



POSTGRADUATE CURRICULUM FRAMEWORK – 2024
based on
NATIONAL EDUCATION POLICY 2020

M.A. Music - Hindustani Music
(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)
TWO-YEAR FULL TIME PROGRAMME

Semester – I & II

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

Master of Arts in Hindustani Music (Vocal/ Instrumental – Sitar/Sarod/Guitar/Violin/Santoor)

1st Year of PG curricular structure for 2 Year PG Programmes (3+2)

Semester	DSC	DSE	2 Credit Course	Total Credits
Semester-I	DSC – 1 DSC – 2 DSC – 3 (12 Credits)	DSE- 1 DSE- 2 OR DSE– 1 GE -1 (8 Credits)	Skill based Course/Workshop/specialised Laboratory/Hands on Learning (2 Credits)	22
Semester-2	DSC -4 DSC -5 DSC-6 (12-credits)	DSE – 3 DSE – 4 OR DSE – 2 GE - 2 (8 Credits)	Skill based workshop/ Specialised laboratory/ Hands on Learning (2 Credits)	22

Master of Arts in Hindustani Music (Vocal/ Instrumental – Sitar/Sarod/Guitar/Violin/Santoor)

1st Year of PG curricular structure for 2 Year PG Programmes (3+2)

SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-I	<p>DSC – 1 - HISTORICAL AND THEORETICAL STUDY OF RAGAS</p> <p>DSC – 2 - ADVANCE STAGE PERFORMANCE - 1</p> <p>DSC – 3 – ADVANCE RAGAS, TALAS AND THEIR APPLICATIONS - 1</p>	<p>DSE- 1A - STUDY OF CLASSIFICATION OF RAGAS</p> <p>DSE- 1B - COMPARATIVE STUDY OF INDIAN CLASSICAL MUSIC SYSTEMS - HINDUSTANI AND KARNATAK</p> <p>DSE- 1C - INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC</p> <p>DSE- 2A - MUSIC OF THE ASIAN CONTINENT</p> <p>DSE- 2B - HISTORICAL STUDY OF THE EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS</p> <p>DSE- 2C - THEORETICAL ASPECTS OF INDIAN MUSIC</p>	GE-1 - TRADITION OF FOLK MUSIC IN PUNJAB & RAJASTHAN	SBC-1 - REPAIR AND MAINTENANCE OF PERCUSSION INSTRUMENTS
SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-II	<p>DSC – 4 - THEORY: INTERDISCIPLINARY APPROACH IN INDIAN MUSIC</p> <p>DSC – 5 - ADVANCE STAGE PERFORMANCE - 2</p> <p>DSC – 6 – ADVANCE RAGAS, TALAS AND THEIR APPLICATIONS - 2</p>	<p>DSE- 3A - RESEARCH METHODOLOGY</p> <p>DSE- 3B - COMPARATIVE STUDY OF THE MUSICAL INSTRUMENTS USED FOR KARNATAK AND HINDUSTANI CONCERT</p> <p>DSE- 3C - STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM</p> <p>DSE- 4A - THEORY: STUDY OF WESTERN MUSIC SYSTEM</p> <p>DSE- 4B - THEORY: MUSICAL CONCEPTS, COMPOSITIONS AND INSTRUMENTS</p> <p>DSE- 4C - GENERAL THEORY OF PERCUSSION MUSIC</p>	GE-2 - TRADITION OF FOLK MUSIC IN UTTAR PRADESH & BIHAR	SBC-2 - ADVANCE TUNING TECHNIQUES AND KNOWLEDGE OF ACCOMPANYING INSTRUMENTS

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

SEMESTER - I

DSC (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 DSC-1	4	3	1	0	<ul style="list-style-type: none"> • B.A. (Hons.) Music Pass • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • Ragas and talas of Sem I-VI <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha & Alapti • Ragas and talas of Sem I-VI

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
- 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 Prakar
- Chaudhary, Subhadra. The Time Measure and Compositional patterns in Hindustani Music

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Syllabus for DSC Paper

SEMESTER - I

DSC – 2: Advance Stage Performance - 1

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
ADVANCE STAGE PERFORMANCE-1 DSC-2	4	0	0	4	<ul style="list-style-type: none"> • B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VI <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VI

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

Syllabus: Theory (120 Hours)**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, 2002, 2002, 1970) Kramik Pustak Malika, Part I, Part-II, Part-III, Part-IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001, 1996, 1991, 1959) Raga Vigyan, Part I, Part-II, Part-III, 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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Syllabus for DSC Paper

SEMESTER - I
DSC – 3: Advance 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		
ADVANCE RAGAS, TALAS AND THEIR APPLICATIONS-1 DSC-3	4	0	0	4	<ul style="list-style-type: none"> • B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VI <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VI

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

Syllabus: Theory (120 Hours)

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, 2002, 2002, 1970) Kramik Pustak Malika, Part I, Part-II, Part-III, Part-IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001, 1996, 1991, 1959) Raga Vigyan, Part I, Part-II, Part-III, 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.

Discipline Specific Elective (DSE) – 1A

Study of Classification of Ragas

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Classification of Ragas DSE – 1 A	4	3	1	0	• B A (Hons.) • Any Diploma in Hindustani/ Karnatak/ Percussion music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course.

Credit: 4

Course Objective

- To create an understanding of the need of classification of ragas and the principles of various classification systems.
- To give an insight in to various theories and systems of classification of ragas in medieval and modern period.

Course Learning Outcome

- Knowledge about the need and principles of classification of ragas.
- Knowledge of various methods of classification of ragas in medieval and modern period.

Contents:

Unit -I: Raga-Ragini classification (10 Hours)

- Shiv Mat
- Bharat Mat
- Hanuman Mat
- Kallinath Mat

Unit-II: Mela-Raga Classification (10 Hours)

- Meaning & Definition of Mela
- Mela Classification in 14th-16th Century
- Mela System in 17th Century
- Mela System in 18th Century

Unit – III: Raganga-Raga Classification (15 Hours)

- Meaning and Definition of Raganga
- Principles of Raganga-Raga Classification
- Raganga Theory of Pt. Natayan Moreshwar Khare
- Importance and relevance of Raganga-Raga classification

Unit-IV: Thaat-Raga Classification (10 Hours)

- Principles of Thaat-Raga classification
- Ten scales in Thaat-Raga classification
- Role of Raganga in Thaat-Raga classification
- Importance and relevance of Thaat-Raga classification

Suggested Readings-

1. Bhatkhande, Vishnu Narayan, (1956). Bhatkhande Sangeet Shastra, Part 1-4, Hathras: Sangeet Karyalaya.
2. Bhatkhande, Vishnu Narayan, (1956). Kramik Pustak Malika, Part 1-6, Hathras: Sangeet Karyalaya.
3. Patwardhan, Vinayak Rao, (1964). Raga Vigyan, Part 6. Pune: Shri Madhusudan Vinayak Patvardhan
4. Pathak, Sunanda (2016). Hindustani Sangeet Mein Raga Ki Utpatti Evam Vikas, Delhi: Radha Publications.

Discipline Specific Elective (DSE) – 1B

Comparative Study of Indian Classical Music Systems - Hindustani and Karnatak

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Comparative Study of Indian Classical Music Systems - Hindustani and Karnatak DSE – 1 B	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective

- The main focus of this unit is to create an aptitude and understanding about the Comparative study of Indian Classical Music Systems of Hindustani and Karnatak music and contribution of composers in their respective field.
- It also deals with the understanding of distinctive features of both systems

Course Learning Outcome

- Understanding the important concepts of Hindustani and Karnatak Music and their principal aspects.
- Students will be able to understand the contribution of musicians of their respective field.

Contents

Unit -I: Swara and its Varieties (10 Hours)

- Swara and Swarasthana
- Shuddh Swar/ Prakruti and Vikruti Swara
- Dwadasha
- Shodhasha Swara and 72 Mela karta

Unit-II: Raga- Tala and Concert (15 Hours)

- Scales - Mela – ‘THAT’
- Corresponding Ragas and its classification
- Corresponding Tala and its varieties, 108 Tala, 35 Tala
- Concert Patterns

Unit -III: Musical forms (10 Hours)

- Kriti – Keertana - Drupat – Dhamar
- Ragam -Tanam – Pallavi - Vilambit and Drut Khayal
- Padam - Thumri
- Javali - Tappa

Unit-IV: Comparative knowledge about the contributions of composers of both systems (10 Hours)

- Amir Khusrau, Swami Haridas, Tansen
- Naimat khan (Sadarang) Wajid Ali Shah, V N Bhanthkhande, V.D Paluskar
- Purandara Dasa, Annamacharya, Kshetrajna
- Tyagaraja, Muthuswami Dikshitar, Shyamashastri, Swati Tirunal

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th , 16th, 17th& 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay

Discipline Specific Elective Course (DSE-1C)

SEMESTER-I

DSE – 1C INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Interdisciplinary Approach in Percussion Music DSE-1C	4	3	1	0	<ul style="list-style-type: none"> • B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute 	Must have studied the following topics – <ul style="list-style-type: none"> • General Terminology • Talas and compositions <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the students' skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

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

Syllabus: Theory (45 Hours)**Unit I. Personality development and study of Musical sound (10 Hours)**

- Meaning, Kinds of Sound, Musical sound.
- Computer as an aid in music, Used in Music.
- Social Media, You Tube, Music based App.
- Positive aspects of Music in personality development : Psychological Approach - Introduction, Listing various kind of Music, Study of tradition teaching of Music, Impact of various Sound by Vocals & Instruments

Unit II. Mathematical approach in Percussion Music (15 Hours)

- Tala, Laya, Laykari Thah, Dugun, Chaugun.
- Tigon, Aada $3/2$ or Dedhgun, Kuaad $5/4$ or Sawagun, Biaad $7/4$ or Paundugun.
- Knowledge of Tihai from different Matras.
- Jati : Trisya, Chaturasya, Khand, Misra and Sankirna.

Unit III. Significance of Sanskrit & Avanaddha Vadyas in Indian Culture (10 Hours)

- Introduction.
- Festivals, Various kind of Percussion Music.
- Folk Instruments – Dholak, Naal, Khanjari, Dukkarda.
- Sanskrit and Music – Meaning, Various ancient Literature, Sanskrit Slokas.

Unit IV. Study of Talas (10 Hours)

- Detailed study of Prescribed Talas.
- Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati, Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

Discipline Specific Elective (DSE) – 2A**Music of the Asian Continent**

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

Course Objectives: The course guides the students to get an insight into the origin, development and historical background of music in china, Arabia, Persia and South East 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.

Course Learning Outcomes: The students get to know about the origin, development and historical background of music of:

- a. China
 - b. Arabia
 - c. Persia
 - d. South East Asia
2. The students learn about various musical scales and the important musical instruments of above-mentioned nations.
 3. The students get a comparative understanding of the music of those nations with that of Indian Music.

Content:**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 Ithihas, 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

Discipline Specific Elective (DSE) – 2B

Historical Study of the evolution of Ragas, Talas and Music Instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Historical Study of the evolution of Ragas, Talas and Music Instruments DSE – 2B	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objectives: In this course students will understand different periods of Musical history, Musical Mnemonics, Evolution of ragas and their classification. And will also understand the classification of musical instruments, its construction and playing techniques.

Course Learning Outcomes:

1. Knowledge of the evolution of Ragas, Lakshanas and its classification.
2. Understands about the classification of Musical Instruments and important concert musical instruments.
3. Knowledge about the Construction and playing techniques of stringed and wind instruments.
4. Knowledge about musical forms and evolution.
5. Knowledge of 175 and 108 tala systems.

Contents:

Unit I: Historical development of Indian Music (10 Hours)

- The different periods of Musical History and their distinctive features,
- Landmarks in the history of Indian Music.
- Evolution of Ragas, Raga Lakshana and system of Raga classification, Ragas which owe their origin to folk Music.
- Concept of “Marga” and “Desi” in the spheres of Raga, Tala, Prabandha

Unit -II: Musical Instruments (10 Hours)

- Origin and Development of Indian Musical Instruments
- Classification of Musical Instruments Important musical instruments adopted in traditional music
- Important musical instruments adopted in traditional music
- Musical instruments adopted from Western Music system

Unit - III: Evolution of Musical forms with special reference to Prabandhas and their classifications. (15 Hours)

- Gita Prabandha
- Vadya Prabandha
- Nritya Prabandha
- Misra Prabandha

Unit -IV: Tala and Laya(10 Hours)

- Origin and evolution of tala system in Indian Music
- Knowledge about the formation of 175 and 108 systems of talas.
- Cchanda figuring in Tiruppugazh
- Tala-s figuring in traditional Music

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras.
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th , 16th, 17th& 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay

Discipline Specific Elective Course (DSE-2C)

SEMESTER-I

DSE – 2C THEORETICAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Indian Music DSE-2C	4	3	1	0	<ul style="list-style-type: none"> • B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute 	Must have studied the following topics – <ul style="list-style-type: none"> • General Terminology • Talas and compositions <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various Tala of Tabla & Pakhawaj. This enhances the students' skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

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

Syllabus Theory (45 Hours)

Unit I. Technical Terms of Avanaddha Vadya & Hindustani Music (10 Hours)

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum, Uthan, Peshkar, Kayada, Rela, Tihai, Gat, Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi, layakari.
- Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita, Anagata.
- Terms of Hindustani Music – Harmony, Melody, Sangeet, Nada, Shruti, Jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi-Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad, Purvanga, Uttaranga, Audava, Shadava, Sampoorana, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav, Tirobhava, Gandharva Gana.
- Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara, Mel, Thata, Raga, Upanga, Bhashanga, Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet.

Unit II. Study of ancient, Medieval and Modern Treatises & Musicologist in Indian Music (20 Hours)

- Natya Shastra, Nardiya Shiksha, Sangeet Makarand, Brihaddeshi, Manasollaas, Sangeet Chudamani, Bharat Bhashya Sangeet Ratnakar, Sangeet Samaysar, Sangeetopanishatsaaroddhar, Sanageet Raj, Swaramalekalanidhi, Sangeet Darpan, Sangeet Paarijaat, Raga Tatvavibodh, Hridaya Kautuk, Hridaya Prakash, Chaturdandi Prakashika, Sangeet Chintamani, Pranavbharati.
- Musicologists and their textual tradition-Bharat, Naarad, Matang, Someshwardev, Jagdekmall, Nanyadev, Sharangdev, Parshwadev, Sudhakalash, Maharana Kumbha, Ramamatya, Damodar Pandit, Pandit Ahobal, Shriniwas, Hridyanarayana, Vyankatmakhi.
- Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande.
- Pt. Vinayak Rao Patwardhan, Pt. Omkarnanath Thakur, Acharya Birhaspati, Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, Pt. Chhote Lal Mishra, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary.

Unit III. Avanaddha Vadyas & Contribution of Percussion Artists (08 Hours)

- Detailed Study of Tabla, Pakhawaj, and Mridangam.
- Origin, Development, Present forms.
- Life & Contribution of - Pandit Ramshai, Pandit Kanthe Maharaj, Ustad Ahemadjan Tirakhwa, Pandit Anokhelal Mishra, Pandit Kishan Maharaj, Pandit Samta Prasad, Pandit Sharda Sahai, Pandit Chhote Lal Mishra, Ustad Allarkha, Ustad Nizamuddin Khan, Ustad Amirhussain Khan, Ustad Zakir Husain.
- Pandit Kudau Singh Maharaj, Pandit Nana Panse, Guru Purushottam Das, Pandit Bhavani Shankar, Pandit Ambadaspaant Agale, Maharaja Chatrapati Singh.

Unit IV. Talas and Layakaries (07 Hours)

- Detailed study of Laya-Layakari Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun. Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati, Panchamswari.
- Notation book to be prepared for Talas
- Compositions writing in different layas.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina,Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal,Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab’le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal,Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt.Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt.Arvind, Izajat,Publisher Name- Populer Prakashan, Kolhapur
- Dandage,Pt.Amod,Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt.Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

SEMESTER-I

GE 1– Tradition of Folk Music in Punjab & Rajasthan

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		

Tradition of Folk Music in Punjab & Rajasthan GE– 1	4	2	0	2	<ul style="list-style-type: none"> • B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portion of 1st semester of M A
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Credit: 2

Course Objective

Folk music is a vital part of India's rich and diversified cultural heritage, serving as a means of preserving history, storytelling, and social bonding. It is a rich and diverse cultural expression deeply rooted in the traditions, customs, and everyday lives of various communities across the country. Unlike classical music, which follows certain rules and structures, folk music is informal, passed down through generations, and varies from region to region. It also reflects local customs, traditions, and social values. Even today, folk music remains relevant and continues to inspire contemporary music forms. Hence the objective of this course is to offer the students an introduction and knowledge to various Folk Musical Forms across India.

Course Learning Outcome

The learning outcome for the students of this course is as follows:-

- Knowledge of the folk music of Punjab & Rajasthan.
- Knowledge of the brief cultural history of the different forms of folk music.
- Knowledge of socio-cultural bonding of a particular region.
- Knowledge of the folk Instruments used in particular folk of Punjab & Rajasthan.
- Knowledge of the oral tradition, folk tales, community participation etc.
- Knowledge and contribution of the various folk singers and artists of Punjab & Rajasthan.

Unit I - Tradition of Folk Music in Punjab

- Historical, geographical & cultural background of Punjab
- Folk Singing Forms of Punjab
- Heer, Mirza Sahiba
- Mahiya, Dhola, Tappe etc.

Unit II - Tradition of folk music in Rajasthan

- Historical, geographical & cultural background of Rajasthan
- Folk Singing Forms of Rajasthan

- Maand, Moomal
- Panihari, Pabuji Ki Phad, Jhagad, Gorband etc.

Unit III - Folk instruments & dance forms of Punjab & Rajasthan

- Folk Instrument of Punjab
 - Dhol
 - Sarangi
 - Algoza
 - Tumbi etc.
- Folk Dances of Punjab
 - Giddha
 - Bhangra
 - Jhoomar
 - Luddi etc.
- Folk Instrument of Rajasthan
 - Ravanhattha
 - Dholak
 - Kamaycha
 - Sarangi etc.
- Folk Dances of Punjab
 - Ghoomar
 - Kalbelia
 - Kathputli
 - Teratali etc.

Unit IV – Life and contribution of various folk artist of Punjab & Rajasthan

- Surinder Kaur, Prakash Kaur
- Aasa Singh Mastana
- Allahjilai Bai
- Sugna Ram etc.

Practical:

Unit I - Performance of Folk Song of Punjab (15 hours)

- Heer
- Mirza Sahiba
- Mahiya
- Tappe

Unit II - Performance of Folk Song of Rajasthan (15 hours)

- Maand
- Moomal
- Panihari
- Pabuji Ki Phad, Jhagad, Gorband etc.

Unit III – Demonstration of talas used in Folk Music of Punjab (15 hours)

- Keharwa

- Chachar
- Dadra
- Khemta

Unit IV – Demonstration of talas used in Folk Music of Rajasthan (15 hours)

- Keharwa
- Chachar
- Dadra
- Khemta

Recommended Books:

1. Punjab ka lok Sangeet – Dr. Arvind Sharma
2. Punjab ki Sanskritik Dharohar – Dr. Jageer Singh Noor.
3. *Bhartiya Lok Sangeet – Veena Shrivastav
4. Haryana and Punjab ka Lok Sangeet – Dr. Mukesh
5. Dogri and Rajasthani Lokgeeton ka Tulnatmak Adhyayan – Dr. Purushottam Singh Jamval
6. Punjab Ki Sangeet Parampara – Prof. (Dr.) Geeta Paintal
7. *Bhartiya Lok Vaadya – Dr. Kaushal Kumari
8. *Lok Bhasha Evam Sangeet – Dr. Madhurani Shukla
9. Jaisalmar Ke Shringarik Lok Geet – Dr. Bhuvaram Santhar
10. Kaalbelia: Geet Aur Nritya – Mohan Lal Jod
11. Multani Lok Sahitya Aur Sanskriti – Dr. Hukumchand Rajpal
12. Bhopa Lok Sangeet Evam Samajik Sanrachana – Dr. Umesh Bhargava

Skill Based Course (SBC-1)

SEMESTER I

SBC – 1 Repair and Maintenance of Percussion Instruments

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Repair and Maintenance of Percussion Instruments SBC - 1	2	0	0	2	<ul style="list-style-type: none"> • B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute 	Must have studied the following topics – <ul style="list-style-type: none"> • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

The main focus of the course is to establish a better understanding of the importance of Indian Percussion Instruments, Tabla repair and maintenance to the students of other music disciplines. Therefore, the course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to attain theoretical knowledge, skill and idea about the instrument repair and maintenance.

Course Learning Outcome

The learning outcome for the students of this course is as follows:-

- Knowledge of the structure and various parts of the some popular instruments.
- Knowledge of the brief history of this instrument making.
- Elementary knowledge of the tuning of the instrument
- Elementary knowledge of the basic tools required for making and repairing for various instrument

Syllabus Practical (60 Hours)

Unit I. Musical Tools (14 Hours)

- Musical Tools of Percussion Instruments
- How to handling the tools.

- Ability to explain all parts of Percussion instruments
- Role of Percussion Instruments.

Unit II. Style of Tuning (16 Hours)

- Knowledge of different styles of tuning.
- Tabla.
- Pakhawaj.
- Dholak.

Unit III. Handling to Percussion Tools (14 Hours)

- How to keep the Instruments
- Tabla
- Pakhawaj
- Dholak

Unit IV Material of Percussion Instruments (16 Hours)

- Skin-Baddhi
- Wood-Gulli
- Shyahi
- Prepare writing book for assessment.

Suggestive Readings

- Singh, Thakur Jaidev(1994), BharatiyaSangeetkaItihaas, Kolkata, West Bengal, Sangeet Research Academy
- Mishra, Lalmani, (2011), BharatiyaSangeetVadhya, BharatiyaGiyaanPeet, New Delhi
- Bandyopadhyaya, S. (1988), B.R. Publishin Corporation, Delhi

Semester II

Discipline Specific Course (DSC) - 4

Theory: Interdisciplinary Approach in Indian Music

Course title & Code	Credits	Credit distributi on of the	Eligibility criteria	Pre-requisite of the course (if any)

		course				
		L	T	P		
Interdisciplinary Approach in Indian Music	4	3	1	0	<ul style="list-style-type: none"> • B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A
DSC -4						

Credit: 4

Course Objectives:

- The main focus of this paper is the students understand the inter relations between Music and Mathematics and musical sound based on principles of Physics. Students also understand the positive aspects of Music in personality development.

Course Learning Outcomes:

- Gain knowledge about the relation between music and mathematics.
- Students become economically strong after taking music as a profession.
- Gain skills in music and in personality development.

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

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

SEMESTER - II

DSC – 5: Advance Stage Performance - 2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
ADVANCE STAGE PERFORMANCE- 2 DSC -5	4	0	0	4	<ul style="list-style-type: none"> • B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VII <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VII

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

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 NewCreation), Delhi, Sanjay Prakashan

SEMESTER - II

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

DSC – 6: Advance Ragas, Talas & their Applications - 2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Ragas, Talas & their Applications-2	4	0	0	4	<ul style="list-style-type: none"> • B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VII <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems

						<ul style="list-style-type: none">• Knowledge of the 10 Thaatas• Knowledge of the Time Theory of ragas• Ragas and talas of Sem I-VII
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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 has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

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 NewCreation), Delhi, Sanjay Prakashan

Discipline Specific Elective – 3A

Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology DSE – 3 A	4	3	1	0	• B A (Hons.) • Any Diploma in Hindustani/ Karnatak/ Percussion music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective:

- The main focus of this unit is to create a research aptitude and queries about the basic principles of Music and its technical terms.
- It also deals with the Understanding of the principles of research, their definition and application.

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.

To carry out a minor research project with fulfilling all credentials of research in Indian music

Contents

Unit I Methods of Data Collection (10 Hours)

- Questionnaire
- Interview
- Observation
- Case Study Experimental scheduled

Unit II: Study of the following Sources (10 Hours)

- Musical Composition, Oral Tradition
- Gramophone Records
- Electronic Devices, Computer, Discs and Tapes
- Media – Print and Electronic Academic Councils

Unit III: Processing and Analysis of Data (10 Hours)

- Processing Operations
- Analysis Statically – Logical
- Interpretation
- Report writing

Unit IV: Thesis writing (15 Hours)

- Introduction, Preface,
- Index/Contents,
- References, Foot Notes,
- Bibliography & Appendix

Suggested Readings-

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell. E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P.Radha Publications, NDelhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music, Prof. Najma Parveen Ahmad, Manohar Publishers And Distributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
11. Sources of research in Indian Classical Music, Dr. Ms. ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985.
13. “ShodhPravidhi” Dr.Vinay Mohan Sharma, National Publishing House, Delhi, 1980
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987

Discipline Specific Elective – 3B

Comparative Study of the Musical Instruments used for Karnatak and Hindustani Concert

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Comparative Study of the Musical Instruments used for Karnatak and Hindustani Concert DSE – 3 B	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective

- The main focus of this unit is to create an aptitude and understanding about the Comparative Study of the Musical Instruments used for Karnatak and Hindustani Concert and contribution of Artists in their respective field.
- It also deals with the understanding of distinctive features of both systems of musical instruments

Course Learning Outcome

- Understanding the important Instruments of Hindustani and Karnatak Music concerts and their importance in the concert field.
- Students will be able to understand the contribution of musicians of their respective field.

Content

Unit I Melodic Instruments used for Performance (10 Hours)

- Solo Instruments of Hindustani Music – Sitar, Sarod, Santoor and Bansuri
- Solo Instruments of Karnatak Music - Veena, Venu, Violin and Nagaswaram

- Accompanying Melodic Instruments in Hindustani Music Concert - Violin, Sarangi, Harmonium
- Accompanying Melodic Instruments in Karnatak Music Concert - Violin,

Unit II Percussive Instruments (10 Hours)

- Main rhythmic Instruments of Hindustani Music : Tabla and Pakhawaj
- Main rhythmic Instruments of Karnatak Music : Mridangam
- Upa Pakka Vadya of Karnatak Music Concert: Ghatam, Khanjira and Morsing
- Sub rhythmical instruments of Hindustani Concert: Dholki , Kartal - Dokra

Unit III: Similar Instruments related to Family of Mridangam (10 Hours)

- Pakhawaj
- Khol, Dholak, Pung
- Taval
- Maddalam

Unit IV: Regional Percussive Instruments employed in Talavadya Ensemble (15 Hours)

- Chenda, Idakka,
- Timila, Maddalam,
- Dufli, Nagada,
- Manjira etc.

Suggested Readings

1. Prof. P. Sambamoorthy - South Indian Music Vol- 2 & 3
2. Dr. P.T. Chelladurai - The Splendour of South Indian Music, Vaigarai Publications, Dindigul, Tamil Nadu.
3. Prof. Sambamurthy - Sruti Vadyas,(Drones), Sangita vadyalaya Series, All India Handicrafts Board – 1957
4. B C Deva, Musical Instruments, National Book Trust; New Delhi -1985
5. Dr. Vinod Vidwans, The Doctrine of Shruti in Indian Music; Flame University, Pune, India- 2016

Discipline Specific Elective Course (DSE-3C)

SEMESTER-II

DSE – 3C STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Hindustani & Karnatak Tala System DSE-3C	4	3	1	0	<ul style="list-style-type: none"> • B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute 	Must have studied the following topics – <ul style="list-style-type: none"> • General Terminology • Talas and compositions <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

A complete theoretical aspects of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

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

Syllabus Theory (45 Hours)

Unit I History of Hindustani & Karnatak Music (10 Hours)

- Historical background of Hindustani Music.
- Introduction Views of various scholars, Music in different eras .

- Historical Background of Karnatak Music.
- Introduction, Views of various scholars, Music in different eras.

Unit II Tala system (10 Hours)

- Ancient Tala system-Meaning of Tala, Talas are used in ancient time.
- Margi Tala, Deshi Tala.
- Present Tala system of Tabla, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari.

Unit III Compositional Forms of Percussion Music (15 Hours)

- Compositional Forms of Tabla-
- Peshkar, Uthan, Chalan, Theke ki Badhat, Kayada, Baant, Rela, Gat, Tihai, Chakradar, Farmaishi, Laggi & Ladi.
- Compositional forms of Mridangam.
- Taniyavratnam, Kuraipu, Mukhya, Faran, Mohara, Korwai.

Unit IV Notation System (10 Hours)

- Detailed Study of Talas Notation System.
- V.N. Bhattachande & V. D. Paluskar Tala Notation, Karnatak Tala Notation.
- Detailed study of Karnatak Talas - 7 to 35 Talas, Dhruv Tala, Matya Tala, Rupak Tala, Jhampa Tala, Triput Tala, Ata Tala, Eka Tala. Study of Jatti,& Layakari-Chaturasya, Tisra, Khand, Misra, Sankirn, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Prepare Notation book of Talas & Compositions writing in different layas.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina,Swara Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal,Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal,Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt.Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt.Arvind, Izajat,Publisher Name- Populer Prakashan, Kolhapur

Discipline Specific Elective – 4 A

Theory: Study of Western Music System

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Western Music System DSE -4 A	4	3	1	0	<ul style="list-style-type: none"> • B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

- It is to give the students an understanding of the western music system. This course will help them understand 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.

Course Learning Outcomes:

- Students get the knowledge about basic concepts of western music like Harmony, Melody and Chords.
- Students get to know about various scales in western music.
- Students get to learn about the 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

Discipline Specific Elective – 4B

Theory: Musical concepts, compositions and instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Musical concepts, compositions and instruments DSE -4 B	4	3	1	0	<ul style="list-style-type: none"> • B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline 	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

- Students understand about the musical forms which are meant for concert music. They also understand the importance of prosodic beauties dealing with the musical compositions, importance of Swara and lyrics, construction and playing techniques of string, wind and percussion instruments.

Course Learning Outcomes:

- Students will be able to acquire the knowledge of musical forms which are relevant to Karnatak music concerts.
- Able to get advanced knowledge of musical prosaically, beauties dealt with the musical compositions.
- Gain theoretical and practical knowledge of playing techniques of string, wind and percussion instruments.

- Able to get brief outline knowledge of folk instruments and musical instruments used in temples.

Contents

Unit I Musical Forms (15 Hours)

Various Musical forms of Concert Music: Varnam, Kriti, Pallavi, Padam, Javali, and Tillana

Various Musical Forms of Dance Concert: Allaripu, Jatiswaram, Padam, Padavarnam, Tillana

Various Musical Forms of Theatre: Keli, Todayam, Slokam Padam

Various Musical Form of traditional Music: Sopana Sangitam, Pani etc.

Unit II : Advanced knowledge of musical prosody and rhetorical beauties (10 Hours)

- Yamakam
- Prasam
- Yati
- Dhatu - Matu

Unit III: Folk Instruments (10 Hours)

- Brief outline of folk instruments.
- Stringed Instruments: Nanduni, Vinakunju, Ektar, Tuntina etc.
- Wind Instruments : Beek Flute, Conch, Kombu, Nedumkuzhal, Tirucchinnam, Ekkalam, Magudi
- Rhythmic Instruments: Damaru, Gummati, Jamidika, Kanaka Tappata, Kudamuzha, Kuntalasm etc.

Unit IV: Musical instruments used in Temples (10 Hours)

- Brief outline of Temple/ Traditional Music
- Wind Instruments: Kurumkuzhal, Bheri, Nagaswaram etc
- Rhythmic Instruments: Panchamukha vadya, Muzhavu, Maddalam, Chenda, Paani, Timila etc.
- Stringed Instruments: Gattu vadyam

Suggested Readings:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi 19

5. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
6. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
7. Premlata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi

Discipline Specific Elective Course (DSE-4C)

SEMESTER-II

DSE – 4C GENERAL THEORY OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Theory of Percussion Music DSE-4C	4	3	1	0	<ul style="list-style-type: none"> • B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute. 	Must have studied the following topics – <ul style="list-style-type: none"> • General Terminology • Talas and compositions <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various Tala of Tabla & Pakhawaj. This enhances the students' skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

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

Syllabus Theory (45 Hours)

Unit I History of Avanaddha Vadyas (10 Hours)

- Meaning of Avanaddha.
- Views of various scholars.
- Percussion Instruments in different eras.
- Percussion Instruments in ancient stone sculptures.

Unit II Gharanas & Playing System (15 Hours)

- Gharanas of Tabla-Meaning, Origin, Development.
- Delhi Gharana, Ajrada Gharana, Farukhabad Gharana, Lucknow Gharana, Banaras Gharana, Punjab Gharana.
- Gharanas of Pakhawaj-Jawali Gharana, Punjab Gharana, Kudau Singh Gharana, Nana Panse Gharana, Nathdwara Gharana, Awadhi Gharana.
- Playing style of Tabla, Pakhawaj, Mridangam-Posture of hands, Varnas, Bols, Tala, Compositions.

Unit III Study of Talas & Compositions (10 Hours)

- Detailed Study of Talas of Pakhawaj, Prachalit – Chautala, Dhamar, Sultala, Tevra, Gajjhampa Aprachalit Tala –Basant, Gajjhampa, Leelavati, Matta Tala, Brahama.
- Detailed study of Talas of Tabla, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Talas –Jhappswari, Basant, Rudra, Leelavati, Panchamswari.
- Compositional Forms of Tabla- Peshkar, Uthan, Chalan, Theke ki Badhat, Kayada, Baant, Rela, Gat, Tihai, Chakradar, Farmaishi, Laggi-Ladi.

Unit IV Detailed study of Laya-Layakari (10 Hours)

- Thah, Dugun, Chaugun, Tigun.
- Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Prepare Notation book.
- Writing Talas & Compositions in Notation system.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

SEMESTER-II

GENERIC ELECTIVE (GE-2)

GE–2 Tradition of Folk Music in Uttar Pradesh & Bihar

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

					/guru	
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Credit: 4

Course Objective

Folk music is a vital part of India’s rich and diversified cultural heritage, serving as a means of preserving history, storytelling, and social bonding. It is a rich and diverse cultural expression deeply rooted in the traditions, customs, and everyday lives of various communities across the country. Unlike classical music, which follows certain rules and structures, folk music is informal, passed down through generations, and varies from region to region. It also reflects local customs, traditions, and social values. Even today, folk music remains relevant and continues to inspire contemporary music forms. Hence the objective of this course is to offer the students an introduction and knowledge to various Folk Musical Forms across India.

Course Learning Outcome

The learning outcome for the students of this course is as follows:-

- Knowledge of the folk music of Uttar Pradesh & Bihar.
- Knowledge of the brief cultural history of the different forms of folk music.
- Knowledge of socio-cultural bonding of a particular region.
- Knowledge of the folk Instruments used in particular folk of Uttar Pradesh & Bihar.
- Knowledge of the oral tradition, folk tales, community participation etc.
- Knowledge and contribution of the various folk singers and artists of Uttar Pradesh & Bihar.

Unit I - Tradition of Folk Music in Uttar Pradesh (7hours)

- Historical, geographical & cultural background of Uttar Pradesh
- Folk Singing Forms of Uttar Pradesh
- Sohar, Rasiya
- Kajri, Chaiti etc.

Unit II - Tradition of folk music in Bihar (7hours)

- Historical, geographical & cultural background of Bihar
- Folk Singing Forms of Bihar
- Kajri, Jhumar
- Ropnigeet, Sohar etc.

Unit III - Folk instruments & dance forms of Uttar Pradesh & Bihar (8 hours)

- Folk Instrument of Uttar Pradesh
 - Dhol
 - Sarangi
 - Bansuri
 - Dholak etc.
- Folk Dances of Uttar Pradesh

- Kathak
- Raas Nritya
- Charkula
- Nautanki etc.
- Folk Instrument of Bihar
 - Dhol
 - Sarangi
 - Bansuri
 - Dholak etc.
- Folk Dances of Bihar
 - Bedesia
 - Jat Jatin
 - Jhumri
 - Jhijhian etc.

Unit IV – Life and contribution of various folk artists of Uttar Pradesh & Bihar (8 hours)

- Rasoolan Bai
- Hira Lal Yadav
- Baleshwar Yadav
- Malini Awasthi etc.

Practical:

Unit I - Performance of Folk Song of Uttar Pradesh (15 hours)

- Sohar,
- Rasiya
- Kajri
- Chaiti

Unit II - Performance of Folk Song of Bihar (15 hours)

- Kajri
- Jhumar
- Ropnigeet
- Sohar
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Unit III – Demonstration of talas used in Folk Music of Uttar Pradesh (15 hours)

- Keharwa
- Chachar
- Dadra
- Khemta

Unit IV – Demonstration of talas used in Folk Music of Bihar (15 hours)

- Keharwa
- Chachar
- Dadra
- Khemta

Recommended Books:

1. Lok rang Lahiri – Dr. Sandhya Rani Shukla
2. Uttar Bharat Ke Lok Vaadya – Dr. Fatma Aabdi
3. Naari Ka Roop – Dr. Mamta Tiwari
4. Bundeli Lok Geeton Ka Sanskritik Adhyayan – Dr. Moti Lal Chaurasia
5. Lok Geeton Ka Tulnatmak Adhyayan – Dr. Vinod Tiwari
6. Kashi Ki Sangeet Parampara- Kameshwar Nath Mishrs
7. Bangal Ke Navjagran Ka Sangeet – Dr. Lipika Dasgupta
8. Lok Vadya: Vadan ke Vividh Ayam – Dr. Bharat Patel
9. Bhartiya Lok Sangeet Sanrakshan, Sanvardhan Evam Sambhavnayen – Veena Shrivastava
10. *Bhartiya Lok Vaadya – Dr. Kaushal Kumari
11. *Lok Bhasha Evam Sangeet – Dr. Madhurani Shukla
12. *Bhartiya Lok Sangeet – Veena Shrivastav

Skill Based Course (SBC – 2)

Advance Tuning Techniques and Knowledge of accompanying instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		

Advance Tuning Techniques and Knowledge of accompanying instruments (Skill Based course -2)	2	0	0	2	<ul style="list-style-type: none"> • B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portions of 1st semester of M.A
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Course Objectives:

- This course guides the students to get the skill-based knowledge of making and maintenance of Stringed Instruments - Veena, Violin & Tambura as well as Percussive Instruments like Mridangam etc., its overall knowledge of tuning, the basic structure and its playing techniques.
- This course is applicable only for those students who opt their respective discipline such as Vocal/ Veena/Violin etc. The knowledge of Percussive instruments is compulsory in every stream.

Course Learning Outcomes:

- The opted students will acquire the knowledge of making and maintenance of Stringed Instruments - Veena, Violin & Tambura, its tuning, the basic structure and its playing techniques. The knowledge of percussive instruments brings an added output in their respective career.
- Students will get inspiration and it opens avenues for different careers in the related field.

Syllabus Practical (60 Hours)

Unit 1 (14 Hours)

Knowledge of stringed instruments-

- Various parts of Tanpura
- Various parts of Sitar
- Various parts of Veena
- Various parts of Violin

Unit 2 (16 Hours)

Knowledge of percussion instruments-

- Pakhawaj
- Tabla
- Mridangam

- Ghatam

Unit – 3 (16 Hours)

Advance Tuning techniques of various instruments –

- Tanpura
- Violin
- Tabla & Pakhawaj
- Sitar

Unit – 4 (14 Hours)

Significance of playing techniques of various instruments –

- Tanpura
- Violin
- Tabla & Pakhawaj
- Sitar

Suggested Readings Books:

1. Prof. P. Sambamoorthy - South Indian Music Vol- 2 & 3
2. Dr. P.T. Chelladurai - The Splendour of South Indian Music, Vaigarai Publications, Dindigul, Tamil Nadu.
3. Prof. Sambamurthy - Sruti Vadyas,(Drones), Sangita vadyalaya Series, All India Handicrafts Board – 1957
4. B C Deva, Musical Instruments, National Book Trust; New Delhi -1985
5. Dr. Vinod Vidwans, the Doctrine of Shruti in Indian Music; Flame University, Pune.