

**DEPARTMENT OF MUSIC**

**B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL )**

**SEMESTER- VI**

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

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**DSC-6 (A/B): Musicology and study of Ragas & Talas**

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	

Musicology and study of ragas and Talas	DSC-6(A/B) – CORE (NON MAJOR)	4	2	0	2	12 PASS
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**DSC-6-C – Theoretical & Practical Aspects of Hindustani Music**

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Theoretical & Practical Aspects of Hindustani Music	DSC-6-C-CORE (MAJOR)	4	2	0	2	12 PASS

# **SEMESTER-6**

**Course: DSC 6 (A)**

**Paper Name: Musicology and study of Ragas and Talas.**

**Theory:**

**Component-1**

**Credit: 2**

**Hours: 30**

## **Learning Objectives:**

The main focus of the course is

- To provide a deep understanding of the historical text and its content which is of great significance in Indian Music.
- To establish better understanding about the musical forms and various elements of Raga and Tala.
- The detailed study of important and divers aspects would provide a grip on the subject.
- To make aware the students about The Gun- Avagun of a singer as told in old music Granthas.
- The writing of compositions and essays are intended to increase writing skill and develop research oriented knowledge of the student.
- The visually challenged students have an option of writing essays on the given topics.

## **Learning Outcomes:**

- The students will acquire knowledge and understanding of the musical references found in the epic Mahabharata.
- The students will gain proficiency in the comparative study of the two major notation systems, which will provide them with virtual understanding of the two methods.
- The students will achieve discernment of the four fold classification of the musical instruments.
- The students will imbibe the importance of Gharanas and will be able to apply the same to better understand the evolution and presentation of Ragas.

- The students will understand the assets and flaws of performing musicians which they will employ to their advantage during performances.
- The study of the elements and forms of Indian music will open new horizons and create interest amongst the students for the subject.
- Students will also learn to write Talas and compositions in notation with minute details.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.

## Content

General discussion and study of the following:-

### Unit I

Musical references in the following text

- The Mahabharata

### Unit II

- Comparative study of notation system of Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digamber Paluskar.
- Harmony and Melody
- Gayak ke Gun- Avagun

### Unit III

Study of the following musical forms:

- Tarana
- Chaturang
- Trivat
- Sadra

### Unit IV

Classification of musical instruments:

- Tata Vadya

- Avanaddha Vadya
- Sushir Vadya
- Ghan Vadya

## Unit V

Definition of Gharana and study of the following khyal Gharanas:

- Gwalior Gharana
- Dilli Gharana
- Kirana Gharana

## Unit VI

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

## Unit VII

Comparative study of Talas:

- Ektala –Choutala
- Teentala - Tilwada

## Unit VIII

Comparative study of the following Ragas:

- Kedar - Hameer
- Bageshree - Bhimpalasi

## Unit IX

Detailed study of the following Ragas:

- Todi
- Jaijivanti

- Hameer

## Unit X

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal , Dhrupad, Dhamar(For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).

Or

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

- Bhartiya Sangeet ke vividh roop
- Vyaktitva nirman mein sangeet ki bhoomika
- Rashtriya ekta mein Sangeet ka yogdaan

## References

- Paranjapey, Sridhar Sharat Chandra (2<sup>nd</sup> Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.
- Paranjapey, Sridhar Sharat Chandra (1972) Sangeet Bodh, Madhya Pradesh, Hindi Granth Academy.
- Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation.
- Singh, Thakur Jaidev (1<sup>st</sup> Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4<sup>th</sup> Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (1<sup>st</sup> Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3<sup>rd</sup> Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4<sup>th</sup> Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Pashchatya swarlipi paddhati evam Bhartiya sangeet, Allhabad, U.P., Anubhav publication house.
- Devangan, Tulsiram (1st Edition 1997) Bhopal, Madhya Pradesh ,Hindi Granth Academi.

- M. Vijayalakshmi (1<sup>st</sup> Edition 2006) Sangeet Nibandha Mala, New Delhi , Sanjay Prakashan
- Vasant, (27<sup>th</sup> Edition 2010) Sangeet Visharad , Hathras, Sangeet Karyalaya.

## **Course: DSC 6 (A/B)**

### **Practical: Component-2**

### **Performance & Viva –Voce**

**Credit: 2**

**Hours: 60**

### **Learning Objectives:**

The prime design of this course is to enable students to develop performance skills by learning to-

- Demonstrate various forms of music in different Ragas and Talas as a part of performance and Viva-Voce.
- To identify the Ragas and Talas.
- Sing or play one Light Dhun/Bhajan/Lokgeet based on Raga.

### **Learning Outcomes:**

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

### **Content:**

Prescribed Ragas – Todi, Jaijaivanti, Hameer

Prescribed Talas - Chautala, Ektala, Jhaptala, Tilwada tala, Teentala, Dadra tala, Roopak tala, Keharwa tala.

### **Vocal Music**

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in all the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chougun.

Or

- One Dhamar with Dugun, Tigun and Chougun.
- One Raga based Bhajan/Lok geet.

### **Instrumental Music**

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in all the prescribed Ragas.
- Gat in any Tala other than Teentala

### **Vocal & Instrumental**

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

### **References**

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (6<sup>th</sup> Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1<sup>st</sup> Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali. Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.



- Singh, Tejpal (1<sup>st</sup> Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

**Course: DSC 6 (C)**

**Paper Name: Theoretical & Practical Aspects of Hindustani Music**

**Theory: Component-1**

**Credit: 2**

**Hours: 30**

**Learning Objectives:**

The focus of the course is:

- To understand the Texts of medieval period.
- To understand Guru-Shishya parampara & Gharana system in Indian Music.
- To understand of musical sound and vibrations.
- To get the skill of writing notation of compositions and the thekas of the Talas.
- To understand the significance of Swasthan Niyam.
- To gain the ability to compare the Ragas of similar notes.

**Learning Outcomes:**

- The study of medieval granthas will give a speculative insight to the students to understand about classical Music of that time.
- The students will learn about the old tradition of music learning: Guru-Shishya parampara & Gharana system.
- The students will learn about different vibrations of musical sound.

- Students will also learn to write Talas and compositions in notation with minute details.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.
- Students will understand how to attain 22 shrutis in a Saptak through Srna Chatustayi.

**Content:**

Unit I

Study of the following text :

- Swar Mela Kalanidhi of Pt. Ramamatya

Unit II

Guru Shishya Parampara and Gharanas in Indian Music. Study of the following Gharanas:

- Rampur Gharana
- Jaipur Gharana
- Agra Gharana
- Indore Gharana

Unit III

- Vibration
- Forced Vibration
- Free Vibration
- Equal tempered scale
- Just Intonation

Unit IV

- Swasthan Niyam

Unit V

- Sarna Chatustayi

#### Unit VI

Placement of Swaras on Veenas strings as described by Pt. Ahobal in Sangeet Parijaat and Pt. Shrinivasa in Rag Tatva Vibodh.

#### Unit VII

Comparative study of Ragas studied in previous semester:

- Kedar - Hameer
- Todi – Multani
- Bageshree - Bhimpalasi

#### Unit VIII

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal , Dhruwad, Dhamar(For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).
- Writing of Talas in notation - Chautala, Jhaptala, Teentala, Ektala, Adachautala, Jhoomra tala.

#### Unit IX

Detailed study of the following Ragas:

- Multani
- Gaud Sarang
- Jaijaiivanti

#### References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (6<sup>th</sup> Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1<sup>st</sup> Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali. Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1<sup>st</sup> Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,
- Choudhari, Subhadra ( June 1989) Sangeet Sanchayan, Ajmer, Rajasthan, Krishna Brothers.
- Dwivedi, Ramakant ( 1<sup>st</sup> Edition 2004) Sangeet Swarit, Kanpur, Sahitya Ratnalya.
- M. Vijayalakshmi (1<sup>st</sup> Edition 2006) Sangeet Nibandha Mala,New Delhi , Sanjay Prakashan.
- Devangan, Tulsiram (1st Edition 1997)Bhopal, Madhya Pradesh ,Hindi Granth Academi.
- Choube, Shusheel Kumar Sangeet mein Gharano ke Charcha

## **DSC-6-C**

### **Practical: Component -2**

#### **Performance & Viva Voce**

Credits: 2

Hours: 60

#### **Course Objectives:**

- To focus on the professionally performing ability of the student, in conjunction with his capability to understand the intricacies of various ragas.
- To teach the students the proper way of doing Alap or tonal elaborations before the start of Dhrupad
- To encourage the students to perform with thoughtful and aesthetic improvisations.
- To differentiate between similar ragas like Kedar and Kamod.
- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas

#### **Course Outcomes:**

- The student will gain self-confidence in performing a raga, after practicing its finer details
- He will also be able to demonstrate how to separate similar sounding ragas
- He will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.
- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented.
- A detailed performance of Maseetkhani and Razakhani gats with elaboration to be presented.
- Presentation of a dhun, devotional or light music composition

**Content:****Prescribed Ragas:**

1. Multani
2. Gaud Sarang
3. Jaijaiivanti

**Vocal Music:**

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above.
- Dhrupad Dhamar composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstrate of the following talas- Sooltala & Adachautala.
- The ability to tune the Tanpura

**Instrumental Music:**

- Masitkhani and Razakhani Gats with elaboration to be presented in all the prescribed ragas mentioned above
- Gat with elaboration in any 3 of the following Talas - Ektala, Jhaptala,
- Knowledge and demonstration of the following talas – Sooltala & Adachautala
- The ability of the student to tune his respective instrument

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

**References:**

Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya

- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya

- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
  - Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
  - Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
  - Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
  - Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
  - Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
  - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
  - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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**GENERIC ELECTIVE  
SEMESTER-6**

**B.A. Hindustani Music Vocal/Instrumental**

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	erequisite of the course (if any)	Department offering the course
		Lecture	Tutorial	Practical/practical			
Study of Ragas and Talas and Musicology	4	2	0	2	Class XII Pass	NIL	Music

**SEMESTER-6**

**GE-6**

**Course: Theory: Study of Ragas and Talas and Musicology**

**Credit: 2**

**Total – 30 Hrs**

**Learning Objective**

- The course has been precisely structured to provide a deep understanding of the historical texts and their content which are of great significance in Indian Music.
- The in detail study of the important and diverse elements would provide a grip on the subject.
- The writing of compositions and essays are intended to increase an appropriate and research oriented knowledge of the students.

**Course Learning Outcome (CLO)**

- Students have acquired knowledge and understood the musical references found in the epic Mahabharata.
- Gained proficiency in the comparative study of the two major notation systems, which has provided them with virtual understanding of the two methods.
- Achieved discernment on the classification of instruments – such as a) String instruments, b) Drum instruments, c) Wind instruments, and d) Percussion instruments.
- Imbued erudition of the importance of Raga Lakshanas and are able to apply the same to the definition of Ragas.
- They have understood the assets and flaws of the performing musicians which they employ to their advantage during performances.
- Acquired cognition of writing notations of traditional compositions and further developing their skills to independently read and learn authentic compositions on their own.
- Visually challenged students have engaged their mind to writing on prescribed topics, thereby developing their expression and learning better skills for declaration.



## **Content**

- There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Unit I - Musical references as found in Mahabharata. (2 hrs.)

Unit II - Comparative study of notation system (4 hrs.)

- Pt. Vishnu Narayana Bhatkhande and Pt. Vishnu Digambar Paluskar.

Unit III - Classification of Musical Instruments: (2 hrs.)

- Tata Vadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.

Unit IV - Gayak ke Gun-Avgun. (2 hrs.)

Unit V - Raga Lakshan. (2 hrs.)

Unit VI - Detailed study of the following Ragas: (2 hrs.)

- Puriyadhanashri, Hamir

Unit VII - Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali

Khali of the following: (2 hrs.)

- Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, Dadra.

Unit VIII - Ability to write Dugun, Tigun and Chaugun of the prescribed Talas. (2 hrs.)

Unit IX - Detailed study of the following musical forms: (2 hrs.)

- Sadra, Trivat, Chaturang, Tarana.

Unit X - General study of western instruments adapted in Indian Classical Music – (2 hrs.)

- Violin, Guitar.

Unit XI - General understanding of Harmony or Melody. (2 hrs.)

Unit XII - Writing of compositions in Notation of Vilambit Khyal, Dhrupad/ Dhamar. (2 hrs.)  
(For Vocal students)

Unit XIII - Notation writing of Maseetkhani Gat, Razakhani Gat in Teentala and Gat in other than Teentala. Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics: (4 hrs.)

- Bhartiya Sangeet Ke Vividh Roop.
- Vyaktitva nirman mein Sangeet ki bhoomika.
- Rashtreeya Ekta mein Sangeet ka yogdan.

## **References**

- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.

- Chandorkar, Vijaya (1993) Bhartiya Sangeet Mein Nibaddha Tatha Anibaddha Gaan, Delhi University, Delhi, Hindi Madhyam Karyanvayan Nideshalya.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Rajan, Renu (1st Edition: 2010) Bhartiya Shastriya Sangeet Ke Vividh ayam, Delhi, Ankit Publications.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prabandh, New Delhi, Delhi, Kanishka Punlishers.
- Deva, B.C. (1st Edtion: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Premlata, Sangeet Mein Nibaddha aur Anibaddha.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

## **GE-6**

### **Practical: Component-2**

#### **Practical: Performance & Viva –Voce**

**Credit: 2**

**Hours: 60**

#### **Course Objective**

- The performance and viva voce aim at enhancing the understanding and propensity of the students to take this subject as a part of their higher study.

#### **Course Learning Outcome (CLO)**

- The students have gained competence in demonstrating the Vilambit & Madhyalaya Khayals/ Maseetkhani and Razakhani Gats, their Alaps, Taans, variations in the traditional compositions of the prescribed Ragas, thereby developing performance skills.
- They accomplish erudition and ability of performing Dhrupad/ Dhamar and demonstrating their Dugun, Tigun and Chaugun.
- The students are able to skillfully display their understanding of the prescribed Talas different Laya.
- They have acquired the judgement of desciphering the various Ragas and Talas by listening and observing.
- Having learnt the basic technique of playing the Harmonium, the students exhibit a vivid view of sound and placement of notes. This has empowered them to independently play and learn songs and compositions.

#### **Content**

- Prescribed Ragas – Puriyadhanashri, Hameer.

### **Vocal Music**

- One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with dugun, tigon, chougun. Or One Dhamar with Dugun, Tigon and Chaugun.

### **Instrumental Music**

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in the prescribed Ragas.
- Gat in any Tala other than Teentala or a Dhun.

### **Vocal & Instrumental**

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali: Ektala, Jhaptala, Teentala, Tilwada, Roopak, Keherwa, Dhamar, Chautala, Dadra.
- Ability to recite Dugun and Chaugun of any two of the prescribed Talas.
- Elementary knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

### **Reference**

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

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

**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"> <li>• Class XII Pass</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• Theory topics in Sem III-V</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Understanding of theory topics covered in Sem III-V</li> </ul>

**Learning Objectives:**

- To understand the concept of ‘Research’ and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music

- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study as to how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

### **Learning Outcomes:**

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

### **Syllabus:**

#### **Unit I (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. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam,Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)