



**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			<b>**DSE</b> 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			<b>**DSE</b> 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.

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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			
<b>SEM-II</b>						
Course-201 : Theory	75+25	= 100	4			
Course-202 : Practical	75+25	=100	8			
<b>SEM-III</b>						
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			
<b>SEM-IV</b>						
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			
				<b>Total SEC = 200</b>		<b>Total Credits=12</b>
<b>SEM-V</b>						
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
<b>SEM-VI</b>						
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
				<b>Total DSE = 400</b>		<b>Total Credits=20</b>
<b>Total Marks &amp; Credits</b>		<b>1400</b>	<b>88</b>	<b>600</b>		<b>32</b>

\*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 *palta-s* and *alankar-s*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

#### **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
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- 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 II<sup>nd</sup> 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.
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## **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 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 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 Jhaptaal/ Dhamar with different layakarries.·
- 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, 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, 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, tigung 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 15<sup>th</sup> ,16<sup>th</sup> ,17<sup>th</sup> and 18<sup>th</sup> 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, Jajaiwanti, 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 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, tigon 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 EkAitihasekVishleshan. 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
- 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
- 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
- Tripata

## **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 a 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 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).

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**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			<b>**DSE</b> 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			<b>**DSE</b> 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
<b>SEM-I</b>						
Course-101 : Theory	75+25	= 100	4			
Course-102 : Practical	75+25	=100	8			
<b>SEM-II</b>						
Course-201 : Theory	75+25	= 100	4			
Course-202 : Practical	75+25	=100	8			
<b>SEM-III</b>				<b>SEC*</b>		
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			
<b>SEM-IV</b>				<b>SEC*</b>		
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			
				<b>Total SEC = 200</b>		<b>Total Credits=12</b>
<b>SEM-V</b>				<b>DSE*</b>		
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
<b>SEM-VI</b>				<b>DSE*</b>		
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
				<b>Total DSE = 400</b>		<b>Total Credits=20</b>
<b>Total Marks &amp; Credits</b>	<b>1400</b>		<b>88</b>	<b>600</b>		<b>32</b>

\*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 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> 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 syllabus

#### **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 SyamaSastri, 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 Dhyani, 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 II<sup>nd</sup> 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 layakarries 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 layakarries.
- 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
- 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 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 Bhaskhande, Gopal Naik, Vishnu Digambar Paluskar.

### References

- Bhaskhande, V.N. (1985), A short historical survey of Music of Upper India, Baroda, Indian Musicological Society, Pages 20 to 51
- Bhaskhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> 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 17<sup>th</sup> and 18<sup>th</sup> 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.



## **Course TB 608 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.

### **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)

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# **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			<b>**DSE</b> 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			<b>**DSE</b> 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
<b>SEM-I</b>						
Course-101 : Theory	75+25	= 100	4			
Course-102 : Practical	75+25	=100	8			
<b>SEM-II</b>						
Course-201 : Theory	75+25	= 100	4			
Course-202 : Practical	75+25	=100	8			
<b>SEM-III</b>				<b>SEC*</b>		
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			
<b>SEM-IV</b>				<b>SEC*</b>		
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			
				<b>Total SEC = 200</b>		<b>Total Credits=12</b>
<b>SEM-V</b>				<b>DSE*</b>		
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
<b>SEM-VI</b>				<b>DSE*</b>		
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
				<b>Total DSE = 400</b>		<b>Total Credits=20</b>
<b>Total Marks &amp; Credits</b>	<b>1400</b>		<b>88</b>	<b>600</b>		<b>32</b>

\*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 Prasoon, 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 Tiha.
- 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 5<sup>th</sup>Matra, 9<sup>th</sup>Matra & 13<sup>th</sup>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 II<sup>nd</sup> 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, dvgun, 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, 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**

#### **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 Chhatrapati 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 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(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. 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**

- 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 Shailiyani(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- 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
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**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
- Kuppuswamy, 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
- Kuppaswamy, 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 Marathe (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) 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.

### **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)

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