



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

Applicable for students seeking admission in

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

UGCR-LOCF Syllabus

Scheme of Examination

Choice Based Credit System (CBCS)

First Draft – Cleared by CoC on 05/04/2019

Second Draft – Dashboard on 16/04/2019

Cleared in the Faculty Meeting on 14/05/2019

DEPARTMENT OF MUSIC

Faculty of Music & Fine Arts

University of Delhi

Delhi-110007

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

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

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

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

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

Design of Programme :-

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

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

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

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

Course Structure

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

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

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

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

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

Full form of the abbreviation used above:

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

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

MARKS DISTRIBUTION AND CREDIT

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

*For SEC & DSE Courses see Course Structure.

HINDUSTANI MUSIC
VOCAL & INSTRUMENTAL (SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)
CORE COURSE
CREDIT: THEORY – 4 PRACTICAL - 8
SEMESTER: 1-6

Course 101 Theory: General Theory

Credits: 4

Course Objective

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

Course Learning Outcome

- The student will come to know what the basic terminologies of Indian music 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), Raga, Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system, which in turn, will help him in learning new compositions by various composers of Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- They come to understand the concept of Tala and the use of various talas in Hindustani music, especially ragas.

Contents

Unit 1

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

Unit 2

The concept of Alap in a Hindustani raga -

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

Unit 3

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

Unit 4

- Varna
- Alankar
- Tan
- Gamak

Unit 5

Knowledge of the notation systems of the following musicians –

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

Unit 6

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

Unit 7

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

Unit 8

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

References

- Paranjape,S.S (1964), Bhartiye Sangeet Ka Itihas, Varanasi,UP,Chaukhamba surbharti Prakashan.
- Paranjape,S.S (1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Granth Academy

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

Course 102 Practical : Stage Performance & Viva

Credits : 8

Course Objective

- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *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.

Course Learning Outcome

- The student will become well-versed with the techniques of singing or playing, as the case may be.
- The student will be able to achieve dexterity of the voice (singing) and hand (playing), through regular practice of the tonal exercises at home.
- The students will know how to tune their respective instruments – Tanpura for vocal students, and Sitar, Sarod etc. for instrumental students.
- Having learnt the Notation system in the Theory, the student will able to read and learn new compositions in the prescribed ragas.
- He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas, what are the performing times of the ragas etc.
- He will learn the art of singing or playing, especially with regard to having the Tabla as an accompanying instrument.

- He will possess a fairly good idea of how a raga is to be performed after learning the basic ragas.

Contents

Unit 1

Prescribed Ragas: Alhaiya Bilawal, Yaman, Bhairav & Bhupali

Vocal Music

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

Unit 2

Instrumental Music

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

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

References

- Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan.
- Patwardhan, V.R., (1999), Raag Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan.
- Patwardhan, V.R., (1967), Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan.
- Mishra, Lalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

Course 201 Theory : Theory of Indian Music

Credits : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

Time Theory of Ragas

Unit 4

Life and contribution of the following:

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

Unit 5

- Rudiments of Staff Notation
- Harmony
- Melody
- Polyphony

Unit 6

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

Unit 7

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

Unit 8

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

References

- Clements, E, (1912), Introduction To The Study of Indian Music, Allahabad, U.P. Kitab Mahal
- Vir, Ram Avtar (1980), Theory of Indian music, New Delhi, Delhi, Pankaj Publication

- Bhatkhande V.N, (1975), Bhartiya Sangeet Shastra, Hathras, UP, Sangeet Karyalay.
- Pathak, Jagdish Narayan ,(1969), Sangeet Shastra Praveen, Allahabad, UP, Shri Ratnakar Pathak (Publisher)
- Nigam, V.S (1973), Sangeet Kamudi, Part - 1, Allahabad, U.P. Indian Art Press
- Nigam, V.S (1974), Sangeet Kamudi, Part - 2, Allahabad, U.P. Indian Art Press
- Sharma, Swatantra, (1996), Bhartiya sangeet, Delhi, Delhi, Pratibha Prakashan
- Chakravarty, Indrani, (1988), Sangeet manjusha, Delhi, Delhi, Mittal Publication
- Sharma, Swatantra, (2012), Paschatya swarlipi paddhati evam Bhartiya sangeet, UP, Ahnubhav publication house
- Bhatkhande V.N, (1980), Bhartiya Sangeet Shastra, part -2, Hathras, UP, Sangeet karyalaya

Course 202 Practical : Stage Performance & Viva-Voce

Credits : 8

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Ragas : Vrindavani Sarang, Kafi, Durga, Jaunpuri

Vocal Music

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

- Presentation of one semi classical/devotional or folk song
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva.
- Basic knowledge of Tanpura and its tuning

Unit 2

Instrumental Music

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

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

References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patvardhan, V.R., (Part-I, 2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patvardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Mishra, Lalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya

- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan

Course 301 Theory : Historical Study of Indian Music

Credits : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Detailed study of the ancient texts –

- Natya Shastra
- Brihaddeshi
- Dattilam

- Sangeet Ratnakar

Unit 2

Classification of Instruments

Unit 3

- Grama
- Moorcchana
- Jati Gayan

Unit 4

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

Unit 5

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

- Kriti
- Pallavi
- Tillana
- Varnam
- Padam
- Javali

Unit 6

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

Unit 7

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

References

- Shastri, Babulal Shukla, (2009), Natya Shastra, New Delhi, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang, (1994), Brihaddeshi, Delhi, Delhi, Indra Gandhi National Centre for the Arts

- Shringy, R.K. (1978), Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra, (2009), Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami, (1981), A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Pub. Pvt. Ltd
- Sin gh, Thakur Jaidev, (1905), Indian Music, Kolkata, WB, Sangeet Research Academy
- Nigam, V.S, (1973), Sangeet Kaumudi, Allahabad, UP, Indian I Press
- Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev, (1994), Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research academy
- Kasliwal Suneera, (2001), Classical musical Instruments, Delhi, Delhi, Rupa and CO.
- Paranjape, S.S, (1972), Sangeet Bodh, ,Bhopal, MP, Madhya Pradesh Hindi Academy

Course 302 Practical : Stage Performance

Credits : 8

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Ragas: Khamaj, Des, Malkauns & Deshkar

Vocal Music

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

Unit 2

Instrumental Music

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

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

References

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

Course 303 Practical : Viva-Voce

Credits : 8

Course Objective

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

Course Learning Outcome

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

- The student will be able to sing new compositions in new talas

Contents

Unit 1

Vocal Music

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

Unit 2

Instrumental Music

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

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

References

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

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

SKILL ENHANCEMENT COURSE - SEC
THUMRI-DADRA
CREDIT : THEORY- 2 PRACTICAL- 4
SEMESTER 3

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

Credit : 2

Course Objective

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

Layakaries. The understanding of the tuning of Tanura and ability to write it down will also be taught.

Course Learning Outcome

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

Contents

Unit 1

A brief history of Thumri and its styles.

Unit 2

Notation writing of Thumri and Dadra in prescribed Ragas.

Unit 3

Brief Description of Ragas prescribed.

Unit 4

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

Unit 5

Brief knowledge of tuning a Tanpura.

References

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

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

Credit : 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit - 1 Prescribed Ragas:

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

Unit – 2 General discussion of two styles of Thumri.

Unit – 3 Study of the prescribed ragas with vistar.

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

Unit – 5

One Dadra in prescribed ragas.

Unit – 6

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

- Deepchandi
- Kaharva
- Addha tritaal

Unit – 7

Ability to tune the tanpura.

Unit – 8

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

References :

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

**SKILL ENHANCEMENT COURSE - SEC
HINDUSTANI MUSIC- HARMONIUM
CREDIT : THEORY- 2 PRACTICAL- 4
SEMESTER 3**

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

Credit : 2

Course Objective

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

Course Learning Outcome

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

Contents

UNIT 1

Brief history of Harmonium & its development in Indian Music.

UNIT 2

To write ten Alankars with respective finger techniques.

UNIT 3

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

UNIT 4

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

UNIT 5

Description of prescribed Ragas.

UNIT 6

Notation writing of Talas with *Dugun & Chaugun*.

References

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

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

Credit : 4

Course Objective

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

Course Learning Outcome

The students of this course get to learn as follows:

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

Contents

UNIT 1

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

UNIT 2

Ability to play ten Alankars of shuddha & vikrit swaras.

UNIT 3

15 general alankars with finger techniques in prescribed ragas.

UNIT 4

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

Yaman

Bhairav

Jaunpuri

UNIT 5

Elementary knowledge of following talas - Teentaal, Ektal, Keherwa

References

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

SKILL ENHANCEMENT COURSE (SEC)

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CREDIT : THEORY- 2 PRACTICAL- 4

SEMESTER 3

Course TB308(SEC) Theory : Tala System

Credits : 2

Course Objective

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

Course Learning Outcome

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

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

Contents

Unit 1

- Brief history of Tabla / Pakhawaj

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

- Description of Ektala/Chautal.

References

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

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

Credits : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Basic Bols (varnas) of Tabla/ Pakhawaj

Unit 2

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

Unit 3

- Knowledge of Keherwa/Tivra and Dadra/Sooltala.

Unit 4

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

Unit 5

- Basic knowledge of Vocal and Instrumental accompaniment.

Unit 6

- Elementary knowledge of tuning of Tabla/ Pakhawaj.

References

- Mishra, Chhote Lal(2004)Taal Prasoon, Kanishka Publisher, Delhi
- Shrivastava, Girish Chandra (1988), Taal Parichaye Part -I, Rubi Prakashan, Allahabad
- Mishra, Chhote Lal (2006) Taal Prabandha, Kanishka Publication, Delhi.

- Saxsena, Sudhis Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Gopal, Shreejayanthi (2004) Mridangam, B.R. Rhythm
- Taal Anka (1997) Sangeet Karyalaya, Hathras.

SKILL ENHANCEMENT COURSE-SEC
MRIDANGAM
CREDIT : THEORY - 2 PRACTICAL- 4
SEMESTER : 3

Course MD310(SEC) Theory: Technical Terminologies & Concepts of Tala & Laya
Credit : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Technical terminology

Unit 2

- Elementary knowledge of all important terms used in practical lessons

Unit 3

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

Unit 4

- Understanding the concept of Tala , Laya, Gati

Unit 5

- Understanding of different parts of the instrument.

Unit 6

- Understanding of basic notation system.

References

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

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

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

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

Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam.

Unit 5

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

Unit 6

Elementary knowledge of tuning of Mridangam.

Unit 7

Basic knowledge of Sulaadi Sapta Talas and Jaatis.

Unit 8

Understanding of different parts of the instrument.

References

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

SKILL ENHANCEMENT COURSE-SEC

VEENA/VIOLIN

CREDIT : THEORY - 2 PRACTICAL- 4

SEMESTER : 3

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

Credit : 2

Course Objective

- To develop various technical terminologies, characteristic features of prescribed ragas and notations.
- To develop basic playing techniques of Veena and Violin.
- To know the important contributions of Veena and Violin composers.

- To be able to develop the knowledge for tuning for the opted instrument.

Course Learning Outcome

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

Contents

Unit 1

Technical terminology

Unit 2

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

Unit 3

Brief Ragalakshana of Mayamalavagaula /Shankarabharana

Unit 4

Understanding of basic notation system.

Unit 5

Knowledge of different parts of the instrument and basic playing techniques

References

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

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

Credit: 4

Course Objective:

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

Course Learning Outcome

- Students will able to hold opted instrument and its functions

- Students will demonstrate the different speeds through playing instrument

Contents

Unit 1

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

Unit 2

- Knowledge of Swarasthanas.

Unit 3

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

Simple Swara exercises – Variation in three speeds.

Unit 4

A brief Knowledge of technical terms and brief idea of Instrument

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

References

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

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

Course 401 Theory : Life & Contribution of Musicians

Credits : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Life and contribution of Karnatak musicians' Trinity –

- Thyagaraja
- Muthuswamy Dikshitar
- Shyama Sastri

Unit 2

Life and contribution of Western Musicians –

- Bach
- Beethoven
- Mozart

Unit 3

Life sketch and contributions of the Medieval-era musicians -

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

Unit 4

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

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

Unit 5

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

- Allauddin Khan
- Mushtak Ali Khan
- Vilayat Khan
- Ravi Shankar

Unit 6

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

Unit 7

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

References

- Mishra, Sushila, (1990), Some immortals of Hindustani Music, New Delhi, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar, (1955), Sangeetagya kavion ki Hindi Rachnayanen, Allahabad, UP, Sahitya Bhawan Ltd
- Sharma, Amal Das, (1993), Musician of India, Kolkata, W.B. Naya Prakash
- Divedi, Harihar Niwas, (2010), Mansingh aur Mankutuhai, Gwalior, Vidyamandir Prakashan
- Brihaspati , Sulochana (1986), Khusro Tansen tatha anya kalakar, Delhi,Delhi, Rajkamal Prakashan Pvt. Ltd.

Course 402 Practical : Stage Performance

Credits : 8

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Ragas: Bihag, Hameer, Bageshri & Bhimpalasi

Vocal Music

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

Unit 2

Instrumental Music

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

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

References

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

Course 403 Practical : Viva voce

Credits : 8

Course Objective

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

Course Learning Outcome

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

- The student will be able to sing new compositions in new talas

Contents

Unit 1

Vocal Music

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

Unit 2

Instrumental Music

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

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

References

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

- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
- Mishra, Lalmani, (1979), Tantrinada, Kanpur U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

SEC THUMRI-DADRA

CREDIT : THEORY – 2, PRACTICAL - 4

Semester 4

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

Credit : 2

Course Objective:

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

Course Learning Outcome

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

Contents

Unit 1

Give a brief history of Harmonium, Sarangi and Tabla.

Unit 2

Notation writing of Thumri and Dadra in prescribed ragas.

Unit 3

Brief description of Ragas prescribed.

Unit 4

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

Unit 5 Brief knowledge of tuning of Tabla & Sarangi

References

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

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

Credit : 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Features of Thumri & Dadra singing.

Unit 3

Brief study of the following ragas:

Unit 4

One Thumri in any one of the following Ragas

Unit 5

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

Unit 6

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

Unit 7

Ability to tune the Tanpura.

Unit 8

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

References:

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

SEC – HARMONIUM

CREDIT : THEORY – 2, PRACTICAL - 4

Semester 4

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

Credit : 2

Course Objective

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

Course Learning Outcome

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

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

Contents

Unit 1

Structural details of Harmonium with a sketch.

Unit 2

Brief history of Harmonium.

Unit 3

To write ten Alankars with finger techniques.

Unit 4

Definition of following –

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

Unit 5

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

Unit 6

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

Unit 7

Notation of *Talas* with *Dugun & Chaugun*.

Unit 8

Brief biographies of following Harmonium players -

- Bhaiyaji Ganpat Rao

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

References

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

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

Credit-4

Course Objective

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

Course Learning Outcome

The students of this course get to learn as follows:

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

Contents

Unit 1

Ability to play 10 advance Alankars in prescribed ragas.

Unit 2

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

- **Todi**

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

Unit 3

Ability to play a dhun in Raga Kafi or Khamaj.

Unit 4

Elementary knowledge of Chautala, Jhaptala & Dadra.

References

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

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

Course TB408(SEC) Theory - Notation Writing Skill

Credits : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Drawing sketch of Tabla with its various parts.

Unit 2

- Description of prescribed talas.

Unit 3

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

Unit 4

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

References

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

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

Credits : 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Talas

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

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

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

One simple Kayada/ Rela in Jhaptala/Dhamar.

Unit 6

Four variations in Keherwa and Dadra Tala.

Unit 7

Tuning of Tabla/Pakhawaj.

References

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

SKILL ENHANCEMENT COURSE (SEC)**MRIDANGAM****CREDIT : THEORY – 2, PRACTICAL - 4**

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

Credit: 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Technical terminology

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

Sulaadi Sapta Talas with Jaati bhedas

Unit 6

Contribution of Palghat Mani Iyer & Palani Subramanya Iyer.

Unit 7

Understanding of basic notation system.

Unit 8

Elementary knowledge of tuning of Mridangam.

Unit 9

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

References

- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

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

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

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

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

Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam.

Unit 5

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

Unit 6

Elementary knowledge of tuning of Mridangam.

Unit 7

Basic knowledge of Suladi Sapta Talas and 5 Jaatis.

Unit 8

Understanding of different parts of Instruments.

References

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

SKILL ENHANCEMENT COURSE (SEC)
CREDIT : THEORY – 2, PRACTICAL - 4
VEENA/VIOLIN
SEMESTER 4

Course VV412(SEC) Theory: Musical Forms & Biographies

Credit : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Technical Terminology

Unit 2

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

Unit 3

Sooladi Sapta Talas and their five Jatis

Unit 4

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

Unit 5

Ability to write simple notations in Adi Tala

Unit 6

Knowledge of brief Raga lakshanas of ragas taught

Unit 7

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

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

References

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

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

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Knowledge of Swarasthanas.

Unit 3

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

Unit 4

Simple Swara exercises – Variation in three speeds.

Unit 5

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

- Understanding of different parts of the instrument.

- Elementary knowledge of tuning Veena/ Violin

References

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

**HINDUSTANI MUSIC -
VOCAL/INSTRUMENTAL(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)
CORE COURSE
CREDIT : THEORY- 4, PRACTICAL- 8
SEMESTER : 5**

Course 501 Theory - History of Indian music

Credits: 4

Course Objective

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

Course Learning Outcome

- The student will come to know about Indian music during the Vedic times. He will thus understand its progress and development from then to now. It will enhance his knowledge in the field of musicology, and also help him in the field of research in ancient Indian music.

- He will understand how music was sung and played during the times of Ramayana and Mahabharata.
- He will gain knowledge about the works of medieval authors, and understand how the svara systems and ragas have evolved to their modern-day avatars

CONTENT

Unit 1

Study of the Vedic music -

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

Unit 2

Study of the ancient svaras and scales –

- Vedic svaras
- Vedic and Loukik scales

Unit 3

- Study of the Vedic instruments

Unit 4

Musical references in the following texts –

- Ramayana
- Mahabharata
- Puran

Unit 5

Classification of ragas

Unit 6

Works of the following authors –

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

Unit 7

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

Unit 8

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

References

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

Course 502 Practical - Stage Performance & Viva-Voce

Credits: 8

Course Objective

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

Course Learning Outcome

- The student will gain self-belief in performing a raga, after practising its finer details
- He will also be able to demonstrate how to separate similar sounding ragas

- He will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.

CONTENT

Unit 1

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

Vocal Music

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas – Sooltala & Adachautala
- The ability to tune the Tanpura

Unit 2

Instrumental Music

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

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

References

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

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

DISCIPLINE SPECIFIC ELECTIVE (DSE)

HINDUSTANI MUSIC – VOCAL

CREDITS: THEORY- 4, PRACTICAL- 6

SEMESTER : 5

COURSE HV503 (DSE)

Elective I Theory : Theory of Indian Music

Credit : 4

Course Objective

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

Course Learning Outcome

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

CONTENT

Unit 1

- Time theory in Indian Music.

Unit 2

- Classification of ragas.

Unit 3

- “Sarana - Chatushtayi” of Bharat.

Unit 4

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

Unit 5

- Notation of composition in any of the prescribed ragas.

Unit 6

- Notation of prescribed talas.

Unit 7

- Description of prescribed ragas.

References

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

Course HV 504 (DSE)

Elective II Practical : Stage Performance & Viva voce

Credit : 6

Course Objective

The main focus of the course is that it is more theoretically inclined along with its practical aspect for achieving better understanding. This helps the students of other disciplines to obtain

theoretical as well as practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

- Five alankars to be presented in shuddha swaras.

Unit 3

- One sargam geet in any of the prescribed ragas.

Unit 4

- One lakshan geet in any of the prescribed ragas.

Unit 5

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

Unit 6

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

References

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

- Patvardhan, V.R.,(1959), Rag Vigyan,Part-IV,Pune, MH, Dr. Madhusudhanan Patwardhan.

DISCIPLINE SPECIFIC ELECTIVE

HINDUSTANI MUSIC – INSTRUMENTAL (SITAR)

CREDITS: THEORY- 4, PRACTICAL- 6

SEMESTER : 5

Course ST 505 (DSE)

Elective I Theory : Theory of Indian Music

Credit : 4

Course Objective

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

Learning Outcome

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

CONTENT

Unit 1

- Time theory in Indian Music.

Unit 2

- Classification of ragas.

Unit 3

- “Sarana- Chatushtayi” of Bharat.

Unit 4

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

Unit 5

- Notation of composition in any of the prescribed ragas.

Unit 6

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

Unit 7

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

References

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

Course ST506 (DSE)

Elective II Practical : Stage Performance & Viva Voce

Credit - 6

Course Objective

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

Learning Outcome

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

Contents

Unit 1

- 5 alankars in Shuddha Swaras. .

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

Unit 2

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

Unit 3

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

References

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

DISCIPLINE SPECIFIC ELECTIVE
HINDUSTANI MUSIC – PERCUSSION (TABLA/PAKHAWAJ)
CREDITS: PRACTICAL- 6, THEORY- 4
SEMESTER : 5

Course TB507 (DSE)

Elective I Theory : Tala System

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Knowledge about Structure, Tuning, Syllables and playing techniques of Tabla/Pakhawaj. Unit

2 Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka
- Tali
- Khali
- Vibhag
- Sam
- Avartan
- Thah
- Dugun
- Tigun
- Chaugun

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

Unit 3

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

Unit 4

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

Unit 5

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

References

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

Course TB508 (DSE)

Elective II Practical : Stage Performnce & Viva voce

Credit : 6

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the

carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well. Along with the practical the theory about the Tabla instrument, different Talas, and also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

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

Contents

Unit 1

- Prescribed Talas – Teentala, Choutala, Keharwa & Dadra

Unit 2

- Various syllables and playing techniques of Tabla/Pakhawaj.

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

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

Unit 7

- Ability to play Keharwa and Dadra Tala.

References

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

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

Course KV509(DSE)

Elective I Theory: An Appreciation of Karnatak Music

Credits : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Elementary knowledge about terms

- Mela
- Raga classification.

Unit 3

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

Unit 4

Basic knowledge about the musical forms

- Geetam
- Varnam
- Kritis

Unit 5

Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji

- Sudha Saveri

Unit 6

Notation of Geetam

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

References

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

Course KV510(DSE)

Elective II: Practical: Stage Performance & Viva-Voce

Credit : 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1 Varisas

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

Unit 2 Alankaras (Sapata Tala)

- Eka
- Roopaka
- Triputa

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

- Mohanam
- Kalyani
- Kamboji
- Sudha Saveri

Unit 4

- Musical form
- One simple swarajati or one simple varnam

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
- Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
- Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
- Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai
- Iyenkar, Ranga Ramanuja (1953) Kriti Mani Malai, Self Published, Chennai

DISCIPLINE SPECIFIC ELECTIVE – DSE

KARNATAK MUSIC – VEENA /VIOLIN

CREDITS : THEORY- 4 PRACTICAL- 6

SEMESTER : 5

Course VV511(DSE)

Elective I Theory : Basic Theory of Karnatak Music

Credits : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Knowledge about swara

- Swarasthana
- Dwadasa Swarasthana
- Shodasa Swara

Unit 2

Elementary knowledge about terms

- Mela
- Raga classification

Unit 3

Basic elements of Tala

- Shadangas
- Jati
- Gati
- Sapta suladi talas

Unit 4 Basic knowledge about the musical forms

- Geetam
- Varnam

- Kriti

Unit 5 Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

Unit 6 Basic knowledge of structure & tuning of the opted instrument

References

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

Course VV512 (DSE)

Elective II: Practical: Performance & Viva Voce

Credit: 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Playing technique concerned to the opted instrument

Unit 2

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

Unit 2

Alankaras (Sapta Tala)

- Eka
- Roopaka
- Triputa

Unit 3

Geetams (rendered in 2 speeds in following Ragas)

- Mohanam
- Kalyani
- Kamboji
- Sudha Saveri

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
- Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
- Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai
- Iyenkar, Ranga Ramanuja (1953) Kriti Mani Malai, Self Published, Chennai

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

CREDIT : THEORY - 4 PRACTICAL - 8

SEMESTER :6

Course 601 Theory - Applied Theory

Credits: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

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

Unit 2

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

- The salient features of the ‘Gharana’
- Study of the following gharanas:
 - # Gwalior gharana
 - # Agra gharana
 - # Jaipur gharana
 - # Dilli gharana
 - # Kirana gharana

Unit 3

Study of the Gharanas of Instrumental music and their leading styles

Unit 4

Study of Hindustani musical forms:

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

Unit 5

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

Unit 6

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

Unit 7

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

References

- Deshpande, V.H. (1987), Indian Musical Tradition, Bombay, MH, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma
- Aggerwal, Dr. V.K, and Aggerwal, Dr. Alka, (1997), Indian Music Trends and traditions, Indian Bibliographies Bureau, Rohini, Delhi
- Chaubey, S.K. (1984) ,Sangeet ke Gharana ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Sanno, (1995) ,Khyal Gayaki Vividh Gharana, New Delhi, Delhi, Siddharth Publication
- Guatam, M.R. (2001), Musical Heritage of India, New Delhi, Delhi, Munsihram Monoharlal Pub. Pvt. Ltd

- Bhatkhande,V.N. (1975) Bhatkhande Sangeet Shastra Part-I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande,V.N. (1980) Bhatkhande Sangeet Shastra Part-II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande,V.N. (1968) Bhatkhande Sangeet Shastra Part-III, Hathras, UP. Sangeet Karyalaya

Course 602

Practical - Stage Performance & Viva-Voce

Credits: 8

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Vocal Music

- Vilambit and Drut Khayal with gayaki to be presented in all ragas.
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas – Teevra & Deepchandi
- Ability to make a comparative analysis of similar ragas from all the Ragas prescribed in all the six semesters
- Ability to tune the Tanpura

Unit 2

Instrumental Music

- Masitkhani and Razakhani gats with elaboration to be presented in all ragas

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

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

References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, S.N. (1990), Abhinavageet Manjari, Part-I, Dadar, MH, Acharya S.N. Ratanjankar foundation
- Ratanjankar, S.N. (1992), Abhinavageet Manjari, Part-II, Dadar, MH, Acharya S.N. Ratanjankar foundation
- Ratanjankar, S.N. (1994), Abhinavageet Manjari, Part-III, Dadar, MH, Acharya S.N. Ratanjankar foundation
- Patwardhan, V.R. (2001) Rag Vigyan Part – I, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R. (1999) Rag Vigyan Part – II, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R. (1967) Rag Vigyan Part – III, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R. (1968) Rag Vigyan Part – IV, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R. (1984) Rag Vigyan Part – V, Pune, MH. Publisher - Dr. Madhusudhan Patwardhan
- Mishra, Lalmani (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan

- Trivedi, Ragini, (2010), Ragvibodha Mishrabani , Vol-I, Delhi, Hindi madhayam Karyanavay nirdeshalaya
- Trivedi, Ragini, (2013), Ragvibodha Mishrabani , Vol-II, Delhi, Hindi madhayam Karyanavay nirdeshalaya

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

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

Credit : 6

Course Objective

The main focus of the course is to establish a better understanding of voice, breathing system, sitting posture to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to obtain theoretical and

practical skills and idea to maintain a holistic approach in Music. This enhances the student skill to face the challenges at their workplace too.

Course Learning Outcome

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

Contents

UNIT 1

Prescribed Ragas – Malkauns, Bhairav, Vrindavani Sarang.

Unit 2

Five alankars to be presented in prescribed ragas.

Unit 3

One sargam geet in any of the prescribed ragas.

Unit 4

One lakshan geet in any of the prescribed ragas.

Unit 5

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

Unit 6

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

Unit 7

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

References

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

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

Course HV604 (DSE)

Elective IV Project Work

Credit : 4

Course Objective

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

Course Learning Outcome

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

Content

Unit 1

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

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

Course ST 605(DSE)

Elective III Practical : Stage Performance & Viva voce

Credit - 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

Knowledge of the following Talas with dugun, tigung and chaugun along with demonstration –
a) Jhaptala b) Rupak References ·

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

Course ST606 (DSE)

Elective IV Project Work

Credit : 4

Course Objective

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

Course Learning Outcome

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

Content

Unit 1

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

DISCIPLINE SPECIFIC ELECTIVE – DSE

HINDUSTANI PERCUSSION – TABLA/PAKHAWAJ

CREDIT: PRACTICAL – 6, PROJECT – 4

SEMESTER 6

Course TB 607(DSE)

Elective III Practical : Stage Performance & Viva voce

Credit : 6

Course Objective

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

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.

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

Contents

Unit 1

Prescribed Talas : Jhaptala, Sultala, Rupak Tala & Tevara

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

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

Unit 7

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

References

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

Course TB608 (DSE) Elective IV : Project Work

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

DISCIPLINE SPECIFIC ELECTIVE – DSE KARNATAK MUSIC- VOCAL

CREDIT: PRACTICAL – 6, PROJECT – 4

SEMESTER 6

Course KV609(DSE)

Elective III: Practical: Stage Performance & Viva Voce

Credit: 6

Course Objective

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

Course Learning Outcome

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

Unit 1:

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

Unit 2

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

Unit 3

- Any 2 kritis

Unit 4

- One simple varnam.

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 Iyenkar

Course KV610(DSE)

Elective IV: Theory: Project Work

Credits: 4

Course Objective

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

Course Learning Outcome

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

CONTENT

Unit 1

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

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

Course VV611(DSE)

Elective III: Practical: Performance & Viva-Voce

Credits: 6

Course Objective

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

Course Learning Outcome

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

Unit 1 Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

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

- Mohana
- Kalyani

Unit 3

- Any 2 kritis

Unit 4

- One simple varnam

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 Iyenkar

Course VV612(DSE)

Elective IV: Theory: Project work

Credit: 4

Course Objective

- The main focus of the project work is to groom and improve students level in writings as well as reading skills.

- The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies

Course Learning Outcome ·

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

CONTENT

PROJECT WORK

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



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

Applicable for students seeking admission in

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

UGCR-LOCF Syllabus

Scheme of Examination

Choice Based Credit System (CBCS)

First Draft – Cleared by CoC on 05/04/2019

Second Draft – Dashboard on 16/04/2019

Cleared in the Faculty Meeting on 14/05/2019

DEPARTMENT OF MUSIC

Faculty of Music & Fine Arts

University of Delhi

Delhi-110007

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

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

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

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

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

Design of Programme :-

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

concerts by eminent artistes and note book preparation of musical compositions.

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

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

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

Course Structure

CHOICE BASED CREDIT SYSTEM IN B.A. HONOURS KARNATAK MUSIC VOCAL & INSTRUMENTAL (VEENA/VIOLIN)

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

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

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

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

Full form of the abbreviation used above:

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

CHOICE BASED CREDIT SYSTEM
Syllabus for B.A. (Hons.) Karnatak Music
Vocal & Instrumental (Veena/Violin)

MARKS DISTRIBUTION AND CREDIT

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

*For SEC & DSE Courses see Course Structure.

KARNATAK MUSIC - VOCAL/ INSTRUMENTAL (VEENA/VIOLIN)

CORE COURSE

CREDITS: THEORY- 4 PRACTICAL- 8

SEMESTER: 1-6

Course-101 Theory: General Musicology

Credit: 4

Course Objective

Education plays a significant role in building the nation. There are quite a large number of highly regarded educational institutions, engaged in imparting education in different fields in our country. Majority of them have entered recently into semester system to match with international educational standards. However, our present education system is churning out youth, who have to compete locally, regionally, nationally as well as globally. The present alarming situation necessitates transformation and/or redesigning of system, not only by introducing innovations but developing “learner-centric approach. They are focused on the overall development of the student both academically and professionally.

The present under-graduate course in Karnatak Music is designed in such a way that, after going through the entire course of study, candidates will have a consolidated knowledge in the subject that takes them ahead further to upgrade their knowledge. The holistic approach in tutoring makes them motivated and proficient in both practice as well as theory of Karnatak Music.

Course Learning Outcome

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

Contents

Unit 1

Nada, Sruti, Swara, Vadi, Samvadi Definition and brief explanation of

- Nada – Ahata and Anahata Nada, Varieties in Ahata Nada
- Sruti – Nyuna, Pramana & Purna sruti
- Swara – Prakriti and Vikriti swaras, swara sthanas,
- Vadi, Samvadi, Anuvadi, Vivadi
- Tala, Laya, Kalapramana

Unit 2

- Raga Lakshanas of prescribed ragas.

Unit 3

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

Unit 4

- Scheme of 35 talas, chapu tala and It's varieties shadangas

Unit 5

- Introduction to notation, melody, polyphony, harmony

Unit 6

- Life and contribution of Musical Trinity

Unit 7

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

References

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

Course 102 Practical: Stage Performance and Viva-Voce

Credit: 8

Course objective (2-3)

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

Course Learning Outcome

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

Contents

Unit 1

Simple Varnams in 2 degrees of speed

Unit 2

- 3 kritis of Tyagaraja
- 2 Kritis of Muthuswamy Dikshitar
- 1 kriti each of Syamasastri, Subbaraya Sastri, Swati Tirunal, Patnam Subramanya Iyer.

Unit 3

- Prescribed Ragas, Shankarabharanam, Mohanam, Bilahari, Arabhi, Pantuvarali, Kalyani, Kedaragowla, Vasantha, Anandabhairavi.

References

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

Course 201 Theory: Theory of Indian Music

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Ragalakshanas of the prescribed ragas

Unit 3

Scheme of 72 melakarta

Unit 4

Detailed study of Tala Dasa Pranas

Unit 5

Explanation of Melody, Polyphony, Harmony, Acoustics, pitch

Unit 6

- Life History of Annamacharya,
- Kshetrajna
- Narayanateertha
- Patnam Subramanya Iyer
- Poochi Srinivasa Iyengar
- Arunachala Kavirayar
- Gopala Krishna Bharati
- Jayadeva
- Baluswami Dikshitar
- Vina Dhanammal

Unit 7

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

References

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

Course 202 Practical : Stage Performance & Viva-Voce

Credit: 8

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Simple varnams in 2 degrees of speed

Unit 2

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

Unit 3

- Ragas prescribed:- Abhogi, Hamsadhvani, Keeravani, Goula, Natta, Shanmughapriya, Malahari, Kanada, Sudha Saveri.

References

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

Course 301 Theory: Indian Musicology

Credits: 4

Course Objective

The main focus of this unit is to create an in depth knowledge about the ever lasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibe the basic concepts of Indian notation system.

Course Learning Outcome

- 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.

Contents

Unit 1

- Historical Study of the following technical terms: Grama, Murchana, Jati, Anibaddha, Nibaddha. Marga, Desi, Gandharva.

Unit 2

- Raga classification through ages from Vedic times to period of Matanga.

Unit 3

- Patronage of Music – Kings, Chieftains, Zamindars.

Unit 4 Biographies Vocal :-

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

Unit 5

Biographies Violin:-

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

Unit 6

Biographies Vina:-

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

Unit 7

- Notation of Varnam in 2 degree speed in Adi Tala

Unit 8

- Raga Lakshana of prescribed ragas.

References

- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Bhagyalekshmy, Dr. S. (1999), Lakshana Granthas in Music, Madras, CBH Publications, Page 21 to 142

- 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

Course 302 Practical: Stage Performance

Credits: 8

Course Objective

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.

Course Learning Outcome

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

Contents

Unit 1

- One advanced Swarajati

Unit 2

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

Unit 3

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

Unit 4

- One Ragamalika.

Unit 5

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

Unit 6

- Ragas Prescribed: Kambhoji, Bagada, Khamas, Suddha Dhyana, Saveri, Sriranjini, Ritigowla, Saranga and Sri.

References

- 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

Course 303 Viva-Voce

Credits: 8

Course Objective

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.

Course Learning Outcome

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

Contents

Unit 1

- One advanced Swarajati,

Unit 2

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

Unit 3

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

Unit 4

- One Ragamalika

Unit 5

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

Unit 6

- Ragas Prescribed: Kambhoji, Bagada, Khamas, Suddha Dhyana, Saveri, Sriranjini, Ritigowla, Saranga and Sri.

References

- 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

SKILL ENHANCEMENT COURSE - SEC

THUMRI - DADRA

CREDIT: THEORY- 2 PRACTICAL- 4

Course TD 304 Theory: Theory of Thumri-Dadra

Credit: 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

A brief history of Thumri and its styles

Unit 2

Notation writing of Thumri and Dadra in prescribed Ragas.

Unit 3

Brief Description of Ragas prescribed.

Unit 4

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

Unit 5

Brief knowledge of tuning a Tanpura

References

- Shukla, Dr. Shatrughan, (1983), Thumri ki Utpatti, Vikas aur shailiyan, New Delhi, Delhi, Hindi Madhyam karyanvaya Nideshalaya.
- Bhatkhande, V.N., (Part-II Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 2005), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part V, 2008), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya
- Mishra, Dr. Lalmani, (2005), Bhartiya sangeet vadya, New Delhi, Delhi, Bhartiya Gyan peeth.
- Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Devi, Savita & Chauhan, Vibha S., (2000), Maa... Siddheshwari, New Delhi, Delhi, Lotus collection, Roli Books Pvt. Ltd.
- Dwivedi, Dr. Purnima, (2009), Thumri evam mahila kalakar, Allahabad, Uttar Pradesh, Anubhav Publishing House.
- Sehgal, Dr. Sudha & Dr. Mukta, (2007), Begum Akhtar va upshastriya sangeet, New Delhi, Delhi, Radha Publications.
- Pohankar, Anjali, (2009), Safar Thumri gayaki ka, New Delhi, Delhi, Kanishka publishers, Distributors.

Course TD 305 Practical: Stage performance & Viva voce

Credit: 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit – 1

Prescribed Ragas:

- Bhairavi
- Khamaj
- Kafi

Unit – 2

General discussion of two styles of Thumri

Unit – 3

Study of the prescribed ragas with vistar

Unit - 4

One Thumri in any one of the prescribed ragas

Unit – 5

One Dadra in prescribed ragas.

Unit – 6

Demonstration of the following talas with theka, dugun, tigon and chaugun by hand beats.

- Deepchandi
- Kaharva
- Addha tritaal

Unit – 7

Ability to tune the tanpura

Unit – 8

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

References:

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

SKILL ENHANCEMENT COURSE - SEC

HINDUSTANI MUSIC- HARMONIUM

CREDIT: THEORY- 2 PRACTICAL- 4

Course HA 306 Theory: Theoretical Aspect of Harmonium

Credit: 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Brief history of Harmonium & its development in Indian Music

Unit 2

- To write ten Alankars with respective finger techniques

Unit 3

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

Unit 4

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

Unit 5

- Description of prescribed Ragas.

Unit 6

- Notation writing of Talas with *Dugun & Chaugun*

References

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

Course HA 307 Practical: Stage Performance & Viva voce

Credit: 4

Course Objective

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

Course Learning Outcome

- The students of this course get to learn as follows:
 - Structural details of the harmonium & its various parts.
 - Various finger techniques in Harmonium playing.
 - Students develop the ability to demonstrate *alankaras* practically.
 - Various *Ragas & Talas*.
- Gradually, the students develop the ability to play fast compositions in various ragas with elaborations.

Unit 1

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

Unit 2

Ability to play ten Alankars of shuddha & vikrit swaras

Unit 3

15 general alankars with finger techniques in prescribed ragas.

Unit 4

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

Yaman

Bhairav

Jaunpuri

Unit 5

Elementary knowledge of following talas - Teentaal, Ektal, Keherwa

References

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

SKILL ENHANCEMENT COURSE (SEC)

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CREDIT: THEORY- 2 PRACTICAL- 4

Course TB 308 Theory: Tala System

Credits: 2

Course Objective

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

Course Learning Outcome

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

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

Contents

Unit 1

- Brief history of Tabla / Pakhawaj

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

- Description of Ektala/Chautal.

References

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

Course TB 309 Practical: Stage Performance & Viva voce

Credits: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Basic Bols (varnas) of Tabla/ Pakhawaj

Unit 2

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

Unit 3

- Knowledge of Keherwa/Tivra and Dadra/Sooltala.

Unit 4

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

Unit 5

- Basic knowledge of Vocal and Instrumental accompaniment.

Unit 6

- Elementary knowledge of tuning of Tabla/ Pakhawaj.

References

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

SKILL ENHANCEMENT COURSE-SEC

MRIDANGAM

CREDIT: THEORY - 2 PRACTICAL- 4

SEMESTER: 3

Course MD 310 Theory: Technical Terminologies & Concepts of Tala & Laya

Credit: 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Technical terminology

Unit 2

- Elementary knowledge of all important terms used in practical lessons

Unit 3

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

Unit 4

- Understanding the concept of Tala, Laya, Gati

Unit 5

- Understanding of different parts of the instrument

Unit 6

- Understanding of basic notation system

References

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

Course MD 311 Practical: Stage Performance & Viva voce

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

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

Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam

Unit 5

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

Unit 6

Elementary knowledge of tuning of Mridangam

Unit 7

Basic knowledge of Sulaadi Sapta Talas and Jaatis

Unit 8

Understanding of different parts of the instrument

References

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

SKILL ENHANCEMENT COURSE-SEC

VEENA/VIOLIN

CREDIT: THEORY - 2 PRACTICAL- 4

SEMESTER: 3

Course VV 312 Theory: Technical Terminology and Raga Lakshanas

Credit: 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Technical terminology

Unit 2

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

Unit 3

Brief Ragalakshana of Mayamalavagaula /Shankarabharanam

Unit 4

Understanding of basic notation system

Unit 5

Knowledge of different parts of the instrument and basic playing techniques

References

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

Course VV 313(SEC) Practical: Stage Performance & Viva Voce

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

- Knowledge of Swarasthanas

Unit 3

- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast).
- Simple Swara exercises – Variation in three speeds

Unit 4:

A brief Knowledge of technical terms and brief idea of Instrument

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

References

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

Karnatak Music Vocal/Instrumental (Veena/Violin)

Core Course

Credits : Theory – 4, Practical – 8

Course 401 Theory: Indian Music

Credits: 4

Course Objective

The main focus of this unit is to create an in depth knowledge about the ever lasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

- Knowledge of various concepts and terminologies prevalent 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.

Contents

Unit 1

- Historical study of Tana, Gandharva, Marga, Desi, Prabandha, Alapa-Alapti

Unit 2

- Raga Classification from medieval to modern times.

Unit 3

- Patronage of music by Sabhas, Mass Media. Govt corporate

Unit 4

- Biographies of Following Composers

Vocal - Gopala Naik, Vina Seshanna, Mysore Vasudevachar, Karaikudi Sambasiva Iyer, Vina Kuppayyar, Chengalvarayasastri, Kavi Kunjara bharti, Ghanam Krishna Iyer, Subbaraya Sashtri, Papanasam Sivan.

Violin – Dwaram Venkata Swamy Naidu, Mysore Chowdiah. And any 8 biographies from the list given for Vocal

Vina – Emani Shankar Shastri , Atoor Krishna Pisharoti and any 8 biographies from the list given for Vocal

Unit 5

- Introduction to musical forms figuring in Abhyasa gana

Unit 6

- Raga lakshanas of the prescribed ragas.

Unit 7

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

References

- Prajnananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page 1 to 73, 83-96
- Bhagyalekshmy, Dr. S. (1999), Lakshana Granthas in Music, Madras, CBH Publications, Page 82 to 365
- Mishra, Susheela (1981), Great Masters of Hindustani Music, New Delhi, Item Publishers
- Music Journals – Sangeet Natak Academi, Music Academy

Course 402 Practical: Stage Performance

Credits: 8

Course Objective

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.

Course Learning Outcome

- Ability to demonstrate complex musical forms by prominent composers.
- Demonstrate the melodic and rhythmic expressions in the creative aspects of prescribed ragas

Contents

Unit 1

- 2 Advanced Varnams (in two degrees of speed)

Unit 2

- 2 Tyagaraja Kritis (including one pancharatna)

Unit 3

- 2 Muthuswamy Dikshitar Kritis (including one Panchalinga kriti)

Unit 4

- One kriti each of Syamasastri, Subbaraya Sastri, Papanasam sivan, Gopala Krishna Bharathi, Patnam Subramanya Iyer,

Unit 5

- One Jawali, one Tillana, Brief alapana of Bhairavi, Bilahari, Saveri, Kambhoji, Madhyamavati, Suddhahanyasi, Purvi Kalyani

Unit 6

- Prescribed Ragas & Kalpana Swaras in the following ragas in two speeds: Todi, Dhanyasi, Varali, Natakuranji, Hindolam, Darbar, Nadanamakriya, Malayamarutam, Atana.

References

- 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

Course 403 Practical: Viva-Voce

Credits: 8

Course Objective

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.

Course Learning Outcome

- Ability to demonstrate the knowledge of ragas, through advanced musical forms and creative aspects.

Contents

Unit 1

- 2 Advanced Varnams (in two degrees of speed)

Unit 2

- 2 Tyagaraja Kritis (including one pancharatna)

Unit 3

- 2 Muthuswamy Dikshitar Kritis (including one Panchalinga kriti)

Unit 4

- One kriti each of Syamasastri, Subbaraya Sastri, Papanasam sivan, Gopala Krishna Bharathi, Patnam Subramanya Iyer,

Unit 5

- One Javali, one Tillana, Brief alapana of Bhairavi, Bilahari, Saveri, Kambhoji, Madhyamavati, Suddhahanyasi, Purvi Kalyani

Comprehensive knowledge about the Raga, Tala and creative aspects taught in the unit.

Unit 6

- Composition of various composers as prescribed in the course 109.

Unit 7

- Prescribed Ragas & Kalpana Swaras in two speeds : Todi, Dhanyasi, Varali, Natakuranji, Hindolam, Darbar, Nadanamakriya, Malayamarutam, Atana.

References

- 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

SKILL ENHANCEMENT COURSE-SEC

Thumri-Dadra

Semester 4

Course TD 404 Theory: Theory of Thumri - Dadra

Credit: 2

Course Objective:

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

Course Learning Outcome

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

Contents

Unit 1

Give a brief history of Harmonium, Sarangi and Tabla.

Unit 2

Notation writing of Thumri and Dadra in prescribed ragas.

Unit 3

Brief description of Ragas prescribed.

Unit 4

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

Unit 5

Brief knowledge of tuning of Tabla & Sarangi

References

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

Course TD 405 Practical: Stage performance & Viva voce

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Features of Thumri & Dadra singing

Unit 3

Brief study of the following ragas:

Unit 4

One Thumri in any one of the following Ragas

Unit 5

One Dadra in any of the Prescribe Ragas

- Des
- Piloo
- Tilang

Unit 6

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

Unit 7

Ability to tune the Tanpura

Unit 8

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

References:

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

SEC – HARMONIUM

Credit: Theory - 2, Practical - 4

Semester 4

Course HA 406 Theory: Theory of Harmonium

Course Objective

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

Course Learning Outcome

- The outcome of this course for the students is as follows:
- Students learn to write *alankaras* with respective finger techniques.
- Students learn to write the notation of composition.
- Students get to know the description of prescribed Ragas
- Students learn to write the notation of *Talas* with different *layakaries*.
- Students learn about the life and contribution of renowned harmonium players of the country.

Contents

Unit 1

Structural details of Harmonium with a sketch

Unit 2

Brief history of Harmonium

Unit 3

To write ten Alankars with finger techniques

Unit 4

Definition of following –

- Sangeet
- Naad & its properties
- Shruti

- Swar
- Saptak
- Raga
- That
- Harmony
- Melody.

Unit 5

Description of prescribed Ragas-

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

Unit 6

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

Unit 7

Notation of Talas with *Dugun & Chaugun*

Unit 8

Brief biographies of following Harmonium players -

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

References

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

Course HA 407 Practical- Stage Performance & Viva voce

Credit-4

Course Objective

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

Course Learning Outcome

The students of this course get to learn as follows:

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

Contents

Unit 1

Ability to play 10 advance Alankars in prescribed ragas.

Unit 2

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

- Todi
- Bihag
- Malkauns

Unit 3

Ability to play a dhun in Raga Kafi or Khamaj

Unit 4

Elementary knowledge of Chautala, Jhaptala & Dadra

References

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

SKILL ENHANCEMENT COURSE (SEC)

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CREDIT: THEORY- 2 PRACTICAL - 4

SEMESTER: 4

Course TB 408: Theory - Notation Writing Skill

Credits: 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Drawing sketch of Tabla with its various parts

Unit 2

Description of prescribed talas.

Unit 3

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

Unit 4

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

References

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

Course TB 409 Practical: Stage Performance & Viva voce

Credits: 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Talas

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

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

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

One simple Kayada/ Rela in Jhaptala/Dhamar.

Unit 6

Four variations in Keherwa and Dadra Tala

Unit 7

Tuning of Tabla/Pakhawaj.

References

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

MRIDANGAM

CREDIT : THEORY – 2, PRACTICAL - 4

Course MD 410 Theory: Contributions of Popular Mridangam Stalwarts & Notation System

Credit: 2

Objective

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

Course Learning Outcome

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

Unit 1

Technical terminology

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

Sulaadi Sapta Talas with Jaati bhedas

Unit 6

Contribution of Palghat Mani Iyer & Palani Subramanya Iyer.

Unit 7

Understanding of basic notation system.

Unit 8

Elementary knowledge of tuning of Mridangam.

Unit 9

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

References

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

Course MD 411 Practical: Stage Performance & Viva voce

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

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

Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam.

Unit 5

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

Unit 6

Elementary knowledge of tuning of Mridangam.

Unit 7

Basic knowledge of Suladi Sapta Talas and 5 Jaatis.

Unit 8

Understanding of different parts of Instruments.

References

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

VEENA/VIOLIN

CREDIT : THEORY – 2, PRACTICAL - 4

Course VV 412 Theory: Musical Forms & Biographies

Credit: 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Technical Terminology

Unit 2

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

Unit 3

Sooladi Sapta Talas and their five Jatis

Unit 4

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

Unit 5

Ability to write simple notations in Adi Tala

Unit 6

Unit 7

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

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

References

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

Course VV 413 Practical: Stage Performance & Viva voce

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Knowledge of Swarasthanas

Unit 3

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

Unit 4

Simple Swara exercises – Variation in three speeds.

Unit 5

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

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

References

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

CORE COURSE

CREDIT: THEORY- 4 PRACTICAL- 8

SEMESTER: 5

Course 501 Theory: Indian Music

Credit: 4

Course Objective

The main focus of this unit is to create an in depth knowledge about the ever lasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

- Ability to apply the subject knowledge and build up the practical aspects.
- Gain knowledge of the characteristic features of prescribed ragas and Life and Contributions of composers of different streams of classical music.
- Develop the knowledge of construction and playing technique of Percussion Instruments.

Contents

Unit 1

Notation of Kritis in Adi (Single Kalai) and Roopaka talas.

Unit 2

Raga lakshanas of the prescribed ragas.

Unit 3

Musical forms figuring in Sabha gana.

Unit 4

Detailed study of forms in manodharma sangita

Unit 5

Life and contribution of Bach, Beethoven, Mozart, Tirupathy Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao, Parur Sundaram Iyer, M A

Kalyanakrishna Bhagavatar.

Unit 6

Construction and playing technique of Mridangam & Playing techniques of Upapakka Vadya.

Unit 7

Kacheri Dharma

References

- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page no. 82 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Vinayakrao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- South Indian Music Books-III- Prof. P. Sambamoorthy , Page no. 126 to 224
- South Indian Music, Book-IV , Prof. P. Sambamoorthy -Page NO. 1 to 65, 310 to 322.
- Great Musicians- Page 18 to 72
- Bharatheey Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
- An Introduction to Indian Music B.C. Deva 47 to 58

Course 502 Practical: Stage Performance & Viva-Voce

Credits: 8

Course Objective

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.

Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Contents

Unit 1

2 Pancharathnams, 2 kritis of Tyagaraja, 2 Kritis of Muttuswamy Dikshitar, 1 Kriti of Syama Sastry, 1 Kriti of Swati Tirunal, 1 Kshetrajna Padam.

Unit 2

Ragalapana – Niraval – and Kalpanasvara in General.

Unit 3

Ragam Tanam Pallavi in Adi, Roopak, Jhampa tala in the following ragas: Sankarabharana – Kharaharapriya, Bhairavi.

Unit 4

Practical understanding of playing techniques of Mridangam & Violin as accompanying instruments.

Unit 5

Ragas to be covered: Sourashtram, Devagandhari, Surati, Kharapriya Priya, Sahana, Nilambari, Sindhubhairavi, Des, Simhendra Madhyam.

References

- 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

COURSE HV 503 (DSE)

Elective I Theory: Theory of Indian Music

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Time theory in Indian Music.

Unit 2

Classification of ragas.

Unit 3

“Sarana - Chatushtayi” of Bharat.

Unit 4

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

Unit 5

Notation of composition in any of the prescribed ragas.

Unit 6

Notation of prescribed talas.

Unit 7

Description of prescribed ragas.

References

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

Course HV 504 (DSE)

HINDUSTANI VOCAL

Elective II Practical: Stage Performance & Viva voce

Credit: 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Ragas – Bhupali, Yaman, Kafi.

Unit 2

Five alankars to be presented in shuddha swaras.

Unit 3

One sargam geet in any of the prescribed ragas.

Unit 4

One lakshan geet in any of the prescribed ragas.

Unit 5

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

Unit 6

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

References

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

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

Semester 5

Course ST 505 (DSE)

Elective I Theory: Theory of Indian Music

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Time theory in Indian Music.

Unit2

Classification of ragas.

Unit 3

“Sarana- Chatushtayi” of Bharat.

Unit 4

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

Unit 5

Notation of composition in any of the prescribed ragas.

Unit 6

Notation of prescribed talas- Teentala and Ektala.

Unit 7

Description of prescribed ragas- Yaman, Bhupali and kafi.

References

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

Course ST 506

Elective II Practical: Stage Performance & Viva Voce

Credit - 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

· Prescribed Ragas –

- Yaman,
- Bhupali,
- Kafi. ·

Two Razakhani gats in any of the prescribed ragas with elaborations.

Unit 3

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

References ·

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

DISCIPLINE SPECIFIC ELECTIVE

HINDUSTANI MUSIC – PERCUSSION (TABLA/PAKHAWAJ)

SEMESTER: 5**Course TB 507 Elective I Theory: Tala System****Credit: 4****Course Objective**

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

Course Learning Outcome

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

Contents**Unit 1**

Knowledge about Structure, Tuning, Syllables and playing techniques of Tabla/Pakhawaj.

Unit 2

Knowledge of the following terms:-

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

Unit 3

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

Unit 4

Notation system given by Pt. V.N.Bhatkhande

Unit 5

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

References

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

Course TB 508 Elective II Practical: Stage Performance & Viva voce

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

Contents**Unit 1****Prescribed Talas – Teentala, Choutala, Keharwa & Dadra****Unit 2**

Various syllables and playing techniques of Tabla/Pakhawaj.

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

Five variations of Theka with Tihai in Teentala/Chautala.

Unit 7

Ability to play Keharwa and Dadra Tala.

References

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

Course KV 509: Elective I Theory: An Appreciation of Karnatak Music

Credits: 4

Main Objective

The main focus of the each 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. This enhances the students' skill to face the challenges at his workplace too

Course Objective

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

Course Learning Outcome

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

Content

Unit 1

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

Unit 2

Elementary knowledge about terms

- Mela
- Raga classification.

Unit 3

Basic elements of Tala

- Shadangas
- Jati
- Gati
- Sapta suladi tala

Unit 4

Basic knowledge about the musical forms

- Geetam
- Varnam
- Kirti

Unit 5

Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

Unit 6

Notation of Geetam

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

References

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

Course KV 510 Elective II: Practical: Stage Performance & Viva-Voce

Course Objective

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

Course Learning Outcome

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

Content

Unit 1 Varisas

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

Unit 2 Alankaras (Sapata Tala)

- Eka
- Roopaka
- Triputa

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

- Mohanam
- Kalyani
- Kamboji
- Sudha Saveri

Unit 4 Musical form

One simple swarajati or one simple varnam

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 Iyenkar

DISCIPLINE SPECIFIC ELECTIVE - DSE

Course VV 511 Elective I Theory: Basic Theory of Karnatak Music

Credits: 4

Course Objective

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

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

Course 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 instruments 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

- Swarasthana
- Dwadasa Swarasthana
- Shodasa Swara

Unit 2 Elementary knowledge about terms

- Mela
- Raga classification

Unit 3 Basic elements of Tala

- Shadangas
- Jati
- Gati
- Sapta suladi talas

Unit 4 Basic knowledge about the musical forms

- Geetam
- Varnam
- Kriti

Unit 5 Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

Unit 6 Basic knowledge of structure & tuning of the opted instrument

References

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

Course VV 512 Elective II: Practical: Performance & Viva Voce

Course Objective

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

Course Learning Outcome

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

Content

Unit 1: Playing technique concerned to the opted instrument

Unit 2: Varisas

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

Unit 2: Alankaras (Sapta Tala)

- Eka
- Roopaka
- Triputa

Unit 3: Geetams (rendered in 2 speeds in following Ragas)

- Mohanam

- Kalyani
- Kamboji
- Sudha Saveri

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 Iyenkar

CREDIT : THEORY – 4, PRACTICAL - 8

Course 601 Theory: Study of Hindustani Music

Credits: 4

Course Objective

The main focus of this unit is to create an in depth knowledge about the basic principles of Hindustani music its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

Understanding the important concepts, musical instruments and prominent composers of Hindustani music.

Content

Unit 1

A short history of Hindustani Music

Unit 2

The swaras of Hindustani Music.

Unit 3

The important “That’s of Hindustani Music

Unit 4

Ten leading Ragas of Hindustani Music.

Unit 5

Leading Talas of Hindustani Music

Unit 6

The important Musical forms of Hindustani Music

Unit 7

Unit 8

Life and contribution of Swami Haridas, Tansen, Amir Khusrau, V N Bhattachande, Gopal Naik, Vishnu Digambar Paluskar.

References

- Bhattachande, V.N. (1985), A short historical survey of Music of Upper India, Baroda, Indian Musicological Society, Pages 20 to 51
- Bhattachande, 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. Complete Book
- Mishra, Lalmani Dr. (2002), Bhartheey Sangeet Vadya, Delhi, Bhartiya Gyaan Peeth (Hindi Version) Page 353 to 379
- Sharma, Swatantra Dr. (1996), Fundamentals of Hindustani Music, Delhi, Pratibha Prakashan, Page 16 to 307
- Ahmad, Najma Perveen (1984), Hindustani Music: A Study of its development in 17th and 18th Centuries, New Delhi, Manohar Publications Complete Book
- Gautam, M. R. (1980), Musical Heritage of India, New Delhi, Abhinav Publications Complete Book
- Manikandan, T.V. , Dr. (2004), Lakshana and Lakshya of Karnatic Music, Delhi, Kanishka Publishers, Complete Book

Course 602 Practical: Stage Performance & Viva-Voce

Credits: 8

Course Objective

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.

Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Content

Unit 1

One Pancharatnam, one Padavarnam. Two Kritis of Tyagaraja, One Kriti of Muthuswamy Dikshitar, Two kritis of Swati Tirunal one Kriti of any other composer.

Unit 2

Ragalapana – Niraval-Kalpanaswaras in general.

Unit 3

Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas.

Unit 4

Ragas to be covered: Asaveri, Mayamalavagoula, Valaji, Poornachandrika, Yadukulakamboji, Revagupti, Poorvi Kalyani, Senehurutti, Madhyamavati.

References

- 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

CREDIT : PRACTICAL – 6, PROJECT - 4

SEMESTER 6

Course HV 603 Elective III Practical: Stage Performance & Viva voce

Credit: 6

Course Objective

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

Course Learning Outcome

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

Content

Unit 1

Prescribed Ragas – Malkauns, Bhairav, Vrindavani Sarang.

Unit 2 Five alankars to be presented in prescribed ragas.**Unit 3** One sargam geet in any of the prescribed ragas.**Unit 4** One lakshan geet in any of the prescribed ragas.**Unit 5** One Vilambit khayal in any of the prescribed ragas with elaborations.**Unit 6** Two Drut khayals in any of the prescribed ragas with elaborations.**Unit 7** Knowledge of the following Talas with dugun, tigon and chaugun alongwith demonstration – a)Jhaptala b)Rupak.

References

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

- Patwardhan, V.R., (1967), Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan. ·
- Patvardhan, V.R.,(1959), Rag Vigyan,Part-IV,Pune, MH, Dr. Madhusudhanan Patwardhan.

Course HV 604 Elective IV Project Work

Credit: 4

Course Objective

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

Course Learning Outcome

· It helps to understand the basic concepts of Research methodologies.· The students understand the importance of reading skills as well as writing skills to develop his/her rational approach towards research activities.· The students gain knowledge about the life and contribution of various musicians and musicologists etc. through specific project work.

Content

Unit 1: Discipline Specific project work (not less than 4000 words). A Topic chosen in consultation with the teacher, at the commencement of Semester VI. Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words).

CREDIT : PRACTICAL – 6, PROJECT - 4

SEMESTER 6

Course ST 605

Elective III Practical: Stage Performance & Viva voce

Credit - 6

Course Objective

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

Course Learning Outcome

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

Content

Unit 1

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

Unit 2

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

Unit 3

Knowledge of the following Talas with dugun, tigun and chaugun along with demonstration –
a) Jhaptala b) Rupak

References

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

Course ST 606 Elective IV Project Work

Credit: 4

Course Objective

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

Course Learning Outcome

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

Unit 1 Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI. Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words).

TABLA

CREDIT : PRACTICAL – 6, PROJECT – 4

SEMESTER 6

Course TB 607 Elective III Practical: Stage Performance & Viva voce

Credit: 6

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Talas: Jhaptala, Sultala, Rupak Tala & Tevra

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

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

Unit 7

Ability to Accompaniment with Chhota Khayal/Dhrupad and Bhajan.

References

- Taal Prasoon : Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Tabla Granth : Pt. Chhote Lal Mishra, Kanishka Publisher, Delhi
- Mridang Vadan : Guru Puroshattam Das.

Credit: 4

Course Objective

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

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.

Project Work

Content

Unit 1

Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI

- The life and contribution of various musicians and musicologists.
- The origin and development of percussion instruments or Gharanas of Tabla/Pakhawaj.

KARNATAK MUSIC- VOCAL

CREDIT : PRACTICAL – 6, PROJECT – 4

SEMESTER 6

Course KV 609 Elective III: Practical: Stage Performance & Viva Voce

Credit: 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1: Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

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

- Mohana
- Kalyan

Unit 3: Any 2 kritis

Unit 4: One simple varnam.

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 Iyenkar

Course KV 610 Elective IV: Theory: Project Work

Credits: 4

Course Objective

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

Course Learning Outcome

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

Content

Unit 1

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

SEMESTER 6

Course VV 611 Elective III: Practical: Performance & Viva-Voce

Credits: 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1 Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

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

- Mohana
- Kalyani

Unit 3

Any 2 kritis

Unit 4

One simple varnam

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 Iyenkar

Course VV 612 Elective IV: Theory: Project work

Credit: 4

Course Objective

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

Course Learning Outcome

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

Content

Unit 1:

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



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

THREE YEAR FULL TIME PROGRAMME

Applicable for students seeking admission in

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

UGCR-LOCF Syllabus

Scheme of Examination

Choice Based Credit System (CBCS)

First Draft – Cleared by CoC on 05/04/2019

Second Draft – Dashboard on 16/04/2019

Cleared in the Faculty Meeting on 14/05/2019

DEPARTMENT OF MUSIC

Faculty of Music & Fine Arts

University of Delhi

Delhi-110007

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

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

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

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

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

Design of Programme :-

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

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

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

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

Course Structure

CHOICE BASED CREDIT SYSTEM IN B.A. HONOURS HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

SEMESTER	CORE COURSE (14)	Ability Enhancement	Skill Enhancement Course	Discipline Specific Elective	Generic Elective
		Compulsory	SEC (4)	DSE (4)	GE (4)
		Course(AECC) (2) As proposed by College			As proposed by College
I	101 Theory: General Theory 102 Practical : Stage Performance & Viva-Voce	(English/MIL Communication)/ Environmental Science			GE-1
II	201Theory: Biographies & Composers of Music 202 Practical : Stage Performance & Viva-Voce	Environmental Science/(English/MIL Communication)			GE-2
III	301 Theory: Ancient and Medieval History of Avanaddha Vadyas 302 Practical : Stage Performance 303 Practical : Viva Voce		*SEC SEC-I TD 304 Theory SEC-II TD 305 Practical SEC-I HA 306 Theory SEC-II HA307 Practical SEC-I TB 308 Theory SEC-II TB 309 Practical SEC-I MD 310 Theory SEC-II MD 311 Practical SEC-I VV 312 Theory SEC-II VV 313 Practical		GE-3
IV	401 Theory : History of Indian Tala System 402 Practical : Stage Performance 403 Practical : Viva Voce		*SEC SEC-III TD 404 Theory SEC-IVTD 405 Practical SEC-III HA 406 Theory SEC-IV HA 407 Practical SEC-III TB408 Theory SEC-IV TB 409 Practical SEC-III MD 410 Theory SEC-IV MD 411 Practical SEC-III VV 412 Theory SEC-IV VV 413 Practical		GE-4

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

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

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

Full form of the abbreviation used above:

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

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

MARKS DISTRIBUTION AND CREDIT

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

*For SEC & DSE Courses see Course Structure.

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)
CORE COURSE
CREDIT: THEORY- 4 PRACTICAL- 8
SEMESTER:1-6

Course 101 Theory: General Theory

Credit: 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

- Peshkar
- Kayada
- Palta
- Rela
- Tihai
- Uthan
- Chakradaar
- Farmaisi
- Paran
- Gat
- Dupalli
- Tripalli
- Choupalli

- Khali - Bhari ki Gat

Unit 3

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

Unit 4

- Pitch
- Intensity
- Timbre
- Vibration
- Frequency

Unit 5

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

Unit 6 Brief introduction of following instruments:-

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

Unit 7

Study of V.N. Bhathkhande Notation System.

Unit 8

Notation of prescribed Talas.

References

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

Course 102 Practical : Stage Performance & Viva voce

Credit : 8

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1 TABLA

- **Prescribed Talas : Teentala, Jhaptala, Ektaala, Rupak, Chautala, Dhamar**
- Solo performance of 15 minutes in Teentala with following:- Peshkar with four variations.
- Two Kayadas with four Paltas and Tihai.
- One Baant with four Paltas and Tihai.
- Four Tukras and one Paran
- Two Chakradars
- Padhant and playing of Jhaptal, Ektala & Rupak with Thah Dugun & Chaugun layas.
- Knowledge of Thekas of Tala Dhamar, Chautala.
- Variation of Theka in Teentala.
- Basic Knowledge of tuning of the Instrument (Tabla).

- Notation book to be submitted for internal assessment.

Unit 2 PAKHAWAJ

- **Prescribed Talas : Chautala,Dhamar, Sooltal,Tevra**
- Solo performance of 15 minutes in chautala with following
- Knowledge of different Uthan and Tihai (1,3,4,7,9,11)
- Varieties of Theka
- Prastar of Madhyalaya with four variations
- Two Sadharan Parans
- One Chakradar Paran
- One Ganesh Stuti Paran.
- Padhant with Tali Khali and playing of Dhamar, Chautala, Sooltala and Tevra with Thah, Dugun and Chaugun.
- Knowledge of Playing Dhamar with two simple Tihaiies.
- Knowledge of playing Sadharan Paran in Dhamar & Sooltala with Padhant (Tali-Khali)
- Basic knowledge of tuning of the instrument (Pakhawaj)

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

References

- Mishra, Pt. Chhote Lal (2004) Taal Praseon, Kanishka Publisher, New Delhi
- Saxena, S.K. (1994) Indian Concept of Rhythm,Kanishka Publisher, New Delhi
- Patwardhan, Datatrye Vashudev, (1955) Mridanga Tabla Vadan Paddhati, Vinayek Rao Patwardhan,Pune
- Shrivastava Girish Chandra,(2009) Taal Paricheye Bhaag II, Rubi Parkashan, Allahabad
- Saxsena, Sudhir Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Vijay Shankar, Tabla Rare Compositions of the Great Masters (2014), Kanishka Publishers Distributors, New Delhi

Course 201 Theory : Biographies & Composers of Music

Credit : 4

Course Objective

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

Course Learning Outcome

- The students learn about the life and works of great artistes in the field Tabla& Pakhawaj

- Students learn about the life and contribution of the composers of both Hindustani, Karnatak and Western music
- Students learn to write the practical compositions according to the Notation system

Contents

Unit 1

- Ustad Natthu Khan
- Ustad Habibuddin Khan
- Ustad Haaji Vilayat Ali
- Ustad Abid Hussain Khan
- Pandit Ram Sahai

Unit 2

- Pandit Kudau Singh
- Pandit Nana Panse
- Pandit Purusottam Das
- Babu Jodh Singh Maharaj
- Pandit Parwat Singh

Unit 3

- Bach
- Mozart
- Beethoven

Unit 4

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

Unit 5

- Tyagaraja
- Muthuswamy Dixitar
- SyamaShastri.

Unit 6

- Rabindranath Tagor
- Baba Allauddin Khan
- Hafij Ali Khan

- Pt. Omkarnath Thakur
- Amir Khan
- Bade Gulam Ali Khan

Unit 7

- Notation of compositions of composers in Unit 1 and Unit 2.

References

- Lal, Pt. Chhote, Taal Prabandh (2004) Kanishka Publishers, Delhi
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Kumar, Rishitosh, Tab'le ka Udgam ewam Delhi Gharana (2015), Kanishka Publishers, Delhi
- Shrivastava, Girish Chandra, Taal Kosh (1999), Rubi Prakashan, Allahabad
- Sharma, Bhagawat Sharan, Taal Prakash (1959) Sangeet Karyalaya, Hathras, U.P.
- Mishra Sushila, Some Immortals of Hindustani Music (1990) Harman Publishing House, New Delhi
- Ranade A.D. On Music and Musicians of Hindustan (1984), Ranade Ashok D. Delhi Promilla & Co, Delhi
- Shrivastava, Girish Chandra (2009) Taal Parichay-II, Rubi Prakashan, Allahabad

Course 202 Practical : Stage Performance & Viva voce

Credit : 8

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1 TABLA

- **Prescribed Talas Teentala, Ektala, Jhaptala, Roopak, Dhamar, Chautala, Sooltala, Tevra, Addha, Deepchandi, Keharwa, Dadra**
- Solo performance of 15 minutes in Teentala with following: Padhant and playing of Tigun Laya, One Kayada of Ada Laya with four Paltas and Tiha, Two Tukras, two Chakradars, one Damdar and one Bedamdar Tihai.
- Palying knowledge of the following Thekas :-Ektala, Rupak, Jhaptala in Tigun laya.
- Knowledge of playing and Padhant of following Thekas on Tabla:- Chautal, Sooltala, Tevra, Addha, Deepchandi
- Two Laggis each in Keharwa and Dadra.
- Basic knowledge of Tabla tuning.
- Notation book to be submitted for internal assessment.

Unit 2 PAKHAWAJ

- **Prescribed Talas: Chautala, Adchautala, Deepchandi, Tilwara, Ektala, Dhamar, Sooltala and Tevra**
- Solo performance of 15 minutes in Chautala with following: One Rela, three Chakradar, three Parans and Theke ki Badhat.
- Knowledge of playing with padhant of following Thekas:-Tilwara, Addachautala, Deepchandi and Ektala in Thah, Dugun, Tigun and Chaugun.
- Ability to play one Rela, three Chakradars, three Parans in Sultaal & Tivra with various layakaris.
- Two Tihais each in Dhamar & Sootala.
- Knowledge and Practice of playing in Chautala with one Stuti Paran & two Farmaishi Chakradars.
- 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.

References

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

Course 301 Theory : Ancient and Medieval History of Avanaddha Vadyas

Credit : 4

Course Objective

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

Course Learning Outcome

- 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

Contents

Unit 1

Brief History of Avanaddha Vadyas from vedic to modern period

Unit 2

Study of vedic and ancient period's Instruments :-

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

Unit 3

History of evolution of Tabla & Pakhawaj

Unit 4

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

Unit 5

Importance & relevance of Avanaddha vadyas in music

Unit 6

Brief study of the following authors: Bharat, Sharangdev

Unit 7

Notation of compositions in prescribed Talas

References

- Mishra, Dr. Lalmani, (2002) Bhartiye Sangeet Vadya, Bhartiye Gyanpeeth, New 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 Shailiyani(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.

Course 302 Practical : Stage Performance

Credit : 8

Course Objective

- Advanced training in the content of basic Taal Teental/Chautal
- Introduction of tabla gats from different Gharanas
- Introducing the tricky concept of tihais from different matras and talas.

Course Learning Outcome

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

Contents

Unit 1 TABLA

- **Prescribed Talas: Jhaptala, Tilwada, Jhoomra, Deepchandi, Pancham Sawari**
- A complete solo performance of 15 minutes in Jhaptala with following:-Peshkar with four variations and Tihai, Rela of Dhir Dhir with Paltas and Tihai, Two Farrukhabadi Gat, Two Gats of Banaras.
- Tihai starting from Same 5th Matra, 9th Matra & 13th Matra in different layas
- Playing knowledge of thekas of Tilwada, Jhoomra, Deepchandi and Pancham Sawari Talas.

Unit 2 PAKHAWAJ

- **Prescribed Talas: Chautala, Dhamar, Sooltala, Tilwada and Ektala**
- A complete Solo performance for at least 15 minutes in Dhamar with Dhumkit ka vadan, Paran, Chhand, Relas, Two Chakradar, Dhenenak-ka-Baaj, Stuti Paran, Nauhakka.
- Playing knowledge of theka of Sooltala, Tilwada and Ektala with thah, dugun and chaugun laya.

References

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

Course 303 Viva voce

Credit : 8

Course Objective

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

Course Learning Outcome

- The 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

Contents

Unit 1 TABLA

- **Prescribed Talas: Teentala, Jhaptala, Tilwada, Jhoomra, Deepchandi, Pancham Sawari**
- Ability to Perform Teentala and Jhaptala with various compositions
- Knowledge of playing with padhant of following Talas:-Tilwada, Jhoomara, Deepchandi and Pancham Sawari.
- Knowledge of different layakarries such as Aad, Kuaad, Viaad., i.e- 3/2, 5/4, 7/4.
- Practice of padhant and playing of above mentioned layakaris.
- Basic knowledge of Tabla tuning.
- Solo performance other than in stage performance.
- Notation book to be submitted for internal assessment

Unit 2 PAKHAWAJ

- Prescribed Talas: Dhamar, Sooltala, Jhoomra, Deepchandi and Pancham Sawari
- Ability to perform Chautala and Dhamar with various compositions.
- Knowledge of playing with padhant of following Talas:-Dhamar, Sooltala, Jhoomra, Deepchandi and Pancham Sawari with thah, dugun and chaugun laya.
- Knowledge of different layakaries such as Aad, Kuaad and Viaad. i.e. -3/2, 5/4, 7/4.
- Practice of padhant and playing of above mentioned layakaries.
- 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.

References

- Mishra, Pt. Chhote Lal, Taal Prasoon, (2004), 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

SKILL ENHANCEMENT COURSE - SEC

THUMRI-DADRA

CREDIT : THEORY- 2 PRACTICAL- 4

SEMESTER : 3

Course TD 304(SEC)

Theory : Theory of Thumri-Dadra

Credit : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

A brief history of Thumri and its styles.

Unit 2

Notation writing of Thumri and Dadra in prescribed Ragas.

Unit 3

Brief Description of Ragas prescribed.

Unit 4

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

Unit 5

Brief knowledge of tuning a Tanpura.

References

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

Course TD 305(SEC)

Practical : Stage performance & Viva voce

Credit : 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Ragas:-Bhairavi, Khamaj, Kafi

Unit 2

General discussion of two styles of Thumri.

Unit 3

Study of the prescribed ragas with vistar.

Unit 4

One Thumri in any one of the prescribed ragas.

Unit 5

One Dadra in prescribed ragas.

Unit 6

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

- Deepchandi
- Kaharva
- Addha tritaal

Unit 7

Ability to tune the tanpura.

Unit 8

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

References

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

SKILL ENHANCEMENT COURSE - SEC

HINDUSTANI MUSIC- HARMONIUM

CREDIT : THEORY- 2 PRACTICAL- 4

Course HA 306(SEC)

Theory : Origin, Development and Utility of Harmonium in Indian Music

Credit : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Brief history of Harmonium & its development in Indian Music.

Unit 2

To write ten Alankars with respective finger techniques.

Unit 3

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

Unit 4

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

Unit 5

Description of prescribed Ragas.

Unit 6

Notation writing of Talas with *Dugun & Chaugun*.

References

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

Course HA 307(SEC)

Practical : Stage Performance & Viva voce

Credit : 4

Course Objective

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

Course Learning Outcome

The students of this course get to learn as follows:

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

Contents

Unit1

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

Unit2

Ability to play ten Alankars of shuddha & vikrit swaras.

Unit3

15 general alankars with finger techniques in prescribed ragas.

Unit4

Ability to play one drut composition in any one of the following ragas with alaap and 5 tanas and description of the ragas presented:-Yaman, Bhairav, Jaunpuri.

Unit 5

Elementary knowledge of following talas –

Teentaal, Ektala, Keherwa

References

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

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

SEMESTER : 3

Course TB 308(SEC)

Theory : Tala System

Credits : 2

Course Objective

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

Course Learning Outcome

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

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

Contents

Unit 1

- Brief history of Tabla / Pakhawaj

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

- Description of Ektala/Chautal.

References

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

Course TB 309(SEC)

Practical : Stage Performance & Viva voce

Credits : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Basic Bols (varnas) of Tabla/ Pakhawaj

Unit 2

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

Unit 3

- Knowledge of Keherwa/Tivra and Dadra/Sooltala.

Unit 4

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

Unit 5

- Basic knowledge of Vocal and Instrumental accompaniment.

Unit 6

- Elementary knowledge of tuning of Tabla/ Pakhawaj.

References

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

SKILL ENHANCEMENT COURSE-SEC

MRIDANGAM

CREDIT : THEORY - 2 PRACTICAL- 4

SEMESTER : 3

Course MD 310(SEC)

Theory: Technical Terminologies & Concepts of Tala & Laya

Credit : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Technical terminology

Unit 2

Elementary knowledge of all important terms used in practical lessons

Unit 3

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

Unit 4

Understanding the concept of Tala , Laya, Gati

Unit 5

Understanding of different parts of the instrument.

Unit 6

Understanding of basic notation system.

References

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

Course MD 311(SEC)

Practical : Stage Performance & Viva voce

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

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

Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam.

Unit 5

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

Unit 6

Elementary knowledge of tuning of Mridangam.

Unit 7

Basic knowledge of Sulaadi Sapta Talas and Jaatis.

Unit 8

Understanding of different parts of the instrument.

References

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

SKILL ENHANCEMENT COURSE-SEC

VEENA/VIOLIN

CREDIT : THEORY - 2 PRACTICAL- 4

SEMESTER : 3

Course VV 312(SEC)

Theory : Technical Terminology and Raga Lakshanas

Credit : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Technical terminology

Unit 2

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

Unit 3

Brief Ragalakshana of Mayamalavagaula /Shankarabharana

Unit 4

Understanding of basic notation system.

Unit 5

Knowledge of different parts of the instrument and basic playing techniques

References

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

Course VV 313(SEC)

Practical: Stage Performance & Viva Voce

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Knowledge of Swarasthanas.

Unit 3

Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast). Simple Swara exercises – Variation in three speeds.

Unit 4 A brief Knowledge of technical terms and brief idea of Instrument

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

- Elementary knowledge of tuning Veena/ Violin.

References

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

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CORE COURSE

CREDIT: THEORY- 4 PRACTICAL- 8

SEMESTER : 4

Course 401 Theory : History of Indian Tala System

Credit : 4

Course Objective

- Knowledge about the history of 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

Contents

Unit 1

Brief history of Indian tala system.

Unit 2

General Introduction of medieval leading texts of music with their references on tala system and avanaddha vadyas.

Unit 3

Importance of tala in Hindustani music.

Unit 4

Detailed knowledge of Bhatkhande and Paluskar notation systems.

Unit 5

Ability of writing different Layakaries in notation system 2/3, 3/2, 4/3.

Unit 6

Practice of writing of Tabla&Pakhawaj compositions in Bhatkhande notation system in Teentala and Chautala.

Unit 7

Notation of compositions in prescribed talas.

References

- Godbole, Madhukar Ganesh (1990) Tabla Shastra, Allahabad Ashok Prakashan
- 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
- Shrivastava, Shri Girish Chandra (1999), Taal Parichaye Bhaag- III, Allahabad Rubi Prakashan
- Das, Purushottam (1983), Mridangam Vadan, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Chhote Lal (2004) Taal Prabandh, Kanishka Publications, New Delhi

Course 402 Practical : Stage Performance

Credit : 8

Course Objective

- Advanced contents to enrich Solo presentation in Tabla/Pakhawaj performance
- Concept of Chakkardar tihayis in Indian Tala system in prescribed talas

Course Learning Outcome

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

Contents

Unit 1 TABLA

- **Prescribed Talas: Jhaptal, Teentala, Adachautala & Ektala**
- Solo Performance of minimum 15 minutes in Jhaptala with followings: Peshkar with eight paltas &Tihai.
- Uthan
- Two Kayada/Baant with six Paltas & Tihai.
- One Ada laya Kayada/ Baant with four Paltas&Tihai.
- Two Tukda, One Sadharan Chakradar and One Farmaisi Chakradar.
- Two Mukhda, Two SadharanTukdas& Two Tihai each in Ada Chautala ,Ektala and Teentala.

Unit 2 PAKHAWAJ

- **Prescribed Talas : Sooltala,Dhamar ,Tevra, Chautala, Adachautala**
- Solo Performance of minimum 15 mints. in Sooltala with Uthan, Rela, Chakradar, Paran and Tihais.
- Two damdar , Two bedamdar& two simple Tihai each in Dhamar &TevraTala.
- Ability to Padhant with Tali Khali and playing of Dugun, Tigun&Chaugun of the followingTalas: Chautala, Adachautala, Sooltala, Tivra and Dhamar.
- Ability to accompany with Dhrupad Dhamar style of Vocal Music & Instrumental Music.
- Basic knowledge of Pakhawaj tuning.
- Notation book to be submitted for internal assessment.

References

- 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
- 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

Course 403 Viva voce

Credits : 8

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

Contents

Unit 1 TABLA

- **Prescribed Talas : Teentala, Pancham Sawari, Adachartala, Ektala, Jhaptala, Roopak, Dhamar, Chautala, Keharwa & Dadra**
- Ability to perform in Teentala and Jhaptala with various compositions.
- Ability to padhant with Tali-Khali and playing of Dugun, Tigun&Chaugun of the followingTalas: Teentala, Dhamar, Ektala, Jhaptala, Rupak, Keharwa, Dadra, Chautala & Panchamsawari.
- Ability to accompany vocal Music (Chhota Khayal, Tarana and Dadra) & (Razakhani Gat and Dhun) Instrumental Music.
- Basic knowledge of Tabla tuning.
- Notation book to be submitted for internal assessment.

Unit 2 PAKHAWAJ

- Prescribed Tala : Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Rupak, Keharwa and Dadra.
- Ability to perform in Chartala and Sooltala with various compositions.
- Ability to Padhant with Tali Khali and playing of Dugun, Tigun & Chaugun of the following Talas: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Roopak, Keharwa and Dadra.
- Ability to accompany with Dhrupad Dhamar style of Vocal Music & Instrumental Music.
- 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.

References

- 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
- Das, Purushottam (1983), Mridanga Vaadan, Sangeet Natak Academy, New Delhi

SKILL ENHANCEMENT COURSE (SEC)

THUMRI-DADRA

CREDIT : THEORY- 2 PRACTICAL - 4

SEMESTER : 4

TD 404(SEC)

Theory :Theory of Thumri - Dadra

Credit : 2

Course Objective:

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

Course Learning Outcome

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

Contents

Unit 1

Give a brief history of Harmonium, Sarangi and Tabla.

Unit 2

Notation writing of Thumri and Dadra in prescribed ragas.

Unit 3

Brief description of Ragas prescribed.

Unit 4

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

Unit 5

Brief knowledge of tuning of Tabla & Sarangi

References

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

Course TD 405(SEC)

Practical : Stage performance & Viva voce

Credit : 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Features of Thumri & Dadra singing.

Unit 3

Brief study of the following ragas:

Unit 4

One Thumri in any one of the following Ragas

Unit 5

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

Unit 6

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

Unit 7

Ability to tune the Tanpura.

Unit 8

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

References

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

SKILL ENHANCEMENT COURSE – HARMONIUM

CREDIT : THEORY – 2 PRACTICAL – 4

SEMESTER : 4

Course HA 406(SEC)

Theory : General Theory of Harmonium and Indian Music

Course Objective

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

Course Learning Outcome

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

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

Contents

Unit 1

Structural details of Harmonium with a sketch.

Unit 2

Brief history of Harmonium.

Unit 3

To write ten Alankars with finger techniques.

Unit 4

Definition of following –

- Sangeet
- Naad& its properties
- Shruti
- Swar
- Saptak
- Raga
- That

- Harmony
- Melody.

Unit 5

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

Unit 6

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

Unit 7

Notation of Talas with *Dugun & Chaugun*.

Unit 8

Brief biographies of following Harmonium players -

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

References

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

Course HA 407(SEC)

Practical- Stage Performance & Viva voce

Credit-4

Course Objective

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

Course Learning Outcome

The students of this course get to learn as follows:-

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

Contents

Unit 1

Ability to play 10 advance Alankars in prescribed ragas.

Unit 2

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

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

Unit 3

Ability to play a dhun in Raga Kafi or Khamaj.

Unit 4

Elementary knowledge of Chautala, Jhaptala& Dadra.

References

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

SKILL ENHANCEMENT COURSE (SEC)
HINDUSTANI MUSIC - PERCUSSION (TABLA)

CREDIT : THEORY- 2 PRACTICAL - 4

SEMESTER : 4

Course TB 408(SEC)

Theory : Notation Writing Skill

Credits : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

- Drawing sketch of Tabla with its various parts.

Unit 2

- Description of prescribed talas.

Unit 3

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

Unit 4

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

References

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

Course TB 409(SEC)

Practical : Stage Performance & Viva voce

Credits : 4

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1 Prescribed Talas

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

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

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

One simple Kayada/ Rela in Jhaptala/Dhamar.

Unit 6

Four variations in Keherwa and Dadra Tala.

Unit 7

Tuning of Tabla/Pakhawaj.

References

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

SKILL ENHANCEMENT COURSE (SEC)

MRIDANGAM

CREDIT THEORY - 2 PRACTICAL – 4

SEMESTER : 4

Course MD 410(SEC)

Theory: Contributions of Popular Mridangam Stalwarts & Notation System

Credit: 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Technical terminology

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

Sulaadi Sapta Talas with Jaati bhedas

Unit 6

Contribution of Palghat Mani Iyer & Palani Subramanya Iyer.

Unit 7

Understanding of basic notation system.

Unit 8

Elementary knowledge of tuning of Mridangam.

Unit 9

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

References

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

Course MD 411(SEC)

Practical : Stage Performance & Viva voce

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

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

Unit 4

Thattakaram (Chollukkattu) and its importance in learning Mridangam.

Unit 5

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

Unit 6

Elementary knowledge of tuning of Mridangam.

Unit 7

Basic knowledge of Suladi Sapta Talas and 5 Jaatis.

Unit 8

Understanding of different parts of Instruments.

References

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

- Raga Classification –Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152

SKILL ENHANCEMENT COURSE (SEC)

VEENA/VIOLIN

CREDIT : THEORY -2 PRACTICAL- 4

SEMESTER : 4

Course VV 412(SEC)

Theory: Musical Forms & Biographies

Credit : 2

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Technical Terminology

Unit 2

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

Unit 3

Sooladi Sapta Talas and their five Jatis

Unit 4

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

Unit 5

Ability to write simple notations in Adi Tala

Unit 6

Knowledge of brief Raga lakshanas of ragas taught

Unit 7

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

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

References

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

Course VV 413(SEC)

Practical : Stage Performance & Viva voce

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Knowledge of Swarasthanas.

Unit 3

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

Unit 4

Simple Swara exercises – Variation in three speeds.

Unit 5

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

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

References

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

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CORE COURSE

CREDITS: THEORY- 4 PRACTICAL- 8

SEMESTER: 5

Course 501 Theory : Gharana System and Style of Percussion Music

Credit : 4

Course Objective

- Knowing about the Historical development and evolution of various Gharanas and Paramparas of Tabla/Pakhawaj .
- Knowing about the Contribution and the Biographies of various Stalwarts of Tabla/Pakhawaj .

Course Learning Outcome

- The students learn about the Gharana system of Hindustani music
- The students study development of various Gharana & Paramparas of Tabla & Pakhawaj
- The students learn to write the practical compositions according to the Notation system
- The students study about the theoretical aspects of Talas

Contents

Unit 1

Historical development of Gharanas of Tabla playing and their salient features.

Unit 2

Historical Development of various paramparas of Pakhawaj playing and their salient features.

Unit 3

Brief study of aesthetics of Tabla/Pakhawaj Gharana system in Hindustani Music.

Unit 4

Brief Biographical sketch of following artists with special reference to their contribution in the field of music:-

Unit 5

- Ustad Maseet Khan
- Pandit Kanthe Maharaj
- Ustad Amir Hussain Khan
- Ustad Ahmed JaanThirkawa
- Pandit Anokhelal Mishra
- Ustad Gami Khan

Unit 6

- Ustad Karamat Khan
- Ustad Allarakha Khan
- Pandit Samta Prasad
- Ustad Afaaq Hussain Khan
- Pandit Chhote Lal Mishra
- Ustad Inam Ali
- Ustad Lateef Ahmed Khan

Unit 7

- Pandit Sakharam Mridangacharya
- Pandit Ayodhya Prasad
- Pandit Ghanshyam Pakhawaji
- Pandit Mannuji Mridangacharya
- Pandit Amarnath Mishra
- Pandit Ramshankar Das (Pagal Dasji)

Unit 8

- Pandit Purushottam Das
- Pandit Ramjee Upadhyay
- Pandit Amba Das Pant Agle
- Raja Chhatrapti Singh
- Pandit Shankar Rao Bapu Apegaonkar

Unit 9

- Notation of compositions in prescribed Talas.

References

- Mishra, Pt. Chhote Lal,(2004) Taal Prabandh, Kanishka Publications, New Delhi
- Singh, Dr. Prem Narayan (2004) Na DhinDhin Na KeJadugar : Pt. Anokhelal Mishra, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Gautam, M.R. (2001)Musical Heritage of India, Munshilal Manoharlal New Delhi
- Shrivastav, Shri Girish Chandra (1996) Taal Kosh, Allahabad Rubi Prakashan
- Chauby, S.K (1984) Sangeet Me Gharane Ki Charcha: Sangeet Gharana Anka : Uttar Pradesh Hindi Sansthan, Lucknow, U.P
- Kumar, Dr. Rishitosh ()Sangeet Sikchan Ke Vividha Ayaam, Kanishka Publishers,New Delhi
- Sharma, Bhagwat Sharan (1959) Hathras Sangeet Karyalaya
- Kumar, Dr. Rishitosh (2015) Tab'le ka Udgam evam Delli Gharana , Kanishka Publishers Daryaganj, New Delhi

Course 502 Practical : Stage Performance & Viva voce

Credit : 8

Course Objective

- Enabling the students to present the compact and effective Solo performance balancing both the Technical and Aesthetical aspects of Tabla/Pakhawaj playing.
- Advanced learning of aesthetical accompaniment with Classical and Semi Classical styles of Indian Vocal and Non percussion Instruments.

Course Learning Outcome

- The students are able to give a practical demonstration of the prescribed Talas with various compositions.
- The students are able to demonstrate various aspects of Talas and their differentiation

Contents

Unit 1 TABLA

- **Prescribed Talas: Teentala, Rupak**
- Solo performance of 15 minutes in Teentala with Peshkar/Uthan, Kayada, Rela, Baant etc.
- Solo performance in Rupak with Peshkar/ Uthan, Kayada, Rela, Tukra, Chakradar for at least 10 minutes.
- Ability to play in prescribed Talas of course.
- Accompaniment with vocal compositions (Chhotakhyal/Dhrupad) & Instrumental Drut Gat and Jhala.
- Accompaniment with light compositions with Laggi-Ladi.
- Notation book to be submitted for internal assessment.
- Ability to tune one's own instrument.

Unit 2 PAKHAWAJ

- **Prescribed Talas: Chautala, Dhamar**
- Solo performance of 15 minutes in Chautala with Uthan, Rela, Paran & Chakradars etc.
- Ability to playing compositions(2 each) of different Gharanas in Chautala.
- Solo performance of at least 10 minutes in Dhamar with Stuti Paran, improvisation of Theka, Rela and Chakradar.
- Ability to play in prescribed Talas of course.
- Accompaniment with vocal compositions (Chhota khyal / Dhrupad) & Instrumental Drut Gat and Jhala.
- Accompaniment with light compositions with Laggi-Ladi.
- Notation book to be submitted for internal assessment.
- Ability to tune one's own instrument.

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

References

- Gottlieb.Robert S,Solo Tabla Drumming of North India, Voll- II,(1993)Motilal Banarsi Das Publishers Private Limited, Delhi
- Taal Anka, Sangeet Karyalya (1997) Hatrash, U.P
- Mishra, Pt. Chhote Lal, Tabla Grantaha(2006) Kanishka Publishers, Delhi
- Aprachalit Kayada, Sangeet Karyalya(1982) Hathras,U.P

DISCIPLINE SPECIFIC ELECTIVE (DSE)

HINDUSTANI MUSIC :VOCAL

CREDITS: THEORY- 4, PRACTICAL- 6

SEMESTER : 5

COURSE HV 503(DSE)

Elective I Theory : Theory of Indian Music

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Time theory in Indian Music.

Unit 2

Classification of ragas.

Unit 3

“Sarana - Chatushtayi” of Bharat.

Unit 4

Notation system given by Pt. V.N. Bhatakhande.

Unit 5

Notation of composition in any of the prescribed ragas.

Unit 6

Notation of prescribed talas.

Unit 7

Description of prescribed ragas.

References

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

Course HV 504(DSE)

Elective II Practical : Stage Performance & Viva voce

Credit : 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Ragas – Bhupali, Yaman, Kafi.

Unit 2

Five alankars to be presented in shuddha swaras.

Unit 3

One sargam geet in any of the prescribed ragas.

Unit 4

One lakshan geet in any of the prescribed ragas.

Unit 5

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

Unit 6

Knowledge of the following Talas with dugun, tigun and chaugun alongwith demonstration – a) Teental b) Ektala.

References

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

DISCIPLINE SPECIFIC ELECTIVE

HINDUSTANI MUSIC – INSTRUMENTAL (SITAR)

CREDITS: THEORY- 4 PRACTICAL- 6

SEMESTER : 5

Course ST 505(DSE)

Elective I Theory : Theory of Indian Music

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Time theory in Indian Music.

Unit2

Classification of ragas.

Unit 3

“Sarana- Chatushtayi” of Bharat.

Unit 4

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

Unit 5

Notation of composition in any of the prescribed ragas.

Unit 6

Notation of prescribed talas- Teentala and Ektala.

Unit 7

Description of prescribed ragas- Yaman, Bhupali and kafi.

References

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

Course ST 506(DSE)

Elective II Practical : Stage Performance & Viva Voce

Credit - 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

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

References

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

DISCIPLINE SPECIFIC ELECTIVE

HINDUSTANI MUSIC – PERCUSSION (TABLA/PAKHAWAJ)

CREDITS: PRACTICAL- 6, THEORY- 4

SEMESTER : 5

Course TB 507(DSE)

Elective I Theory : Tala System

Credit : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Knowledge about Structure, Tuning, Syllables and playing techniques of Tabla/Pakhawaj.

Unit 2

Knowledge of the following terms:-

- Laya
- Taal
- Matra
- Theka

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

Unit 3

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

Unit 4

Notation system given by Pt. V.N.Bhatkhande

Unit 5

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

References

- 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
- Kumar, Dr. Rishitosh, Table ka Udgam Evam Delhi Gharana (2015), Kanishka Publisher, Delhi

Course TB 508(DSE)

Elective II Practical : Stage Performance & Viva voce

Credit : 6

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Talas – Teentala, Choutala, Keharwa & Dadra

Unit 2

Various syllables and playing techniques of Tabla/Pakhawaj.

Unit 3

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

Unit 4

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

Unit 5

Knowledge of two ‘Tukras’ and Two ‘Parans’ of Tabla/Pakhawaj.

Unit 6

Five variations of Theka with Tihai in Teentala/Chautala.

Unit 7

Ability to play Keharwa and Dadra Tala.

References

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, 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

DISCIPLINE SPECIFIC ELECTIVE - DSE

KARNATAK MUSIC – VOCAL

CREDITS: THEORY- 4 PRACTICAL- 6

SEMESTER: 5

Course KV 509(DSE)

Elective I Theory: An Appreciation of Karnatak Music

Credits : 4

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

Elementary knowledge about terms

- Mela
- Raga classification.

Unit 3

Basic elements of Tala

- Shadangas
- Jati

- Gati
- Sapta suladi talas

Unit 4

Basic knowledge about the musical forms

- Geetam
- Varnam
- Kriti

Unit 5

Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

Unit 6

Notation of Geetam

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

References

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

Course KV 510(DSE)

Elective IIPractical: Stage Performance & Viva-Voce

Credit : 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1 Varisas

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

Unit 2 Alankaras (Sapata Tala)

- Eka
- Roopaka
- Tripata

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

- Mohanam
- Kalyani
- Kamboji
- Sudha Saveri

Unit 4 Musical form

One simple swarajati or one simple varnam

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 Iyenkar

DISCIPLINE SPECIFIC ELECTIVE - DSE

KARNATAK MUSIC – VEENA /VIOLIN

CREDITS : THEORY- 4 PRACTICAL- 6

SEMESTER : 5

Course VV 511(DSE)

Elective I Theory : Basic Theory of Karnatak Music

Credits : 4

Course Objective

- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study the basic concept of opted musical instruments 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

Contents

Unit 1 Knowledge about swara

- Swarasthana
- Dwadasa Swarasthana
- Shodasa Swara

Unit 2 Elementary knowledge about terms

- Mela
- Raga classification

Unit 3 Basic elements of Tala

- Shadangas
- Jati
- Gati

- Sapta suladi talas

Unit 4 Basic knowledge about the musical forms

- Geetam
- Varnam
- Kritis

Unit 5 Ragalakshana of Ragas prescribed in Elective-I

- Mohana
- Kalyani
- Kamboji
- Sudha Saveri

Unit 6 Basic knowledge of structure & tuning of the opted instrument

References

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

Course VV 512(DSE) Elective II: Practical: Performance & Viva Voce

Credit: 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Playing technique concerned to the opted instrument

Unit 2 Varisas

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

Unit 2 Alankaras (Sapta Tala)

- Eka
- Roopaka
- Tripata

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

- Mohanam
- Kalyani
- Kamboji
- Sudha Saveri

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 Iyenkar

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CORE COURSE

CREDIT: THEORY- 4 PRACTICAL- 8

SEMESTER : 6

Course 601 Theory : Study of Indian Tala System & Present Musical Forms

Credit : 4

Course Objective

- Student is introduced to ancient Margi Deshi tala system
- Critical study of their respective instruments mentioned in ancient texts
- To know how abouts of various popular classical and semiclassical vocal genres such as Dhrupad, Khayal, Hori, Thumri, Ghazal etc
- Elementary knowledge of western staff notation

Course Learning Outcome

- The student studies about the ancient Tala system
- He learns about the musical forms of Hindustani music
- He learns to write the practical compositions according to the Notation system
- He studies about the theoretical aspects of Talas

Contents

Unit 1

Brief introduction of Tala Ke Das Pran.

Unit 2

Brief study of Margi and Deshi Tala Paddhati.

Unit 3

Merits and Demerits of Pakhawaj and Tabla Player, according to ancient treatises .

Unit 4

Brief knowledge of Dhrupad, Dhamar, Khayal , Hori, Sadra, Thumri, Tappa, Bhajan , Ghazal and qauvali and also the Talas used to accompany these styles.

Unit 5

Elementary knowledge of staff notation system.

Unit 6

Basic principles of art of accompanying various instrumental and vocal styles.

Unit 7

Notation of compositions in prescribed Talas.

References

- Mishra, Chhote Lal (2006) Tala Prabandha, Kanishka Publishers, New Delhi
- Brihaspati, Accharya (1989) Bharat Ka Sangeet Siddhant, Bhraspati Publishers
- Pranjape, Shridhar (1972) Sangeet Bodh, Madhya Pradesh Hindi Granth Academy, Bhopal. M.P
- Veer, Ramatavar (1980) Theory of Indian Music, Pankaj Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet ka Itihaas ,Sangeet Research Academy, Kolkata
- Rao, Manohar Bhalachandra Marahte (1991) Taal Vadya Shastra, Sharma Pustak Sadan , Patnkar Bazar, Gwalior

Course 602 Practical : Stage Performance & Viva voce

Credits : 8

Course Objective

- A complete aesthetical tabla/Pakhawaj solo playing with the sound knowledge of different gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.
- Advanced learning in accompanying the Hindustani Vocal and Instrumental music.This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

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

Contents

Unit 1 TABLA

- **Prescribed Talas :Teentala, Ektala, Jhaptala, Chautala, Dhamar, Sooltala & Tevra**
- Complete aesthetical Tabla solo playing with different Gharanedar Compositions in Teentala for 15 minutes and in Ektala/Jhaptala for 10 minutes.
- Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.
- Knowledge of accompaniment with vocal styles i.e. Khayal (bada & chhota) Tarana, Thumri/Dadra with Laggi Ladi.
- Knowledge of talas of Pakhawaj: Chautala, Dhamar , Sooltala and Tevra.
- Ability to play in Jhaptala and Teentala with advance compositions.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for internal assessment.

Unit 2 PAKHAWAJ

- **Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Keharwa & Dadra**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.
- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.
- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.
- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.
- Ability to play advance compositions in Chautala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be submitted for internal assessment.

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

References

- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi

DISCIPLINE SPECIFIC ELECTIVE (DSE)

HINDUSTANI MUSIC(VOCAL)

CREDIT : PRACTICAL – 6 PROJECT WORK - 4

SEMESTER 6

Course HV 603(DSE)

Elective III Practical : Stage Performance & Viva voce

Credit : 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Ragas – Malkauns, Bhairav, Vrindavani Sarang.

Unit 2

Five alankars to be presented in prescribed ragas.

Unit 3

One sargam geet in any of the prescribed ragas.

Unit 4

One lakshan geet in any of the prescribed ragas.

Unit 5

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

Unit 6

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

Unit 7

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

References

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

Course HV 604(DSE) Elective IV Project Work

Credit : 4

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

Course Learning Outcome

- It helps to understand the basic concepts of Research methodologies.
- The students understand the importance of reading skills as well as writing skills to develop his/her rational approach towards research activities.
- The students gain knowledge about the life and contribution of various musicians and musicologists etc. through specific project work.

Content

Unit 1

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

DISCIPLINE SPECIFIC ELECTIVE (DSE)

SITAR

CREDIT : PRACTICAL – 6 PROJECT – 4

SEMESTER 6

Course ST 605(DSE)

Elective III Practical: Stage Performance & Viva voce

Credit - 6

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1

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

Unit 2

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

Unit 3

Knowledge of the following Talas with dugun, tigon and chaugun along with demonstration – a) Jhaptala b) Rupak

References

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

Course ST 606(DSE)

Elective IV : Project Work

Credit : 4

Course Objective

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

Course Learning Outcome

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

Content

Unit 1 Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI. Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words).

DISCIPLINE SPECIFIC ELECTIVE (DSE)

HINDUSTANI MUSIC - PERCUSSION (TABLA/PAKHAWAJ)

CREDIT : PRACTICAL – 6 PROJECT- 4

SEMESTER : 6

Course TB 607(DSE)

Elective III Practical : Stage Performance & Viva voce

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1

Prescribed Talas : Jhaptala, Sultala, Rupak Tala & Tevra

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

One Tirakit Composition (Kayada/Padal or Rela) with four Variations and Tihai in Jhaptala/Sultala.

Unit 6

Ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Teevra.

Unit 7

Ability to Accompaniment with Chhota Khayal/Dhrupad and Bhajan.

References

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, 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

Course TB 608(DSE) Elective IV : Project Work

Credit : 4

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

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.

Content

Unit 1

Discipline Specific project work (not less than 4000 words). Topic chosen in consultation with the teacher at the commencement of Semester VI.

- The life and contribution of various musicians and musicologists.
- The origin and development of percussion instruments or Gharanas of Tabla/Pakhawaj.

DISCIPLINE SPECIFIC ELECTIVE (DSE)

KARNATAK MUSIC- VOCAL

CREDIT : PRACTICAL - 6 PROJECT - 4

SEMESTER : 6

Course KV 609(DSE)

Elective III: Practical: Stage Performance & Viva Voce

Credit: 6

Course Objective

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

Course Learning Outcome

- Ability to demonstrate the seven basic talas through Alankaras and geetams.
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

Contents

Unit 1 Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

Unit 2

Alankaras (any two) to be rendered in the Ragas

- Mohan
- Kalyani

Unit 3

Any 2 kritis

Unit 4

One simple varnam.

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 Iyenkar

Course KV 610(DSE) Elective IV: Theory: Project Work

Credits: 4

Course Objective

- The main focus of the project work is to groom and improve students level in writings as well as reading skills.
- The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies

Course Learning Outcome

- Ability to demonstrate basic of research methodologies
- The student understands the importance of reading skills as well as writing skills

Content

Unit 1

Discipline specific project work of not less than 4000 words, Topic chosen in consultation with the teachers on the commencement of the semester VI (Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words)

DISCIPLINE SPECIFIC ELECTIVE – DSE

KARNATAK MUSIC – VEENA /VIOLIN

CREDIT : PRACTICAL- 6 PROJECT WORK-4

SEMESTER : 6

Course VV 611(DSE) Elective III: Practical: Performance & Viva-Voce

Credits: 6

Course Objective

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering musical exercises in various speed

Course Learning Outcome

- Ability to demonstrate the seven basic talas through Alankaras and geetams.
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

Contents

Unit 1 Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

Unit 2 Alankaras (any two) to be rendered in the Ragas

- Mohana
- Kalyani

Unit 3

Any 2 kritis

Unit 4

One simple varnam

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 Iyenkar

Course VV 612(DSE) Elective IV: Project work

Credit: 4

Course Objective

- The main focus of the project work is to groom and improve students level in writings as well as reading skills.

- The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies

Course Learning Outcome

- Ability to demonstrate basic of research methodologies
- The student understands the importance of reading skills as well as writing skills

Content

Unit 1

Discipline specific project work of not less than 4000 words, Topic chosen in consultation with the teachers on the commencement of the semester VI (Internal Assessment – A summary of the project on the basis of Data Collection and Analysis (not less than 500 words)



**B. A. (Prog.) Hindustani Music
THREE YEAR FULL TIME PROGRAMME**

**Syllabus and Scheme of Examination
[(Choice Based Credit System (CBCS))]**

**First draft was placed on dashboard on 01/04/2019 and cleared by
CoC held on 05/04/2019 & 16/04/2019**

**Draft 2 was placed on dashboard on 16/04/2019 and cleared by
Faculty Meeting on 14/05/2019**

**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	English/MIL-1	(English/MIL Communication)/ Environmental Science			
	DSC-1A Theory: Fundamentals of Indian Music, Unit-1 DSC-1B Practical: Performance & Viva-Voce, Unit-2				
II	DSC-2A Theory: Basics of Indian Musicology, Unit-1 DSC-2B Practical: Performance & Viva-Voce, Unit-2	Environment Science/ (English/MIL Communication)			
III	DSC-3A Theory: Theory of Indian Music & Ancient Granthas & contribution of musicologists, Unit-1 DSC-3B Practical: Performance & Viva-Voce, Unit-2		SEC-1 Theory: Element of Indian Music Practical: Performance & Viva-Voce		
IV	DSC-4A Theory: Theory of Indian Music, Medieval Granthas & contribution of Musicians, Unit-1 DSC-4B Practical: Performance & Viva-Voce, Unit-2		SEC-2 Theory: General Concepts of Indian Music Practical: Performance & Viva-Voce		

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: THEOR – 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 foremost emphasis of the course is on establishing better understanding of the different aspects of Hindustani music.
- Basic knowledge of the instruments – Tanpura/ Sitar.
- Biographies of the musicians, composers and musicologists will help students to know about the great musicians.
- Theoretical knowledge of Ragas and Talas.

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 skillfully 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

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

- Sangeet : Gayan, Vadan, Nritya
- Shruti
- Swara : Shuddha Swara, Vikrit Swara - Komal Vikrit, Teevra Vikrit, Chal Swara, Achal Swara
- Saptak : Mandra Saptak, Madhya Saptak, Taar Saptak
- Laya : Vilambit, Madhya, Drut Laya
- Varna
- Alankar
- Nada : Aahata Nada, Anaahata Nada, Nada Ki Tarata, Teevrata, Nada ki Jati
- Raga : Raga Ki Jati- Audav, Shadav, Sampoorana, Aroha, Avroha, Pakad
- Tala : 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 Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan.

Section-3

- Study of prescribed Ragas & Talas:
Ragas – Alhaiya Bilawal, Khamaj, Bhairav
Talas – Teentala, Dadra, Kaharwa.

References

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April. 1969, Part-III 2nd Edition: April. 1968, Part-IV 2nd Edition: March. 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1984) Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.
- Mishra, Pt. Lalmani (1st Edition: 1973) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Singh, Tejpal. & Arora, Prerna (1st Edition; 2005) Sangeet Ke dedeepyaman Soorya, Ustad Ameer Khan, New Delhi, Delhi, Kanishka Publishers.
- Govardhan, Shanti (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Shrivastava, Girish Chandra (2002) Tala Parichaya; Part-III, New Delhi, Delhi, Rubi Prakashan.
- Jain, Renu (1st Edition: 2006) Swara aur Raga, 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 Raga and Tala 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 attaining 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 Khayals in the two specified Ragas. This became a preamble to acquiring performance skills.
- Students achieved disphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.
- They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.
- Students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which is become a core for further learning and self reliance.
- The practical file carrying 25 marks for internal assessment was well presented with illustrations of Ragas, notations of traditional compositions, Talas with Dugun, Tigun and Chaugun. This also became a valuable note file for references.

Content

- Prescribed Ragas : Alhaiya Bilawal, Khamaj, Bhairav

Vocal Music

- Five Alankars.
- Lakshangeet/Swarmalika in any one of the Ragas.
- Drut Khayal 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, Kaharwa..
- Basic knowledge of playing Tanpura and Harmonium.

- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

Reference

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part-II, Dec. 2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R., (Part-I, First Edition, 1936), Raga Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patwardhan, 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.
- Bhatkhande, V.N., (6th Edition, Sep., 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV 5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak Publication.
- Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part-III 2009, Part-IV 14th Edition: 2008) Raga Parichaya, Allahabad, Sangeet Sadan Prakashan.

SEMESTER - 2

Theory : Unit-1

Course : DSC 2 (A) Theory : Basics of Indian Musicology

Credit : 2

Course Objective

- The prime intent of the course is to establish better understanding of the various terms of musicology.
- Understanding of Ragas, Talas and one prescribed instrument with sketch.

- Biographies of some great musicians and their contributions.

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:

- Swarmalika, Lakshan Geet, Vadi-Samvadi-Anuvadi-Vivadi, Poorvang-Uttarang, Vakra Swara, Varjit-Swara, Alaap, Jod, Jhala, Gamak, Meend, Soot, Murki, Kan, Khatka, Krintan.
- Taan evam uske prakar.
- Mela, Thaata, Raga, Ashraya Raga.

Section-2

Biographies & contributions of the following:

- Jayadeva, 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, Teentala, Kaharwa.
- Basic knowledge of the following instruments with diagrams and labelling: Tabla, Harmonium.

References

- Matang, (1994), Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts.
- Paranjapey, S.S (1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy.
- Mishra, Lalmani, (2nd Edition: 2002) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Shrivastava, Girish Chandra (2008) Tala Parichaya, Meerut, U.P., Rubi Prakashan.
- Sambamoorthy, P. (2nd Edition: 1962) Great Composers, Madras, Tamilnadu, The Indian Music Publishing House, Neo Art Press.
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Pathak, Sunanda (1989) Hindustani Sangeet Mein Raga ki Utpatti Evam Vikas, New Delhi, Delhi, Radha Publication.
- Saraf, Rama (2016) Sangeet Sarita, Khajuri Khas, Delhi, Vidyanidhi Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.
- Kasliwal, S. (2001) Classical Musical Instruments, 7/16, Ansari Road, Daryaganj, New Delhi, Delhi, Rupa & Co.

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 requisite ragas.
- They adeptly demonstrated traditional compositions in Vilambit and Madhya laya Khayals/Maseetkhani and Razakhani Gats, Alaaps 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 irradiated 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 command on rhythm.
- Students learnt to play the Talas - Keherwa 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 Khayal in all the three of the prescribed Ragas.
- Vilambit-Khayal with alaaps 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 Teentala.

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, Jhaptala, Teentala, Kaharwa.
- Basic knowledge of Playing Tanpura and 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.
- Patwardhan, V.R., (1996), Raga Vigyan, Pune, MH, Publisher- Dr. Madhusudhanan Patwardhan.
- Mishra, Lalmani (1st Edition: 1979) Tantri Naad, Kanpur, U.P., Sahitya Ratnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-II 4th Edition: 1999, Part-IV 5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.

- Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part-III 2009, Part-IV 14th Edition: 2008) Raga Parichaya, Allahabad, Sangeet Sadan Prakashan.
- Mishra, Chhotelal (2012) Tala 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 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 student studies the origin and development of Vedic music and prescribed 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 new horizons and created interest amongst the students for the subject.
- Writing of the Bhakthande Swarlipi Paddhati taught 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 an option of attempting either writing of notation or an essay on a general topic.
- Detailed study of the Ragas enables them to attain proficiency in the subject.
- The study of Vedic music, Natyashastra and Brihaddeshi has 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.

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

General discussion and definition of the following:-

- Dhrupad, Dhamar, Khayal-Vilambit Khayal, Drut Khayal, Maseetkhani 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: Chautala, Jhaptala, Teentala, Roopak.

Section-2

- Vedic Music – Samvedic Sangeet, Saam Swar- Udatta, Anudatta, Swarita.
- Bhakti-Panchvidh Saam, Saptvidh Saam, Saam Vikar.
- Vedic evam Laukik Scales, Vedic Instruments.
- General study of Natyashastra.
- Detailed study of the following Ragas : Bihag, Malkauns, Vrindavani Sarang.

Section-3

- Life & Contribution of the following musicians and musicologists:- Pt. V. D. Paluskar, Sourindra Mohan Tagore, Mozart, Shyama Shastri.
- 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.
- 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 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, Allhabad, U.P., Anubhav publication house.

SEMESTER-3

Practical : Unit-2

Course : DSC 3 (B) Practical : Performance & Viva –Voce

Credit : 4

Course Objective

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.
- Play or sing one Light Dhun/Bhajan/Lokgeet based on Raga.

Course Learning Outcome (CLO)

- A variety of musical forms in each Raga have been taught to the students, thus building their repertoire and preparing them for stage performance.
- They have learnt the customary and traditional Gayaki of Dhrupad-Dhamaar.
- They have learnt to identify different Ragas and Talas while being played or sung.
- Reciting the Thekas of the Talas and playing basic Talas has enabled them to get acquainted with the rhythmic patterns.
- The knowledge of playing Harmonium has abetted them in understanding the placement of fingers and swaras instrument.
- The practical file with details of each topic covered in the syllabus has taught the students the method of systematic documentation and presentation.

Content

- Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chougun.

Or
One Dhamar with Dugun, Tigun and Chougun.

- One Raga based Bhajan/Lok geet.

Instrumental Music

- Maseetkhani Gat in any of the prescribed Ragas with Todas & Tanas.
- Razakhani Gat in any two of the prescribed Ragas with Taanas & 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 : Chautala, Jhaptala, Teentala, Roopak.
- Ability to play Teentala 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.
- 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-4

Theory:Unit-1

Course : DSC 4 (A) Theory: Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.

Credit: 2

Course Objective

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.

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 Dugun, Tigun and Chaugun recitation of many Talas.
- They attain knowledge of significant Granthas with special reference to their time period.

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

General discussion & definition of the following:

- Ragon ka Samay Siddhant, Sandhiprakash 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 : Teentala, Ektala, Chautala, Roopak, Kaharwa, Dadra, Jhaptala.

Section-2

- General study of following Granthas with special reference to their time period, chapterisation and contents :- Ahobal's Sangeet Parijat, Venkatamakhi's Chaturdandiprakashika.

- Life & Contributions of the following musicians and musicologist :- Pt. Krishna Narayan Ratanjankar, Beethoven, Vilayat Khan, Muthuswami Dikshitar.

Section-3

- Writing of compositions in notation of Vilambit Khayal, Drut Khayal and Dhrupad or Dhamar.

Or

Notation Writing of Maseetkhani Gat, Razakhani Gat in Teentala, one Gat in other than Teentala. (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.
- 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 Alaap, 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, Bhoopali, Bhimpalasi.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chaugan or
One Dhamar with Dugun, Tigun and Chaugan.
- One Raga based Bhajan/Lokgeet.

Instrumental Music

- Maseetkhani Gat with Tanas in the prescribed Ragas.
- Razakhani Gat (Tanas and Jhala) in 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 played or sung.
- Ability to recite the Thekas of the following Talas with Tali and Khali.
Teentala, Ektala, Chautala, Roopak, Kaharwa, Dadra, Jhaptala.
- Knowledge of playing Harmonium or any musical instrument.

- 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.

SEMESTER-5

Theory : Unit-1

Course : DSE 1 (A) Theory: Theory of Indian Music and study of ancient Granthas and Ragas

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 perceptive .
- 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 to 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 an 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 significance 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 bearing equal number of beats further enhances 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 an 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 Ramayana.
- 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, Ektala, Choutala, Dadra, Keherwa, Teentala.
- Ability to write Dugun of the prescribed Talas.
- Comparative study of the following Talas: Ektal-Choutal , Teental-Tilwada

Section-3

- Writing of compositions in notation of Vilambit Khayal, Dhrupad or Dhamar.(For Vocal students)
- Notation Writing of Maseetkhani Gat in Teentaal, Razakhani Gat in Teentala and Gat other than Teentaala.(For Instrumental students)
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.
- Importance of Music in Fine Arts.

References

- Paranjpey, Shridhar Sharat Chandra (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 Edition: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Shrivastava, Girish Chandra (1987) Tala Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
- Bharatmuni, Natyashastra, Varanasi, U.P., Chaukhamba Publications.
- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar-Vol.1, Hathras, U.P., Sangeet Karyalaya.
- Rajan, Renu (1st Edition: 2010) Bhartiya Shahstriya Sangeet Ke Vividh Ayam, Delhi, Ankit Publications.
- 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.
- Kasliwal, S. (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 into 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 learnt folk Music and Dhun.
- They have been taught the customary and traditional Gayaki of Dhrupad-Dhamaar.
- Reciting the Thekas of the Talas and playing basic Talas has enabled 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 Khayal with Alaaps and Tanas in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- Dhrupad with Dugun, Tigun and Chaugun. Or Dhamar with Dugun, Tigun and Chaugun.

Instrumental Music

- Maseekhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in the prescribed Ragas.
- Gat in any Tala other than Teentala.

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: Tilwada, Dhamar, Ektala, Chautala, Dadra, Kaharwa, Teentala.
- Elementary knowledge of playing Harmonium.
- 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.
- Patwardhan, 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.
- 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) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, 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 precisely structured to provide a deep understanding of the historical texts and their content which are of great significance in Indian Music.
- The in detail study of the important and diverse elements would provide a grip on the subject.
- The writing of compositions and essays are intended to increase an 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 Mahabharata.
- Gained proficiency in the comparative study of the two major notation systems, which has provided them with virtual understanding of the two methods.
- Achieved discernment on the classification of instruments – such as a) String instruments, b) Drum instruments, c) Wind instruments, and d) Percussion instruments.
- Imbued 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 employ to their advantage during performances.
- Acquired cognition of writing notations of traditional compositions and further developing their skills to independently read and learn authentic compositions on their own.
- Visually challenged students have engaged 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 : Tata Vadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.
- Gayak ke Gun-Avgun.

- Raga Lakshan.

Section-2

- Detailed study of the following Ragas : Puriyadhanashri, Hamir, Des.
- Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali and Khali of the following : Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, 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

- Writing of compositions in Notation of Vilambit Khyal, Dhrupad/ Dhamar.(For Vocal students)
- Notation writing of Maseekhani Gat, Razakhani Gat in Teentala and Gat in other than Teentala.
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 bhoomika.
- Rashtreeya Ekta mein Sangeet ka yogdan.

References

- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.
- Chandorkar, Vijaya (1993) Bhartiya Sangeet Mein Nibaddha Tatha Anibaddha Gaan, Delhi University, Delhi, Hindi Madhyam Karyanvayan Nideshalya.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Rajan, Renu (1st Edition: 2010) Bhartiya Shastriya Sangeet Ke Vividh ayam, Delhi, Ankit Publications.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prabandh, New Delhi, Delhi, Kanishka Punlishers.
- Deva, B.C.(1st Edition: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Premlata, Sangeet Mein Nibaddha aur Anibaddha.
- 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 propensity of the students to take this subject as a part of their higher 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 different Laya.
- They have acquired 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 Khayal with Alaaps and Tanas in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with dugun, tigun, chougun. Or
One Dhamar with Dugun, Tigun and Chaugun.

Instrumental Music

- Maseetkhani 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.
 - Ability to recite the Thekas of the following Talas along-with Tali and Khali : Ektala, Jhaptala, Teentala, Tilwada, Roopak, Keherwa, Dhamar, Chautala, 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, Tigun and Chaugun.

Reference

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalya.
- 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 Nada Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Bumbai, 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 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, Swara, Saptak, Laya etc.
- Knowledge of varying topics like life sketch of great musicians, various segments of musical instruments, Ragas and Talas etc. is acquired to yield desired results.
- Field visit to All India Radio (AIR) /Sangeet Natak Akademi opens up new vistas.

Course Learning Outcome (CLO)

- The students have attained knowledge of the basic terminology related to the field of music.
- They have gained inspiration by studying about the life of great musicians and their musical journeys.
- They have acquired the information and apply their minds to express their views regarding varied aspects of this fine art.
- They have demonstrated their assimilated skill of engaging with the swaras in different permutation and combination by singing/playing various Alankars, Swarmalika, Ragas and Talas.
- Acquired knowledge of various musical instruments understood their structural section with labelling their diagrams.
- Field visits to All India Radio/ Sangeet Natak Akademi 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, Vadan, Nritya
- Swara: Shuddha Swara, Vikrit Swara, Teevra Vikrit, komal Vikrit, Chal-Achal Swara
- Saptak: Mandra, Madhya, Taar Saptak
- Varna: Sthayi, Arohi, Avrohi, Sanchari
- Alankar
- Laya: Vilambit, Madhya, Drut.

Unit 2

Biography of the following musician:

- M.S. Subbulakshmi

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 Alhaiya Bilawal

Unit 5

- Writing of five Alankars in Shuddh Swaras.

Unit 6

- Writing of Thekas of the following Talas along with Matras, Vibhags, Bols, Tali and Khali: Teentala, Kaharwa.

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-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.

SEMESTER-3

SEC-1

Practical : Performance & Viva –Voce

Credit : 2

Course Objective

This course is targeted to enhance the innate musical capability of aspirants and empower them with skills in this art form which would be achieved with teaching them:-

- The fundamentals of music
- Singing and playing instruments
- Giving them the opportunity to experiment with their innate musicality.
- Providing knowledge of Ragas, Talas, Alankars, ascent and descent of notes and Swarmalika in a prescribed Raga etc. thereby making them enter into the world of Music.

Course Learning Outcome (CLO)

- Singing of Swaramalika gave them the foundation of the Raga sung in a specific meter.
- The training of Alankars in the the particular Ragas of the prescribed syllabus made the student understand Swaras.
- Playing of basic five Alankars of the pure notes on Harmonium/Sitar and playing or singing any composition/National Anthem had their fingers nimbly on the instruments.
- Elementary knowledge of the most widely used Teentala in the Classical Music is taught on Tabla. The students have learnt the baithak- the sitting posture and correct placement of hands on Tabla.
- Students have learnt to display 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 have obtained the knowledge method of writing various khayals, Dhamar, Dhruwad and Gats in the Prevalent notation system.

Content

Unit 1

- Prescribed Ragas: Bhairav or Alhaiya Bilawal

Unit 2

- Five Alankars in Bhairav or Alhaiya Bilawal (Singing and Playing)

Unit 3

- Aaroh, Avaroh, Pakad and Swarmalika in Rag Bhairav or Alhaiya Bilawal.

Unit 4

- Ability to recite the Thekas of the following Talas: Teentala, Kaharwa.

Unit 5

- Skill to play on Harmonium and/or sing any composition/ National Anthem.

Unit 6

- Playing five Alankars of Shuddha 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.
- 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,

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 articulately the origins of music, i.e. Nada and its attributes and also demonstrate Talas and ably perform the Raga.
- The attainment of knowledge of Tabla alongwith its labelled diagram enhance their grasp on the subject.
- This awareness would make them able to propagate it amongst other aspirants.

Course Learning Outcome (CLO)

- The students got acquainted with the basics of music. ‘Nada’ and its various aspects like pitch, timber and intensity.
- They gained knowledge of Swaras and their place in Ragas.
- They imbibed the concept of ascending and descending order of swaras in Ragas and also their main identifying phrases.
- They were inspired with studying about the life and contribution of famous musicians.
- The students were equipped with the knowledge of Ragas and Talas .
- Various Lakshanas were taught by making them learn about Lakshan Geet of the Ragas.
- Students understood various segments of Tabla by sketching its diagram and labelling..

Content

Unit 1

General discussion and study of the following terms:

- Nada : Definition, Aahata, Anahata, Nada ki Taarta, Teevrata evam Jati/Gun

Unit 2

- Swara : 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 Khamaj.

Unit 6

- Writing of five 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 labeling : (For 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 Nibandhavalii, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti.; (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- 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.

SEMESTER-4

SEC-2

Practical : Performance & Viva –Voce

Credit : 2

Course Objective

- The course is directed towards empowering students by instilling musical skills through playing and singing of Alankars, songs, Swarmalika in the recommended Raga on the Harmonium/ Sitar, prescribed Talas on the Tabla, as well as fundamental knowledge of singing traditional compositions/ Bandishes in a given Raga

Course Learning Outcome (CLO)

- The students have understood the swaras of Ragas by singing and playing Alankars in those notes.
- They further enhanced their grip on the Raga by learning its ascending, descending and unique phrases and also learnt rendering of Swarmalika/ Lakshangeet/ Razakhani Gat.
- Their ability to understand the rhythmic aspect is inculcated with playing of the Tala on Tabla.
- The students have developed 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, Tigun, Chaugun is well learnt and prepared by the students.

Content

Unit 1

- Prescribed Ragas: Yaman or Khamaj.

Unit 2

- Five Alankars in Rag Yaman or Rag Khamaj (Singing and Playing).

Unit 3

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Razakhani Gat in Rag Yaman or Khamaj.

Unit 4

- Ability to recite the Thekas of the following Talas: Jhaptala, Dadra.

Unit 5

- Skill to play on Harmonium and/or Sitar any of the following:

Unit 6

- Bhajan/ Patriotic Song.

Unit 7

- Playing five 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.
- 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.
- 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) Raga Parichaya, 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 propagate the fundamentals of music to the students.
- They would enter into the realm of music gaining perception about the various aspects of musical terminology, life of musicians, role of media, sections of musical instruments alongwith a profuse understanding of a variety of Ragas and Talas etc.

Course Learning Outcome (CLO)

- The student acquired knowledge of various musical terms.
- The students are made aware of the life and contributions of Bismillah Khan.
- They are able to distinguish between Raag and Thaata.
- The student learnt to express their opinion through essay writing on different topics.
- The student has learnt to write the theoretical aspects of Ragas and Talas.
- Sketching and classifying the various segments of instruments has lucified their concept 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:

- Thaata : Names and Swaras of Ten Thaatas as described by Pt. Bhatkhande.
- Swaras: Kan Swara, Khatka, Murkee, Meend, Alaap and Taan (General Concept)
- Difference between Raga and Thaata.
- 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 Vrindavani Sarang.

Unit 5

Writing of Thekas of the following tala along with Matras, Vibhags, Bols, Tali and Khali:

- Ektala, Roopak.

Unit 6

- General concept of Drut Khayal/ 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 Nibandhaval, 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.

SEMESTER-5

SEC-3

Practical: Performance & Viva –Voce

Credit: 2

Course Objective

- The main objective of the course is to enhance the students skill in singing and playing instruments so as to make them proficient in music.
- The students can then utilize these skills for their employment/ occupation/ teaching.

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 Khayals 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 Vrindavani Sarang

Unit 2

- Five Alankars in Rag Kafi or Vrindavani Sarang (Singing and Playing).

Unit 3

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Drut Khayal/Razakhani Gat in Raga Kafi or Vrindavani Sarang.

Unit 4

- Ability to recite the Thekas of the following Talas : Rupak, Ektala.

Unit 5

- Skill to play on Harmonium and/or sing in any of the following: Saraswati Vandana/ Vande Mataram/ a Bandish/Gat in Raga Kafi or Vrindavani Sarang.

Unit 6

- Playing five Alankars in any of the prescribed Ragas on Harmonium/Sitar.

Unit 7

- Ability to play Roopak Tala 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.
- 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.

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 segments 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 is trained about the structural aspect of the basic Ragas and Talas.
- The student learns to express their opinion through essay writing on different topics.
- By writing the alankars student gain knowledge of Swaras.
- Through the writing of Talas, they gain the knowledge of Rhythm.
- By preparing project on folk music, musicians and dance. They have understood the culture of different states of India.

Content

Unit 1

General discussion and study of the following terms:

- Sandhiprakash Raga
- Parmelapraveshak Raga
- Alap-Jor-Jhala, Avirbhav-Tirobhav
- Gamak: 15 types
- Taan 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:

- Rashtriya Ekta mein Sangeet ka yogdan.
- Vyaktitva nirman mein Sangeet Ki bhoomika.

Unit 4

Description of Raga:

- Bhupali or Malkauns

Unit 5

Basic knowledge of the following music forms:

- Khayal,
- Dhrupad,
- Tarana.

Unit 6

- Writing of Theka of the following tala along with Matras, Vibhags, Bols, Tali and Khali: Chautala.

Unit 7

- Writing of five 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 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.
- 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.

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.
- Preparation of a practical file of Ragas and Talas, has further make the practical and theoretical learning more lucid.

Content

Unit 1

- Prescribed Ragas : Bhupali or Malkauns

Unit 2

- Five Alankars in Raga Bhupali or Malkauns (Singing and Playing).

Unit 3

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Drut Khayal/Razakhani Gat in Raga Bhupali or Malkauns.

Unit 4

- Ability to recite the Thekas of the following Talas: Chautala, Tilwada.

Unit 5

- Skill to play on Harmonium/Sitar and/or sing any of the following : Any composition/Sare Jahan Se Achchha.

Unit 6

- Playing five Alankars in any one of the prescribed Ragas on Harmonium/Sitar.

Unit 7

- Ability to play Chautala 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.
- 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.
- 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,
- 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 have 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, Nada and its characteristics, Swaras, Shruti, Saptak, Raga and Tala.
- The student has learnt the attributes of good musicians by studying their biographies and making a project on them.
- He has learnt the Alankars, Ragas and Talas.
- Theoretical aspect of different Dance forms are taught.
- They have been made aware of the Karnatak music terms also.
- Student explores new avenues 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
- Nada : Three characteristics of Nada
- Shruti
- Swara : Shuddha Swara, Vikrit Swara, Teevra Vikrit Swara, Komal Vikrit Swara, Chal Swara, Achal Swara
- 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:

- Teentala
- 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 five 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-I 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.
- Shrivastava, 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, S. (2001) Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.

SEMESTER-5

GE-1

Practical: Performance & Viva –Voce

Credit: 4

Course Objective

- Ability to play/sing Alankar, Raga and Tala in prescribed course.
- Basic knowledge of playing Tabla.
- Presentation of National Anthem/ Saraswati Vandana on Harmonium.

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 can be performed on 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 five Alankars in each of the prescribed Ragas.

Unit 4

- Ability to recite the Thekas of the following Talas: Teentala, Dadra.

Unit 5

- Basic Knowledge of Tabla Playing and ability to play Dadra Tala.

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.
- 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) 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

Credit: 2

Course Objective

The main focus of the course is to acquire better understanding about the various music elements of musicology.

- Biographies of musician, Ragas and Talas with illustration.
- Many topics covering music transmission through AIR and other music festivals.
- One own learning about an Instrument with sketch
- Elementary knowledge of classical dance forms such as Odissi/Kathakali.
- A project work helps gaining indepth study of any one instrument.

Course Learning Outcome (CLO)

- The student has gained knowledge about various basic elements of musicology.
- By studying the biographies of musicians.
- Has learnt to illustrate the Ragas and Talas.
- Gained awareness about different classical dance forms.
- Obtained information about various parts of the Indian classical instruments.
- Understood the role of Music Festivals and All India Radio in promotion of Music through writing of essays.

Content

Unit 1

General discussion and study of the following terms:

- Thaata : Names and Swaras of ten Thaats as described by Pt. Bhatkhande
- Laya, : Vilambit, Madhya, Drut
- Varna : Sthayi, Aarohi, Avarohi, Sanchari.
- Alap-Jor-Jhala.
- Gamak 15 Types
- Meend, Soot, Ghaseet
- Alaap, Taan, 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:

- Kaharwa
- Ektala

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 Nibandhawali, Hathras, U.P., Sangeet Karyalaya.

- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, 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, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- 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, Raga and Tala in prescribed syllabus.
- Acquire knowledge to play Kaherwa Tala on Tabla.
- Presentation of 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 Khayal/Razakhani Gat in Bhoopali and Kafi.

Unit 3

Ability to recite the Thekas of the following Talas:

- Kaharwa
- Ektala.

Unit 4

Ability to recite the Thekas of the following Talas:

- Teentala
- Dadra Tala

Unit 5

- Basic Knowledge of Tanpura/Harmonium/Sitar Playing.

Unit 6

- Ability to play Kaharwa Tala 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, Tigon 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.
- 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.



GENERIC ELECTIVE - HINDUSTANI MUSIC

(VOCAL & INSTRUMENTAL - SITAR/ SAROD/ GUITAR/ VIOLIN/ SANTOOR)

**Syllabus and Scheme of Examination
[(Choice Based Credit System (CBCS))]**

**First draft was placed on dashboard on 01/04/2019 and cleared by
CoC held on 05/04/2019 & 16/04/2019**

**Draft 2 was placed on dashboard on 16/04/2019 and cleared by
Faculty Meeting on 14/05/2019**

**This shall be applicable for students seeking admission in
B.A./ B.Com./ B.Sc. (Hons.) course in 2019-2020**

**DEPARTMENT OF MUSIC
Faculty of Music & Fine Arts
University of Delhi
Delhi-110007**

COURSE STRUCTURE

**CHOICE BASED CREDIT SYSTEM (CBCS)
GENERIC ELECTIVE
HINDUSTANI MUSIC
(VOCAL & INSTRUMENTAL -
SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)
FOR B.A/B.Com./B.Sc.(Hons.)**

SEMESTER	GENERIC ELECTIVE (GE)	CREDITS	Marks		
			Final	IA	Total
I	GE-1 Theory: Introduction of Hindustani Music	2	38	12	50
	GE-1 Practical: Performance & Viva-Voce	4	25	25	50
II	GE-2 Theory: Basics concepts of Hindustani Music	2	38	12	50
	GE-2 Practical: Performance & Viva-Voce	4	25	25	50
III	GE-3 Theory: Study of Hindustani Music	2	38	12	50
	GE-3 Practical: Performance & Viva-Voce	4	25	25	50
IV	GE-4 Theory: Rudimentary elements of Hindustani Music	2	38	12	50
	GE-4 Practical: Performance & Viva-Voce	4	25	25	50
Total		24			400

B.A./B.COM./B.SC. HONOURS

**HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL-
SITAR/GUITAR/VIOLIN/SANTOOR)**

GENERIC ELECTIVE

CREDITS: THEORY-2, PRACTICAL-4

SEMESTER: 1-4

SEMESTER-1

GE-1

Theory: An Introduction of Hindustani Music

Credit: 2

Course Objective

- The Course has been carefully structured and aims at rendering the know - how of the technical terminologies and definitions.
- General discussions on various genres of music.
- A view on the Vedic music.
- Extensive knowledge of prescribed Ragas.
- Writing notations of the various layas of the suggested Talas.
- Making a project on the life and contributions of a distinguished musician of Indian Music.

Course Learning Outcome (CLO)

- By learning the technical terminologies, the students become aware of the basic and most commonly used terms in Indian music.
- The general discussion on the classical, semi-classical and light music gives them the knowledge of the prevalent streams of Indian music and their content.
- The learning of the Vedic Music teaches them the importance of inheritance and origination.
- The study of Ragas and Talas helps in understanding the fundamentals of music for the students.
- Through the project report, they not only learn the process of research but also get inspired by the lives of famous musicians.

Content

Unit 1

- Technical Terminology – Nada, Shruti, Swara (Shuddha & Vikrit), Alankar, Saptak, Raga, Aroha, Avroha, Pakad, Tala.

Unit 2

- Definition of Sangeet.

Unit 3

- General discussion about Classical, Semi Classical and Light music.

Unit 4

- Brief Introduction of Music in Vedic period.

Unit 5

- Detailed study of prescribed Ragas – Alahiya Bilawal & Bhupali.

Unit 6

- Ability to write Thaah, dugun & chaugun in prescribed talas – Teentaala, Jhaptaal, Kaharwa.

Unit 7

- Project work of any one reputed classical musician – Hindustani/Karnatak.

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.
- Mishra S.(1981), Great Masters of Hindustani Music, New Delhi, Delhi: Hem publishers.
- 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.
- Garg, LN (1978), Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (2004) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.

SEMESTER-1

GE-1

Practical: Performance & Viva –Voce

Credit: 4

Course Objective

- The practical course design is such that the student gains the fundamental expertise in decoding the 12 notes of the Hindustani Classical Music system, along with singing and playing of five basic Alankars which become a swivel for mastering tunefulness.
- A firm hold on rhythm is achieved by practice of keeping beats of recommended Talas on the palm in continuous rounds.
- Students are introduced to singing/playing of two elementary yet significant Ragas Alhaiya Bilawal and Bhupali, which are intended to further enrich their propensities as musicians while demonstrating a seven note Raga and five note one.
- The purpose of guided listening and discussions is to train the students by the ear, enabling them in deciphering various musical notes and Ragas by listening.

Course Learning Outcome (CLO)

- Practical knowledge of the Swar and Alankars sets the foundation of Indian music amongst the students.
- Verbal demonstration of Talas enables them to understand rhythmic cycles.
- Guided listening with discussion of instrumental music/semi-classical forms increase and encourage interest among the students.

Content

Unit 1

- Prescribed Ragas: Alhaiya Bilawal, Bhoopali

Unit 2

- Basic knowledge of Swaras (Shuddha and Vikrit).

Unit 3

- Five alankaras of Vocal/Instrumental (with bol patterns).

Unit 4

- Aaroha, Avaroha and Pakad of Raga Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal/ Razakhani Gat.

Unit 5

- Ability to keep the theka of following talas by hand beats - Tala-Teentaala, Jhaptaal & Kaharwa with Thaah and dugun.

Unit 6

- Guided listening & discussion of compositions/ dhun based on ragas.

Note: The candidate opting the course will start from Level One.

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,

SEMESTER-2

GE-2

Theory: Basic Concepts of Hindustani Music

Credit: 2

Course Objective

- The course has been adeptly designed to entrust the students with profound awareness of our Indian musical heritage.
- The course objective is to deliver-
- A vivid understanding of the essentials of the Raga, Thaata and Tala methodology, descriptions and terminology
- Study of the principal ancient granthas-a).The Natya Shastra b).The Sangeet Ratnakar.

- Learning accuracy in writing the notations of ancient bandishes (compositions) as well as notations of recommended Talas with their various layakari
- Making a project, on any musical instrument of Hindustani music would further make its comprehension more lucid.

Course Learning Outcome (CLO)

- The basic elements of musicology and a glimpse of the music in ancient period through varied texts is a part of this paper which is a further step towards the study of music.
- By learning the description of Ragas and Talas, the students are introduced to a new level of learning.
- Essays on the prescribed topics increase the writing abilities and also give a better understanding of the subject.
- The students submit a project work on musical instruments, which teaches them the origin, variety and usage of instruments.

Content

Unit 1

- Raga, Thaata (Mela), Vadi, Samvadi, Laya, Tala Matra, Tali-Khali and Vibhag.

Unit 2

Brief introduction of Music in ancient period with brief discussion of the following texts:

- Natyashastra
- Sangeet Ratnakar.

Unit 3

- Detailed description of raga, Yaman and Kafi.

Unit 4

Ability to write notation of Drut Khyal/Razakhani Gat in prescribed Ragas.

Unit 5

Essay on the following topics :

- Music and Meditation
- Impact of Classical Music on Film Music

Unit 6

- Description of following Talas: Teentala, Ektala and Dadra.

Unit 7

- Ability to write tala notation of teentala, ektala and Dadra with Thaah, Dugun & Chaugun.

Unit 8

- Project work on any one of the musical instrument of Hindustani music

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.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Chowdhary S. (2000) Sharangdeva krit sangeet ratnakar, New Delhi, Delhi: Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S.(2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.
- Gautam, MR (1980) The musical heritage of India, New Delhi, Delhi: Abhinav Publications.

SEMESTER-2

GE-2

Practical: Performance & Viva –Voce

Credit: 4

Course Objective

- The target is to achieve flexibility of the vocal chords as well as deftness of the fingers on the instruments with the practice of alankars in the three saptaks along with insight into musical embellishments. This would assist in the apt application during demonstration of drut compositions in the suggested Ragas Yaman and Kafi.

Structure of B.A/B.Com./B.Sc. Hons. (Subject)(Details of courses to be taught)

Course Learning Outcome (CLO)

- The practical learning of alankars and embellishments are part of musical learning for the students essential in the Indian Music system.
- Ability to sing or play compositions in different Ragas enable them for performance, at the ground level.
- Ability to recite the Theka increases the understanding of rhythm.
- The guided listening sessions and discussions have created a healthy atmosphere for the student's to learn and be a part of it.

Content

Unit 1

- Prescribed Ragas: Yaman, Kafi

Unit 2

- Ability to sing or play five Alankars in prescribed Ragas.

Unit 3

- Knowledge of Musical embellishments/ different stroke patterns: Meend, Kana, Murki, Khatka, Zamzama, Krintan.

Unit 4

- Ability to sing or play Drut Khayal/ Razakhani gat in Raga Yaman and Kafi with five Tanas.

Unit 5

- Ability to keep the theka of following talas by hand beats - Teentaala, Ektala and Dadra with Dugun

Unit 6

- Guided Listening and discussions of compositions/dhun based on Ragas.

Note: The candidate opting the course will start from Level One.

References

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV), Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation.
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava , Harish Chandra (June:2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.

SEMESTER-3

GE-3

Theory: Study of Hindustani Music

Credit: 2

Course Objective

- 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.

Course Learning Outcome (CLO)

- 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

- Four fold 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 or Maseetkhani Gat and one Drut Khayal or Razakhani Gat.

Unit 6

Write an essay on the following topics :

- Global Music
- Folk Music

Unit 7

- Knowledge of following talas – Teentaala, Chautaalaa, Ektaalaa with skills to write Thaah, Dugun & Chaugun.

Unit 8

- Project Work on any one of the classical musical forms of the Hindustani Music.

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.
- 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: Performance & Viva –Voce

Credit: 4

Course Objective

- 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.

Course Learning Outcome (CLO)

- 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 and one Drut khayal or play Maseetkhani and Razakhani gat with six 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,

SEMESTER-4

GE-4

Theory: Rudimentary Elements of Hindustani Music

Credit: 2

Course Objective

- 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.

Course Learning Outcome (CLO)

- 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 and Drut Khyal/Maseetkhani Gat and Razakhani Gat with six 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.

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 Nibandhaval, 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.
- Gautam, MR (1980) The Musical Heritage of India, New Delhi, Delhi, Abhinav Publications.
- Thakurdas, MB (1988) Raga Darshan, Part 2, Ajmer, Rajasthan, Krishna Brothers.

SEMESTER-4

GE-4

Practical : Performance & Viva –Voce

Credit : 4

Course Objective

- 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,
- Aply 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.

Course Learning Outcome (CLO)

- 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 six tanas and Jhala in Raga Jaunpuri and Bihag.

Unit 3

Ability to keep thekas of the following talas by hand beats in Teentala, Dhamar & Deepchandi with Thaah & Dugun

Unit 4

- Ability to sing one Semi classical composition in Raga Kafi/ Khamaj.

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

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.

Choice Based Credit System (CBCS)

UNIVERSITY OF DELHI

DEPARTMENT OF MUSIC

**UNDERGRADUATE PROGRAMME
(Courses effective from Academic Year 2015-16)**



SYLLABUS OF COURSES TO BE OFFERED **Core Courses, Elective Courses & Ability Enhancement Courses**

Disclaimer: The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat

Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

CHOICE BASED CREDIT SYSTEM (CBCS):

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

Outline of Choice Based Credit System:

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
 - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
 - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
 - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
 - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
 - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

Project work/Dissertation is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

Details of courses under B.A (Honors), B.Com (Honors) & B.Sc. (Honors)

Course	*Credits	
	Theory+ Practical	Theory + Tutorial
=====		
<u>I. Core Course</u>		
(14 Papers)	14X4= 56	14X5=70
Core Course Practical / Tutorial*		
(14 Papers)	14X2=28	14X1=14
<u>II. Elective Course</u>		
(8 Papers)		
A.1. Discipline Specific Elective	4X4=16	4X5=20
(4 Papers)		
A.2. Discipline Specific Elective		
Practical/ Tutorial*	4 X 2=8	4X1=4
(4 Papers)		
B.1. Generic Elective/		
Interdisciplinary	4X4=16	4X5=20
(4 Papers)		
B.2. Generic Elective		
Practical/ Tutorial*	4 X 2=8	4X1=4
(4 Papers)		
<ul style="list-style-type: none"> • Optional Dissertation or project work in place of one Discipline Specific Elective paper (6 credits) in 6th Semester 		
<u>III. Ability Enhancement Courses</u>		
1. Ability Enhancement Compulsory		
(2 Papers of 2 credit each)	2 X 2=4	2 X 2=4
Environmental Science		
English/MIL Communication		
2. Ability Enhancement Elective (Skill Based)		
(Minimum 2)	2 X 2=4	2 X 2=4
(2 Papers of 2 credit each)		
Total credit	140	140
Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.		

* wherever there is a practical there will be no tutorial and vice-versa

Syllabus for B.A. (Hons.) Karnatak Music
VOCAL/VIOLIN/VEENA - Choice Based Credit System

	Total Marks	Credits
SEM-I		
Course-101 : Theory	75+25 = 100	4
Course-102 : Practical	75+25 =100	8
SEM-II		
Course-103 : Theory	75+25 = 100	4
Course-104 : Practical	75+25 =100	8
SEM-III		
Course-105 : Theory	75+25 = 100	4
Course-106 : Practical	75+25 =100	8
Course- 107 : Viva-Voce	75+25 =100	8
SEM-IV		
Course-108 : Theory	75+25 = 100	4
Course-109 : Practical	75+25 =100	8
Course 110 : Viva-Voce	75+25 =100	8
SEM-V		
Course-111 : Theory	75+25 = 100	4
Course-112 : Practical	75+25 =100	8
SEM-VI		
Course-113 : Theory	75+25 = 100	4
Course-114 : Practical	75+25 =100	8
	<u>1400</u>	<u>88</u>

Syllabus for B.A. (Hons.) Karnatak Music 2015-2016
VOCAL/VIOLIN/VINA - Choice Based Credit System

IST SEMESTER

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100

Course – 101

Theory-I
General Musicology

Credits-4

1. Nada, Sruti, Swara, Vadi, Samvadi Definition and brief explanation of
 - a) Nada – Ahata and Anahata Nada, Varieties in Ahata Nada
 - b) Sruti – Nyuna, Pramana & Purna sruti
 - c) Swara – Prakriti and Vikriti swaras, swara sthanas,
 - d) Vadi, Samvadi, Anuvadi, Vivadi
 - e) Tala, Laya, Kalapramana
2. Raga Lakshanas of prescribed ragas.
3. Raga classification – Janaka, Janya system, Varja & Vakra, Bhashanga, Upanga, Panchamantya, Dhaivatantya, Nishaadantya
4. Scheme of 35 talas, chapu tala and It's varieties shadangas
5. Introduction to notation, melody, polyphony, harmony
6. Life and contribution of Musical Trinity
7. a) Classification of musical instruments in general
b) Construction, tuning and playing technique of **Tambura/Vina/Violin.**

Course – 102

Practical-I
Stage Performance and Viva Voce

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits – 8

1. Simple Varnams in 2 degrees of speed.
2. 3 kritis of Tyagaraja, 2 Kritis of Muthuswamy Dikshitar, 1 kriti each of Syamasastri, Subbaraya Sastri, SwatiTirunal, Patnam Subramanya Iyer.
3. Prescribed Ragas, Shankarabharanam, Mohanam, Bilahari, Kharaharapriya, Pantuvarali, Kalyani, Kedaragowla, Keeravani, Anandabhairavi.

Recommended Books for SEMESTER-I

1. Dictionary of South Indian Music Prof. P. Sambamoorthy
2. South Indian Music , Book –II - Prof. P. Samabamoorthy, Page No 19
3. South Indian Music , Book-III, Prof. P. Sambamoorthy, Page No. 105-107
4. Raga Classification – Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152
5. Sruti Vadyas- Sambamoorthy Page No. 52 to 89
6. Great Composers- Page No. 28 to 35, 66 to 94, 126 to 153
7. Ragas in Carnatic Music- Dr. S. Bhagyalakshmy , Page No. 81 to 365
8. Raga Nidhi – B. Subha Rao –Vol 1,2,3 & 4
9. Comparative Music – Dr. Gauri Kuppuswamy , Page 88 to 110.
10. The music of India- H.A. Popley- Page 98 to 124

Course-103

**IIND SEMESTER
Theory-II
Theory of Indian Music**

Marks – 75

**INTERNAL ASSESSMENT – 25
Total – 100
Credits – 4**

1. Gamakas – Panchadasa and Dasavidha gamakas, Alankaras and its varieties, Kaku and its varieties
2. Ragalakshanas of the prescribed ragas
3. Scheme of 72 melakarta
4. Detailed study of Tala Dasa Pranas
5. Explanation of Melody, Polyphony, Harmony, Accoustics, pitch
6. Life History of Annamacharya, Kshetrajna, Narayanatirthar, Patnam Subramanya Iyer, Poochi Srinivasa Iyengar, Arunachala Kavirayar, Gopala Krishna Bharati, Jayadeva.
7. Notation of varnams in two degrees of speed, in Adi tala.

Course – 104

**Practical-II
Stage Performance and Viva Voce**

Marks – 75

**INTERNAL ASSESSMENT – 25
Total – 100
Credits- 8**

1. Simple varnam in 2 degrees of speed.
2. 3 Kritis of Tyagaraja, 2 Kritis Dikshitar including 1 Navagraha Kriti, 1 Kriti each of Swati Tirunal, Syama Shastri, Ramnad Srinivas Iyengar.
3. Ragas prescribed:- Arabhi, Vasantha, Abhogi, Hamsadhvani, Shanmughapriya, Purvi Kalyani, Simhendra madhyamam, Kanada, Sudha Saveri.

Recommended Books for SEMESTER-II

1. South Indian Music , Book-IV, Prof. P. Sambamoorthy, Page NO. 133 to 145
2. South Indian Music , Book-III , Prof. P. Sambamoorthy , Page NO. 38 to 68, 169 to 185
3. Comparative Music- Dr. Gauri Kuppuswami, Page NO. 70 to 100
4. Great Composers Book-1- Page Nos. 36 to 52
5. Great Composers , Books-II- Prof. P. Sambamoorthy Page 89 to 164.

**B.A. (H) IInd year
IIIrd Semester**

Course - 105

**Theory-III
Indian Musicology**

**Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits - 4**

1. Historical Study of the following musical forms: Grama, Murchana, Jati, Anibadha, Nibadha. Marga, Desi, Gandharva.
2. Raga classification through ages from vedic times to period of Matanga.
3. Patronage of Music – Kings, Chieftains, Zamindars.
4. Biographies:

Vocal- Purandara Dasa, Annamacharya, Bhadrachala Ramadasa, Kshetregna, Narayana Tirtha, P.S.Iyer, Swati Thirunal, Paidala Gurumurthy Shastri, Poochi Srinivas Iyengar, Pachimirium Adiyappaiah, Arunachala Kavirayar, Gopala K. Bharati, Mahavaidyanatha Iyer.

Violin - Malikkottai Govindaswamy Pillai , Tirukkodi Kaval Krishna Iyer and any 11 biographies from the list given for Vocal .

Vina – Mysore Doraiswamy Iyengar , S.Balachander and any 11 biographies from the list given for Vocal

5. Notation of Varnam in 2 degree speed in Adi Tala
6. Raga Lakshana of prescribed ragas.

Practical-III

Course – 106 **Stage Performance** **Marks- 75**
INTERNAL ASSESSMENT – 25
Total – 100
Credits - 8

One advanced Swarajati, one advanced varnam in Ata tala (in two degrees of speed)
 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 Tyagaraja kritis (including one Pancharathnam) and one Ragamalika. Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

III Semester
Practical-IV
Viva-Voce **Marks- 75**
INTERNAL ASSESSMENT – 25
Total – 100
Credits - 8

Recommended Books for SEMESTER-III

1. A Historical Study of Indian Music- Swamy Prajnanananda, Page No 5 to 73
2. Lakshana Granthas in Music- Dr. BhagyaLakshmi, Page 21 to 142
3. A Comparative Study of System V.N. Bhatkhande, Page 13 to 101
4. Great Musicians – Prof. P. Sambamoorthy Page No. 1 to 20, 77 to 86
5. Music Journals – Sangeet Natak Academy, Journal of Music Academy
6. Patnam Subramanya Iyer – “A Beacon light” among the post-Trinity composers by Dr. P.B. Kannakumar

Course – 108 **IVth Semester**
Theory-IV **Marks – 75**
INTERNAL ASSESSMENT – 25
Indian Music **Total – 100**
Credits-4

1. Historical study of Tana, Gandharva, Marga, Desi, Prabandha, Alapa-Alapti
2. Raga Classification from medieval to modern times.
3. Patronage of music by Sabhas, Mass Media. Govt corporate

4. Biographies of

Vocal - Gopala Naik, Vina Dhanamal, Mysore Vasudevachariyar, Karaikudi Sambasivan, Vina Kuppayar, Chengalvarayasastri, Kavi Kunjara bharati, V.N.Bhatkhande, V.D.Paluskar, Ghanam Krishna Iyer, Subbaraya Shastri, Papanasam Sivan.

Violin – Parur Sundaram Iyer , Mysore Chowdiah. And any 10 biographies from the list given for Vocal

Vina – Emani Shankar Shastri , Atoor Krishna Pisharoti and any 10 biographies from the list given for Vocal

5. Introduction to musical forms figuring in Abhyasa gana
6. Raga lakshanas of the prescribed ragas.
7. Notation of Ata tala Varnam in two degrees

Course – 109 **IV Semester**
Practical-V
Stage Performance **Marks – 75**
INTERNAL ASSESSMENT – 25
Total – 100
Credits - 8

1. 2 Advanced Varnams (in two degrees of speed)
2. 2 Tyagaraja Kritis (including one pancharatna)
3. 2 Muthuswamy Dikshitar Kritis (including one Panchalinga kriti)
4. One kriti each of Syamasastri, Subbaraya Sastri, Papanasam sivan, Gopala Krishna Bharathi, Patnam Subramanya Iyer, one Javali, one Tillana, Brief alapana

of Bhairavi, Bilahari, Saveri, Kambhoji, Madhyamavati, Suddhadhanyasi, Purvi-Kalyani
 5. Prescribed Ragas & Kalpana Svaras in two speeds
 Todi, Dhanyasi, Gaula, Varali, Natakuranji, Suddha Dhanyasi, Hindolam, Darbar, Senjurutti, Malayamarutam, Atana.

Course – 110	IV Semester	Marks – 75
	Practical-VI	
	Viva-Voce	
	INTERNAL ASSESSMENT – 25	
		Total – 100
		Credits - 8

Recommended Books for SEMESTER-IV

1. A Historical Study of Indian Music- Swamy Prajnanananda, Page 1 to 73
2. A History of Indian Music Swamy Prajnananada , Page 83-96
3. Lakshanagagranthas in Music- Bhagyalakshmi, Page 82 to 365
4. Great Masters of Hindustani Music - Smt. Susheela Mishra.
5. Music Journals – Sangeet Natak Academi, Music Academy

B.A. (H) IIIrd Year Semester System

Course – 111	V semester	Marks – 75
	Theory-V	
	Indian Music	
	INTERNAL ASSESSMENT – 25	
		Total – 100
		Credits – 4

1. Notation of Kritis in Adi (Single Kalai) and Roopaka talas.
2. Raga lakshanas of the prescribed ragas.
3. Musical forms figuring in Sabha gana.
4. Detailed study of forms in manodharma sangita
5. Life and contribution of Swami Haridas, Tansen, Amir Khusrou, Bach Beethoven, Mozart, Tirupathy Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao
6. Construction and playing technique of Vina, Violin, Tambura and Mridangam.
7. Kacheri Dharma

Course – 112	Practical-VII	Marks – 75
	Stage Performance & Viva-Voce	
	INTERNAL ASSESSMENT – 25	
	Total – 100	
		Credits – 8

- A. Two Pancharathnams, two kritis of Tyagaraja, Two Kritis of Muttuswamy Dikshitar, one Kriti of Syama Sastry, one Kriti of Swati Tirunal, one Kshetrajna Padam.
- B. Ragalapana – Niraval – and Kalpanasvara in General.
- C. Ragam Tanam Pallavi in Adi, Roopak, Jhampa tala in the following ragas. Sankarabharana – Kharaharapriya, Bhairavi.
 Ragas to be covered.
 Sourashtram, Devagandhari, Surati, Attana, Sahana, Nilambari, Suddha. Dhanyasi

Recommended Books for SEMESTER-V

1. Ragas in Carnatic Music- Dr. Bhagyalakshmi , Page no. 82 to 365
2. Raganidhi B. Subba Rao- vol. 1,2,3,and 4
3. South Indian Music Books-III- Prof. P. Sambamoorthy , Page no. 126 to 224
4. South Indian Music , Book-IV , Prof. P. Sambamoorthy -Page NO. 1 to 65, 310 to 322.
5. Great Musicians- Page 18 to 72
6. Bharatheey Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
7. An Introduction to Indian Music B.C. Deva 47 to 58

Vlth Semester

Course – 113

Theory-VI

Study of Hindustani Music

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits- 4

1. A short history of Hindustani Music
2. The swaras of Hindustani Music.
3. The important "That's of Hindustani Music
4. Ten leading Ragas of Hindustani Music.
5. Leading Talas of Hindustani Music
6. The important Musical forms of Hindustani Music
7. Leading concert Musical Instruments.
8. Life and contribution of Swami Haridas, Tansen, Amir Khusrau, Bhatkhande, Vishnu Digambar Paluskar, Bach, Beethoven, Mozart

Course – 114

Practical VIII

Stage Performance & Viva-Voce

Marks – 75
INTERNAL ASSESSMENT – 25
Total – 100
Credits-8

1. On Pancharatnam, one Padavarnam. Two Kritis of Tyagaraja, One Kriti of Muthuswamy Dikshitar, Two kritis of Swati Tirunal one Kriti of any other composer.
2. Ragalapana – Niraval-Kalpanaswaras in general.
3. Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas
Ragas to be covered
Asaveri, Nadanamakriya, Mayamalavagoula, Valaji, Poornachandrika
Yadukulakamboji, Revagupti.

Recommended books for Semester-VI

1. A historical survey of Music of Upper India- V.N. Bhatkhande, Pages 20 to 51
2. Music systems of India- V.N. Bhatkhande, Complete Book
3. Bhartheey Sangeet Vadya-Dr. Lalmani Misra, Page 353 to 379
4. Fundamentals of Hindustani Music-Dr. Swatantra Sharma, Page 16 to 307
5. Hindustani Music-Prof. Najma Parveen Ahmed, Complete Book
6. Musical Heritage of India-M.R. Gautam, Complete Book
7. Lakshana and Lakshya of Karnatic Music - Dr.T.V. Manikandan, Complete Book

Syllabus of Elective Course for B.A. (Hons.) Karnatak Music
Choice Based Credit System

Elective – I	75+25 =100	6
Elective – II	75+25 =100	6
Elective – III	75+25 =100	6
Project Work	75+25 =100	4
	400	22

B.A. (Hons.)
Course for students other than Karnatak Music (Vocal)

Elective-I Max Marks – 100
Marks – 75
Credit-6

1. Basic technique of playing the instrument, Sapta svaras & Svarasthanas.
2. Sarali & Janta Swaras Varisas, Dhattu Swaras, Madhya Sthayi Swaras, Tara Sthayi Swaras.
3. Alankara in Khanda Eka, Chatusrajati Roopaka & Chatusrajati Triputa in Mayamalavagoula.
4. Pillari Geetams

INTERNAL ASSESSMENT Marks: 25

Elective-II Max Marks – 100
Marks – 75
Credit-6

1. All Varisais in 2 speeds
2. Alankara in Chatusrajati Dhruva & Misrajati Jhampa
3. Geetams in Ragas Mohana, Kalyani, Kamboji, Sudha Saveri rendered in 2 speeds.

INTERNAL ASSESSMENT Marks: 25

B.A. (Hons.)
Course for students other than Karnatak Music (Vocal)

Elective-III

Max Marks – 100
Marks – 75
Credit-6

- 1. Alankaras covered in Elective I & II to be rendered in 3 speeds.**
- 2. Two Alankaras to be rendered in Mohana & Kalyani ragas.**
- 3. Any 2 kritis.**

INTERNAL ASSESSMENT
Marks: 25

Elective-IV

Project Work

Max Marks – 100
Marks – 75
Credit-4

Based on actual field work. Music Topic chosen in consultation with the teachers on the commencement of the semester VI.

INTERNAL ASSESSMENT

Marks: 25

B.A. (Hons.)
Course for students other than Karnatak Music (Instrumental)

Elective-I **Max Marks – 100**
Marks – 75
Credit-6

1. All Sapta Swara Alankaras in Mayamalavagoula
2. Two Geetams
3. Two Jatiswarams

INTERNAL ASSESSMENT **Marks: 25**

Elective-II **Max Marks – 100**
Marks – 75
Credit-6

1. One Swarajati
2. Two Adi tala varnams
3. One Divyanama Keertana

INTERNAL ASSESSMENT **Marks: 25**

B.A. (Hons.)
Course for students other than Karnatak Music (Instrumental)

Elective-III **Max Marks – 100**
Marks – 75
Credit-6

1. One Adi Tala Varnam in 2 speeds
2. Two kritis in Adi & Roopaka tala
3. One Tillana.

INTERNAL ASSESSMENT **Marks: 25**

Elective-IV **Max Marks – 100**
Marks – 75
Credit-4

Project Work

Based on actual field work. Music Topic chosen in consultation with the teachers on the commencement of the semester VI.

INTERNAL ASSESSMENT **Marks: 25**

**Supplementary Courses for B.A. (Prog.)
Vocational and Applied Courses in Music
SEC – I, II, III, IV proposed by
Department of Music
University of Delhi**
Submitted
to
University Grants Commission
New Delhi
Under
Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

Preamble

The scenario world over is changing fast. With the technological advancements and its increased accessibility to general masses, the new generation is seeking new ideas and avenues in every field. Vocational and applied courses are being introduced in each and every branch of knowledge, music being no exception. Keeping this in view, the Dept. of Music, University of Delhi has also thought of developing Applied/ Vocational courses in Music. **These courses will definitely be beneficial to those students who want to pursue Music as a profession. And we are also sure that these courses will enhance the capabilities of students in other fields too, with an aptitude and interest in Music.**

The responsibility for developing the new courses in music has been carried out by a committee of teachers and established personalities, as follows:

1. Prof. Suneera Kasliwal, Offg. Dean & Head, Faculty of Music & Fine Arts, University of Delhi.
2. Prof. Deepti Bhalla, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
3. Dr. T.V. Manikandan, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
4. Dr. Ajay Kumar, Expert Tabla.
5. Dr. Vinay Mishra, Expert Harmonium.
6. Dr. Vishal, Sitar Player & Independent Researcher, UNESCO/Japan Young Researchers' Fellowship Awardee-2014.

NOTE:

- (i) **These supplementary courses for B.A. (Prog.) SEC I – IV are open for the students of Music as well as for the students of other discipline, who have an aptitude and interest in Music.**
- (ii) **The courses are designed from 1st to 4th level and who so ever opts for these courses shall start from level one.**

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory:

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

Practical:

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory:

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

Practical:

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory:

1. Structural details of Harmonium with sketch.
2. Definition of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:
(a) Bilwal, (b) Bihag

Practical:

1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taal of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory:

1. Definition of That, Raag, Taal, Intensity – Pitch – Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.

- (a) Bhaiyajee Ganpat Rao
- (b) Pt. Appasaheb Jalgaonkar

Practical:

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:
(a) Madhuvanti (b) Maru bihag, (c) Kedar

2. Dhun in raag pahadi.

Project work:

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

Performance:

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Theory

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

Practical

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada , Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Theory

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

Practical

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III **Semester V (SEC - III)**

Max. Marks: 100
Credits: 4

Theory

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

Practical

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teentala two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Theory

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakar in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teentala, Jhaptala and Ektala.

Practical

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Practical

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

Theory

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Practical

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

Theory

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

Theory

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai

- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Tripata, Ata & Eka

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Practical

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)

- Simple Swara exercises – Varisas in three speeds

Theory

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala)
- Acquaintance with Adi Tala (8 beat cycle) and Rupaka Tala (6 beats)

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Practical

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

Theory

- Acquaintance with musical forms for beginners (Geetam , Jatiswaram)
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

Theory

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project undertaken to enhance listening and analytical aptitude of student e.g - the bowing and fingering techniques of any veteran violinist.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Practical

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

Theory

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Practical

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

Theory

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

Theory

- Knowledge of 35 talas

- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project work to enhance listening and analytical aptitude of student
e.g. - the contribution of great composers of Karnatak Music and their specialty.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

July 7, 2015

CURRICULUM – AUDIO ENGINEERING – SEC

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

Sound/Audio Engineering – Skill Enhancement Course

Total Credits : 16

Total semesters: 4 (3rd, 4th, 5th 6th)

Maximum Credits: 4	Graduation Year: 2nd Semester: 3rd	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
--------------------	---	--

Sl. No.	TOPIC	CONTENT	Mode of Teaching
1.	Sound	<ul style="list-style-type: none"> • What is Sound? • Important Characteristics of Sound? 	Theory Theory
2.	Music	<ul style="list-style-type: none"> • What is Music? • Different types/genres of Music. • Frequencies of Musical Notes. • Different ways of Listening music. 	Theory & demonstration Theory & demonstration Theory & demonstration Theory & demonstration
3.	Sound Recording	<ul style="list-style-type: none"> • What is recording technology? • Why should we record? 	Theory Theory

Maximum Credits: 4	Graduation Year: 2nd Semester: 4th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
--------------------	---	--

Sl. No.	TOPIC	CONTENT	Mode of Teaching
4.	History of Sound Recording Technology	<ul style="list-style-type: none"> • History of Sound Recording technology • Milestones of sound recording technology 	Theory Theory
5.	Modern Sound Recording Technology	<ul style="list-style-type: none"> • Digital recording • Differences between Analog and Digital recording technology. 	Theory Theory & demonstration
6.	Recording studio	<ul style="list-style-type: none"> • What is recording studio? • Architect of recording studio. 	Theory & Field tour Theory & Field tour

		<ul style="list-style-type: none"> • studio. Equipment for recording • Cable & connectors • Software 	Theory & Field tour Theory & Field tour Theory & Demonstration
Maximum Credits: 4		Graduation Year: 3rd Semester: 5th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
Sl. No.	TOPIC	CONTENT	Mode of Teaching
7.	Microphone Types and Placement techniques	<ul style="list-style-type: none"> • Types of Microphones • Placements of Microphones 	Theory & Field Tour Theory & Demonstration
8.	The Recording Process	<ul style="list-style-type: none"> • create a base track/prerecorded drum loop • Record rhythm sections • Record harmonies, Record melodies • Record other instruments.....ETC 	Theory, Practical & Field Tour
9.	The Editing	<ul style="list-style-type: none"> • Arrangement, Time Editing • Noise Reduction, Pitch Editing.....ETC 	Theory, Practical & Field Tour
Maximum Credits: 4		Graduation Year: 3rd Semester: 6th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
Sl. No.	TOPIC	CONTENT	Mode of Teaching
10.	The mixing	<ul style="list-style-type: none"> • Balancing Faders • Panning, Equalization • Compression, Reverb • Automation.....ETC 	Theory, Practical & Field Tour
11.	The mastering	<ul style="list-style-type: none"> • Maximizing loudness • Balancing Frequencies • Stereo Widening.....ETC 	Theory, Practical & Field Tour
12.	Project Creation	<ul style="list-style-type: none"> • Create Project (with instructor) • Create Project (in group/team) • Create Project (individually) 	Practical Practical Practical
Assessments*		<ul style="list-style-type: none"> • Assessment : Based on the syllabus taught during the semester) • Assessment: Create one project individually 	Theory Practical

*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

**Skill Enhancement Course in Maintenance and Repairing of
Musical Instruments: Hindustani Music**

Semester-III (SEC - I)

**Max. Marks: 100
Credits: 4**

Theory: I

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

Practical: I

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

Semester-IV (SEC - II)

**Max. Marks: 100
Credits: 4**

Theory: II

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

Practical: II

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathateic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

Semester-V (SEC - III)

Max. Marks: 100
Credits: 4

Theory: III

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

Practical: III

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

Semester-VI (SEC - IV)

Max. Marks: 100
Credits: 4

Theory: IV

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

Practical: IV

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

Examination pattern in theory:

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

Examination pattern in practical:

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
 - a) Viva-voce of maintenance of musical instruments in general.
 - b) Tuning of any two of the instruments prescribed in the course.
 - c) Knowledge of various gadgets used for tuning.
 - d) Knowledge of basic tools required for making and repairing various instruments.
 - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.

Choice Based Credit System (CBCS)

UNIVERSITY OF DELHI

DEPARTMENT OF MUSIC

**UNDERGRADUATE PROGRAMME
(Courses effective from Academic Year 2015-16)**



SYLLABUS OF COURSES TO BE OFFERED **Core Courses, Elective Courses & Ability Enhancement Courses**

Disclaimer: The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat

Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

CHOICE BASED CREDIT SYSTEM (CBCS):

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

Outline of Choice Based Credit System:

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
 - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
 - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
 - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
 - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
 - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

Project work/Dissertation is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

Details of courses under B.A (Honors), B.Com (Honors) & B.Sc. (Honors)

Course	*Credits	
	Theory+ Practical	Theory + Tutorial
=====		
<u>I. Core Course</u>		
(14 Papers)	14X4= 56	14X5=70
Core Course Practical / Tutorial*		
(14 Papers)	14X2=28	14X1=14
<u>II. Elective Course</u>		
(8 Papers)		
A.1. Discipline Specific Elective	4X4=16	4X5=20
(4 Papers)		
A.2. Discipline Specific Elective		
Practical/ Tutorial*	4 X 2=8	4X1=4
(4 Papers)		
B.1. Generic Elective/		
Interdisciplinary	4X4=16	4X5=20
(4 Papers)		
B.2. Generic Elective		
Practical/ Tutorial*	4 X 2=8	4X1=4
(4 Papers)		
<ul style="list-style-type: none"> • Optional Dissertation or project work in place of one Discipline Specific Elective paper (6 credits) in 6th Semester 		
<u>III. Ability Enhancement Courses</u>		
1. Ability Enhancement Compulsory		
(2 Papers of 2 credit each)	2 X 2=4	2 X 2=4
Environmental Science		
English/MIL Communication		
2. Ability Enhancement Elective (Skill Based)		
(Minimum 2)	2 X 2=4	2 X 2=4
(2 Papers of 2 credit each)		
Total credit	140	140
Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.		

* wherever there is a practical there will be no tutorial and vice-versa

Syllabus for B.A. Honours Percussion Music (Tabla/Pakhawaj)
Choice Based Credit System

	Total Marks	Credits
SEM-I		
Course-101 : Theory	75+25 = 100	4
Course-102 : Practical	75+25 =100	8
SEM-II		
Course-103 : Theory	75+25 = 100	4
Course-104 : Practical	75+25 =100	8
SEM-III		
Course-105 : Theory	75+25 = 100	4
Course-106 : Practical	75+25 =100	8
Course- 107 : Viva-Voce	75+25 =100	8
SEM-IV		
Course-108 : Theory	75+25 = 100	4
Course-109 : Practical	75+25 =100	8
Course 110 : Viva-Voce	75+25 =100	8
SEM-V		
Course-111 : Theory	75+25 = 100	4
Course-112 : Practical	75+25 =100	8
SEM-VI		
Course-113 : Theory	75+25 = 100	4
Course-114 : Practical	75+25 =100	8
	<u>1400</u>	<u>88</u>

Syllabus of B.A. Honours Percussion Music

Tabla/ Pakhawaj

B.A (Hons.) 1st Year

Semester I

Theory-I

Max Marks: 100

Paper-101

General Theory

Marks: 75

Credits: 4

- (i) Avanaddha vadya, Tala, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Gat, Chakradar, Farmaisi, Paran, Gat- Dupalli, Tripalli, Choupalli, Khali Bhari ki Gat, Naad, Swar, Shruti Saptak, Raga, Alankar, Andolan, Sangeet, Meend, Ghaseet, Krintan, Vibration , Frequency , Pitch Intensity, Timbre .
- (ii) Classification of Instruments, brief structural knowledge of Tabla & Pakhawaj. Brief introduction of following instruments:-Mridangam, Dholak, Khanjari, Nakkara, Rudra Veena, Tanpura, Sitar, Sarod, Sarangi, Bansuri and Sehnai.
- (iii) Notation of compositions in prescribed talas.

Internal Assessment

Marks: 25

Course: 101

Recommended Books

- 1 Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit
- 2 Tabla : Shri Arvind Mulgaonkar
- 3 Bhartiye Sangeet Vadya : Dr. Lalmani Mishra
- 4 Laya Shastra : Shri Gurunath Shivpuji
- 5 Sangeet Shastra Praveen : Jadish Narayan Pathak
- 6 Tala Parichaye Bhag I : Shri Girish Chandra Shrivasta
- 7 Classical Musical Instruments: Suneera Kasliwal

Paper-102 **Practical-I** **Max Marks: 100**
Stage Performance & Viva-Voce : Tabla **Marks: 75**
Credits: 8

- (1) Solo performance of 15 minutes in Teentala with following:
 - (a) Peshkar with four variations.
 - (b) Two Kayadas with four Paltas and Tihai.
 - (c) One Baant with four Paltas and Tihai.
 - (d) Four Tukras and one Paran.
 - (e) Two Chakradars.
- (2) Padhant and playing of Jhaptal, Ektala, Rupak & Ada Chautala with Thah Dugun & Chaugun layas.
- (3) Knowledge of Thekas of Tala Dhamar, Chautala, Sultala & Teevra.
- (4) Playing knowledge of Teentala Theke ke Prakar.
- (5) Basic Knowledge of tuning of the Instrument (Tabla).
- (6) Notation book to be submitted for internal assessment.

Internal Assessment

Marks: 25

Paper-102 **Practical-I** **Max Marks: 100**
Stage Performance & Viva Voce : Pakhawaj **Marks:75**
Credits: 8

1. Solo performance of 15 minutes in chautala with following:
 - (a) Knowledge of different Uthan and Tihai (1,3,4,7,9,11)
 - (b) Verities of Theka.
 - (c) Prastar of madhya laya with four variations.
 - (d) Two Sadharan Paran.
 - (e) One Chakradar Paran.
 - (f) One Ganesh Stuti Paran.
2. Padhant with Tali Khali and playing of Dhamar, Chautala, Sultala and Tivra with Thah, Dugun and Chaugun.
3. Knowledge of Playing Dhamar with two simple Tihais.
4. Knowledge of playing Sadharan Paran in Dhamar & Sooltala with Padhant (Tali-Khali).
5. Basic knowledge of tuning of the instrument (Pakhawaj).
6. Notation book to be submitted for internal assessment.

Internal Assessment

Marks:25

Course : 102

Recommended Books

- 1 Tala Prashun : Pt. Chhote Lal Mishra
- 2 Indian concept of Rhythm : S. K. Saxena
- 3 Bhartiye Sangeet Me Tala or Chhanda : Shri Subodh Nandi
- 4 Mridanga Tabla Vadan Paddhati : Shri Datatrye Vashudev Patwardhan
- 5 Tala Parichaye Bhag II : Shri Girish Chandra Shrivastava

Semester-II

Theory-II

Paper: 103

Biographies

Max Marks :100

Marks:75

Credits : 4

Section – I

1. Ustad Natthu Khan
2. Ustad Habibuddin Khan
3. Ustad Hajji Vilayet Ali
4. Ustad Abid Hussain Khan
5. Pandit Ram Sahai

Section – II

1. Pandit Kudau Singh
2. Pandit Nana Panse
3. Pandit Purusottam Das
4. Babu Jodha Singh Maharaj
5. Pandit Parwat Singh

Section – III

1. Bach
2. Mozart
3. Beethoven

Section IV

Swami Haridas, Amir Khusrau, Tansen Sadarang- Adarang, Raja Mansingh Tomar,

Section V

Trinity of Karnatak Music: Tyagaraja, Muthuswamy Dixitar, Syama Shastri,

Section VI Rabindranath Tagor, Baba Allauddin Khan, Hafij Ali Khan,
Pt. Omkarnath Thakur, Amir Khan, Bade Gulam Ali Khan.

Section VII

Notation of compositions in prescribed Talas.

Internal Assessments

Marks : 25

Course : 103

Recommended Books

- 1 Tala Prabandha : Pt. Chhote Lal Mishra
- 2 Some Immortals of Hindustani Music : Sushila Mishra
- 3 On Music and Musicians of Hindustan : A. D. Ranade
- 4 Musicians of India : Amal Das Sharma
- 5 Laya tala Vichor: Gokhle

Practical-II

Paper-104

Stage Performance & Viva-Voce : Tabla

Max Marks : 100

Marks :75

Credits:8

1. Solo performance of 15 minutes in Teentala with following:
 - (i) Padhant and playing of Derhgun (3/2) and Tigun.
 - (ii) One Kayada of Ada Laya with four Paltas and Tihai.
 - (ii) Dupalli, Tripalli, Chaupalli & Khali-Bhari ki Gat.
2. Ektala, Rupak and Jhaptala with Derhgun.

3. Knowledge of playing and padhant of following Thekas on Tabla:- Dhamar, Chautala, Sultala, Tivra, Addha & Deepchandi.
4. Two laggis each in Keharwa and Dadra.
5. Basic knowledge of Tabla tuning.
6. Notation book to be submitted for internal assessment.

Internal Assessments

Marks:25

	Practical-II	Max Marks: 100
Paper-104	Stage Performance & Viva Voce : Pakhawaj	Marks :75
		Credits:8

1. Solo performance of 15 minutes in Chautala with following:
 - (i) Thah, Dugun, Tigun and Chaugun
 - (ii) One Rela, three Chakradar, three Parans and Theke ki Badhat.
2. Knowledge of playing with padhant of following Thekas:-
Tilwara, Adachautala, Deepchandi and Ektala.
3. Ability to play one Rela, three Chakradars, three Parans in Sultaal & Tivra with various layakaris.
4. Two Tihais each in Dhamar & Sultala.
5. Knowledge and Practice of playing in Chautala with one Stuti Paran & two Farmaisi Chakradar.
6. Basic knowledge of Pakhawaj tuning.
7. Notation book to be submitted for internal assessment.

Course: 104

Recommended Books

- 1 Tabla Grantha : Pt. Chhote Lal Mishra
- 2 Tabla Kaumudi : Ramshankar Pagal Das
- 3 Mridanga Tabla Prabhakar Bhag I,II : Shri Bhagwan Mridanga charya evam Shri Ram Shankar Pagal Das
- 4 Tabla Mridanga Siksha : Sakharam Ramchandra Gurav.

B.A. (H) IIND YEAR PERCUSSION MUSIC

(TABLA & PAKHAWAJ)

SEMESTER-III

Theory-III

Paper: 105 Ancient and Medieval History of Avanaddha Vadya

Max Marks :100

Marks : 75

Credits: 4

1. Brief History of Avanaddha Vadyas from Vedic to modern period.
2. Study of Vedic and ancient period's Instruments like Bhumi Dundubhi, Dundubhi, Tripuskar, Ankik, Urdhawak, Alingyak, Panava, Dardur, Karata, Ghadas.
3. a) History of evolution of Tabla & Pakhawaj,
b) Review of different opinions of origin of Tabla & Pakhawaj.
4. Importance & relevance of Avanaddha Vadyas in music.
5. General review of the following authors: Bharata , Sarangdev.
6. Elementary knowledge of notation system of V. N. Bhatkhande.
7. Notation of compositions in prescribed Talas.

Internal Assessments

Marks: 25

Course : 105

Recommended Books

- 1 Playing Techniques of Tabla - Banaras Gharana : Pt. Chhote Lal Misra
- 2 Hindi Natyashastra IV : Babulal Shukla Shastri
- 3 Sangeet Ratnakar Bhag III Sarswati Vyakhya : Subhadra Chaudhary
- 4 Tab'le Ka Udgam Vikash Evam Vadan Shailiyan : Dr. Yogmaya Shukla
- 5 Tabla Evam Pakhawaj Ke Gharane Evam Paramprayen : Dr. Aban E. Mestry
- 6 The Tabla of Lucknow :Jems Kippen
- 7 Classical Musical Instruments: Dr. Suneera Kasliwal

Practical-III

Max Mark :100

Paper-106

Stage Performance : Tabla

Marks :75

Credits:8

1. A complete solo performance of 15 minutes in Teentala with following:-
(a) Two Bant with four variations and Tihai.

- (b) Rela of Dhir Dhir with Paltas and Tihai.
- (c) Two Farrukhabadi Gat
- (d) Two Gats of Banaras.
- (e) Tihais starting from Same 5th Matra, 9th Matra & 13th Matra in different layas.

Paper -107	Practical-IV Viva Voce :Tabla	Max Mark :100 Marks: 7 Credit :8
-------------------	--	---

1. Knowledge of playing with padhant of following talas:-Tilwada, Jhoomara, Deepchandi and Pancham Sawari.
2. Knowledge of different layakaries such as Aad, Kuaad, Viaad., i.e- 3/2, 5/4, 7/4.
3. Practice of padhant and playing of above mentioned layakaris.
4. Basic knowledge of Tabla tuning.
5. Notation book to be submitted for internal assessment.

Internal Assessments	Marks: 25
-----------------------------	------------------

Paper-106	Practical-III Stage Performance: Pakhawaj	Max Marks-100 Exam Marks-75 Credits : 8
------------------	--	--

1. A complete Solo performance for at least 15 minutes in Chautala with Dhum kit ka vadan, Paran, Chhanda, Relas, Two Chakradar, Dhenenak-ka-Baaj, Stuti Paran, Nauhakka.

Internal Assessments	Marks: 25
-----------------------------	------------------

Paper -107	Practical-IV Viva Voce: Pakhawaj	Max Mark :100 Marks: 75 Credit :8
-------------------	---	--

1. Knowledge of playing with padhant of following talas:- Dhamar & Sooltala.

2. Knowledge of different layakarīs such as Aad Kuad and Viaad. i.e. -3/2, 5/4, 7/4.
3. Practice of padhant and playing of above mentioned layakarīs.
4. Basic knowledge of Pakhawaj tuning.
5. Notation book to be submitted for internal assessment.

Internal Assessments

Marks : 25

Course :106 & 107

Recommended Books

1. Tabla Mridanga Vadan Padhatti : Pt. Vадnacharya Dattatraye Vashudev
2. A compositional Documentation Delhi Gharana of Tabla – Imam
3. Tala Dipika : Mannu Ji Mridangacharya
4. The Art of Tabla Playing - Prof. S.K.Verma

SEMESTER-IV

Theory-IV

Paper-108

History of Indian Tala System

Max Marks: 100

Marks: 75

Credits: 4

1. Brief history of Indian tala system.
2. General Introduction of medieval leading texts of music with their references on tala system and avanaddha vadyas.
3. Importance of tala in Hindustani music.
4. Detailed knowledge of Bhatkhande and Paluskar notation systems.
5. Ability of writing different Layakarīs in notation system 2/3, 3/2, 4/3.
6. Practice of writing of Tabla & Pakhawaj compositions in Bhatkhande notation system in Teentala and Chautala.
7. Notation of compositions in prescribed talas.

Internal Assessments

Marks: 25

Course: 108

Recommended Books

- 1 Tabla Shastra : Madhukar Ganesh Godbole

- 2 Bhartiye Sangeet me Nibaddha : Subhadra Chaudhary
- 3 Bhartiye Sangeet me Tala or Rup Vidhan : Subhadra Chaudhary
- 4 Tala Parichaye Bhag –III : Shri Girish Chandra Shrivastava
- 5 Mridang Vadan : Guru Shri Purushottam Das

Paper-109	Practical-V	Max Marks: 100
	Stage Performance : Tabla	Marks:75
		Credits: 8
(1)	Solo Performance of minimum 15 mints in Jhaptala with followings: Peshkar/Uthan, Kayada, Rela, Chakradar and Tihais.	
(2)	Two Mukhda, Two Tukdas & Two Tihai each in Ada Chautala , Ektala and Teentala.	

Paper -110	Practical-VI	Max Mark :100
	Viva Voce : Tabla	Marks: 75
		Credit :8

1. Ability of padhant with Tali-Khali and playing of Dugun, Tigun & Chaugun of the following Talas: Teentala, Dhamar, Ektala, Jhaptala, Rupak, Keharwa, Dadra, Chautala & Pancham Savari.
2. Ability to accompany vocal Music (Chhota Khayal, Tarana and Dadra) & (Razakhani Gat and Dhun) Instrumental Music.
3. Basic knowledge of Tabla tuning.
4. Notation book to be submitted for internal assessment.

Internal Assessments **Marks: 25**

Paper 109	Practical-V	Max Marks: 100
	Stage Performance : Pakhawaj	Marks : 75
		Credits: 8
(1)	Solo Performance of minimum 15 mints. in Sooltala with Uthan, Rela, Chakradar, Paran and Tihais.	
(2)	Two damdar , Two bedamdar & two simple Tihai each in Dhamar& Tivra Tala.	

Internal Assessments **Marks: 25**

Paper -110

**Practical-VI
Viva Voce: Pakhawaj**

**Max Mark :100
Marks: 75
Credit :8**

- 1 Ability to Padhant with Tali Khali and playing of Dugun, Tigun & Chaugun of the following Talas: Chartala, Adachautala, Sooltala, Tivra and Dhamar.
- 2 Ability to accompany with Dhrupad Dhamar style of Vocal Music & Instrumental Music.
- 3 Basic knowledge of Pakhawaj tuning.
- 4 Notation book to be submitted for internal assessment.

Internal Assessments

Marks: 25

Course : 109 & 110

Recommended Books

1. Tala Vadya Shastra : Shri Manohar Bhalchandra Rao Marathe
2. Sangeet me tala Vadyashastra Ki Upyogita : Chitra Gupta
3. Tabla Prabhakar Prashanottar : Shri Girish Chandra Shrivastava
4. Bhartiye Tallon ka Shastriye Vivechan : Dr. Arun Kumar Sen

**B.A. (H) IIIRD YEAR PERCUSSION MUSIC
TABLA & PAKHAWAJ
SEMESTER-V
Theory-V**

Course :111

Gharana System

**Max Marks : 100
Marks: 75
Credits : 4**

1. A general review of aesthetics of Gharana system in Hindustani Music.
2. Historical Development of various paramparas of Pakhawaj playing and their salient features.
3. Historical development of Gharanas of Tabla playing and their salient features.
4. Brief Biographical sketch of following artists with special reference to their contribution in the field of music:-
5. Pakhawaj Players: Pandit Sakharam Mridangacharya

Pandit Ayodhya Prasad

Pandit Ghanshyam Pakhawaji

Pandit Mannuji Mridangacharya

Pandit Amarnath Mishra

Pandit Ramshankar Das (Pagal Dasji)

Pandit Ramjee Upadhyay

Pandit Amba Das Pant Agle

Raja Chhatrapati Singh

Pandit Shankar Rao Bapu Apegaonkar

Tabla Players: Ustad Inam Ali

Ustad Gami Khan

Pt. Anokhelal Mishra

Ustad Allarakha Khan

Ustad Karamat Khan

Ustad Wazir Hussain

Ustad Lateef Ahmed Khan

Ustad Ahmed Jaan Thirkawa

Ustad Amir Hussain Khan

Ustad Masset Khan

6. Notation of compositions in prescribed talas.

Internal Assessments

Marks: 25

Course: 111

Recommended Books

1. Na Dhin Dhin Na Ke Jadugar - Pt. Anokhe Lal Mishra: Dr. Prem Narayan Singh
2. Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan : Dr. Ajay Kumar
3. Musical Heritage of India – M.R.Gautam
4. Tala Kosh : Shri Girish Chandra Shrivastava
5. Sangeet Me Gharane Ki Charcha-Sangeet Gharana Anka : S. K Chauby.
6. Sangeet Sikchan Ke Vividha Ayaam : Dr. Kumar Rishitosh
7. Tala Prakash : Bhagwat Sharan Sharma
8. Tab'le ka Udgam evam Delli Gharana – Dr. Kumar Rishitosh

Practical-VII **Max Marks : 100**
Course :112 **Stage Performance & Viva Voce : Tabla** **Marks:75**
Credits:8

1. Solo performance of 15 minutes in Teentala with Peshkar/Uthan, Kayada, Rela, Baant etc.
2. Solo performance in Rupak with Peshkar/ Uthan, Kayada, Rela, Tukra, Chakradar for at least 10 minutes.
3. Ability to play in prescribed Talas of course-112.
4. Accompaniment with vocal compositions (Chhota khyal/Dhrupad) & Instrumental Drut Gat and Jhala.
5. Accompaniment with light compositions with Laggi-Ladi.
6. Notation book to be submitted for internal assessment.
7. Ability to tune one's own instrument.

Internal Assessments

Marks : 25

Practical-VII **Max Marks: 100**
Course :112 **Stage Performance & Viva Voce: Pakhawaj** **Marks: 75**
Credits: 8

1. Solo performance of 15 minutes in Chautala with Uthan, Rela, Paran & Chakradars etc.
2. Ability to playing compositions(2 each) of different Gharanas in Chautala.
3. Solo performance of at least 10 minutes in Dhamar with Stuti Paran, improvisation of Theka, Rela and Chakradar.
4. Ability to play in prescribed Talas of course-112
5. Accompaniment with vocal compositions (Chhota khyal/Dhrupad) & Instrumental Drut Gat and Jhala.
6. Accompaniment with light compositions with Laggi-Ladi.
7. Notation book to be submitted for internal assessment.
8. Ability to tune one's own instrument.

Internal Assessments

Marks: 25

Course:112

Recommended Books

1. Tabla Vadan Kala Ewam Shastra : Shri Sudhir Mainkar
2. Bhartiye Sangeet Shastra Ka Dainikparak Anushilan : Dr. Vimla Mushalgaonkar.

3. Tala Deepika : Shri Mdhukar Ganesh Godbole
4. Mridanga Tabla Sikchha : Sakharam Ramchandra Gurav
5. Tala Pushpanjjali Bhag I,II,III :Shri Govind Rao Pakhawaji.

SEMESTER VI
Theory-VI

Course :113 Study of Ancient Tala System & Present Musical Forms

Max Marks : 100
Marks:75
Credits : 4

1. Brief introduction of Tala ke Dash Prana.
2. Brief study of Margi and Deshi Tala Paddhati.
3. Merits and Demerits of Pakhawaj and Tabla Player, according to ancient treatises .
4. Brief knowledge of Dhrupad, Dhamar, Khayal , Hori, Sadra, Thumri, Tappa, Bhajan , Gazal and Kaavali and also the Talas used to accompany these styles.
5. Elemantry knowledge of staff notation system.
6. Basic principles of art of accompanying various instrumental and vocal styles.
7. Notation of compositions in prescribed Talas.

Internal Assessments

Marks: 25

Recommended Books for Course: 113

1. Tala Prabandha : Pt. Chhote Lal Mishra
2. Bharat Ka Sangeet Siddhant : Accharya Brihaspati
3. Sangeet Bodh : Shridhar Pranjape
4. Theory of Indian Music : Ramavatar Veer

Practical-VIII

Paper-114

Stage Performance & Viva Voce :Tabla

Max Marks: 100
Marks: 75
Credits:8

1. Complete aesthetical Tabla solo playing with different Gharanedar Compostions in Teentala for 15 minutes and in Ektala/Jhaptala for 10 minutes.
2. Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.
3. Knowledge of accompaniment with vocal styles i.e. Khayal (bada & chhota) Tarana, Thumri/Dadra with Laggi Ladi.
4. Knowledge of talas of Pakhawaj: Chautala, Dhamar , Sooltala and Tivra.
5. Ability to play in Jhaptala and Teentala with advance compositions.
6. Knowledge of Tuning of Tabla.
7. Notation book to be submitted for internal assessment.

Internal Assessments

Marks: 25

Practical-VIII

Max Marks: 100

Course: 114

Stage Performance & Viva Voce: Pakhawaj

Marks 75

Credits: 8

1. Complete rendering of solo Pakhawaj for at least 15 mins in Chautala and 10 minutes in Sooltala with following: Uthan, Rela, Stuti & Paran etc.
2. Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.
3. Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.
4. Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.
5. Ability to play advance compositions in Chautala and Dhamar.
6. Knowledge of Tuning of Pakhawaj.
7. Notation book to be submitted for internal assessment.

Internal Assessments

Marks: 25

Course : 114

Recommended Books

1. Bhartiya Sangeet ka Etihash : Thakur Jaidev Singh
2. Kathak Nritya me Tabla Sangati : Dr. Nageshwar Lal Karn
3. Tabla Grantha : Pt. Chhote Lal Mishra
4. Mridanga Vaadan : Guru Purushottam Das

Syllabus of Elective Course for B.A. Honours Percussion Music (Tabla/ Pakhawaj)
Choice Based Credit System

Elective – I	75+25 =100	6
Elective – II	75+25 =100	6
Elective – III	75+25 =100	6
Project Work	75+25 =100	4
	<hr/>	
	400	<hr/> 22

Elective-I Percussion Music (Tabla/Pakhawaj) Max Marks :100
Marks :75
Credit :6

1. Varna Nikas Vidhi of Tabla/Pakhawaj.
2. Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj.
3. One Tete and One Tirakit/Dhumkit composition of Tabla/Pakhawaj with four variations and Tihai.
4. Knowledge of Two Sadharan Tukra and Two Sadharan Paran of (Tabla/Pakhawaj).
5. Five Variations with Tihai of Theka in Teentala/Chartala.
6. Ability to play Keharwa and Dadra Tala.

Internal Assessment Marks : 25

Notation Book to be Submitted for Internal Assessment

Recommended books: Elective –I

Tala Prashun : Pandit Chhote Lal Mishra
Mridanga Vadan : Guru Purushottam Das

Elective – II Percussion Music (Tabla/Pakhawaj) Max Marks:100
Marks: 75
Credits: 6

1. Advance Verna Nikas Vidhi of Tabla/Pakhawaj
2. One Tirakita and Dhere Dhere Composition (Kayada/Padal or Rela) with four Variations and Tihai in Teentala/Chartala.
3. Knowledge of Two Chakradar Tukra and One Chakradar Paran in Teentala/Chartala
4. Ability to play Theka with Thah, Dugun, Tigun and Chougun in Teentala/Chartala
5. Ability to play Theka with Thah and Dugun in Jhaptala/Sultala

Internal Assessment Marks : 25

Notation Book to be submitted for Internal Assessment

Recommended Books: Elective –II

Tala Parichaya, Bhag I, II : Prof. Girish Chandra Shrivastava

Mridanga Vadan : Guru Purushottam Das

Elective – III

Percussion Music (Tabla/Pakhawaj)

Max Marks:100

Marks: 75

Credits: 6

1. Knowledge of playing the Theka of Jhaptala/Sultala on Tabla/Pakhawaj.
2. One Tete and One Tirakit/Dhumkit composition (Kayad/Padal) of Tabla/Pakhawaj with four variations and Tihai in Jhaptala/Sultala
3. Knowledge of Two Sadharan Tukra and Two Sadharan Paran in Jhaptala/Sultala
4. One Tirakit Composition (Kayada/Padal or Rela) with four Variations and Tihai in Jhaptala/Sultala
5. Ability to play Theka with Thah, Dugun, Tigun and Chougun in Jhaptala/Sultala
6. Ability to Accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Internal Assessment

Marks : 25

Notation Book to be submitted for Internal Assessment.

Recommended Books:

1. Tabla Granth: Pt. Chhote Lal Mishra
2. Mridang Vadan: Guru Puroshattam Das

Elective – IV

Project Work

Max Marks:100

Marks:75

Credits:4

Actual field work related to music topic chosen in consultation with the teacher at the commencement of the Semester-VI

**Supplementary Courses for B.A. (Prog.) Vocational
and Applied Courses in Music
SEC – I, II, III, IV proposed by
Department of Music
University of Delhi**
Submitted
to
University Grants Commission
New Delhi
Under
Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

Preamble

The scenario world over is changing fast. With the technological advancements and its increased accessibility to general masses, the new generation is seeking new ideas and avenues in every field. Vocational and applied courses are being introduced in each and every branch of knowledge, music being no exception. Keeping this in view, the Dept. of Music, University of Delhi has also thought of developing Applied/ Vocational courses in Music. **These courses will definitely be beneficial to those students who want to pursue Music as a profession. And we are also sure that these courses will enhance the capabilities of students in other fields too, with an aptitude and interest in Music.**

The responsibility for developing the new courses in music has been carried out by a committee of teachers and established personalities, as follows:

1. Prof. Suneera Kasliwal, Offg. Dean & Head, Faculty of Music & Fine Arts, University of Delhi.
2. Prof. Deepti Bhalla, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
3. Dr. T.V. Manikandan, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
4. Dr. Ajay Kumar, Expert Tabla.
5. Dr. Vinay Mishra, Expert Harmonium.
6. Dr. Vishal, Sitar Player & Independent Researcher, UNESCO/Japan Young Researchers' Fellowship Awardee-2014.

NOTE:

- (i) **These supplementary courses for B.A. (Prog.) SEC I – IV are open for the students of Music as well as for the students of other discipline, who have an aptitude and interest in Music.**
- (ii) **The courses are designed from 1st to 4th level and who so ever opts for these courses shall start from level one.**

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester-III (SEC - I)

Theory:

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

Practical:

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory:

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

Practical:

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory:

1. Structural details of Harmonium with sketch.
2. Defination of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:
(a) Bilwal, (b) Bihag

Practical:

1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taal as of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory:

1. Defination of That, Raag, Taal, Intensity – Pitch –Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.
 - (a) Bhaiyajee Ganpat Rao
 - (b) Pt. Appasaheb Jalgaonkar

Practical:

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:
 - (a) Madhuvanti (b) Maru bihag, (c) Kedar
2. Dhun in raag pahadi.

Project work:

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

Performance:

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Theory

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

Practical

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada, Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

Practical

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Theory

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

Practical

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teental two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakars in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teental, Jhaptala and Ektala.

Practical

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I

Practical

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

Theory

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Practical

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

Theory

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Practical

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

Theory

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai
- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Triputa, Ata & Eka

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Project Work

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester III (SEC - I)

Max. Marks: 100

Practical

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)
- Simple Swara exercises – Varisas in three speeds

Theory

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala)
- Acquaintance with Adi Tala (8 beat cycle) and Rupaka Tala (6 beats)

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Practical

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

Theory

- Acquaintance with musical forms for beginners (Geetam , Jatiswaram)
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

Theory

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV **Semester VI (SEC - IV)**

Max. Marks: 100

Credits: 4

Project Work

A minor project undertaken to enhance listening and analytical aptitude of student e.g - the bowing and fingering techniques of any veteran violinist.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I **Semester III (SEC - I)**

Max. Marks: 100

Credits: 4

Practical

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

Theory

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II **Semester IV (SEC - II)**

Max. Marks: 100
Credits: 4

Practical

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

Theory

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III **Semester V (SEC - III)**

Max. Marks: 100
Credits: 4

Practical

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

Theory

- Knowledge of 35 talas
- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV **Semester VI (SEC - IV)**

Max. Marks: 100

Project Work

A minor project work to enhance listening and analytical aptitude of student
e.g. - the contribution of great composers of Karnatak Music and their specialty.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

CURRICULUM – AUDIO ENGINEERING – SEC

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

Sound/Audio Engineering – Skill Enhancement Course

Total Credits : 16

Total semesters: 4 (3rd, 4th, 5th 6th)

Maximum Credits: 4

**Graduation Year: 2nd
Semester: 3rd**

**Weeks: 20 (excluding
Holidays)
Lectures: 40
Duration of Period: 45-60
minutes**

Sl. No.	TOPIC	CONTENT	Mode of Teaching
1.	Sound	<ul style="list-style-type: none"> • What is Sound? • Important Characteristics of Sound? 	Theory Theory
2.	Music	<ul style="list-style-type: none"> • What is Music? • Different types/genres of Music. • Frequencies of Musical Notes. • Different ways of Listening music. 	Theory & demonstration Theory & demonstration Theory & demonstration Theory & demonstration
3.	Sound Recording	<ul style="list-style-type: none"> • What is recording technology? • Why should we record? 	Theory Theory

Maximum Credits: 4

**Graduation Year: 2nd
Semester: 4th**

**Weeks: 20
(excluding
Holidays)
Lectures: 40
Duration of
Period: 45-60
minutes**

Sl. No.	TOPIC	CONTENT	Mode of Teaching
4.	History of Sound Recording Technology	<ul style="list-style-type: none"> • History of Sound Recording technology • Milestones of sound recording technology 	Theory Theory
5.	Modern Sound Recording Technology	<ul style="list-style-type: none"> • Digital recording • Differences between Analog and Digital recording technology. 	Theory Theory & demonstration
6.	Recording studio	<ul style="list-style-type: none"> • What is recording studio? • Architect of recording studio. • Equipment for recording studio. • Cable & connectors • Software 	Theory & Field tour Theory & Field tour Theory & Field tour Theory & Field tour Theory & Demonstration

Maximum Credits: 4

**Graduation Year: 3rd
Semester: 5th**

**Weeks: 20 (excluding
Holidays)
Lectures: 40
Duration of Period: 45-
60 minutes**

Sl. No.	TOPIC	CONTENT	Mode of Teaching
7.	Microphone	<ul style="list-style-type: none"> • Types of Microphones 	Theory & Field Tour

	Types and Placement techniques	<ul style="list-style-type: none"> Placements of Microphones 	Theory & Demonstration
8.	The Recording Process	<ul style="list-style-type: none"> create a base track/prerecorded drum loop Record rhythm sections Record harmonies, Record melodies Record other instruments.....ETC 	Theory, Practical & Field Tour
9.	The Editing	<ul style="list-style-type: none"> Arrangement, Time Editing Noise Reduction, Pitch Editing.....ETC 	Theory, Practical & Field Tour
Maximum Credits: 4		Graduation Year: 3rd Semester: 6th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
Sl. No.	TOPIC	CONTENT	Mode of Teaching
10.	The mixing	<ul style="list-style-type: none"> Balancing Faders Panning, Equalization Compression, Reverb Automation.....ETC 	Theory, Practical & Field Tour
11.	The mastering	<ul style="list-style-type: none"> Maximizing loudness Balancing Frequencies Stereo Widening.....ETC 	Theory, Practical & Field Tour
12.	Project Creation	<ul style="list-style-type: none"> Create Project (with instructor) Create Project (in group/team) Create Project (individually) 	Practical Practical Practical
Assessments*		<ul style="list-style-type: none"> Assessment : Based on the syllabus taught during the semester) Assessment: Create one project individually 	Theory Practical

*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

Skill Enhancement Course in Maintenance and Repairing of Musical Instruments: Hindustani Music

Semester-III (SEC - I)

Max. Marks: 100
Credits: 4

Theory: I

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

Practical: I

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

Semester-IV (SEC - II)

Max. Marks: 100
Credits: 4

Theory: II

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

Practical: II

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathateic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory: III

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

Practical: III

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory: IV

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

Practical: IV

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

Examination pattern in theory:

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

Examination pattern in practical:

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
 - a) Viva-voce of maintenance of musical instruments in general.
 - b) Tuning of any two of the instruments prescribed in the course.
 - c) Knowledge of various gadgets used for tuning.
 - d) Knowledge of basic tools required for making and repairing various instruments.
 - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.

Choice Based Credit System (CBCS)

UNIVERSITY OF DELHI

DEPARTMENT OF MUSIC

UNDERGRADUATE PROGRAMME
(Courses effective from Academic Year 2015-16)



SYLLABUS OF COURSES TO BE OFFERED

Core Courses, Elective Courses & Ability Enhancement Courses

Disclaimer: The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat

Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

CHOICE BASED CREDIT SYSTEM (CBCS):

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

Outline of Choice Based Credit System:

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
 - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
 - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
 - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
 - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
 - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

Project work/Dissertation is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

Details of Courses Under Undergraduate Programme (B.A./ B.Com.)

Course	*Credits	
	Paper+ Practical	Paper + Tutorial
<u>I. Core Course</u> (12 Papers)	12X4= 48	12X5=60
Two papers – English		
Two papers – MIL		
Four papers – Discipline 1.		
Four papers – Discipline 2.		
Core Course Practical / Tutorial* (12 Practicals)	12X2=24	12X1=12
<u>II. Elective Course</u> (6 Papers)	6x4=24	6X5=30
Two papers- Discipline 1 specific		
Two papers- Discipline 2 specific		
Two papers- Inter disciplinary		
Two papers from each discipline of choice and two papers of interdisciplinary nature.		
Elective Course Practical / Tutorials* (6 Practical/ Tutorials*)	6 X 2=12	6X1=6
Two papers- Discipline 1 specific		
Two papers- Discipline 2 specific		
Two papers- Generic (Inter disciplinary)		
Two papers from each discipline of choice including papers of interdisciplinary nature.		
<ul style="list-style-type: none"> • Optional Dissertation or project work in place of one elective paper (6 credits) in 6th Semester 		
<u>III. Ability Enhancement Courses</u>		
1. Ability Enhancement Compulsory (2 Papers of 2 credits each)	2 X 2=4	2 X 2=4
Environmental Science		
English Communication/MIL		
2. Ability Enhancement Elective (Skill Based)	4 X 2=8	4 X 2=8
(4 Papers of 2 credits each)		
	<hr/> Total credit= 120	<hr/> Total = 120

Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.

***wherever there is a practical there will be no tutorial and vice-versa.**

**CHOICE BASED CREDIT SYSTEM IN B.A. PROGRAMME
HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)**

Semester	CORE COURSE (12)	Ability Enhancement Compulsory Course(AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (2)
I	English/MIL-1	(English/MIL Communication)/ Environmental Science			
	DSC-1A Theory of Indian Music: Unit-1 Practical: Unit-2				
II	Theory of Indian Music General & Biographies Unit-I Practical : Unit-II	Environmental Science/(English/MIL Communication)			
III	Theory: Unit-1 Ancient Granthas & Contribution of musicologists Practical : Unit-2		SEC-1 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2		
IV	Theory : Unit-1 Medieval Granthas & Contribution of Musicians Practical : Unit-2		SEC-2 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2		
V	Theory: Unit-1 Study of Ancient Granthas & Ragas Practical : Unit-2		SEC-3 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2	DSE-1A Theory: Vocal / Instrumental (Hindustani Music)	Generic Elective -1 (Vocal/ Instrumental Music) Theory
				DSE-2A Practical: Vocal / Instrumental (Hindustani Music)	
VI	Theory : Unit-1 Musicology & Study of Ragas & Talas Practical : Unit-2		SEC-4 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2	DSE-1B Theory: Vocal / Instrumental (Hindustani Music)	Generic Elective -2 (Vocal/ Instrumental Music) Practical
				DSE-2B Practical: Vocal / Instrumental (Hindustani Music)	

Choice Based Credit System
Syllabus for B.A. (Prog.) Hindustani Music
(Vocal/ Instrumental)

	Total Marks	Credits
SEM-I		
Paper - I : Theory	38+12 = 50	4
Paper - I : Practical	50	6
SEM-II		
Paper - II : Theory	38+12 = 50	4
Paper - II : Practical	50	6
SEM-III		
Paper - III : Theory	38+12 = 50	4
Paper - III : Practical	50	6
SEM-IV		
Paper - IV : Theory	38+12 = 50	4
Paper - IV : Practical	50	6
SEM-V		
Paper - V : Theory	38+12 = 50	4
Paper - V : Practical	50	6
SEM-VI		
Paper - VI : Theory	38+12 = 50	4
Paper - VI : Practical	50	6
	<hr/> 600 <hr/>	<hr/> 60 <hr/>

Semester-I
Layout & Course of Study
HINDUSTANI MUSIC (Vocal & Instrumental)

Duration 3 hours.	Paper-I Theory (Unit-I)	Max Marks 50(38+12)	Credits 4
----------------------	-------------------------	------------------------	--------------

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections & two from any of the three sections, thus five questions in all.

SECTION-I

1. Definition of the following terms:-
Sangeet, Swara, Saptak, Laya, Rãga, Varna
2. Study of the following:-
 - a. Rãga ki Jati-
Audav – Shadav – Sampuran
 - b. Nãd – Nãd ki Jati – Tarta, Tivrata, Gun
 - c. Āroha, Avroha, Pakad
3. Basic knowledge of the following instruments:-
Tãnpura/Sitar, Tabla/Harmonium

SECTION-II

Biographies & contributions of the following-

Amir Khusro, Swami Haridas, Tansen, Maseet Khan, Raza Khan, Faiyaz Khan, Ameer Khan

SECTION-III

Study of prescribed Rãgas & Tãlas

Rãga – Alhaiya Bilawal, Kafi, Bhairav

Tãla – Teentãl, Dadra

Internal Assessment

12 Marks

4 Lectures /week

Hindustani Music
Paper-I Practical (Unit-II)

Max Marks	Credits
50	6

Rāga –

1. Alhaiya Bilaval
2. Kafi
3. Bhairav

Vocal Music

- a. Five Alankars in all the Rāgas.
- b. Swarmallika in all the Rāgas
- c. Lakshangeet or Drut Khyāl in all Rāgas.

Instrumental Music

- a. Five Alankars in all the Rāgas.
- b. Razakhanigat in all the Rāgas
- c. Basic technique of Jhala Playing.

Vocal & Instrumental

Ability to recite the following Thekas with Tāli & Khāli

Teentāla, Dadra

Vocal - Playing of Tanpura is compulsory
Basic knowledge of Playing Harmonium

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Raag Vigyan – V. N. Patwardhan
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
7. Tantri Naad Part-I – Pt. Lal Mani Mishra
8. Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also Books Recommended by teachers.

8 Lectures/ week

SEMESTER-II

Duration	Paper-II Theory (Unit-I)	Max Marks	Credits
3 hours		50 (38 + 12)	4

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections & two from any of the three sections, thus five questions in all.

SECTION-I

Study of the following terms:-

Mela (Thāt), Āshray Rāga, Rāga, Lakshana, Shruti, Alankar, Gamak, Vadi-Samvādi-Anuvādi-Vivādi, Vakra Swara, Varjit-Swara.

SECTION-II

Biographies & contributions of the following:-

Jaidev, Mansingh Tomar, Abdul Karim Khan, Tyagaraja, Pt. Bhatkhande, Pt. Ravi Shankar

SECTION-III

Study of following Rāgas & Tāla

Rāga- Yaman, Jaunpuri, Khamaj

Tāla- Ektāl, Jhaptāl

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-II Practical (Unit-II)

Max Marks Credits
50 6

Rāga – Yaman, Jaunpuri, Khamāj

Vocal Music

- a. Swaramalika/Lakshangeet or Drut Khyāl in all three Rāgas
- b. Vilambit- Khāyal in any one Rāga.

Instrumental Music

- a. Razakhani gat / Swaramallika in all the Rāgas
- b. Maseetkhani gat in any one of the Rāgas

Vocal & Instrumental

Ability to recite the following Tālas with Tāli & Khāli –

1. Ektāl
2. Jhaptāl

Vocal - Playing of Tanpura is compulsory
- Basic knowledge of Playing Harmonium

Books Recommended

1. Sangeet Visharad – Basant
2. Kramik Pustak Mallika- Part II & III
3. Raag Vigyan – V. N. Patwardhan
4. Brihaddeshi – Matang Muni
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Great Composers by P. Sambamoorthy
7. Hamare Sangeet Ratna- Laxmi Narayan Garg
8. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
9. Sangeet Sarita - Dr. Rama Saraf
10. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

8 lectures/ week

Hindustani Music

SEMESTER-III

Duration
3 hours

Paper-III Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

Theory of Indian Music, Ancient Granthas & Contribution of musicologists.

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-I

General discussion and definition of the following:-

- a. Khyāl, Maseet Khani – Razakhani gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
- b. Writing of Bhatkhande Swarlipi Paddhati
- c. Writing of Tālas & Compositions in Notation
- d. Detailed study of Rāgas (Rāga- Bihag, Malkauns, Vrindavani Sarang) & Tālas prescribed in syllabus and comparative study of Rāgas with the Rāgas of the previous semester
- e. Essay, Shastriya Sangeet(Classical Music) & Sugam Sangeet(Light Music)

SECTION-II

- a. Vedic Music – Samvedic Sangeet, Swara, Vadya, Bhakti, Vikār
- b. General study of Natyashastra, Sangeet Ratnakar

SECTION-III

Life & Contribution of the following:-

Pt. V. D. Paluskar, S. M. Tagore, Captt. William Willard

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-III Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bihag, Malkauns Vrindavani. Sarnag

1. One Vilambit Khyāl/Maseetkhani Gat in any of the given Rāgas.
2. Madhyalaya Khyāl/Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla (other than Teentāla)
Any composition in light music.
4. Ability to recite the Thekas of Chautāla Dhamar, Roopak

Playing of Tanpura is compulsory.

Basic knowledge of playing Harmonium with Alankars.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

8 lectures/ week

Hindustani Music

SEMESTER-IV

Duration
3 hours

Paper-IV Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.

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-I

Theory of Indian Music-

General discussion & definition of the following:-

- a. Ālāp- Jor- Jhāla, Thumri, Dādra, Tappa, Sandhi Prakash Rāga, Parmelpraveshak Rāga-
 1. Teentāla
 2. Ektāla
 3. Chautāla
 4. Rupak
 5. Kherva
 6. Dadra
- b. Detailed study of Rāgas (Rāga Bageshree, Bhupali , Puriya Dhanashri Tāla) & Tālas(Teentālā, Ektāla Chautāla , Rupak, Kherva, Dadra) and comparative study of Rāgas from previous semester
- c. Writing of Tālas and compositions in notation.
or
- d. Essay on Rāga ka Samay Siddhant

SECTION-II

Study of following Granthas:-

Sangeet-Parijat, Swamel Kalanidhi, Chaturdandi Prakshika.

SECTION-III

Life & Contributions of the following:-

Pt. Krishan Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan

Internal Assessment

12 Marks
4 lectures/ week

Hindustani Music
Paper-IV Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bageshri, Bhupali, Puriya Dhanashri

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
4. Ability to recite the Thekas of Teentāl, Ektāl, Chautāl, Dhamar, Rupak, Kaherva , Dadra
5. Knowledge of playing Harmonium.

Books Recommended

1. Sangeet Paddhatiyon ka Tulnatmak Adhayan – Pt. V. N. Bhatkhande
2. Sangeet Parijaat – Pt. Ahobal
3. Swarmel Kala Nidhi – Pt. Ramamatya
4. Chaturdandi Prakashika – Pt. VenkatMukhi
5. Hamare Sangeet Ratna – Prabhulal Garg
6. Sangeet Sarita – Rama Saraf
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

8 lectures/ week

Hindustani Music

SEMESTER-V

Duration
3 hours

Paper-V Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

Theory of Indian Music and study of ancient granthas and Rāgas.

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-I

- a. Study of Gram, Murchanna and Jati as treated in Natya Shastra and its relevance in present context.
- b. Musical reference found in Rāmāyana and Mahābhārata.

SECTION-II

Discuss the following:-

- a. Avirbhav, Tirobhav
- b. Gayak Ke Gun Avagun
- c. Margi Desi
- d. Tāl and its Das Pran

SECTION-III

- a. Detailed study of Rāgas (Todi Kedār, Bahār) and Tālas (Teen Tāla, Ektāla, Chautāla, Keherva, Dadra) prescribed in syllabus.
 - b. Writing of composition in Notation
- or
- c. Importance of Media in the promotion of Music

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-V Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Todi, Kedār, Bahār

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamār in any one of the Rāgas
or
Dhrut Gat in any Tāla (other than Teentāla)
4. Ability to recite the Thekas of Teentāla, Ektāla, Chautāla, Dhamar, Roopak, Kāherva, Dadra
5. Knowledge of playing Harmonium.

Books Recommended

1. Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
2. Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
3. History of Indian Music- BC. Deva
4. Natya Shastra- Bharat Muni
5. Sangeet Ratnakar- Vol.1- Pt. Sharangdeva
6. Sangeet Visharad- Pt. Lakshmi Narayan Garg
7. Kramik Pustak Mallika-V. N. Bhatkhende
8. Raag Vigyan- Vinayak Rao Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also books recommended by teachers.

8 lectures/ week

Hindustani Music

SEMESTER-VI

Duration
3 hours

Paper-VI Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

SECTION-I

Internal Musicology and Study of Raags and Tālas

Defination of the following:-

- a. Nibadha
- b. Anibadha
- c. Prabandha,
- d. Kaku
- e. Sthaya
- f. Varna
- g. Orchestra (Vadyavrind), Opera (Geet Natya)
- h. Chorus (Vrindgana)
- i. Equal Temprament
- j. Comparative study of musical scale of Hindustani and Karnataka Paddhati.
- k. Classification of Musical Instruments

SECTION-II

Study of Rāgas and Tālas.

Forms of Music – Thumri, Tappa, Dadra, Chaturung
Concept of Gharana or Baj in Sitar

SECTION-III

Visit to AIR, Doordarshan or any media.

Books Recommended

1. Sangeet Ratnakar, Vol. 2
2. Sangeet Visharad- Basant
3. Sangeet Mein Nibadha Anibadha ki avdharna
4. Kramik Pustak Mallika – Part 3 and 4- V. N. Bhatkhande
5. Classical Musical Instruments – Suneera Kasliwal

Hindustani Music

Paper-VI Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bhimpalasi, Des, Gaud Sarang

- One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
- Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
- Dhrupad/Dhamar in any one of the Rāgas or
- Dhrut Gat in any Tāla (other than Teentāla)
- Ability to recite the following Thekas
Ektāla, Tilwada, Teentāla, Chautāla, Jhaptāla, Dhamar, Roopak, Keherva, Dadra
- Playing of any composition on Harmonium with Tabla.

Syllabus of Elective Courses for B.A. (Prog.) Hindustani Music
Choice Based Credit System

Credits

SEC	– I	2
SEC	– II	2

SEC	– III	2
SEC	– IV	2
DSE	-1A	2
DSE	-2A	2
DSE	-1B	2
DSE	-2B	2
GE	- 1	2
GE	- 2	2
		<hr/>
		20
		<hr/>

**SEC-I
SKILL ENHANCEMENT COURSE-I
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Understanding various parts of Tanpura/Sitar and the technique of tuning it.

2. Field visit to Doordarshan/All India Radio/National Archives/Sangeet Natak Academy or other such institution relevant to the study and documentation of Music material and thereafter submission of report based on this visit.
3. Presentation of Vocal and Instrumental Music in group such as folk or tribal Music, Light Music, Classical ragas based film songs.

2 Lectures per week

**SEC-II
SKILL ENHANCEMENT COURSE-II
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Ability to play thekas of following Talas on Tabla Teental, Kaherwa.
2. Knowledge of Recording techniques.
3. Attending classical concerts/Music festivals and making the report/Review of the same.

2 Lectures per week

**SEC-III
SKILL ENHANCEMENT COURSE-III
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Power point presentation by the students on the Contemporary Classical Music Performance.
2. Basic technique of Harmonium and Tabla Playing.
3. Visit to All India Radio/Doordarshan and TV Channels.

2 Lectures per week

**SEC-IV
SKILL ENHANCEMENT COURSE-IV
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Composing Music for Jingles or Advertisements.
2. Powerpoint presentation on the Life and Contributions of great Musicians.

3. Attending Music Conferences/Listening of Radio Sangeet Sammelans / National Programmes of Music and writing reviews or reports of the same.

4) Skill Enhancement Course - SEC-I, SEC-II, SEC-III, SEC-IV

(Value based and practical oriented courses as per the information given)

[Note: the above SEC courses have been designed in such a way that the performance aptitude or skill of the students is enhanced with the help of field visits, recording techniques and guided listening sessions]

2 Lectures per week

**DISCIPLINE SPECIFIC
ELECTIVE (DSE-1A)
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**

THEORY

Credits-2

1. Essays on the following topics:-
 - a. Regional music of India
 - b. Modern Trends in Music
2. The Relevance of Time theory in Hindustani Classical Music.
3. Biographies of the following Musicians:-
 - Lata Mangeshkar
 - Pt. Bhim Sen Joshi
4. Basic knowledge of Stringed Instruments used in Hindustani Classical Music.
5. Make a diagram of Tanpura /Sitar and label it's sections.
6. Write the theka of "Teentaal" along with Dugun, Tigun and Chaugun.

1) DSE-1A (Discipline Specific Elective) Theory

Books recommended-

- 1) Bhartiya Sangeet Vadya - Dr. Lal Mani Mishra
- 2) Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg
- 3) Kramik Pustak Malika - Pt. V. N. Bhatkande
- 4) Raag Vigyan - Pt. Vinayak Rao Patvardhan
- 5) Also books & journals recommended by the teachers

3 Lecturers per week

**DISCIPLINE SPECIFIC
ELECTIVE (DSE-2A)
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**

PRACTICAL

Credits-2

1. Rendition of the following Ragas (Drut Khyal/Razakhani Gat)
Ramkali, Kamod
2. Knowledge of five film songs based on Raag Yaman and Bhairav.
3. Innovative singing/playing to enhance the musical ability of the students in the classroom.
4. Guided listening session on the practical aspects of music.
5. identification the Ragas and talas of the Prescribed Syllabus while being played or sung in the class room.
6. Power point presentation on Folk Musicians.

4 lecturers per week

**DISCIPLINE SPECIFIC
ELECTIVE (DSE-1B)
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)
THEORY**

Credits-2

1. Basic knowledge of the percussion instruments used in classical Music.
Tabla, Pakhawaj
2. Describe basic Ten Thaats and its Swaras, and enlist names of Two Ragas Pertaining to each one of them.
3. General discussions on the “ Gharana Parampara” of Hindustani Music
(Vocal/Instrumental).
4. Describe about ‘Taal’ and its impact on the ‘Ragas’.

5. Write the thekas of 'Ektaal' along with Dugun, Tigun and Chaugun.
6. Essays on the following topics:-
 - Classical Music and Film Music
 - Music and Aesthetics

2) DSE - 1B (Discipline Specific Elective) Theory

Books recommended-

- 1) Bhartiya Sangeet ke Tantri vadya- Dr. Prakash Mahadik
- 2) Sangeet Ke Gharano ki charcha- Dr. Sushil Kumar Choubey
- 3) Indian Concept of Rhythm - Dr. A. K. Sen
- 4) Aesthetical Essays (Studies in Aesthetics Theory, Hindustani Music and Kathak Dance) - Dr. S. K. Saxena
- 5) Also books & journals recommended by the teachers

3 Lectures per week

DISCIPLINE SPECIFIC ELECTIVE (DSE-2 B) VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC) PRACTICAL

Credits-2

1. Rendition of the following Ragas (Drut Khyal/Razakhani Gat):
Hamir, Jaijaiwanti
2. Singing/Playing Devotional Song/ Shabad/ Mantras.
3. Identifying the talas of the prescribed syllabus being played in the class room.
4. Power point presentation on any one of the contemporary Classical Musicians.
5. Knowledge of five film songs each in the ragas : ' Bhairavi' and 'Malkaus'.
6. Guided listening Sessions on the Performing aspects of Music.

4 Lecturers per week

Instrumental Music:-

1. Aaroh, Avroh and Pakad in both the ragas.
2. Basic strokes of sitar
3. Five Alankars based on stroke patterns
4. One Razakhani Gat/Drut Gat in any of the Prescribed ragas
5. Elementary knowledge of Jhala playing

Vocal Music:-

1. Aaroh, Avroh and Pakad in both the ragas.
2. Knowledge of voice culture
3. Five Alankars
4. One Swar Malika/Drut khayal in any of the prescribed ragas
5. Variety of Taan patterns

3 Lectures per week

**Supplementary Courses for B.A. (Prog.) Vocational
and Applied Courses in Music
SEC – I, II, III, IV proposed by
Department of Music
University of Delhi**

Submitted

to

*University Grants Commission
New Delhi*

Under

Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

Preamble

The scenario world over is changing fast. With the technological advancements and its increased accessibility to general masses, the new generation is seeking new ideas and avenues in every field. Vocational and applied courses are being introduced in each and every branch of knowledge, music being no exception. Keeping this in view, the Dept. of Music, University of Delhi has also thought of developing Applied/ Vocational courses in Music. **These courses will definitely be beneficial to those students who want to pursue Music as a profession. And we are also sure that these courses will enhance the capabilities of students in other fields too, with an aptitude and interest in Music.**

The responsibility for developing the new courses in music has been carried out by a committee of teachers and established personalities, as follows:

1. Prof. Suneera Kasliwal, Offg. Dean & Head, Faculty of Music & Fine Arts, University of Delhi.
2. Prof. Deepti Bhalla, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
3. Dr. T.V. Manikandan, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
4. Dr. Ajay Kumar, Expert Tabla.
5. Dr. Vinay Mishra, Expert Harmonium.
6. Dr. Vishal, Sitar Player & Independent Researcher, UNESCO/Japan Young Researchers' Fellowship Awardee-2014.

NOTE:

- (i) **These supplementary courses for B.A. (Prog.) SEC I – IV are open for the students of Music as well as for the students of other discipline, who have an aptitude and interest in Music.**
- (ii) **The courses are designed from 1st to 4th level and who so ever opts for these courses shall start from level one.**

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory:

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

Practical:

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory:

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

Practical:

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory:

1. Structural details of Harmonium with sketch.
2. Defination of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:
(a) Bilwal, (b) Bihag

Practical:

1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taal as of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory:

1. Definition of That, Raag, Taal, Intensity – Pitch –Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.

- (a) Bhaiyajee Ganpat Rao
- (b) Pt. Appasaheb Jalgaonkar

Practical:

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:
(a) Madhuvanti (b) Maru bihag, (c) Kedar
2. Dhun in raag pahadi.

Project work:

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

Performance:

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Theory

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

Practical

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada , Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Theory

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

Practical

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Theory

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

Practical

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teentala two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakars in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teentala, Jhaptala and Ektala.

Practical

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Practical

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

Theory

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Practical

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

Theory

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100
Credits: 4

Practical

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

Theory

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai
- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Triputa, Ata & Eka

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Project Work

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Practical

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)
- Simple Swara exercises – Varisas in three speeds

Theory

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala)
- Acquaintance with Adi Tala (8 beat cycle) and Rupaka Tala (6 beats)

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Practical

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

Theory

- Acquaintance with musical forms for beginners (Geetam , Jatiswaram)
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100
Credits:

4

Practical

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

Theory

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100
Credits:

4

Project Work

A minor project undertaken to enhance listening and analytical aptitude of student e.g - the bowing and fingering techniques of any veteran violinist.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I

Practical

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

Theory

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Practical

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

Theory

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Practical

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

Theory

- Knowledge of 35 talas
- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project work to enhance listening and analytical aptitude of student
e.g. - the contribution of great composers of Karnatak Music and their specialty.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

CURRICULUM – AUDIO ENGINEERING – SEC

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

Sound/Audio Engineering – Skill Enhancement Course

Total Credits : 16

Total semesters: 4 (3rd, 4th, 5th 6th)

Maximum Credits: 4

Graduation Year: 2nd
Semester: 3rd

Weeks: 20 (excluding Holidays)

Lectures: 40

Duration of Period: 45-60 minutes

Sl. No.	TOPIC	CONTENT	Mode of Teaching
1.	Sound	<ul style="list-style-type: none"> • What is Sound? • Important Characteristics of Sound? 	<p>Theory</p> <p>Theory</p>
2.	Music	<ul style="list-style-type: none"> • What is Music? • Different types/genres of Music. • Frequencies of Musical Notes. • Different ways of Listening music. 	<p>Theory & demonstration</p> <p>Theory & demonstration</p> <p>Theory & demonstration</p> <p>Theory & demonstration</p>
3.	Sound Recording	<ul style="list-style-type: none"> • What is recording technology? • Why should we record? 	<p>Theory</p> <p>Theory</p>

Maximum Credits: 4

Graduation Year: 2nd
Semester: 4th

Weeks: 20 (excluding Holidays)

Lectures: 40

**Duration of
Period: 45-60
minutes**

Sl. No.	TOPIC	CONTENT	Mode of Teaching
4.	History of Sound Recording Technology	<ul style="list-style-type: none"> History of Sound Recording technology Milestones of sound recording technology 	<p>Theory</p> <p>Theory</p>
5.	Modern Sound Recording Technology	<ul style="list-style-type: none"> Digital recording Differences between Analog and Digital recording technology. 	<p>Theory</p> <p>Theory & demonstration</p>
6.	Recording studio	<ul style="list-style-type: none"> What is recording studio? Architect of recording studio. Equipment for recording studio. Cable & connectors Software 	<p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Demonstration.</p>

Maximum Credits: 4

Graduation Year: 3rd
Semester: 5th

Weeks: 20 (excluding Holidays)
Lectures: 40
Duration of Period: 45-60 minutes

Sl. No.	TOPIC	CONTENT	Mode of Teaching
7.	Microphone Types and Placement techniques	<ul style="list-style-type: none"> Types of Microphones Placements of Microphones 	<p>Theory & Field Tour</p> <p>Theory & Demonstration</p>
8.	The Recording Process	<ul style="list-style-type: none"> create a base track/prerecorded drum loop Record rhythm sections Record harmonies, Record melodies Record other instruments.....ETC 	<p>Theory, Practical & Field Tour</p>
9.	The Editing	<ul style="list-style-type: none"> Arrangement, Time Editing Noise Reduction, Pitch Editing.....ETC 	<p>Theory, Practical & Field Tour</p>

Maximum Credits: 4

Graduation Year: 3rd
Semester: 6th

Weeks: 20 (excluding Holidays)
Lectures: 40

				Duration of Period: 45-60 minutes
Sl. No.	TOPIC	CONTENT		Mode of Teaching
10.	The mixing	<ul style="list-style-type: none"> • • • • 	<i>Balancing Faders Panning, Equalization Compression, Reverb Automation.....ETC</i>	<i>Theory, Practical & Field Tour</i>
11.	The mastering	<ul style="list-style-type: none"> • • • 	<i>Maximizing loudness Balancing Frequencies Stereo Widening.....ETC</i>	<i>Theory, Practical & Field Tour</i>
12.	Project Creation	<ul style="list-style-type: none"> • • • 	<i>Create Project (with instructor) Create Project (in group/ team) Create Project (individually)</i>	<i>Practical Practical Practical</i>
Assessments*		<ul style="list-style-type: none"> • • 	<i>Assessment : Based on the syllabus taught during the semester) Assessment: Create one project individually</i>	<i>Theory Practical</i>

*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

Skill Enhancement Course in Maintenance and Repairing of Musical Instruments: Hindustani Music

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory: I

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

Practical: I

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory: II

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

Practical: II

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathateic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory: III

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

Practical: III

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory: IV

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

Practical: IV

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

Examination pattern in theory:

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

Examination pattern in practical:

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
 - a) Viva-voce of maintenance of musical instruments in general.
 - b) Tuning of any two of the instruments prescribed in the course.
 - c) Knowledge of various gadgets used for tuning.
 - d) Knowledge of basic tools required for making and repairing various instruments.
 - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.

Choice Based Credit System (CBCS)

UNIVERSITY OF DELHI

DEPARTMENT OF MUSIC

**UNDERGRADUATE PROGRAMME
(Courses effective from Academic Year 2015-16)**



SYLLABUS OF COURSES TO BE OFFERED **Core Courses, Elective Courses & Ability Enhancement Courses**

Disclaimer: The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat

Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

CHOICE BASED CREDIT SYSTEM (CBCS):

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

Outline of Choice Based Credit System:

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
 - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
 - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
 - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
 - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
 - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

Project work/Dissertation is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

Details of Courses Under Undergraduate Programme (B.A./ B.Com.)

Course	*Credits	
<u>I. Core Course</u>	Paper+ Practical	Paper + Tutorial
(12 Papers)	12X4= 48	12X5=60
Two papers – English		
Two papers – MIL		
Four papers – Discipline 1.		
Four papers – Discipline 2.		
Core Course Practical / Tutorial*	12X2=24	12X1=12
(12 Practicals)		
<u>II. Elective Course</u>	6x4=24	6X5=30
(6 Papers)		
Two papers- Discipline 1 specific		
Two papers- Discipline 2 specific		
Two papers- Inter disciplinary		
Two papers from each discipline of choice and two papers of interdisciplinary nature.		
Elective Course Practical / Tutorials*	6 X 2=12	6X1=6
(6 Practical/ Tutorials*)		
Two papers- Discipline 1 specific		
Two papers- Discipline 2 specific		
Two papers- Generic (Inter disciplinary)		
Two papers from each discipline of choice including papers of interdisciplinary nature.		
<ul style="list-style-type: none"> Optional Dissertation or project work in place of one elective paper (6 credits) in 6th Semester 		
<u>III. Ability Enhancement Courses</u>		
1. Ability Enhancement Compulsory	2 X 2=4	2 X 2=4
(2 Papers of 2 credits each)		
Environmental Science		
English Communication/MIL		
2. Ability Enhancement Elective	4 X 2=8	4 X 2=8
(Skill Based)		
(4 Papers of 2 credits each)		
	<hr/> Total credit= 120	<hr/> Total = 120
Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.		

*wherever there is a practical there will be no tutorial and vice-versa.

**CHOICE BASED CREDIT SYSTEM IN B.A. PROGRAMME
HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)**

Semester	CORE COURSE (12)	Ability Enhancement Compulsory Course(AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (2)
I	English/MIL-1	(English/MIL Communication)/ Environmental Science			
	DSC-1A Theory of Indian Music: Unit-1 Practical: Unit-2				
II	Theory of Indian Music General & Biographies Unit-I Practical : Unit-II	Environmental Science/(English/MIL Communication)			
III	Theory: Unit-1 Ancient Granthas & Contribution of musicologists Practical : Unit-2		SEC-1 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2		
IV	Theory : Unit-1 Medieval Granthas & Contribution of Musicians Practical : Unit-2		SEC-2 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2		
V	Theory: Unit-1 Study of Ancient Granthas & Ragas Practical : Unit-2		SEC-3 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2	DSE-1A Theory: Vocal / Instrumental (Hindustani Music)	Generic Elective -1 (Vocal/ Instrumental Music) Theory
				DSE-2A Practical: Vocal / Instrumental (Hindustani Music)	
VI	Theory : Unit-1 Musicology & Study of Ragas & Talas Practical : Unit-2		SEC-4 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2	DSE-1B Theory: Vocal / Instrumental (Hindustani Music)	Generic Elective -2 (Vocal/ Instrumental Music) Practical
				DSE-2B Practical: Vocal / Instrumental (Hindustani Music)	

Choice Based Credit System
Syllabus for B.A. (Prog.) Hindustani Music
(Vocal/ Instrumental)

	Total Marks	Credits
SEM-I		
Paper - I : Theory	38+12 = 50	4
Paper - I : Practical	50	6
SEM-II		
Paper - II : Theory	38+12 = 50	4
Paper - II : Practical	50	6
SEM-III		
Paper - III : Theory	38+12 = 50	4
Paper - III : Practical	50	6
SEM-IV		
Paper - IV : Theory	38+12 = 50	4
Paper - IV : Practical	50	6
SEM-V		
Paper - V : Theory	38+12 = 50	4
Paper - V : Practical	50	6
SEM-VI		
Paper - VI : Theory	38+12 = 50	4
Paper - VI : Practical	50	6
	<hr/> 600 <hr/>	<hr/> 60 <hr/>

Semester-I
Layout & Course of Study
HINDUSTANI MUSIC (Vocal & Instrumental)

Duration 3 hours.	Paper-I Theory (Unit-I)	Max Marks 50(38+12)	Credits 4
----------------------	-------------------------	------------------------	--------------

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections & two from any of the three sections, thus five questions in all.

SECTION-I

1. Definition of the following terms:-
Sangeet, Swara, Saptak, Laya, Rāga, Varna
2. Study of the following:-
 - a. Rāga ki Jati-
Audav – Shadav – Sampuran
 - b. Nāḍ – Nāḍ ki Jati – Tarta, Tivrata, Gun
 - c. Āroha, Avroha, Pakad
3. Basic knowledge of the following instruments:-
Tānpura/Sitar, Tabla/Harmonium

SECTION-II

Biographies & contributions of the following-

Amir Khusro, Swami Haridas, Tansen, Maseet Khan, Raza Khan, Faiyaz Khan, Ameer Khan

SECTION-III

Study of prescribed Rāgas & Tālas

Rāga – Alhaiya Bilawal, Kafi, Bhairav

Tāla – Teentāl, Dadra

Internal Assessment

12 Marks

4 Lectures /week

Hindustani Music
Paper-I Practical (Unit-II)

Max Marks	Credits
50	6

Rāga –

1. Alhaiya Bilaval
2. Kafi
3. Bhairav

Vocal Music

- a. Five Alankars in all the Rāgas.
- b. Swarmallika in all the Rāgas
- c. Lakshangeet or Drut Khyāl in all Rāgas.

Instrumental Music

- a. Five Alankars in all the Rāgas.
- b. Razakhanigat in all the Rāgas
- c. Basic technique of Jhala Playing.

Vocal & Instrumental

Ability to recite the following Thekas with Tāli & Khāli

Teentāla, Dadra

Vocal - Playing of Tanpura is compulsory
Basic knowledge of Playing Harmonium

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Raag Vigyan – V. N. Patwardhan
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
7. Tantri Naad Part-I – Pt. Lal Mani Mishra
8. Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also Books Recommended by teachers.

8 Lectures/ week

SEMESTER-II

Duration	Paper-II Theory (Unit-I)	Max Marks	Credits
3 hours		50 (38 + 12)	4

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections & two from any of the three sections, thus five questions in all.

SECTION-I

Study of the following terms:-

Mela (Thāt), Āshray Rāga, Rāga, Lakshana, Shruti, Alankar, Gamak, Vadi-Samvādi-Anuvādi-Vivādi, Vakra Swara, Varjit-Swara.

SECTION-II

Biographies & contributions of the following:-

Jaidev, Mansingh Tomar, Abdul Karim Khan, Tyagaraja, Pt. Bhatkhande, Pt. Ravi Shankar

SECTION-III

Study of following Rāgas & Tāla

Rāga- Yaman, Jaunpuri, Khamaj

Tāla- Ektāl, Jhaptāl

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-II Practical (Unit-II)

Max Marks Credits
50 6

Rāga – Yaman, Jaunpuri, Khamāj

Vocal Music

- a. Swaramalika/Lakshangeet or Drut Khyāl in all three Rāgas
- b. Vilambit- Khāyal in any one Rāga.

Instrumental Music

- a. Razakhani gat / Swaramallika in all the Rāgas
- b. Maseetkhani gat in any one of the Rāgas

Vocal & Instrumental

Ability to recite the following Tālas with Tāli & Khāli –

1. Ektāl
2. Jhaptāl

Vocal - Playing of Tanpura is compulsory
- Basic knowledge of Playing Harmonium

Books Recommended

1. Sangeet Visharad – Basant
2. Kramik Pustak Mallika- Part II & III
3. Raag Vigyan – V. N. Patwardhan
4. Brihaddeshi – Matang Muni
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Great Composers by P. Sambamoorthy
7. Hamare Sangeet Ratna- Laxmi Narayan Garg
8. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
9. Sangeet Sarita - Dr. Rama Saraf
10. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

8 lectures/ week

Hindustani Music

SEMESTER-III

Duration 3 hours	Paper-III Theory (Unit-I)	Max Marks 50 (38 + 12)	Credits 4
---------------------	---------------------------	---------------------------	--------------

Theory of Indian Music, Ancient Granthas & Contribution of musicologists.

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-I

General discussion and definition of the following:-

- Khyāl, Maseet Khani – Razakhani gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
- Writing of Bhatkhande Swarlipi Paddhati
- Writing of Tālas & Compositions in Notation
- Detailed study of Rāgas (Rāga- Bihag, Malkauns, Vrindavani Sarang) & Tālas prescribed in syllabus and comparative study of Rāgas with the Rāgas of the previous semester
- Essay, Shastriya Sangeet(Classical Music) & Sugam Sangeet(Light Music)

SECTION-II

- Vedic Music – Samvedic Sangeet, Swara, Vadya, Bhakti, Vikār
- General study of Natyashastra, Sangeet Ratnakar

SECTION-III

Life & Contribution of the following:-

Pt. V. D. Paluskar, S. M. Tagore, Captt. William Willard

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-III Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bihag, Malkauns Vrindavani. Sarnag

1. One Vilambit Khyāl/Maseetkhani Gat in any of the given Rāgas.
2. Madhyalaya Khyāl/Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla (other than Teentāla)
Any composition in light music.
4. Ability to recite the Thekas of Chautāla Dhamar, Roopak

Playing of Tanpura is compulsory.

Basic knowledge of playing Harmonium with Alankars.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

8 lectures/ week

Hindustani Music

SEMESTER-IV

Duration	Paper-IV Theory (Unit-I)	Max Marks	Credits
3 hours		50 (38 + 12)	4

Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.

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-I

Theory of Indian Music-

General discussion & definition of the following:-

- a. Ālāp- Jor- Jhāla, Thumri, Dādra, Tappa, Sandhi Prakash Rāga, Parmelpraveshak Rāga-
 1. Teentāla
 2. Ektāla
 3. Chautāla
 4. Rupak
 5. Kherva
 6. Dadra
- b. Detailed study of Rāgas (Rāga Bageshree, Bhupali , Puriya Dhanashri Tāla) & Tālas(Teentālā, Ektāla Chautāla , Rupak, Kherva, Dadra) and comparative study of Rāgas from previous semester
- c. Writing of Tālas and compositions in notation.
or
- d. Essay on Rāga ka Samay Siddhant

SECTION-II

Study of following Granthas:-

Sangeet-Parijat, Swamel Kalanidhi, Chaturdandi Prakshika.

SECTION-III

Life & Contributions of the following:-

Pt. Krishan Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan

Internal Assessment

12 Marks
4 lectures/ week

Hindustani Music
Paper-IV Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bageshri, Bhupali, Puriya Dhanashri

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
4. Ability to recite the Thekas of Teentāl, Ektāl, Chautāl, Dhamar, Rupak, Kaherva , Dadra
5. Knowledge of playing Harmonium.

Books Recommended

1. Sangeet Paddhatiyon ka Tulnatmak Adhayan – Pt. V. N. Bhatkhande
2. Sangeet Parijaat – Pt. Ahobal
3. Swarmel Kala Nidhi – Pt. Ramamatya
4. Chaturdandi Prakashika – Pt. VenkatMukhi
5. Hamare Sangeet Ratna – Prabhulal Garg
6. Sangeet Sarita – Rama Saraf
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

8 lectures/ week

Hindustani Music

SEMESTER-V

Duration
3 hours

Paper-V Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

Theory of Indian Music and study of ancient granthas and Rāgas.

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-I

- a. Study of Gram, Murchanna and Jati as treated in Natya Shastra and its relevance in present context.
- b. Musical reference found in Rāmāyana and Mahābhārata.

SECTION-II

Discuss the following:-

- a. Avirbhav, Tirobhav
- b. Gayak Ke Gun Avagun
- c. Margi Desi
- d. Tāal and its Das Pran

SECTION-III

- a. Detailed study of Rāgas (Todi Kedār, Bahār) and Tālas (Teen Tāla, Ektāla, Chautāla, Keherva, Dadra) prescribed in syllabus.
 - b. Writing of composition in Notation
- or
- c. Importance of Media in the promotion of Music

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-V Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Todi, Kedār, Bahār

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamār in any one of the Rāgas
or
Dhrut Gat in any Tāla (other than Teentāla)
4. Ability to recite the Thekas of Teentāla, Ektāla, Chautāla, Dhamar, Roopak, Kāherva, Dadra
5. Knowledge of playing Harmonium.

Books Recommended

1. Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
2. Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
3. History of Indian Music- BC. Deva
4. Natya Shastra- Bharat Muni
5. Sangeet Ratnakar- Vol.1- Pt. Sharangdeva
6. Sangeet Visharad- Pt. Lakshmi Narayan Garg
7. Kramik Pustak Mallika-V. N. Bhatkhende
8. Raag Vigyan- Vinayak Rao Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also books recommended by teachers.

8 lectures/ week

Hindustani Music

SEMESTER-VI

Duration
3 hours

Paper-VI Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

SECTION-I

Internal Musicology and Study of Raags and Tālas

Defination of the following:-

- a. Nibadha
- b. Anibadha
- c. Prabandha,
- d. Kaku
- e. Sthaya
- f. Varna
- g. Orchestra (Vadyavrind), Opera (Geet Natya)
- h. Chorus (Vrindgana)
- i. Equal Temprament
- j. Comparative study of musical scale of Hindustani and Karnataka Paddhati.
- k. Classification of Musical Instruments

SECTION-II

Study of Rāgas and Tālas.

Forms of Music – Thumri, Tappa, Dadra, Chaturung
Concept of Gharana or Baj in Sitar

SECTION-III

Visit to AIR, Doordarshan or any media.

Books Recommended

1. Sangeet Ratnakar, Vol. 2
2. Sangeet Visharad- Basant
3. Sangeet Mein Nibadha Anibadha ki avdharna
4. Kramik Pustak Mallika – Part 3 and 4- V. N. Bhatkhande
5. Classical Musical Instruments – Suneera Kasliwal

Hindustani Music

Paper-VI Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bhimpalasi, Des, Gaud Sarang

- One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
- Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
- Dhrupad/Dhamar in any one of the Rāgas or
- Dhrut Gat in any Tāla (other than Teentāla)
- Ability to recite the following Thekas
Ektāla, Tilwada, Teentāla, Chautāla, Jhaptāla, Dhamar, Roopak, Keherva, Dadra
- Playing of any composition on Harmonium with Tabla.

Syllabus of Elective Courses for B.A. (Prog.) Hindustani Music
Choice Based Credit System

Credits

SEC	– I	2
SEC	– II	2

SEC	- III	2
SEC	- IV	2
DSE	-1A	2
DSE	-2A	2
DSE	-1B	2
DSE	-2B	2
GE	- 1	2
GE	- 2	2
		<hr/>
		20

**SEC-I
SKILL ENHANCEMENT COURSE-I
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Understanding various parts of Tanpura/Sitar and the technique of tuning it.

2. Field visit to Doordarshan/All India Radio/National Archives/Sangeet Natak Academy or other such institution relevant to the study and documentation of Music material and thereafter submission of report based on this visit.
3. Presentation of Vocal and Instrumental Music in group such as folk or tribal Music, Light Music, Classical ragas based film songs.

2 Lectures per week

**SEC-II
SKILL ENHANCEMENT COURSE-II
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Ability to play thekas of following Talas on Tabla Teental, Kaherwa.
2. Knowledge of Recording techniques.
3. Attending classical concerts/Music festivals and making the report/Review of the same.

2 Lectures per week

**SEC-III
SKILL ENHANCEMENT COURSE-III
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Power point presentation by the students on the Contemporary Classical Music Performance.
2. Basic technique of Harmonium and Tabla Playing.
3. Visit to All India Radio/Doordarshan and TV Channels.

2 Lectures per week

**SEC-IV
SKILL ENHANCEMENT COURSE-IV
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Composing Music for Jingles or Advertisements.
2. Powerpoint presentation on the Life and Contributions of great Musicians.

3. Attending Music Conferences/Listening of Radio Sangeet Sammelans / National Programmes of Music and writing reviews or reports of the same.

4) Skill Enhancement Course - SEC-I, SEC-II, SEC-III, SEC-IV

(Value based and practical oriented courses as per the information given)

[Note: the above SEC courses have been designed in such a way that the performance aptitude or skill of the students is enhanced with the help of field visits, recording techniques and guided listening sessions]

2 Lectures per week

DISCIPLINE SPECIFIC ELECTIVE (DSE-1A) VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)

THEORY

Credits-2

1. Essays on the following topics:-
 - a. Regional music of India
 - b. Modern Trends in Music
2. The Relevance of Time theory in Hindustani Classical Music.
3. Biographies of the following Musicians:-
 - Lata Mangeshkar
 - Pt. Bhim Sen Joshi
4. Basic knowledge of Stringed Instruments used in Hindustani Classical Music.
5. Make a diagram of Tanpura /Sitar and label it's sections.
6. Write the theka of "Teentaal" along with Dugun, Tigun and Chaugun.

1) DSE-1A (Discipline Specific Elective) Theory

Books recommended-

- 1) Bhartiya Sangeet Vadya - Dr. Lal Mani Mishra
- 2) Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg
- 3) Kramik Pustak Malika - Pt. V. N. Bhatkande
- 4) Raag Vigyan - Pt. Vinayak Rao Patvardhan
- 5) Also books & journals recommended by the teachers

3 Lecturers per week

**DISCIPLINE SPECIFIC
ELECTIVE (DSE-2A)
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**

PRACTICAL

Credits-2

1. Rendition of the following Ragas (Drut Khyal/Razakhani Gat)
Ramkali, Kamod
2. Knowledge of five film songs based on Raag Yaman and Bhairav.
3. Innovative singing/playing to enhance the musical ability of the students in the classroom.
4. Guided listening session on the practical aspects of music.
5. identification the Ragas and talas of the Prescribed Syllabus while being played or sung in the class room.
6. Power point presentation on Folk Musicians.

4 lecturers per week

**DISCIPLINE SPECIFIC
ELECTIVE (DSE-1B)
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)
THEORY**

Credits-2

1. Basic knowledge of the percussion instruments used in classical Music.
Tabla, Pakhawaj
2. Describe basic Ten Thaats and its Swaras, and enlist names of Two Ragas Pertaining to each one of them.
3. General discussions on the “ Gharana Parampara” of Hindustani Music
(Vocal/Instrumental).
4. Describe about ‘Taal’ and its impact on the ‘Ragas’.

5. Write the thekas of 'Ektaal' along with Dugun, Tigun and Chaugun.
6. Essays on the following topics:-
 - Classical Music and Film Music
 - Music and Aesthetics

2) DSE - 1B (Discipline Specific Elective) Theory

Books recommended-

- 1) Bhartiya Sangeet ke Tantri vadya- Dr. Prakash Mahadik
- 2) Sangeet Ke Gharano ki charcha- Dr. Sushil Kumar Choubey
- 3) Indian Concept of Rhythm - Dr. A. K. Sen
- 4) Aesthetical Essays (Studies in Aesthetics Theory, Hindustani Music and Kathak Dance) - Dr. S. K. Saxena
- 5) Also books & journals recommended by the teachers

3 Lectures per week

DISCIPLINE SPECIFIC ELECTIVE (DSE-2 B) VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC) PRACTICAL

Credits-2

1. Rendition of the following Ragas (Drut Khyal/Razakhani Gat):
Hamir, Jaijaiwanti
2. Singing/Playing Devotional Song/ Shabad/ Mantras.
3. Identifying the talas of the prescribed syllabus being played in the class room.
4. Power point presentation on any one of the contemporary Classical Musicians.
5. Knowledge of five film songs each in the ragas : ' Bhairavi' and 'Malkaus'.
6. Guided listening Sessions on the Performing aspects of Music.

4 Lecturers per week

Instrumental Music:-

1. Aaroh, Avroh and Pakad in both the ragas.
2. Basic strokes of sitar
3. Five Alankars based on stroke patterns
4. One Razakhani Gat/Drut Gat in any of the Prescribed ragas
5. Elementary knowledge of Jhala playing

Vocal Music:-

1. Aaroh, Avroh and Pakad in both the ragas.
2. Knowledge of voice culture
3. Five Alankars
4. One Swar Malika/Drut khayal in any of the prescribed ragas
5. Variety of Taan patterns

3 Lectures per week

**Supplementary Courses for B.A. (Prog.) Vocational
and Applied Courses in Music
SEC – I, II, III, IV proposed by
Department of Music
University of Delhi**

Submitted

to

*University Grants Commission
New Delhi*

Under

Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

Preamble

The scenario world over is changing fast. With the technological advancements and its increased accessibility to general masses, the new generation is seeking new ideas and avenues in every field. Vocational and applied courses are being introduced in each and every branch of knowledge, music being no exception. Keeping this in view, the Dept. of Music, University of Delhi has also thought of developing Applied/ Vocational courses in Music. **These courses will definitely be beneficial to those students who want to pursue Music as a profession. And we are also sure that these courses will enhance the capabilities of students in other fields too, with an aptitude and interest in Music.**

The responsibility for developing the new courses in music has been carried out by a committee of teachers and established personalities, as follows:

1. Prof. Suneera Kasliwal, Offg. Dean & Head, Faculty of Music & Fine Arts, University of Delhi.
2. Prof. Deepti Bhalla, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
3. Dr. T.V. Manikandan, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
4. Dr. Ajay Kumar, Expert Tabla.
5. Dr. Vinay Mishra, Expert Harmonium.
6. Dr. Vishal, Sitar Player & Independent Researcher, UNESCO/Japan Young Researchers' Fellowship Awardee-2014.

NOTE:

- (i) **These supplementary courses for B.A. (Prog.) SEC I – IV are open for the students of Music as well as for the students of other discipline, who have an aptitude and interest in Music.**
- (ii) **The courses are designed from 1st to 4th level and who so ever opts for these courses shall start from level one.**

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory:

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

Practical:

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory:

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

Practical:

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory:

1. Structural details of Harmonium with sketch.
2. Defination of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:
(a) Bilwal, (b) Bihag

Practical:

1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taal as of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory:

1. Definition of That, Raag, Taal, Intensity – Pitch –Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.

- (a) Bhairajee Ganpat Rao
(b) Pt. Appasaheb Jalgaonkar

Practical:

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:
(a) Madhuvanti (b) Maru bihag, (c) Kedar
2. Dhun in raag pahadi.

Project work:

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

Performance:

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Theory

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

Practical

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada , Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Theory

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

Practical

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Theory

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

Practical

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teentala two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakars in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teentala, Jhaptala and Ektala.

Practical

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester III (SEC - I)

**Max. Marks: 100
Credits: 4**

Practical

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

Theory

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

**Max. Marks: 100
Credits: 4**

Practical

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

Theory

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100
Credits: 4

Practical

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

Theory

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai
- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Triputa, Ata & Eka

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Project Work

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Practical

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)
- Simple Swara exercises – Varisas in three speeds

Theory

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala)
- Acquaintance with Adi Tala (8 beat cycle) and Rupaka Tala (6 beats)

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Practical

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

Theory

- Acquaintance with musical forms for beginners (Geetam , Jatiswaram)
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Practical

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

Theory

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Project Work

A minor project undertaken to enhance listening and analytical aptitude of student e.g - the bowing and fingering techniques of any veteran violinist.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I

Practical

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

Theory

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Practical

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

Theory

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Practical

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

Theory

- Knowledge of 35 talas
- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project work to enhance listening and analytical aptitude of student
e.g. - the contribution of great composers of Karnatak Music and their specialty.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

CURRICULUM – AUDIO ENGINEERING – SEC

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

Sound/Audio Engineering – Skill Enhancement Course

Total Credits : 16

Total semesters: 4 (3rd, 4th, 5th 6th)

Maximum Credits: 4

Graduation Year: 2nd
Semester: 3rd

Weeks: 20 (excluding Holidays)

Lectures: 40

Duration of Period: 45-60 minutes

Sl. No.	TOPIC	CONTENT	Mode of Teaching
1.	Sound	<ul style="list-style-type: none"> • What is Sound? • Important Characteristics of Sound? 	<p>Theory</p> <p>Theory</p>
2.	Music	<ul style="list-style-type: none"> • What is Music? • Different types/genres of Music. • Frequencies of Musical Notes. • Different ways of Listening music. 	<p>Theory & demonstration</p> <p>Theory & demonstration</p> <p>Theory & demonstration</p> <p>Theory & demonstration</p>
3.	Sound Recording	<ul style="list-style-type: none"> • What is recording technology? • Why should we record? 	<p>Theory</p> <p>Theory</p>

Maximum Credits: 4

Graduation Year: 2nd
Semester: 4th

Weeks: 20 (excluding Holidays)

Lectures: 40

**Duration of
Period: 45-60
minutes**

Sl. No.	TOPIC	CONTENT	Mode of Teaching
4.	History of Sound Recording Technology	<ul style="list-style-type: none"> History of Sound Recording technology Milestones of sound recording technology 	<p>Theory</p> <p>Theory</p>
5.	Modern Sound Recording Technology	<ul style="list-style-type: none"> Digital recording Differences between Analog and Digital recording technology. 	<p>Theory</p> <p>Theory & demonstration</p>
6.	Recording studio	<ul style="list-style-type: none"> What is recording studio? Architect of recording studio. Equipment for recording studio. Cable & connectors Software 	<p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Demonstration.</p>

Maximum Credits: 4

Graduation Year: 3rd
Semester: 5th

Weeks: 20 (excluding Holidays)
Lectures: 40
Duration of Period: 45-60 minutes

Sl. No.	TOPIC	CONTENT	Mode of Teaching
7.	Microphone Types and Placement techniques	<ul style="list-style-type: none"> Types of Microphones Placements of Microphones 	<p>Theory & Field Tour</p> <p>Theory & Demonstration</p>
8.	The Recording Process	<ul style="list-style-type: none"> create a base track/prerecorded drum loop Record rhythm sections Record harmonies, Record melodies Record other instruments.....ETC 	<p>Theory, Practical & Field Tour</p>
9.	The Editing	<ul style="list-style-type: none"> Arrangement, Time Editing Noise Reduction, Pitch Editing.....ETC 	<p>Theory, Practical & Field Tour</p>

Maximum Credits: 4

Graduation Year: 3rd
Semester: 6th

Weeks: 20 (excluding Holidays)
Lectures: 40

				Duration of Period: 45-60 minutes
Sl. No.	TOPIC	CONTENT		Mode of Teaching
10.	The mixing	<ul style="list-style-type: none"> • • • • 	<i>Balancing Faders Panning, Equalization Compression, Reverb Automation.....ETC</i>	<i>Theory, Practical & Field Tour</i>
11.	The mastering	<ul style="list-style-type: none"> • • • 	<i>Maximizing loudness Balancing Frequencies Stereo Widening.....ETC</i>	<i>Theory, Practical & Field Tour</i>
12.	Project Creation	<ul style="list-style-type: none"> • • • 	<i>Create Project (with instructor) Create Project (in group/ team) Create Project (individually)</i>	<i>Practical Practical Practical</i>
Assessments*		<ul style="list-style-type: none"> • • 	<i>Assessment : Based on the syllabus taught during the semester) Assessment: Create one project individually</i>	<i>Theory Practical</i>

*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

Skill Enhancement Course in Maintenance and Repairing of Musical Instruments: Hindustani Music

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory: I

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

Practical: I

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory: II

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

Practical: II

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathateic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory: III

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

Practical: III

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory: IV

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

Practical: IV

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

Examination pattern in theory:

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

Examination pattern in practical:

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
 - a) Viva-voce of maintenance of musical instruments in general.
 - b) Tuning of any two of the instruments prescribed in the course.
 - c) Knowledge of various gadgets used for tuning.
 - d) Knowledge of basic tools required for making and repairing various instruments.
 - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.

Proposed Syllabus for Choice Based Credit System in B.A./B.Com./B.Sc. Honours.

Generic Elective (GE) – I (Semester - I)

Max. Marks-100
Credit – 6

Hindustani Music (Vocal/Instrumental – Sitar/ Sarod/ Guitar/
Violin/ Santoor)

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Technical terminology – Nada, Shruti, Swara (Shuddha & Vikrit), Alankar, Saptak, Raga, Aroha, Avroha, Pakad, Tala.
2. Definition of Sangeet.
3. General discussion about Classical, Semi Classical and Light music.
4. Brief introduction of Music in vedic period.
5. Detailed study of prescribed Ragas – Alahiya Bilawai & Bhupali.
6. Ability to write Thaah, dughun & chaughun in prescribed talas – Teentaal, Jhaptaal, Keherva.
7. Project work of any one reputed classical musician – Hindustani/Karnatak.

3 lectures per week

Practical

Theory – 38
Internal Assessment – 12

1. Basic knowledge of swaras (Shuddha and Vikrit).
2. Five alankaras of Vocal/Instrumental (with bol patterns).
3. Aaroha, Avaroha and Pakad of Raag Alahiya Bilawai & Bhupali with a Lakshana Geet or a drut khayal/ Razakhani Gat.
4. Ability to keep the theka of following talas by hand beats - Tala-Teentaal, Jhaptaal & Keharva with dughun & Chaughun.
5. Guided listening & discussion of compositions: dhun based on ragas.

3 lectures per week

Note: The candidate opting the course will start from Level One.


11/7/16
Dean & Head
Department of Music
University of Delhi
Delhi-110007

Proposed Syllabus for Choice Based Credit System in B.A./B.Com./B.Sc. Honours.

Generic Elective (GE) II (Semester-II)

Max. Marks-100
Credit – 6

Hindustani Music (Vocal/Instrumental – Sitar/ Sarod/ Guitar/
Violin/ Santour)

Theory – 38
Internal Assessment }
Including Project } 12

Theory

1. Raga, **Thaat** (Meht), Vadi, Samvadi, Laya, Tala Matra, Tali Khali and Vibhag.
2. Brief introduction of Music in ancient period with brief discussion of the following texts:
a) Natyashastra b) Sangeet Ratnakar
3. Detailed description of raga, Yaman and Kafi.
4. Ability to write notation of drut khayal/ Razakhani gat in prescribed ragas.
5. Description of following Talas: Teentala, Ektala and Dadra.
6. Ability to write tala notation of teentala, ektala and Dadra with **Thaah**, Dugun, Tigun and Chaugun.
7. Project work on any one of the musical instrument of Hindustani music


3 lectures per week

Practical

Theory – 38
Internal Assessment - 12

1. Ability to sing or play five alankars with **Thaah**, Dugun and Tigun in different saptak: Madra, Madhya and Taar.
2. Knowledge of Musical embellishments/ different stroke patterns: Meend Kana, Murki, Khatka, Zamzama, Krintan.
3. Ability to sing or play Drut Khayal/ Razakhani gat in Raga Yaman and Kafi with five tanas.
4. Ability to keep the thecka of following talas by hand beats - Teentaal, Ektala and Dadra with Dugun, Tigun and Chaugun.
5. Guided Listening and discussions of compositions/ dhun based on Ragas.

3 lectures per week


11/7/16
Dean & Head
Department of Music
University of Delhi
Delhi-110007

Proposed Syllabus for Choice Based Credit System in B.A./B.Com./B.Sc. Honours.

Generic Elective (GE) - III (Semester-III)

Max. Marks-100
Credit - 6

Hindustani Music (Vocal/Instrumental – Sitar/ Sarod/ Guitar/
Violin/ Santoor)

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Elementary knowledge of Tanpura/ Sitar with sketch.
2. Grama, Moorchana, Gamak, Vibration, Pitch, Intensity & Timber.
3. Four fold classification of Musical Instruments.
4. Comparative study of notation system of Pt. V.D. Paluskar & Pt. V.N. Bhatkhande
5. Ability to write notation of one Vilambit Khayal or Maseetkhani Gat and one Drut Khayal or Razakhani Gat.
6. Knowledge of following talas – Teentaal, Chautaal, Ektaal with skills to write Thauh, Dugun, Tigan, Chaugun
7. Project Work on Any one of the classical musical forms of the Hindustani Music.

3 lectures per week

Practical

Theory – 38
Internal Assessment – 12

Performance & Viva-Voce

1. Knowledge of voice production/ techniques of playing of any opted instrument.
2. Ability to sing one Vilambit and one Drut khayal or play Maseetkhani and Razakhani gat with six taans in each of the prescribed ragas with jhala.
3. Ability to keep the theka by hand beats of Teentaal, Chautaal and Roopak with Dugun, Tigan and Chaugun
4. Tuning of one's own instrument i.e. Tanpura/ Sitar.
5. Guided listening of khayal singing/Thumri singing/Instrumental compositions.

3 lectures per week


Dean & Head
Department of Music
University of Delhi
Delhi-110007

Proposed Syllabus for Choice Based Credit System in B.A./B.Com./B.Sc. Honours.

Generic Elective (GE) – IV (Semester-IV)

Max. Marks-100
Credit – 6

Hindustani Music (Vocal/Instrumental – Sitar/ Sarod/ Guitar/
Violin/ Santoor)

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Structural details of Harmonium and Tabla with sketch.
2. Ability to write one notation of Vilambit Khayal and Drut Khayal/ Maseetkhani Gat and Razakhani Gat with six tanas in Raga Jaunpuri and Bihag.
3. Elementary knowledge of Time theory of Indian Music.
4. Ability to write Teentala, Dhamar, Deepchandi with Tah, Dugun, Tgun and Chaugun.
5. Comparative study of Hindustani music and Karanatak music in brief..
6. Project work: Semi classical/ light/ folk music of any region.

3 lectures per week


Practical

Theory – 38
Internal Assessment – 12

Performance & Viva-Voce

1. Ability to sing one Vilambit Khayal and Drut Khayal or play one Maseetkhani gat and one Razakhani Gat with six tanas and Jhala in raga Jaunpuri and Bihag.
2. Ability to keep thekas of the following talas by hand beats:
Teentala, Dhamar, Deepchandi.
3. Ability to sing one Semi classical composition in Raga Kafi/ Khamaj.
4. Guided listening with discussions of Instrumental Music/ Semi Classical forms/ composition of Karnatak Music.
5. Tuning of one's own instrument Tanpura/Sitar.

3 lectures per week


Dean & Head
Department of Music
University of Delhi
Delhi-110007

Maintenance and Repairing of Musical Instruments in Hindustani Music

Semester III (SEC - I)

Practical: 38

Internal Assessment: 12

Practical

1. Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naal etc.
2. General discussion of instruments making in India (String & Percussion).
3. Knowledge of basic tools, required for making and repairing various instruments.
4. Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathetic)
5. Fixing of frets in sitar/ Fixing and stretching Baddhi in Percussion instruments.
6. Practical Examination with Viva-voce not less than 20 minutes duration.

2 lectures per week

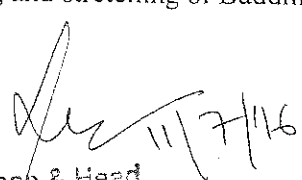
Theory

Theory: 38

Internal Assessment: 12

1. Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naal etc.
2. Brief history of instruments making in India from Ancient to Modern times.
3. Elementary know how of basic tools, required for making and repairing various instruments.
4. How to fix strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin etc. (both main and sympathetic).
5. How to tie frets in Sitar/ Fixing and stretching of Baddhi in Percussion instruments.

2 lectures per week


Dean & Head
Department of Music
University of Delhi
Delhi-110007

B.A. (Hons.) Skill Enhancement Course – II

Max. Marks: 100

Credits: 4

Maintenance and Repairing of Musical Instruments in Hindustani Music

Semester IV (SEC - II)

Practical: 38

Internal Assessment: 12

Practical

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Elementary Knowledge of Seasoning of wood and other material.
3. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
4. Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.

or

Putting and fixing the pudi on percussion instruments.

5. Elementary knowledge of Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
6. Compulsory visit to a workshop of manufacturing of musical instruments.

2 lectures per week

Theory

Theory: 38

Internal Assessment: 12


1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. How the seasoning of wood & other material done in India.
3. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
4. Brief knowledge of Acoustical properties of Musical Instruments in India.
5. Brief knowledge of temporary repairing of the following - Tumba, Tuning pegs, Tarab buttons, Chikari posts and other minor defects of string instruments.

or

Putting and fixing the pudi on percussion instruments.

6. Elementary knowledge of Jawari work in Sitar.

2 lectures per week


11/7/16
Dean & Head
Department of Music
University of Delhi
Delhi-110007

Examination pattern in practical:

A practical examination of the demonstration and performance of the skills learnt, which should be follows:-

- a) Vive-voce of maintenance of musical instruments in general.
- b) Tuning of any two of the instruments prescribed in the course.
- c) Knowledge of various gadgets used for tuning.
- d) Knowledge of basic tools required for making and repairing various instruments.
- e) Demonstration of at least three repairing skills learnt so far in one's own instrument.

Note: Vive-Voce of all the above information, in not less than 20 minutes.


11/7/16
Department of Music
University of Delhi
Delhi-110007

Max. Marks: 100
Credits: 4

B.A. (HONS.) SKILL ENHANCEMENT COURSE - I
HARMONIUM COURSE IN HINDUSTANI MUSIC - INSTRUMENTAL

SEMESTER - III/SEC - D

Practical: 38
Internal Assessment: 12

Practical

- Elementary Knowledge of Harmonium, its various parts and various types of Harmonium and finger techniques.
- Ability to play & write (10) ten Alankars of shuddha & vikrit swaras.
- 15 general alankars with finger techniques in above mentioned ragas.
- Elementary knowledge of shuddha and vikrit swaras, suplak, vadi, samvadi, pakad
- Ability to play one drut composition in any one of the following ragas with a sap and 5 tanas and description of Ragas presented:
 - a) Yaman
 - b) Bhupali
 - c) Bhairav
- Elementary knowledge of following talas - Teentaal, Ektaal, Keherwa, Dadra.

2 lectures per week

Theory

Theory: 38
Internal Assessment: 12

- Brief History of Harmonium.
- Drawing sketch of Harmonium with its various parts.
- Write ten Alankars with finger techniques.
- Definition of Swar, Suplak, Vadi, Samvadi, Pakad.
- Write in notation of a fast Gat/ Bandish in prescribed Ragas.
- Description of Ragas prescribed.
- Notation writing of Talas with Dugun & Chaugun.

2 lectures per week

~~Signature of Dean & Head
Department of Music
University of Delhi
Delhi-110007~~

[Handwritten Signature]
11/7/16
Dean & Head
Department of Music
University of Delhi
Delhi-110007

B.A. HONS. I SKILL ENHANCEMENT COURSE - II
HARMONIUM COURSE IN HINDEUSTANI MUSIC - INSTRUMENTAL

Max. Marks: 100
Credits: 4

SEMESTER - IV (SEC-III)

Practical: 38
Internal Assessment: 12

Practical

- Structural details of Harmonium with a sketch.
- Ability to write a notation of any fast composition in Bhakhande's notation system.
- Ability to play two fast/Drut compositions with alap and atleast 10 tanas in one of the following ragas:
 - a) Alhaiya Bilawal
 - b) Bihag
 - c) Malkauns
- Ability to play a dhun in Raga Kafi or Khamaj.
- Elementary knowledge of Chantala, Jhaplala & Dadra.


2 lectures per week

Theory

Theory: 38
Internal Assessment: 12

- Write ten advance Alankars.
- Definition of Thaat, Raga, Tala, Naad and its characteristics, harmony and melody.
- Write in notation of Gat/Bandish in prescribed Ragas.
- Description of Ragas prescribed.
- Notation of Talas with Dugun & Chaugun.

2 lectures per week


Dean & Head
Department of Music
University of Delhi
Delhi-110037

B.A. (HONS.) SKILL ENHANCEMENT COURSE – I

Max. Marks: 100
Credits: 4

MRIDANGAM COURSE IN KARNATAK PERCUSSION MUSIC

SEMESTER – III (SEC – I)

Theory: 38

Internal Assessment: 12

THEORY

- Technical terminology –Elementary knowledge of all important terms used in practical lessons taught in SEC I-Tattakaram, Chapu, Meettu, Toppi, Varu, Choru.
- Understanding the concept of Tala , Laya, Gati
- Understanding of different parts of the instrument.
- Understanding of basic notation system.

2 lectures per week


PRACTICAL

Practical: 38

Internal Assessment: 12

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.
- Thattakaram (Chollukkattu) and its importance in learning Mridangam.
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.
- Understanding of different parts of the instrument.
- Basic knowledge of Laya, Gati & Sulaadi Sapta Talas with Jaati bhedas.
- Elementary knowledge of tuning of Mridangam.

2 lectures per week


11/7/16
Dean & Head
Department of Music
University of Delhi
Delhi-110007

B.A. (HONS.) SKILL ENHANCEMENT COURSE – II

Max. Marks: 100
Credits: 4

MRIDANGAM COURSE IN KARNATAK PERCUSSION MUSIC

SEMESTER – IV (SEC – II)

Theory: 38
Internal Assessment: 12

THEORY

- Technical terminology – all terms used in the practical lessons taught in SEC II. Mohra, Pharan, Karvai, Arudi, Jaati, Gati.
- Suladi Sapta Talas with Jaati bhedas
- Contribution of Palghat Mani Iyer & Palani Subramanya Iyer.
- Understanding of basic notation system.
- Elementary knowledge of tuning of Mridangam


2 lectures per week

PRACTICAL

Practical: 38
Internal Assessment: 12

- Acquaintance of playing Adi/ Rupakam Talam.
- Ability to play Pharan, Mohra, Karvai, Arudi.
- Contribution of Palghat Mani Iyer & Palani Subramanya Iyer.
- Understanding of basic notation system.
- Ability to tune one's own instrument.

2 lectures per week


Dean & Head
Department of Music
University of Delhi
Delhi-110007

B.A. (HONS.) SKILL ENHANCEMENT COURSE – I

Max. Marks: 100
Credits: 4

TABLA/ PAKHAWAJ COURSE IN HINDUSTANI - PERCUSSION MUSIC

SEMESTER - III (SEC - I)

Practical: 38
Internal Assessment: 12

Practical

1. Basic Bols (varnas) of Tabla/ Pakhawaj.
2. Theka of Teentala/Chautaalwith Thah, Dugun, Chaugun and keep the theka by hand beats.
3. Knowledge of four Kayadas/Relas , Paltas and Tihai, One Simple and Chakradar Tukra/Paran in Teentala/Chautaal.
4. Elementary knowledge of Keherwa and Dadra Talas/ Tivra & Sootala.
5. Basic knowledge of vocal and instrumental accompaniment.
6. Elementary knowledge of tuning of Tabla/ Pakhawaj.

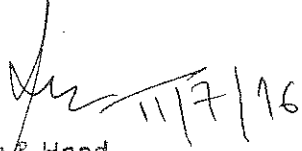
2 lectures per week

Theory

Theory: 38
Internal Assessment: 12

1. Brief history of Tabla.
2. Write the varnas (Bol) of Tabla & Pakhawaj.
3. Write in notation with That, Dugun & Chaugun of Teental/ Chautal.
4. Write in notation of Kayada, Rela, Palta, Tihai and Chakrada Tukra/ Param in Teental/ Chautal.
5. Write an essay on Vocal and Instrumental Music.
6. Brief introduction of Ektala/Chautala.

2 lectures per week


Dean & Head
Department of Music
University of Delhi
Delhi-110007

B.A. (HONS.) SKILL ENHANCEMENT COURSE - II

TABLA/ PAKHAWAJ COURSE IN HINDUSTANI - PERCUSSION MUSIC

SEMESTER - IV (SEC - II)

Practical: 38

Internal Assessment: 12

Practical

1. Demonstration of theka of Jhaptala/Dhamar in Thah, Dugun and Chaugun by the hand beats.
2. Two advance Kayadas/Relas with Paltas & Tihai, two simple tukras/Parans, two chakradar tukras/Parans in Jhaptala/Dhamar.
3. Playing knowledge of Ektala and Rupak in barabar ki laya/Chautala & Teevra.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala/Chautaal.
5. Four variation in Keherwa and Dadra Tala.
6. Tuning of Tabla/Pakhawaj.

2 lectures per week

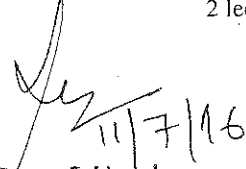
Theory

Theory: 38

Internal Assessment: 12

1. Brief history of Gharanas of Tabla.
2. Drawing sketch of Tabla with its various parts.
3. Write in notation with That, Dugun & Chaugun of Jhaptal and Dhamar.
4. Write in notation of Kayada, Rela, Palta, Tihai and Chakradar Tukra/ Param in Jhaptal/ Dhamar.
5. Write in Notation with That, Dugun & Chaugun of Dadra and Keharva.
6. Brief introduction of Rupak Tala/ Tivra Tala.

2 lectures per week


11/7/16
Dean & Head
Department of Music
University of Delhi
Delhi-110007

Max. Marks: 100
Credits: 4

B.A. (Hons.) SKILL ENHANCEMENT COURSE – I
THUMRI-DADRA COURSE IN HINDUSTANI MUSIC
SEMESTER III (SEC - I)

Practical: 38
Internal Assessment: 12

Practical

1. General discussion of two styles of Thumri
2. Study of the following ragas with vistar, followed by Thumri, in any one raga and one Dadra in any other raga.
 - Bhairavi
 - Khamaj
 - Kafi
3. Demonstration of the following talas with theka, dvigun, tigon and chaugun by hand beats.
 - Deepchandi
 - Kaharva
 - Addha tritaal
4. Ability to tune the tanpura.
5. There shall be a performance of 15 minutes of Thumri and a 5 minute presentation of Dadra in any raga of the student's choice.


2 lectures per week

Theory

Theory: 38
Internal Assessment: 12

1. A brief history of Thumri and its styles.
2. Notation writing of Thumri and Dadra in prescribed Ragas.
3. Description of Ragas prescribed.
4. Write in notation Deepchandi, Keharwa and Adi Teen Tal with Dugun & Chaugun.
5. Principles of tuning a Tanpura.

2 lectures per week


Dean & Head
Department of Music
University of Delhi
Deihi-110007

Max. Marks: 100
Credits: 4

B.A. (Hons.) SKILL ENHANCEMENT COURSE - I
THUMRI-DADRA COURSE IN HINDUSTANI MUSIC
SEMESTER IV (SEC - II)

Practical: 38
Internal Assessment: 12

Practical

1. Introduction to various musical instruments used for accompaniment in a Thumri or Dadra recital, viz. Tabla, Sarangi and Harmonium.
2. Features of Dadra singing.
3. Study of the following ragas with vistar, followed by Thumri in any one raga and one Dadra in any other raga.
 - Des
 - Piloo
 - Tilang
4. Demonstration of the following talas with theka, dvgun, figun and chaugun by hand beats.
 - Deepchandi
 - Dadra
 - Chachar
5. Ability to tune the Tanpura.
6. There shall be a performance of 15 minutes of Thumri and a 5 minute presentation of Dadra in any raga of the student's choice.

3 lectures per week

Theory

Theory: 38
Internal Assessment: 12

1. Give a brief history of Harmonium, Sarangi and Tabla.
2. Write in notation of Thumri and Dadra in proscribed ragas.
3. Description of Ragas proscribed.
4. Write in notation of Dadra and Chachar with Dugun, Tigon & Chaugun.
5. Principles of tuning of Tabla & Sarangi

2 lectures per week

Dean & Head
Department of Music
University of
Dadra-110007

11/7/16
110007
Department of Music
Dadra-110007

B.A. (HONS.) SKILL ENHANCEMENT COURSE - I

Max. Marks: 100
Credits: 4

VEENA/ VIOLIN COURSE IN KARNATAK MUSIC

SEMESTER III (SEC - I)

Theory: 38
Internal Assessment: 12

THEORY

- Technical terminology – Elementary knowledge of Nada, Sruiti, Swara, Swarasthana, Raga, Aroha, Avroha, Laya, Tala, Anibaddha, Nibaddha
- Brief Ragalakshana of Mayamalavagaula /Shankarabharana
- Understanding of basic notation system.
- Knowledge of different parts of the instrument and basic playing techniques

2 lectures per week

Practical

Practical: 38
Internal Assessment: 12

- Basic Technique of holding the instrument, plucking/ bowing and fingering.
- Knowledge of Swarasthanas.
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast).
- Simple Swara exercises – Variation in three speeds.
- Elementary know how of tech term swara, swarasthana, laya, tala and other technical terms.
- Understanding of different parts of the instrument.
- Elementary knowledge of tuning Veena/ Violin.

2 lectures per week


11/7/16
Dea & Head
Department of Music
University of Delhi
Delhi-110007

B.A. (HONS.) SKILL ENHANCEMENT COURSE – II

Max. Marks: 100
Credits: 4

VEENA/ VIOLIN COURSE IN KARNATAK MUSIC

SEMESTER – IV (SEC – II)

THEORY

Theory: 38
Internal Assessment: 12

- **Technical Terminology** – Elementary knowledge of Gamakas, Mela, Janaka – Janya Ragas, Vadi, Samvadi, Anuvadi and Vivadi, Varja, Vakra, Sampoorna
- Sooladi Sapta Talas and their five Jatis
- Knowledge of Musical forms Namavali, Gitam, Varnam, Kriti.
- Ability to write simple notations in Adi Tala
- Knowledge of brief Raga lakshanas of ragas taught
- Important contributions of any two
Vina: Veena Dhanammal, Karaikudi Brothers, Veena Sheshanna, Mysore Doraiswamy Iyengar
Violin: Rajamanikyam Pillai, Mysore Chowdiah, Tirukodikaval Krishna Iyer, Parur Sundaram Iyer.


2 lectures per week

Practical

Practical: 38
Internal Assessment: 12

- One Nottuswara composition of Muthuswami Dikshitar/ Namavali/ or any simple composition in Adi/ Rupaka Talam in a Raga of choice.
- One simple Geetam and a Simple Varnam in Adi/ Rupaka Talam in a Raga of choice.
- Knowledge of brief raga lakshanas of ragas taught.
- Contribution of Ragamanikyan Pillai and Tirakodikaval Krishna Iyer, Parun Sundaram Iyer.
- Understanding of basic notation system.
- Tuning of Veena/ Violin instrument opted for.

2 lectures per week


Dean & Head
Department of Music
University of Delhi
Delhi-110007

Proposed Syllabus for Choice Based Credit System in B.A./B.Com./B.Sc. (Hons.)

Generic Elective (GE) – I (Semester-I)

Karnatak Music (Vocal/Instrumental - Veena/ Violin)

Max. Marks – 100

Credit – 6

Theory – 38
Internal Assessment }
Including Project } 12

Theory

1. Technical terminology – Nada, Senti, Swara , swarasthana , Raga, Aroha, Avroha, Laya Tala.
2. Definition of Sangeetam.
3. General discussion about Classical, Semi Classical and Light music.
4. Brief introduction of Music in Vedic period.
5. Detailed study of prescribed Ragas – Shankarabharanam ,Mohanam.
6. Ability to write basic notation system of Adi Tala
7. Project work of any one reputed classical musician – Hindustani/Karnatak.

3 lectures per week

Practical

Theory – 38
Internal Assessment – 12

1. Basic knowledge of Sapta svaras, Swara Sthanas, Sarali, Jantai, Datu, Hechu, Taggu sthavi, Svara exercises.
2. Alankaras in Triputa, Roopaka & Ela Talas, 2 Geetam, 1 Swarajati.
3. General discussion & practical exposure of classical, semi classical, folk & popular music based on Ragas.
4. Arohana & Avarohana and a simple composition in Raga Shankarabharana.
5. Introduction to Talas, Adi & Ata.
6. Guided listening to Musical forms of Karnatak Music.
7. Project on any musician – Karnatak/Hindustani music.

3 lectures per week

Note: The candidate opting the course will start from Level One.

[Signature]
Dean & Head
Department of Music
University of Delhi
Delhi-110007

Generic Elective (GE) – II (Semester-II)

Karnatak Music (Vocal/Instrumental - Veena/ Violin)

Max. Marks – 100

Credit – 6

Theory – 38
Internal Assessment
Including Project – 12

Theory


1. Mela ,Raga, Vadi, Samvadi, Laya, Tala , Gamakas, Anibaddha ,Nibaddha.
2. Brief introduction of Music in ancient period with brief discussion of the following texts:
a) Natyashastra b) Sangeeta Ratnakara
3. Detailed description of raga, Kalyani and Kharaharapriya.
4. Ability to write notation of any one compositions taught.
5. Description of Sulaadi Sapta Talas
6. Description of Adi Tala , Rupakam , Jhampa ,Tripata with their angas.
7. Project work on any one of the musical instrument of Karnatak music

Practical

Theory – 38
Internal Assessment – 12

1. General introduction to Sthayis – Anumandra, Mandra, Madhya, Tara, Adi Tara.
2. Brief introduction to commonly used gamakas pertaining to Vocal & Instrumental Music.
3. 2 Keertanas, including Namavalis & Devarnamas of Purandara Dasa.
4. Arohana & Avarohana and a simple composition in Kalyani Raga.
5. Introduction to Adi tala (double kalai).
6. Guided listening to varieties of Musical forms.
7. Project Work – Musical Instrument.

3 lectures per week


Dean & Head
Department of Music
University of Datt
Datt-110607

Generic Elective (GE) – IV (Semester-IV)

Karnatak Music (Vocal/Instrumental - Veena/ Violin)

Max. Marks – 100

Credit – 6

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Structural details of Mridangam and Violin/Veena with sketch.
2. Knowledge of Kalapramana, Gamakas, varieties of Chapu Talas
3. Ability to write one notation of any two Alankarams and one Geetam taught.
4. Brief description of musical forms – Namavalis, Divyanama keertana.
5. Ability to write a Geetam in Trikalaa.
6. Comparative study of Hindustani music and Karanatak music in brief.
7. Project work: Semi classical/ light/ folk music of any region.

Practical

Theory – 38
Internal Assessment – 12

1. Structural details of Violin/ Veena/Mridangam.
2. Understanding of Nada, Laya, Kalapramana, Anibadha & Nibadha.
3. Alankarams & Geetams in 3 degrees of speed.
4. Arohana, Avarohana & one composition from any two following ragas, not covered previously:
Bilahari, Hamsadhvani, Sudha Dhanyasi, Pantuvarali, Suddha Saveri, Hindolam, Mohanam.
5. Knowledge of Namavalis, Divyanama Sankeertanas of Tyagaraja.
6. Guided listening of Musical forms based on classical ragas.
7. Contribution of Trinity, Tyagaraja, Muthuswamy Dikshitar & Syama Sastri.
8. Project – Any one musical form of folk/ regional.


Dean & Head
Department of Music
University of Delhi
Delhi-110007

3 lectures per week

**Karnatak Music Percussion – Mridangam Choice Based Credit System
Generic Elective (GE) – I (Semester-I)**

Max. Marks – 100

Credit – 6

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Technical terminology – Nada, Sruiti, Swara, Swarasthanam, Raga, Arohana, Avarohana, Laya, Tala.
2. Understanding of the basic notation system & ability to write notation of talas learnt.
3. Knowledge of different parts of Mridangam.
4. 7 basic fingering techniques.
5. Brief biography and important contribution of Dakshinamurthy Pillai.
6. Project on Talas and rhythms adopted in different folk forms.

3 lectures per week

Practical

Theory – 38
Internal Assessment – 12

1. Basic techniques of holding the instrument, sitting posture, and fingering techniques.
2. Knowledge of syllables and playing styles in the instrument.
3. General discussion of percussion accompaniment and practical exposure to classical, semi classical, folk and popular music based on Ragas.
4. Simple Pattuvarisaijal – ta – ti – tom, taka – dirni – kita – taka
5. Understanding the concept of laya – vilamba, madhya and druta.
6. Guided listening and discussion of playing techniques adopted by eminent percussionists.

3 lectures per week

Note: The candidate opting the course will start from Level One.


11/7/16
Dean & Head
Department of Music
University of Delhi
Delhi-110007

Appendix - XXXIX

Karnatak Music Percussion - Mridangam Choice Based Credit System
Generic Elective (GE) - II (Semester-II)

Max. Marks - 100

Credit - 6

Theory - 38
Internal Assessment
Including Project } 12

Theory

1. Technical terminology - Arohana, avarohana, Sangeetam, Theka, Paran, mohra, Tattakaram, Korvai
2. Notation of simple Thekas.
3. Names of Sooladi Sapta Talas with symbols
4. General classification of Musical Instruments.
5. Brief biography and important contribution of Palghat Mani Iyer
6. Project work on any one Upapakhadyas (percussion instruments used in Karnataka music concerts).

3 lectures per week

Practical

Theory - 38
Internal Assessment - 12

1. General introduction to Aditala
2. B Pattuvarisagal other than those covered in GE I
3. Simple lessons in Aditala
4. Understanding of simple Thekas
5. Understanding of Paran, Mohra and Korvai
6. Guided listening to varieties of musical forms.

3 lectures per week


11/7/16
Dean & Head
Department of Music
University of Delhi
Delhi-110007

Appendix - XXXIX

Karnatak Music Percussion - Mridangam Choice Based Credit System
Generic Elective (GE) – III (Semester-III)

Max. Marks – 100

Credit – 6

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Technical Terminology – Gati, Yati, Mukhayippu, Arudi, Graha, Dasadi, Madhyadi Tala.
2. Ability to write in notation of Talas, Mukhayi, Arudi learnt
3. Brief description of Musical forms
4. Contribution of Palghat Mani Iyer.
5. Brief history of the origin and development of Mridangam.
6. Project work on existing styles of Mridangam Vidwans.

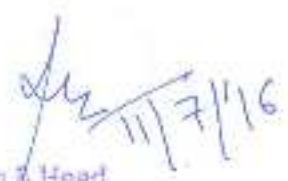
3 lectures per week

Practical

Theory – 38
Internal Assessment – 12

1. Knowledge of playing techniques of different sections of Karnataka musical forms.
2. Concept of different Yatis and GatIs (5 nadais).
3. Advanced Pattu Varisaigal other than those covered in GE-I and GE-II.
4. Knowledge of misra and jhampatalas.
5. Understanding the muktayis and arudis.
6. Understanding of playing technique for different sections of musical forms.

3 lectures per week


Dean & Head
Department of Music
University of Delhi
Delhi-110007

Appendix - XXXIX

Karnatak Music - Percussion (Mridangam) Choice Based Credit System
Generic Elective (GE) - IV (Semester-IV)

Max. Marks – 100
Credit – 6

Theory – 38
Internal Assessment
Including Project } 12

Theory

1. Technical Terminology – Taniavartanam, Tattakaras, Sollukettu and terms covered in GE- I, II, III.
2. Chapu Talas & Its varieties.
3. Scheme of 35 talas with Angas and Jatis.
4. Detailed knowledge of structure and construction techniques of mridangam.
5. Brief biography and important Contribution of Azhaga Nambi Pillai.
6. Project work on an important concert percussion instrument in Hindustani music.


3 lectures per week

Practical

Theory – 38
Internal Assessment – 12

1. Acquaintance with tuning of Mridangam.
2. Basic knowledge of Chaputalas – Tisram, Khandam, Misram and Sankeernam.
3. Tattakaras in Sooladi Sapta Talas.
4. Guided listening and discussion of Tani avartanam.
5. Understanding of playing technique for different sections of musical forms other than those covered in GE-III.
6. Acquaintance of important Hindustani Talas.

3 lectures per week


11/4/16
Dean & Head
Department of Music
Univ. of Delhi
Delhi-110007

Choice Based Credit System (CBCS)

UNIVERSITY OF DELHI

DEPARTMENT OF MUSIC

**UNDERGRADUATE PROGRAMME
(Courses effective from Academic Year 2015-16)**



SYLLABUS OF COURSES TO BE OFFERED Supplementary Courses for B.A. (Prog.) Vocational and Applied Courses in Music

Disclaimer: The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat

Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

CHOICE BASED CREDIT SYSTEM (CBCS):

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

Outline of Choice Based Credit System:

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
 - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
 - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
 - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
 - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
 - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

Project work/Dissertation is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory:

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

Practical:

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory:

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

Practical:

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory:

1. Structural details of Harmonium with sketch.
2. Defination of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:
(a) Bilwal, (b) Bihag

Practical:

1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taal of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory:

1. Definition of That, Raag, Taal, Intensity – Pitch –Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.

- (a) Bhaiyajee Ganpat Rao
- (b) Pt. Appasaheb Jalgaonkar

Practical:

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:
(a) Madhuvanti (b) Maru bihag, (c) Kedar
2. Dhun in raag pahadi.

Project work:

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

Performance:

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Theory

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

Practical

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada , Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

Practical

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100
Credits: 4

Theory

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada
4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

Practical

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teental two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Theory

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakar in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teental, Jhaptala and Ektala.

Practical

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester III (SEC - I)

Max. Marks: 100

Credits: 4

Practical

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

Theory

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester IV (SEC - II)

Max. Marks: 100

Credits: 4

Practical

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

Theory

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

Theory

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai
- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Triputa, Ata & Eka

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Practical

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)
- Simple Swara exercises – Varisas in three speeds

Theory

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala)
- Acquaintance with Adi Tala (8 beat cycle) and Rupaka Tala (6 beats)

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Practical

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

Theory

- Acquaintance with musical forms for beginners (Geetam , Jatiswaram)
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

Theory

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project undertaken to enhance listening and analytical aptitude of student e.g
- the bowing and fingering techniques of any veteran violinist.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Practical

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

Theory

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Practical

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

Theory

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester V (SEC - III)

Max. Marks: 100

Credits: 4

Practical

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

Theory

- Knowledge of 35 talas
- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

Project Work

A minor project work to enhance listening and analytical aptitude of student
e.g. - the contribution of great composers of Karnatak Music and their specialty.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

July 7, 2015

CURRICULUM – AUDIO ENGINEERING – SEC

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

Sound/Audio Engineering – Skill Enhancement Course

Total Credits : 16

Total semesters: 4 (3rd, 4th, 5th 6th)

Maximum Credits: 4	Graduation Year: 2nd Semester: 3rd	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
---------------------------	---	--

Sl. No.	TOPIC	CONTENT	Mode of Teaching
1.	Sound	<ul style="list-style-type: none"> • What is Sound? • Important Characteristics of Sound? 	Theory Theory
2.	Music	<ul style="list-style-type: none"> • What is Music? • Different types/genres of Music. • Frequencies of Musical Notes. • Different ways of Listening music. 	Theory & demonstration Theory & demonstration Theory & demonstration Theory & demonstration
3.	Sound Recording	<ul style="list-style-type: none"> • What is recording technology? • Why should we record? 	Theory Theory

Maximum Credits: 4	Graduation Year: 2nd Semester: 4th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
---------------------------	---	--

Sl. No.	TOPIC	CONTENT	Mode of Teaching
4.	History of Sound Recording Technology	<ul style="list-style-type: none"> • History of Sound Recording technology • Milestones of sound recording technology 	Theory Theory
5.	Modern Sound Recording Technology	<ul style="list-style-type: none"> • Digital recording • Differences between Analog and Digital recording technology. 	Theory Theory & demonstration
6.	Recording studio	<ul style="list-style-type: none"> • What is recording studio? • Architect of recording studio. • Equipment for recording studio. • Cable & connectors • Software 	Theory & Field tour Theory & Field tour Theory & Field tour Theory & Field tour Theory & Demonstration

Maximum Credits: 4	Graduation Year: 3rd Semester: 5th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45- 60 minutes
---------------------------	---	---

Sl. No.	TOPIC	CONTENT	Mode of Teaching
7.	Microphone Types and Placement techniques	<ul style="list-style-type: none"> • Types of Microphones • Placements of Microphones 	Theory & Field Tour Theory & Demonstration
8.	The Recording Process	<ul style="list-style-type: none"> • create a base track/prerecorded drum loop • Record rhythm sections • Record harmonies, Record melodies 	Theory, Practical & Field Tour

		<ul style="list-style-type: none"> Record other instruments.....ETC 	
9.	The Editing	<ul style="list-style-type: none"> Arrangement, Time Editing Noise Reduction, Pitch Editing.....ETC 	Theory, Practical & Field Tour
Maximum Credits: 4		Graduation Year: 3rd	Weeks: 20 (excluding Holidays)
		Semester: 6th	Lectures: 40
			Duration of Period: 45-60 minutes
Sl. No.	TOPIC	CONTENT	Mode of Teaching
10.	The mixing	<ul style="list-style-type: none"> Balancing Faders Panning, Equalization Compression, Reverb Automation.....ETC 	Theory, Practical & Field Tour
11.	The mastering	<ul style="list-style-type: none"> Maximizing loudness Balancing Frequencies Stereo Widening.....ETC 	Theory, Practical & Field Tour
12.	Project Creation	<ul style="list-style-type: none"> Create Project (with instructor) Create Project (in group/team) Create Project (individually) 	Practical Practical Practical
Assessments*		<ul style="list-style-type: none"> Assessment : Based on the syllabus taught during the semester) Assessment: Create one project individually 	Theory Practical

*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

Skill Enhancement Course in Maintenance and Repairing of Musical Instruments: Hindustani Music

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory: I

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

Practical: I

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin, Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory: II

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

Practical: II

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathetic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

Semester-V (SEC - III)

Max. Marks: 100
Credits: 4

Theory: III

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

Practical: III

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

Semester-VI (SEC - IV)

Max. Marks: 100
Credits: 4

Theory: IV

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

Practical: IV

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

Examination pattern in theory:

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

Examination pattern in practical:

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
 - a) Viva-voce of maintenance of musical instruments in general.
 - b) Tuning of any two of the instruments prescribed in the course.
 - c) Knowledge of various gadgets used for tuning.
 - d) Knowledge of basic tools required for making and repairing various instruments.
 - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.