

UNIVERSITY OF DELHI

CNC-II/093/1(28)/2023-24/20

Dated: 02.01.2024

NOTIFICATION

Sub: Amendment to Ordinance V

**[E.C Resolution No. 14-1/-(14-1-5/-) dated 09.06.2023 and 27-1-8/ dated
25.08.2023]**

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

Add the following:

Syllabi of Semester-IV, V and VI of the following courses of Department of Music under Faculty of Music & Fine Arts based on Under Graduate Curriculum Framework -2022 implemented from the Academic Year 2022-23 :

- (i) BA (Hons.) Music – Hindustani Music (Vocal/ Instrumental – Sitar/ Sarod/ Guitar/ Violin/ Santoor)
(As per Annexure-1)
- (ii) BA (Hons.) Karnataka Music (Vocal/ Veena/ Violin)
(As per Annexure-2)
- (iii) BA (Hons.) Percussion Music (Tabla / Pakhawaj)
(As per Annexure-3)
- (iv) BA (Prog.) Hindustani Music (Vocal/ Instrument)
(As per Annexure-4)



REGISTRAR

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Department of Music

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

Semester- IV

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

Syllabus for DSC Papers

SEMESTER - IV

DSC – 10: Life and contribution of musicians

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
LIFE AND CONTRIBUTION OF MUSICIANS (401)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I, II & III

Learning Objectives:

- To discuss about the life and works of legendary musicians of Karnatak music
- To discuss the contribution of Hindustani musicians of the medieval and modern eras

Learning Outcomes:

- The student will come to know about the works of the Karnatak music composers, popularly known as Trinity
- The student will know about the life and contribution of legends like Amir Khusrau and Tansen, and how their works have shaped the present Hindustani music
- He will also study the contribution of various stalwarts belonging to the main gharanas of Hindustani music

Syllabus:

Unit I (9 hours)

Life and contribution of Karnatak musicians ‘Trinity’ –

- Thyagaraja
- Muthuswamy Dikshitar
- Shyama Sastri

Unit II (12 hours)

Life sketch and contributions of the medieval-era musicians -

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

Unit III (12 hours)

Life sketch and contribution of the modern-era vocalists -

- Alladiya Khan
- Abdul Karim Khan
- Faiyyaz Khan
- Bade Ghulam Ali Khan
- Amir Khan
- Omkarnath Thakur

Unit IV (6 hours)

Life sketch and contributions of the modern-era instrumentalists -

- Allauddin Khan
- Radhika Mohan Maitra
- Ravi Shankar
- Abdul Halim Jaffer Khan
- Vilayat Khan

Unit V (3 hours)

- Study of the following talas in detail – Tilwada & Jhoomra
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigan and chaugun

Unit VI (3 hours)

- Study of the ragas of this semester – Bhairavi, Malkauns, Bageshri, Bhimpalasi, Hameer
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

Suggestive reading:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication

- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and CO.
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy

DSC – 11: Stage Performance (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (4) (402)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I, II & III

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- *Bhairavi*
- *Malkauns*
- *Bageshri*
- *Bhimpalasi*
- *Hameer*

Unit I – Vocal Music (120 hours):

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

OR

Unit II – Instrumental Music (120 hours):

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

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

Suggestive reading:

- 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 NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur 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

DSC – 12: Ragas, talas and their applications (4)

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) (403)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated

						components <ul style="list-style-type: none"> • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I, II & III
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Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- *Bhairavi*
- *Malkauns*
- *Bageshri*
- *Bhimpalasi*
- *Hameer*

Unit I – Vocal Music (120 hours):

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

OR

Unit II - Instrumental Music (120 hours):

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

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

Suggestive reading:

- 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

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

Syllabus for DSE - Khayal

SEMESTER – IV

DSE – Khayal (2)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (2)	4	1	0	3	<ul style="list-style-type: none"> • Class XII Pass 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • Theory topics in Sem III • Ragas and talas of Sem III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Ragas and talas of Sem III

Learning Objectives:

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To teach him the concept of every raga being performed according to a specific time
- To make the student aware of the life and contribution of two legends – Pt. Bhatkhande and Pt. Paluskar, credited with the revival of Hindustani Classical Music
- To continue to focus on the basics of singing/playing.
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas.
- To further his training in performance, with other basic ragas as prescribed.

Learning Outcomes:

- The student will come to know how ragas were performed in ancient times.
- He will learn the principles governing the Time Theory of Ragas, in that every raga is to be performed according to a designated time. This will enhance his understanding of the raga and their associated moods.
- The student will appreciate the pioneering work done by the aforementioned legends

of Hindustani music, and how the state of modern music is a direct result of their tireless efforts in reviving the dying art.

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

Syllabus:

Theory

Unit I (3 hours)

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

Unit II (3 hours)

Time Theory of Ragas

- Sandhiprakash ragas
- Ragas of daytime
- Ragas of nighttime

Unit III (2 hours)

Life and contribution of the following:

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

Unit IV (3 hours)

Study of the ragas of this semester – Kafi, Khamaj & Bhupali

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component

Prescribed ragas:

1. Kafi
2. Khamaj
3. Bhupali

Unit I (30 hours)

Five alankars to be presented in the prescribed ragas.

Unit II (10 hours)

One Sargam Geet each in the prescribed ragas

Unit III (10 hours)

One Lakshan Geet each in the prescribed ragas

Unit IV (15 hours)

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V (15 hours)

Knowledge and demonstration of the following talas with dugun, tigon and chaugun -
Dadra & Kaharva

Unit VI (10 hours)

Basic knowledge of Tanpura and its tuning

Suggestive readings:

- Clements, E. (1912) Introduction to The Study of Indian Music, Allahabad, U.P., Kitab Mahal
- Vir, Ram Avtar (1980) Theory of Indian music, Delhi, Pankaj Publication
- Bhatkhande V.N. (1975) Bhatkhande Sangeet Shastra, Hathras, UP, Sangeet Karyalay
- Pathak, Jagdish Narayan (1969) Sangeet Shastra Praveen, Allahabad, U.P., Published

by Shri RatnakarPathak

- Nigam, V.S. (1973) Sangeet Kamudi, Part I, Allahabad, U.P. Indian Art Press
- Nigam, V.S. (1974) Sangeet Kamudi, Part II, Allahabad, U.P. Indian Art Press
- Sharma, Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
- Sharma, Swatantra (2012) Paschatya Swarlipi Paddhati evam Bhartiya Sangeet, U.P., Anubhav Publication House
- Bhatkhande V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-III, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raga Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

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Department of Music

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

Semester- V

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2	Pool of Discipline Specific Electives (DSEs) 1. DSE- Sitar (3) 2. DSE- Khayal (3)	23-30

Syllabus for DSC Papers

SEMESTER - V

DSC – 13: HISTORY OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
HISTORY OF INDIAN MUSIC (501)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • Ragas and talas of Sem I-IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha & Alapti • Ragas and talas of Sem I-IV

Learning Objectives:

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

Learning Outcomes:

- The student will come to know about Indian music during the Vedic times. He/she will thus understand its progress and development from then to now. It will enhance his knowledge in the field of musicology, and also help him in the field of research in ancient Indian music.
- He/she will understand how music was sung and played during the times of the Ramayana and the Mahabharata.
- He/she will gain knowledge about the works of medieval authors, and understand how the svara systems and ragas have evolved to their modern-day avatars

Syllabus:

Unit I (9 hours)

Study of the Vedic music -

- Sama (Panchavidha and Saptavidha Sama) and Stobhaksharas
- Gramgeya Gana
- Aranyageya Gana
- Poorvarchika
- Uttarachika

Unit II (6 hours)

Study of the ancient svaras and scales –

- Vedic svaras
- Vedic and Loukik scales

Unit III (3 hours)

- Study of the Vedic instruments

Unit IV (9 hours)

Musical references in the following texts –

- The Ramayana
- The Mahabharata
- The Puran

Unit V (3 hours)

Classification of ragas

Unit VI (9 hours)

Works of the following authors –

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

Unit VII (3 hours)

- Study of the following talas in detail – Sooltala and Adachautala
- Study of the application of talas in musical forms

- Ability to write the notation of the talas in dugun, tigun and chaugun

Unit VIII (3 hours)

- Study of the ragas of this semester - Poorvi, Pooriyadhanashri, Kedar, Kamod, Jajaiwanti, Patdeep
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

- Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Prajnanananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th and 18th centuries, Delhi, Low Price Publication

DSC – 14: Stage Performance (5)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (5) (502)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-IV

Learning Objectives:

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

Learning Outcomes:

- The student will gain self-belief in performing a raga, after practising its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas
- He/she will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.

Syllabus:**Prescribed Ragas:**

1. Poorvi
2. Pooriyadhanashri
3. Kedar
4. Kamod
5. Jaijaiwanti
6. Patdeep

Unit I – Vocal Music (120 hours):

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

OR

Unit II – Instrumental Music (120 hours):

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

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

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet 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 NathThakur Estate
 - Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
 - Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
 - Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur 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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DSC – 15: Ragas, talas and their applications (5)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
RAGAS, TALAS & THEIR APPLICATIONS (5) (503)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-IV

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

1. Poorvi
2. Pooriyadhanashri
3. Kedar
4. Kamod
5. Jaijaiwanti
6. Patdeep

Unit 1 – Vocal Music (120 hours):

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

OR

Unit II – Instrumental Music (120 hours):

- Masitkhani and Razakhani Gats with elaboration to be presented in all the prescribed ragas mentioned above
- Gat with elaboration in any 3 of the following Talas - Dhamar, Ektala, Jhaptala, Adachautala
- Knowledge and demonstration of the following talas – Sooltala & Adachautala
- The ability of the student to tune his respective instrument

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

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 NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate

- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur 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

Syllabus for DSE - Sitar

SEMESTER – V

DSE – Sitar (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (3)	4	1	0	3	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt Sitar for a minimum of 1 year at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • Theory topics in Sem III & IV • Ragas and talas of Sem III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Understanding of theory topics covered in Sem III & IV • Ragas and talas of Sem III & IV

Learning Objectives:

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

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

Learning Outcomes:

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

Syllabus:

Theory

Unit I (4 hours)

Detailed study of the ancient texts –

- Natya Shastra
- Sangeet Ratnakar

Unit II (2 hours)

Classification of Instruments

Unit III (2 hours)

- Grama
- Moorcchana
- Jati Gayan
- Prabandha

Unit IV (3 hours)

Study of the ragas of this semester – Jaunpuri, Des & Vrindavani Sarang

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component

Prescribed Ragas:

- Jaunpuri
- Des
- Vrindavani Sarang

Unit I (35 hours)

Maseetkhani and Razakhani Gats in all the prescribed ragas mentioned above.

Unit II (30 hours)

Knowledge of all the ragas

Unit III (15 hours)

Knowledge and demonstration of the following talas with dugun, tigung and chaugun – Roopak & Jhaptala

Unit IV (10 hours)

The ability to tune the Sitar.

Suggestive readings:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy

- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
 - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
 - Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
 - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
 - 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 NathThakur Estate
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 - Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
 - Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
 - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
 - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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Syllabus for DSE - Khayal

SEMESTER – V

DSE – Khayal (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (3)	4	1	0	3	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt Khayal for a minimum of 1 year at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • Theory topics in Sem III & IV • Ragas and talas of Sem III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Understanding of theory topics covered in Sem III & IV • Ragas and talas of Sem III & IV

Learning Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the ancient musical forms that were the precursor to the current musical forms.
- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.

- To focus on his learning of newer talas

Learning Outcomes:

- The student will come to know about the origin of many current musical forms of singing in Hindustani music, such as Khayal. This knowledge is useful for further study of musicology as well as for purposes of research.
- He/she will understand how various musical instruments of India are made, and are categorized on the basis of solids, animal skin, wind and metallic strings. This will enhance his knowledge and will be beneficial in future research on musical instruments.
- He/she will gain valuable knowledge on the ancient musical scale and form of singing, and how the latter gave rise to some of the musical forms that are sung today

Syllabus:

Theory

Unit I (4 hours)

Study of the ancient texts –

- Natya Shastra
- Sangeet Ratnakar

Unit II (2 hours)

Classification of Instruments

Unit III (2 hours)

- Grama
- Moorchchhana
- Jati Gayan
- Prabandha

Unit IV (3 hours)

Study of the ragas of this semester – Jaunpuri, Des and Vrindavani Sarang

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component

Prescribed Ragas:

- Jaunpuri
- Des
- Vrindavani Sarang

Unit I (35 hours)

Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above

Unit II (30 hours)

Knowledge of all the ragas

Unit III (15 hours)

Knowledge and demonstration of the following talas with dugun, tigon and chaugun – Roopak and Jhaptala

Unit IV (10 hours)

The ability to tune the Tanpura

Suggestive readings:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
- Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy

- Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
 - 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
 - Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
 - Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
 - Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
 - Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
 - Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
 - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
 - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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B.A. (Hons.) III Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSC Papers

SEMESTER - VI

DSC – 16: Applied Theory

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
APPLIED THEORY (601)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • History of Indian Music (Sem V) • Ragas and talas of Sem I-V <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha, Alapti • Ragas and talas of Sem I-V

Learning Objectives:

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

Learning Outcomes:

- The student will come to know about the salient features of the Gharana system, as also the specialities of prominent gharanas like Gwalior, Agra, Delhi gharanas etc.

- The student will gain knowledge about the various styles of playing instrumental music, that will help him to enjoy the concerts, and will also encourage him to carry out research on the styles of various musical instruments of Hindustani music.
- The student will come to know about the various musical forms of vocal music, such as Khayal, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.
- He/she will complete his graduation in graduation with a complete knowledge of twenty-six ragas, spanning all the six semesters.

Syllabus:

Unit I (6 hours)

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

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

Unit II (15 hours)

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

- The salient features of the term ‘Gharana’
- Study of the following gharanas:

- # Gwalior gharana
- # Agra gharana
- # Jaipur gharana
- # Dilli gharana
- # Kirana gharana

Unit III (3 hours)

Study of the Gharanas of Instrumental music and their leading styles

Unit IV (15 hours)

Study of Hindustani musical forms:

- Dhrupad
- Dhamar
- Khayal
- Sadra
- Tarana
- Chaturang
- Trivat

- Tappa
- Thumri
- Dadra

Unit V (3 hours)

- Study of the following talas in detail – Teevra and Deepchandi
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigun and chaugun

Unit VI (3 hours)

- Study of the ragas of this semester Miyan ki Todi, Multani, Gaud Sarang, Chhayana, Ramkali & Vibhas
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma
- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Khayal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, Munshiram Manoharlal Publishers Pvt. Ltd.
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra, Part I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1968) Bhatkhande Sangeet Shastra, Part III, Hathras, UP. Sangeet Karyalaya
- Chandorkar, Vijaya (1993). Delhi University, Delhi
- Chandorkar, Vijaya (2014). Compositional Forms of Hindustani Music: A Journey, Munshiram Manoharlal Publishers Pvt. Ltd.
- Saxena, Madhubala (1985). Khayal Shaili ka vikas, Kurukshetra, Haryana, Vishal Publications
- Saxena, Madhubala. Prominent Musical Instruments: Technique and Tradition, Bhartiya Vidya Bhawan, New Delhi
- Saxena, Madhubala and Saxena, Rakesh Bala (2000). Sangeet Nikunj: Samskara Edition, Delhi, Radha Publications

- Bharali, Rabindra (2008) The Forgotten Forms of Hindustani Music, Delhi, Kanishka Publishing House
 - Pathak, Sunanda. Hindustani Sangeet mein Raga ki Utpatti evam Vikas
 - Goswami, Shailendra (2018). Hindustani Sangeet ke Mahaan Rachnakar Sadarang-Adarang, Delhi, Kanishka Publishers
 - Brihaspati, Acharya Kailashchandradeva (1976). Dhruvapada aur uska vikas, Patna, Bihar, Bihar Rashtra Bhasha Parishad
 - Devangan, Tulsiram (2020). Thumri Gayaki, Hathras, U.P., Sangeet Karyalaya
 - Singh, Ojesh Pratap (2004). Hindustani Sangeet mein Sahitya, Delhi, Ishan Prakashan
 - Nigam, Sarita (2021). Hindustani Sangeet mein Raga Vargikaran, Delhi, Kanishka Publishers
 - Sharma, Premlata (Editor) (1987-1995). Dhrupad Annual, Varanasi, U.P., All India Kashiraj Trust
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DSC – 17: Stage Performance (6)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (6) (602)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-V <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-V

Learning Objectives:

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

Learning Outcomes:

- He/she will have the knowledge of twenty-six ragas that he has learnt in all the six semesters combined
- He/she 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:

Prescribed Ragas:

1. Miyan ki Todi
2. Multani

3. Gaud Sarang
4. Chhayanat
5. Ramkali
6. Vibhas

Unit I – Vocal Music (120 hours):

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

OR

Unit II – Instrumental Music (120 hours):

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

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

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet 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 NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate

- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur 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
-

DSC – 18: Ragas, talas and their applications (6)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
RAGAS, TALAS AND THEIR APPLICATIONS (6) (603)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-V <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-V

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

1. Miyan ki Todi
2. Multani
3. Gaud Sarang
4. Chhayana
5. Ramkali
6. Vibhas

Unit I – Vocal Music (120 hours):

- Vilambit and Drut Khayal with gayaki to be presented in all ragas prescribed above
- Dhrupad-Dhamar or Sadra composition in each of the prescribed ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas – Teevra & Deepchandi
- Ability to make a comparative analysis of similar ragas from all the ragas prescribed in all the semesters
- Ability to tune the Tanpura

OR

Unit II – Instrumental Music (120 hours):

- Masitkhani and Razakhani gats with elaboration to be presented in all ragas prescribed above
- Gat with elaboration in any 3 of the following Talas - Dhamar, Ektal, Jhaptal & Adachautala
- Knowledge and demonstration of the following talas – Teevra & Deepchandi
- Ability to make a comparative analysis of similar ragas from all the ragas prescribed in all the semesters
- To demonstrate the ability to tune one's respective instrument

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

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 NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur 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

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

SEMESTER – VI

DSE – Khayal (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (4)	4	1	0	3	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt Khayal for a minimum of 1 year at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • Theory topics in Sem III-V • Ragas and talas of Sem III-V <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Understanding of theory topics covered in Sem III-V • Ragas and talas of Sem III-V

Learning Objectives:

- To discuss the contribution of Hindustani musicians of the medieval and modern eras
- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas

Learning Outcomes:

- The student will know about the life and contribution of legends like Amir Khusrau and Tansen, and how their works have shaped the present Hindustani music
- The student will develop the confidence to perform a raga for a long duration of time.
- The student will be able to demonstrate the finer nuances of raga in a detailed performance.
- The student will have the opportunity to showcase his skill in semi-classical and folkgenres of music

Syllabus:

Theory

Unit I (2 hours)

Life sketch and contributions of the Medieval-era musicians -

- Amir Khusrau
- Tansen
- Sadarang-Adarang

Unit II (3 hours)

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

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

Unit III (3 hours)

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

- Allauddin Khan
- Ravi Shankar
- Vilayat Khan

Unit IV (3 hours)

Study of the ragas of this semester – Ramkali, Bageshri and Bhimpalasi

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

- Study of the following talas in detail – Tilwada and Jhoomra
- Ability to write the notation of the talas in dugun, tigung and chaugun

Practical component

Prescribed Ragas:

1. *Ramkali*
2. *Bageshri*
3. *Bhimpalasi*

Unit I (35 hours)

Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above

Unit II (30 hours)

Knowledge of all the ragas

Unit III (15 hours)

Knowledge and demonstration of the following talas with dugun, tigung and chaugun – Tilwada & Jhoomra

Unit IV (10 hours)

The ability to tune the Tanpura

Suggestive readings:

- Mishra, Sushila (1990) Some Immortals of Hindustani Music, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar (1955) Sangeetagya Kaviyon ki Hindi Rachnayen, Allahabad, UP, Sahitya Bhawan Ltd
- Sharma, Amal Das (1993) Musician of India, Kolkata, West Bengal, Naya Prakash
- Divedi, Harihar Niwas (2010) Mansingh aur Mankutuhail, Gwalior, Vidyamandir Prakashan

- Brihaspati, Sulochana (1986) Khusro Tansen tatha anya kalakar, Delhi, Rajkamal Prakashan Pvt. Ltd.
 - 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 NathThakur Estate
 - Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
 - Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
 - Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur 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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B.A. (Hons.) Music
Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSE - Sitar

SEMESTER – VI

DSE – Sitar (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (4)	4	1	0	3	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt Sitar for a minimum of 1 year at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • Theory topics in Sem III-V • Ragas and talas of Sem III-V <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Understanding of theory topics covered in Sem III-V • Ragas and talas of Sem III-V

Learning Objectives:

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

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

Learning Outcomes:

- The student will come to know about the works of the Karnatak music composers, popularly known as Trinity
- He will be able to comprehend the magnitude of the many works and compositions of the famous Western composers like Beethoven and Mozart
- The student will know about the life and contribution of legends like Amir Khusrau and Tansen, and how their works have shaped the present Hindustani music
- The student will develop the confidence to perform a raga for a long duration of time.
- The student will be able to demonstrate the finer nuances of raga in a detailed performance.
- The student will have the opportunity to showcase his skill in semi-classical and folk genres of music

Syllabus:

Theory

Unit I (2 hours)

Life sketch and contributions of the Medieval-era musicians -

- Amir Khusrau
- Tansen
- Sadarang-Adarang

Unit II (3 hours)

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

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

Unit III (3 hours)

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

- Allauddin Khan
- Ravi Shankar
- Vilayat Khan

Unit IV (3 hours)

Study of the ragas of this semester – Ramkali, Bageshri & Bhimpalasi

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component

Prescribed Ragas:

4. Ramkali
5. Bageshri
6. Bhimpalasi

Unit I (35 hours)

Maseetkhani and Razakhani Gats with Toda and Taans in all the prescribed ragas mentioned above

Unit II (30 hours)

Knowledge of all the prescribed ragas

Unit III (15 hours)

Knowledge and demonstration of the following talas with dugun, tigung and chaugun – Tilwada & Jhoomra

Unit IV (10 hours)

The ability to tune the Sitar

Suggestive readings:

- Mishra, Sushila (1990) Some Immortals of Hindustani Music, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar (1955) Sangeetagya Kaviyon ki Hindi Rachnayen, Allahabad, UP, Sahitya Bhawan Ltd
- Sharma, Amal Das (1993) Musician of India, Kolkata, West Bengal, Naya Prakash
- Divedi, Harihar Niwas (2010) Mansingh aur Mankutuhail, Gwalior, Vidyamandir Prakashan
- Brihaspati, Sulochana (1986) Khusro Tansen tatha anya kalakar, Delhi, Rajkamal Prakashan Pvt. Ltd.
- 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 NathThakur Estate
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- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur 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

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

Syllabus for DSE – Research Methodology

SEMESTER – VI / VII

DSE – Research Methodology

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Research Methodology (1)	4	3	1	0	<ul style="list-style-type: none"> Class XII Pass 	Must have studied the following papers – <ul style="list-style-type: none"> Theory topics in Sem III-V <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the 10 Thaatas Understanding of theory topics covered in Sem III-V

Learning 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 as to 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 (10 hours)

Understanding Research and its components -

- Definition
- Aims and objectives
- Varieties
- Methodology
- Process.

Unit II (2 hours)

Selection of the research topic

Unit III (6 hours)

Understanding the importance of Synopsis in Research -

- Definition
- Importance
- Making a synopsis

Unit IV (9 hours)

Primary and Secondary sources of information and their importance in research -

- Manuscripts and Books
- Journals and Magazines
- Sculpture
- Paintings & Frescoes
- Archaeological findings
- Inscriptions
- Musical Pillars and Stones
- Museums
- Coins

Unit V (8 hours)

Study of the following sources of information related to Music:

- Musical compositions
- Oral traditions
- Music performances – live and recorded:
 - Gramophone records
 - Discs
 - Cassettes
 - On the internet
- Media - Print and electronic
- Academic councils.

Unit VI (5 hours)

Understanding methods of data collection:

- Questionnaire
- Interview
- Observation
- Case study
- Experimental Schedule

Unit VII (5 hours)

Report writing and its aspects -

- References
- Footnotes
- Bibliography
- 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. New Delhi, 1985
- Sources of research in Indian Classical Music, Reena Gautam, 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)

INDEX**Department of Music****B A (Hons.) II Music-Karnatak Music (Vocal/Veena/ Violin)****Semester- IV**

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B.A. (Hons.) Karnatak Music Vocal (Vocal/ Veena/Violin)
Syllabus for DSC Papers

SEMESTER – IV

DSC- 10: Theory - Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Theory - Indian Music (401)	4	3	1	0	<ul style="list-style-type: none"> Class XII Pass Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> General Musicology (Sem- I) Theory of Indian Music (Sem – II) Historical Study of Indian Music (Sem- III) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components Knowledge of the notation system

Learning Objectives

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

Learning outcomes

- Knowledge of various concepts and terminologies prevailed in ancient music of India.
- Awareness about the status and popularity of Karnatak Music in the society.
- Learning about the life and contributions of great Composers of yester years and modern period.

SYLLABUS

UNIT – I (5 hours)

Historical Study of the following:

- Tana
- Gandharava
- Marga,
- Desi
- Prabandha
- Alapa- Alapti

UNIT – II (8 hours)

- Raga classification From: Medieval to modern period.

UNIT – III (8 hours)

Patronage of Music in Post independent India

- Sangita Sabha
- Mass Media
- Government Organisations
- Corporate

UNIT – IV (4 hours)

Biographies -Vocal: -

- Gopal Nayak
- Mysore Vasudevachar
- Vinakuppier
- Chengalvaraya Shastri
- Kavi Kunjara Bharati
- Ghanam Krishna Iyer
- Subbaraya Shastri
- Papanasam Sivan

Biographies - Violin: -

- Dwaram Venkataswami Naidu
- Mysore Chowdiah and any Six biographies from the list given for Vocal.

Biographies -Veena: -

- Veena Seshanna
- Aatoor Krishna Pisharoti
- Kaaraikudi Sambasivayyar and any six biographies from the list given for Vocal.

UNIT – V (8 Hours)

- Notation of Ata tala Varnam in 2-degrees of speed.

UNIT – VI (06 Hours)

- Raga Lakshana of prescribed ragas.

UNIT – VII (06 Hours)

- Introduction to musical forms figuring in Abhyasa Ganam

Suggestive readings

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

DSC- 11: Stage Performance(4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance - 4 (402)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Semester. -I,II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Learning Objectives

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

Learning outcomes

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

SYLLABUS

Prescribed Ragas

- Todi
- Dhanyasi
- Varali
- Natakuranji
- Hindolam
- Darbar
- Nadhanamakriya
- Malayamarutam
- Athana

UNIT – I (20 Hours)

- One Javali and One Tillana

UNIT – II (20 Hours)

- Two Advanced Varnam in Ata tala (in two degrees of speed)

UNIT – III (20 hours)

- 2 kritis of Muthuswamy Dikshitar (Including one Panchalinga Kriti)

UNIT - IV (20 Hours)

- One kriti each of Shyama Shastry, Subbraya Shastri, Papanasam Sivan, Gopala krishna Bharati, Patnam Subramanya Iyer and Swati Tirunal.

UNIT – V (20 Hours)

- 2 Tyagarajakritis (including one Pancharathnam)

UNIT – VI (20 hours)

- Brief Alapana of Bhairavi, Bilahari, Saveri , Kambhoji, Madhyamavati Suddha Dhanyasi ,Purvi Kalyani and Kalpana Swaras in two speeds.

Suggestive readings

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

DSC- 12: Ragas, Talas and their Application – (4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application- (4) (403)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Learning Objectives

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

Learning outcomes

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

SYLLABUS

Prescribed Ragas

- Todi
- Dhanyasi
- Varali
- Natakuranji
- Hindolam
- Darbar
- Nadhanamakriya
- Malayamarutam

- Athana

UNIT – I (20 Hours)

- One Javali and One Tillana

UNIT – II (20 Hours)

- Two Advanced Varnam in Ata tala (in two degrees of speed)

UNIT – III (20 hours)

- 2 kritis of Muthuswamy Dikshitar (Including one Panchalinga Kriti)

UNIT - IV (20 Hours)

- One kriti each of Shyama Shastri, Subbraya Shastri, Papanasam Sivan, Gopala krishna Bharati, Patnam Subramanya Iyer and Swati Tirunal.

UNIT – V (20 Hours)

- 2 Tyagaraja kritis (including one Pancharathnam)

UNIT – VI (20 hours)

- Brief Alapana of Bhairavi, Bilahari, Saveri , Kambhoji, Madhyamavati Suddha Dhanyasi, Purvi Kalyani and Kalpana Swaras in two speeds.

Suggestive readings

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

Course - III K V -409 DSE – II Fundamental Knowledge Of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Course Objective

- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study the basic concept of opted musical instrument's basic structure and tuning

Course Learning Outcome

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

Content

Unit 1 Knowledge about Swara (2 Hours)

- Nada and Its Varieties
- Sruti and its varieties
- Shodasa Swara

Unit 2 Elementary knowledge about terms (2 Hours)

- Raga Classification
- Janya -Janaka
- Varjya - Vakra

Unit 3 Basic elements of Tala (3 Hours)

- Anga
- Shadanga
- Jati
- Sapta suladi talas

Unit 4 Basic knowledge about the musical forms (3 Hours)

- Geetam
- Varnam
- Kriti

Unit 5 Ragalakshana of Ragas prescribed in Elective-I (3 Hours)

- Kalyani
- Kambhoji
- Shuddha dhanyasi

Unit 6 Basic knowledge of parts structure of Tambura (2 Hours)**References**

Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House

Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,

Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,

Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,

Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications

Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

Course KV 410 DSE – II Stage Performance and Practical Assessment

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
KV 510 Stage Performance & Practical Assessment	6	4	0	2	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Learning Objective

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

Learning Outcome

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

Contents:

Unit 1: (20 Hours)

Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

Unit 2: (20 Hours)

Alankaras (any two) to be rendered in the Ragas

- Mohana
- Kalyani

Unit 3: (20 Hours)

- Any 2 kritis

Unit 4: (20 Hours)

- One simple Varnam.

Unit 5: (10 Hours)

- Knowledge of Tuning Tambura

References

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

INDEX

Department of Music

B A (Hons.) III Music-Karnatak Music (Vocal/Veena/ Violin)

Semester- V

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1	DSCs- 1. Indian Music - DSC- 13 2. Stage Performance (5) – DSC-14 3. Ragas, Talas and their Application – DSC-15	13-18
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B.A. (Hons.) III
Karnatak Music Vocal/Instrumental (Veena/Violin)
Syllabus for DSC Papers

SEMESTER – V

DSC- 13: Course 501 (Theory-5): Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (If any)
		L	T	P		
Indian Music)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Historical Study of Indian Music (Sem-III) • Theory of Indian Music II (Sem- IV) OR <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system *Ragas and Composition covered in Sem- I, II, III, IV

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1 (8 Hours)

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

Unit 2 (4 Hours)

- Raga Lakshanas of the prescribed ragas.

Unit 3 (4 Hours)

- Musical forms figuring in Sabha Gana.

Unit 4 (8 Hours)

- Detailed study of forms in Manodharma Sangita

Unit 5 (8 Hours)

- Life and contribution of Bach, Beethoven, Mozart, Tirupati Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao, Parur Sundaram Iyer, M A Kalyanakrishna Bhagavatar.

Unit 6 (8 Hours)

- Construction and playing technique of Mridangam & Playing techniques of Upa Pakka Vadya.

Unit 7(5 Hours)

- Kacheri Dharma

References

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

DSC- 14: Course- 502. (Practical- 9): Stage Performance (5)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance - 5 (502)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Course Objective

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

Course Learning Outcome

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

Contents

Unit -1 (24 Hours)

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

Unit -2 (24 Hours)

- Ragalapana – Niraval – and Kalpana Swaram for major kritis and ragas.

Unit- 3 (30 Hours)

- Ragam Tanam Pallavi in Adi, Khanta Triputa, Jhampa tala in the following ragas:
- Sankarabharanam
- Pantuvarali
- Bilahari
- Kalyani
- Mohanam
- Bhairavi

Unit - 4 (20 Hours)

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

Unit 5 (22 Hours)

- Ragas to be covered for composition:
- Sourashtram
- Devagandhari
- Surati
- Kharaharapriya
- Sahana
- Nilambari
- Sindhubhairavi
- Desh
- Simhendra Madhyam
- Kaapi

References

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

DSC- 15: Course -503, (Practical – 10)

Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application (503)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I, II, III, IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Course Objective

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

Course Learning Outcome

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

Contents

Unit 1 (24 Hours)

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

Unit 2 (24 Hours)

- Ragalapana – Niraval – and Kalpanasvaram for kritis in major ragas.

Unit 3 (30 Hours)

- Ragam Tanam Pallavi in Adi, Khanta triputa, Jhampa tala in the following ragas:
- Sankarabharanam
- Pantuvarali
- Bilahari
- Kalyani
- Mohanam
- Bhairavi

Unit 4 (20 Hours)

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

Unit 5 (22 Hours)

- Ragas to be covered for composition:
- Sourashtram
- Devagandhari
- Surati
- Kharaharapriya
- Sahana
- Nilambari
- Sindhubhairavi
- Desh
- Simhendra Madhyam
- Kaapi

References

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

Semester -V - DSE -III
Course - KV -509 Theory - Fundamental Knowledge of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
K V -509 Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnatak Music

Course Objective

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

Course Outcome

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

Syllabus

Unit: I -Technical Terms (3 Hours)

- Gamaka
- Sanchara
- Kalapramana
- Raga Alapana
- Kalpanaswara

Unit: -II Basic knowledge of Lakshana Granthas (3 Hours)

- Sangita Sara
- Swaramela Kalanidhi

Unit: III – Brief knowledge of Musical Forms (3 Hours)

- Tana Varnam

- Pada Varnam
- Daru Varnam

Unit: IV – Brief knowledge of 72 mela scheme (3 Hours)

- Katapayadi Scheme
- Bhuta Samkhya

Unit: V Brief life Sketch and contribution (3 Hours)

- Purandara dasa
- Annamacharya

References

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

Course KV- 510 DSE – III: Stage Performance and Practical Assessment

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
KV 510 Stage Performance & Practical Assessment	4	0	0	4	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Learning Objective

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

Learning Outcome

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

Contents

Unit : I

(20 Hours)

- Ability to sing Learnt Gitams in Three Speeds

Unit : II (20 Hours)

- One Purandara Dasa kriti
- One Annamacharya Keertana

Unit : III (20 Hours)

- Any one Tana Varnam

Unit : IV (20 Hours)

- Two Krities in any prescribed raga

Unit : V (10 Hours)

- Ability to Tune tambura

Ragas Prescribed:

- Hindolam
- Bilahari
- Hamsadwani
- Sriranjani
- Pantuvarali

References

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

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DEPARTMENT OF MUSIC
SEMESTER- VI
B.A. (Hons.) III
Karnatak Music Vocal/Instrumental (Veena/Violin)

S.NO.	CONTENT	PAGE NO.
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2	Pool of DSE 1. Fundamental Knowledge of Karnatak Music (4)	29-31

SEMESTER – VI

DSC- 16: Course 601 (Theory-6): Fundamental Knowledge of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Fundamental knowledge of Hindustani Music 601	4	3	1	0	<ul style="list-style-type: none"> Class XII Pass Must have learnt for a minimum of 5 years at an established music institute or from a reputed guru 	Must have studied the following papers <ul style="list-style-type: none"> General Musicology (Sem- I) Theory of Indian Music (Sem – II) Historical Study of Indian Music (Sem-III) Indian Music (Sem – V) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components Knowledge of the notation system <p>*Ragas and Composition covered in Sem- I, II, III, IV and V</p>

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I (4 Hours)

- A short history of Hindustani Music

Unit II (4 Hours)

- The Swaras of Hindustani Music.

Unit III (4 Hours)

- The important “THAT”s of Hindustani Music

Unit IV (8 Hours)

- Ten leading Ragas of Hindustani Music.

Unit V (5 Hours)

- Leading Talas of Hindustani Music

Unit VI (8 Hours)

- The important Musical forms of Hindustani Music

Unit VII (4 Hours)

- Leading concert Musical Instruments.

Unit VIII (8 Hours)

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

Suggestive Readings:

- Bhatkhande, V.N. (1985), A short historical survey of Music of Upper India, Baroda, Indian Musicological Society, Pages 20 to 51
- Bhatkhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S. Lal and co. Complete Book
- Mishra, Lalmani Dr. (2002), Bhartheey Sangeet Vadya, Delhi, Bhartiya Gyaan Peeth (Hindi Version) Page 353 to 379
- Sharma, Swatantra Dr. (1996), Fundamentals of Hindustani Music, Delhi, Pratibha Prakashan, Page 16 to 307
- Ahmad, Najma Perveen (1984), Hindustani Music: A Study of its development in 17th and 18th Centuries, New Delhi, Manohar Publications Complete Book
- Gautam, M. R. (1980), Musical Heritage of India, New Delhi, Abhinav Publications Complete Book

DSC- 17: Course- 602. (Practical- 11): Stage Performance (6)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance (602)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru 	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • History of Indian music (Sem – III) • Indian Music (Sem – V) <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Ragas, Talas of Sem.-I II, III, IV & V • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I (20 Hours)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis of Tyagaraja,
- One Kriti of Muthuswamy Dikshitar,

- Two kritis of Swati Tirunal
- One Kirti of any other composer.

Unit II (30 Hours)

- Brief exposition of prescribed ragas from Unit 3.
- Ragalapana – Niraval-Kalpanaswaras in general.

Unit III (42 Hours)

- Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas
- Ragas like Kalyani, Kharahara Priya, Shanmukhapriya and Mohanam.

Unit IV (28 Hours)

Ragas to be covered for Composition:

- Asaveri,
- Mayamalavagoula,
- Valaji,
- Poornachandrika,
- Yadukulakamboji,
- Revagupti,
- Poorvi Kalyani,
- Senchurutti,

Suggestive Readings:

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

DSC- 18: Course -603, (Practical – 12)

Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application (603)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru 	Must have studied the following papers <ul style="list-style-type: none"> • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Learning Objectives:

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

Learning Outcomes:

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

Content

Unit I (20 Hours)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis of Tyagaraja,
- One Kriti of Muthuswamy Dikshitar,

- Two kritis of Swati Tirunal
- One Kirti of any other composer.

Unit II (30 Hours)

- Brief exposition of prescribed ragas from unit 3.
- Ragalapana – Niraval-Kalpanaswaras in general.

Unit III (48 Hours)

- Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas
- Ragas like Kalyani, Kharahara Priya, Shanmukhapriya and Mohanam.

Unit IV (22 Hours)

Ragas to be covered for Composition:

- Asaveri,
- Mayamalavagoula,
- Valaji,
- Poornachandrika,
- Yadukulakamboji,
- Revagupti,
- Poorvi Kalyani,
- Senchurutti,

Suggestive Readings:

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

Semester -VI

DSE - IV - Fundamental Knowledge of Karnatak Music (4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
Fundamental Knowledge of Karnatak Music (4)	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Learning Objectives:

- The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning.
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms
- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

Learning Outcomes:

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

- Gain knowledge of ragas and structures of musical forms through kriti and varnam

Syllabus

Unit : I Technical Terms (3 Hours)

- Manodharma Sangitam
- Raga Alapana
- Kalpanaswaram

Unit: II Basic knowledge of Lakshana Granthas (2 Hours)

- Chaturdanti Prakashika
- Sangita Sampradaya Pradarshini

Unit: III Brief knowledge of Musical Forms (3 Hours)

- Kriti - Keertana
- Padam
- Javali

Unit: IV Knowledge of Notation (2 Hours)

- Notate any Kriti
- Notate any Varnam

Unit: V Brief life Sketch and contribution of Trinity (3 Hours)

- Tyagaraja
- Shyama Shastri
- Muttuswamy Dikshitar

Unit: VI Ragalakshana of Prescribed ragas (2 Hours)

Suggestive Readings:

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

Syllabus:

Unit: I (15 Hours)

- **Ability to sing Varnam in Two Speeds**

Unit: II (25 Hours)

- **One kriti each composed by Tyagaraja, Shyama Shastri and Muttuswami Dikshitar**
- **One Simple Padam**

Unit: III (15 Hours)

- **One Javali**

Unit: IV (25 Hours)

- **Basic Understanding of Ragalapana and Swarakalpana**

Unit : V (10 Hours)

- **Ability to Tune tambura**

Ragas Prescribed:

- **Abhogi**
- **Khamas**
- **Vasantha**
- **Madhyamavati**
- **Bhairavi**

Suggestive Readings:

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

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Discipline Specific Core Course (DSC)

DSC – 10: HISTORY OF INDIAN TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
History of Indian Tala System (401)	4	3	1	0	<ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	<p>Must have studied the following papers –</p> <ul style="list-style-type: none">• General Terminology (Sem I)• Biographies & Composers of Music (Sem II)• Talas and compositions of Sem I, II & III <p>OR</p> <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the Kayada, Rela, Tukda, Paran• Knowledge of the Prachalit Tala.• Talas of Sem I, II & III

Course Objective

- Knowledge about the history of Indian Tala system and its findings in the leading Medieval texts.
- Enabling the students to read and write talas in Bhatkhande and Paluskar notation systems.

Course Learning Outcome

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

Theory Contents (45 Hours)

Unit 1 (7 Hours)

Brief history of Indian Tala system.

Unit 2 (7 Hours)

General Introduction of medieval leading texts of music with their references to tala system.

Unit 3 (4 Hours)

Importance of Tala in Hindustani music.

Unit 4 (8 Hours)

Detailed knowledge of Vishnu Narayan Bhatkhande Tala notation systems.

Unit 5 (8 Hours)

Study of Vishnu Digambar Palushkar Tala system.

Unit 6 (2 Hours)

Ability of writing different Layakari in notation system 5/4, 7/4.

Unit 7 (9 Hours)

- Practice of writing of Tabla & Pakhawaj compositions in Bhatkhande notation system in prescribed Talas.
- Notation of compositions in prescribed Talas.

Suggestive reading:

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Chaudhary, Subhadra (2004) Bhartiye Sangeet me Nibaddha, Radha Publication, New Delhi
- Chaudhary, Subhadra (1984) Bhartiye Sangeet me Tala aur Roop Vidhan, Krishna Brothers, Ajmer, R.J
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Sen, Dr. Arun Kumar, Bhartiye Taalon Ka Shastriye Vivechan, Madhya Pradesh Hindi Granth Academy, Bhopal
- Mishra, Dr. Lal Mani, Bhartiye Sangeet Vadya, Jnanpith, Delhi
- Das, Purushottam (1983), Mridangam Vadan, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Chhote Lal (2004) Taal Prabandh, Kanishka Publications, New Delhi

- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Nhairav Prakashan, Kolhapur.

DSC – 11: STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance (402)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • All units of Stage Performance (Sem I) • All units of Stage Performance (Sem II) • Talas of Sem I, II & III <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as, Laya, Tala, Bols etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayadas, Rela, Tukda, Paran etc. • Knowledge of the prescribed talas of Sem I,II&III

Course Objective

- Advanced contents to enrich Solo presentation in Tabla/Pakhawaj performance
- Concept of Chakradar Tihais in Indian Tala system in prescribed Talas

Course Learning Outcome

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

Practical Contents (120 Hours)

TABLA

Unit 1 (5 Hours)

- **Prescribed Talas: Teentala, Jhaptal, Ektala, Chautala, Dhamar, Addha, Adachautala & Jata.**

Unit 2 (25 Hours)

- Solo recital of minimum 10 minutes in Teentala with followings: Uthan/Peshkar, Kayada, Baant, Rela, Gat, Tukra, Chakradar & Tihai.

Unit 3 (20 Hours)

- Solo Performance of minimum 10 minutes in Jhaptala with followings: Uthan/Peshkar, Kayada, Rela, Tukra, Chkradar & Tihai.

Unit 4 (10 Hours)

- Paraal ang ka Uthan.

Unit 5 (20 Hours)

- Two Kayada with six Paltas & Tihai.
- One Baant with six palta and Tihai.

Unit 6 (10 Hours)

- One Ada laya Kayada with six Palta & Tihai.

Unit 7 (10 Hours)

- Two Tukda, One Sadharan Chakradar and One Farmaishi Chakradar.

Unit 8 (20 Hours)

- Two Mukhda, Two Sadharan Tukdas & Two Tihai each in Ada Chautala, Ektala and Teentala.
- Notation book to be submitted for internal assessment.

Practical Contents (120 Hours)

PAKHAWAJ

Unit 1A (5 Hours)

- **Prescribed Talas : Sultala, Dhamar, Tevra, Chautala, Adachautala, Gajajhampa**

Unit 2A (25 hours)

- Solo recital of minimum 10 mints. in Chautala with Uthan, Rela, Chakradar, Paran and Tihai.

Unit 3A (20 Hours)

- Solo Performance of minimum 10 mints. in Sooltala with Uthan, Rela, Chakradar, Paran and Tihai.

Unit 4A (10 Hours)

- Stuti Paran in Chautala.

Unit 5A (20 Hours)

- Two damdar, Two bedamdar & two simple Tihai in Dhamar Tala.

Unit 6A (10 Hours)

- Rela in Chautala.

Unit 7A (10 Hours)

- Dumkit ka baaj in Chautala.

Unit 8 A (20 Hours)

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

Suggestive reading:

- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi

DSC – 12: PRACTICAL ASSESSMENT OF TALA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Tala (403)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • All units of Practical Assessment of Tala (Sem I,II,III) OR • Must have an understanding of the basic concepts such as, Laya, Tala, Bols etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayadas, Rela, Tukda, Paran etc. • Knowledge of the prescribed talas of Sem I,II&III

*Practical assessment is a viva paper.

Course Objective

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

Course Learning Outcome

- The student is able to demonstrate various aspects of Talas

- Student is also able to differentiate between similar Talas, thereby making a comparative analysis

Practical Contents (120 Hours)

TABLA

Unit 1 (5 Hours)

- **Prescribed Talas: Teentala, Jhaptala, Pancham Sawari, Adachutala, Ektala, Roopak, Dhamar, Chautala, Jata, Tilwada, Keharwa & Dadra**

Unit 2 (30 Hours)

- Ability to perform in Teentala and Jhaptala with various compositions.

Unit 3 (10 Hours)

- Ability to recite padhant compositions in Tali-Khali.

Unit 4 (15 Hours)

- Demonstrate the prescribed Theka with hand beats in different layakari such as Dedhagun & Tigon.

Unit 5 (20 Hours)

- Ability to accompany with Vocal Music: Chhota Khayal, Tarana and Dadra.

Unit 6 (20 Hours)

- Knowledge of accompaniment with (Razakhani Gat and Dhun) Instrumental Music.

Unit 7 (20 Hours)

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

Practical Contents (120 Hours)

PAKHAWAJ

Unit 1A (5 Hours)

- **Prescribed Tala: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Rupak, Keherwa and Dadra.**

Unit 2A (30 hours)

- Ability to perform in Chautala and Sooltala with various compositions.

Unit 3A (10 Hours)

- Ability to recite Padhant compositions in Tali Khali.

Unit 4A (20 Hours)

- Playing knowledge of Thah Dugun, Tigun & Chaugun laya of the following Talas: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Roopak, Keherwa and Dadra.

Unit 5A (20 Hours)

- Ability to accompany with Dhrupad Dhamar style of Vocal Music.

Unit 6A (10 Hours)

- Accompaniment knowledge of Instrumental Music .

Unit 7A (10 Hours)

- Demonstration of theory units accordingly.

Unit 8A (15 hours)

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

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

Suggestive reading:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet ka Itihaas, Sangeet Research Academy, Kolkata
- Karn, Dr. Nageshwar Lal (2001), Kathak Nritya me Tabla Sangati, Kanishka Publishers, New Delhi
- Mishra, Chhote Lal (2006), Tabla Grantha, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Das, Purushottam (1983), Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

Syllabus for DSE TABLA

SEMESTER – IV

DSE – 2 : NOTATION SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – 2 : Notation System	1	1	0	0	Class XII Pass	Student have studied the following papers – <ul style="list-style-type: none">Theory topics in Sem IIITalas and compositions of Sem III OR <ul style="list-style-type: none">Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated componentsKnowledge of the Bhatkhande and Paluskar notation systemsKnowledge of the nilkas of various varnas.Compositions and talas of Sem III

Course Objective

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

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

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala.
- Students learn about 'Te Te', 'Tirakit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala.

- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chaugun in Rupak Tala Tala.
- The students learn about the accompaniment with Bhajan.

Course Objective

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

Course Learning Outcome

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

Theory Contents (15 Hours)

Unit 1 (2 Hours)

Detailed study of V.N. Bhattachande Tala Notation System

Unit 2 (2 Hours)

Brief Knowledge of V.D. Palushkar Tala Notation System.

Unit 3 (3 Hours)

Knowledge of the following terms:-

- Thah
- Dugun
- Tigun
- Chaugun
- Peshkaar
- Uthaan

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

Unit 4 (4 Hours)

Ability to write the Theka of Teentala, Jhaptala, Ektala, Chautala, Keharva & Dadra with Tala Notation System in different laya.

Unit 5 (2 Hours)

Writing knowledge of Kayada, Palta, Tihai & Chakradar with Tala Notation System in Teentala.

Unit 6 (2 Hours)

- Notation book prepare for compositions writing.

Suggestive Reading :

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

DSE – 2 : STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE -2 : Stage Performance	3	0	0	3	Class XII Pass	<p>Student have studied the following papers –</p> <ul style="list-style-type: none"> • Practical contents in Sem II • Talas and compositions of Sem II OR • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the nikas of various varnas. • Knowledge of Kayada, Rela & Tukda • Compositions and talas of Sem III

Course Objective

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

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

Course Learning Outcome

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

Practical Contents (90 Hours)

Unit 1 (10 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Keharwa & Dadra

Unit 2 (25 Hours)

Ability to Play four Kayada with Palta & Tihai in Teentala.

Unit 3 (15 Hours)

One Tirkita Rela with four Palta and Tihai in Teentala.

Unit 4 (10 Hours)

Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit 5 (10 Hours)

One Kayada with four Palta and Tihai in Jhaptala.

Unit 6 (10 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 7 (10 Hours)

Ability to play one laggi in Keharva and one in Dadra Tala.

Suggestive Reading :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi

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Department of Music

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

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PERCUSSION MUSIC TABLA/PAKHAWAJ

SEMESTER V

DSC – 13: GHARANA & STYLE OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Gharana & Style of Percussion Music (501)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology • History of Avanaddha vadyas • Biographies & Composers of Music • Talas and compositions of Sem I, II, III & IV <p>OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

- Knowing about the Historical development and evolution of various Gharanas and Paramparas of Tabla/Pakhawaj .
- Knowing about the Contribution and the Biographies of various Stalwarts of Tabla/Pakhawaj .

Course Learning Outcome

- The students learn about the Gharana system of Hindustani music
- The students study development of various Gharana & Paramparas of Tabla & Pakhawaj
- The students learn to write the practical compositions according to the Notation system
- The students study about the theoretical aspects of Talas

Theory Contents (45 Hours)

Unit 1 (5 Hours)

History of Gharana system

Unit 2 (8 Hours)

Historical development of Gharanas of Tabla & Pakhawaj.

Unit 3 (7 Hours)

Playing techniques and their salient features of Gharana of Tabla.& Pakhawaj.

Unit 4 (5 Hours)

Historical development of various paramparas of Pakhawaj.

Unit 5 (5 Hours)

Contribution of Percussion Artists in the field of Percussion Music.

Unit 6 (5 Hours)

Brief study of aesthetics of Tabla/Pakhawaj Gharana system in Hindustani Music.

Unit 7 (5 Hours)

Study of Gharanedar Bandish.

Unit 8 (5 Hours)

- Notation of compositions in prescribed Talas.

Suggestive reading:

- Mishra, Pt. Chhote Lal, (2004) Taal Prabandh, Kanishka Publications, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Singh, Dr. Prem Narayan (2004) Na Dhin Dhin Na KeJadugar : Pt. Anokhelal Mishra, Kanishka Publishers, New Delhi

- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Gautam, M.R. (2001) Musical Heritage of India, Munshilal Manoharlal New Delhi
- Shrivastav, Shri Girish Chandra (1996) Taal Kosh, Allahabad Rubi Prakashan
- Chauby, S.K (1984) Sangeet Me Gharane Ki Charcha: Sangeet Gharana Anka : Uttar Pradesh Hindi Sansthan, Lucknow, U.P
- Sharma, Bhagwat Sharan (1959) Hathras Sangeet Karyalaya
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC – 14: STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance (502)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

- Enabling the students to present the compact and effective Solo performance balancing both the Technical and Aesthetical aspects of Tabla/Pakhawaj playing.
- Advanced learning of aesthetical accompaniment with Classical and Semi Classical styles of Indian Vocal and Non-percussion Instruments.

Course Learning Outcome

- The students are able to give a practical demonstration of the prescribed Talas with various compositions.
- The students are able to demonstrate various aspects of Talas and their differentiation

Practical Contents (120 Hours)

TABLA

Unit 1 (10 Hours)

- **Prescribed Talas: Teentala, Jhaptaal, Ektala, Rupak, Adachutala, Deepchandi, Jata, Tilwarda, Jhumara, Addha**

Unit 2 (25 Hours)

- Solo recital of 10 minutes in Teentala with Peshkar/Uthan, Kayada, Rela, Baant, Gat & Chakradars.

Unit 3 (15Hours)

- Solo performance in Rupak with Peshkar/ Uthan, Kayada, Rela, Tukra, Chakradar for at least 10 minutes.

Unit 4 (10 Hours)

- One Gharanedar Kayada in Teentala.

Unit 5 (10 Hours)

- One Farmaishi Chakradar in Teentala.

Unit 6 (10 Hours)

- One Kamali Chakradar in Teentala.

Unit 7 (10 Hours)

- Two Damdar & Bedamdar Tihai in Rupak.

Unit 8 (10 Hours)

- One Rela of Dhere Dhere in Rupak.

Unit 9 (10 Hours)

- Notation book to be submitted for internal assessment.

Unit 10 (10 Hours)

- Ability to tune own instrument.

Practical Contents (120 Hours)

PAKHAWAJ

Unit 1A (10 Hours)

- Prescribed Talas: Chautala, Sultala, Dhamar, Tevra

Unit 2A (40 Hours)

- Ability to perform solo recital in Chautala, Sultala & Dhamar.

Unit 3A (20 Hours)

- Solo performance of 10 minutes in Dhamar with Uthan, Rela, Paran & Chakradars.

Unit 4A (10 Hours)

- Ability to playing compositions (2 each) of different Gharanas in Chautala.

Unit 5A (15 Hours)

- Stuti Paran, improvisation of Theka, Rela and Chakradars in Dhamar.

Unit 6A (15 Hours)

- Ability to tune one's own instrument.

Unit 7A (10 Hours)

- Notation book to be submitted for internal assessment.

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

Suggestive Reading :

- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi

- Gottlieb.Robert S,Solo Tabla Drumming of North India, Voll- II,(1993)Motilal Banarsi Das Publishers Private Limited, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Taal Anka, Sangeet Karyalya (1997) Hatrash, U.P
- Mishra, Pt. Chhote Lal, Tabla Grantaha(2006) Kanishka Publishers, Delhi
- Aprachalit Kayada, Sangeet Karyalya(1982) Hathras,U.P
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC – 15: PRACTICAL ASSESSMENT OF TALA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Tala (503)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p>OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

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

Course Learning Outcome

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

Practical Contents (120 Hours)

TABLA

Unit 1 (10 Hours)

- **Prescribed Talas : Teentala, Jhaptala, Pancham Sawari, Adachartala, Ektala, Roopak, Dhamar, Chautala, Jata, Tilwada, Keharwa & Dadra**

Unit 2 (40 Hours)

- Ability to perform in Teentala, Jhaptala & Rupak with various compositions.

Unit 3 (10 Hours)

- Ability to padhant compositions in Tali-Khali.

Unit 4 (10 Hours)

- Demonstrate the prescribed Theka with hand beats in different layakaries such as Dedhagun & Tigon.

Unit 5 (10 Hours)

- Ability to accompany with Vocal Music : Chhota Khayal, Tarana, Bhajan & Dadra.

Unit 6 (10 Hours)

- Knowledge of accompaniment with Sitar & Violin.

Unit 7 (10 Hours)

- Accompaniment with light compositions with Laggi-Ladi.

Unit 8 (10 Hours)

- Basic knowledge of Tabla tuning.

Unit 9 (10 Hours)

- Notation book to be submitted for internal assessment.

Practical Contents (120 Hours)

PAKHAWAJ

Unit 1 (10 Hours)

- **Prescribed Tala : Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Rupak, Keherwa and Dadra.**

Unit 2 (30 Hours)

- Ability to perform in Chautala and Sooltala with various compositions.

Unit 3 (10 Hours)

- Ability to Padhant compositions in Tali Khali.

Unit 4 (10 Hours)

- Playing knowledge of Thah Dugun, Tigun & Chaugun laya of the following Talas: Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Roopak, Keherwa and Dadra.

Unit 5 (10 Hours)

- Ability to play and keep in the hand beats in prescribed Talas.

Unit 6 (10 Hours)

- Accompaniment with vocal compositions :Dhrupad Dhamar,

Unit 7 (10 Hours)

- Accompaniment with Instrumental Drut Gat and Jhala.

Unit 8 (10 Hours)

- Demonstrate theory units accordingly.

Unit 9 (10 Hours)

- Basic knowledge of Pakhawaj tuning.

Unit 10 (10 Hours)

- Notation book to be submitted for internal assessment.

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

Suggestive Reading :

- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet ka Itihaas, Sangeet Research Academy, Kolkata
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001), Kathak Nritya me Tabla Sangati, Kanishka Publishers, New Delhi
- Mishra, Chhote Lal (2006), Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam (1983), Mridanga Vaadan, Sangeet Natak Academy, New Delhi

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE TABLA

SEMESTER – V

DSE – 3 : HISTORY OF AVANADDHA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE-3 : History of Avanaddha Vadyas	1	1	0	0	Class XII Pass	Student have studied the following papers – <ul style="list-style-type: none">• Theory topics in Sem III & IV• Talas and compositions of Sem III & IV OR <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the nilkas of various varnas.• Compositions and talas of Sem IV

Course Objective

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

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

Course Learning Outcome

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

Course Objective

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

Course Learning Outcome

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

Theory Contents (15 Hours)

Unit 1 (2 Hours)

History of Avanaddha vadyas.

Unit 2 (2 Hours)

Origin & development of Tabla.

Unit 3 (2 Hours)

Study of Pushkar & Tripuskar vadya.

Unit 4 (2 Hours)

Study of Pakhawaj, Mridangam, Khol & Naal.

Unit 5 (3 Hours)

Study of following Avanaddha vadyas :-

- Bhumi Dundubhi
- Dundubhi
- Panava
- Dardur
- Karata
- Ghadas

Unit 6 (2 Hours)

Study of making puddi of Avanaddha vadyas.

Unit 7 (2 Hours)

- Notation book prepare for compositions writing.

Suggestive Reading :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

DSE – 3 : STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE-3 : Stage Performance	3	0	0	3	Class XII Pass	<p>Student have studied the following papers –</p> <ul style="list-style-type: none"> • Practical contents in Sem III&IV • Talas and compositions of Sem III OR • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the nikas of various varnas. • Knowledge of Kayada, Rela & Tukda • Compositions and talas of Sem IV

Course Objective

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

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

Course Learning Outcome

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

Contents

Unit 1 (10 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Keharwa & Dadra

Unit 2 (20 Hours)

Solo recital with following : Kayada, Rela, Tukra, Chakradar, Paran & Tihai in Teentala.

Unit 3 (10 Hours)

Two advance Kayada with four Palta and Tihai in Teentala.

Unit 4 (15 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit 5 (10 Hours)

Two Kayada with four Palta and Tihai in Jhaptala.

Unit 6 (5 Hours)

One Dhere Dhere Rela with four Palta & Tihai in Jhaptala.

Unit 7 (10 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

Unit 8 (5 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 9 (5 Hours)

Ability to accompaniment with Bhajan & Geet.

Suggestive Reading :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Shukla, Dr. Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi

- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi

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DEPARTMENT OF MUSIC
SEMESTER- VI
B.A. (Hons.)
Percussion Music Vocal/Instrumental (Tabla/ Pakhawaj)

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PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER VI

DSC – 16 : Study of Indian Tala System & Present Musical Forms

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Indian Tala System & Present Musical Forms (601)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p>OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Learning Objective

- Student is introduced to ancient Margi Deshi tala system
- Critical study of their respective instruments mentioned in ancient texts

- To know how abouts of various popular classical and semiclassical vocal genres such as Dhrupad, Khayal, Hori, Thumri, Ghazal etc
- Elementary knowledge of western staff notation

Learning Outcome

- The student studies about the ancient Tala system
- He learns about the musical forms of Hindustani music
- He learns to write the practical compositions according to the Notation system
- He studies about the theoretical aspects of Talas

Components (45 Hours)

Unit 1 (6 Hours)

Brief introduction of Tala Ke Dus Pran.

Unit 2 (6 Hours)

Brief study of Margi and Deshi Tala Paddhati.

Unit 3 (6 Hours)

Merits and Demerits of Awanaddha Vadak according to ancient

Unit 4 (9 Hours)

Brief knowledge of Dhrupad, Dhamar, Khayal , Hori, Sadra, Thumri, Tappa, Bhajan , Ghazal and qauvali and also the Talas used to accompany these styles.

Unit 5 (6 Hours)

Elementary knowledge of staff notation system.

Unit 6 (6 Hours)

Basic principles of art of accompanying various instrumental and vocal styles.

Unit 7 (6 Hours)

Notation of compositions in prescribed Talas.

Suggestive Reading :

- Mishra, Chhote Lal (2006) Tala Prabandha, Kanishka Publishers, New Delhi
- Brihaspati, Aacharya (1989) Bharat Ka Sangeet Siddhant, Bhraupati Publishers
- Paranjape, Shridhar (1972) Sangeet Bodh, Madhya Pradesh Hindi Granth Academy, Bhopal. M.P

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Veer, Ramatavar (1980) Theory of Indian Music, Pankaj Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet ka Itihaas ,Sangeet Research Academy, Kolkata
- Rao, Manohar Bhalachandra Marahte (1991) Taal Vadya Shastra, Sharma Pustak Sadan , Patnkar Bazar, Gwalior
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC – 17 STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance (602)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology • Biographies & Composers of Music • Talas and compositions of Sem I, II, III IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

						<ul style="list-style-type: none"> Talas of Sem I, II III & IV
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Learning Objective

A complete aesthetical tabla/Pakhawaj solo playing with the sound knowledge of different gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.

- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Learning Outcome

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

Components (120 Hours)

TABLA

Unit 1 (20 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.**

Unit 2 (18 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compostions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.

Unit 3 (18 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela, Tukra, Chakradar & Tihai.

Unit 4 (10 Hours)

- Darjje ki Gat in Teentala.

Unit 5 (8 Hours)

- Farda in Teentala.

Unit 6 (10 Hours)

- Gat kayada in Teentala.

Unit 6 (10 Hours)

- One Kayada of Takatirakitaka in Ektala.

Unit 7 (10 Hours)

- One Rela of Dhere Dhere in Ektala.

Unit 8 (10 Hours)

- One Farmaishi Chakradar in Ektala.

Unit 9 (8 Hours)

- Knowledge of Tuning of Tabla.

Unit 10 (8 Hours)

- Notation book to be submitted for internal assessment.

PAKHAWAJ

Unit 1 A (20 Hourse)

Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Keharwa & Dadra

Unit 2 A (20 Hours)

Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.

Unit 3 A (20 Hours)

- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.

Unit 4 A (12 Hours)

- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.

Unit 5 A (12 Hours)

- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.

Unit 6 A (12 Hours)

- Ability to play advance compositions in Chautala and Dhamar.

Unit 7 A (12 Hours)

- Knowledge of Tuning of Pakhawaj.

Unit 8 A (12 Hours)

- Notation book to be submitted for internal assessment.

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

Suggestive Reading :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC –18 Practicle Assessment of Tala

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practicle Assessment of Tala (603)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Learning Objective

- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/Paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.
- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Learning Outcome

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

Components (120 Hours)

TABLA

Unit 1 (20 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.

Unit 2 (20 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.

Unit 3 (20 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela, Tukra, Chakradar & Tihai.

Unit 4 (15 Hours)

- Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.

Unit 5 (15 Hours)

- Knowledge of accompaniment with vocal styles i.e. Khayal (Bada & Chhota) Tarana, Thumri/Dadra with Laggi Ladi.

Unit 6 (10 Hours)

- Playing techniques of Talas of Pakhawaj: Chautala, Dhamar, Sooltala and Tevra.

Unit 7 (10 Hours)

- Knowledge of Tuning of Tabla.

Unit 8 (10 Hours)

- Notation book to be submitted for internal assessment.

PAKHAWAJ

Unit 1 A (20 Hours)

- Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Deepchandi, Jata, Tilwarda, Jhumara & Dadra.

Unit 2 A (15 Hours)

- Complete rendering of solo Pakhawaj for at least 10 minutes in Chautala, Sultala, Dhamar.

Unit 3 A (15 Hours)

- Solo Performance 10 minutes in Gajjhampa with following: Uthan, Rela, Stuti & Paran etc.

Unit 4 A (15 Hours)

- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.

Unit 5 A (10 Hours)

- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.

Unit 6 A (15 Hours)

- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.

Unit 7 A (10 Hours)

- Ability to play advance compositions in Chautala and Dhamar.

Unit 8 A (10 Hours)

- Knowledge of Tuning of Pakhawaj.

Unit 9 A (10 Hours)

- Notation book to be submitted for internal assessment.

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

Suggestive Reading :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE TABLA

SEMESTER – VI

DSE – PERCUSSION TABLA (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE- PERCUSSION TABLA (4)	4	1	0	3	Class XII Pass	<p>Student have studied the following papers –</p> <ul style="list-style-type: none">• Theory topics in Sem III, IV & V• Talas and compositions of Sem III, IV & V• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the nilkas of various varnas.• Compositions and talas of Sem V• Practical contents in Sem III, IV & V• Talas and compositions of Sem V• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components• Knowledge of the nikas of various varnas.• Knowledge of Kayada, Rela & Tukda• Compositions and talas of Sem V

Learning Objective

- The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical,
- Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara',
- The teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically.
- The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions.

- The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times.
- The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Learning Outcome

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

Theory Component

Unit 1 (2 Hours)

History of Gharana System

Unit 2 (2 Hours)

Origin & development of various Gharanas of Tabla.

Unit 3 (2 Hours)

Various Gharanas of Pakhawaj

Unit 4 (2 Hours)

Specialties of the Gharana of Tabla.

Unit 5 (3 Hours)

Study of various Gharanedar Bandish

Unit 6 (2 Hours)

Biographies of the Gharanedar Legend artistes .

Unit 7 (2 Hours)

- Notation book prepare for compositions writing.

Practical Component

Unit 1 (5 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Adachartala, Deepchandi, Keharwa & Dadra

Unit 2 (15 Hours)

Solo recital with following : Kayada, Rela, Tukra, Chakradar, Paran & Tihai in Teentala.

Unit 3 (10 Hours)

Solo recital with following Two advance Kayada, Rela, Tihai & Tukda etc in Jhaptala.

Unit 4 (10 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit 5 (10 Hours)Two Kayada with four Palta and Tihai in Ektala.

Unit 6 (5 Hours)

One Dhere Dhere Rela with four Palta & Tihai in Jhaptala.

Unit 7 (15 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

Unit 8 (10 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 9 (10 Hours)

Ability to accompaniment with Bhajan & Geet.

Suggestive Reading :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi

INDEX**Department of Music****B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.)****Semester- IV**

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DSC-4(A/B): Musicology of Indian music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Musicology of Indian music DSC-4	DSC-4(A/B) –CORE (NON MAJOR)	4	2	0	2	

Course: DSC 4 (A)

Paper Name: Musicology of Indian Music

Theory: Component-1

Credit: 2

Hours: 30

Learning Objectives

- The course is formulated with an objective to enhance the knowledge of the students through definitions, descriptions and explanations, with the teaching of-
- The theory of Indian Music with reference to terminologies, musical forms, Ragas and Talas and essays.
- The purpose of studying the Medieval Granthas is to impart the information of the development of music during this period.
- The aim behind the study of contributions of musicians and musicologists is to share their life and achievements with the students.

Learning Outcomes

- The indepth knowledge of the semi-classical forms like Thumri, Dadra, Tappa will be imparted.
- Elaborate knowledge of the popular Ragas- Bageshree, Bhupali ,Bhimpalasi and Des will be given.

- Students will be able to recite the Thekas and their Dugun, Tigun and Chaugun recitation of many Talas.
- The students shall attain knowledge of significant Granthas with special reference to their time period.

Content

Detailed study of the following:

Unit I-

- Thumri, Dadra, Tappa.

Unit II-

- Description of Raga Lakshnas and types.

Unit III-

- Time Theory of Ragas,
- Sandhiprakash Raga,
- Parmelapraveshak Raga.

Unit IV-

- Detailed study of the following Ragas:
- Bageshree, Bhupali, Bhimpalasi.

Unit V-

General study of following Granthas with special reference to their time period and contents :-

- Sangeet Parijat
- Chaturdandiprakashika.

Unit VI-

Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali and their Dugun, Tigun & Chaugun :

- Ektala, Chautala, Jhaptala, Teentala and Kaharwa.

Unit VII-

Life & Contributions of the following musicians and musicologist:-

- Pt. Krishna Narayan Ratanjankar,

- Beethoven,
- Vilayat Khan,
- Muthuswami Dikshitar.

Unit VIII-

Comparative study between following ragas-

- Bhimpalasi- Bageshri.

Unit IX-

Writing of compositions in notation-

- Vilambit Khayal/ Drut Khayal/ Dhrupad/ Dhamar.(For Vocal Music students)
- Maseetkhani Gat/ Razakhani Gat (For Instrumental Music students)

Or

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

- Raga ka Samay Siddhant.
- Hindustani Sangeet mein Laya.
- Shastreeya Sangeet evam Sugam Sangeet.

References

- Bhatkhande, V. N. (Jan- 1982) Sangeet Paddhatiyon ka Tulanatmak Adhyayan, Hathras, U.P., Sangeet Karyalaya.
- Ahobal (3rd Edition: 1971) Sangeet Parijaat, Hathras, U.P., Sangeet Karyalaya.
- Ramamatya, (1979) Swarmela Kala Nidhi, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1987) Taal Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth,
- Venkatamakhi (1970) Chaturdandiprakashika, Shantiniketan Vishwabharti
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Saraf, Rama (1st Edition: 2003) Sangeet Sarita, Delhi, Vidyanidhi Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Sikshan, Delhi, Pathak Publication.

- Rajan, Renu , Hindustani Sangeet mein Raga Lakshan, New Delhi Radha Publication.
- Kasliwal, S. (1st Edition: 2002) Sur Tara, New Delhi, Delhi, Kanishka Publishers.

DSC: 4 (A)

Practical: Component-2

Performance & Viva-Voce

Credit: 2

Hours: 60

Learning Objective

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

Learning Outcomes

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

Content:

Prescribed Ragas – Bageshree, Bhoopali, Bhimpalasi.Des.

Prescribed Talas - Ektala, Chautala, Jhaptala, Teentala, Kaharwatala.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any one of the prescribed Ragas.
 - Madhyalaya Khayal in all of the prescribed Ragas.
 - One Dhrupad or Dhamar with Dugun, Tigun and Chaugun .
 - One Raga based Bhajan/Lokgeet.

Instrumental Music

- Maseetkhani Gat with Alaaps and Tanas in any one of the prescribed Ragas.
- Razakhani Gat (Tanas and Jhala) in all of the prescribed Ragas.
- Gat in any Tala other than Teentala.
- Raga or Folk music based dhun.

Vocal & Instrumental

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

References

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

DSC-4-C Ancient and Medieval history of Indian Music (Major)

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Ancient and Medieval history of Indian Music	DSC-4-C-CORE (MAJOR)	4	2	0	2	

Course: DSC 4 (C) MAJOR

Paper Name: Ancient and Medieval history of Indian Music

Theory: Component-1

Credit: 2

Hours:30

Learning Objectives:

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

Learning Outcomes:

- The students will come to know about the Music found in ancient works like Puranas. This knowledge is useful for further study of musicology as well as for purposes of research.
- Students will be able to have an understanding of the Ragang-Raga Paddhati for classifying ragas.
- Students will come to know about various musical instruments found in Music

ancient Granth Natya Shastra.

- Students will gain valuable knowledge of Jati and its Lakshnas which are the root of present Raga system.

Contents:

Unit I

Music in Puranas-

- Harivansh Puran
- Vishnu Puran

Unit II

- Instruments in Natya shasta

Unit III

- Definition of Jati & its Lakshnas
- Names of Eighteen Jatis described in Natya Shasta

Unit IV

Raga- Ragini Vargikaran

Unit V

- Ragang- Paddhati

Unit VI

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

Unit VII

- Study of the ragas – Bageshwari , Bhimpalasi, Bhairavi
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

References:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan

- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya BookCorporation
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
- Rajan Renu (1st Edition: 2010) Bhartiya Shastriya Sangeet ke vividh ayaam, Delhi, Ankit Publication.

DSC:4 (C)

Practical: Component -2

Performance & Viva-Voce

Credit -2

Hours: 60

Learning Objectives:

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

Learning Outcomes:

- Students will develop the confidence to perform a raga for a long duration of time.
- Students will be able to sing new compositions in new talas
- Students will be able to explain the grammatical rules of a raga in detail.
- Student will develop the confidence to differentiate between similar ragas.

Content:

Prescribed Ragas:

- Bageshwari
- Bheempalasi

- Bhairavi

Unit I – Vocal Music:

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

Unit II – Instrumental Music:

- A performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun other than Teentala
- Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Chautala & Sooltala
- Ability to tune the Instrument -Sitar

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

References:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
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- 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

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

GENERIC ELECTIVE

SEMESTER-4

B.A. Hindustani Music Vocal/Instrumental

GE- 4- Rudimentary Elements of Hindustani Music

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	erequisite of the course (if any)	Department offering the course
		Lecture	Tutorial	Practical/practical			
Rudimentary Elements of Hindustani Music GE-4	4	2	0	2			Music

SEMESTER-4

GE-4

Paper Name: Rudimentary Elements of Hindustani Music

Theory: Component -1

Credit: 2

Hours: 30

Learning Objectives

- The core aim of this course is to give an expansive gamut of the learning of various facets of Hindustani music,
- Such as the knowledge of the Time theory of the Ragas,
- The comparative study of the Hindustani and Karnatak systems,
- Writing notations of the Raga compositions and the Talas are intended to enrich the students understanding of the heritage bandishes, as well as documentation of the old transcripts.

- Project work on semi classical, light and folk music is envisioned to stimulate research culture.

Learning Outcomes

- The students have learned the structural details of instruments to understand them.
- By the knowledge of the Time theory of ragas, the students understand the significance and dogmatism of this principle.
- Essays on the prescribed topics give a wider and research oriented perspective to the students.
- Ability to recite Talas and its Layakaries give command over the rhythm.
- A comparative study of the two major music systems of Indian Music increases the knowledge about the rich heritage of Classical Music.
- A project work on other musical forms have been introduced for creating interest amongst the students.

Content

Unit 1

- Detailed study in prescribed Ragas: Jaunpuri, Bihag.

Unit 2

- Ability to write notation of Vilambit Khayal / Drut Khayal/Maseetkhani Gat/ Razakhani Gat with Tanas in prescribed Ragas.

Unit 3

- Structural details of Harmonium and Tabla with sketch.

Unit 4

- Writing an essay on the following topics :
- Devotional Music
- Music Therapy

Unit 5

- Elementary knowledge of Time theory of Ragas in Hindustani Music.

Unit 6

- Ability to write Teentala, Dhamar, Deepchandi with Thaah, Dugun and Chaugun

Unit 7

- Comparative study of Hindustani music and Karanatak music in brief.

Unit 8

- Project work: Semi Classical/ Light/ Folk music of any region.

References

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April- 1969, Part-III 2nd Edition: April- 1968, Part-IV 2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S.(2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.
- Gautam, MR (1980) The Musical Heritage of India, New Delhi, Delhi, Abhinav Publications.
- Thakurdas, MB (1988) Raga Darshan, Part 2, Ajmer, Rajasthan, Krishna Brothers.

GE-4

Practical: Component-2

Performance & Viva –Voce

Credit: 2

Hours: 60

Learning Objectives

- The practical facet targets towards endowing the student with live performance skills in adeptly presenting a skillful demonstration in Vilimbat & Drut Khayals/Maseetkhani & Razakhni gats in Raga Jaunpuri and Bihag,
- They would also be performing a semi classical composition in Raga Kafi or Khamaj,
- Ably demonstrate Thekas on hand in prescribed talas such as Teental, Dhamar and Deepchandi,
- Discussions on International music, Semi Classical forms and Karnatak music are selected to give a wide perspective on the subjects.

Learning Outcomes

- The students have been given an opportunity to increase their calibre of performance by singing and playing compositions in varied Ragas.
- They have learned to gain command on various Talas, an important element of Indian Music.
- Guided listening sessions have been introduced where they have an opportunity to hear great artists and benefit from them.
- Learning the tuning of one's own instrument increases confidence amongst the students and helps them in performance.

Content

Unit 1

- Prescribed ragas: Jaunpuri, Bihag

Unit 2

- Ability to sing one Vilambit khayal and Drut khayal or play one Maseetkhani gat and one Razakhani Gat with tanas and Jhala in Raga Jaunpuri and Bihag.

Unit 3

- Ability to keep thekas of the following talas by hand beats in Teentala, Dhamar with Thaah & Dugun

Unit 4

- Ability to sing one Semi classical composition in Raga Kafi/ Khamaj(For vocal students)
- Ability to play one Razakhani or Madhya Laya Gat in other than Teentala

Unit 5

- Guided listening with discussions of Instrumental Music/ Semi Classical forms/ composition of Karnatak Music.

Unit 6

- Tuning of one's own instrument Tanpura/Sitar

Reference

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

INDEX

Department of Music

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

Semester- V

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2	Generic Electives (GEs) 1. Theory of Indian Music, Granthas and Ragas GE-4	28-32

DSC-5(A/B): Study of Ancient Granthas and Ragas of Indian music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Study of Ancient Granthas and Ragas of Indian Music	DSC-5(A/B) – CORE (NON MAJOR)	4	2	0	2	12 PASS

SEMESTER-5

Course: DSC 5 (A)

Paper Name: Study of Ancient Granthas and Ragas of Indian Music.

Theory:

Component-1

Credit : 2

Hours : 30

Learning Objectives:

- The study of ancient texts aims at providing the knowledge of the historical era and its reference to the subject.
- Discussions on different terminology to make the subject more comprehensive and perceptive.
- The study of Ragas, Talas and compositions aim at crafting the theoretical aspect of presentation.
- Learning to write notation of compositions and the visually challenged students have an option of writing essays on the given topics.

Learning Outcomes:

- The students will learn about the musical references and instruments found in the epic Ramayan .
- In-depth study of ancient texts the students will gain a deep insight into the evolution of Indian music.
- The students will understand the concept of Margi and Desi Sangeet and will be able to demonstrate its significance in modern times.

- The students will gain the knowledge of theoretical aspects of prescribed Ragas and Talas which will enhance the quality of projects and their practical illustrations.
- Students will also learn to write Talas and compositions in notation with minute details.
- Comparative study of Talas having equal number of beats will further enhance their ability to understand the salient features of various Talas.
- The visually challenged students will be able to apply their minds to write essays on prescribed topics there by developing their expression and learning better utterance skills.

Contents

General discussion and study of the following:

Unit I

Musical references in the following text

- The Ramayan

Unit II

- General study of Brihaddeshi of Matang Muni
- Detailed study of Sangeet Ratnakar of Pt. Sharang Dev. .

Unit III

Study of the following:-

- Dashvidh Raga Vargikaran
- Gaan: Nibaddha Gaan, Anibaddha Gaan
- Kaku
- Sthaya
- Margi and Desi Sangeet

Unit IV

Description of the following

- Vaggeyakar
- Avirbhav- Tirobhav

•Unit V

- Writing of Talas in notation with their Vibhags, Matras, Bols, Sam, Tali and Khali with Dugun, Tigun and Chaugun:

- TilwadaTala, Dhamar tala, Choutala, Jhaptala, Teentala,Ektala, Dadra.

Unit VI

- Comparative study of Talas:
- Ektala –Choutala
- Teentala - Tilwada

Unit VII

Comparative study of the following

- Dhrupad – Dhamar
- Thumri -Tappa

Unit VIII

Detailed study of the following Ragas :

- Kedar
- Jaunpuri
- Patdeep

Unit IX

Writing of compositions in notation:

- Vilambit Khayal, Dhrupad, Dhamar(For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).

Or

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

- Importance of Media in promotion of Music
- Significance of Music in human life
- Importance of music in Fine Arts

Reference

- Paranjapey, Sridhar Sharat Chandra (2nd Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.
- Paranjapey, Sridhar Sharat Chandra (1972) Sangeet Bodh, Madhya Pradesh, Hindi Granth Academy.
- Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation.
- Singh, Thakur Jaidev (1st Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4th Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Chandorkar Vijaya, Bhartiya Sangeet mein Nibaddha tatha Anibaddha Gaan, Delhi University, Hindi Madhyam karyanvaya Nideshalaya.
- Pathak Sunanda, Raga ki utpatti aur Vikas,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4th Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Pashchatya swarlipi paddhati evam Bhartiya sangeet, Allahabad, U.P., Anubhav publication house.

DSC- 5 (A)

Practical : Component-2

Performance & Viva –Voce

Credit : 2

Hours : 60

Learning Objectives:

- The prime design of this course is to enable students to develop performance skills by learning to-
- Demonstrate various forms of music in different Ragas and Talas as a part of performance and Viva-Voce.
- To identify the Ragas and Talas.
- Sing or play one Light Dhun/Bhajan/Lokgeet based on Raga.

Learning Outcomes:

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

Content:

Prescribed Ragas – Kedar, Jaunpuri, Patdeep

Prescribed Talas - Chautala, Jhaptala, Teentala, Tilwadata, Dhamar tala, Ektala .

Vocal Music

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

Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in all the prescribed Ragas.
- Gat in any Tala other than Teentala

Vocal & Instrumental

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

References

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

DSC-5-C – Theoretical & Practical Aspects of Hindustani Music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Theoretical & Practical Aspects of Hindustani Music	DSC-5-C-CORE (MAJOR)	4	2	0	2	12 PASS

Course: DSC 5 (C)

Paper Name: Theoretical & Practical Aspects of Hindustani Music

Theory: Component-1

Credit: 2

Hours: 30

Learning Objectives:

The focus of the course is:

- To study the text of medieval period to understand the music of that period.
- To have in depth understanding of Moororchhahana.
- To have in depth Knowledge of Geeti.
- To gain understanding of the ‘That Paddhati’ in Hindustani Music.
- To get the skill of writing notation of compositions
- To understand the significance of Alap in gradual unfoldment of Raga.
- To understand the characteristics of Pure and mixed Ragas and also gain the ability to compare the Ragas of similar notes.

Learning Outcomes:

- The study of medieval granthas will give a speculative insight to the students to understand classical Music of that period.
- The students will learn about the Moororchhahana Paddhati .
- The students will learn about the ‘That system’ and its importance for Raga classification.
- Students will also learn to write Talas and compositions in notation with minute details.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.

Content:

Unit I

Study of the following texts:

- Rag Tarangini of Pt. Lochan
- Sangeet Damodar of Pt. Shubhankar

Unit II

Study of the following:

- ` Bhinna, Gaudi, Vesara, Sadharani

Unit III

- Description and development of 'That Paddhati' in Hindustani music

Unit IV

- Suddha, Chhayalag and Sankeern Ragas

Unit V

- Shadja Madhyam and Shadja Pancham Bhav in Hindustani Music

Unit VI

- Role of Alap in presentation of Rag (Prastuti karan) in present context
- Significance of string instruments as accompaniment in stage performance

Unit VII

Comparative study of Ragas studied in previous semester:

- Bhairav – Ramkali
- Bhupali – Deshkar
- Kedar – Kamod

Unit VIII

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal, Dhrupad, Dhamar (For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).
- Writing of Talas in notation - Chautala, Jhaptala, Teentala, Ektala, Dadra tala

Unit IX

Detailed study of the following Ragas :

- Kamod
- Pooriya Dhanashree

- Patdeep

References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,
- Choudhari, Subhadra (June 1989) Sangeet Sanchayan, Ajmer, Rajasthan, Krishna Brothers.
- Brihaspati, Acharya, Sangeet Chintamani , New Delhi ,Brihapati Publication.
- Devangan ,Tulsiram, Bhartiya Sangeet Shastra, Bhopal, Madhya Pradesh,Hindi Grantha Academy.
- M. vijaya Lakshmi, (1st Edition 2006) Delhi, Sanjay Prakashan.

DSC-5-C

Practical: Component -2

Performance & Viva Voce

Credits: 2

Hours: 60

Learning Objectives:

- To focus on the professionally performing ability of the student, in conjunction with his capability to understand the intricacies of various ragas.
- To teach the students the proper way of doing Alap or tonal elaborations before the start of Dhrupad
- To encourage the students to perform with thoughtful and aesthetic improvisations.
- To differentiate between similar ragas like Kedar and Kamod.
- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas

Learning Outcomes:

- The student will gain self-confidence in performing a raga, after practising its finer details
- He will also be able to demonstrate how to separate similar sounding ragas
- He will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.
- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented .
- A detailed performance of Maseetkhani and Razakhani gats with elaboration to be presented.
- Presentation of a dhun, devotional or light music composition

Content:

Prescribed Ragas:

1. Pooriyadhanashri
2. Kamod
3. Patdeep

Vocal Music:

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above.
- Dhrupad Dhamar composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstrate of the following talas- Sooltala , Adachautala, Dhamar tala
- The ability to tune the Tanpura

Instrumental Music:

- Masitkhani and Razakhani Gats with elaboration to be presented in all the prescribed ragas mentioned above
- Gat with elaboration in any of the following Talas - Ektala, Jhaptala,
- Knowledge and demonstration of the following talas – Sooltala & Adachautala,Dhamar tala.
- The ability of the student to tune his respective instrument

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

Reference:

- 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
 - • 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
-

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	erprerequisite of the course (if any)	Deapartment offering the course
		Lecture	Tutorial	Practical/practical			
Theory of Indian Music, Granthas and Ragas	4	2	0	2	Class XII Pass	NIL	Music

SEMESTER-5

GE-5

Paper Name: Theory: Theory of Indian Music, Granthas and Ragas

Theory: Component -1

Credit: 2

Total – 30 Hrs

Learning Objective

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

Learning Outcome (CLO)

- The students have obtained wisdom and understood the musical references and instruments found in the epic Ramayan and its relevance to present time.
- With the indepth study of the ancient text, Sangeet Ratnakar by Pt. Sharangdev, the students gained a deep insight into the origin of Indian music.
- The general study of Matang Muni's Granth Brihaddeshi provided an axis to the students who are now able to communicate the result of studies undertaken on this ancient treatise.

- Students have understood the concept of Margi and Desi sangeet and are able to demonstrate its significance in modern times.
- The students have attained a detailed study of the theoretical aspects of the prescribed Ragas and Talas which enhance the quality of projects and their practical illustrations.
- They have also acquired skills in writing the notations of traditional compositions of Ragas with Dugun of given Talas.
- The comparative study of Talas bearing equal number of beats further enhances their ability to understand the salient features of various Talas.
- The students have developed skills in writing notations of traditional compositions in Khayal/ Dhrupad/ Dhamar/ Razakhani/ Maseetkhani Gats thereby getting empowered to learn authentic compositions independently by reading notations.
- Visually challenged students have commissioned their mind to write an essay on prescribed topics thereby developing their expression and learning better utterance skills.

Content

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

Unit I

Musical references & Instruments as found in Ramayana. (4 hrs.)

Unit II

Detailed study of Sangeet Ratnakar. (2 hrs.)

Unit III

Detailed study of the following as treated in Sharangdev's Sangeet Ratnakar- (4 hrs.)

- Nibaddha, Anibaddha, Kaku, Sthaya.

Unit IV

General study of Matang Muni's Granth Brihaddeshi. (2 hrs.)

Unit V

Margi evam Desi Sangeet. (2 hrs.)

Unit VI

Detailed study of the following Ragas: (2 hrs.)

- Todi, Kedar, Patdeep.

Unit VII

Notation Writing of Talas, these: (4 hrs.)

- Vibhags, Bols, Matras, Sam, Tali and Khali: Tilwada, Dhamar, Ektala, Choutala, Dadra, Keherwa, Teentala.

Unit VIII

Ability to write Dugun of the prescribed Talas. (2 hrs.)

Unit IX

Comparative study of the following Talas: (2 hrs.)

- Ektal-Choutal, Teental-Tilwada

Unit X

Writing of compositions in notation of: (2 hrs.)

- Vilambit Khayal, Dhrupad or Dhamar (For Vocal students)

Unit XI

Notation Writing of Maseetkhani Gat in Teentaal, Razakhani Gat in Teentala and Gat other than Teentaala. (For Instrumental students) Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics: (4 hrs.)

- Importance of media in promotion of Music.
- Significance of Music in human life.
- Importance of Music in Fine Arts.

References

- Paranjpey, Shridhar Sharat Chandra (2nd Edition: 1985) Bharatiya Sangeet Ka Itihas, Bhopal, Madhya Pradesh, Hindi Granth Academy.
- Singh, Thakur Jaidev, Bharatiya Sangeet Ka Itihas, Kolkata, West Bengal, Sangeet Research Academy.
- Deva, B.C. (1st Edition: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Shrivastava, Girish Chandra (1987) Tala Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
- Bharatmuni, Natyashastra, Varanasi, U.P., Chaukhamba Publications.
- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar-Vol.1, Hathras, U.P., Sangeet Karyalaya.
- Rajan, Renu (1st Edition: 2010) Bhartiya Shahstriya Sangeet Ke Vividh Ayam, Delhi, Ankit Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya
- Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Kasliwal, S. (2001) Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeet

GE -5

Practical: Unit-2

Practical: Performance & Viva-Voce

Credit: 4

Total – 60 Hrs

Learning Objective

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

Learning Outcome (CLO)

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

Content

- Prescribed Ragas – Kedar, Patdeep.

Vocal Music

One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas.

- Madhyalaya Khayal in the prescribed Ragas.
- Dhrupad with Dugun, Tigun and Chaugun. Or Dhamar with Dugun, Tigun and Chaugun.

Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in the prescribed Ragas.
- Gat in any Tala other than Teentala.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas with Tali and Khali: Tilwada, Dhamar, Ektala, Chautala, Dadra, Kaharwa, Teentala.
- Elementary knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

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

DEPARTMENT OF MUSIC

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

SEMESTER- VI

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

S.NO.	CONTENT	PAGE NO.
1	B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.) - DSC 1. Musicology and study of ragas and Talas - Non/Major 2. Theoretical & Practical Aspects of Hindustani Music - Major	34-47
2	Pool of GE 1. Study of Ragas and Talas and Musicology	48-51
3	Pool of DSE 1. DSE – Research Methodology	52-55

DSC-6 (A/B): Musicology and study of Ragas & Talas

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	

Musicology and study of ragas and Talas	DSC-6(A/B) – CORE (NON MAJOR)	4	2	0	2	12 PASS
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DSC-6-C – Theoretical & Practical Aspects of Hindustani Music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Theoretical & Practical Aspects of Hindustani Music	DSC-6-C-CORE (MAJOR)	4	2	0	2	12 PASS

SEMESTER-6

Course: DSC 6 (A)

Paper Name: Musicology and study of Ragas and Talas.

Theory:

Component-1

Credit: 2

Hours: 30

Learning Objectives:

The main focus of the course is

- To provide a deep understanding of the historical text and its content which is of great significance in Indian Music.
- To establish better understanding about the musical forms and various elements of Raga and Tala.
- The detailed study of important and divers aspects would provide a grip on the subject.
- To make aware the students about The Gun- Avagun of a singer as told in old music Granthas.
- The writing of compositions and essays are intended to increase writing skill and develop research oriented knowledge of the student.
- The visually challenged students have an option of writing essays on the given topics.

Learning Outcomes:

- The students will acquire knowledge and understanding of the musical references found in the epic Mahabharata.
- The students will gain proficiency in the comparative study of the two major notation systems, which will provide them with virtual understanding of the two methods.
- The students will achieve discernment of the four fold classification of the musical instruments.
- The students will imbibe the importance of Gharanas and will be able to apply the same to better understand the evolution and presentation of Ragas.

- The students will understand the assets and flaws of performing musicians which they will employ to their advantage during performances.
- The study of the elements and forms of Indian music will open new horizons and create interest amongst the students for the subject.
- Students will also learn to write Talas and compositions in notation with minute details.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.

Content

General discussion and study of the following:-

Unit I

Musical references in the following text

- The Mahabharata

Unit II

- Comparative study of notation system of Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digamber Paluskar.
- Harmony and Melody
- Gayak ke Gun- Avagun

Unit III

Study of the following musical forms:

- Tarana
- Chaturang
- Trivat
- Sadra

Unit IV

Classification of musical instruments:

- Tata Vadya

- Avanaddha Vadya
- Sushir Vadya
- Ghan Vadya

Unit V

Definition of Gharana and study of the following khyal Gharanas:

- Gwalior Gharana
- Dilli Gharana
- Kirana Gharana

Unit VI

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

Unit VII

Comparative study of Talas:

- Ektala –Choutala
- Teentala - Tilwada

Unit VIII

Comparative study of the following Ragas:

- Kedar - Hameer
- Bageshree - Bhimpalasi

Unit IX

Detailed study of the following Ragas:

- Todi
- Jaijaivanti

- Hameer

Unit X

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal , Dhrupad, Dhamar(For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).

Or

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

- Bhartiya Sangeet ke vividh roop
- Vyaktitva nirman mein sangeet ki bhoomika
- Rashtriya ekta mein Sangeet ka yogdaan

References

- Paranjapey, Sridhar Sharat Chandra (2nd Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.
- Paranjapey, Sridhar Sharat Chandra (1972) Sangeet Bodh, Madhya Pradesh, Hindi Granth Academy.
- Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation.
- Singh, Thakur Jaidev (1st Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4th Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4th Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Pashchatya swarlipi paddhati evam Bhartiya sangeet, Allahabad, U.P., Anubhav publication house.
- Devangan, Tulsiram (1st Edition 1997) Bhopal, Madhya Pradesh ,Hindi Granth Academi.

- M. Vijayalakshmi (1st Edition 2006) Sangeet Nibandha Mala, New Delhi, Sanjay Prakashan
- Vasant, (27th Edition 2010) Sangeet Visharad, Hathras, Sangeet Karyalaya.

Course: DSC 6 (A/B)

Practical: Component-2

Performance & Viva –Voce

Credit: 2

Hours: 60

Learning Objectives:

The prime design of this course is to enable students to develop performance skills by learning to-

- Demonstrate various forms of music in different Ragas and Talas as a part of performance and Viva-Voce.
- To identify the Ragas and Talas.
- Sing or play one Light Dhun/Bhajan/Lokgeet based on Raga.

Learning Outcomes:

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

Content:

Prescribed Ragas – Todi, Jaijaivanti, Hameer

Prescribed Talas - Chautala, Ektala, Jhaptala, Tilwada tala, Teentala, Dadra tala, Roopak tala, Keharwa tala.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in all the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chougun.

Or

- One Dhamar with Dugun, Tigun and Chougun.
- One Raga based Bhajan/Lok geet.

Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in all the prescribed Ragas.
- Gat in any Tala other than Teentala

Vocal & Instrumental

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

References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali. Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.

- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

Course: DSC 6 (C)

Paper Name: Theoretical & Practical Aspects of Hindustani Music

Theory: Component-1

Credit: 2

Hours: 30

Learning Objectives:

The focus of the course is:

- To understand the Texts of medieval period.
- To understand Guru-Shishya parampara & Gharana system in Indian Music.
- To understand of musical sound and vibrations.
- To get the skill of writing notation of compositions and the thekas of the Talas.
- To understand the significance of Swasthan Niyam.
- To gain the ability to compare the Ragas of similar notes.

Learning Outcomes:

- The study of medieval granthas will give a speculative insight to the students to understand about classical Music of that time.
- The students will learn about the old tradition of music learning: Guru-Shishya parampara & Gharana system.
- The students will learn about different vibrations of musical sound.

- Students will also learn to write Talas and compositions in notation with minute details.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.
- Students will understand how to attain 22 shrutis in a Saptak through Srna Chatustayi.

Content:

Unit I

Study of the following text :

- Swar Mela Kalanidhi of Pt. Ramamatya

Unit II

Guru Shishya Parampara and Gharanas in Indian Music. Study of the following Gharanas:

- Rampur Gharana
- Jaipur Gharana
- Agra Gharana
- Indore Gharana

Unit III

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

Unit IV

- Swasthan Niyam

Unit V

- Sarna Chatustayi

Unit VI

Placement of Swaras on Veenas strings as described by Pt. Ahobal in Sangeet Parijaat and Pt. Shrinivasa in Rag Tatva Vibodh.

Unit VII

Comparative study of Ragas studied in previous semester:

- Kedar - Hameer
- Todi – Multani
- Bageshree - Bhimpalasi

Unit VIII

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal , Dhrupad, Dhamar(For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).
- Writing of Talas in notation - Chautala, Jhaptala, Teentala, Ektala, Adachautala, Jhoomra tala.

Unit IX

Detailed study of the following Ragas:

- Multani
- Gaud Sarang
- Jaijaivanti

References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali. Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,
- Choudhari, Subhadra (June 1989) Sangeet Sanchayan, Ajmer, Rajasthan, Krishna Brothers.
- Dwivedi, Ramakant (1st Edition 2004) Sangeet Swarit, Kanpur, Sahitya Ratnalya.
- M. Vijayalakshmi (1st Edition 2006) Sangeet Nibandha Mala, New Delhi , Sanjay Prakashan.
- Devangan, Tulsiram (1st Edition 1997) Bhopal, Madhya Pradesh ,Hindi Granth Academi.
- Choube, Shusheel Kumar Sangeet mein Gharano ke Charcha

DSC-6-C

Practical: Component -2

Performance & Viva Voce

Credits: 2

Hours: 60

Course Objectives:

- To focus on the professionally performing ability of the student, in conjunction with his capability to understand the intricacies of various ragas.
- To teach the students the proper way of doing Alap or tonal elaborations before the start of Dhrupad
- To encourage the students to perform with thoughtful and aesthetic improvisations.
- To differentiate between similar ragas like Kedar and Kamod.
- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas

Course Outcomes:

- The student will gain self-confidence in performing a raga, after practicing its finer details
- He will also be able to demonstrate how to separate similar sounding ragas
- He will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.
- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented.
- A detailed performance of Maseetkhani and Razakhani gats with elaboration to be presented.
- Presentation of a dhun, devotional or light music composition

Content:**Prescribed Ragas:**

1. Multani
2. Gaud Sarang
3. Jaijaivanti

Vocal Music:

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above.
- Dhrupad Dhamar composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas- Sooltala & Adachautala.
- The ability to tune the Tanpura

Instrumental Music:

- Masitkhani and Razakhani Gats with elaboration to be presented in all the prescribed ragas mentioned above
- Gat with elaboration in any 3 of the following Talas - Ektala, Jhaptala,
- Knowledge and demonstration of the following talas – Sooltala & Adachautala
- The ability of the student to tune his respective instrument

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

References:

Bhatkhande, V.N. (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
 - 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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**GENERIC ELECTIVE
SEMESTER-6**

B.A. Hindustani Music Vocal/Instrumental

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	erequisite of the course (if any)	Department offering the course
		Lecture	Tutorial	Practical/practical			
Study of Ragas and Talas and Musicology	4	2	0	2	Class XII Pass	NIL	Music

SEMESTER-6

GE-6

Course: Theory: Study of Ragas and Talas and Musicology

Credit: 2

Total – 30 Hrs

Learning Objective

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

Course Learning Outcome (CLO)

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

Content

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

Unit I - Musical references as found in Mahabharata. (2 hrs.)

Unit II - Comparative study of notation system (4 hrs.)

- Pt.Vishnu Narayana Bhatkhande and Pt.Vishnu Digambar Paluskar.

Unit III - Classification of Musical Instruments: (2 hrs.)

- Tata Vadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.

Unit IV - Gayak ke Gun-Avgun. (2 hrs.)

Unit V - Raga Lakshan. (2 hrs.)

Unit VI - Detailed study of the following Ragas: (2 hrs.)

- Puriyadhanashri, Hamir

Unit VII - Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali

Khali of the following: (2 hrs.)

- Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, Dadra.

Unit VIII - Ability to write Dugun, Tigun and Chaugun of the prescribed Talas. (2 hrs.)

Unit IX - Detailed study of the following musical forms: (2 hrs.)

- Sadra, Trivat, Chaturang, Tarana.

Unit X - General study of western instruments adapted in Indian Classical Music – (2 hrs.)

- Violin, Guitar.

Unit XI - General understanding of Harmony or Melody. (2 hrs.)

Unit XII - Writing of compositions in Notation of Vilambit Khyal, Dhrupad/ Dhamar. (2 hrs.)

(For Vocal students)

Unit XIII - Notation writing of Maseetkhani Gat, Razakhani Gat in Teentala and Gat in other than Teentala. Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics: (4 hrs.)

- Bhartiya Sangeet Ke Vividh Roop.
- Vyaktitva nirman mein Sangeet ki bhoomika.
- Rashtreeya Ekta mein Sangeet ka yogdan.

References

- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.

- Chandorkar, Vijaya (1993) Bhartiya Sangeet Mein Nibaddha Tatha Anibaddha Gaan, Delhi University, Delhi, Hindi Madhyam Karyanvayan Nideshalya.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Rajan, Renu (1st Edition: 2010) Bhartiya Shastriya Sangeet Ke Vividh ayam, Delhi, Ankit Publications.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prabandh, New Delhi, Delhi, Kanishka Punlishers.
- Deva, B.C. (1st EDITION: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Premalata, Sangeet Mein Nibaddha aur Anibaddha.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

GE-6

Practical: Component-2

Practical: Performance & Viva –Voce

Credit: 2

Hours: 60

Course Objective

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

Course Learning Outcome (CLO)

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

Content

- Prescribed Ragas – Puriyadhanashri, Hameer.

Vocal Music

- One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with dugun, tigon, chougun. Or One Dhamar with Dugun, Tigon and Chaugun.

Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in the prescribed Ragas.
- Gat in any Tala other than Teentala or a Dhun.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali: Ektala, Jhaptala, Teentala, Tilwada, Roopak, Keherwa, Dhamar, Chautala, Dadra.
- Ability to recite Dugun and Chaugun of any two of the prescribed Talas.
- Elementary knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

Reference

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

B.A. (Prog.) Music
Hindustani Music - Vocal/Instrument (Sitar)

Syllabus for DSE – Research Methodology

SEMESTER – VI / VII
DSE – Research Methodology

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Research Methodology (1)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • Theory topics in Sem III-V <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Understanding of theory topics covered in Sem III-V

Learning 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 as to 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 (10 hours)

Understanding Research and its components -

- Definition
- Aims and objectives
- Varieties
- Methodology
- Process.

Unit II (2 hours)

Selection of the research topic

Unit III (6 hours)

Understanding the importance of Synopsis in Research -

- Definition
- Importance
- Making a synopsis

Unit IV (9 hours)

Primary and Secondary sources of information and their importance in research -

- Manuscripts and Books
- Journals and Magazines
- Sculpture
- Paintings & Frescoes
- Archaeological findings
- Inscriptions
- Musical Pillars and Stones
- Museums
- Coins

Unit V (8 hours)

Study of the following sources of information related to Music:

- Musical compositions
- Oral traditions
- Music performances – live and recorded:
 - Gramophone records
 - Discs
 - Cassettes
 - On the internet
- Media - Print and electronic
- Academic councils.

Unit VI (5 hours)

Understanding methods of data collection:

- Questionnaire
- Interview
- Observation
- Case study
- Experimental Schedule

Unit VII (5 hours)

Report writing and its aspects -

- References
- Footnotes
- Bibliography
- 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)