of nighttime

Unit III (2 hours)

Life and contribution of the following:

- Ustad Mushtaq Ali Khan
- Pt. Nikhil Banerjee

Unit IV (3 hours)

Study of the ragas of this semester – Kafi, Khamaj & Bhupali

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

- Pathak, Jagdish Narayan (1969) Sangeet Shastra Praveen. Allahabad. U.P., Published by Shri RatnakarPathak
- 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
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-III, 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) Raga 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 NewCreation), Delhi, Sanjay Prakashan

INDEX**Department of Music****B A (Hons.) II Music-Karnatak Music (Vocal/Veena/ Violin)****Semester- IV**

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B.A. (Hons.) Karnatak Music Vocal (Vocal/ Veena/Violin)
Syllabus for DSC Papers

SEMESTER – IV

DSC- 10: Theory - Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Theory - Indian Music (401)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Historical Study of Indian Music (Sem- III) <p align="center">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Learning Objectives

- The main focus of this unit is to create an in-depth knowledge about the everlasting history of Indian Music, its technical terms, old texts and biographies.
- To study the notation of the compositions and imbibe the basic concepts of Indian notation system.

Learning outcomes

- Knowledge of various concepts and terminologies prevailed in ancient music of India.
- Awareness about the status and popularity of Karnatak Music in the society.
- Learning about the life and contributions of great Composers of yester years and modern period.

SYLLABUS

UNIT – I (5 hours)

Historical Study of the following:

- Tana
- Gandharava
- Marga,
- Desi
- Prabandha
- Alapa- Alapti

UNIT – II (8 hours)

- Raga classification From: Medieval to modern period.

UNIT – III (8 hours)

Patronage of Music in Post independent India

- Sangita Sabha
- Mass Media
- Government Organisations
- Corporate

UNIT – IV (4 hours)

Biographies -Vocal: -

- Gopal Nayak
- Mysore Vasudevachar
- Vinakuppier
- Chengalvaraya Shastri
- Kavi Kunjara Bharati
- Ghanam Krishna Iyer
- Subbaraya Shastri
- Papanasam Sivan

Biographies - Violin: -

- Dwaram Venkataswami Naidu
- Mysore Chowdiah and any Six biographies from the list given for Vocal.

Biographies -Veena: -

- Veena Seshanna
- Aatoor Krishna Pisharoti
- Kaaraikudi Sambasivayyar and any six biographies from the list given for Vocal.

UNIT – V (8 Hours)

- Notation of Ata tala Varnam in 2-degrees of speed.

UNIT – VI (06 Hours)

- Raga Lakshana of prescribed ragas.

UNIT – VII (06 Hours)

- Introduction to musical forms figuring in Abhyasa Ganam

Suggestive readings

- Prajnanananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Bhagyalekshmy, Dr. S. (1999), LakshanaGranthas in Music, Madras, CBH Publications, Page 21 to 14
- Bhathkhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S.Lal and co. Page 13 to 101
- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Music Journals – Sangeet Natak Academy.
- Journal of Music Academy, Madras.

DSC- 11: Stage Performance(4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance - 4 (402)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Semester. -I,II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Learning Objectives

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Learning outcomes

- Ability to demonstrate various musical forms and creative aspects of ragas from the prescribed syllabus

SYLLABUS

Prescribed Ragas

- Todi
- Dhanyasi
- Varali
- Natakuranji
- Hindolam
- Darbar
- Nadhanamakriya
- Malayamarutam
- Athana

UNIT – I (20 Hours)

- One Javali and One Tillana

UNIT – II (20 Hours)

- Two Advanced Varnam in Ata tala (in two degrees of speed)

UNIT – III (20 hours)

- 2 kritis of Muthuswamy Dikshitar (Including one Panchalinga Kriti)

UNIT - IV (20 Hours)

- One kriti each of Shyama Shastry, Subbraya Shastri, Papanasam Sivan, Gopala krishna Bharati, Patnam Subramanya Iyer and Swati Tirunal.

UNIT – V (20 Hours)

- 2 Tyagarajakritis (including one Pancharathnam)

UNIT – VI (20 hours)

- Brief Alapana of Bhairavi, Bilahari, Saveri , Kambhoji, Madhyamavati Suddha Dhanyasi ,Purvi Kalyani and Kalpana Swaras in two speeds.

Suggestive readings

- Panchapakesalyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

DSC- 12: Ragas, Talas and their Application – (4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application- (4) (403)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Learning Objectives

- This course aims at practically elaborate and illustrate the compositions mentioned in the syllabus and orally demonstrate the creativity and know-how of the ragas and details about the compositions

Learning outcomes

- Ability to improvise and demonstrate characteristic features of ragas through various musical forms

SYLLABUS

Prescribed Ragas

- Todi
- Dhanyasi
- Varali
- Natakuranji
- Hindolam
- Darbar
- Nadhanamakriya
- Malayamarutam

- Athana

UNIT – I (20 Hours)

- One Javali and One Tillana

UNIT – II (20 Hours)

- Two Advanced Varnam in Ata tala (in two degrees of speed)

UNIT – III (20 hours)

- 2 kritis of Muthuswamy Dikshitar (Including one Panchalinga Kriti)

UNIT - IV (20 Hours)

- One kriti each of Shyama Shastri, Subbraya Shastri, Papanasam Sivan, Gopala krishna Bharati, Patnam Subramanya Iyer and Swati Tirunal.

UNIT – V (20 Hours)

- 2 Tyagaraja kritis (including one Pancharathnam)

UNIT – VI (20 hours)

- Brief Alapana of Bhairavi, Bilahari, Saveri , Kambhoji, Madhyamavati Suddha Dhanyasi, Purvi Kalyani and Kalpana Swaras in two speeds.

Suggestive readings

- Panchapakesalyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

Course - III K V -409 DSE – II Fundamental Knowledge Of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Course Objective

- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study the basic concept of opted musical instrument's basic structure and tuning

Course Learning Outcome

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

Content

Unit 1 Knowledge about Swara (2 Hours)

- Nada and Its Varieties
- Sruti and its varieties
- Shodasa Swara

Unit 2 Elementary knowledge about terms (2 Hours)

- Raga Clasification
- Janya -Janaka
- Varjya - Vakra

Unit 3 Basic elements of Tala (3 Hours)

- Anga
- Shadanga
- Jati
- Sapta suladi talas

Unit 4 Basic knowledge about the musical forms (3 Hours)

- Geetam
- Varnam
- Kriti

Unit 5 Ragalakshana of Ragas prescribed in Elective-I (3 Hours)

- Kalyani
- Kambhoji
- Shuddha dhanyasi

Unit 6 Basic knowledge of parts structure of Tambura (2 Hours)

References

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

Course KV 410 DSE – II Stage Performance and Practical Assessment

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
KV 510 Stage Performance & Practical Assessment	6	4	0	2	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Learning Objective

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

Learning Outcome

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

Contents:

Unit 1: (20 Hours)

Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

Unit 2: (20 Hours)

Alankaras (any two) to be rendered in the Ragas

- Mohana
- Kalyani

Unit 3: (20 Hours)

- Any 2 kritis

Unit 4: (20 Hours)

- One simple Varnam.

Unit 5: (10 Hours)

- Knowledge of Tuning Tambura

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyengar

INDEX**Department of Music****B. A. (Hons.) Percussion Music Tabla/Pakhawaj****Semester- IV**

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Discipline Specific Core Course (DSC)

DSC – 10: HISTORY OF INDIAN TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
History of Indian Tala System (401)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II & III

Course Objective

- Knowledge about the history of Indian Tala system and its findings in the leading Medieval texts.
- Enabling the students to read and write talas in Bhatkhande and Paluskar notation systems.

Course Learning Outcome

- The student studies about the history of Indian Music
- Student studies the texts of ancient scholars of Hindustani music
- Student studies of Tala Notations System
- Student learns to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

Theory Contents (45 Hours)

Unit 1 (7 Hours)

Brief history of Indian Tala system.

Unit 2 (7 Hours)

General Introduction of medieval leading texts of music with their references to tala system.

Unit 3 (4 Hours)

Importance of Tala in Hindustani music.

Unit 4 (8 Hours)

Detailed knowledge of Vishnu Narayan Bhatkhande Tala notation systems.

Unit 5 (8 Hours)

Study of Vishnu Digambar Palushkar Tala system.

Unit 6 (2 Hours)

Ability of writing different Layakari in notation system 5/4, 7/4.

Unit 7 (9 Hours)

- Practice of writing of Tabla & Pakhawaj compositions in Bhatkhande notation system in prescribed Talas.
- Notation of compositions in prescribed Talas.

Suggestive reading:

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Chaudhary, Subhadra (2004) Bhartiye Sangeet me Nibaddha, Radha Publication, New Delhi
- Chaudhary, Subhadra (1984) Bhartiye Sangeet me Tala aur Roop Vidhan, Krishna Brothers, Ajmer, R.J
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Sen, Dr. Arun Kumar, Bhartiye Taalon Ka Shastriye Vivechan, Madhya Pradesh Hindi Granth Academy, Bhopal
- Mishra, Dr. Lal Mani, Bhartiye Sangeet Vadya, Jnanpith, Delhi
- Das, Purushottam (1983), Mridangam Vadan, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Chhote Lal (2004) Taal Prabandh, Kanishka Publications, New Delhi

- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Nhairav Prakashan, Kolhapur.

DSC – 11: STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance (402)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • All units of Stage Performance (Sem I) • All units of Stage Performance (Sem II) • Talas of Sem I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as, Laya, Tala, Bols etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayadas, Rela, Tukda, Paran etc. • Knowledge of the prescribed talas of Sem I,II&III

Course Objective

- Advanced contents to enrich Solo presentation in Tabla/Pakhawaj performance
- Concept of Chakradar Tihais in Indian Tala system in prescribed Talas

Course Learning Outcome

The student is able to give a detailed practical demonstration of any Tala

Practical Contents (120 Hours)

TABLA

Unit 1 (5 Hours)

- **Prescribed Talas: Teentala, Jhaptal, Ektala, Chautala, Dhamar, Addha, Adachautala & Jata.**

Unit 2 (25 Hours)

- Solo recital of minimum 10 minutes in Teentala with followings: Uthan/Peshkar, Kayada, Baant, Rela, Gat, Tukra, Chakradar & Tihai.

Unit 3 (20 Hours)

- Solo Performance of minimum 10 minutes in Jhaptala with followings: Uthan/Peshkar, Kayada, Rela, Tukra, Chkradar & Tihai.

Unit 4 (10 Hours)

- Paraal ang ka Uthan.

Unit 5 (20 Hours)

- Two Kayada with six Paltas & Tihai.
- One Baant with six palta and Tihai.

Unit 6 (10 Hours)

- One Ada laya Kayada with six Palta & Tihai.

Unit 7 (10 Hours)

- Two Tukda, One Sadharan Chakradar and One Farmaishi Chakradar.

Unit 8 (20 Hours)

- Two Mukhda, Two SadharanTukdas& Two Tihai each in Ada Chautala ,Ektala and Teentala.
- Notation book to be submitted for internal assessment.

Practical Contents (120 Hours)

PAKHAWAJ

Unit 1A (5 Hours)

- **Prescribed Talas : Sultala, Dhamar, Tevra, Chautala, Adachautala, Gajajhampa**

Unit 2A (25 hours)

- Solo recital of minimum 10 mints. in Chautala with Uthan, Rela, Chakradar, Paran and Tihai.

Unit 3A (20 Hours)

- Solo Performance of minimum 10 mins. in Sooltala with Uthan, Rela, Chakradar, Paran and Tihai.

Unit 4A (10 Hours)

- Stuti Paran in Chautala.

Unit 5A (20 Hours)

- Two damdar, Two bedamdar & two simple Tihai in Dhamar Tala.

Unit 6A (10 Hours)

- Rela in Chautala.

Unit 7A (10 Hours)

- Dumkit ka baaj in Chautala.

Unit 8 A (20 Hours)

- Basic knowledge of Pakhawaj tuning.
- Notation book to be submitted for internal assessment.

Suggestive reading:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi

DSC – 12: PRACTICAL ASSESSMENT OF TALA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Tala (403)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • All units of Practical Assesment of Tala (Sem I,II,II) <li style="text-align: center;">OR • Must have an understanding of the basic concepts such as, Laya, Tala, Bols etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayadas, Rela, Tukda, Paran etc. • Knowledge of the prescribed talas of Sem I,II&III

*Practical assessment is a viva paper.

Course Objective

- 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

Course Learning Outcome

- The student is able to demonstrate various aspects of Talas

- Student is also able to differentiate between similar Talas, thereby making a comparative analysis

Practical Contents (120 Hours)

TABLA

Unit 1 (5 Hours)

- **Prescribed Talas: Teentala, Jhaptala, Pancham Sawari, Adachutala, Ektala, Roopak, Dhamar, Chautala, Jata, Tilwada, Keharwa & Dadra**

Unit 2 (30 Hours)

- Ability to perform in Teentala and Jhaptala with various compositions.

Unit 3 (10 Hours)

- Ability to recite padhant compositions in Tali-Khali.

Unit 4 (15 Hours)

- Demonstrate the prescribed Theka with hand beats in different layakari such as Dedhagun & Tigon.

Unit 5 (20 Hours)

- Ability to accompany with Vocal Music: Chhota Khayal, Tarana and Dadra.

Unit 6 (20 Hours)

- Knowledge of accompaniment with (Razakhani Gat and Dhun) Instrumental Music.

Unit 7 (20 Hours)

- Basic knowledge of Tabla tuning.
- Notation book to be submitted for internal assessment.

Practical Contents (120 Hours)

PAKHAWAJ

Unit 1A (5 Hours)

- **Prescribed Tala: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Rupak, Keherwa and Dadra.**

Unit 2A (30 hours)

- Ability to perform in Chautala and Sooltala with various compositions.

Unit 3A (10 Hours)

- Ability to recite Padhant compositions in Tali Khali.

Unit 4A (20 Hours)

- Playing knowledge of Thah Dugun, Tigun & Chaugun laya of the following Talas: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Roopak, Keherwa and Dadra.

Unit 5A (20 Hours)

- Ability to accompany with Dhrupad Dhamar style of Vocal Music.

Unit 6A (10 Hours)

- Accompaniment knowledge of Instrumental Music .

Unit 7A (10 Hours)

- Demonstration of theory units accordingly.

Unit 8A (15 hours)

- Basic knowledge of Pakhawaj tuning.
- Notation book to be submitted for internal assessment.

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

Suggestive reading:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet ka Itihaas, Sangeet Research Academy, Kolkata
- Karn, Dr. Nageshwar Lal (2001), Kathak Nritya me Tabla Sangati, Kanishka Publishers, New Delhi
- Mishra, Chhote Lal (2006), Tabla Grantha, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Das, Purushottam (1983), Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

Syllabus for DSE TABLA

SEMESTER – IV

DSE – 2 : NOTATION SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – 2 : Notation System	1	1	0	0	Class XII Pass	Student have studied the following papers – <ul style="list-style-type: none">• Theory topics in Sem III• Talas and compositions of Sem III OR <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the nilkas of various varnas.• Compositions and talas of Sem III

Course Objective

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

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala.
- Students learn about 'Te Te', 'Tirakit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala.

- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chaugun in Rupak Tala Tala.
- The students learn about the accompaniment with Bhajan.

Course Objective

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

Course Learning Outcome

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

Theory Contents (15 Hours)

Unit 1 (2 Hours)

Detailed study of V.N. Bhatkhande Tala Notation System

Unit 2 (2 Hours)

Brief Knowledge of V.D. Palushkar Tala Notation System.

Unit 3 (3 Hours)

Knowledge of the following terms:-

- Thah
- Dugun
- Tigun
- Chaugun
- Peshkaar
- Uthaan

- Kayada
- Rela
- Palta
- Mukhda
- Tukda
- Paran
- Tihai

Unit 4 (4 Hours)

Ability to write the Theka of Teentala, Jhaptala, Ektala, Chautala, Keharva & Dadra with Tala Notation System in different laya.

Unit 5 (2 Hours)

Writing knowledge of Kayada, Palta, Tihai & Chakradar with Tala Notation System in Teentala.

Unit 6 (2 Hours)

- Notation book prepare for compositions writing.

Suggestive Reading :

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyani(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

DSE – 2 : STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE -2 : Stage Performance	3	0	0	3	Class XII Pass	Student have studied the following papers – <ul style="list-style-type: none"> • Practical contents in Sem II • Talas and compositions of Sem II <li style="text-align: center;">OR • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the nikas of various varnas. • Knowledge of Kayada, Rela & Tukda • Compositions and talas of Sem III

Course Objective

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

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

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

Practical Contents (90 Hours)

Unit 1 (10 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Keharwa & Dadra

Unit 2 (25 Hours)

Ability to Play four Kayada with Palta & Tihai in Teentala.

Unit 3 (15 Hours)

One Tirkita Rela with four Palta and Tihai in Teentala.

Unit 4 (10 Hours)

Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit 5 (10 Hours)

One Kayada with four Palta and Tihai in Jhaptala.

Unit 6 (10 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 7 (10 Hours)

Ability to play one laggi in Keharva and one in Dadra Tala.

Suggestive Reading :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi

INDEX**Department of Music****B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.)****Semester- IV**

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DSC-4(A/B): Musicology of Indian music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Musicology of Indian music DSC-4	DSC-4(A/B) –CORE (NON MAJOR)	4	2	0	2	

Course: DSC 4 (A)

Paper Name: Musicology of Indian Music

Theory: Component-1

Credit: 2

Hours: 30

Learning Objectives

- The course is formulated with an objective to enhance the knowledge of the students through definitions, descriptions and explanations, with the teaching of-
- The theory of Indian Music with reference to terminologies, musical forms, Ragas and Talas and essays.
- The purpose of studying the Medieval Granthas is to impart the information of the development of music during this period.
- The aim behind the study of contributions of musicians and musicologists is to share their life and achievements with the students.

Learning Outcomes

- The indepth knowledge of the semi-classical forms like Thumri, Dadra, Tappa will be imparted.
- Elaborate knowledge of the popular Ragas- Bageshree, Bhupali ,Bhimpalasi and Des will be given.

- Students will be able to recite the Thekas and their Dugun, Tigun and Chaugun recitation of many Talas.
- The students shall attain knowledge of significant Granthas with special reference to their time period.

Content

Detailed study of the following:

Unit I-

- Thumri, Dadra, Tappa.

Unit II-

- Description of Raga Lakshnas and types.

Unit III-

- Time Theory of Ragas,
- Sandhiprakash Raga,
- Parmelapraveshak Raga.

Unit IV-

- Detailed study of the following Ragas:
- Bageshree, Bhupali, Bhimpalasi.

Unit V-

General study of following Granthas with special reference to their time period and contents :-

- Sangeet Parijat
- Chaturdandiprakashika.

Unit VI-

Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali and their Dugun, Tigun & Chaugun :

- Ektala, Chautala, Jhaptala, Teentala and Kaharwa.

Unit VII-

Life & Contributions of the following musicians and musicologist:-

- Pt. Krishna Narayan Ratanjankar,

- Beethoven,
- Vilayat Khan,
- Muthuswami Dikshitar.

Unit VIII-

Comparative study between following ragas-

- Bhimpalasi- Bageshri.

Unit IX-

Writing of compositions in notation-

- Vilambit Khayal/ Drut Khayal/ Dhrupad/ Dhamar.(For Vocal Music students)
- Maseetkhani Gat/ Razakhani Gat (For Instrumental Music students)

Or

Only Visually challenged students have the option of attempting either notation or an essay on the following topics:

- Raga ka Samay Siddhant.
- Hindustani Sangeet mein Laya.
- Shastreeya Sangeet evam Sugam Sangeet.

References

- Bhatkhande, V. N. (Jan- 1982) Sangeet Paddhatiyon ka Tulanatmak Adhyayan, Hathras, U.P., Sangeet Karyalaya.
- Ahobal (3rd Edition: 1971) Sangeet Parijaat, Hathras, U.P., Sangeet Karyalaya.
- Ramamatya, (1979) Swarmela Kala Nidhi, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1987) Taal Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth,
- Venkatamakhi (1970) Chaturdandiprakashika, Shantiniketan Vishwabharti
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Saraf, Rama (1st Edition: 2003) Sangeet Sarita, Delhi, Vidyanidhi Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Sikshan, Delhi, Pathak Publication.

- Rajan, Renu , Hindustani Sangeet mein Raga Lakshan, New Delhi Radha Publication.
- Kasliwal, S. (1st Edition: 2002) Sur Tara, New Delhi, Delhi, Kanishka Publishers.

DSC: 4 (A)

Practical: Component-2

Performance & Viva-Voce

Credit: 2

Hours: 60

Learning Objective

- The practical aspects are intended at increasing the degree of mastery in the subject through performance and viva-voce

Learning Outcomes

- The student will acquire proficiency in singing Vilambit and Drut Khayals, Dhrupad, Dhamar thereby elaborating them through Alaap, Taan and Layakari respectively.
- The students of instrumental music will skillfully play various Gat with Taan and Jhala.
- The students will understand the significance of the Raga.
- The students will get the understanding of folk music by singing Lokgeet or playing folk-dhun.
- The students will obtain the basic knowledge of Harmonium or any other instrument playing which will facilitate their musical learning process.

Content:

Prescribed Ragas – Bageshree, Bhoopali, Bhimpalasi.Des.

Prescribed Talas - Ektala, Chautala, Jhaptala, Teentala, Kaharwatala.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any one of the prescribed Ragas.
 - Madhyalaya Khayal in all of the prescribed Ragas.
 - One Dhrupad or Dhamar with Dugun, Tigun and Chaugun .
 - One Raga based Bhajan/Lokgeet.

Instrumental Music

- Maseetkhani Gat with Alaaps and Tanas in any one of the prescribed Ragas.
- Razakhani Gat (Tanas and Jhala) in all of the prescribed Ragas.
- Gat in any Tala other than Teentala.
- Raga or Folk music based dhun.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the following Talas with Tali and Khali , Dugun, Tigun and Chaugun- Ektala, Chautala, Jhaptala, Teentala, Kaharwatala.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalaya.
- Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- 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 Shikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June: 2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.

DSC-4-C Ancient and Medieval history of Indian Music (Major)

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Ancient and Medieval history of Indian Music	DSC-4-C-CORE (MAJOR)	4	2	0	2	

Course: DSC 4 (C) MAJOR

Paper Name: Ancient and Medieval history of Indian Music

Theory: Component-1

Credit: 2

Hours:30

Learning Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To explain the Ragang-Rag Paddhati for classification of ragas
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the ancient musical forms that were the precursor to the current musical forms.

Learning Outcomes:

- The students will come to know about the Music found in ancient works like Puranas. This knowledge is useful for further study of musicology as well as for purposes of research.
- Students will be able to have an understanding of the Ragang-Raga Paddhati for classifying ragas.
- Students will come to know about various musical instruments found in Music

ancient Granth Natya Shastra.

- Students will gain valuable knowledge of Jati and its Lakshnas which are the root of present Raga system.

Contents:

Unit I

Music in Puranas-

- Harivansh Puran
- Vishnu Puran

Unit II

- Instruments in Natya shasta

Unit III

- Definition of Jati & its Lakshnas
- Names of Eighteen Jatis described in Natya Shasta

Unit IV

Raga- Ragini Vargikaran

Unit V

- Ragang- Paddhati

Unit VI

- Study of the following talas in detail – Chautala & Sooltala
- Ability to write the notation of the talas in dugun, tigung and chaugun

Unit VII

- Study of the ragas – Bageshwari , Bhimpalasi, Bhairavi
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

References:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan

- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya BookCorporation
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
- Rajan Renu (1st Edition: 2010) Bhartiya Shastriya Sangeet ke vividh ayaam, Delhi, Ankit Publication.

DSC:4 (C)

Practical: Component -2

Performance & Viva-Voce

Credit -2

Hours: 60

Learning Objectives:

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

Learning Outcomes:

- Students will develop the confidence to perform a raga for a long duration of time.
- Students will be able to sing new compositions in new talas
- Students will be able to explain the grammatical rules of a raga in detail.
- Student will develop the confidence to differentiate between similar ragas.

Content:

Prescribed Ragas:

- Bageshwari
- Bheempalasi

- Bhairavi

Unit I – Vocal Music:

- A performance of Vilambit and Drut Khayal with gayaki to be presented in anyone raga
- Drut Khayal with gayaki in all the ragas
- Dhrupad or Dhamar composition in any one of the prescribed ragas with Layakari
- Knowledge and demonstration of the following talas – Chautala & Sooltala
- Ability to tune the Tanpura

Unit II – Instrumental Music:

- A performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun other than Teentala
- Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Chautala & Sooltala
- Ability to tune the Instrument -Sitar

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

References:

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

Nath Thakur Estate

- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

GENERIC ELECTIVE

SEMESTER-4

B.A. Hindustani Music Vocal/Instrumental

GE- 4- Rudimentary Elements of Hindustani Music

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			
Rudimentary Elements of Hindustani Music GE-4	4	2	0	2			Music

SEMESTER-4

GE-4

Paper Name: Rudimentary Elements of Hindustani Music

Theory: Component -1

Credit: 2

Hours: 30

Learning Objectives

- The core aim of this course is to give an expansive gamut of the learning of various facets of Hindustani music,
- Such as the knowledge of the Time theory of the Ragas,
- The comparative study of the Hindustani and Karnatak systems,
- Writing notations of the Raga compositions and the Talas are intended to enrich the students understanding of the heritage bandishes, as well as documentation of the old transcripts.

- Project work on semi classical, light and folk music is envisioned to stimulate research culture.

Learning Outcomes

- The students have learned the structural details of instruments to understand them.
- By the knowledge of the Time theory of ragas, the students understand the significance and dogmatism of this principle.
- Essays on the prescribed topics give a wider and research oriented perspective to the students.
- Ability to recite Talas and its Layakaries give command over the rhythm.
- A comparative study of the two major music systems of Indian Music increases the knowledge about the rich heritage of Classical Music.
- A project work on other musical forms have been introduced for creating interest amongst the students.

Content

Unit 1

- Detailed study in prescribed Ragas: Jaunpuri, Bihag.

Unit 2

- Ability to write notation of Vilambit Khayal / Drut Khyal/Maseetkhani Gat/ Razakhani Gat with Tanas in prescribed Ragas.

Unit 3

- Structural details of Harmonium and Tabla with sketch.

Unit 4

- Writing an essay on the following topics :
- Devotional Music
- Music Therapy

Unit 5

- Elementary knowledge of Time theory of Ragas in Hindustani Music.

Unit 6

- Ability to write Teentala, Dhamar, Deepchandi with Thaah, Dugun and Chaugun

Unit 7

- Comparative study of Hindustani music and Karanatak music in brief.

Unit 8

- Project work: Semi Classical/ Light/ Folk music of any region.

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.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
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GE-4

Practical: Component-2

Performance & Viva –Voce

Credit: 2

Hours: 60

Learning Objectives

- The practical facet targets towards endowing the student with live performance skills in adeptly presenting a skillful demonstration in Vilimbat & Drut Khayals/Maseetkhani & Razakhni gats in Raga Jaunpuri and Bihag,
- They would also be performing a semi classical composition in Raga Kafi or Khamaj,
- Aably demonstrate Thekas on hand in prescribed talas such as Teental, Dhamar and Deepchandi,
- Discussions on International music, Semi Classical forms and Karnatak music are selected to give a wide perspective on the subjects.

Learning Outcomes

- The students have been given an opportunity to increase their calibre of performance by singing and playing compositions in varied Ragas.
- They have learned to gain command on various Talas, an important element of Indian Music.
- Guided listening sessions have been introduced where they have an opportunity to hear great artists and benefit from them.
- Learning the tuning of one's own instrument increases confidence amongst the students and helps them in performance.

Content

Unit 1

- Prescribed ragas: Jaunpuri, Bihag

Unit 2

- Ability to sing one Vilambit khayal and Drut khayal or play one Maseetkhani gat and one Razakhani Gat with tanas and Jhala in Raga Jaunpuri and Bihag.

Unit 3

- Ability to keep thekas of the following talas by hand beats in Teentala, Dhamar with Thaah & Dugun

Unit 4

- Ability to sing one Semi classical composition in Raga Kafi/ Khamaj(For vocal students)
- Ability to play one Razakhani or Madhya Laya Gat in other than Teentala

Unit 5

- Guided listening with discussions of Instrumental Music/ Semi Classical forms/ composition of Karnatak Music.

Unit 6

- Tuning of one's own instrument Tanpura/Sitar

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