



**SYLLABUS**  
**B.A. (HONS.) MUSIC - PART III**  
**(HM, KM & PM)**  
**Semester – V & VI**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

# UG Syllabus Music - Part III

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**Department of Music**

**B. A. (Hons.) III Music - Hindustani Music**  
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## Syllabus for DSC Papers

### SEMESTER - V

#### DSC - 13: HISTORY OF INDIAN MUSIC

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

#### Learning Objectives:

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

#### Learning Outcomes:

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

## Syllabus:

### Unit I Study of the Vedic Music (18 hours)

- Sama (Panchavidha and Saptavidha Sama) and Stobhaksharas, Gramgeya Gana, Aranyageya Gana
- Poorvarchika, Uttararchika
- Vedic Swaras and Vedic and Loukik scales
- Study of the Vedic instruments

### Unit II Musical references in the various texts (9 hours)

- Ramayana
- Mahabharata
- Harivansh Purana
- Vayu Purana

### Unit III Works of the various authors (9 hours)

- Ramamatya
- Somnath
- Ahobal
- Vyankatamakhi, Lochan & Bhavbhatt

### Unit IV Study of the prescribed ragas and talas (9 hours)

- Classification of Ragas
- Study of the ragas of this semester - Poorvi, Pooriyadhanashri, Kedar, Kamod, Jaijaiwanti, Patdeep. Comparative study of the *raga* s with each other
- Ability to write the notation of compositions in prescribed ragas
- Study of the following *tala* s in detail - Sooltala and Adachautala. Ability to write the notation of the *talas* in *Dugun*, *Tigun* and *Chaugun*. Study of the application of *talas* in musical forms

### Suggestive readings:

- Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Prajnanananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar

Hill Bombay, Published by B.S. Sukthankar

- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries, Delhi, Low Price Publication

## DSC - 14: Stage Performance (5)

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

### Learning Objectives:

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

### Learning Outcomes:

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

**Syllabus:**

**Unit I - Demonstration of the following Ragas (Vocal Music) (30 hours):**

- Poorvi & Pooriyadhanashri
- Kedar & Kamod
- Jaijaiwanti
- Patdeep

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

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

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

- Thumri
- Dadra
- Kajri
- Chaiti etc.

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

- Devotional
- Folk song
- Bhajan
- Geet

**OR**

**Unit I - Demonstration of the following Ragas Instrumental Music (30 hours):**

- Poorvi & Pooriyadhanashri
- Kedar & Kamod
- Jaijaiwanti
- Patdeep

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

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed

- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

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

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

### **Unit IV - Presentation of Light Music Instrumental Music (30 hours):**

- Dhun, Ability to play five alankaras in thaat & dugun laya
- Any light music composition, Ability to play five alankaras in thaat & tigon laya
- Ability to play one tisra and one khand jati alankar
- Ability to play paltas in any two ragas of the syllabus

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

### **Suggestive readings:**

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

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

## DSC - 15: Ragas, talas and their applications (5)

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

### Learning Objectives:

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

### Learning Outcomes:

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

### Syllabus:

#### Unit I - Demonstration of the following Ragas - Vocal Music (30 hours):

- Poorvi & Pooriyadhanashri

- Kedar & Kamod
- Jaijaiwanti
- Patdeep

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

- Ability to perform Vilambit and Drut Khayal with *Gayaki* in any raga of syllabus
- A detailed performance Drut Khayal with *Gayaki* to be presented in anyone raga
- A detailed performance Dhrupad, Dhamar or Sadra with Alap, Layakari and Upaj in any of the prescribed ragas
- Ability to tune the Tanpura

## **Unit III - Analytical and Comparative study of the following Ragas (30 hours):**

- Poorvi & Pooriyadhanashri
- Kedar & Kamod
- Jaijaiwanti
- Patdeep

## **Unit IV - Analytical study of Talas (30 hours):**

- Sool Tala
- Adachautala
- Demonstration of the Tala on hands with Tali & Khali
- Detailed knowledge of these talas

**OR**

## **Unit I - Demonstration of the prescribed Ragas - Instrumental Music (30 hours):**

- Poorvi & Pooriyadhanashri
- Kedar & Kamod
- Jaijaiwanti
- Patdeep

## **Unit II - Presentation of Classical Playing Forms - Instrumental Music (30 hours):**

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

## **Unit III - Analytical and Comparative study of the prescribed Ragas (30 hours):**

- Poorvi & Pooriyadhanashri

- Kedar & Kamod
- Jaijaiwanti
- Patdeep

**Unit IV - Analytical study of the prescribed Talas (30 hours):**

- Sool Tala
- Adachautala
- Demonstration of the Tala on hands with Tali & Khali
- Detailed knowledge of these talas

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

**Suggestive readings:**

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

## Syllabus for DSE - Sitar

### SEMESTER - V

#### DSE - Sitar (3)

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

#### Learning Objectives:

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

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

**Learning Outcomes:**

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

**Syllabus:**

**Theory**

**Unit I Detailed study of the ancient texts and Musical terminology (6 hours)**

- Natya Shastra
- Sangeet Ratnakar
- Grama, Moorcchana
- Jati Gayan, Prabandha

**Unit II Classification of Instruments (2 hours)**

- Tatt Vadya
- Avnaddha Vadya
- Ghan Vadya
- Sushir Vadya

**Unit III Study of the ragas and notation writing (5 hours)**

- Jaunpuri
- Des
- Vrindavani Sarang

- Ability to write the notation of the compositions

#### **Unit IV Study of Tala and its notation writing (2 hours)**

- Study of the following talas in detail - Roopak
- Study of the following talas in detail - Jhaptala
- Ability to write the notation of the talas
- Dugun, Tigun and Chaugun

#### **Practical component**

##### **Prescribed Ragas:**

- Jaunpuri
- Des
- Vrindavani Sarang

#### **Unit I Presentation of Classical Music on Sitar (35 hours)**

- Alaap
- Jod
- Maseetkhani Gat
- Razakhani Gats

#### **Unit II Analytical study of the prescribed ragas (30 hours)**

- Jaunpuri
- Des
- Vrindavani Sarang
- Paltas in any raga

#### **Unit III Study of Talas (15 hours)**

- Knowledge and demonstration of Tala Roopak
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun - Roopak
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

#### **Unit IV Study of Sitar (10 hours)**

- Knowledge of various parts of Sitar
- Ability to tie frets of Sitar
- The ability to tune the Sitar
- Ability to change strings of Sitar

##### **Suggestive readings:**

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal

Banarsidass Indological Publisher

- Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
  - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
  - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
  - Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
  - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
  - Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
  - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
  - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
  - Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya.
  - Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
  - Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
  - Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
  - Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
  - Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
  - Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
  - Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
  - Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
  - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
  - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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## Syllabus for DSE - Khayal

### SEMESTER - V

#### DSE - Khayal (3)

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

#### Learning Objectives:

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

### **Learning Outcomes:**

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

### **Syllabus:**

#### **Theory**

#### **Unit I Detailed study of the ancient texts and Musical terminology (6 hours)**

- Natya Shastra
- Sangeet Ratnakar
- Grama, Moorcchana
- Jati Gayan, Prabandha

#### **Unit II Classification of Instruments (2 hours)**

- Tatt Vadya
- Avnaddha Vadya
- Ghan Vadya
- Sushir Vadya

#### **Unit III Study of the ragas and notation writing (5 hours)**

- Jaunpuri
- Des
- Vrindavani Sarang
- Ability to write the notation of the compositions

**Unit IV Study of Tala and its notation writing (2 hours)**

- Study of the following talas in detail - Roopak
- Study of the following talas in detail - Jhaptala
- Ability to write the notation of the talas
- Dugun, Tigun and Chaugun

**Practical component****Prescribed Ragas:**

- Jaunpuri
- Des
- Vrindavani Sarang

**Unit I Presentation of Classical Music - Vocal (35 hours)**

- Alaap
- Vilambit Khayal
- Drut Khayal
- Tanas

**Unit II Analytical study of the prescribed ragas (30 hours)**

- Jaunpuri
- Des
- Vrindavani Sarang
- Comparative study of prescribed ragas

**Unit III Analytical study of the prescribed Talas (15 hours)**

- Knowledge and demonstration of Tala Roopak
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun - Roopak
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

**Unit IV Study of Tanpura (10 hours)**

- Knowledge of various parts of Tanpura
- The ability to tune the Tanpura
- Knowledge of various kind of Tanpura
- Knowledge of various Baithaks of Tanpura playing

**Suggestive readings:**

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation

- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
  - Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
  - Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
  - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
  - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
  - Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
  - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
  - Singh, Thakur Jaidev (1994) Bhartiya Sangeet Ka Itihas, Varanasi, UP, Sangeet Research Academy
  - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
  - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
  - Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya.
  - Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
  - Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
  - Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
  - Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar 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
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**B.A. (Hons.) III Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**

**Syllabus for DSC Papers**

**SEMESTER - VI**

**DSC - 16: Applied Theory**

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

**Learning Objectives:**

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

**Learning Outcomes:**

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

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

### **Syllabus:**

#### **Unit I Study of the various schools of Dhrupad and their significant features of Dhrupad singing (6 hours)**

- Dagar Bani
- Nauhar Bani
- Khandar Bani
- Govarhar Bani

#### **Unit II Study of the Gharana system of Khayal singing and Instrumental Music (18 hours)**

- The salient features of the term 'Gharana'
- Study of the following Gharanas: Gwalior gharana, Agra gharana, Jaipur gharana, Dilli gharana & Kirana gharana
- Study of the Gharanas of Instrumental music – senia, etawah & Maihar gharana
- Study of palying techniques of various Gharanas of instrumental music

#### **Unit III Study of Hindustani vocal and Instrumental musical forms (15 hours)**

- Dhrupad, Dhamar, Sadra, Maseetkhani Gat
- Khayal, Tarana, Razakhani Gat, Drut, Gat
- Chaturang, Trivat and Tappa
- Thumri and Dadra

#### **Unit IV (6 hours) Study of Various Ragas and Talas**

- Study of the ragas of this semester Miyan ki Todi, Multani, Gaud Sarang, Chhayanat, Ramkali & Vibhas
- Comparative study of the ragas in the syllabus. Ability to write the notation of compositions in prescribed ragas
- Study of the following talas in detail - Teevra and Deepchandi.
- Study of the application of talas in musical forms and ability to write the notation of the talas in Dugun, Tigun and Chaugun

### **Suggestive readings:**

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma

- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Khayal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, Munsihram Monoharlal Publishers Pvt. Ltd.
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra, Part I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1968) Bhatkhande Sangeet Shastra, Part III, Hathras, UP. Sangeet Karyalaya
- Chandorkar, Vijaya (1993). Delhi University, Delhi
- Chandorkar, Vijaya (2014). Compositional Forms of Hindustani Music: A Journey, Munshiram Manoharlal Publishers Pvt. Ltd.
- Saxena, Madhubala (1985). Khayal Shaili ka vikas, Kurukshetra, Haryana, Vishal Publications
- Saxena, Madhubala. Prominent Musical Instruments: Technique and Tradition, Bhartiya Vidya Bhawan, New Delhi
- Saxena, Madhubala and Saxena, Rakesh Bala (2000). Sangeet Nikunj: Samskara Edition, Delhi, Radha Publications
- Bharali, Rabindra (2008) The Forgotten Forms of Hindustani Music, Delhi, Kanishka Publishing House
- Pathak, Sunanda. Hindustani Sangeet mein Raga ki Utpatti evam Vikas
- Goswami, Shailendra (2018). Hindustani Sangeet ke Mahaan Rachnakar Sadarang- Adarang, Delhi, Kanishka Publishers
- Brihaspati, Acharya Kailashchandradeva (1976). Dhruvapada aur uska vikas, Patna, Bihar, Bihar Rashtra Bhasha Parishad
- Devangan, Tulsiram (2020). Thumri Gayaki, Hathras, U.P., Sangeet Karyalaya
- Singh, Ojesh Pratap (2004). Hindustani Sangeet mein Sahitya, Delhi, Ishan Prakashan
- Nigam, Sarita (2021). Hindustani Sangeet mein Raga Vargikaran, Delhi, Kanishka Publishers
- Sharma, Premlata (Editor) (1987-1995), Dhrupad Annual, Varanasi, U.P., All India Kashiraj Trust

### DSC - 17: Stage Performance (6)

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

#### Learning Objectives:

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

#### Learning Outcomes:

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

#### Syllabus:

##### Unit I - Demonstration of the following Ragas (Vocal Music) (30 hours):

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

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

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit and Drut Khayal with *Gayaki* in any raga of the

syllabus

- A detailed performance Drut Khayal with *Gayaki* to be presented in any of ragas prescribed
- Ability to demonstrate *Badhat*, *Bol-Baant* and *Tanas*

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

- Thumri
- Dadra
- Kajri
- Chaiti etc.

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

- Devotional
- Folk song
- Bhajan
- Geet

**OR**

**Unit I - Demonstration of the following Ragas - Instrumental Music (30 hours):**

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

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

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

**Unit III - Presentation of Technical Exercises - Instrumental Music (30 hours):**

- Ability to play five alankaras in Thaata & Dugun laya
- Ability to play five alankaras in Thaata & Tigin laya
- Ability to play one Tisra and one Khand jati alankar
- Ability to play Paltas in any two ragas of the syllabus

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

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

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

**Suggestive readings:**

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

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

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

**Learning Objectives:**

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

**Learning Outcomes:**

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

**Syllabus: Unit I - Demonstration of the following Ragas (Vocal Music) (30 hours):**

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

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

- Ability to perform Vilambit and Drut Khayal with *Gayaki* in any raga of syllabus
- A detailed performance Drut Khayal with *Gayaki* to be presented in anyone raga
- A detailed performance Dhrupad, Dhamar or Sadra with Alap, Layakari and Upaj

- in any of the prescribed ragas
- Ability to tune the Tanpura according to the raga

**Unit III - Analytical and Comparative study of the following Ragas (30 hours):**

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

**Unit IV - Analytical study of Talas (30 hours):**

- Tala Teevra
- Tala Deepchandi
- Demonstration of the Tala on hands with Tali & Khali
- Detailed knowledge of these talas

**OR**

**Unit I - Demonstration of the prescribed Ragas - Instrumental Music (30 hours):**

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

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

- Ability to perform detailed Alaap, Jod Jhala in any of the ragas prescribed
- A detailed performance of Maseetkhani with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- Ability to tune Sitar according to the raga

**Unit III - Analytical and Comparative study of the prescribed Ragas (30 hours):**

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

**Unit IV - Analytical study of the prescribed Talas (30 hours):**

- Tala Teevra

- Tala Deepchandi
- Demonstration of the Tala on hands with Tali & Khali
- Detailed knowledge of these talas

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
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- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

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

**SEMESTER - VI**

**DSE - Khayal (4)**

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

**Learning Objectives:**

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

**Learning Outcomes:**

- The student will know about the life and contribution of legends like Amir Khusrau and

Tansen, and how their works have shaped the present Hindustani music

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

### **Syllabus:**

#### **Theory**

##### **Unit I - Life sketch and contributions of the medieval-era musicians (2 hours)**

- Amir Khusrau
- Tansen
- Sadarang
- Adarang

##### **Unit II - Life sketch and contribution of the modern-era musicians (6 hours)**

- S.N. Ratanjankar, Omkarnath Thakur
- Vilayat Hussain Khan
- Allauddin Khan
- Ravi Shankar, Vilayat Khan

##### **Unit III - Study of the various ragas and notation writing (5 hours)**

- Ramkali
- Bageshri
- Bhimpalasi
- Ability to write the notation of composition in the ragas prescribed

##### **Unit IV - Study of the prescribed Talas (2hours)**

- Tala Tilwada
- Tala Jhoomra
- Ability to write the notation of the talas in Dugun, Tigun and Chaugun
- Detailed knowledge of usage the prescribed talas

#### **Practical component**

##### **Prescribed Ragas:**

- Ramkali
- Bageshri
- Bhimpalasi

**Unit I - Analytical study of prescribed ragas Vocal Music (30 hours):**

- Ramkali
- Bageshri
- Bhimpalasi
- Detailed study of the prescribed Ragas

**Unit II - Presentation of Classical Singing Forms Vocal Music (35 hours):**

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

**Unit III - Analytical study of the prescribed Talas Vocal Music (15 hours):**

- Tala Tilwada
- Tala Jhoomra
- Comparative study of the prescribed Talas
- Ability to write the notation of prescribed Talas in Dugun, Tigun & Chaugun

**Unit IV - Detailed study of Tanpura tuning Vocal Music (10 hours):**

- Knowledge of various kinds of Tanpura
- Knowledge of strings used in Tanpura
- Ability to tune the Tanpura
- Knowledge of various Baithaks for Tanpura playing

**Suggestive readings:**

- Mishra, Sushila (1990) Some Immortals of Hindustani Music, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar (1955) Sangeetagya Kaviyon ki Hindi Rachnayen, Allahabad, UP, Sahitya Bhawan Ltd
- Sharma, Amal Das (1993) Musician of India, Kolkata, West Bengal, Naya Prakash
- Divedi, Harihar Niwas (2010) Mansingh aur Mankutuhail, Gwalior, Vidyamandir Prakashan
- Brihaspati, Sulochana (1986) Khusro Tansen tatha anya kalakar, Delhi, Rajkamal Prakashan Pvt. Ltd.
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya

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

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

**Syllabus for DSE - Sitar**

**SEMESTER - VI**

**DSE - Sitar (4)**

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

**Learning Objectives:**

- To discuss about the life and works of legendary musicians of Karnatak music
- To talk about the many works of famous Western music composers
- To discuss the contribution of Hindustani musicians of the medieval and modern eras
- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.

- To focus on his learning of newer talas

### **Learning Outcomes:**

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

### **Syllabus:**

#### **Theory**

#### **Unit I - Life sketch and contributions of the medieval-era musicians (2 hours)**

- Amir Khusrau
- Tansen
- Sadarang
- Adarang

#### **Unit II - Life sketch and contribution of the modern-era musicians (6 hours)**

- S.N. Ratanjankar, Omkarnath Thakur
- Vilayat Hussain Khan
- Allauddin Khan
- Ravi Shankar, Vilayat Khan

#### **Unit III - Study of the various ragas and notation writing (5 hours)**

- Ramkali
- Bageshri
- Bhimpalasi
- Ability to write the notation of composition in the ragas prescribed

#### **Unit IV - Study of prescribed Talas and notation writing (2 hours)**

- Tala Tilwada
- Tala Jhoomra
- Ability to write the notation of the talas in Dugun, Tigun and Chaugun
- Detailed knowledge of usage the prescribed talas

**Practical component****Prescribed Ragas:**

- Ramkali
- Bageshri
- Bhimpalasi

**Unit I - Presentation of Classical Form - Instrumental Music (35 hours):**

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any of the ragas prescribed
- Ability to play Todas/Tanas

**Unit II - Analytical study of prescribed ragas - Instrumental Music (30 hours):**

- Ramkali
- Bageshri
- Bhimpalasi
- Detailed study of the prescribed Ragas

**Unit III - Analytical study of the prescribed Talas - Instrumental Music (15 hours):**

- Tala Tilwada
- Tala Jhoomra
- Comparative study of the prescribed Talas
- Ability to render Talas with Talai & Khali in Dugun, Tigun & Chaugun

**Unit IV- Practical knowledge of tuning system - Instrumental Music (10 hours):**

- Knowledge of various tuning systems
- Knowledge of all the strings used in Sitar
- Knowledge of various parts of Sitar
- Ability to tune Sitar

**Suggestive readings:**

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

- Brihaspati, Sulochana (1986) Khusro Tansen tatha anya kalakar, Delhi, Rajkamal Prakashan Pvt. Ltd.
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

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

**Syllabus for DSE - Research Methodology**

**SEMESTER - VI / VII**

**DSE - Research Methodology**

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

**Learning Objectives:**

- To understand the concept of 'Research' and its various components

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

### **Learning Outcomes:**

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

### **Syllabus:**

#### **Unit I - Understanding Research and its components (10 hours)**

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

#### **Unit II - Selection of the research topic & significance of Synopsis (8 hours)**

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

#### **Unit III – Primary, Secondary & other sources of information related to music (17 hours)**

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

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

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

**Suggestive readings:**

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



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**B. A. (Hons.) IV Music - Hindustani Music**  
**(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)**  
**FOUR-YEAR FULL TIME PROGRAMME**

**DSC Syllabus – Semester VII**  
**Stage Performance and Ragas, Talas & their applications**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

**B.A. (Hons.) IV Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**  
**Syllabus for DSC Paper**

**SEMESTER - VII**

**DSC – 19: Stage Performance & Ragas, talas and their applications (1)**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE & RAGAS, TALAS AND THEIR APPLICATIONS (1) (701)	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• General Theory (Sem I)</li> <li>• Theory of Indian Music (Sem II)</li> <li>• Ragas and talas of Sem I-VI</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Knowledge of the Time Theory of ragas</li> <li>• Ragas and talas of Sem I-VI</li> </ul>

**Learning Objectives:**

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

**Learning Outcomes:**

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

**Syllabus:**

**VOCAL MUSIC –**

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

- Ahir Bhairav – Nat Bhairav
- Miyan Malhar – Bahar
- Marwa – Puriya and Shri
- Shuddha Sarang – Shyam Kalyan and Jhinjhoti

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

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

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

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

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

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala

- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

## **INSTRUMENTAL MUSIC –**

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

- Ahir Bhairav – Nat Bhairav
- Miyan Malhar – Bahar
- Marwa – Puriya and Shri
- Shuddha Sarang – Shyam Kalyan and Jhinjhoti

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

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

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

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

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

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

**Suggestive readings:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- 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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**(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)**  
**FOUR-YEAR FULL TIME PROGRAMME**

**DSE (1) Syllabus – Semester VII**  
**Historical and Theoretical Study of Ragas**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

**B.A. (Hons.) IV Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**  
**Syllabus for DSE Papers**

**SEMESTER - VII**

**DSE (1): HISTORICAL AND THEORETICAL STUDY OF RAGAS**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
HISTORICAL AND THEORETICAL STUDY OF RAGAS	4	3	1	0	<ul style="list-style-type: none"><li>• Class XII Pass</li><li>• Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru</li></ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"><li>• General Theory (Sem I)</li><li>• Theory of Indian Music (Sem II)</li><li>• Historical Study of Indian Music (Sem III)</li><li>• Ragas and talas of Sem I-VI</li></ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"><li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li><li>• Knowledge of the Bhatkhande and Paluskar notation systems</li><li>• Knowledge of the 10 Thaatas</li><li>• Knowledge of the Time Theory of ragas</li><li>• Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha &amp; Alapti</li><li>• Ragas and talas of Sem I-VI</li></ul>

**Learning Objectives:**

- To learn about the historical development of the prescribed ragas throughout the medieval period
- To understand the scales of these ragas and the raga-classification systems, along with
- To understand about the concept of ‘raganga’ and the use of different ragangas in various ragas

**Learning Outcomes:**

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about various raga classification systems.
- Students learn about various ragangas in Hindustani Music.

## **Syllabus:**

### **Unit I: Origin and development of ragas (6 hours)**

Detailed study of ragas from the period of Sangeet Ratnakar to the modern times

- Gaul/Gaud
- Bhairav and Bilawal
- Kanhada and Malhar
- Todi

### **Unit II: Classification of Ragas (16 hours)**

Classification of ragas according to the -

- Ancient period
  - Grama-Murchchhana system
  - Gramageya ragas
  - Dashavidha raga classification
- Medieval period
  - Shuddha, Chhayalag and Sankeerna raga system
  - Mela-Raga system
  - Raga-Ragini system
- Modern period
  - Thaat-Raga system
  - Raganga system

- Time Theory of Ragas system
  - Sandhiprakash ragas
  - Day time ragas
  - Night time ragas

**Unit III: The concept of Raganga in Hindustani music (14 hours)**

Understanding the salient features of ‘Raganga’ and study of the following ragangas:

- Sarang, Malhar and Kanhada
- Bilawal & Kalyan
- Bhairav
- Todi

**Unit IV: Study of the prescribed ragas and the ability to write notations of compositions (9 hours)**

- Study of the ragas of this semester - Ahir Bhairav, Nat Bhairav, Miyan ki Malhar, Bahar, Marwa, Puriya, Shri, Shuddha Sarang, Shyam Kalyan and Jhinjhoti
- Comparison of the allied ragas with illustrations
- Ability to write the notation of Vilambit Khayal/Maseetkhani Gat in prescribed ragas
- Ability to write the notation of Drut Khayal/Razakhani Gat in prescribed ragas

**Suggestive readings:**

- Sharangdeva (Adayar Edition) - Sangeet Ratnakar
- R. K. Shringy & Premlata Sharma - Sangeet Ratnakar
- Ahobal - Sangeet Parijat
- V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
- Omkar Nath Thakur - Sangeetanjali Part I - VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- V. N Bhatkhande – Kramik .Pustak.Malika Vol I- IV
- Ramashraya Jha- Abhinav Geetanjali, Vol I-V
- S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
- A.N. Sanyal - Ragas and Raginis
- Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar
- Chaudhary, Subhadra. The Time Measure and Compositional patterns in Hindustani Music



**UNDERGRADUATE CURRICULUM FRAMEWORK – 2022**  
**based on**  
**NATIONAL EDUCATION POLICY 2020**

**B. A. (Hons.) IV Music - Hindustani Music**  
**(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)**  
**FOUR-YEAR FULL TIME PROGRAMME**

**DSE (2) Syllabus – Semester VII**  
**Music of the Asian Continent**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

**B.A. (Hons.) IV Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**  
**Syllabus for DSE Papers**

**SEMESTER - VII**

**DSE (2): MUSIC OF THE ASIAN CONTINENT**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
MUSIC OF THE ASIAN CONTINENT	4	3	1	0	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• General Theory (Sem I)</li> <li>• Theory of Indian Music (Sem II)</li> <li>• Historical Study of Indian Music (Sem III)</li> <li>• Ragas and talas of Sem I-VI</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Knowledge of the Time Theory of ragas</li> <li>• Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha &amp; Alapti</li> <li>• Ragas and talas of Sem I-VI</li> </ul>

**Learning Objectives:**

- The course guides the students to get an insight into the origin, development and historical background of music in China, Arabia, Persia and Southeast Asia.
- Students will also learn about the musical scales and musical instruments of these nations.
- This course gives them an insight to compare these musical systems as well. This gives them a vast scope to go for deep study further.

**Learning Outcomes:**

- The students get to know about the origin, development and historical background of music of: a) China, b) Arabia, c) Persia, and d) Southeast Asia
- The students learn about various musical scales and the important musical instruments of above-mentioned nations.
- The students get comparative understanding of the music of those nations with that of Indian music.

**Syllabus:****Unit I: Study of the music of Arabia (11 hours)**

- Origin and development of Arabic music
- A comparative study of the musical concepts of Arabia with those of Indian music
- Music scales of Arabia and its comparative study with the scales of Indian music
- Musical instruments of Arabia and its comparative study with the musical instruments of Indian music

**Unit II: Study of the music of Persia (11 hours)**

- Origin and development of Persian music
- A comparative study of the musical concepts of Persia with those of Indian music
- Music scales of Persia and its comparative study with the scales of Indian music
- Musical instruments of Persia and its comparative study with the musical instruments of Indian music

**Unit III: Study of the music of China (11 hours)**

- Origin and development of Chinese music
- A comparative study of the musical concepts of China with those of Indian music
- Music scales of China and its comparative study with the scales of Indian music
- Musical instruments of China and its comparative study with the musical instruments of Indian music

**Unit IV: Study of the music of Southeast Asia (12 hours)**

- Origin and development of Southeast Asian music
- A comparative study of the musical concepts of Southeast Asia with those of Indian music

- Music scales of Southeast Asia and its comparative study with the scales of Indian music
- Musical instruments of Southeast Asia and its comparative study with the musical instruments of Indian music

**Suggestive readings:**

- Music of the Nations: A comparative Study - Swami Prajnanananda: Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi-2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963
- Vishwa Sangeet Ka Itihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958



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**B. A. (Hons.) IV Music - Hindustani Music**

**FOUR-YEAR FULL TIME PROGRAMME**

**DSE Syllabus Khayal (5) – Semester VII**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

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

**Syllabus for DSE - Khayal**

**SEMESTER – VII**

**DSE – Khayal (5)**

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (5)	4	1	0	3	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru</li> </ul>	Must have studied the following papers – <ul style="list-style-type: none"> <li>• Theory topics in Sem III-VI</li> <li>• Ragas and talas of Sem III-VI</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Understanding of theory topics covered in Sem III-VI</li> <li>• Ragas and talas of Sem III-VI</li> </ul>

**Learning Objectives:**

- To teach the student about the concept of Khayal and its various aspects.
- To explain the contributions of various artistes of Khayal
- To teach well-known and important ragas like Jaijaiwanti, Pooriyadhanashri etc so that they are able to grasp the finer nuances of performing a raga
- To demonstrate talas like Jhaptala and Adachautala on the hand

**Learning Outcomes:**

- The student will come to know about the concept of Khayal, how it is sung, what its salient features are etc.
- The student will be able to understand the contribution of stalwarts of Khayal singing such as Sadarang-Adarang, V.N. Bhatkhande and V.D. Paluskar

- The student will be able to perform popular ragas like Puriyadhanashri, Patdeep etc.
- The student will gain self-belief in performing a raga, after practicing its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas

## **Syllabus:**

### **THEORY**

#### **Unit I: Study of Khayal and its various aspects (4 hours)**

- Origin of Khayal
- Development of Khayal
- Raga delineation through Khayal
- Components of Khayal

#### **Unit II: Biographical study of prominent composers of Khayal (4 hours)**

- Sultan Hussain Sharqui
- Sadarang-Adarang
- Vishnu Digambar Paluskar
- Vishnu Narayan Bhatkhande

#### **Unit III: Ability to write the description of the ragas of this semester (3 hours)**

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

#### **Unit IV: Study of talas and writing notations of compositions (4 hours)**

- Study of the following talas in detail – Jhapltala & Adachautala
- Ability to write the notation of the talas in dugun, tigan and chaugun
- Ability to write the notation of a Vilambit Khayal in the prescribed ragas
- Ability to write the notation of a Drut Khayal in the prescribed ragas

## **PRACTICAL COMPONENT**

### **Unit I: Study of the prescribed ragas (35 hours)**

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

### **Unit II: Stage Performance of a raga (35 hours)**

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

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

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

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

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

### **Suggestive readings:**

- Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan

- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet ResearchAcademy
- Prajnananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries, Delhi, Low Price Publication
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas





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**B. A. (Hons.) IV Music - Hindustani Music**

**FOUR-YEAR FULL TIME PROGRAMME**

**DSE Syllabus Sitar (5)– Semester VII**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

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

**Syllabus for DSE - Sitar**

**SEMESTER – VII**

**DSE – Sitar (5)**

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (5)	4	1	0	3	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• Theory topics in Sem III-VI</li> <li>• Ragas and talas of Sem III-VI</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Understanding of theory topics covered in Sem III-VI</li> <li>• Ragas and talas of Sem III-VI</li> </ul>

**Learning Objectives:**

- To teach the student about the concept of Maseetkhani and Razakhani gats and its various aspects.
- To explain the contributions of various artistes of Sitar
- To teach well-known and important ragas like Jaijaiwanti, Pooriyadhanashri etc so that they are able to grasp the finer nuances of performing a raga
- To demonstrate talas like Jhaptala and Adachautala on the hand

**Learning Outcomes:**

- The student will come to know about the concept of Gats, how it is played, what its salient features are etc.

- The student will be able to understand the contribution of stalwarts of Sitar such as Imdad khan, Mushtaq Ali Khan etc.
- The student will be able to s perform popular ragas like Puriysdhanashri, Patdeep etc.
- The student will gain self-belief in performing a raga, after practicing its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas

## **Syllabus:**

### **THEORY**

#### **Unit I: Study of the Instrument Sitar (4 hours)**

- Origin of Sitar
- Development of Sitar
- Structure Of Sitar
- Tuning of Sitar

#### **Unit II : Contribution and Life Sketch Of Pioneers of Sitar (4 hours)**

- Ustad Imdad Khan
- Ustad Mushtaq Ali Khan
- Pt. Nikhil Banerjee
- Ustad Haleem Zafar Khan

#### **Unit III: Analytical Study Of the Prescribed Ragas (3 hours)**

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

#### **Unit IV: Study of talas and writing notations of compositions (4 hours)**

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Abilityto write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Jhapltala & Adachautala
- Ability to write the notation of the talas in dugun, tigung and chaugun.

**PRACTICAL COMPONENT**

**Unit I: Analytical and comparative Study of the prescribed ragas (35 hours)**

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

**Unit II: Stage Performance of the prescribed ragas (35 hours)**

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

**Unit III: Study Of Talas (10 hours)**

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

**Unit IV: Demonstration of Skills in Sitar (10 hours)**

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorchana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas.
- Ability to play any alankar in Mishra jati

**Suggestive readings:**

- Prajnanananda, Swami (2014) Historical Developmen t of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S.(1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas,Varanasi,UP,Sangeet Research Academy
- Prajnananda, Swami (1963)History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math

- Ahobal(1971)Sangeet Parijat, Hathras ,UP,SangeetKaryalaya
- Bhatkhande,V.N. (1934)A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande,V.N. (2004)A Comparative Study of the leading music system of the 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries, Delhi,Low Price Publication
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- Bhatkhande,V.N. (2002)Kramik Pustak Malika, Part II, Hathras,U.P., SangeetKaryalya
- 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,OmkarNath(1975)Sangeetanjali, Part II, Bombay,Maharashtra,Pandit OmkarNath Thakur Estate
- Thakur, OmkarNath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, PanditOmkarNath ThakurEstate
- Thakur, OmkarNath(2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit OmkarNath Thakur Estate
- Mishra, Lalmani(1979)Tantrinada, Kanpur,U.P.SahityaRatnalaya
- Aggarwal, V.K.and Nagpal,Alka(2004) Sitarand its Compositions, Part I-II,Delhi, Sanjay Prakashan
- Mahajan, Anupam(2003)Compositions in Instrumental Music(Traditional and New Creation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas



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**B. A. (Hons.) IV Music**

**FOUR-YEAR FULL TIME PROGRAMME**

**DSE Syllabus Research Methodology in Music – Semester VII**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

## B.A. (Hons.) Music IV

### Syllabus for DSE – Research Methodology in Music – Sem. VII

#### DSE – Research Methodology in Music – Sem. VII

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

#### Learning Objectives:

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

#### Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research

topic

- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

### **Syllabus:**

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

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

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

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

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

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

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

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

**Suggestive readings:**

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



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**B. A. (Hons.) IV Music - Hindustani Music**  
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**FOUR-YEAR FULL TIME PROGRAMME**

**DSC Syllabus – Semester VIII**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

**B.A. (Hons.) IV Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**  
**Syllabus for DSC Paper**

**SEMESTER - VIII**

**DSC – 20: Stage Performance & Ragas, talas and their applications (2)**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE & RAGAS, TALAS AND THEIR APPLICATIONS (2)  (801)	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru</li> </ul>	Must have studied the following papers – <ul style="list-style-type: none"> <li>• General Theory (Sem I)</li> <li>• Theory of Indian Music (Sem II)</li> <li>• Ragas and talas of Sem I-VII</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Knowledge of the Time Theory of ragas</li> <li>• Ragas and talas of Sem I-VII</li> </ul>

**Learning Objectives:**

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

**Learning Outcomes:**

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

**Syllabus:**

**VOCAL MUSIC –**

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

- Darbari Kanhada – Adana
- Basant – Paraj
- Devgiri Bilawal – Yamani Bilawal and Maru Bihag
- Gaud Malhar – Ramdasi Malhar and Rageshri

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

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

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

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

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

- Knowledge and demonstration of the following talas on the hands - Tilwada, Ektala and Roopak

- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

## **INSTRUMENTAL MUSIC –**

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

- Darbari Kanhada – Adana
- Basant – Paraj
- Devgiri Bilawal – Yamani Bilawal and Maru Bihag
- Gaud Malhar – Ramdasi Malhar and Rageshri

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

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

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

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

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

- Knowledge and demonstration of the following talas on the hands – Tilwada, Ektala and Roopak
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before the performance of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition

Suggestive readings:

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



**UNDERGRADUATE CURRICULUM FRAMEWORK – 2022**  
**based on**  
**NATIONAL EDUCATION POLICY 2020**

**B. A. (Hons.) IV Music - Hindustani Music**  
**(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)**  
**FOUR-YEAR FULL TIME PROGRAMME**

**DSE (3) Syllabus – Semester VIII**  
**Interdisciplinary approach in Indian music**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

**B.A. (Hons.) IV Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**  
**Syllabus for DSE Papers**

**SEMESTER - VIII**

**DSE (3): INTERDISCIPLINARY APPROACH IN INDIAN MUSIC**

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
INTERDISCIPLINARY APPROACH IN INDIAN MUSIC	4	3	1	0	<ul style="list-style-type: none"><li>• Class XII Pass</li><li>• Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru</li></ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"><li>• General Theory (Sem I)</li><li>• Theory of Indian Music (Sem II)</li><li>• Historical Study of Indian Music (Sem III)</li><li>• Ragas and talas of Sem I-VII</li></ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"><li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li><li>• Knowledge of the Bhatkhande and Paluskar notation systems</li><li>• Knowledge of the 10 Thaatas</li><li>• Knowledge of the Time Theory of ragas</li><li>• Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha &amp; Alapti</li><li>• Ragas and talas of Sem I-VII</li></ul>

**Learning Objectives:**

- To understand the inter relation of Music with Mathematics and Physics
- To understand that the positive aspects of Music in personality development
- To understand methods of documentation and preservation of music
- To understand the inter-relation of classical music with folk music

**Learning Outcomes:**

- Students gain knowledge about the relation between Music, Mathematics and Physics.
- Students get to understand the positive aspect of music in personality development.
- Students learn about proper documentation and preservation of music
- Students get an understanding about the interrelation of classical music folk music
- Students learn about use and application of Indian Classical music in Film music.

### **Syllabus:**

#### **Unit I: Application of Physics and Maths in Indian music (12 hours)**

- Analytical study of musical sound based on principles of Physics
- The working of Tanpura and Sitar based on the principles of Physics
- Mathematical approach in the Talas of Indian Music
- The application of Mathematics in the concept of Laya

#### **Unit II: Study of Indian music vis-à-vis the fields of Physiology and Psychology (9 hours)**

- Study of the Physiology of the Human Throat
- Application of Physiology in voice culture with regard to music
- The impact of Indian music on the psychology and personality development of a growing child
- Study of Music Therapy as a tool of Psychology and its impact in daily life

#### **Unit III: Preserving Music and its associated traditional values (12 hours)**

- The significance of Documentation and Preservation of Indian Music
- A study of the scientific equipment and technologies used in the preservation of Indian music
- Role of Indian music in maintaining the traditional values of Indian culture
- The importance of Indian music in maintaining social harmony and national integrity

#### **Unit IV: The Interrelationship of Hindustani music with folk & film music (12 hours)**

- Interrelationship of Hindustani classical music & Indian folk music
- Study of the impact of Hindustani ragas on the songs of Hindi film music
- Study of the use of Hindustani classical instruments for Hindi film music composition
- An analysis of the Hindustani talas used in Hindi film songs

### **Suggestive readings:**

- Lalit Kishore Singh - Dhvani Aur Sangeet
- G.H. Ranade - Hindustani Music
- A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
- M.R. Gautam - Evolution of Rag and Tala in Music
- Vimla Musalgaonkar - Bhartiya Sangeet ka Darshanparak Anusheelan
- V.N. Bhatkhande - Kramik Pustak Malika
- Omkarnath Thakur - Sangeetanjali Part I- VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- Uma Garg – Sangeet ka Saundaryabodh



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**B. A. (Hons.) IV Music - Hindustani Music**  
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**FOUR-YEAR FULL TIME PROGRAMME**

**DSE (4) Syllabus – Semester VIII**  
**Study of the Western Music System**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

**B.A. (Hons.) IV Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**  
**Syllabus for DSE Papers**

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**SEMESTER - VIII**

**DSE (4): STUDY OF THE WESTERN MUSIC SYSTEM**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STUDY OF THE WESTERN MUSIC SYSTEM	4	3	1	0	<ul style="list-style-type: none"><li>• Class XII Pass</li><li>• Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru</li></ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"><li>• General Theory (Sem I)</li><li>• Theory of Indian Music (Sem II)</li><li>• Historical Study of Indian Music (Sem III)</li><li>• Ragas and talas of Sem I-VII</li><li>• Music of the Asian Continent (Sem VII)</li></ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"><li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li><li>• Knowledge of the Bhatkhande and Paluskar notation systems</li><li>• Knowledge of the 10 Thaatas</li><li>• Knowledge of the Time Theory of ragas</li><li>• Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha &amp; Alapti</li><li>• Ragas and talas of Sem I-VII</li></ul>

**Learning Objectives:**

- It is to give the students an understanding of the western music system.
- This course will help them understanding various concepts of western music, including different scales, instruments and staff notation systems.
- Students will also learn about the contribution of prominent musicians as well.

**Learning Outcomes:**

- Students get the knowledge about basic concepts of western music like Harmony, Melody and Chords.
- Students to get to know about various scales in western music.
- Students get to learn about Staff Notation System.
- Students get the knowledge about western string and wind instruments
- Students get to know about the prominent western musicians.

## **Syllabus:**

### **Unit I: Study of the Western music concepts (9 hours)**

Knowledge of the following Western music concepts –

- Harmony
- Melody
- Chords
- Choral music

### **Unit II: Study of the Western musical scales and Staff Notation System (17 hours)**

Study of the following scales and Staff Notation System –

- Equally Tempered scale
- Diatonic scale
- Major and minor scales
- Staff Notation System

### **Unit III: Description of Western musical instruments (10 hours)**

Study of the following musical instruments –

- Flute
- Saxophone
- Violin
- Piano

### **Unit IV: Biographical studies of Western music composers (9 hours)**

Contributions of music composers to Western music –

- Bach
- Beethoven
- Mozart
- Handel

**Suggestive readings:**

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1. 2008
- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music, Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009



**UNDERGRADUATE CURRICULUM FRAMEWORK – 2022**  
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**B. A. (Hons.) IV Music - Hindustani Music**

**FOUR-YEAR FULL TIME PROGRAMME**

**DSE Syllabus Khayal (6) – Semester VIII**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

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

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**SEMESTER – VIII**

**DSE – Khayal (6)**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (6)	4	1	0	3	<ul style="list-style-type: none"><li>• Class XII Pass</li><li>• Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru</li></ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"><li>• Theory topics in Sem III-VII</li><li>• Ragas and talas of Sem III-VII</li></ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"><li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li><li>• Knowledge of the Bhatkhande and Paluskar notation systems</li><li>• Knowledge of the 10 Thaatas</li><li>• Understanding of theory topics covered in Sem III-VII</li><li>• Knowledge of Ragas and talas of Sem III-VII</li></ul>

**Learning Objectives:**

- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss the various gharanas and styles in Hindustani vocal music.
- To discuss the various musical forms of Hindustani music
- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of the previous semesters

**Learning Outcomes:**

- The student will come to know about the salient features of the Gharana system, as also the specialties of prominent gharanas like Gwalior, Agra, Dilli gharanas etc.
- The student will come to know about the various musical forms of vocal music, such as Dhrupad, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.
- He/she will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he/she has learnt in all the semesters.

## **Syllabus:**

### **THEORY**

#### **Unit I: Study of the Gharana system and prominent composers of Khayal (7 hours)**

- The concept of 'Gharana' in Hindustani music
- The salient features of 'Gharana' in Khayal gayaki
- Study of the following gharanas:
  - Gwalior gharana
  - Agra gharana
  - Jaipur gharana
  - Dilli gharana
  - Kirana gharana
- Biographical study of prominent composers of Khayal
  - Faiyyaz Khan
  - Bade Ghulam Ali Khan
  - Omkarnath Thakur
  - Amir Khan
  - S.N. Ratankankar

#### **Unit II: Study of Hindustani musical forms (4 hours)**

Study of the following musical forms –

- Dhrupad-Dhamar
- Tarana
- Tappa

- Thumri

Unit III: Ability to write the description of the ragas of this semester (2 hours)

- Miyan ki Todi
- Gaud Sarang
- Chhayanaat
- Bhairavi

Unit IV: Study of talas and writing notations of compositions (2 hours)

- Study of the following talas in detail – Roopak & Deepchandi
- Ability to write the notation of the talas in dugun, tigan and chaugun
- Ability to write the notation of Vilambit Khayal in the prescribed ragas
- Ability to write the notation of Drut Khayal in the prescribed ragas

## **PRACTICAL COMPONENT**

**Unit I: Study of the prescribed ragas (35 hours)**

- Miyan ki Todi
- Gaud Sarang
- Chhayanaat
- Bhairavi

**Unit II: Stage Performance of a raga (35 hours)**

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

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

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

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

- Knowledge and demonstration of the following talas on the hands – Roopak & Deepachandi
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

#### Suggestive readings:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma
- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Khyal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, Munsihram Monoharlal Publishers Pvt. Ltd.
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra, Part I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1968) Bhatkhande Sangeet Shastra, Part III, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan

- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan



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**B. A. (Hons.) IV Music - Hindustani Music**

**FOUR-YEAR FULL TIME PROGRAMME**

**DSE Syllabus Sitar – Semester VIII**

**Department of Music**  
**Faculty of Music & Fine Arts**  
**University of Delhi**  
**Delhi - 110007**

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

**Syllabus for DSE – Sitar (6)**

**SEMESTER – VIII**

**DSE – Sitar (6)**

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (6)	4	1	0	3	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• Theory topics in Sem III-VII</li> <li>• Ragas and talas of Sem III-VII</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Understanding of theory topics covered in Sem III-VII</li> <li>• Knowledge of Ragas and talas of Sem III-VII</li> </ul>

**Learning Objectives:**

- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss the various gharanas and styles in Hindustani Instrumental music.
- To discuss the various Instrumental gats of Hindustani music
- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of the previous semesters

**Learning Outcomes:**

- The student will come to know about the salient features of the Gharana system, as also the specialties of prominent gharanas like Maihar, Etawah etc.
- The student will come to know about the various Gats of instrumental music, such

as Maseetkhani, Razakhani, Vilambit and Drut gats in other talas. This knowledge will help him to become a better stage performer of Hindustani music.

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

## **Syllabus:**

### **THEORY**

#### **Unit I: Study of the Following Gharanas of Sitar (7 hours)**

- Etawah Gharana
- Maihar Gharana
- Jaipur Senia Gharana
- Vishnupur Gharana:

#### **Unit II: Analytical Study of Various Sitar Gats (4 hours)**

- Maseetkhani
- Razakhani
- Sitarkhani
- Vilambit, Drut & atidrut gat in Talas other than teentala

#### **Unit III: Ability to write the description of the ragas of this semester (2 hours)**

- Miyan ki Todi
- Multani
- Bageshree
- Rageshree

#### **Unit IV: Study of talas and writing notations of compositions (2 hours)**

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Ability to write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Dhamar and Chautala
- Ability to write the notation of the talas in dugun, tigung and chaugun.

### **PRACTICAL COMPONENT**

#### **Unit I: Study of the prescribed ragas (35 hours)**

- Miyan ki Todi
- Multani
- Bageshree
- Rageshree

### **Unit II: Stage Performance of a raga (35 hours)**

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani and Ati drut gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

### **Unit III: Presentation of ragas and ability to compare similar ragas (10 hours)**

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigan and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigan and chaugun - Jhaptala

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

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorchana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas
- Ability to play any alankar in Tisra, Khand, Mishra jati .

### **Suggestive readings:**

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- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas