

UNIVERSITY OF DELHI

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

Dated: 29.05.2023

NOTIFICATION

Sub: Amendment to Ordinance V

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

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

Add the following:

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

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

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

SEMESTER - III

DSC – 7: HISTORICAL STUDY OF HINDUSTANI MUSIC

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I (20 hours)

Study of the ancient texts –

- Natya Shastra
- Brihaddeshi
- Dattilam
- Sangeet Ratnakar

Unit II (4 hours)

Raga-Ragini system

Unit III (4 hours)

Classification of Instruments

Unit IV (24 hours)

- Grama
- Moorchhana
- Jati Gayan

- Prabandha
- Alapti
- Tala-Dasapranas.

Unit V (4 hours)

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

Unit VI (4 hours)

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

Suggestive readings:

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

DSC – 8: Stage Performance (3)

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- Khamaj
- Des
- Deshkar
- Shuddha Kalyan
- Bihag

Unit I – Vocal Music (60 hours):

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

OR

Unit II – Instrumental Music (60 hours):

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

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

Suggestive readings:

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

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

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

- Khamaj
- Des
- Deshkar
- Shuddha Kalyan
- Bihag

Unit I – Vocal Music (60 hours):

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

OR

Unit II – Instrumental Music (60 hours):

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

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

Suggestive readings:

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

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

Syllabus for DSE - Khayal

SEMESTER – III, DSE – 1

DSE - Khayal

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

Course Objectives:

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

Course Outcomes:

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

Hindustani music.

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

Syllabus:

Theory:

Unit I (5 hours)

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

Unit II (1 hour)

The concept of Alap in Khayal gayan

Unit III (2 hours)

Knowledge of the notation systems of the following musicians –

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

Unit IV (3 hours)

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

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Alhaiya Bilawal

Unit I (30 hours)

Five alankars to be presented in the prescribed ragas.

Unit II (10 hours)

One Sargam Geet each in the prescribed ragas

Unit III (10 hours)

One Lakshan Geet each in the prescribed ragas

Unit IV (15 hours)

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V (15 hours)

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

Unit VI (10 hours)

Basic knowledge of Tanpura and its tuning

Suggestive reading:

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

Syllabus for DSE - Sitar

SEMESTER – III, DSE – 1

DSE - Sitar

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

Course Objectives:

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

Learning Outcomes:

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

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

Syllabus:

Theory:

Unit I (5 hours)

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

Unit II (1 hour)

The concept of Razakhani gat in Sitar.

Unit III (2 hours)

Knowledge of the notation systems of the following musicians –

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

Unit IV (3 hours)

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

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Bhupali

Unit I (30 hours)

Five swar alankars to be presented in the prescribed ragas.

Unit II (10 hours)

Five Alankars based on mijrab bols.

Unit III (10 hours)

Knowledge of basic structure of Jhala.

Unit IV (15 hours)

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

Unit V (15 hours)

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

Unit VI (10 hours)

Basic knowledge of Sitar and its tuning.

Suggestive reading:

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

SEMESTER – III

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

Syllabus for DSC Papers

DSC – 7: ANCIENT AND MEDIEVAL HISTORY OF AVANADDHA VADYAS

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

Course Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I (8 hours)

Brief history of Avanaddha Vadyas.

Unit II (8 hours)

Avanaddha Vadyas from vedic to modern period

Unit III (12 hours)

Study of following Avanaddha vadyas :-

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

Unit IV (8 hours)

History of evolution of Tabla & Pakhawaj

Unit V (8 hours)

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

Unit VI (8 hours)

Importance & relevance of Avanaddha vadyas in music

Unit VII (8 hours)

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

Suggestive reading:

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

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

DSC – 8: Stage Performance (3)

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

Course Objectives:

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

Learning Outcomes:

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

Syllabus:

TABLA

Unit I (20 hours)

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

Unit II (30 hours)

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

Unit III (30 hours)

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

Unit IV (10 hours)

- One Bedam & One Damdar Tihai in Jhaptala.

Unit V (8 hours)

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

Unit VI (10 hours)

- One Farrukhabadi and one Banaras Gat in Teentala.

Unit VII (12 hours)

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

PAKHAWAJ

Unit I-A (20 hours)

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

Unit II-A (30 hours)

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

Unit III-A (30 hours)

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

Unit IV-A (10 hours)

- Dhumkit ka vadan in Chautala.

Unit V-A (10 hours)

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

Unit VI-A (20 hours)

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

Suggestive reading:

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

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

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

Course Objectives:

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

Learning Outcomes:

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

Syllabus:

TABLA

Unit I (20 hours)

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

Unit II (30 hours)

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

Unit III (30 hours)

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

Unit IV (8 hours)

- Playing knowledge of prescribed Theka in different laya.

Unit V (8 hours)

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

Unit VI (10 hours)

- Practice of padhant various compositions in Tali Khali.

Unit VII (4 hours)

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

Unit VIII (10 hours)

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

PAKHAWAJ

Unit I-A (20 hours)

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

Unit II-A (30 hours)

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

Unit III-A (30 hours)

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

Unit IV-A (8 hours)

- Playing knowledge of prescribed Talas in different laya.

Unit V-A (8 hours)

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

Unit VI-A (10 hours)

- Practice of padhant compositions in Taali Khali.

Unit VII-A (4 hours)

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

Unit VIII-A (10 hours)

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

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

Suggestive reading:

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

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE - PAKHAWAJ

SEMESTER – III

DSE – Pakhawaj

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

Course Objectives

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

Learning Outcomes

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

Theory Contents:

Unit 1 (2 hours)

Structure knowledge of Pakhawaj.

Unit 2 (2 hours)

Study of Syllables (Bols) of Pakhawaj.

Unit 3 (2 hours)

Playing techniques of Pakhawaj.

Unit 4 (3 hours)

Knowledge of the following terms:-

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

Unit 5 (3 hours)

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

Unit 6 (3 hours)

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

Practical Contents:

Unit 1 (12 hours)

Prescribed Talas : Chautala, Sooltala, Dhamar, Tevra.

Unit 2 (12 hours)

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

Unit 3 (14 hours)

Rela of Tirkita with four Palta and Tihai in Chautala.

Unit 4 (14 hours)

Knowledge of variations of Theka in Chautala with different laya.

Unit 5 (12 hours)

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

Unit 6 (14 hours)

Four variations of Theka Sooltala

Unit 7 (12 hours)

Ability to play Keharwa and Dadra Tala in different laya.

Suggested Books:

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

PERCUSSION MUSIC TABLA/PAKHAWAJ

Syllabus for DSE - TABLA

SEMESTER – III

DSE – Tabla

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

Course Objectives

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

Learning Outcomes

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

Syllabus:

Theory:

Unit 1 (1 hours)

Structure knowledge of Tabla.

Unit 2 (2 hours)

Study of Syllables (Bols) of Tabla.

Unit 3 (2 hours)

Playing techniques of Tabla.

Unit 4 (4 hours)

Knowledge of the following terms:-

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

Unit 5 (3 hours)

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

Unit 6 (3 hours)

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

Practical Components:

Unit 1 (10 hours)

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

Unit 2 (12 hours)

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

Unit 3 (14 hours)

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

Unit 4 (12 hours)

One Rela with four variations and Tihai in Teentala.

Unit 5 (12 hours)

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

Unit 6 (15 hours)

Four variations of Theka of Teentala, Jhaptala.

Unit 7 (15 hours)

Ability to play Keharwa and Dadra Tala in different laya.

Suggested Books :

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

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

Syllabus for DSC Papers

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

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

Learning Objectives:

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

Learning outcomes:

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

SYLLABUS

UNIT – I (12 hours)

Historical Study of the following technical terms:

- Grama
- Murchana
- Jati,
- Anibaddha

- Nibaddha
- Marga
- Desi
- Gandharva

UNIT – II (8 hours)

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

UNIT – III (10 hours)

- Patronage of Music – Kings, Chieftains, Zamindars

UNIT – IV (10 hours)

- **Biographies -Vocal: -**

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

- **Biographies - Violin: -**

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

- **Biographies -Veena: -**

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

UNIT – V (8 Hours)

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

UNIT – VI (12 Hours)

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

Suggestive readings:

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

DSC- 8: Stage Performance (3)

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

Learning Objectives:

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

Learning outcomes:

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

SYLLABUS

Prescribed Ragas:

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

UNIT – I (40 Hours)

- One advanced Swarajati

UNIT – II (20 Hours)

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

Detailed contents

UNIT – III (20 hours)

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

UNIT – IV (20 hours)

- One Ragamalika

UNIT – V (20 hours)

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

Suggestive readings:

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

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

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their applications (3) (303)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru 	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:

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

Learning outcomes:

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

SYLLABUS

Prescribed Ragas:

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

UNIT – I (20 Hours)

- One advanced Swarajati

UNIT – II (20 Hours)

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

UNIT – III (40 Hours)

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

UNIT – IV (20 Hours)

- One Ragamalika

UNIT – V (20 Hours)

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

Suggestive readings:

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

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

Syllabus For DSE - Basics of Karnatak Music

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

Course Objective

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

Course Outcome

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

Syllabus

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

- Swarasthana
- Dwadasa Swarasthanas
- Shodasa Swara

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

- Mela
- Raga classification.

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

- Shadangas
- Jati
- Gati
- Sapta suladi tala

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

- Geetam
- Varnam
- Kriti

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

- Mohana
- Kalyani
- Kambhoji
- Sudha Saveri

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

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

Practical Component:

Unit 1: Varisas – (15 Hours.)

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

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

- Eka
- Roopaka
- Triputa

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

- Mohanam
- Kalyani
- Kamboji
- Suddha Saveri

Unit 4: Musical form –(15 Hours.)

- One simple Swarajati or one simple Varnam

Suggestive Reading:

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

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

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

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

DSC-3-C Ancient theory of Indian Music

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

SEMESTER-3

Course : DSC 3 (A)

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

Theory:

Component-1

Credit: 2

(Total- 30 Hours)

Learning Objectives

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

Learning Outcomes

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

Contents

General discussion and study of the following:-

Unit I (5 hrs.)

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

Unit II (3 hrs.)

- Tala- Definition and its Ten Pranas.

Unit III (3 hrs.)

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

Unit IV (3 hrs.)

- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.

Unit V (3 hrs.)

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

Unit VI (3 hrs.)

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

Unit VII (2 hrs.)

- General study of Natyashastra

Unit VIII (2 hrs.)

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

Unit IX (3 hrs.)

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

Unit X (3 hrs.)

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

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

Or

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

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

Reference

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

DSC 3 (A/B)

Practical: Component-2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

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

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

Learning Outcomes

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

Content:

Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

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

Vocal Music

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

Instrumental Music

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

Vocal & Instrumental

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

References

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

SEMESTER - III

DSC – 3 (C) MAJOR

THEORY OF ANCIENT INDIAN MUSIC

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

DSC 3 (C)

Paper Name: Theory of ancient Indian Music

Theory : Component-1

Credit : 2

(Total- 30 Hours)

Learning Objectives:

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

Learning Outcomes:

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

Contents:

Unit I (8 hrs.)

Detailed study of the following –

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

Unit II (3 hrs.)

- Vedic Instrument

Unit III (4 hrs.)

General study of following Granthas-

- Natya Shastra
- Brihddeshi

Unit IV (3 hrs.)

- Gram with reference to Natya Shastra

Unit V (6 hrs.)

Alapti :

- Ragalapti
- Roopakalapti

Unit VI (3 hrs.)

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

Unit VII (3 hrs.)

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

References:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
 - Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
 - Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre ARTS.
 - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
 - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
 - Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
 - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
 - Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
 - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and CO.
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
 - Rajan Renu (1st Edition 2010) Bhartiya Shastriya Sangeet ke Vividh Ayaam, Delhi, Ankit Publication.
 - Rajan Renu (1996) Hindustani Sangeet mein Raag Lakshan, Delhi, Radha Publication.
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Practical: Component -2
Performance & Viva-Voce
Credit -2
(Total- 60 Hours)

Learning Objectives:

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

Learning Outcomes:

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

Content:

Prescribed Ragas:

- Malkauns
- Deshkar
- Bhairav

Unit I – Vocal Music:

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

Unit II – Instrumental Music:

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

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

References:

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

HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

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

SEMESTER-3

GE-3

Paper Name: Study of Hindustani Music

Theory: Component -1

Credit: 2

(Total- 30 Hours)

Learning Objectives

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

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

Learning Outcomes

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

Content:

Unit 1

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

Unit 2

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

Unit 3

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

Unit 3

- **Classification of Musical Instruments.**

Unit 4

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

Unit 5

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

Unit 6

Write an essay on the following topics :

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

Unit 7

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

Unit 8

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

References

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

SEMESTER-3

GE-3

Practical: Component- 2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

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

Learning Outcomes

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

Content

Unit 1

- Prescribed ragas – Bhairav and Vrindavani sarang.

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

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

Reference

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

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

Syllabus for DSE

DSE-1 – GENERAL THEORY

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

Paper Name: General Theory

Theory:

Component -1

Credit: 2

(Total- 30Hours)

Course Objectives:

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

Course Learning Outcomes:

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

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

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

Contents:

Unit I (10 hrs.)

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

Unit II (4 hrs.)

The concept of Alap in Khyal gayan

Unit III (4 hrs.)

Knowledge of the notation systems of the following musicians –

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

Unit IV (4 hrs.)

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

Unit V (4 hrs.)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (4 hrs.)

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

Reference Books:

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

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

Course Objectives:

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

Learning Outcomes:

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

Contents:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Alhaiya Bilawal

Unit I

Five alankars to be presented in the prescribed ragas.

Unit II

One Sargam Geet each in the prescribed ragas

Unit III

One Lakshan Geet each in the prescribed Ragas.

Unit IV

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V

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

Unit VI

Basic knowledge of Tanpura and its tuning


REGISTRAR