



B.A. (Prog.) Music

THREE-YEAR FULL TIME PROGRAMME

Syllabus and Scheme of Examination

(Choice Based Credit System)

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

This shall be applicable for students seeking admission in

B.A. (Prog.) Music course in 2019-2020

**DEPARTMENT OF MUSIC
Faculty of Music & Fine Arts
University of Delhi
Delhi-110007**

COURSE STRUCTURE

CHOICE BASED CREDIT SYSTEM (CBCS) IN B.A. (PROG.) HINDUSTANI MUSIC VOCAL & INSTRUMENTAL

SEMESTER	CORE COURSE	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course* (SEC)	Discipline Specific Elective (DSE)	Generic Elective (GE)
I	<p>English/MIL-1</p> <hr/> <p>DSC-1A Theory: Fundamentals of Indian Music, Unit-1</p> <p>DSC-1B Practical: Performance & Viva-Voce, Unit-2</p>	(English/MIL Communication)/ Environmental Science			
II	<p>DSC-2A Theory: Basics of Indian Musicology, Unit-1</p> <p>DSC-2B Practical: Performance & Viva-Voce, Unit-2</p>	Environment Science/ (English/MIL Communication)			
III	<p>DSC-3A Theory: Theory of Indian Music & Ancient Granthas & contribution of musicologists, Unit-1</p> <p>DSC-3B Practical: Performance & Viva-Voce, Unit-2</p>		<p>SEC-1 Theory: Element of Indian Music</p> <p>Practical: Performance & Viva-Voce</p>		
IV	<p>DSC-4A Theory: Theory of Indian Music, Medieval Granthas & contribution of Musicians, Unit-1</p> <p>DSC-4B Practical: Performance & Viva-Voce, Unit-2</p>		<p>SEC-2 Theory: General Concepts of Indian Music</p> <p>Practical: Performance & Viva-Voce</p>		

V			SEC-3 Theory: Various aspects of Indian Musicology Practical: Performance & Viva-Voce	DSE-1A Theory: Theory of Indian Music & study of ancient granthas & Ragas DSE-1B Practical: Performance & Viva-Voce	GE-1 Theory: General theory of Indian Music & Musicians. Practical: Performance & Viva-Voce
VI			SEC-4 Theory: General study of Indian Music Practical: Performance & Viva-Voce	DSE-2A Theory: Musicology & study of Ragas & Talas DSE-2B Practical: Performance & Viva-Voce	GE-2 Theory: Theory of Indian Music and Musicians Practical: Performance & Viva-Voce

* Value based & Practical Oriented Course for Hindustani Music (Vocal/Instrumental)

CHOICE BASED CREDIT SYSTEM

SYLLABUS FOR B.A.(PROG.) HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

MARKS DISTRIBUTION AND CREDITS

Core course (CC)	DSE	SEC	GE	Credits				Marks*		
				CC	DSE	SEC	GE	Final	IA	Total
SEM-1										
DSC-1A: Theory	-	-	-	2	-	-	-	38	12	50
DSC-1B: Practical	-	-	-	4				25	25	50
SEM-2										
DSC-2A: Theory	-	-	-	2	-	-	-	38	12	50
DSC-2B: Practical	-	-	-	4	--	-	-	25	25	50
SEM-3										
DSC-3A: Theory	-	SEC-1: Theory	-	2	-	2	-	38	12	50
DSC-3B: Practical	-	SEC-1: Practical	-	4	-	2	-	25	25	50
SEM-4										
DSC-4A: Theory	-	SEC-2: Theory	-	2	-	2	-	38	12	50
DSC-4B: Practical	-	SEC-2: Practical	-	4	-	2	-	25	25	50
SEM-5										
-	DSE-1A: Theory	SEC-3: Theory	GE-1: Theory	-	2	2	2	38	12	50
-	DSE-1B: Practical	SEC-3: Practical	GE-1: Practical	-	4	2	4	25	25	50
SEM-6										
-	DSE-2A: Theory	SEC-4: Theory	GE-2: Theory	-	2	2	2	38	12	50
-	DSE-2B: Practical	SEC-4: Practical	GE-2: Practical	-	4	2	4	25	25	50
TOTAL- 400+	200=600	400	200	24+	12=36	16	12			

*Final Marks + Internal assessment marks are equal for individual courses, i.e. Core Course, DSE, SEC and GE.

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

CREDITS: THEORY – 2, PRACTICAL – 4

SEMESTER: 1 - 6

SEMESTER-1

Theory: Unit-1

Course : DSC 1 (A) Theory : Fundamentals of Indian Music

Credit: 2

Course Objective

- The main focus of the course is to establish better understanding of the different terms of Hindustani music.
- Basic knowledge of the instruments – Tanpura/ Sitar.
- Biographies of the musicians, composers and musicologists will help students know about the great musicians.
- Theoretical knowledge of Ragas and Talas.

Course Learning Outcome (CLO)

- The student has learnt and understood the definitions of the radical musical phrases and is able to effectively communicate the same.
- Gained qualitative knowledge on the study of important melodic terminology, which was successfully displayed.
- The students attained erudition of musical instruments such as the Tanpura and Sitar and skilfully illustrated their various sections.
- They acquired cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits.
- Accurately exemplified the prescribed Ragas and Talas which further illuminated their Practical demonstration.

Content

Section-1

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

- Sangeet : Gayan, Vadan, Nritya
- Shruti
- Swar : Shuddha Swar, Vikrit Swar-Komal, Vikrit, Teevra Vikrit, Chal Swar, Achal Swar
- Saptak : Mandra Saptak, Madhya Saptak, Taar Saptak
- Laya : Vilambit, Madhya, Drut Laya
- Varna
- Alankar
- Nada : Aahat Nada, Anaahat Nada, Nada Ki Tarata, Teevrata, Nada ki Jati
- Raga : Raga Ki Jati- Audav, Shadav, Sampoorana, Aroha, Avroha, Pakad
- Taal : Matra, Tali, Khali, Vibhag
- Basic knowledge of the following instruments with diagrams and labelling :
Tanpura for Vocal students, Sitar for Instrumental students.

Section-2

- Biographies & contributions of the following :
Amir Khusro, Swami Haridas, Tansen, Purandardas, Maseet Khan, Raza Khan, Ameer Khan.

Section-3

- Study of prescribed Ragas & Talas:
Ragas – Alhaiya Bilawal, Khamaj, Bhairav
Talas – Teental, Dadra, Keharva.

References

- Bhatkhande, V.N. (Part-I-1st Edition: 1951, Part-II-3rd Edition: April- 1969, Part-III-2nd Edition: April- 1968, Part-IV-2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1984) Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya
- Mishra, Pt. Lalmani (1st Edition: 1973) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Khan, Ustad Ameer.; Singh, Tejpal. & Arora, Prerna. (1st Edition; 2005) Sangeet Ke dedeepyaman Soorya, New Delhi, Delhi, Kanishka Publishers.
- Govardhan, Shanti.; (1st Edition, Part-I-2005, Part-I-2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Srivastava, Girish Chandra (2002) Tala Parichaya; Part-III, New Delhi, Delhi, Rubi Prakashan.
- Jain, Renu (1st Edition: 2006) Swar aur Raag, New Delhi, Delhi, Kanishka Publishers.

SEMESTER-1

Practical : Unit-2

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

Credit: 4

Course Objective

- Ability to play/sing Alankar.
- Performance based on Raag and Taal in prescribed syllabus.
- Learn different techniques to sing and play.
- Learn to play basic Harmonium.

Course Learning Outcome (CLO)

- The students gained proficiency in learning the five rudimentary Alankars and adeptly demonstrated them, thereby getting a firm grasp on the accuracy of Swaras.
- They efficiently displayed their mastery over Swarmalika in one of the prescribed ragas, which became the fulcrum to learning the intrinsic nature of the Raga.
- They skillfully exhibited Drut Khyals in two of the specified Ragas. This became a preamble to acquiring performance skills.
- Students achieved disphering of the twelve musical notes by the ear, giving them a strong hold on the Swaras.
- They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a firm grasp on rhythm.
- Students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which become a core for further learning and self reliance.
- The practical file carrying 25 marks for internal assessment was well prescribed with illustrations of Ragas, notations of traditional compositions, Talas with Dugun, Tigun and Chaugun. This also became a valuable note file for learning theory and reference

Content

- Prescribed Ragas : Alhaiya Bilawal, Khamaj, Bhairav

Vocal Music

- Five Alankars.
- Lakshangeet/Swarmalika in any one of the Ragas
- Drut Khyal in any two of the prescribed Ragas.

Instrumental Music

- Five Alankars.
- Razakhani gat in any two of the prescribed Ragas.
- Basic technique of Jhala Playing.

Vocal & Instrumental

- Identifying Shuddha and Vikrit Swaras when played or sung.
- Ability to recite the following Thekas and their Dugun with Tali & Khali-Teentala, Dadra, Keharva.
- Ability to play Dadra Tala on Tabla.
- Basic knowledge of playing Harmonium.

- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

Reference

- Bhattachande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhattachande, V.N., (Part-II, Dec. 2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patvardhan, V.R., (Part-I, First Edition, 1936), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-II, First Edition, 1937), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Mishra, Lalmani, (First Edition, 1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Bhattachande, V.N., (6th Edition, Sep., 1999), Bhattachande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I-3rd Edition: 1990, , Part-II- 2nd Edition: 1992, Part-III-2nd Edition: 1994) Abhinav Geet Manjari, Bumbai, Maharashtra, Vishvasat Mandal.
- Jha, Ramashraya (Part-I-2014, Part-II-7th Edition: 2013, Part-III-4th Edition: 1999, Part-IV- 5th Edition: 2015, Part-V- 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Sikshan, Allahabad, U.P., Pathak Publication
- Srivastava, Harish Chandra (Part-I-7th Edition: 2006, Part-II-7th Edition: 2008, Part-III-2009, Part-IV-14th Edition: 2008) Raga Parichay, Allahabad, Sangeet Sadan Prakashan.

SEMESTER - 2

Theory : Unit-1

Course: DSC 2 (A) Theory : Basics of Indian Musicology

Credit: 2

Course Objective

- The main focus of the course is to establish the better understanding of various terms of musicology.

- Understanding of Ragas, Talas and one instrument with sketch.
- Biographies of some great musicians and their contributions .

Course Learning Outcome (CLO)

- The students comprehended and ably illustrated the terminology of the rudimentary principles of musicology.
- They acquired instruction on the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.
- With the study of the specified Ragas and Talas, the students amply assimilated their tutitions and meticulously exemplified their learning.
- The students gained fundamental knowledge of the Harmonium and Tabla, which they deftly sketched and labelled.

Content

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Section-1

Discussion and study of the following terms:

- Swar - Malika, Lakshan Geet, Vadi-Samvadi-Anuvadi-Vivadi, Poorvang-Uttrang, Vakra Swara, Varjit-Swara, Alap, Jod, Jhala, Gamak, Meend, Soot, Murki, Kan, Khatka, Krintan.
- Tan evam uske prakar.
- Mela, Thaata, Raag, Ashray Raag.

Section-2

Biographies & contributions of the following:

- Jaidev, Mansingh Tomar, Abdul Kareem Khan, Pt. Bhatkhande, Allauddin Khan, Tyagaraja, Pt. Ravi Shankar.

Section-3

Study of the following Ragas & Talas:

- Ragas- Yaman, Jaunpuri, Kafi.
- Talas- Ektala, Jhaptala, Teental, Keharva.
- Basic knowledge of the following instruments with diagrams and labelling: Tabla, Harmonium.

References

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

SEMESTER-2

Practical : Unit-2

Course : DSC 2 (B) Practical : Performance & Viva –Voce

Credit: 4

Course Objective

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

Course Learning Outcome (CLO)

- The students learnt to perform and skillfully illuminated various aspects in the advised Ragas.
- They adeptly demonstrated traditional compositions in Vilambit and Madhya laya Khayals/Maseetkhani and Razakhani Gats, Alaps and Taans, thus developing their performance capabilities.
- They learnt to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which illuminated the salient features of the Raga, making their performance more explicit.
- The students learnt to identify Ragas and Talas by the ear, which helped them to decipher various compositions and Ragas by listening.
- They were able to effectively recite and demonstrate their learning of the suggested Talas, with their divisions – Tali, Khali and Dugun. Giving them a distinct hold on rhythm.

- Students learnt to play the Talas - Keharva on the Tabla, which they exhibited with a practical display.
- They acquired basic instruction of playing the Tanpura and Harmonium which further enabled them to practice their Alankars and compositions independently.

Content

- Prescribed Ragas – Yaman, Jaunpuri, Kafi

Vocal Music

- Swaramalika or Lakshangeet or Madhya Laya Khyal in all the three of the prescribed Ragas.
- Vilambit- Khayal with alaps and Taans in any one of the above Ragas.
- One Raga based Bhajan/Lok geet.

Instrumental Music

- Razakhani gat in all the three of the prescribed Ragas.
- Maseetkhani gat in any one of the prescribed Ragas.
- Any gat in other than Teental.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas with Tali & Khali & their Dugun– Ektala, Jhaptal, Teental, Keherwa.
- Ability to play Keharva tal on table.
- Basic knowledge of Playing Tanpura or Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

- Bhatkhande, V.N., (Part I, Jan, 2000), (Part II- Dec.,2013) Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patvardhan, V.R., (1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan..
- Mishra, Lalmani (1st Edition: 1979) Tantri Naad, Kanpur, U.P., Sahitya Ratnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan(Part-I-3rd Edition: 1990, , Part-II- 2nd Edition: 1992, Part-III-2nd Edition: 1994) Abhinav Geet Manjari, Bumbai, Maharashtra, Vishvsat Mandal.

- Jha, Ramashraya(Part-I-2014, Part-II-7th Edition: 2013, Part-III-4th Edition: 1999, Part-IV- 5th Edition: 2015, Part-V- 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akansha Publication.
- Srivastava, Harish Chandra(Part-I-7th Edition: 2006, Part-II-7th Edition: 2008, Part-III-2009, Part-IV-14th Edition: 2008) Raga Parichay, Allahabad, Sangeet Sadan Prakashan.
- Mishra, Chhotelal (2012) Tala Prasoon, New Delhi, Delhi, Kanishka Publishers

SEMESTER-3

Theory : Unit-1

Course : DSC 3 (A) Theory: Theory of Indian Music, Ancient Granthas & Contribution of musicologists.

Credit: 2

Course Objective

- The main focus of the course is to establish better understanding about the musical forms, elements, Raag and Taal
- Brief 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 student studies the origin and development of Vedic music and few ancient treatises.
- The students learn about the contribution of various musicians and musicologists.

Course Learning Outcome (CLO)

- The study of the elements and forms of Indian music have opened the horizons and created interest amongst the students for the subject.
- Writing of the Bhakthande Swarlipi Paddhati teaches them the importance and value of traditional style of writing musical notations.
- They have also learned to write Talas and compositions in notation with minute details.
- The visually challenged students are given a choice of attempting either notation or essays on varied general topics.
- Detailed study of the Ragas enables them to attain proficiency in the subject.
- The study of Vedic music, Natyashastra and Brihaddeshi have given a speculative insight to the students to understand the origin and development of Indian music.
- Life and contribution of great musicians and musicologists are a source of constant inspiration for the students.

Contents

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Section-1

General discussion and definition of the following:-

- Dhrupad, Dhamar, Khyal-Vilambit Khyal, Drut Khyal, Maseet Khani Gat, Razakhani gat.
- Harmony, Melody.
- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.
- Writing of Talas in notation with their Vibhags, Matras, Bols , Sam, Tali and Khali with Dugun, Tigun and Chaugun: Chautal, Jhaptal, Teental, Roopak.

Section-2

- Vedic Music – Samvedic Sangeet, Saam-Swar, Udatt, Anudatt, Swarit.
- Bhakti-Panchvidh, Saam, Saptvidh Saam, Saam Vikar.
- Vedic evam Laukik Scales, Vedic Instruments.
- General study of Natya Shastra.
- Detailed study of the following Ragas : Bihag, Malkauns, Vrindavani Sarang.

Section-3

- Life & Contribution of the following musicians and musicologists:- Pt. V. D. Paluskar, Saurendra Mohan Tagore, Mozart, Shyama Shastri.
- Writing of compositions in notation with Sthayi and Antara, Vilambit Khyal, Drut Khyal, Maseet Khani Gat, Razakhani Gat.

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

- Pranjpayee, Sarat Chandra (2nd Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.
- Pranjpayee, Sarat Chandra (1972) Sangeet Bodh, Madhya Pradesh, Hindi Granth Academy.
- Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation.
- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.
- Singh, Thakur Jaidev (1st Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4th Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeet.,

- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Rajan, Renu (1996) Hindustani Sangeet Mein Rag Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Srivastava, Harishchandra (4th Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P. Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Paschatya swarlipi paddhati evam Bhartiya sangeet, Allahabad, U.P., Ahnubhav publication house

SEMESTER-3

Practical:Unit-2

Course : DSC 3 (B) Practical : Performance & Viva –Voce

Credit: 4

Course Objective

- Learn to demonstrate various forms of music in different Ragas and Talas as a part of performance and Viva-Voce.
- Learn to identify the Ragas and Talas.
- Learn to play or sing one light Dhun/Bhajan/Lokgeet based on Raag.

Course Learning Outcome (CLO)

- A variety of musical forms in each Raga have been taught to the students to build their focus and prepare them for stage performance.
- They are also taught the customary and traditional Gayaki of Dhrupad-Dhamaar.
- To enhance the qualities of observation, the students are made to identify different Ragas and Talas while being played or sung.
- Reciting the Thekas of the Talas and playing basic Talas enables them to get acquainted with the rhythmic patterns.
- The knowledge of playing Harmonium has helped them in understanding the accompaniment of an instrument.
- The practical file with details of each topic covered in the syllabus has taught the students the art of systematic documentation and presentation.

Contents

- Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

Vocal Music

- One Vilambit Khyal (Sthayi and Antara) with Alaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khyal (Sthayi and Antara) in the prescribed Rāgas.
- One Dhrupad (Sthayi and Antara) with Dugun, Tigun and Chougun.

Or

One Dhamar (Sthayi and Antaras) with Dugun, Tigun and Chougun

- One Raga based Bhajan/lok geet.

Instrumental Music

- Maseet Khani Gat in any of the prescribed Ragas with Todas & Tanas.
- Raza Khani Gat in any two of the prescribed Ragas with Tanas & Jhalas.
- Any one Dhun.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali : Choutal, Jhaptal, Teental, Roopak.
- Ability to play Teental on Tabla.
- Basic knowledge of playing Alankars on Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

- Bhatkhande, V.N. (Part I, Jan, 2000, Part-II-Dec-2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patvardhan, 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.
- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
- Srivastava , Harish Chandra (June:2002) Raag Parichay, New Delhi, Delhi, Rubi Prakashan,

SEMESTER-4

Theory:Unit-1

Course : DSC 4 (A) Theory: Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.

Credit: 2

Course Objective

- The theory of Indian Music with reference to terminologies, musical forms, ragas and talas and essays is discussed with an objective to enhance the knowledge of the students through definitions, descriptions and explanations.
- 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.

Course Learning Outcome (CLO)

- The indepth knowledge of the semi-classical forms like Thumri, Dadra, Tappa is imparted.
- Elaborate knowledge of the popular Ragas- Bageshree, Bhupali and Bhimpalasi – is given.
- Students are able to recite the Thekas and their double, triple and quadruple recitation of many Talas.
- They attain knowledge of significant Granthas with special reference to their time period.

Contents

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Section-1

General discussion & definition of the following:

- Raag ka Samay Siddhant, Sandhi Prakash Raga, Parmelapraveshak Raga.
- Detailed study of the following musical forms: Thumri, Dadra, Tappa.
- Elaborate study of the following ragas: Bageshree, Bhimpalasi, Bhupali.
- Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: and their Dugun, Tigun & Chaugun : Teental, Ektala, Chautal, Roopak, Keharwa, Dadra, Jhaptala.

Section-2

- General study of following Granthas with special reference to its time period, chapterisation and contents:- Ahobal's Sangeet Parijat, Venkatmakhi's Chaturdandi Prakashika.
- Life & Contributions of the following musicians and musicologist:- Pt. Krishna Narayan Ratanjankar, Beethoven, Vilayat Khan, Muthuswami Dikshitar.

Section-3

- Writing of compositions in notation with Sthayi & Antara (for vocal music students): Vilambit Khyal, Drut Khyal and Dhrupad or Dhamar

Or

(For Instrumental Music students)

- Notation Writing of Maseet Khani Gat, Raza khani Gat in Teental, one Gat in other than Teental.

Or

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

- Raga ka Samay Siddhant.
- Laya in Indian Music.
- Shastreeya Sangeet evam Sugam Sangeet.

References

- Bhatkhande, V. N. (Jan- 1982) Sangeet Paddhatiyon ka Tulnatmak Adhayan, 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.
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- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth,
- Vennkatmukhi (1970) Chaturdandi Prakashika, Shantiniketan Vishwabharti
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Saraf, Rama (1st Edition: 2003) Sangeet Sarita, Delhi, Vidhynidhi Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P.,Sangeet Karyalaya.
- Srivastava, Harishchandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P.,Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Sikshan, Delhi, Pathak Publication
- Kasliwal, S. (1st Edition: 2002) Sur Tara, New Delhi, Delhi, Kanishka Publishers.

SEMESTER-4

Practical:Unit-2

Course : DSC 4 (B) Practical: Performance & Viva –Voce

Credit: 4

Course Objective

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

Course Learning Outcome (CLO)

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

Content

- Prescribed Ragas – Bageshree, Bhupali, Bhimpalasi.

Vocal Music

- One Vilambit Khyal (Sthayi and Antara) with Alaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khyal (Sthayi and Antara) in the prescribed Ragas.
- One Dhrupad (Sthayi and Antara) with Dugun, Tigun and Chaugan
or
One Dhamar (Sthayi and Antara) with Dugun, Tigun and Chaugan.
- One Raga based Bhajan/Lok geet.

Instrumental Music

- Maseet Khani Gat (Sthayi, Antara and Taans) in the prescribed Ragas.
- Raza Khani Gat (Sthayi, Antara, Taans and Jhala) in the prescribed Ragas.
- Gat in any Tala other than Teental.
- Raga or Folk music based dhun.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas with Tali and Khali. Teental, Ektal, Chautal, Roopak, Keherwa, Dadra, Jhaptala.
- Knowledge of playing Harmonium or any musical instruments.

- 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 Karyalya.
- Patvardhan, 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.
- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
- Srivastava , Harish Chandra (June:2002) Raag Parichay, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers

SEMESTER-5

Theory:Unit-1

Course : DSE 1 (A) Theory: Theory of Indian Music and study of ancient granthas and Rāgas

Credit: 2

Course Objective

- The study of the ancient text aims at providing the knowledge of the historical era and its reference to the subject.
- Discussions on different terminologies to make the subject more comprehensive and perceptible .
- The study of ragas , talas and compositions aim at crafting the theoretical aspect of their presentation.

Course Learning Outcome (CLO)

- The students have obtained wisdom and understood the musical references and instruments found in the epic Ramayan and its relevance in present time.
- With the indepth study of the ancient text, Sangeet Ratnakar by Pt. Sharangdev, the students gained a deep insight into the origin of Indian music.

- The general study of Matang Muni's Granth Brihaddeshi provided a axis to the students who are now able to communicate the result of studies undertaken on this ancient treatise.
- Students have understood the concept of Margi and Desi sangeet and are able to demonstrate its relevance in modern times.
- The students have attained a detailed study of the theoretical aspects of the prescribed Ragas and Talas which enhance the quality of projects and their practical illustrations.
- They have also acquired skills in writing the notations of traditional compositions of Ragas with Dugun of given Talas.
- The comparative study of Talas with equal number of beats further enhance their ability to understand the salient features of various Talas.
- The students have developed skills in writing notations of traditional compositions in Khayal/ Dhrupad/ Dhamar/ Razakhani/ Maseetkhani Gats thereby getting empowered to learn authentic compositions independently by reading notations.
- Visually challenged students have commissioned their mind to write essay on prescribed topics thereby developing their expression and learning better utterance skills.

Content

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Section-1

- Musical references & Instruments as found in Rāmāyana.
- Detailed study of Sangeet Ratnakar.
- Detailed study of the following as treated in Sharangdev's Sangeet Ratnakar- Nibaddha, Anibaddha, Kaku, Sthaya.
- General study of Matang Muni's Granth Brihaddeshi.
- Margi evam Desi Sangeet.

Section-2

- Detailed study of the following Ragas : Todi, Kedar, Patdeep.
- Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: Tilwada, Dhamar, Ektal, Choutal, Dadra, Keharva, Teental.
- Ability to write Dugun of the prescribed Talas.
- Comparative study of the following Talas:
Ektal-Choutal

Teental-Tilwada

Section-3

For Vocal Music students

- Writing of compositions in notation with Sthayi and Antara, Vilambit Khyal and Dhrupad or Dhamar.

For Instrumental Music students

- Notation Writing of Maseetkhani Gat in Teentaal, Razakhani Gat in Teental and Gat other than Teentaal.
Or
Only Visually challenged students have the option of attempting either notation or an essay on the following topics:
- Importance of media in promotion of Music.
- Significance of Music in human life.
- Lalit Kalaon mein Sangeet ka sthan.

References

- Paranjpayee, Sharatchandra Sridhar (2nd Edition: 1985) Bharatiya Sangeet Ka Itihas, Bhopal, Madhya Pradesh, Hindi Granth Academy.
- Singh, Thakur Jaidev, Bharatiya Sangeet Ka Itihas, Kolkata, West Bengal, Sangeet Research Academy.
- Deva, B.C.(1st Edtion: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Srivastava, Girish Chandra(1987) Tala Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
- Bharat Muni, Natya Shastra, Varanasi, U.P., Chaukhamba Publications
- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar-Vol.1, Hathras, U.P., Sangeet Karyalaya.
- Rajan, Renu (1st Edition: 2010) Bhartiya Sahstriya Sangeet Ke Vividh ayam, Delhi, Ankit Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya
- Srivastava, Harishchandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

SEMESTER-5

Practical: Unit-2

Course : DSE 1 (B) Practical: Performance & Viva-Voce

Credit: 4

Course Objective

- The Objective behind the teaching of various forms of vocal and instruments is to take the students a step forward in the domains of Indian Classical Music

Course Learning Outcome (CLO)

- The student is able to give a practical demonstration of the prescribed Ragas and Talas with improvisation and also learn folk Music and Dhun.
- They are also taught the customary and traditional Gayaki of Dhrupad-Dhamaar.
- Reciting the Thekas of the Talas and playing basic Talas enables them to get acquainted with the rhythmic patterns.
- The practical file with details of each topic covered in the syllabus has taught the students the art of systematic documentation and presentation.

Content

- Prescribed Ragas – Todi, Kedar, Patdeep.

Vocal Music

- One Vilambit Khyal (Sthayi and Antara) with Alaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khyal (Sthayi and Antara) in the prescribed Ragas.
- Dhrupad (Sthayi and Antara) with Dugun, Tigun and Chaugun.
Or
Dhamar (Sthayi and Antara) with Dugun, Tigun and Chaugun.

Instrumental Music

- Maseet khani gat in any one of the prescribed ragas.
- Raza khani Gat in the prescribed Ragas.
- Gat in any Tala other than Teental.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung in the classroom.
- Ability to recite the Thekas of the following Talas with Tali and Khali: Tilwada, Dhamar, Ektala, Chautala, Dadra, Keharva, Teental.
- Elementary knowledge of playing Harmonium.

Unit 4

- 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 Karyalya.
- Patvardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
- Srivastava , Harish Chandra (June:2002) Raag Parichay, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers

SEMESTER-6

Course : DSE 2 (A) Theory: Musicology and Study of Ragas and Talas

Credit: 2

Course Objective

- The course has been deftly structured to provide a deep understanding of the historical texts and their content which are of great significance in Indian Music.
- The detail study of the important and diverse elements provide grip on the subject.
- The writing of compositions and essays are intended to increase the appropriate and research oriented knowledge of the students.

Course Learning Outcome (CLO)

- Students have acquired knowledge and understood the musical references found in the epic Mahabharat.
- Gained proficiency in the comparative study of the two major notation systems, which provides them.
- Achieved discernment on the classification of instruments – such as a) String instruments, b) Drum instruments, c) Wind instruments, and d) Percussion instruments.
- Imbided erudition of the importance of Raga Lakshanas and are able to apply the same to the definition of Ragas.
- They have understood the assets and flaws of the performing musicians which they utilize to their advantage during performances.
- Acquired cognition of writing notations of traditional compositions further developing their skills to independently read and learn authentic compositions on their own.
- Visually challenged students have employed their mind to writing on prescribed topics, thereby developing their expression and learning better skills for declaration.

Content

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Section-1

- Musical references as found in Mahabharata.
- Comparative study of notation system of Pt. Vishnu Narayana Bhatkhande and Pt. Vishnu Digambar Paluskar.
- Classification of Musical instruments: Tat-Vadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.
- Gayak ke Gun-Avgun.
- Raag Lakshan.

Section-2

- Detailed study of the following Ragas: Puriya Dhanashri, Hamir, Des.
- Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali and Khali of the following: Ektal, Jhaptal, Teental, Tilwada, Roopak, Keharva, Dhamar, Choutal, Dadra.
- Ability to write Dugun, Tigun and Chaugun of the prescribed Talas.
- Detailed study of the following musical forms : Sadra, Trivat, Chaturang, Tarana.
- General study of western instruments adapted in Indian Classical Music – Violin, Guitar.
- General understanding of Harmony or Melody.

Section-3

For vocal music students

- Writing of compositions in Notation with sthayeri & antara , Vilambit Khyal and Dhrupad/ Dhamar

For instrumental students

- Notation writing of Maseet Khani Gat, Razakhani Gat in Teental and Gat in other than Teental.
Or
Only Visually challenged students have the option of attempting either notation or an essay on the following topics:
- Bhartiya Sangeet Ke Vividh Roop.
- Vyaktitva nirman mein Sangeet ki bhumika.
- Rashtreeya Ekta mein Sangeet ka yogdaan.

References

- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.
- Chandorkar, Vijaya (1993) Bhartiyan Sangeet Mein Nibaddha Tatha Anibaddha Gaan, Delhi University, Delhi, Hindi Madhyam Karyanvayan Nideshalya.

- Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Rajan, Renu (1st Edition: 2010) Bhartiya Sahstriya Sangeet Ke Vividh ayam, Delhi, Ankit Publications.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prabandh, New Delhi, Delhi, Kanishka Punlishers.
- Deva, B.C. (1st Edtion: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Srivastava, Harishchandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Prem Lata, Sangeet Mein Nibaddh aur Anibaddh.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

SEMESTER-6

Practical:Unit-2

Course : DSE 2 (B) Practical: Performance & Viva –Voce

Credit: 4

Course Objective

- The performance and viva voce aim at enhancing the understanding and engrossment of the students to take this subject as a part of their future study

Course Learning Outcome (CLO)

- The students have gained competence in demonstrating the Vilambit & Madhyalaya Khayals/ Maseetkhani and Razakhani Gats, their Alaps, Taans, variations in the traditional compositions of the prescribed Ragas, thereby developing performance skills.
- They accomplish erudition and ability of performing Dhrupad/ Dhamar and demonstrating their Dugun, Tigun and Chaugun.
- The students are able to skillfully display their understanding of the prescribed Talas with their different Layas.
- They attain the judgement of desciphering the various Ragas and Talas by listening and observing.
- Having learnt the basic technique of playing the Harmonium, the students exhibit a vivid view of sound and placement of notes. This has empowered them to independently play and learn songs and compositions.

Content

- Prescribed Ragas – Puriyadhanashri, Hameer, Des.

Vocal Music

- One Vilambit Khyal (Sthayi and Antara) with alaps and Taans in any of the prescribed ragas.
- Madhyalaya Khyāl (Sthayi and Antara) in the prescribed Ragas.
- One Dhrupad (Sthayi and Antara) with dugun, tigon, chougun.
Or
One Dhamar (Sthayi and Antara) with Dugun, Tigon and Chaugun.

Instrumental Music

- Maseet Khani Gat in any one of the prescribed Ragas.
- Razakhani Gat in the prescribed Ragas.
- Gat in any Tala (other than Teentala) or a Dhun.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung in the classroom.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali.
- Ektala, Jhaptala, Teentala, Tilwada, Roopak, Keharva, Dhamar, Chautal, Dadra.
- Ability to recite Dugun and Chaugun of any two of the prescribed Talas.
- Elementary knowledge of playing Harmonium.

- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

Reference

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalya.
- Patvardhan, 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.
- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
- Srivastava , Harish Chandra (June:2002) Raag Parichay, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers

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

SKILL ENHANCEMENT COURSE

CREDITS: THEORY-2, PRACTICAL-2

SEMESTER: 3-6

SEMESTER-3

SEC-1

Theory: Elements of Indian Music

Credit: 2

Course Objective

- The course objective is to provide the basic understanding of Hindustani music.
- The learner is initiated into the familiarity of Sangeet, Swar, Saptak, Laya etc.
- Knowledge of varying topics like life sketch of great musicians, various parts of musical instruments, Ragas and Talas etc. is acquired to yield desired results.
- Field visit to All India Radio (AIR) or Sangeet Natak Akademi opens up new vistas of music field to be pursued in future by them.

Course Learning Outcome (CLO)

- The students attain the knowledge of the basic terminology being used in the field of music.
- They get the inspiration by studying about the life of great musicians and their musical journeys.
- They acquire the information and apply their minds to express their views regarding varied aspects of the fine art music.
- They demonstrate their assimilated skill of playing with the swaras in different permutation and combination by singing/playing various Alankars, Swarmalikas, Raga and Talas.
- Knowledge of various musical instruments is imparted by making the students understand their structural parts and labelling their diagrams.
- Field visits to All India Radio and Sangeet Natak Academy enhance their mental expanse regarding the contribution of these institutions in preserving and propagating Indian Music.

Content

Unit 1

General discussion and study of the following terms:

- Sangeet: Gayan, Vaadan, Nritya
- Swar: Shuddh Swar, Vikrit Swar, Teevra Vikrit, komal Vikrit, Chal-Achal Swar
- Saptak: Mandra, Madhya, Taar Saptak
- Varna: Sthayi, Arohi, Avrohi, Sanchari
- Alankar
- Laya: Vilambit, Madhya, Drut.

Unit 2

Biography of the following musician:

- M.S. Subbalakshmi

Unit 3

Essays on the following topics:

- The influence of classical music on film songs.
- Importance of Fine Arts in life.

Unit 4

Description of Raga:

- Bhairav or Deshkar.

Unit 5

- Writing of 5 Alankars in Shuddh swaras.

Unit 6

- Writing of Thekas of the following Talas along with Matras, Vibhags, Bols, Tali and Khali: Teental, Keharva.

Unit 7

- General concept of Swarmalika.

Unit 8

Knowledge of various musical instruments along with diagram and labelling:

- Harmonium (for Vocal students)

- Sitar (for Instrumental students)
- Project: Field Visit to All India Radio or Sangeet Natak Akademi or other such institution relevant to the study and documentation of music material and thereafter submission of report based on the visit.

References

- Bhatkhande, V.N. (Part-I-1st Edition: 1951, Part-II-3rd Edition: April- 1969, Part-III-2nd Edition: April- 1968, Part-IV-2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhavali, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti.; (1st Edition, Part-I-2005, Part-I-2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Srivastava, Harishchandra (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, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
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- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.

SEMESTER-3

SEC-1

Practical : Performance & Viva –Voce

Credit: 2

Course Objective

- The fundamentals of music singing and playing instruments give them the opportunity to experiment with their innate musicality.
- Knowledge of Ragas, Talas, Alankars, ascent and descent of notes in the Raga and swarmalika etc. make them enter into the world of music.

Course Learning Outcome (CLO)

- Singing of Swaramalika gives them the foundation of the Raga sung in a specific meter.
- The training of Alankars in the the particular Ragas of the prescribed syllabus makes the student understand the field of play in those swaras.

- Playing of basic five alankars of the pure notes on Harmonium/Sitar and playing and/ or singing any composition/National Anthem gets their fingers fervently hopping on the instruments.
- Elementary knowledge of the most widely used Teentala in the classical music is taught on Tabla. The students learn the baithak, thumping of hands on Tabla and the resultant sounds emanated thereof.
- Students get the art of depicting their acquired knowledge by preparing a written file regarding all their practical learnings.
- The students assimilate the qualities of eminent musicians and musicologists by reading about their musical pursuits and life history.
- They obtained the knowledge of the proficient method of writing various khyals, Dhamar, Dhrupad and Gats in the Prevalent notation system.

Content

Unit 1

- Prescribed Ragas: Bhairav or Deshkar

Unit 2

- Five Alankars in Bhairav or Deshkar (Singing and Playing)

Unit 3

- Aaroh, Avaroh, Pakad and Swarmalika in Rag Bhairav or Deshkar.

Unit 4

- Ability to recite the Thekas of the following Talas: Teental, Keharva.

Unit 5

- Skill to play on Harmonium and/or sing any composition/ National Anthem.

Unit 6

- Playing 5 alankars of Shuddh Swaras on Harmonium/Sitar.

Unit 7

- Ability to play Teentala on Tabla.

Unit 8

- Singing/Playing of old film songs based on prescribed Ragas.

- 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 Karyalya.
- Patvardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
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- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
- Srivastava , Harish Chandra (June:2002) Raag Parichay, 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,

SEMESTER-4

SEC-2

Theory: General Concept of Indian Music

Credit: 2

Course Objective

- The objective of this course is to make the students understand coherently about the substratum of music, i.e. Naad and its attributes and also demonstrate Talas and perform the Raga.
- The attainment of knowledge of Tabla alongwith its labelled diagram enhances their grasp on the subject.
- All this cognition achieved make them able to disseminate it amongst other aspirants.

Course Learning Outcome (CLO)

- The students get acquainted with the basis of music. ‘Nad’ and its various attributes like pitch, timber and intensity.
- They gain knowledge of Swaras and their place in Ragas depending upon their important role in the same.
- They imbibe the concept of ascending and descending order of swaras in Ragas and also the main identifying phrases of the Ragas.

- The get inspired by studying about the life and contribution of famous musicians.
- The students are equipped with the knowledge of Ragas and Talas .
- Various Lakshanas are taught by making them learn about Lakshan Geet of the Ragas.
- Students understand about various parts of Tabla by sketching its diagram and labelling.
- Field visits to Doordarshan or National archives makes them understand about the process of shooting and Transmission of programme and also about the preservation of music-material in archives. The students are required to submit a project based on their first hand information and learning experience.

Content

Unit 1

General discussion and study of the following terms:

- Nad: Definition, Aahat, Anahat, Nad ki Taarta, Teevrata evam gun

Unit 2

- Swar: Vadi, Samvadi, Anuvadi, Vivadi. Aaroh, Avaroh, Pakad, Poorvang, Uttaranga.

Unit 3

- Biography of the following musician: Pt. Ravi Shankar

Unit 4

Essays on the following topics:

- Bhakti Sangeet.
- Lok Sangeet Ka Mahatva.

Unit 5

Description of Raga:

- Yaman or Kamod.

Unit 6

- Writing of 5 Alankars in either of the prescribed Ragas.

Unit 7

- Writing of Theka of the following talas along with Matras, Vibhags, Bols, Tali and Khali: Jhaptala, Dadra.

Unit 8

- General concept of Lakshan Geet.

Unit 9

- Basic knowledge of Tabla along with diagram and labelling.

(for both vocal and instrumental music students).

- Project: Classroom Project on famous classical music personalities/instruments/ Dance-forms.

References

- Bhatkhande, V.N. (Part-I-1st Edition: 1951, Part-II-3rd Edition: April- 1969, Part-III-2nd Edition: April- 1968, Part-IV-2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhaval, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti.; (1st Edition, Part-I-2005, Part-I-2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Srivastava, Harishchandra (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,Suneera,(2001),Classical Musical Instruments,New Delhi, Delhi, Rupa & co.

SEMESTER-4

SEC-2

Practical : Performance & Viva –Voce

Credit: 2

Course Objective

- Playing Alankars and song on Harmonium/Sitar and Tala on Tabla as also rendition of Raga etc. instil the skills amongst the qualifying students.

Course Learning Outcome (CLO)

- The students understand the swaras of Ragas by singing and playing Alankars in those notes.

- They further enhance their grip on the Raga by learning its ascending, descending and unique phrases and also learn Swarmalika/ Lakshangeet/ Razakhani Gat.
- Their ability to understand the rhythmic aspect and play the Tala on Tabla is inculcated.
- The students develop the skill to play bhajan/patriotic song/any other song on harmonium.
- A practical file with details of ragas, notation of compositions & Talas with dugun, Tigin, Chaugun in media by the students.

Content

Unit 1

- Prescribed Ragas: Yaman or Kamod.

Unit 2

- Five Alankars in Rag Yaman or Rag Kamod (Singing and Playing).

Unit 3

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Razakhani Gat in Rag Yaman or Kamod.

Unit 4

- Ability to recite the Thekas of the following Talas: Jhaptal, Dadra.

Unit 5

- Skill to play on Harmonium and/or Sitar any of the following:

Unit 6

- Bhajan/ Patriotic Song.

Unit 7

- Playing 5 Alankars in any of the prescribed Ragas on Harmonium/Sitar.

Unit 8

- Ability to play Dadra Tala on Tabla.

Unit 9

- Playing a song on Harmonium.

Unit 10

- Singing/Playing of old film songs based on prescribed Ragas.
- 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 Karyalya.
- Patvardhan, 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.
- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
- Srivastava , Harish Chandra (June:2002) Raag Parichay, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.

SEMESTER-5

SEC-3

Theory: Various Aspects of Indian Musicology

Credit: 2

Course Objective

- The objective of this course is to promulgate the fundamentals of music to the students.
- They enter into the realm of music to get the cognition about its various aspects like musical terminology, life of musicians, role of media, parts of musical instruments alongwith the profuse understanding of a variety of Ragas and Talas etc.

Course Learning Outcome (CLO)

- The student acquires knowledge of various musical terms.
- The students are made aware of the life and contributions of Bismillah Khan.
- They are able to differentiate the difference between Raag and Thaat.

- The student learns to express their opinion through essay writing of different topics.
- The student will write the theoretical aspect of basic Ragas and Talas.
- By Drawing the diagram of instruments they learn the intricacies of the same.
- Essential learning is acquired by preparing a project on famous music personalities, musical instruments and dance forms.

Content

Unit 1

General discussion and study of the following terms:

- Thaats: Names and Swaras of Ten Thaats as described by Pt. Bhatkhande.
- Swaras: Kan Swar, Khatka, Murkee, Meend, alap and Taan (General Concept)
- Difference between Rag and Thaat.
- Bandish, Sthayi, Antara, Mukhda, Sam.

Unit 2

- Biography of the following musician : Bismillah Khan

Unit 3

Essays on the following topics:

- Importance of Media in promotion of Music.
- Classical Music and Folk Music.

Unit 4

Description of Raga:

- Kafi or Chhayanaat.

Unit 5

Writing of Thekas of the following tala along with Matras, Vibhags, Bols, Tali and Khali:

- Ektal, Roopak.

Unit 6

- General concept of Drut Khyal/ Razakhani Gat.

Unit 7

- Knowledge of the following musical instrument along with diagram and labelling: Sitar/Tanpura. (For both Vocal and Instrumental music students)
- Project: Field Visit to Doordarshan or National Archives or other such institution relevant to the study and documentation of music material and thereafter submission of report based on the visit.

References

- Bhatkhande, V.N. (Part-I-1st Edition: 1951, Part-II-3rd Edition: April- 1969, Part-III-2nd Edition: April- 1968, Part-IV-2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhawali, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti.; (1st Edition, Part-I-2005, Part-I-2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Srivastava, Harishchandra (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,Suneera,(2001),Classical Musical Instruments,New Delhi, Delhi, Rupa & co.

SEMESTER-5

SEC-3

Practical: Performance & Viva –Voce

Credit: 2

Course Objective

- The main objective of the course is to enhance the students skill of singing and playing instruments so as to make them proficient in music.
- The students can then utilize these skills for their livelihood and also transfer these to others by teaching them the same.

Course Learning Outcome (CLO)

- The students gained profeciency in learning the five rudimentary Alankars and adeptly demonstrated them, there by getting a firm grasp on the accuracy of Swaras.
- They effeciently displayed their mastery over Swarmalika in one of the prescribed ragas, which became the fulcrum to learning the intrinsic nature of the Raga.

- They skillfully exhibited Drut Khyals in two of the specified Ragas. This became a preamble to acquiring performance skills.
- Students achieved disphering of the twelve musical notes by the ear, giving them a strong hold on the Swaras.
- They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a firm grasp on rhythm.
- Students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which become a core for further learning and self reliance.
- The practical file carrying 25 marks for internal assessment was well prescribed with illustrations of Ragas, notations of traditional compositions, Talas with Dugun, Tigun and Chaugun. This also became a valuable note file for learning theory and reference

Content

Unit 1

- Prescribed Ragas : Kafi or Chhayanat

Unit 2

- Five Alankars in Rag Kafi or Chhayanat (Singing and Playing).

Unit 3

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Drut Khyal/Razakhani Gat in Rag Kafi or Chayyanat.

Unit 4

- Ability to recite the Thekas of the following Talas: Rupak, Ektal.

Unit 5

- Skill to play on Harmonium and/or sing in any of the following:Saraswati Vandana/ Vande Mataram/ a Bandish/Gat in Rag Kafi or Chhayanat.

Unit 6

- Playing 5 Alankars in any of the prescribed Ragas on Harmonium/Sitar.

Unit 7

- Ability to play Roopak Tal on Tabla.

Unit 8

- Singing/Playing of old film songs based on prescribed Ragas.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

References

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV), Hathras, U.P., Sangeet Karyalya.
- Patvardhan, 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.
- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
- Srivastava , Harish Chandra (June:2002) Raag Parichay, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.

SEMESTER-6

SEC-4

Theory: General Study of Indian Music

Credit: 2

Course Objective

- The objective of this course is to give the students knowledge of Ragas and Talas, essential musicological concepts and also about various parts make of the instruments used specifically for the Indian classical music.

Course Learning Outcome (CLO)

- The student gains knowledge regarding the elementary musical terminologies.
- The student studies about the life and the musical journey of Pt. Bhimsen Joshi.
- The student studies about the structural aspect of basic Ragas and Talas.
- The student learns to express their opinion through essay writing of different topics.
- By writing the alankars student gain knowledge of alankars.
- By writing talas, they gain the knowledge of Rhythm.
- By preparing project on folk music, musicians and dance. They understand the different states of India.

Content

Unit 1

General discussion and study of the following terms:

- Sandhiprakash Rag,
- Parmelapraveshak Rag,
- Alap-Jor-Jhala, Avirbhav-Tirobhav,
- Gamak: 15 types
- Tan evam uske prakar
- Basic knowledge of Layakari-Dugun, Tigun, Chaugun.

Unit 2

- Biography of the following musician : Pt. Bhimsen Joshi

Unit 3

Essays on the following topics:

- Contribution of Music in National Integration.
- Vyaktitva nirman mein Sangeet Ki bhhomika.

Unit 4

Description of Raga:

- Bhupali or Bhairavi.

Unit 5

Basic knowledge of the following music forms:

- Khyal,
- Dhrupad,
- Tarana.

Unit 6

- Writing of Theka of the following tala along with Matras, Vibhags, Bols, Tali and Khali: Chautal.

Unit 7

- Writing of 5 Alankars in each of the prescribed Ragas.

Unit 8

- Knowledge of the following musical instrument along with diagram and labelling: Veena (For both Vocal and Instrumental music students)
- Project: Project on any aspect of Folk music, folk musicians and Folk dance forms etc.

References

- Bhatkhande, V.N. (Part-I-1st Edition: 1951, Part-II-3rd Edition: April- 1969, Part-III-2nd Edition: April- 1968, Part-IV-2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhavali, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti.; (1st Edition, Part-I-2005, Part-I-2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Srivastava, Harishchandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
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- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.

SEMESTER-6

SEC-4

Practical: Performance & Viva –Voce

Credit: 2

Course Objective

- The main objective of the course is to make the students demonstrate various aspects of Ragas and Talas and also enable them to be proficient in playing the instruments alongwith vocal rendition of the songs. This would act like a stepping stone towards developing expertise in the field of music.

Course Learning Outcome (CLO)

- By learning the ragas and talas , student becomes proficient in performance.
- The student prepares a file of Ragas and Talas, so as to be able to understand.

Content

Unit 1

- Prescribed Ragas : Bhupali or Bhairavi

Unit 2

- Five Alankars in Raga Bhupali or Bhairavi (Singing and Playing).

Unit 3

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Drut Khyal/Razakhani Gat in Raga Bhupali or Bhairavi.

Unit 4

- Ability to recite the Thekas of the following Talas: Chautal, Tilwada Tal.

Unit 5

- Skill to play on Harmonium/Sitar and/or sing any of the following: Any composition/Sare Jahan Se Achchha.

Unit 6

- Playing 5 Alankars in any one of the prescribed Ragas on Harmonium/Sitar.

Unit 7

- Ability to play Chautal on Tabla.

Unit 8

- Singing/Playing of old film songs based on prescribed Ragas.
- 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 Karyalya.
- Patvardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
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- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
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- 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,
- Trivedi, Ragini (2010) Raga Vibodh:Mishrabani, Delhi, Hindi Madhyam Karyalaya Nideshalya, Delhi,

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

GENERIC ELECTIVE

CREDITS: THEORY-2, PRACTICAL-4

SEMESTER: 5-6

SEMESTER-5

GE-1

Theory: General Theory of Indian Music & Musicians

Credit: 2

Course Objective

- The main focus of the course is to the better understanding about the various music terms.
- Life sketch of renowned musicians, Ragas and Talas with illustration and several topics related to music, culture and media.
- Basic knowledge of Carnatic music and their dance forms
- A project work helps gaining indepth study on personalities of classical music.

Course Learning Outcome (CLO)

- The student is imparted the basic knowledge of Sangeet, Naad and its characteristics, Swaras, Shruti, Saptak, Raga and Tala.
- The student learns the attributes of good musicians by studying their biographies and making a project on them.
- He learns Alankars, Ragas and Talas.
- Theoretical aspect of different Dance forms are taught.
- They are made aware of the Karnatak music terms also.
- Student explores new vistas of music along with its relation to culture and its propagation through media.

Content

Unit 1

General discussion and study of the following terms:

- Sangeet: Gayan, Vadan, Nritya
- Nad: Three characteristics of Nad
- Shruti
- Swar; Shuddha Swar, Vikrit Swar, Teevr Vikrit Swar, Komal Vikrit Swar, Chal Swar, Achal Swar
- Saptak: Mandra Saptak, Madhya Saptak, Taar Saptak.
- Alankar, its definition and importance
- Raga, Raga ki Jati – Audav, Shadav, Sampoorna. Tala, Matra, Tali, Khali and Vibhag.

Unit 2

Biography of the following musicians :

- Tansen
- Pt. Vishnu Narayan Bhatkhande
- Tyagraja

Unit 3

Introduction of the following Ragas with illustrations:

- Bhairav
- Yaman

Unit 4

Introduction of following Talas with their Matras, Vibhags, Bols, Tali and Khali:

- Teental,
- Dadra

Unit 5

Essay on the following topics:

- Music and Culture.
- Music and Media.

Unit 6

- Basic knowledge of Tabla and Harmonium.

Unit 7

- Ability to write 5 Alankars in each of the prescribed Ragas.

Unit 8

- Elementary knowledge of classical Dance forms : Kathak or Bharatnatyam.

Unit 9

- Definition of the Karnatak Music terms: Geetam, Vadyam, Kriti.
- Project Based on musical personalities of Classical Music Vocal/Instrumental/Dance.

Reference

- Bhatkhande, V.N. (Part-I-1st Edition: 1951, Part-II-3rd Edition: April- 1969, Part-III-2nd Edition: April- 1968, Part-IV-2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhavali, Hathras, U.P., Sangeet Karyalaya.
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- Srivastava, Harishchandra (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,
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- Kasliwal,Suneera,(2001),Classical Musical Instruments,New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Punlishers.

SEMESTER-5

GE-1

Practical: Performance & Viva –Voce

Credit: 4

Course Objective

- Ability to play/sing Alankar, Raag and Taal in prescribed course.
- Basic knowledge of Tabla playing.
- Presentation based on National Anthem/ Saraswati vandana.

Course Learning Outcome (CLO)

- By learning the Ragas and Talas, the students become proficient in performance of Indian classical music.
- The student prepares a practical file of Ragas and Talas so as to be able to understand and depict them thoroughly.
- The student also learns the Saraswati Vandana and National Anthem which he can perform on the relevant functions.

Content

Unit 1

- Prescribed Ragas : Bhairav, Yaman

Unit 2

- Swarmalika/Lakshangeet/Razakhani Gat in Bhairav and Yaman.

Unit 3

- Aaroh, Avaroh, Pakad and 5 Alankars in each of the prescribed Ragas.

Unit 4

- Ability to recite the Thekas of the following Talas: Teental, Dadra Tal.

Unit 5

- Basic Knowledge of Tabla Playing and ability to play Dadra Tal.

Unit 6

- Presentation of Vocal and Instrumental music in any of the following: National anthem/ Saraswati Vandana.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

Candidates will be examined for 15 minutes in which he/she would be required to perform and answer the questions based on the syllabus.

References

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

- Patvardhan, 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.
- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Mharashtra, 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, Akansha Publishing House.
- Srivastava , Harish Chandra (June:2002) Raag Parichay, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.

SEMESTER-6

GE-2

Theory: Principles of Indian Music

Unit 1

Credit: 2

Course Objective

The main focus of the course is to the better understanding about the various music elements of musicology.

- Biographies of musician, Ragas and Talas with illustration.
- Many topics covering music propagation through AIR and music festivals.
- One own Instrument with sketch
- Elementary knowledge of classical dance forms Odissi/Kathak
- A project work helps gaining indepth study of instruments.

Course Learning Outcome (CLO)

- The student gets to know about various basic elements of musicology.
- He is inspired by studying the biographies of musicians.
- He learns to illustrate the Ragas and Talas.
- He gets the knowledge of different classical dance forms.
- The student attains the knowledge about various parts of the Indian classical instruments.
- He gets to understand the role of Music Festivals and All India Radio in promotion of Music through writing of essays after being discussed in the class.

Content

General discussion and study of the following terms:

- Thata : Names and Swaras of 10 thaats as described by Pt. Bhatkhande
- Laya, : Vilambit, Madhya, Drut
- Varna : Sthayi, Aarohi, Avarohi, Sanchari.
- Alap-Jor-Jhala.
- Gamak 15 Types
- Meend, Soot, Ghaseet
- Alap, Tan, Bandish, Mukhda, Sam

Unit 2

Biographies of the following Musicians :

- Pt. V. D. Paluskar, Muthuswami Dikshitar
- Ustad Bismillah Khan.

Unit 3

Introduction of the following Ragas with illustration

- Kafi
- Bhoopali.

Unit 4

Introduction of the following Talas with their Matras, Vibhags, Bols, Tali and Khali:

- Keharva
- Ektal

Unit 5

Essays on the following topics:

- Role of Music Festivals in propagation of Indian Classical Music.
- Contribution of AIR in Promotion of Music.

Unit 6

Elementary knowledge of classical dance forms:

- Odissi or Kathakali

Unit 7

- Basic knowledge of various parts of Tanpura or Sitar.

Unit 8

- Ability to write five Alankars in each of the prescribed Ragas.
- Project: Based on any instrument (classical/vocal).

References

- Bhatkhande, V.N. (Part-I-1st Edition: 1951, Part-II-3rd Edition: April- 1969, Part-III-2nd Edition: April- 1968, Part-IV-2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhavali, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti.; (1st Edition, Part-I-2005, Part-I-2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Srivastava, Harishchandra (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.
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- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Punlishers.

SEMESTER-6

GE-2

Practical: Performance & Viva –Voce

Credit: 4

Course Objective

- Ability to play/sing Alankar, Raag and Taal in prescribed syllabus.
- Basic knowledge to play Kaherva Taal on Tabla.
- Presentation based on Vande-Matram/Folk Songs

Course Learning Outcome (CLO)

- The students are able to give a practical demonstration of Ragas and Talas.

Content

Unit 1

Prescribed Ragas :

- Kafi
- Bhoopali.

Unit 2

- Swarmalika/Lakshangeet/Drut Khyal/Razakhani Gat in Bhoopali and Kafi.

Unit 3

Ability to recite the Thekas of the following Talas:

- Keharva
- Ektal.

Unit 4

Ability to recite the Thekas of the following Talas:

- Teental,
- Dadra Tal.

Unit 5

- Basic Knowledge of Tanpura/Harmonium/Sitar Playing.

Unit 6

- Ability to play Keharva Tal on Tabla.

Unit 7

- Presentation of Vocal and Instrumental music in any of the following: Vande Mataram/
Folk Song.

Unit 8

- Elementary knowledge of Jhala playing (for sitar students only).
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

Candidates will be examined for 15 minutes in which he/she would be required to perform and answer the questions based on the syllabus.

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