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DEPARTMENT OF MUSIC
SEMESTER- VI
B.A. (Hons.) III Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

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

Syllabus for DSC Papers

SEMESTER - VI

DSC – 16: Applied Theory

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

Learning Objectives:

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

Learning Outcomes:

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

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

Syllabus:

Unit I (6 hours)

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

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

Unit II (15 hours)

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

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

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

Unit III (3 hours)

Study of the Gharanas of Instrumental music and their leading styles

Unit IV (15 hours)

Study of Hindustani musical forms:

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

- Tappa
- Thumri
- Dadra

Unit V (3 hours)

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

Unit VI (3 hours)

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

Suggestive readings:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma
- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Khayal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, 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
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DSC – 17: Stage Performance (6)

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

1. Miyan ki Todi
2. Multani

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

Unit I – Vocal Music (120 hours):

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

OR

Unit II – Instrumental Music (120 hours):

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

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

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate

- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
 - Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
 - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
 - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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DSC – 18: Ragas, talas and their applications (6)

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Prescribed Ragas:

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

Unit I – Vocal Music (120 hours):

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

OR

Unit II – Instrumental Music (120 hours):

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

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

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan

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

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

SEMESTER – VI

DSE – Khayal (4)

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

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Theory

Unit I (2 hours)

Life sketch and contributions of the Medieval-era musicians -

- Amir Khusrau
- Tansen
- Sadarang-Adarang

Unit II (3 hours)

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

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

Unit III (3 hours)

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

- Allauddin Khan
- Ravi Shankar
- Vilayat Khan

Unit IV (3 hours)

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

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component

Prescribed Ragas:

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

Unit I (35 hours)

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

Unit II (30 hours)

Knowledge of all the ragas

Unit III (15 hours)

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

Unit IV (10 hours)

The ability to tune the Tanpura

Suggestive readings:

- Mishra, Sushila (1990) *Some Immortals of Hindustani Music*, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar (1955) *Sangeetagya Kaviyon ki Hindi 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
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B.A. (Hons.) Music
Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSE - Sitar

SEMESTER – VI

DSE – Sitar (4)

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

Learning Objectives:

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

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

Learning Outcomes:

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

Syllabus:

Theory

Unit I (2 hours)

Life sketch and contributions of the Medieval-era musicians -

- Amir Khusrau
- Tansen
- Sadarang-Adarang

Unit II (3 hours)

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

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

Unit III (3 hours)

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

- Allauddin Khan
- Ravi Shankar
- Vilayat Khan

Unit IV (3 hours)

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

Unit V (2 hours)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (2 hours)

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

Practical component**Prescribed Ragas:**

4. Ramkali
5. Bageshri
6. Bhimpalasi

Unit I (35 hours)

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

Unit II (30 hours)

Knowledge of all the prescribed ragas

Unit III (15 hours)

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

Unit IV (10 hours)

The ability to tune the Sitar

Suggestive readings:

- Mishra, Sushila (1990) Some Immortals of Hindustani Music, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar (1955) Sangeetagya Kaviyon ki Hindi Rachnayen, Allahabad, UP, Sahitya Bhawan Ltd
- Sharma, Amal Das (1993) Musician of India, Kolkata, West Bengal, Naya Prakash
- Divedi, Harihar Niwas (2010) Mansingh aur Mankutuhail, Gwalior, Vidyamandir Prakashan
- Brihaspati, Sulochana (1986) Khusro Tansen tatha anya kalakar, Delhi, Rajkamal Prakashan Pvt. Ltd.
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- 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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Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSE – Research Methodology

SEMESTER – VI / VII

DSE – Research Methodology

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

Learning Objectives:

- To understand the concept of ‘Research’ and its various components
- To study the importance of selecting the correct research topic

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

Learning Outcomes:

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

Syllabus:

Unit I (10 hours)

Understanding Research and its components -

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

Unit II (2 hours)

Selection of the research topic

Unit III (6 hours)

Understanding the importance of Synopsis in Research -

- Definition
- Importance
- Making a synopsis

Unit IV (9 hours)

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

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

Unit V (8 hours)

Study of the following sources of information related to Music:

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

Unit VI (5 hours)

Understanding methods of data collection:

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

Unit VII (5 hours)

Report writing and its aspects -

- References
- Footnotes
- Bibliography
- Appendix
- Index

Suggestive readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985
- Sources of research in Indian Classical Music, 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)