

UNIVERSITY OF DELHI

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

Dated: 07.10.2022

NOTIFICATION

Sub: Amendment to Ordinance V

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

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

Add the following:

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

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

DSC – 1: GENERAL THEORY

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit - I (12 Hours)

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

Unit - II (8 Hours)

The concept of Alap in a Hindustani raga -

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

Unit - III (8 Hours)

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

- Laya – Vilambit, Madhya & Drut

Unit - IV (8 Hours)

- Varna
- Alankar
- Tan
- Gamak

Unit - V (8 Hours)

Knowledge of the notation systems of the following musicians –

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

Unit - VI (8 Hours)

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

Unit - VII (4 Hours)

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

Unit - VIII (4 Hours)

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

Suggestive readings:

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

- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
- Bhathkande, V.N. (1975) Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
- Bhathkande, V.N. (1969) Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
- Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
- Prajnananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
- Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth
- Rajurkar, Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
- Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, Pratibha Prakashan
- Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

DSC – 2: Stage Performance

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

Learning Objectives:

- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *palta-s* and *alankar-s*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

Learning Outcomes:

- The student will become well-versed with the techniques of singing or playing, as the case may be.

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

Syllabus:

Prescribed Ragas:

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

Unit I – Vocal Music (60 Hours)

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

Unit II – Instrumental Music (60 Hours)

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

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

Suggestive readings:

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

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

DSC – 3: Practical Assessment

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

*Practical assessment is a viva paper.

Learning Objectives:

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

Learning Outcome:

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

Syllabus:

Prescribed Ragas:

1. Bhairav

2. Alhaiya Bilawal
3. Yaman
4. Bhupali

Unit I – Vocal Music (60 Hours)

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

Unit II – Instrumental Music (60 Hours)

- Maseekhani and Razakhani gat with elaboration in all the ragas prescribed above
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of the student's respective instrument and its tuning

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

Suggestive readings:

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

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

Category-I

DSC – 1: GENERAL THEORY

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I (8 Hours)

Definition and brief explanation of

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

Unit II (12 Hours)

Raga Lakshanas of prescribed ragas.

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

Unit III (8 Hours)

Raga classification –

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

Unit IV (8 Hours)

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

Unit V (4 Hours)

- Introduction to notation,
- Melody
- Polyphony

- Harmony

Unit VI (12 Hours)

- Life and contribution of Musical Trinity

Unit VII (8 Hours)

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

Suggestive readings:

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

DSC – 2: Stage Performance

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas,

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

Unit I (32 Hours)

- Simple Varnams in 2 degrees of speed

Unit II (88 Hours)

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

Suggestive readings:

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

DSC – 3: PRACTICAL ASSESSMENT

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

*Practical assessment is a viva paper.

Course Objectives:

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

Learning Outcome:

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

Syllabus:

Prescribed Ragas

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

Unit I (32 Hours)

- Simple Varnams in 2 degrees of speed

Unit II (88 Hours)

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

Suggestive readings:

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

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

DSC – 1: GENERAL TERMINOLOGY

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit – I (8 Hours)

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

- Tala

Unit – II (12 Hours)

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

Unit – III (8 Hours)

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

Unit – IV (8 Hours)

- Pitch
- Intensity
- Timbre
- Vibration
- Frequency

Unit – V (8 Hours)

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

Unit – VI (12 Hours)

Brief introduction of following instruments:

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

Unit – VII (4 Hours)

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

Suggested readings:

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

DSC – 2: STAGE PERFORMANCE

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

TABLA

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

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

Unit – I (40 Hours)

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

Unit – II (40 Hours)

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

Unit – III (8 Hours)

- Variation of Theka in Teentala.

Unit – IV (16 Hours)

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

PAKHAWAJ

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

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

Unit – IIA (40 Hours)

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

Unit – IIIA (8 Hours)

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

Unit – IVA (8 Hours)

- Varieties of Theka

Unit – VA (24 Hours)

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

Unit – VIA (24 Hours)

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

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

Suggestive readings:

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

DSC – 3: PRACTICAL ASSESSMENT

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

*Practical assessment is a viva paper.

Learning Objectives:

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

Learning Outcomes:

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

Contents

TABLA

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

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

Unit – II (32 Hours)

Ability to perform solo recital in Teentala with the following:

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

Unit – III (16 Hours)

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

Unit – IV (16 Hours)

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

Unit –V (24 Hours)

- Ability to accompany with Bhajan.

Unit – VI (24 Hours)

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

PAKHAWAJ

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

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

Unit – IIA (32 Hours)

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

Unit – IIIA (40 Hours)

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

Unit – IVA (40 Hours)

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

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

Suggestive readings:

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

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

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

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

SEMESTER-1

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

Paper Name: Fundamentals of Indian Music

Credits:2

Learning Objectives

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

Learning Outcomes (LO)

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

Contents:

Unit I

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

Unit II –

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

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

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

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

Unit VI –

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

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

- Alhaiya Bilawal
- Khamaj
- Bhairav

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

- Teentala
- Dadra
- Kaharwa
- Jhaptal

References:

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

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

Practical : Component -60 Hours

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

Credit : 2

Learning Objectives:

Ability to play/sing Alankar.

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

Learn to play basic Harmonium.

Learning Outcomes (LO):

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

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

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

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

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

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

The practical file for internal assessment will be presented with

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

Contents:

Prescribed Ragas :

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

Vocal Music: (30 Hours)

Five Alankars.

Lakshangeet/Swarmalika in any one of the Ragas.

DrutKhayal in any two of the prescribed Ragas.

Identifying Shuddha and VikritSwaras when sung or played .

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

- Teentala
- Jhaptala
- Kaharwa
- Dadra

Basic knowledge of playing Tanpura.

Practical file with details of Ragas

Notations of compositions .

Talas with Dugun.

Instrumental Music: (30 Hours)

Five Alankars.

Razakhani gat in any two of the prescribed Ragas.

Basic technique of Jhala Playing.

Identifying Shuddha and Vikrit Swaras when sung or played .

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

- Teentala
- Jhaptaala
- Kaharwa
- Dadra

Practical file with details of Ragas.

Notations of compositions.

Talas with Dugun.

References:

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

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

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

MadhusudhananPatwardhan.

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

MadhusudhananPatwardhan.

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

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

Hathras, U.P., Sangeet Karyalya.

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

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

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

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

Theory: Component -1

Paper name: Biographies of Musicians and Musicologists

Learning Objectives:

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

Learning Outcomes:

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

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

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

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

Mishra Sushila- Some immortals of Hindustani music

Mishra Sushila- Great Masters of Hindustani music

Sharma Amal Das- Musicians of India

BrihaspatiSulochana- KhusroTansenTatha Anya Kalakar

Ranade A. D.-Music and Musicians of Hindustan

Saraf Rama- Bhartiya Sangeet Sarita

Practical: Component -2 (60 Hours)

Course: DSC:1-C

Credit:2

Learning Objectives:

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

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

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

Learning Outcomes :

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

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

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

Ragas-

- Bhairav
- AlhaiyaBilawal
- Kafi

Talas-

- Ektala
- Teentala
- Kaharwa

Vocal Music

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

Instrumental Music

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

HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

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

Theory:

Paper Name: An Introduction of Hindustani Music

Credit:2

Learning Objective

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

Learning Outcome (CLO)

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

Content

Unit1

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

Unit2

- Definition of Sangeet.
(4 Hours)

Unit3

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

Unit4

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

Unit5

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

Unit6

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

Unit7

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

References

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April. 1969, Part-III 2nd Edition: April. 1968, Part-IV 2nd Edition: March. 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Mishra S. (1981), Great Masters of Hindustani Music, New Delhi, Delhi: Hem Publishers.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Garg, LN (1978), Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.

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

SEMESTER-1

GE-1

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

Learning Objective

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

Learning Outcome(LO)

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

Content:

Prescribed Ragas:

- Alhaiya Bilawal
- Bhoopali

Vocal Music:

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

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

Instrumental Music:

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

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

Reference

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


REGISTRAR

UNIVERSITY OF DELHI

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

Dated: 29.05.2023

NOTIFICATION

Sub: Amendment to Ordinance V

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

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

Add the following:

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

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

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

SEMESTER - III

DSC – 7: HISTORICAL STUDY OF HINDUSTANI MUSIC

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I (20 hours)

Study of the ancient texts –

- Natya Shastra
- Brihaddeshi
- Dattilam
- Sangeet Ratnakar

Unit II (4 hours)

Raga-Ragini system

Unit III (4 hours)

Classification of Instruments

Unit IV (24 hours)

- Grama
- Moorchhana
- Jati Gayan

- Prabandha
- Alapti
- Tala-Dasapranas.

Unit V (4 hours)

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

Unit VI (4 hours)

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

Suggestive readings:

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

DSC – 8: Stage Performance (3)

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- Khamaj
- Des
- Deshkar
- Shuddha Kalyan
- Bihag

Unit I – Vocal Music (60 hours):

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

OR

Unit II – Instrumental Music (60 hours):

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

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

Suggestive readings:

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

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

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- Khamaj
- Des
- Deshkar
- Shuddha Kalyan
- Bihag

Unit I – Vocal Music (60 hours):

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

OR

Unit II – Instrumental Music (60 hours):

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

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

Suggestive readings:

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

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

Syllabus for DSE - Khayal

SEMESTER – III, DSE – 1

DSE - Khayal

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

Course Objectives:

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his foundation can be made strong.
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition.
- To teach the student the fundamentals of singing such as voice production, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *palta-s* and *alankar-s*, vital for both singing
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

Course Outcomes:

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

Hindustani music.

- The student will become well-versed with the techniques of singing
- The student will be able to achieve dexterity of the voice, through regular practice of the tonal exercises at home.
- The students will know how to tune the Tanpura
- Having learnt the Notation system in the Theory, the student will be able to read and learn new compositions in the prescribed ragas.
- He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas, what are the performing times of the ragas etc.
- He will learn the art of singing especially with regard to having the Tabla as an accompanying instrument.
- He will possess a fairly good idea of how a raga is to be performed after learning the basic ragas.

Syllabus:

Theory:

Unit I (5 hours)

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

Unit II (1 hour)

The concept of Alap in Khayal gayan

Unit III (2 hours)

Knowledge of the notation systems of the following musicians –

- Pt. Vishnu Narayan Bhaskhande
- Pt. Vishnu Digambar Paluskar

Unit IV (3 hours)

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

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Alhaiya Bilawal

Unit I (30 hours)

Five alankars to be presented in the prescribed ragas.

Unit II (10 hours)

One Sargam Geet each in the prescribed ragas

Unit III (10 hours)

One Lakshan Geet each in the prescribed ragas

Unit IV (15 hours)

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V (15 hours)

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

Unit VI (10 hours)

Basic knowledge of Tanpura and its tuning

Suggestive reading:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba SurbhartiPrakashan
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
 - Bhathkande, V.N. (1975) Bhathkande Sangeet Shastra,part 1, Hathras,UP, Sangeet Karyalaya
 - Bhathkande, V.N. (1969) Bhathkande Sangeet Shastra,part- 2,Hathras,UP, Sangeet Karyalaya
 - Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
 - Prajnanananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
 - Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi,Delhi, Bhartiya Gyan Peeth
 - Rajurkar,Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
 - Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, PratibhaPrakashan
 - Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
 - Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
 - Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
 - Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
 - Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
 - Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
 - Patwardhan, V.R., (1967) Raga Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
 - Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
 - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
 - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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B.A. (Hons.) Music
Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSE - Sitar

SEMESTER – III, DSE – 1

DSE - Sitar

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

Course Objectives:

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his foundation can be made strong.
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition.
- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *paltas* and *alankars*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

Learning Outcomes:

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

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

Syllabus:

Theory:

Unit I (5 hours)

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

Unit II (1 hour)

The concept of Razakhani gat in Sitar.

Unit III (2 hours)

Knowledge of the notation systems of the following musicians –

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

Unit IV (3 hours)

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

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Bhupali

Unit I (30 hours)

Five swar alankars to be presented in the prescribed ragas.

Unit II (10 hours)

Five Alankars based on mijrab bols.

Unit III (10 hours)

Knowledge of basic structure of Jhala.

Unit IV (15 hours)

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

Unit V (15 hours)

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

Unit VI (10 hours)

Basic knowledge of Sitar and its tuning.

Suggestive reading:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba Surbharti Prakashan
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
- Bhathkande, V.N. (1975) Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
- Bhathkande, V.N. (1969) Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
- Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
- Prajnananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
- Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth
- Rajurkar, Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granthAcademy
- Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, PratibhaPrakashan
- Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

SEMESTER – III

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

Syllabus for DSC Papers

DSC – 7: ANCIENT AND MEDIEVAL HISTORY OF AVANADDHA VADYAS

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

Course Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I (8 hours)

Brief history of Avanaddha Vadyas.

Unit II (8 hours)

Avanaddha Vadyas from vedic to modern period

Unit III (12 hours)

Study of following Avanaddha vadyas :-

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

Unit IV (8 hours)

History of evolution of Tabla & Pakhawaj

Unit V (8 hours)

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

Unit VI (8 hours)

Importance & relevance of Avanaddha vadyas in music

Unit VII (8 hours)

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

Suggestive reading:

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

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

DSC – 8: Stage Performance (3)

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

Course Objectives:

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

Learning Outcomes:

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

Syllabus:

TABLA

Unit I (20 hours)

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

Unit II (30 hours)

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

Unit III (30 hours)

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

Unit IV (10 hours)

- One Bedam & One Damdar Tihai in Jhaptala.

Unit V (8 hours)

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

Unit VI (10 hours)

- One Farrukhabadi and one Banaras Gat in Teentala.

Unit VII (12 hours)

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

PAKHAWAJ

Unit I-A (20 hours)

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

Unit II-A (30 hours)

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

Unit III-A (30 hours)

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

Unit IV-A (10 hours)

- Dhumkit ka vadan in Chautala.

Unit V-A (10 hours)

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

Unit VI-A (20 hours)

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

Suggestive reading:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Pt.Sudhir Mainkar, Kala Aur Shastra
- Pt.Sudhir Mainkar, Tabala vadan mein nihit Soundarya
- Pt.Arvind Mulgonkar, Tabla

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

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

Course Objectives:

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

Learning Outcomes:

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

Syllabus:

TABLA

Unit I (20 hours)

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

Unit II (30 hours)

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

Unit III (30 hours)

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

Unit IV (8 hours)

- Playing knowledge of prescribed Theka in different laya.

Unit V (8 hours)

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

Unit VI (10 hours)

- Practice of padhant various compositions in Tali Khali.

Unit VII (4 hours)

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

Unit VIII (10 hours)

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

PAKHAWAJ

Unit I-A (20 hours)

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

Unit II-A (30 hours)

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

Unit III-A (30 hours)

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

Unit IV-A (8 hours)

- Playing knowledge of prescribed Talas in different laya.

Unit V-A (8 hours)

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

Unit VI-A (10 hours)

- Practice of padhant compositions in Taali Khali.

Unit VII-A (4 hours)

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

Unit VIII-A (10 hours)

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

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

Suggestive reading:

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

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE - PAKHAWAJ

SEMESTER – III

DSE – Pakhawaj

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

Course Objectives

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

Learning Outcomes

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

Theory Contents:

Unit 1 (2 hours)

Structure knowledge of Pakhawaj.

Unit 2 (2 hours)

Study of Syllables (Bols) of Pakhawaj.

Unit 3 (2 hours)

Playing techniques of Pakhawaj.

Unit 4 (3 hours)

Knowledge of the following terms:-

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

Unit 5 (3 hours)

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

Unit 6 (3 hours)

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

Practical Contents:

Unit 1 (12 hours)

Prescribed Talas : Chautala, Sooltala, Dhamar, Tevra.

Unit 2 (12 hours)

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

Unit 3 (14 hours)

Rela of Tirkita with four Palta and Tihai in Chautala.

Unit 4 (14 hours)

Knowledge of variations of Theka in Chautala with different laya.

Unit 5 (12 hours)

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

Unit 6 (14 hours)

Four variations of Theka Sooltala

Unit 7 (12 hours)

Ability to play Keharwa and Dadra Tala in different laya.

Suggested Books:

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

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE - TABLA

SEMESTER – III

DSE – Tabla

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

Course Objectives

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

Learning Outcomes

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

Syllabus:

Theory:

Unit 1 (1 hours)

Structure knowledge of Tabla.

Unit 2 (2 hours)

Study of Syllables (Bols) of Tabla.

Unit 3 (2 hours)

Playing techniques of Tabla.

Unit 4 (4 hours)

Knowledge of the following terms:-

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

Unit 5 (3 hours)

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

Unit 6 (3 hours)

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

Practical Components:

Unit 1 (10 hours)

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

Unit 2 (12 hours)

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

Unit 3 (14 hours)

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

Unit 4 (12 hours)

One Rela with four variations and Tihai in Teentala.

Unit 5 (12 hours)

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

Unit 6 (15 hours)

Four variations of Theka of Teentala, Jhaptala.

Unit 7 (15 hours)

Ability to play Keharwa and Dadra Tala in different laya.

Suggested Books :

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

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

Syllabus for DSC Papers

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

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

Learning Objectives:

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

Learning outcomes:

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

SYLLABUS

UNIT – I (12 hours)

Historical Study of the following technical terms:

- Grama
- Murchana
- Jati,
- Anibaddha

- Nibaddha
- Marga
- Desi
- Gandharva

UNIT – II (8 hours)

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

UNIT – III (10 hours)

- Patronage of Music – Kings, Chieftains, Zamindars

UNIT – IV (10 hours)

- **Biographies -Vocal: -**

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

- **Biographies - Violin: -**

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

- **Biographies -Veena: -**

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

UNIT – V (8 Hours)

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

UNIT – VI (12 Hours)

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

Suggestive readings:

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

DSC- 8: Stage Performance (3)

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

Learning Objectives:

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

Learning outcomes:

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

SYLLABUS

Prescribed Ragas:

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

UNIT – I (40 Hours)

- One advanced Swarajati

UNIT – II (20 Hours)

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

Detailed contents

UNIT – III (20 hours)

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

UNIT – IV (20 hours)

- One Ragamalika

UNIT – V (20 hours)

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

Suggestive readings:

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

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

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

Learning Objectives:

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

Learning outcomes:

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

SYLLABUS

Prescribed Ragas:

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

UNIT – I (20 Hours)

- One advanced Swarajati

UNIT – II (20 Hours)

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

UNIT – III (40 Hours)

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

UNIT – IV (20 Hours)

- One Ragamalika

UNIT – V (20 Hours)

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

Suggestive readings:

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

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

Syllabus For DSE - Basics of Karnatak Music

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

Course Objective

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

Course Outcome

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

Syllabus

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

- Swarasthana
- Dwadasa Swarasthanas
- Shodasa Swara

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

- Mela
- Raga classification.

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

- Shadangas
- Jati
- Gati
- Sapta suladi tala

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

- Geetam
- Varnam
- Kriti

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

- Mohana
- Kalyani
- Kambhoji
- Sudha Saveri

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

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

Practical Component:

Unit 1: Varisas – (15 Hours.)

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

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

- Eka
- Roopaka
- Triputa

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

- Mohanam
- Kalyani
- Kamboji
- Suddha Saveri

Unit 4: Musical form –(15 Hours.)

- One simple Swarajati or one simple Varnam

Suggestive Reading:

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

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

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

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

DSC-3-C Ancient theory of Indian Music

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

SEMESTER-3

Course : DSC 3 (A)

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

Theory:

Component-1

Credit: 2

(Total- 30 Hours)

Learning Objectives

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

Learning Outcomes

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

Contents

General discussion and study of the following:-

Unit I (5 hrs.)

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

Unit II (3 hrs.)

- Tala- Definition and its Ten Pranas.

Unit III (3 hrs.)

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

Unit IV (3 hrs.)

- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.

Unit V (3 hrs.)

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

Unit VI (3 hrs.)

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

Unit VII (2 hrs.)

- General study of Natyashastra

Unit VIII (2 hrs.)

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

Unit IX (3 hrs.)

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

Unit X (3 hrs.)

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

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

Or

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

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

Reference

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

DSC 3 (A/B)

Practical: Component-2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

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

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

Learning Outcomes

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

Content:

Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

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

Vocal Music

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

Instrumental Music

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

Vocal & Instrumental

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

References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali. Ratanjanka Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation
- Jha Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

SEMESTER - III

DSC – 3 (C) MAJOR

THEORY OF ANCIENT INDIAN MUSIC

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

DSC 3 (C)

Paper Name: Theory of ancient Indian Music

Theory : Component-1

Credit : 2

(Total- 30 Hours)

Learning Objectives:

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

Learning Outcomes:

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

Contents:

Unit I (8 hrs.)

Detailed study of the following –

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

Unit II (3 hrs.)

- Vedic Instrument

Unit III (4 hrs.)

General study of following Granthas-

- Natya Shastra
- Brihddeshi

Unit IV (3 hrs.)

- Gram with reference to Natya Shastra

Unit V (6 hrs.)

Alapti :

- Ragalapti
- Roopakalapti

Unit VI (3 hrs.)

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

Unit VII (3 hrs.)

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

References:

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

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

Learning Objectives:

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

Learning Outcomes:

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

Content:

Prescribed Ragas:

- Malkauns
- Deshkar
- Bhairav

Unit I – Vocal Music:

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

Unit II – Instrumental Music:

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

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

References:

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

HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	prerequisite of the course (if any)
		Lecture	Tutorial	Practical/practical		
Study of Hindustani Music GE-3	4	2	0	2	XII Pass	Knowledge of Swara

SEMESTER-3

GE-3

Paper Name: Study of Hindustani Music

Theory: Component -1

Credit: 2

(Total- 30 Hours)

Learning Objectives

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

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

Learning Outcomes

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

Content:

Unit 1

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

Unit 2

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

Unit 3

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

Unit 3

- **Classification of Musical Instruments.**

Unit 4

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

Unit 5

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

Unit 6

Write an essay on the following topics :

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

Unit 7

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

Unit 8

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

References

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April- 1969, Part-III 2nd Edition: April- 1968, Part-IV 2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S.(2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.
- Tagore, S.M (2005) Universal History of Music, New Delhi, Delhi, Sanjay Prakashan.
- Sharma, BS (1977) Pashchatya Sangeet Shiksha, Hathras, U.P., Sangeet karyalaya.

SEMESTER-3

GE-3

Practical: Component- 2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

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

Learning Outcomes

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

Content

Unit 1

- Prescribed ragas – Bhairav and Vrindavani sarang.

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

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

Reference

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV), Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation.
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava , Harish Chandra (June:2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers,
- Imani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali

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

Syllabus for DSE

DSE-1 – GENERAL THEORY

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

Paper Name: General Theory

Theory:

Component -1

Credit: 2

(Total- 30Hours)

Course Objectives:

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

Course Learning Outcomes:

- The student will come to know what the basic terminologies of Indian music are, which will help him in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artist in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according

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

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

Contents:

Unit I (10 hrs.)

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

Unit II (4 hrs.)

The concept of Alap in Khyal gayan

Unit III (4 hrs.)

Knowledge of the notation systems of the following musicians –

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

Unit IV (4 hrs.)

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

Unit V (4 hrs.)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (4 hrs.)

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

Reference Books:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba Surbharti Prakashan
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
- Bhathkande, V.N. (1975) Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
- Bhathkande, V.N. (1969) Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
- Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
- Prajnananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
- Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth
- Rajurkar, Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
- Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, Pratibha Prakashan
- Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal

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

Course Objectives:

- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *palta-s* and *alankar-s*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

Learning Outcomes:

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

Contents:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Alhaiya Bilawal

Unit I

Five alankars to be presented in the prescribed ragas.

Unit II

One Sargam Geet each in the prescribed ragas

Unit III

One Lakshan Geet each in the prescribed Ragas.

Unit IV

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V

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

Unit VI

Basic knowledge of Tanpura and its tuning


REGISTRAR

UNIVERSITY OF DELHI

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

Dated: 14.03.2023

NOTIFICATION

Sub: Amendment to Ordinance V

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

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

Add the following:

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

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

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

DSC – 4: THEORY OF INDIAN MUSIC

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

Learning Objectives:

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To teach him the concept of every raga being performed according to a specific time
- To make the student aware of the life and contribution of two legends – Pt. Bhatkhande and Pt. Paluskar, credited with the revival of Hindustani Classical

Music

- To introduce him to the basic concepts of Western music
- To enable the student to fully grasp the elements of Instrumental music, used in the art of playing a raga

Learning Outcomes:

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

Syllabus:

Unit – I (6 hours)

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

Unit – II (6 hours)

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

Unit – III (6 hours)

Time Theory of Ragas:

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

Unit – IV (3 hours)

Life and contribution of the following:

- Pt. Vishnu Narayan Bhaskhande
- Pt. Vishnu Digambar Paluskar

Unit – V (10 hours)

- Rudiments of Staff Notation
- Harmony
- Melody
- Polyphony

Unit – VI (10 hours)

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

Unit – VII (2 hours)

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

Unit – VIII (2 hours)

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

Suggestive readings:

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

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

DSC – 5: Stage Performance

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed ragas:

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

Unit I – Vocal Music (120 hours):

- A detailed performance of Vilambit and Drut Khayal with gayaki to be

- presented in any one raga
- Presentation of one semi classical, devotional or folk song

OR

Unit II – Instrumental Music (120 hours):

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

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

Suggestive readings:

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

DSC – 6: Practical Assessment

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

*Practical assessment is a viva paper.

Learning Objectives:

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

compositions in different talas

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

Learning Outcomes:

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

Syllabus:

Prescribed

Ragas:

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

Unit I – Vocal Music (120 hours):

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

OR

Unit II – Instrumental Music (120 hours):

- Maseetkhani and Razakhani gat with elaboration in all the ragas.
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva.
- Basic knowledge of the student's respective instrument and its tuning

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

Suggestive readings:

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

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

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

Category-I

DSC – 4: THEORY OF INDIAN MUSIC

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I (6 hours)

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

Unit II (12 hours)

Ragalakshanas of the prescribed ragas -

- Abhogi
- Hamsadhvani
- Keeravani
- Goula

- Natta
- Shanmughapriya
- Malahari
- Kanada
- Sudha Saveri

Unit III (6 hours)

- Scheme of 72 Melakarta

Unit IV (6 hours)

- Detailed study of Tala Dasa Pranas

Unit V (5 hours)

Explanation of the following –

- Solfa Notation
- Chords
- Symphony
- Acoustics
- Pitch

Unit VI (8 hours)

Life History of the following –

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

Unit VII (2 hours)

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

Suggestive readings:

- Sambamoorthy, P. Prof. (Vol. 4, 1963), South Indian Music, Madras, Indian Music Publishing House, Page NO. 133 to 145
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page NO. 38 to 68, 169 to 185
- 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.

DSC – 5: Stage Performance

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:**Ragas Prescribed:**

- Abhogi
- Hamsadhvani
- Keeravani

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

Unit 1 (24 hours)

- Simple Varnams in 2 degrees of speed

Unit 2 (96 hours)

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

Suggestive readings:

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

DSC – 6: Practical Assessment

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:**Ragas Prescribed:**

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

Unit 1 (24 hours)

- Simple Varnams in 2 degrees of speed

Unit 2 (96 hours)

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

Suggestive readings:

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

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

Category-I

DSC – IV: BIOGRAPHIES & COMPOSERS OF MUSIC

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit - 1 (12 hours)

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

- Ustad Lateef Ahmed Khan

Unit – II (12 hours)

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

Unit -III (8 hours)

- Bach
- Mozart
- Beethoven

Unit -IV (6 hours)

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

Unit -V (3 hours)

- Tyagaraja
- Muthuswamy Dixitar
- Syama Shastri.

Unit -VI (4 hours)

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

Suggestive reading:

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

DSC – 5 : STAGE PERFORMANCE

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

TABLA

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

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

Unit -II (24 hours)

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

Unit -III (6 hours)

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

Unit -IV (15 hours)

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

Unit -V (15 hours)

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

PAKHAWAJ

Prescribed Talas: Unit-IA (60 hours)

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

Unit -IIA (24 hours)

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

Unit -IIIA (12 hours)

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

Unit -IVA (12 hours)

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

Unit -VA (6 hours)

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

Unit - VIA (6 hours)

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

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

Suggestive reading:

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

DSC – 6: PRACTICAL ASSESSMENT

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

*Practical assessment is a viva paper.

Learning Objectives:

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

Learning Outcomes:

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

Syllabus

TABLA

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

- Teentala
- Ektala
- Jhaptala

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

Unit -II (18 hours)

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

Unit -III (18 hours)

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

Unit -IV (18 hours)

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

Unit -V(6 hours)

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

PAKHAWAJ

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

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

Unit -IIA (18 hours)

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

Unit -IIIA (18 hours)

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

Unit -IVA (18 hours)

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

Unit -VA (6 hours)

- Notation book to be prepared for compositions writing.

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

Suggestive reading:

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

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

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

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

Paper Name: Basics of Indian musicology

Theory : Component-1

Credit:2

Learning Objectives

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

Learning Outcome (LO)

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

Contents:- Lectures – 30 Hours

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

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

References

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

Course: DSC- 2(A/B)

Practical: Component -2 (60 Hours)

Performance & Viva-Voce

Learning Objectives:

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

Learning Outcome (LO)

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

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

Content

Total – 60 Hours

Prescribed Ragas–Yaman, Ramkali, Kafi

Vocal/Music -

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

Instrumental Music -

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

Vocal&Instrumental

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

References

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

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

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

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

Course : DSC -2-C

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

Theory : Component -1

Credit: 2

Learning Objectives

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

Learning Outcome(LO)

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

Content:

Study of following Works :

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

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

Unit III – Shrimallakshyasangeetam (4 Hours)

Unit IV - Kramik Pustak Malika (4 Hours)

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

Unit VI - Bhatkhande Sangeet Shastra (4 Hours)

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

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

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

1. Ektala- Choutala
2. Teentala- Tilwada

Referance:

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

Course : - DSC :2-C

Practical: Component -2 (Total – 60 Hours)

Credit : 2

Learning Objectives:

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

Learning Outcome (LO)

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

Content:

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

Vocal Music

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

Instrumental Music:

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

Vocal and Instrumental Music:

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

References:

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

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

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

GE-2

PAPER Name : Basic Concepts of Hindustani Music

Theory: Component -1

Credit: 2

Learning Objective

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

Learning Outcome (LO)

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

Content

Unit 1

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

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

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

Unit 7

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

Unit 8

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

Reference

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

GE-2

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

Credit: 2 – Total 60 Hours

Learning Objective

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

Learning Outcome (LO)

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

Content:

Unit 1

- Prescribed Ragas: Yaman, Kafi

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

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

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

References:

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



(REGISTRAR)