



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC-7)

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Curricular Structures of 2nd Year of PG for Two-Year PG Programme (3+2)
OR
One Year PG Programme after Completion of Four-Year UG Programme (4 + 1)
Structure 1 (Level 6.5) : PG Curricular Structure with only course work

Semester	DSC	DSE (students have to choose any 3 DSEs from the 9/10 DSEs below)	GE (Only for students from other Departments)	Skill Based Course (2 Credit Course)	Dissertation / Academic Project/Entrepreneurship	Total Credit
Semester - III	<p>DSC 7 Stage Performance</p> <p>DSC 8 Ragas, Talas and their applications</p> <p>(2 x 4 = 8 Credits)</p>	<p>HM- DSE 5A- Aesthetics and appreciation of Indian Music</p> <p>DSE 6A– Fundamental Study of Hindustani Music</p> <p>DSE 7A- Evolution and Development of Musical Concepts</p> <p>KM- DSE 5B: Musicological Study and Lakshana Granthas</p> <p>DSE 6B: Ancient Music of Tamizh tradition</p> <p>DSE 7B: Aesthetics and Appreciation of Indian Music</p> <p>PM- DSE 5C: Application of Theoretical Terminology of Tabla</p> <p>DSE 6C: Classification of Musical Instruments</p> <p>DSE 7C: Documentation and Preservation Music</p> <p>(3 x 4 = 12 Credits)</p>	<p>GE 3A Forms of Hindustani Music</p> <p>GE 3B Karnatak Music Concerts Then and Now</p> <p>GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla</p> <p>(1 x 4 = 4 Credits)</p>	<p>SBC- Playing Techniques of Harmonium</p> <p>(2 Credits)</p>	NIL	22
Semester – IV	<p>DSC 9 Stage Performance</p> <p>DSC 10 Ragas, Talas and their applications</p> <p>(2 x 4 = 8 Credits)</p>	<p>HM- DSE 8A: Indian Music and its Aesthetical Approach</p> <p>DSE 9A: General Study of Hindustani Music</p> <p>DSE 10A: Multidimensional Aspects of Indian Music</p> <p>KM- DSE 8B: Multidimensional Values of Indian Music</p> <p>DSE 9B: Keertana by Prominent Vag-geyakaras</p> <p>DSE 10B: Comprehensive Study of Tala of Karnatak Music</p> <p>PM DSE 8C: Aesthetical Analysis of Tala Vadyas</p> <p>DSE 9C: Evolution and Influence of Gharana</p> <p>DSE 10C: Theoretical Aspects of Avanaddha Vadyas</p> <p>DSE 11: Research Methodology</p> <p>(3 x 4 = 12 Credits)</p>	<p>GE 4A Semi-classical forms of Hindustani Music</p> <p>GE 4B Musical Forms Attributed to Culture and Tradition in South India</p> <p>GE 4C Theory and Practical Performance of Tabla</p> <p>(1 x 4 = 4 Credits)</p>	<p>SBC- Advance Playing Techniques of Harmonium</p> <p>(2 Credits)</p>	NIL	22

SEMESTER - III
DSC 7 : 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	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high levels techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

INSTRUMENTAL MUSIC –**Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Tuning of sitar (30 hours):

- Tuning the tarab (sympathetic strings)
- Adjusting frets and pegs for correct tuning
- Ability to tune the instrument according to the Raga
- Ability to tune the instrument before the start of the dhun/light music composition

Suggested 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 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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Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC-8)

Ragas, Talas and their applications

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 8 Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ragas, Talas and their applications	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakarīs on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –**Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II: Stage Performance of a raga (25 hours)

- Ability to tune the instrument before start of a raga
- Alaap Jod
- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Ability to tune the instrument before start of the next raga/dhun/light music composition
- Performance of a dhun, devotional or light music composition
- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal

Unit IV: Demonstration of talas (10 hours)

- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters
- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas

Suggested 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
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- 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
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POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

Discipline Specific Elective (DSE-5A)

Syllabus

Aesthetics and appreciation of Indian Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. (Final) Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER III

DSE 5A: Aesthetics and appreciation of Indian Music

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
AESTHETICS AND APPRECIATION OF INDIAN MUSIC	4	3	1	0	Must have done either one of the following – <ul style="list-style-type: none"> ● Bachelors - Honours with Research (4 years) in Music ● Bachelors - Programme (4 years) with Music as a Major subject ● MA (Prev.) in Music ● Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru 	Must have an advanced <ul style="list-style-type: none"> ● Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components ● Knowledge of the Bhatkhande and Paluskar notation systems ● Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas ● Knowledge of Ragas and Talas of Bachelors and first year of Masters

Course Objectives:

- To understand the concept of Aesthetics, various approaches and Aesthetics as a study.
- To get to know about the scope of Aesthetics along with the views of ancient Greek scholars like Plato and Aristotle.
- To study the Rasa theory in detail as given by Bharata.
- To understand the concept of Nayak Nayika bheda and its applicability in Hindustani music

Learning Outcomes:

- Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.
- Students will get an understanding about aesthetics in relation to Bharata's rasa theory and the concept of Rasa Dhyana.
- The students will be able to appreciate the significance of the Nayak Nayika bheda in various aspects of Hindustani music, such as the ragas and its rasas

Syllabus:**Unit I: Understanding Aesthetics and its inherent aspects (15 hours)**

- Understanding the concept of Aesthetics
- Aesthetics according to Western and Indian scholars
- Aesthetics as a branch of Philosophy
- Scope of aesthetics in Indian music

Unit II: Aesthetics according to ancient Greek scholars (8 hours)

- Plato
- Socrates
- Aristotle
- Plotinus

Unit III: Understanding Rasa vis-a-vis Indian Music and Drama (12 hours)

- Bharata's Theory of Rasa
- Rasa according to prominent Indian scholars
- Concept of kaku
- Rasa and Indian Music, with special reference to
 - ❖ Musical Interval
 - ❖ Laya
 - ❖ Raga and its components

Unit IV: Aesthetical concept of Nayak-Nayika bheda (10 hours)

- Understanding the concept of Nayak-Nayika bheda
- Depiction of Nayak-Nayika bheda through Raga Dhyana
- Nayak-Nayika bheda in the compositions of Hindustani music
- Nayak-Nayika bheda in Hindustani ragas, in relation to their rasas
 - ❖ Shringara Rasa
 - ❖ Karuna Rasa

Suggested Readings:

- Goodman Nelson, 1978, Ways of World making Indianapolis,.
- Hospers J., 1969, Introductory Readings in Aesthetics, New York, the Free Press.
- Pandey K.C. - Comparative Aesthetics, Chowkhamba Publications.
- Langer S.K. 1957, Problems of Arts, Routledge Kegan Paul, London,
- Abraham Adil Shah - Kitab-e- Nauras
- Saxena S.K. - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
- Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
- O.C. Gangoli - Ragas and Raginis
- Ganpati Chandragupt - Ras Siddhant ka Punarvivechan
- Surendra Nath Dikshit - Rasa Vishleshan
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 6A)

FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)
SEMESTER-III
DSE – 6A: FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Fundamental Study of Hindustani Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

1. To provide an in-depth understanding of the principal forms of Hindustani vocal music, emphasizing their stylistic, structural, and aesthetic features.
2. To develop a scholarly perspective on the origin and evolution of Tala, with reference to its theoretical foundations and practical applications.
3. To familiarize students with significant ancient treatises (Granthas) that form the basis of Indian musicological tradition and theoretical discourse.
4. To trace the historical development of important string instruments and analyze their role in shaping the performance practices of Hindustani music.
5. To enable students to correlate theoretical concepts with contemporary performance, thereby fostering critical and analytical skills in music studies.

Learning Outcomes

After successful completion of this course, students will be able to:

1. Demonstrate detailed knowledge of the forms Khayal, Thumri, Tarana, and Tappa, and articulate their musical and aesthetic distinctions.
2. Explain the principles, structure, and historical development of Tala and apply this understanding to performance analysis.
3. Interpret and evaluate the contributions of ancient texts such as Natyashastra, Brihaddeshi, and Sangeet Ratnakar to the evolution of Indian music theory.
4. Examine the historical progression, constructional features, and musical significance of major string instruments like Veena, Tambura, Sitar, and Surbahar.
5. Integrate theoretical knowledge with practical musicianship, demonstrating analytical insight and academic competence in the field of Hindustani classical music.

Contents Theory (45 Hours)

Unit 1: Advance Study of Fundamental Elements of Music (10 Hours)

- Nada
- Shruti
- Swar
- Grama - Moorchhana

Unit II: Origin and Development of Tala (15 Hours)

- Concept of Tala and its components
- Tala and Ten Pranas
- Talas in Classical Music
- Comparative Study of Talas of North & South India

Unit III: Study of Important Granthas (10 Hours)

- Natyashastra
- Naradiya Shiksha
- Brihaddeshi
- Sangeet Ratnakar

Unit IV: Historical Development of String Instruments (10 Hours)

- Tambura
- Veena
- Surbahar
- Sitar

Suggested Reading:

- Bharat, Natyashastra, Babulal Shuklshastri
- Matang, Brihaddeshi, D. B. Ksheersagar
- Sharangadeva – Sangeet Ratnakar, Subhadra Chaudhari
- A.K. Sen, Indian Concept of Rhythm
- Chaudhary Subhadra, 1971, Time Measure and Compositional Types in Indian Music, Aditya Prakashan, New Delhi,
- Chaudhary Subhadra, 1984, Bhartiya Sangeet Mein Taal or Roop Vidhan, Krishna Bros. Ajmer,
- Prajnanananda Swami, 1981, A Historical Study of Indian Music, Munshiram Manoharlal Publishers,
- Paranjape S.S., 1964, Bhartiya Sangeet Ka Itihas, Chaukhamba Surbharti Prakashan, Varanasi,
- Mishra Lal Mani, 1973, Bhartiya Sanget Vadya, Bhartiya Gyanpith, New Delhi,
- Chakravarty Sumita, 2012, Instruments in Hindustani Classical Music, Kanishka Publishers,
- Dev B. Chaitanya, 1978, Musical Instruments of India, Firma KLM, Private Ltd.
- Miner Allyan, 1993-1997, Sitar & Sarod in the 18th & 19th Centuries, Motilal Banarasi Dass Publishing House.



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M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 7A)

Evolution and Development of Musical Concepts

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 7A Evolution and Development of Musical Concepts

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Development of musical concepts	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

- To trace the historical evolution of ancient musical forms and their continuing influence on Indian classical music.
- To explore the varieties and classifications of Gana with emphasis on Nibaddha and Anibaddha Gana.
- To understand the creative, literary, and musical significance of Vaggeyakaras in shaping the compositional tradition.
- To conduct an analytical study of prescribed ragas in terms of their form, structure, and aesthetic attributes.
- To cultivate a scholarly and critical approach to the study of musical concepts through both theoretical and applied perspectives.

Learning Outcomes

Upon successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of ancient musical forms such as Samagana, Dhruva Gana, Mahageetak, and Geeti.
- Differentiate between Nibaddha and Anibaddha Gana and explain their theoretical and practical dimensions.
- Evaluate the contributions of prominent Vaggeyakaras including Tansen, Sadarang–Adarang, V.D. Paluskar, and V.N. Bhatkhande.
- Analyze and interpret the structure, aesthetics, and stylistic aspects of prescribed ragas
- Integrate historical, theoretical, and practical knowledge to understand the evolution and continuity of Indian musical concepts.

Unit 1: Ancient Musical Forms (10 Hours)

- Samgaan
- Dhruva gaan
- Maha geetak
- Geeti

Unit 2: Varieties of Gaan (15 Hours)

- Nibaddha Gaan and Anibaddha Gana
- Anibaddha Gaan
- Ragalap and Rupakalap
- Alapti, Ragalapti and Rupakalpti

Unit 3: Significance of Vaggeyakar (10 Hours)

- Definition of Vaggeyakar
- Merits of Vaggeyakar
- Demerits of Vaggeyakar
- Prominent Vaggeyakar:
 - ❖ Tansen
 - ❖ Sadarang-Adarang
 - ❖ V. D. Paluskar
 - ❖ V. N Bhatkhande

Unit 4: Detailed study of prescribed ragas (10 Hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Suggested Readings:

- Paranjape, S.S., Bhartiya Sangeet ka Itihas
- Sharangdeva - Sangeet Ratnakar
- K. Vasudev Shastri - Sangeet Shastra
- Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha –
- Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- Vasudev Shastri - Sangeet Shastra
- Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
- Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- Madhubala Saxena - Khyal Shaily ka Vikas
- Ab Ramashrya Jha - Abhinav Geetanjali-I
- Vishbharnath Bhatt - Sangeet Kadambani
- V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Generic Elective (GE 3A)

Forms of Hindustani Music

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER-III**GE 3A – Forms of Hindustani Music**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE-3A	4	2	0	2	<ul style="list-style-type: none"> ● B.A. (Hons.) Music Pass ● B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

The course aims to:

- Introduce students to the foundational forms of Hindustani music, with emphasis on their historical evolution, structure, and aesthetic significance.
- Develop an understanding of the musical, poetic, and rhythmic features that characterize Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Cultivate analytical skills to identify and differentiate between these vocal forms through listening and theoretical study.
- Enhance students' practical appreciation of how these forms are rendered in performance, including composition, improvisation, and stylistic conventions.
- Promote awareness of the cultural and artistic context in which these forms developed and continue to be performed in Hindustani classical music.

Learning Outcomes

After successful completion of the course, students will be able to:

- Explain the origin, definition, and characteristics of Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Distinguish between the structural and stylistic features of each form with clarity and accuracy.
- Analyze compositions belonging to these forms in terms of melody, rhythm (tala), text, and performance approach.
- Identify these forms through listening, recognizing their key musical elements and conventions.
- Demonstrate basic theoretical and practical understanding of how these forms are rendered in contemporary Hindustani music performance.
- Discuss the cultural and pedagogical relevance of these forms within the broader framework of Indian classical music traditions.

Theory

Unit I – Lakshan-Geet (7 Hours)

- Etymology and meaning of Lakshan-Geet
- Historical development of Lakshan-Geet
- Raga Lakshan-Geet
- Tala Lakshan-Geet

Unit II – Tarana (8 Hours)

- Meaning and definition of Tarana
- Origin and development of Tarana
- Varieties of Tarana
- Singing styles of Tarana

Unit III – Trivat (7 Hours)

- Meaning and definition of Trivat
- Origin and development of Trivat
- Varieties of Trivat
- Singing styles of Trivat

Unit IV – Chaturang (8 Hours)

- Meaning and definition of Chaturang
- Origin and development of Chaturang
- Varieties of Chaturang
- Singing styles of Chaturang

Practical:

Unit I – Study of compositional forms in prescribed Raga (15 Hours)

- Bhairav
- Bilawal
- Yaman
- Khamaj

Unit II – Performance of compositional forms in prescribed Raga (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit III – Analysis of compositional forms with illustrations (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Rupak
- Jhaptala
- Ektala
- Teentala

SUGGESTED READINGS:

1. V. N. Bhatkhande, Kramik Pustak Malika, Part 1-6
2. V. R. Patwardhan, Raga Vigyan, Part 1-7
3. S. N. Ratanjankar, Abhinav Geet Manjari, Part 1-3
4. Ramashrey Jha, Abhinav Geetanjali, Part 1-5
5. Dr. Rajpal Singh-Hindustani Shastriya Sangeet mein Lakshan-Geet ki Avdharana



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Skill Based Course (SBC)

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Skill Based Course (SBC)

SEMESTER III

SBC – Playing Techniques of Harmonium

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objective:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium
- To attain knowledge of playing with improvisations

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium
- The student will be able to demonstrate the playing techniques in different ragas
- The student Will be able to play with improvisations

Contents:

Prescribed Ragas:

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

Prescribed Talas:

1. Teentaal
2. Ektaal
3. Rupak
4. Keherwa

Unit I: Alankar in prescribed ragas (15 Hours)

- Alankar patterns in raga yaman
- Alankar pattern in raga Bhairav
- Alankar patterns in raga Alhaiya Bilawal
- Alankar patterns in raga Kafi

Unit II: Compositions in prescribed ragas (15 Hours)

- Vilambit & Drut Bandish in raga Yaman
- Vilambit & Drut Bandish in raga Bhairav
- Drut Bandish in raga Alhaiya Bilawal
- Drut Bandish in raga Kafi

Unit III: Improvisation in raga presentation (15 Hours)

- Alaap in prescribed ragas
- Sargam(Taan) in prescribed ragas
- Layakari(Dugun) in the Bandishes of the prescribed ragas
- Layakari(Chaugun) in the Bandishes of the prescribed ragas

Unit IV: Demonstration of prescribed Talas with Layakari (15 Hours)

- Teentaal with Thah,Dugun & Chaugun laya
- Ektaal with Thah,Dugun & Chaugun laya
- Rupak taal with Thah,Dugun & Chaugun laya
- Keherwa taal with Thah ,Dugun & Chaugun Laya

SUGGESTED READINGS:

1. Dr. Vinay kumar Mishra, Harmonium: Vividh Aayam, Akanksha Publication,New Delhi,1st Edition:2015
2. Bhagwat Sharan Sharma, Taal Prakash, Sangeet Karyalaya, Hathras, 12th Edition: Jan 2007
3. V. N. Bhatkhande, Kramik Pustak Malika Part – I to VI, Sangeet Karyalaya, Hathras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC 9)

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER - IV
DSC 9: 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	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high levels techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

INSTRUMENTAL MUSIC –**Unit I: Study of the prescribed ragas (60 hours)**

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Tuning of sitar (30 hours):

- Tuning the tarab (sympathetic strings)
- Adjusting frets and pegs for correct tuning
- Ability to tune the instrument according to the Raga
- Ability to tune the instrument before the start of the dhun/light music composition

Suggested 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 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.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC 10)

Ragas, Talas and their applications

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 10 Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ragas, Talas and their applications	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakarīs on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II: Stage Performance of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakarīs on the hands in the prescribed talas
- Ability to tune the instrument before start of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition
-

Suggested 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 Es
- 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.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 8A)

Indian Music and its Aesthetical Approach

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

HINDUSTANI CLASSICAL MUSIC

SEMESTER IV

DSE 8A: Indian Music and its Aesthetical Approach

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
INDIAN MUSIC AND ITS AESTHETICAL APPROACH	4	3	1	0	<p>Must have done either one of the following –</p> <p>Bachelors - Honours with Research (4 years) in Music</p> <p>Bachelors - Programme (4 years) with Music as a Major subject</p> <p>MA (Prev.) in Music</p> <p>Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru</p>	<p>Must have an advanced Understanding of the concepts of Raga, Tala, Historical development of ragas etc and their associated components</p> <p>Knowledge of the Bhatkhande and Paluskar notation systems</p> <p>Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas</p> <p>Knowledge of Ragas and Talas of Bachelors and first year of Masters</p> <p>Understanding of the concept of Aesthetics, the Rasa Theory along with its application in Indian music, as also the Nayak Nayika bheda in Hindustani music</p>

Course Objectives:

- To continue the study of Aesthetics as also its facets and various other aspects
- To learn about the concept of Art and its associated aspects.
- To understand the interrelationship of Indian music with other fine arts
- To study the aesthetic character of the different forms of Indian music

Learning Outcomes:

- Students will gain in depth knowledge about Aesthetic Attitude, Expression and Experience
- Students will understand the concept of Art and its associated aspects, such as Form, Content, Element and Medium
- They will be able to grasp the interrelationship of Indian music vis-à-vis other fine arts, such as Painting, Poetry etc
- They will be able to appreciate how an artist keeps the various elements of aesthetics in his mind while performing singing forms of Hindustani music, such as Dhrupad, Khayal, Thumri etc.

Syllabus:

Unit I: Aesthetics and its various elements (15 hours)

- The four facets of Aesthetics
- Aesthetic Attitude
- Aesthetic Expression and Experience
- Feeling and Emotion

Unit II: Understanding Arts and its various aspects (12 hours)

- Understanding the concept of Art and its classification
- Element and Medium in Art
- Form and Content in Music as an Art
- Art as an expression

Unit III: Interrelationship of Indian Music with other fine arts (8 hours)

- Indian music and Poetry
- Indian music and Painting
- Indian music and Sculpture
- Indian music and Architecture

Unit IV: Aesthetic character of different forms of Hindustani Music (10 hours)

- Dhrupad & Dhamar
- Khayal & Tarana
- Thumri & Dadra
- Kajri, Chaiti & Hori

Suggested Readings:

- K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
- S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
- S. K. Langer - Feeling and Form, Routledge & Koga Pani.
- Debussy - Three Classics in the Aesthetics of Music.
- Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

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M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 9A)

GENERAL STUDY OF HINDUSTANI MUSIC

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

HINDUSTANI CLASSICAL MUSIC

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE 9A: GENERAL STUDY OF HINDUSTANI MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Study of Hindustani Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objective

- Students will understand the aesthetic, principles and expressive elements of Tāla Vādyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions.
- They will explore the cultural, historical, and artistic significance of major Tāla Vādyas.
- They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcome

- Students will understand the aesthetic principles and philosophical foundations of Tāla Vādyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tāla Vādyas.

Theory

UNIT I: Lakshanas of Ragas (10 Hours)

- Grah, Ansh, Mandra, Taar
- Nyas, Apanyas
- Audav, Shadav
- Alapatva, Bahutva

UNIT II: Study of Medieval Granthas (10 Hours)

- Ahobal
- Vyankatmakhi
- Srinivas
- Lochan

UNIT III: Historical Development of String Instrument (10 Hours)

- Violin
- Sarod
- Guitar
- Santoor

UNIT IV: Interdisciplinary Aspect of Indian Music (15 Hours)

- Music & Religion
- Vocational Aspects of Music
- Music & Literature
- Music & Yoga

SUGGESTED READINGS:

- Indian Music – Dr. Jaidev, Thakur, Sangeet Research Academy, Calcutta
- Ragas & Raginis – O.C. Ganguly, Vol.1, Munshirram Manohar lal publication

- Hindustani Sangeet main Raga ki Utpatti Evam Vikas – Dr. Sunanda Pathak, Radha Publication, New Delhi
- Bharatiya Sangeet mein Mela athava That ka Eaitihāsik Addhayan – Dr. Sobha Mathur, Vishwa Publication, New Delhi
- Sangeet Parijat – Ahobal, Hathras, Sangeet Karyalaya
- Chaturdandi Prakasika – Venkata makhin, Music Academy Series
- Raga Tarangini – Lochan, Hathras, Sangeet Karyalaya
- Raga Tattva Vibodha – Srinivasa, Oriental Institute, Baroda (1956)
- Bharatiya Sangeet Vadya – Dr. Lalmani Mishra, Bharatiya Yogpeeth (Edition-17, 2022)
- Violin ki Vikas Yatra (Paschim se Purv) – Dr. Puspa Satyashill
- Classical Musical Instruments – Dr. Suneera Kasliwal, Rupa & Co., New Delhi
- Sitar & Sarod n the 18th & 19th Centuries – Allyn Miner, Motilal Banarasidas Publication, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 10A)

**MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC
Syllabus – Semester IV**

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE – 10A MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Multidimensional Aspects of Indian Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

The main objectives of this course are to:

- Trace the historical evolution of compositional forms such as Prabandha, Dhruwad, Dhamar, and Khayal.
- Develop a comparative understanding of ancient and modern compositional forms.
- Analyze the importance of Sanskrit treatises and their contribution to Indian musicology.
- Explore the vocational and professional aspects of Indian Classical Music.
- Facilitate practical proficiency in prescribed Ragas through analytical and performance-based learning.

Learning Outcomes

By the end of this course, students will be able to:

- Describe the origin and development of classical forms like Prabandha, Dhruwad, Dhamar, and Khayal.
- Differentiate between ancient and modern compositional styles in terms of structure and aesthetics.
- Apply theoretical principles to the composition and analysis of musical forms.
- Interpret the musical and philosophical content of Sanskrit treatises in the context of Indian Classical Music.
- Demonstrate an in-depth understanding of prescribed Ragas through theoretical and practical study.
- Evaluate career opportunities in performance, research, music education, and allied creative industries.
- Integrate historical knowledge with modern musical practices to appreciate the continuum of Indian Classical tradition.

Contents

Unit 1: Compositional Forms of Hindustani Music –

- Prabandha
- Dhrupad
- Dhamar
- Khayal

Unit 2: Importance of Sanskrit treatises in Indian Music:

- Sangeet Parijat
- Sangeet Makrand
- Swar Mela Kalanidhi
- Chaturdandi Prakashika

Unit 3: Vocational aspects of Indian Music

- Education & Distance Learning
- Stage Presentation
- Studio Recording & Film Music
- Music Therapy & Instrument Making

Unit 4: Detailed study of the Ragas prescribed in Appendix – IV

Appendix – IV: (Prescribed ragas)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

SUGGESTED READINGS

- 1) S.S. Paranjape - Bhartiya Sangeet ka Itihas
- 2) Sharangdeva - Sangeet Ratnakar
- 3) Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- 4) Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- 5) Madhubala Saxena - Khyal Shaily ka Vikas
- 6) Ramashrya Jha - Abhinav Geetanjali-I-VI
- 7) Vishbharnath Bhatt - Sangeet Kadambani
- 8) V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- 9) V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- 10) Swami Prajnanananda – A Historical Study of Indian Music
- 11) Tulsiram Dewangan – Bhartiya Sangeet Shastra
- 12) Subhadra Chaudhary – Time Measure and Compositional Types in Indian Music
- 13) Ahobal – Sangeet Parijat
- 14) Acharya Brihaspati – Sangeet Ratnakar, Part-I
- 15) Lalmani Misra – Bhartiya Sangeet Vadya



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 11)

Research Methodology

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi – 110007

Discipline Specific Elective – 11

Research Methodology

Course Objectives:

- To understand the concept of ‘Research’ and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music
- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:

Unit I: Understanding Research and its components (10 hours)

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic.

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggested readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)



POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

GE 4A–Syllabus – Semester IV

Semi-classical forms of Hindustani Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

GE 4A - Semi-classical forms of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE-4A	4	2	0	2	<ul style="list-style-type: none"> ● B.A. (Hons.) Music Pass ● B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

- To develop an in-depth understanding of Thumri and Dadra, including their etymology, evolution, stylistic features, and place in Hindustani music.
- To study the structure and characteristics of the prescribed ragas—Khamaj, Kafi, Piloo, and Bhairavi—and understand their suitability for semi-classical forms.
- To train students in writing accurate notations of Thumri and Dadra compositions in the prescribed ragas and talas.
- To familiarize learners with the theoretical and practical aspects of talas such as Addha Teen Tala, Keharawa, Dadra, and Deepchandi.
- To develop performance skills in Thumri and Dadra through proper voice culture, expression (bhava), improvisation, and rhythmic awareness.
- To prepare students for stage performance by building confidence, presentation technique, and aesthetic understanding of semi-classical music.

Learning Outcomes

After completing this course, students will be able to:

- Explain the etymology, meaning, and historical development of Thumri and Dadra.
- Describe the musical characteristics of Ragas Khamaj, Kafi, Piloo, and Bhairavi.
- Identify differences between classical and semi-classical forms, especially Thumri and Dadra.

Theory

Contents

Unit I - Study of Thumri and Dadra (7 Hours)

- Etymology and meaning of Thumri
- Historical development of Thumri
- Etymology and meaning of Dadra
- Historical development of Dadra

Unit II - Study of prescribed Raga with special reference to Thumri and Dadra (8 Hours)

- Khamaj
- Kafi
- Piloo
- Bhairavi

Unit III - Notation writing of Thumri and Dadra in prescribed Ragas (7 Hours)

- Thumri & Dadra in Raga Khamaj
- Thumri & Dadra in Raga Kafi
- Thumri & Dadra in Raga Piloo
- Thumri & Dadra in Raga Bhairavi

Unit IV - Notation writing of prescribed Talas (8 Hours)

- Addha Teen Tala
- Keharawa
- Dadra
- Deepchandi

Practical - Stage Performance

Contents

Unit I – Study of prescribed Raga with special reference to Thumri and Dadra (15 Hours)

- Khamaj
- Kafi
- Piloo
- Bhairavi

Unit II – Performance of Thumri in prescribed Raga (15 Hours)

- Thumri in Raga Khamaj
- Thumri in Raga Kafi
- Thumri in Raga Piloo
- Thumri in Raga Bhairavi

Unit III – Performance of Dadra in prescribed Raga (15 Hours)

- Dadra in Raga Khamaj
- Dadra in Raga Kafi
- Dadra in Raga Piloo
- Dadra in Raga Bhairavi

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Addha Teen Tala
- Keharawa
- Dadra
- Deepchandi

Suggested readings:

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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Skill Based Course (SBC)

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Skill Based Course (SBC)

SEMESTER IV

SBC – Advanced Playing Techniques of Harmonium

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advanced Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objective:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium
- To attain knowledge of playing with improvisations

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium
- The student will be able to demonstrate the playing techniques in different ragas
- The student Will be able to play with improvisations

Contents:

Prescribed Ragas:

1. Miya ki Todi
2. Vrindavan Sarang
3. Khamaj
4. Bhairavi

Prescribed Talas:

1. Jhaptaal
2. Adachautaal
3. Deepchandi
4. Dadra

Unit I: Alankar in prescribed ragas (15 Hours)

- Alankar patterns in raga Miya ki Todi
- Alankar pattern in raga Vrindavani Sarang
- Alankar patterns in raga Khamaj
- Alankar patterns in raga Bhairavi

Unit II : Compositions in prescribed ragas (15 Hours)

- Vilambit & Drut Bandish in raga Miya ki Todi
- Vilambit & Drut Bandish in raga Vrindavani Sarang
- Drut Bandish in raga Khamaj
- Drut Bandish in raga Bhairavi

Unit III : Improvisation in raga presentation (15 Hours)

- Alaap in prescribed ragas
- Sargam(Taan) in prescribed ragas
- Layakari(Dugun) in the Bandishes of the prescribed ragas
- Layakari(Chaugun) in the Bandishes of the prescribed ragas

Unit IV: Demonstration of prescribed Talas with Layakari (15 Hours)

- Jhaptaal with Thah,Dugun & Chaugun laya
- Adachautaal with Thah,Dugun & Chaugun laya
- Deepchandi taal with Thah, Dugun & Chaugun laya
- Dadra taal with Thah, Dugun & Chaugun Laya

SUGGESTED READINGS:

1. Dr. Vinay kumar Mishra, Harmonium: Vividh Aayam, Akanksha Publication,New Delhi,1st Edition:2015
2. Bhagwat Sharan Sharma, Taal Prakash, Sangeet Karyalaya, Hathras, 12th Edition: Jan 2007
3. V. N. Bhatkhande, Kramik Pustak Malika Part – I to VI, Sangeet Karyalaya, Hathras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC-7)

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Structure-2 (Level-6.5) PG Curricular Structure with Course Work + Research

Semester	DSC	DSE (students have to choose any 2 DSEs from the 6/7 DSEs below)	GE (Only for students from other Departments)	2 Credits	Dissertation/Academic Projects/Entrepreneurship	Total Credits
Semester -III	DSC 7 Stage Performance DSC 8 Ragas, Talas and their applications (2 x 4 = 8 Credits)	HM- DSE 5A: Aesthetics and appreciation of Indian Music DSE 6A: Fundamental Study of Hindustani Music KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments (2 x 4 = 8 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	NIL	(6 credits)	22
Semester - IV	DSC 9 Stage Performance DSC 10 Ragas, Talas and their applications (2 x 4 = 8 Credits)	HM- DSE 7A: Evolution and Development of Musical Concepts DSE 8A: Indian Music and its Aesthetical Approach KM- DSE 7B: Aesthetics and Appreciation of Indian Music DSE 8B: Multidimensional Values of Indian Music PM- DSE 7C: Documentation and Preservation of Music DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9: Research Methodology (2 x 4 = 8 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	Nil	(6 credits)	22

SEMESTER - III**DSC 7 : 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	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high levels techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Tuning of sitar (30 hours):

- Tuning the tarab (sympathetic strings)
- Adjusting frets and pegs for correct tuning
- Ability to tune the instrument according to the Raga
- Ability to tune the instrument before the start of the dhun/light music composition

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 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.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC-8)

Ragas, Talas and their applications

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. Music - Hindustani Music

Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 8 Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ragas, Talas and their applications	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakarais on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II: Stage Performance of a raga (25 hours)

- Ability to tune the instrument before start of a raga
- Alaap Jod
- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Ability to tune the instrument before start of the next raga/dhun/light music composition
- Performance of a dhun,devotional or light music composition
- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal

Unit IV: Demonstration of talas (10 hours)

- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters
- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakarīs on the hands in the prescribed talas

Suggested 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 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.



POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

Discipline Specific Elective (DSE-5A)

Syllabus

Aesthetics and appreciation of Indian Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. (Final) Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER III

DSE – 5A : Aesthetics and appreciation of Indian Music

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
AESTHETICS AND APPRECIATION OF INDIAN MUSIC	4	3	1	0	Must have done either one of the following – <ul style="list-style-type: none"> ● Bachelors - Honours with Research (4 years) in Music ● Bachelors - Programme (4 years) with Music as a Major subject ● MA (Prev.) in Music ● Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru 	Must have an advanced <ul style="list-style-type: none"> ● Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components ● Knowledge of the Bhatkhande and Paluskar notation systems ● Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas ● Knowledge of Ragas and Talas of Bachelors and first year of Masters

Course Objectives:

- To understand the concept of Aesthetics, various approaches and Aesthetics as a study.
- To get to know about the scope of Aesthetics along with the views of ancient Greek scholars like Plato and Aristotle.
- To study the Rasa theory in detail as given by Bharata.
- To understand the concept of Nayak Nayika bheda and its applicability in Hindustani music

Learning Outcomes:

- Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.
- Students will get an understanding about aesthetics in relation to Bharata's rasa theory and the concept of Rasa Dhyana.
- The students will be able to appreciate the significance of the Nayak Nayika bheda in various aspects of Hindustani music, such as the ragas and its rasas

Syllabus:

Unit I: Understanding Aesthetics and its inherent aspects (15 hours)

- Understanding the concept of Aesthetics
- Aesthetics according to Western and Indian scholars
- Aesthetics as a branch of Philosophy
- Scope of aesthetics in Indian music

Unit II: Aesthetics according to ancient Greek scholars (8 hours)

- Plato
- Socrates
- Aristotle
- Plotinus

Unit III: Understanding Rasa vis-a-vis Indian Music and Drama (12 hours)

- Bharata's Theory of Rasa
- Rasa according to prominent Indian scholars
- Concept of kaku
- Rasa and Indian Music, with special reference to

- ❖ Musical Interval
- ❖ Laya
- ❖ Raga and its components

Unit IV: Aesthetical concept of Nayak-Nayika bheda (10 hours)

- Understanding the concept of Nayak-Nayika bheda
- Depiction of Nayak-Nayika bheda through Raga Dhyana
- Nayak-Nayika bheda in the compositions of Hindustani music
- Nayak-Nayika bheda in Hindustani ragas, in relation to their rasas

- ❖ Shringara Rasa
- ❖ Karuna Rasa

Suggested Readings:

- Goodman Nelson, 1978, Ways of World making Indianapolis,.
- Hospers J., 1969, Introductory Readings in Aesthetics, New York, the Free Press.
- Pandey K.C. - Comparative Aesthetics, Chowkhamba Publications.
- Langer S.K. 1957, Problems of Arts, Routledge Kegan Paul, London,
- Abraham Adil Shah - Kitab-e- Nauras
- Saxena S.K. - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
- Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
- O.C. Gangoli - Ragas and Raginis
- Ganapati Chandragupt - Ras Siddhant ka Punarvivechan
- Surendra Nath Dikshit - Rasa Vishleshan
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 6A)
FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 6A: FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Fundamental Study of Hindustani Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

1. To provide an in-depth understanding of the principal forms of Hindustani vocal music, emphasizing their stylistic, structural, and aesthetic features.
2. To develop a scholarly perspective on the origin and evolution of Tala, with reference to its theoretical foundations and practical applications.
3. To familiarize students with significant ancient treatises (Granthas) that form the basis of Indian musicological tradition and theoretical discourse.
4. To trace the historical development of important string instruments and analyze their role in shaping the performance practices of Hindustani music.
5. To enable students to correlate theoretical concepts with contemporary performance, thereby fostering critical and analytical skills in music studies.

Learning Outcomes

After successful completion of this course, students will be able to:

1. Demonstrate detailed knowledge of the forms Khayal, Thumri, Tarana, and Tappa, and articulate their musical and aesthetic distinctions.
2. Explain the principles, structure, and historical development of Tala and apply this understanding to performance analysis.
3. Interpret and evaluate the contributions of ancient texts such as Natyashastra, Brihaddeshi, and Sangeet Ratnakar to the evolution of Indian music theory.
4. Examine the historical progression, constructional features, and musical significance of major string instruments like Veena, Tambura, Sitar, and Surbahar.
5. Integrate theoretical knowledge with practical musicianship, demonstrating analytical insight and academic competence in the field of Hindustani classical music.

Contents Theory (45 Hours)

Unit 1: Advance Study of Fundamental Elements of Music (10 Hours)

- Nada
- Shruti
- Swar
- Grama - Moorchhana

Unit II: Origin and Development of Tala (15 Hours)

- Concept of Tala and its components
- Tala and Ten Pranas
- Talas in Classical Music
- Comparative Study of Talas of North & South India

Unit III: Study of Important Granthas (10 Hours)

- Natyashastra
- Naradiya Shiksha
- Brihaddeshi
- Sangeet Ratnakar

Unit IV: Historical Development of String Instruments (10 Hours)

- Tambura
- Veena
- Surbahar
- Sitar

Suggested Reading:

- Bharat – Natyashastra, Babulal Shuklshastri
- Matang, Brihaddeshi, D. B. Ksheersagar
- Sharangadeva – Sangeet Ratnakar, Subhadra Chaudhari
- A.K. Sen, Indian Concept of Rhythm
- Chaudhary Subhadra, 1971, Time Measure and Compositional Types in Indian Music, Aditya Prakashan, New Delhi,
- Chaudhary Subhadra, 1984, Bhartiya Sangeet Mein Taal or Roop Vidhan, Krishna Bros. Ajmer,
- Prajnanananda Swami, 1981, A Historical Study of Indian Music, Munshiram Manoharlal Publishers,
- Paranjape S.S., 1964, Bhartiya Sangeet Ka Itihas, Chaukhamba Surbharti Prakashan, Varanasi,
- Mishra Lal Mani, 1973, Bhartiya Sanget Vadya, Bhartiya Gyanpith, New Delhi,
- Chakravarty Sumita, 2012, Instruments in Hindustani Classical Music, Kanishka Publishers,
- Dev B. Chaitanya, 1978, Musical Instruments of India, Firma KLM, Private Ltd.
- Miner Allyan, 1993-1997, Sitar & Sarod in the 18th & 19th Centuries, Motilal Banarasi Dass Publishing House.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Generic Elective (GE 3A)

Forms of Hindustani Music

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER-III

GE 3A–Forms of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE-3A	4	2	0	2	<ul style="list-style-type: none"> ● B.A. (Hons.) Music Pass ● B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

The course aims to:

- Introduce students to the foundational forms of Hindustani music, with emphasis on their historical evolution, structure, and aesthetic significance.
- Develop an understanding of the musical, poetic, and rhythmic features that characterize Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Cultivate analytical skills to identify and differentiate between these vocal forms through listening and theoretical study.
- Enhance students' practical appreciation of how these forms are rendered in performance, including composition, improvisation, and stylistic conventions.
- Promote awareness of the cultural and artistic context in which these forms developed and continue to be performed in Hindustani classical music.

Learning Outcomes

After successful completion of the course, students will be able to:

- Explain the origin, definition, and characteristics of Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Distinguish between the structural and stylistic features of each form with clarity and accuracy.
- Analyze compositions belonging to these forms in terms of melody, rhythm (tala), text, and performance approach.
- Identify these forms through listening, recognizing their key musical elements and conventions.
- Demonstrate basic theoretical and practical understanding of how these forms are rendered in contemporary Hindustani music performance.
- Discuss the cultural and pedagogical relevance of these forms within the broader framework of Indian classical music traditions.

Theory

Unit I – Lakshan-Geet (7 Hours)

- Etymology and meaning of Lakshan-Geet
- Historical development of Lakshan-Geet
- Raga Lakshan-Geet
- Tala Lakshan-Geet

Unit II – Tarana (8 Hours)

- Meaning and definition of Tarana
- Origin and development of Tarana
- Varieties of Tarana
- Singing styles of Tarana

Unit III – Trivat (7 Hours)

- Meaning and definition of Trivat
- Origin and development of Trivat
- Varieties of Trivat
- Singing styles of Trivat

Unit IV – Chaturang (8 Hours)

- Meaning and definition of Chaturang
- Origin and development of Chaturang
- Varieties of Chaturang
- Singing styles of Chaturang

Practical:

Unit I – Study of compositional forms in prescribed Raga (15 Hours)

- Bhairav
- Bilawal
- Yaman
- Khamaj

Unit II – Performance of compositional forms in prescribed Raga (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit III – Analysis of compositional forms with illustrations (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Rupak
- Jhaptala
- Ektala
- Teentala

SUGGESTED READINGS:

1. V. N. Bhatkhande, Kramik Pustak Malika, Part 1-6
2. V. R. Patwardhan, Raga Vigyan, Part 1-7
3. S. N. Ratanjankar, Abhinav Geet Manjari, Part 1-3
4. Ramashrey Jha, Abhinav Geetanjali, Part 1-5
5. Dr. Rajpal Singh-Hindustani Shastriya Sangeet mein Lakshan-Geet ki Avdharana



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC 9)

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER - IV**DSC 9: 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	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high levels techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Tuning of sitar (30 hours):

- Tuning the tarab (sympathetic strings)
- Adjusting frets and pegs for correct tuning
- Ability to tune the instrument according to the Raga
- Ability to tune the instrument before the start of the dhun/light music composition

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
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- 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
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- 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, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC 10)

Ragas, Talas and their applications

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 10 Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ragas, Talas and their applications	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II: Demonstration of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakarīs on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II: Demonstration of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakarīs on the hands in the prescribed talas
- Ability to tune the instrument before start of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition

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
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- 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, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 7A)

Evolution and Development of Musical Concepts

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 7A Evolution and Development of Musical Concepts

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Development of musical concepts	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

- To trace the historical evolution of ancient musical forms and their continuing influence on Indian classical music.
- To explore the varieties and classifications of Gana with emphasis on Nibaddha and Anibaddha Gana.
- To understand the creative, literary, and musical significance of Vaggeyakaras in shaping the compositional tradition.
- To conduct an analytical study of prescribed ragas in terms of their form, structure, and aesthetic attributes.
- To cultivate a scholarly and critical approach to the study of musical concepts through both theoretical and applied perspectives.

Learning Outcomes

Upon successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of ancient musical forms such as Samagana, Dhruva Gana, Mahageetak, and Geeti.
- Differentiate between Nibaddha and Anibaddha Gana and explain their theoretical and practical dimensions.
- Evaluate the contributions of prominent Vaggeyakaras including Tansen, Sadarang–Adarang, V.D. Paluskar, and V.N. Bhatkhande.
- Analyze and interpret the structure, aesthetics, and stylistic aspects of prescribed ragas
- Integrate historical, theoretical, and practical knowledge to understand the evolution and continuity of Indian musical concepts.

Unit 1: Ancient Musical Forms (10 Hours)

- Samgaan
- Dhruva gaan
- Maha geetak
- Geeti

Unit 2: Varieties of Gaan (15 Hours)

- Nibaddha Gaan and Anibaddha Gana
- Anibaddha Gaan
- Ragalap and Rupakalap
- Alapti, Ragalapti and Rupakalpti

Unit 3: Significance of Vaggeyakar (10 Hours)

- Definition of Vaggeyakar
- Merits of Vaggeyakar
- Demerits of Vaggeyakar
- Prominent Vaggeyakar:
 - ❖ Tansen
 - ❖ Sadarang-Adarang
 - ❖ V. D. Paluskar
 - ❖ V. N Bhatkhande

Unit 4: Detailed study of prescribed ragas (10 Hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Suggested Readings:

- S.S. Paranjape - Bhartiya Sangeet ka Itihas
- Sharangdeva - Sangeet Ratnakar
- K. Vasudev Shastri - Sangeet Shastra
- Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha –
- Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- Vasudev Shastri - Sangeet Shastra
- Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
- Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- Madhubala Saxena - Khyal Shaily ka Vikas
- Ab Ramashrya Jha - Abhinav Geetanjali-I
- Vishbharnath Bhatt - Sangeet Kadambani
- V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 8A)

Indian Music and its Aesthetical Approach

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER IV

DSE - 8A: Indian Music and its Aesthetical Approach

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
INDIAN MUSIC AND ITS AESTHETICAL APPROACH	4	3	1	0	<p>Must have done either one of the following –</p> <p>Bachelors - Honours with Research (4 years) in Music</p> <p>Bachelors - Programme (4 years) with Music as a Major subject</p> <p>MA (Prev.) in Music</p> <p>Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru</p>	<p>Must have an advanced Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components</p> <p>Knowledge of the Bhatkhande and Paluskar notation systems</p> <p>Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas</p> <p>Knowledge of Ragas and Talas of Bachelors and first year of Masters</p> <p>Understanding of the concept of Aesthetics, the Rasa Theory along with its application in Indian music, as also the Nayak Nayika bheda in Hindustani music</p>

Course Objectives:

- To continue the study of Aesthetics as also its facets and various other aspects
- To learn about the concept of Art and its associated aspects.
- To understand the interrelationship of Indian music with other fine arts
- To study the aesthetic character of the different forms of Indian music

Learning Outcomes:

- Students will gain in depth knowledge about Aesthetic Attitude, Expression and Experience
- Students will understand the concept of Art and its associated aspects, such as Form, Content, Element and Medium
- They will be able to grasp the interrelationship of Indian music vis-à-vis other fine arts, such as Painting, Poetry etc.
- They will be able to appreciate how an artist keeps the various elements of aesthetics in his mind while performing singing forms of Hindustani music, such as Dhrupad, Khayal, Thumri etc.

Syllabus:

Unit I: Aesthetics and its various elements (15 hours)

- The four facets of Aesthetics
- Aesthetic Attitude
- Aesthetic Expression and Experience
- Feeling and Emotion

Unit II: Understanding Arts and its various aspects (12 hours)

- Understanding the concept of Art and its classification
- Element and Medium in Art
- Form and Content in Music as an Art
- Art as an expression

Unit III: Interrelationship of Indian Music with other fine arts (8 hours)

- Indian music and Poetry
- Indian music and Painting
- Indian music and Sculpture
- Indian music and Architecture

Unit IV: Aesthetic character of different forms of Hindustani Music (10 hours)

- Dhrupad & Dhamar
- Khayal & Tarana
- Thumri & Dadra
- Kajri, Chaiti & Hori

Suggested Readings:

- K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
- S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
- S. K. Langer - Feeling and Form, Routledge & Koga Pani.
- Debussy - Three Classics in the Aesthetics of Music.
- Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra
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POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 9)

Research Methodology

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective – 9

Research Methodology

Course Objectives:

- To understand the concept of ‘Research’ and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music
- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:

Unit I: Understanding Research and its components (10 hours)

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic.

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)



POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

GE 4A–Syllabus – Semester IV

Semi-classical forms of Hindustani Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

GE 4A - Semi-classical forms of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE-4A	4	2	0	2	<ul style="list-style-type: none"> ● B.A. (Hons.) Music Pass ● B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

- To develop an in-depth understanding of Thumri and Dadra, including their etymology, evolution, stylistic features, and place in Hindustani music.
- To study the structure and characteristics of the prescribed ragas—Khamaj, Kafi, Piloo, and Bhairavi—and understand their suitability for semi-classical forms.
- To train students in writing accurate notations of Thumri and Dadra compositions in the prescribed ragas and talas.
- To familiarize learners with the theoretical and practical aspects of talas such as Addha Teen Tala, Keharawa, Dadra, and Deepchandi.
- To develop performance skills in Thumri and Dadra through proper voice culture, expression (bhava), improvisation, and rhythmic awareness.
- To prepare students for stage performance by building confidence, presentation technique, and aesthetic understanding of semi-classical music.

Learning Outcomes

After completing this course, students will be able to:

- Explain the etymology, meaning, and historical development of Thumri and Dadra.
- Describe the musical characteristics of Ragas Khamaj, Kafi, Piloo, and Bhairavi.
- Identify differences between classical and semi-classical forms, especially Thumri and Dadra.

Theory

Contents

Unit I - Study of Thumri and Dadra (7 Hours)

- Etymology and meaning of Thumri
- Historical development of Thumri
- Etymology and meaning of Dadra
- Historical development of Dadra

Unit II - Study of prescribed Raga with special reference to Thumri and Dadra (8 Hours)

- Khamaj
- Kafi
- Piloo
- Bhairavi

Unit III - Notation writing of Thumri and Dadra in prescribed Ragas (7 Hours)

- Thumri & Dadra in Raga Khamaj
- Thumri & Dadra in Raga Kafi
- Thumri & Dadra in Raga Piloo
- Thumri & Dadra in Raga Bhairavi

Unit IV - Notation writing of prescribed Talas (8 Hours)

- Addha Teen Tala
- Keharawa
- Dadra
- Deepchandi

Practical - Stage Performance

Contents

Unit I – Study of prescribed Raga with special reference to Thumri and Dadra (15 Hours)

- Khamaj
- Kafi
- Piloo
- Bhairavi

Unit II – Performance of Thumri in prescribed Raga (15 Hours)

- Thumri in Raga Khamaj
- Thumri in Raga Kafi
- Thumri in Raga Piloo
- Thumri in Raga Bhairavi

Unit III – Performance of Dadra in prescribed Raga (15 Hours)

- Dadra in Raga Khamaj
- Dadra in Raga Kafi
- Dadra in Raga Piloo
- Dadra in Raga Bhairavi

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Addha Teen Tala
- Keharawa
- Dadra
- Deepchandi

Suggested readings:

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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Core

Historical Development of Hindustani Music

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Structure 3 (Level – 6.5): Research

Semester	DSC	DSE (related to identified Research field) (Students have to choose any one DSE)	Research Methods/ Tools/writing (2 Courses)	One Intensive Problem based Research	Total Credits
Semester - III	DSC Historical Development of Hindustani Music (4 Credits)	DSE 1- Aesthetics and appreciation of Indian Music DSE 2- Evolution and Development of Musical Concepts (1 x 4 = 4 Credits)	(a) Advanced Research Methodology of the Core discipline. + (b) Tools for research (2+2 = 4 Credits)	Outcomes are listed below the table (10 Credits)	22
Semester - IV	-	DSE 3: Indian Music and its Aesthetical Approach DSE 4: Multidimensional Aspects of Indian Music (1 x 4 = 4 Credits)	Techniques of research Writing (2 Credits)	(16 Credits)	22

SEMESTER - III

DSC - Historical Development of Hindustani Music

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Historical Development Hindustani of Music	4	4	0	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Learning Objectives

- To understand the development of music during the Ramayana and Mahabharata periods.
- To study the characteristics of music in the Vedic period.
- To explore the evolution of musical traditions in the medieval era.
- To learn about the changes and advancements in music during the modern period.

Learning Outcomes

- Students will be able to describe major musical practices of the Ramayana and Mahabharata periods.
- Students will identify key features of Vedic music and its role in rituals.
- Students will explain the growth of classical and devotional music in the medieval period.
- Students will analyze important developments and trends in modern Indian music.

Unit I - Music in Ramayana and Mahabharata Period

- Musical references in Ramayan
- Musical instruments in Ramayan
- Musical references in Mahabharat
- Musical instruments in Mahabharat

Unit II - Music in Vedic Period

- Origin and development of Swaras in Vedic period
- Saam Gaan
- Vedic instruments
- Saam Vikar, Stobhakshar

Unit III - Music in Medieval Period

- Various forms in music
- Mela–Raga system
- Raga–Ragini system
- Haveli Sangeet

Unit IV - Music in Modern Period

- That–Raga system
- Ragang system
- Notation system
- Innovations in musical instruments

Suggestive readings:

- Indian Music – Dr. Jaidev, Thakur, Sangeet Research Academy, Culcutta
- Ragas & Raginis – O.C. Ganguly, Vol.1, Munshriram Manohar lal publication
- Hindustani Sangeet main Raga ki Utpatti Evam Vikas – Dr. Sunanda Pathak, Radha Publication, New Delhi
- Bharatiya Sangeet mein Mela athava That ka Eaitihasic Addhayan – Dr. Sobha Mathur, Vishwa Publication, New Delhi
- Sangeet Parijat – Ahobal, Hathras, Sangeet Karyalaya
- Chaturdandi Prakasika – Venkata makhin, Music Academy Series
- Raga Tarangini – Lochan, Hathras, Sangeet Karyalaya
- Raga Tattva Vibodha – Srinivasa, Oriental Institute, Baroda (1956)
- Bharatiya Sangeet Vadya – Dr. Lalmani Mishra, Bharatiya Yogpeeth (Edition-17, 2022)
- Violin ki Vikas Yatra (Paschim se Purv) – Dr. Puspa Satyashill
- Classical Musical Instruments – Dr. Suneera Kasliwal, Rupa & Co., New Delhi
- Sitar & Sarod in the 18th & 19th Centuries – Allyn Miner, Motilal Banarasidas Publication, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

Discipline Specific Elective (DSE-1)

Syllabus

Aesthetics and appreciation of Indian Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. (Final) Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER III

DSE 1 : Aesthetics and appreciation of Indian Music

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
AESTHETICS AND APPRECIATION OF INDIAN MUSIC	4	3	1	0	Must have done either one of the following – <ul style="list-style-type: none"> ● Bachelors - Honours with Research (4 years) in Music ● Bachelors - Programme (4 years) with Music as a Major subject ● MA (Prev.) in Music ● Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru 	Must have an advanced <ul style="list-style-type: none"> ● Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components ● Knowledge of the Bhatkhande and Paluskar notation systems ● Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas ● Knowledge of Ragas and Talas of Bachelors and first year of Masters

Course Objectives:

- To understand the concept of Aesthetics, various approaches and Aesthetics as a study.
- To get to know about the scope of Aesthetics along with the views of ancient Greek scholars like Plato and Aristotle.
- To study the Rasa theory in detail as given by Bharata.
- To understand the concept of Nayak Nayika bheda and its applicability in Hindustani music

Learning Outcomes:

- Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.
- Students will get an understanding about aesthetics in relation to Bharata's rasa theory and the concept of Rasa Dhyana.
- The students will be able to appreciate the significance of the Nayak Nayika bheda in various aspects of Hindustani music, such as the ragas and its rasas

Syllabus:**Unit I: Understanding Aesthetics and its inherent aspects (15 hours)**

- Understanding the concept of Aesthetics
- Aesthetics according to Western and Indian scholars
- Aesthetics as a branch of Philosophy
- Scope of aesthetics in Indian music

Unit II: Aesthetics according to ancient Greek scholars (8 hours)

- Plato
- Socrates
- Aristotle
- Plotinus

Unit III: Understanding Rasa vis-a-vis Indian Music and Drama (12 hours)

- Bharata's Theory of Rasa
- Rasa according to prominent Indian scholars
- Concept of kaku
- Rasa and Indian Music, with special reference to
 - ❖ Musical Interval
 - ❖ Laya
 - ❖ Raga and its components

Unit IV: Aesthetical concept of Nayak-Nayika bheda (10 hours)

- Understanding the concept of Nayak-Nayika bheda
- Depiction of Nayak-Nayika bheda through Raga Dhyana
- Nayak-Nayika bheda in the compositions of Hindustani music
- Nayak-Nayika bheda in Hindustani ragas, in relation to their rasas
 - ❖ Shringara Rasa
 - ❖ Karuna Rasa

Suggested Readings:

- Goodman Nelson, 1978, Ways of World making Indianapolis,.
- Hospers J., 1969, Introductory Readings in Aesthetics, New York, the Free Press.
- Pandey K.C. - Comparative Aesthetics, Chowkhamba Publications.
- Langer S.K. 1957, Problems of Arts, Routledge Kegan Paul, London,
- Abraham Adil Shah - Kitab-e- Nauras
- Saxena S.K. - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
- Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
- O.C. Gangoli - Ragas and Raginis
- Ganapati Chandragupt - Ras Siddhant ka Punarvivechan
- Surendra Nath Dikshit - Rasa Vishleshan
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 2)

Evolution and Development of Musical Concepts

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 2 Evolution and Development of Musical Concepts

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Development of musical concepts	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

- To trace the historical evolution of ancient musical forms and their continuing influence on Indian classical music.
- To explore the varieties and classifications of Gana with emphasis on Nibaddha and Anibaddha Gana.
- To understand the creative, literary, and musical significance of Vaggeyakaras in shaping the compositional tradition.
- To conduct an analytical study of prescribed ragas in terms of their form, structure, and aesthetic attributes.
- To cultivate a scholarly and critical approach to the study of musical concepts through both theoretical and applied perspectives.

Learning Outcomes

Upon successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of ancient musical forms such as Samagana, Dhruva Gana, Mahageetak, and Geeti.
- Differentiate between Nibaddha and Anibaddha Gana and explain their theoretical and practical dimensions.
- Evaluate the contributions of prominent Vaggeyakaras including Tansen, Sadarang–Adarang, V.D. Paluskar, and V.N. Bhatkhande.
- Analyze and interpret the structure, aesthetics, and stylistic aspects of prescribed ragas
- Integrate historical, theoretical, and practical knowledge to understand the evolution and continuity of Indian musical concepts.

Unit 1: Ancient Musical Forms (10 Hours)

- Samgaan
- Dhruva gaan
- Maha geetak
- Geeti

Unit 2: Varieties of Gaan (15 Hours)

- Nibaddha Gaan and Anibaddha Gana
- Anibaddha Gaan
- Ragalap and Rupakalap
- Alapti, Ragalapti and Rupakalpti

Unit 3: Significance of Vaggeyakar (10 Hours)

- Definition of Vaggeyakar
- Merits of Vaggeyakar
- Demerits of Vaggeyakar
- Prominent Vaggeyakar:
 - ❖ Tansen
 - ❖ Sadarang-Adarang
 - ❖ V. D. Paluskar
 - ❖ V. N Bhatkhande

Unit 4: Detailed study of prescribed ragas (10 Hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Suggested Readings:

- Paranjape, S.S., Bhartiya Sangeet ka Itihas
- Sharangdeva - Sangeet Ratnakar
- K. Vasudev Shastri - Sangeet Shastra
- Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha –
- Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- Vasudev Shastri - Sangeet Shastra
- Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
- Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- Madhubala Saxena - Khyal Shaily ka Vikas
- Ab Ramashrya Jha - Abhinav Geetanjali-I
- Vishbharnath Bhatt - Sangeet Kadambani
- V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Advanced Research Methodology

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER - III**(a) Advanced Research Methodology**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advanced Research Methodology	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Learning Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Learning Outcomes:

- Students gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Syllabus:**Unit 1: Hypothesis in Research (8Hours)**

- Research Question; Definition and Hypothesis in music
- Basic concepts concerning Hypothesis testing
- Importance and Formulation of Hypothesis
- Limitations of Hypothesis testing

Unit 2: Data analysis (7Hours)

- Analysis and interpretation of Data
- Methods of Analysis –
- Qualitative Analysis
- Quantitative Analysis

Unit 3: Analysis of Variance (8Hours)

- Analysis of Variance and Co-Variance
- Multivariate and Analysis
- Factor and Analysis
- Path and Analysis

Unit 4: Sampling fundamentals (7Hours)

- Fundamental definitions
- Need for sampling
- Sample size and Determination
- Exploratory and Explanatory Research

Suggested Reading:

- Floyd J F, Survey Research Methods, Sage Publications, New Delhi.
- Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
- Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
- Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
- Mishra R P, Research Methodology, 1989, Concept Publishing Company New York.
- Salkind N J, Exploring Research, 1997, Prentice Hall, New Jersey, USA
- Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
- Whitney F L, The Elements of Research, 1950, Prentice Hall, New York, USA
- Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
- Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
- Reena Gautam Dr., Sources of Research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
- Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur
- Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
- Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Tools for Research

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

(b) Tools for Research

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Tools for Research	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Students gain skills of advanced research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Syllabus:**Unit 1: Tools for the Research (8 Hours)**

- Measurement in Research
- Techniques of developing measurement tools
- Questionnaire and Scale
- Preparation of scale

Unit 2: Measurement Scales (7 Hours)

- Nominal Scale
- Interval Scale
- Ratio Scale
- Ordinal Scale

Unit 3: Tests of Sound Measurement (8 Hours)

- Test of Validity
- Content Validity
- Criterion related Validity
- Construct Validity

Unit 4: Importance of Publishing Skills (7Hours)

- Indexing Database
- Patenting
- Citation
- Impact factor

Suggested Reading:

- Whitney F L, The Elements of Research, 1950, Prentice Hall, New York. USA
- Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributors, New Delhi.
- Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
- Reena Gautam Dr., Sources of Research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
- Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur
- Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
- Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 3)

Indian Music and its Aesthetical Approach

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER IV

DSE 3: Indian Music and its Aesthetical Approach

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
INDIAN MUSIC AND ITS AESTHETICAL APPROACH	4	3	1	0	Must have done either one of the following – Bachelors - Honours with Research (4 years) in Music Bachelors - Programme (4 years) with Music as a Major subject MA (Prev.) in Music Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have an advanced Understanding of the concepts of Raga, Tala, Historical development of ragas etc. and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas Knowledge of Ragas and Talas of Bachelors and first year of Masters Understanding of the concept of Aesthetics, the Rasa Theory along with its application in Indian music, as also the Nayak Nayika bheda in Hindustani music

Course Objectives:

- To continue the study of Aesthetics as also its facets and various other aspects
- To learn about the concept of Art and its associated aspects.
- To understand the interrelationship of Indian music with other fine arts
- To study the aesthetic character of the different forms of Indian music

Learning Outcomes:

- Students will gain in depth knowledge about Aesthetic Attitude, Expression and Experience
- Students will understand the concept of Art and its associated aspects, such as Form, Content, Element and Medium
- They will be able to grasp the interrelationship of Indian music vis-à-vis other fine arts, such as Painting, Poetry etc.
- They will be able to appreciate how an artist keeps the various elements of aesthetics in his mind while performing singing forms of Hindustani music, such as Dhrupad, Khayal, Thumri etc.

Syllabus:

Unit I: Aesthetics and its various elements (15 hours)

- The four facets of Aesthetics
- Aesthetic Attitude
- Aesthetic Expression and Experience
- Feeling and Emotion

Unit II: Understanding Arts and its various aspects (12 hours)

- Understanding the concept of Art and its classification
- Element and Medium in Art
- Form and Content in Music as an Art
- Art as an expression

Unit III: Interrelationship of Indian Music with other fine arts (8 hours)

- Indian music and Poetry
- Indian music and Painting
- Indian music and Sculpture
- Indian music and Architecture

Unit IV: Aesthetic character of different forms of Hindustani Music (10 hours)

- Dhrupad & Dhamar
- Khayal & Tarana
- Thumri & Dadra
- Kajri, Chaiti & Hori

Suggested Readings:

- K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
- S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
- S. K. Langer - Feeling and Form, Routledge & Koga Pani.
- Debussy - Three Classics in the Aesthetics of Music.
- Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 4)

MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE – 4 MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Multidimensional Aspects of Indian Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

The main objectives of this course are to:

- Trace the historical evolution of compositional forms such as Prabandha, Dhrupad, Dhamar and Khayal.
- Develop a comparative understanding of ancient and modern compositional forms.
- Analyze the importance of Sanskrit treatises and their contribution to Indian musicology.
- Explore the vocational and professional aspects of Indian Classical Music.
- Facilitate practical proficiency in prescribed Ragas through analytical and performance-based learning.

Learning Outcomes

By the end of this course, students will be able to:

- Describe the origin and development of classical forms like Prabandha, Dhrupad, Dhamar and Khayal.
- Differentiate between ancient and modern compositional styles in terms of structure and aesthetics.
- Apply theoretical principles to the composition and analysis of musical forms.
- Interpret the musical and philosophical content of Sanskrit treatises in the context of Indian Classical Music.
- Demonstrate an in-depth understanding of prescribed Ragas through theoretical and practical study.
- Evaluate career opportunities in performance, research, music education, and allied creative industries.
- Integrate historical knowledge with modern musical practices to appreciate the continuum of Indian Classical tradition.

Contents

Unit 1: Compositional Forms of Hindustani Music –

- Prabandha
- Dhrupad
- Dhamar
- Khayal

Unit 2: Importance of Sanskrit treatises in Indian Music:

- Sangeet Parijat
- Sangeet Makrand
- Swar Mela Kalanidhi
- Chaturdandi Prakashika

Unit 3: Vocational aspects of Indian Music

- Education & Distance Learning
- Stage Presentation
- Studio Recording & Film Music
- Music Therapy & Instrument Making

Unit 4: Detailed study of the Ragas prescribed in Appendix – IV

Appendix – IV: (Prescribed ragas)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Recommended Books

- 1) S.S. Paranjape - Bhartiya Sangeet ka Itihas
- 2) Sharangdeva - Sangeet Ratnakar
- 3) Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- 4) Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- 5) Madhubala Saxena - Khyal Shaily ka Vikas
- 6) Ramashrya Jha - Abhinav Geetanjali-I-VI
- 7) Vishbharnath Bhatt - Sangeet Kadambani
- 8) V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- 9) V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- 10) Swami Prajnanananda – A Historical Study of Indian Music
- 11) Tulsiram Dewangan – Bhartiya Sangeet Shastra
- 12) Subhadra Chaudhary – Time Measure and Compositional Types in Indian Music
- 13) Ahobal – Sangeet Parijat
- 14) Acharya Brihaspati – Sangeet Ratnakar, Part-I
- 15) Lalmani Misra – Bhartiya Sangeet Vadya

Techniques of Research Writing (ARM)

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Techniques of Research Writing Credit : 2	2	2	0	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Contents:

Unit 1: Significance of Report writing

(8 Hours)

- Report Writing- Definition and Importance
- Types of Research Report
- Bibliography – Reference – Foot Notes
- Reference formats – APA, MLA, Chicago etc.

Unit 2: Importance of Documentation

(7 Hours)

- Manuscript structure
- Manuscript Content
- Planning and writing an article
- Empirical paper - Review paper

Unit 3: Different steps in writing report

(8 Hours)

- Preparation of the Final outline
- Preparation of the rough draft
- Rewriting and polishing the rough draft
- Preparation of the final bibliography

Unit 4: Types of report

(7 Hours)

- Technical report
- Popular report
- Oral presentation
- Techniques of writing a research report

Suggested Reading:

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
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13. Sharma Vinaymohan Dr., "Shodh Pravidhi", 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.