

Appendix-36
Resolution No. 14-1 (14-1-5)

INDEX

Department of Music

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

Semester- IV

S. No.	Contents	Page No.
1	DSC-4 (A/B) 1. Musicology of Indian music- Non-Major 2. Ancient and Medieval history of Indian Music (Major)	2-11
2	Generic Electives (GEs) 1. Rudimentary Elements of Hindustani Music GE-4	12-16

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
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar

Nath Thakur Estate

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

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	Prerequisite 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 Khyal/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,
- Aably 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

S. No.	Contents	Page No.
1	DSC-4 (A/B) 1. Study of Ancient Granthas and Ragas of Indian Music - Non-Major 2. Theoretical & Practical Aspects of Hindustani Music (Major)	2-11
2	Generic Electives (GEs) 1. Theory of Indian Music, Granthas and Ragas GE-4	12-16

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

- Dhruwad – Dhamar
- Thumri -Tappa

Unit VIII

Detailed study of the following Ragas :

- Kedar
- Jaunpuri
- Patdeep

Unit IX

Writing of compositions in notation:

- Vilambit Khayal, Dhruwad, 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, Allhabad, 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, Tilwadatala, 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.
- 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.
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- 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
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- 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 Moorchchhana.
- 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 Moorchchhana 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 , Dhruwad, 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.
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- 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
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GENERIC ELECTIVE

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			
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, Tigon 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.
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- 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.