

UNIVERSITY OF DELHI

CNC-II/093/1(23)/2022-23/

Dated: 14.03.2023

**NOTIFICATION**

Sub: Amendment to Ordinance V

[E.C Resolution No. 38-1/ (38-1-7) dated 08.12.2022]

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

**Add the following:**

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

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

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

**DSC – 4: THEORY OF INDIAN MUSIC**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (201)	4	3	1	0	Class XII Pass	Nil

**Learning Objectives:**

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To teach him the concept of every raga being performed according to a specific time
- To make the student aware of the life and contribution of two legends – Pt. Bhatkhande and Pt. Paluskar, credited with the revival of Hindustani Classical

Music

- To introduce him to the basic concepts of Western music
- To enable the student to fully grasp the elements of Instrumental music, used in the art of playing a raga

**Learning Outcomes:**

- The student will come to know how ragas were performed in ancient times.
- He will learn the principles governing the Time Theory of Ragas, in that every raga is to be performed according to a designated time. This will enhance his understanding of the raga and their associated moods.
- The student will appreciate the pioneering work done by the aforementioned legends of Hindustani music, and how the state of modern music is a direct result of their tireless efforts in reviving the dying art.
- The student will be able to read compositions written in Western notation system and will also be able to make a comparative analysis with the notation system of Hindustani music

**Syllabus:**

**Unit – I (6 hours)**

- Margi-Desi
- Gandharava - Gaan
- Nibaddha-Anibaddha Gaan
- Ragalap-Rupkalap

**Unit – II (6 hours)**

- Sthaya
- Kaku
- Alpatva-Bahutva
- Avirbhav-Tirobhav

**Unit – III (6 hours)**

Time Theory of Ragas:

- Sandhiprakash ragas
- Daytime prahar ragas
- Nighttime prahar ragas
- Parmel praveshak ragas
- Advadarshak ragas

**Unit – IV (3 hours)**

Life and contribution of the following:

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

#### **Unit – V (10 hours)**

- Rudiments of Staff Notation
- Harmony
- Melody
- Polyphony

#### **Unit – VI (10 hours)**

- Maseetkhani Gat and Vilambit Gat
- Razakhani and Drut Gat
- Krintan
- Zamzama
- Ghaseet
- Gitkiri
- Meend
- Sut
- Kan
- Khatka
- Murki

#### **Unit – VII (2 hours)**

- Study of the following talas in detail – Chautala, Jhaptala & Kaharva
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigun and chaugun

#### **Unit – VIII (2 hours)**

- Study of the ragas of this semester – Jaunpuri, Kafi, Vrindavani Sarang, Durga
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

#### **Suggestive readings:**

- Clements, E. (1912) Introduction to The Study of Indian Music, Allahabad, U.P., Kitab Mahal
- Vir, Ram Avtar (1980) Theory of Indian music, Delhi, Pankaj Publication
- Bhaskhande V.N. (1975) Bhaskhande Sangeet Shastra, Hathras, UP, Sangeet Karyalay
- Pathak, Jagdish Narayan (1969) Sangeet Shastra Praveen, Allahabad, U.P., Published by Shri Ratnakar Pathak
- Nigam, V.S. (1973) Sangeet Kamudi, Part I, Allahabad, U.P. Indian Art Press

- Nigam, V.S. (1974) Sangeet Kamudi, Part II, Allahabad, U.P. Indian Art Press
- Sharma, Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
- Sharma, Swatantra (2012) Paschatya Swarlipi Paddhati evam Bhartiya Sangeet, U.P., Anubhav Publication House
- Bhatkhande V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, U.P., Sangeet Karyalaya

### **DSC – 5: Stage Performance**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE  (202)	4	0	0	4	Class XII Pass	Nil

#### **Learning Objectives:**

- To continue to focus on the basics of singing/playing.
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas.
- To further his training in performance, with other basic ragas as prescribed.

#### **Learning Outcomes:**

- The basics of the student will get further strengthened.
- The student will start to gain self-belief and make attempts to improvise while performing a raga.
- The student will begin to gain some command over increasingly complex talas.
- With other basic ragas, the student will understand how to use the flat and sharp notes in ragas with varied tonal phrases.
- He will gain confidence with the Tabla accompanying him in performances of larger time-duration

#### **Syllabus:**

##### **Prescribed ragas:**

1. Jaunpuri
2. Kafi
3. Vrindavani Sarang
4. Durga

##### **Unit I – Vocal Music (120 hours):**

- A detailed performance of Vilambit and Drut Khayal with gayaki to be

- presented in any one raga
- Presentation of one semi classical, devotional or folk song

**OR**

**Unit II – Instrumental Music (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 Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

**DSC – 6: Practical Assessment**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (203)	4	0	0	4	Class XII Pass	Nil

\*Practical assessment is a viva paper.

**Learning Objectives:**

- To assess the understanding of the student regarding the grammatical rules of the prescribed ragas
- To make an assessment of the student regarding his ability to perform different

compositions in different talas

- To assess the student on his ability to sing Khayal, Dhrupad and Dhamar in different ragas

**Learning Outcomes:**

- The student shall be able to demonstrate the various aspects of a raga with regard to its various rules and regulations
- The student shall be able to sing Khayal, Dhrupad and Dhamar in different ragas
- The student shall be able to perform a raga in different talas
- The student shall be able to demonstrate his ability to tune his instrument

**Syllabus:**

**Prescribed**

**Ragas:**

1. Bhairav
2. Alhaiya Bilawal
3. Yaman
4. Bhupali

**Unit I – Vocal Music (120 hours):**

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva
- Basic knowledge of Tanpura and its tuning

**OR**

**Unit II – Instrumental Music (120 hours):**

- Maseetkhani and Razakhani gat with elaboration in all the ragas.
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva.
- Basic knowledge of the student's respective instrument and its tuning

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 Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya

- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune,MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

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

**Category-I**

**DSC – 4: THEORY OF INDIAN MUSIC**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY  (201)	4	3	1	0	Class XII Pass	Nil

**Learning Objectives:**

- The main focus of the unit is to imbibe the tangible concepts of Indian and western classical music and technical aspects of music like scale system and rhythmic system along with the Indian notation system.

**Learning Outcomes:**

- Ability to define the terms like embellishments, scales, talas etc and explain other musical concepts.
- Understanding of Western Music Terminologies and biographies of selected prominent Pre and Post-Trinity composers.
- Ability to write notation of musical form -Varnam in two degrees of speed.

**Syllabus:**

**Unit I (6 hours)**

- Gamakas – Panchadasa and Dasavidha gamakas
- Alankaras and its varieties
- Kaku and its varieties

**Unit II (12 hours)**

Ragalakshanas of the prescribed ragas -

- Abhogi
- Hamsadhvani
- Keeravani
- Goula



- Natta
- Shanmughapriya
- Malahari
- Kanada
- Sudha Saveri

### **Unit III (6 hours)**

- Scheme of 72 Melakarta

### **Unit IV (6 hours)**

- Detailed study of Tala Dasa Pranas

### **Unit V (5 hours)**

Explanation of the following –

- Solfa Notation
- Chords
- Symphony
- Acoustics
- Pitch

### **Unit VI (8 hours)**

Life History of the following –

- Annamacharya
- Kshetrajna
- Narayanateertha
- Pattanam Subramanya Iyer
- Poochi Srinivasa Iyengar
- Arunachala Kavirayar
- Gopala Krishna Bharati
- Jayadeva
- Baluswami Dikshitar
- Veena Dhanammal

### **Unit VII (2 hours)**

- Rudiments of writing notation (Sangita lipi)
- Notation of Varnams in two degrees of speed in Adi tala.

**Suggestive readings:**

- Sambamoorthy, P. Prof. (Vol. 4, 1963), South Indian Music, Madras, Indian Music Publishing House, Page NO. 133 to 145
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page NO. 38 to 68, 169 to 185
- Kuppaswamy, Gowry Dr.(1990), Textbook of Comparative Music, Trivandrum, CBH Publications, Page NO. 70 to 100
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page Nos. 36 to 52
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page 89 to 164.
- Indian Musicology by Accam Isac.

**DSC – 5: Stage Performance**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (202)	4	0	0	4	Class XII Pass	Nil

**Learning Objectives:**

- The main focus of the course is to develop an aptitude for the classical subject opted and inculcates the ability to maintain classicism in the art along with well-approved principles.

**Learning Outcomes:**

- Ability to demonstrate Varnam in two degrees of speed and compositions of prominent composers in the prescribed ragas

**Syllabus:****Ragas Prescribed:**

- Abhogi
- Hamsadhvani
- Keeravani

- Goula
- Natta
- Shanmughapriya
- Malahari
- Kanada
- Sudha Saveri.

### Unit 1 (24 hours)

- Simple Varnams in 2 degrees of speed

### Unit 2 (96 hours)

- 3 Kriti of Tyagaraja
- 2 Kriti of Dikshitar including 1 Navagraha Kriti,
- 1 Kriti of Swati Tirunal,
- 1 Kriti of Syama Shastri,
- 1 Kriti of Ramnad Srinivas Iyengar.

### Suggestive readings:

- Varna Malika – Panchapakesa Iyer, - Carnatic Music Book centre - Chennai.
- Kriti Mani Malai - T K Govinda Rao

### DSC – 6: Practical Assessment

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (203)	4	0	0	4	Class XII Pass	Nil

### Learning Objectives:

- The main focus of the course is to develop an aptitude for the classical subject opted and inculcate the ability to maintain classicism in the art along with well-approved principles.

**Learning Outcomes:**

- Ability to demonstrate Varnam in two degrees of speed and compositions of prominent composers in the prescribed ragas.

**Syllabus:****Ragas Prescribed:**

- Abhogi
- Hamsadhvani
- Keeravani
- Goula
- Natta
- Shanmughapriya
- Malahari
- Kanada
- Sudha Saveri.

**Unit 1 (24 hours)**

- Simple Varnams in 2 degrees of speed

**Unit 2 (96 hours)**

- 3 Kritis of Tyagaraja
- 2 Kritis of Dikshitar including 1 Navagraha Kriti
- 1 Kriti of Swati Tirunal,
- 1 Kriti of Syama Shastri,
- 1 Kriti of Ramnad Srinivas Iyengar.

**Suggestive readings:**

- Varna Malika – Panchapakesa Iyer, - Carnatic Music Book centre - Chennai.
- Kriti Mani Malai - T K Govinda Rao

**B.A. (Hons.) I Music - Percussion Music  
(Tabla/Pakhawaj)**

*Category-I*

**DSC – IV: BIOGRAPHIES & COMPOSERS OF MUSIC**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
<b>BIOGRAPHIES &amp; COMPOSERS OF MUSIC</b>	4	3	1	0	Class XII Pass	Nil

**Learning Objectives:**

- To make the student aware of the life and contribution of various legends from both Tabla and Pakhawaj.
- To make the student aware of the life and contribution of various legends from Hindustani, Karnatak and Western music.
- Initiating students in order to write the proper notation system.

**Learning Outcomes:**

- The students learn about the life and works of great artistes in the field Tabla & Pakhawaj
- Students learn about the life and contribution of the composers of both Hindustani and Karnatak music
- Students learn to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

**Syllabus:**

**Unit - 1 (12 hours)**

- Pandit Ram Sahai
- Ustad Haaji Vilayat Ali
- Ustad Habibuddin Khan
- Pandit Kanthe Maharaj
- Ustad Ahmed Jaan Thirkawa
- Pandit Anokhelal Mishra
- Ustad Karamat Khan
- Ustad Inam Ali
- Pandit Kishan Maharaj
- Ustad Allarakha Khan
- Pandit Samta Prasad
- Pandit Chhote Lal Mishra

- Ustad Lateef Ahmed Khan

**Unit – II (12 hours)**

- Pandit Kudau Singh
- Pandit Nana Panse
- Pandit Purusottam Das
- Babu Jodh Singh Maharaj
- Pandit Parwat Singh
- Pandit Sakharam Mridangacharya
- Pandit Ayodhya Prasad
- Pandit Ghanshyam Pakhawaji
- Pandit Mannuji Mridangacharya
- Pandit Amarnath Mishra
- Pandit Ramshankar Das (Pagal Das)
- Raja Chhatrapati Singh
- Pandit Shankar Rao Bapu Apegaonkar

**Unit -III (8 hours)**

- Bach
- Mozart
- Beethoven

**Unit -IV (6 hours)**

- Swami Haridas
- Amir Khusrao
- Tansen
- Sadarang-Adarang
- Raja MansinghTomar

**Unit -V (3 hours)**

- Tyagaraja
- Muthuswamy Dixitar
- Syama Shastri.

**Unit -VI (4 hours)**

- Baba Allauddin Khan
- Hafij Ali Khan
- Omkarnath Thakur
- Bade Gulam Ali Khan
- Theory book prepared for prescribed unit.

**Suggestive reading:**

- Mishra, Pt. Chhote Lal, Taal Prabandh (2004) Kanishka Publishers, Delhi
- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Shrivastava, Girish Chandra, Taal Kosh (1999), Rubi Prakashan, Allahabad
- Kumar, Dr. Ajay, Banaras Gharane Ke Prawartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Sharma, Bhagawat Sharan, Taal Prakash (1959) Sangeet Karyalaya, Hathras, U.P.
- Mishra Sushila, Some Immortals of Hindustani Music (1990) Harman Publishing House, New Delhi
- Ranade A.D. On Music and Musicians of Hindustan (1984), Ranade Ashok D. Delhi Promilla & Co, Delhi
- Shrivastava, Girish Chandra (2009) Taal Parichay-II, Rubi Prakashan, Allahabad

**DSC – 5 : STAGE PERFORMANCE**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
<b>STAGE PERFORMANCE</b>	4	0	0	4	Class XII Pass	Nil

**Learning Objectives:**

- To continue to focus on the basics of Tabla/Pakhawaj playing.
- To encourage the student to tune the instrument and attempt to improvise while playing.
- To focus on his playing and padhant of different talas.
- Apart from Building his multi dimensional knowledge of Layakari in prescribed talas he is introduced to different talas .
- A brief knowledge of two talas keherwa and Dadra with laggies in order to accompany in light music.
- This enhances the students skill to face the challenges at his work place too.

**Learning Outcomes:**

- The student is able to give a practical demonstration of the prescribed Talas
- Student learns to play various compositions
- Student also able to demonstrate various aspects of Talas and their differentiation

## **Syllabus:**

### **TABLA**

#### **Study of Prescribed Talas: Unit -I (60 hours)**

- Teentala
- Ektala
- Jhaptala
- Rupak
- Dhamar
- Chautala
- Sooltala
- Tevra
- Addha
- Deepchandi
- Keharwa
- Dadra

#### **Unit -II (24 hours)**

- Solo performance of 10 minutes in Teentala with following:
- Peshkar/Uthan
- Kayada
- Baant
- Rela
- Chakradars & Tihai.

#### **Unit -III (6 hours)**

- Solo performance in 5 minutes of Jhaptala with various compositions.

#### **Unit -IV (15 hours)**

- One Kayada of Ada Laya with four Paltas and Tihai in Teentala.
- Two Sadharan Tukra in Teentala.
- Two Chakradar Tukra in Teentala.
- Two Tihai one Damdar and one Bedamdar in Teentala.

#### **Unit -V (15 hours)**

- Palying knowledge of the following Thekas :-Ektala, Rupak, Jhaptala in Tigun laya.
- Two Laggis each in Keharwa and Dadra.
- Basic knowledge of Tabla tuning.
- Notation book to be prepared for compositions writing.



## **PAKHAWAJ**

### **Prescribed Talas: Unit-IA (60 hours)**

- Chautala
- Adachautala
- Deepchandi
- Tilwara
- Ektala
- Dhamar
- Sultala
- Tevra

### **Unit -IIA (24 hours)**

- Solo performance of 10 minutes in Chautala with following:
- One Rela with Prastar & Tihai.
- Three Chakradar Paran.
- Theke ki Badhat.

### **Unit -IIIA (12 hours)**

- Solo performance of 5 minutes in Sultala with following:
- One Rela with Prastar & Tihai.
- Two Chakradar Paran.

### **Unit -IVA (12 hours)**

- Playing knowledge with padhant in Thah, Dugun, Tigun and Chaugun of following Thekas:-
- Tilwara
- Adachautala
- Deepchandi
- Ektala in Thah, Dugun, Tigun and Chaugun.

### **Unit -VA (6 hours)**

- Ability to play one Rela with Prastar & Tihai.
- Three Chakradars , three Parans in Sultaal & Tivra with various layakarais.
- Two Tihai each in Dhamar & Sooltala.

### **Unit - VIA (6 hours)**

- Knowledge and Practice of playing in Chautala with one Stuti Paran & two Farmaishi Chakradars.
- Basic knowledge of Pakhawaj tuning.
- Notation book to be prepared for compositions writing.

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

**Suggestive reading:**

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I,II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi

**DSC – 6: PRACTICAL ASSESSMENT**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
<b>PRACTICAL ASSESSMENT</b>	4	0	0	4	Class XII Pass	Nil

\*Practical assessment is a viva paper.

**Learning Objectives:**

- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Tabla and Pakhawaj.
- Most importantly the accompanying aspect of the instrument while accompanying with Vocal and Instrumental compositions is rendered to the students.

**Learning Outcomes:**

- The student is able to demonstrate various aspects of Talas.
- Student is also able to differentiate between similar Talas, thereby making a comparative analysis.

**Syllabus**

**TABLA**

**Study of Prescribed Talas : Unit-I (60 hours)**

- Teentala
- Ektala
- Jhaptala

- Rupak
- Dhamar
- Chautala
- Sooltala
- Tevra
- Addha
- Deepchandi
- Keharwa
- Dadra

#### **Unit -II (18 hours)**

- Ability to perform in solo recital in Teentala & Jhaptala.

#### **Unit -III (18 hours)**

- Ability to Padhant compositions in Tali-Khali.
- Playing knowledge of the prescribed Tala in Thah, Dugun, & Chaugun laya.

#### **Unit -IV (18 hours)**

- Ability to accompany with Vocal- Chhota Khayal, Bhajan and Geet.

#### **Unit -V( 6 hours)**

- Basic knowledge of Tabla tuning.
- Notation book to be prepared for compositions writing.

### **PAKHAWAJ**

#### **Study of Prescribed Talas: Unit-IA (60 hours)**

- Chautala
- Dhamar
- Sultal
- Tevra
- Ektala
- Jhaptala
- Rupak
- Keherwa
- Dadra

#### **Unit -IIA (18 hours)**

- Ability to perform solo recital in Chautala & Sultala with various compositions.

#### **Unit -IIIA (18 hours)**

- Ability to Padhant compositions in Tali Khali.
- Demonstrate the Theka of prescribed Talas and playing knowledge in Thah, Dugun, & Chaugun layas.

#### **Unit -IVA (18 hours)**

- Ability to accompany with Dhurpad & Bhajan.
- Basic knowledge of Pakhawaj tuning.

#### **Unit -VA (6 hours)**

- Notation book to be prepared for compositions writing.

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

#### **Suggestive reading:**

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Granth, Kanishka Publishers, New Delhi
- Das, Ram Shankar Pagal (1964) Tabla Kaumudi, Ramchandra S Publishers
- Das, Ram Shankar Pagal (1976) Mridanga Tabla Prabhakar Bhag I, II, Sangeet Karyalaya, Hathras, U.P
- Mishra, Pt. Chhote Lal (2006) Taal Prabandh, Kanishka Publishers, New Delhi

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

### DSC-1(A/B): Basics of Indian Musicology

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
BASICS OF INDIAN MUSICOLOGY	DSC-1(A/B) –CORE (NON MAJOR)	4	2	0	2	Class XII Pass

**Paper Name: Basics of Indian musicology**

**Theory : Component-1**

**Credit:2**

#### **Learning Objectives**

- The prime intent of the course is to establish better.
- Understanding of the various terms of musicology.
- Understanding of Ragas, Talas and one prescribed instrument with sketch.
- Biographies of some great musicians and their contributions.

#### **Learning Outcome (LO)**

- The students will be able to comprehend and ably illustrate the terminology of the rudimentary principles of musicology.
- The students will be able to acquire knowledge of the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.
- With the study of the specified Ragas and Talas, the students will be able to gain optimum knowledge and skill over them.
- The students will gain fundamental knowledge of the Harmonium and Tabla and clearly sketch and label the instruments.

#### **Contents:- Lectures – 30 Hours**

- Discussion and study of the following terms:
- Unit I- Swarmalika, LakshanGeet, Thaata definition, TenThats with their swaras, (4 Hours)
- Unit II- Poorwang-Uttarang, Poorva and Uttar Raga, (2 Hours)
- Unit III- VakraSwara, Varjit-Swara, Alaap, Jod, Jhala. (2 Hours)
- Unit IV- Taan Definition and its various types (2 Hours)
- Unit V- Mela, Raga, Ashraya Raga (2 Hours)
- Unit VI- Varna and its types, Alankars definition and its types (2 Hours)
- Unit VII- Gamak- Definition and various types. (2 Hours)
- Unit VIII - Biographies & contributions of the following: (6 Hours)
- -Jayadeva, Mansingh Tomar, Abdul Kareem Khan, Pt. Bhatkhande, Allauddin

- Khan, Tyagaraja, Pt. Ravi Shankar.
- Unit IX- Study of the following Ragas (2 Hours)
  - Ragas - Yaman, Ramkali, Kafi.
  - Unit X- Comparative study of Ragas- (2 Hours)
  - Bhairav & Ramkali,
  - Kafi & Khamaj
  - Unit XI- Study of the following Talas: (2 Hours)
  - Talas- Ektala, Jhaptala, Teentala, Kaharwa Tala with Dugun.
  - Unit XII- Basic knowledge of the following instruments with diagram and labeling: (2 Hours)  
Tabla, Harmonium.

### References

- Matang, (1994), Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts.
- Paranjapey, S.S (1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy.
- Mishra, Lalmani, (2nd Edition: 2002) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Shrivastava, Girish Chandra (2008) Tala Parichaya, Meerut, U.P., Rubi Prakashan. Sambamoorthy, P. (2nd Edition: 1962) Great Composers, Madras, Tamilnadu,
- The Indian Music Publishing House, Neo Art Press.
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Pathak, Sunanda (1989) Hindustani Sangeet Mein Ragaki Utpatti Evam Vikas, New Delhi, Delhi, Radha Publication
- Saraf, Rama (2016) Sangeet Sarita, Khajuri Khas, Delhi, Vidyanidhi Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.
- Kasliwal, S. (2001) Classical Musical Instruments, 7/16, Ansari Road, Daryaganj, New Delhi, Delhi, Rupa & Co.

### Course: DSC- 2(A/B)

### Practical: Component -2 (60 Hours)

### Performance & Viva-Voce

### Learning Objectives:

- Learn to identify Ragas and Talas and perform Drut Khayal/ Gat.
- Ability to recite the Thekas of different Talas along with Dugun.
- Perform one light Bhajan/Lokgeet/Dhun.

### Learning Outcome (LO)

- The students will learn to perform and skillfully illuminate various aspects in the requisite ragas.
- The students will be able to demonstrate traditional compositions in Vilambit and Madhyalaya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- The students will learn to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which brings out the salient features of the raga.

- The student will learn to identify ragas and talas by the ear ,which helped them to decipher various compositions and ragas by listening.
- The students will be able to effectively recite and demonstrate their learning of the suggested talas, with their divisions–Tali, Khali and Dugun, giving them a distinct command on rhythm.
- Students will learn to play the Talas-Keherwa on the Tabla,which they will exhibit with a practical display.
- The students will acquire basic instruction of playing the Tanpura and Harmonium which will further enabled them to practice their Alankars and compositions independently.

## **Content**

**Total – 60 Hours**

**Prescribed Ragas–Yaman, Ramkali, Kafi**

**Vocal/Music -**

- Swaramalika or Lakshangeet or Madhya Laya Khayal in all the three of the prescribed Ragas.
- Vilambit-Khayal withalaapsandTaansinanyoneoftheaboveRagas.One Raga based Bhajan/Lok geet.

**Instrumental Music -**

- Razakhani Gat in all the three of the prescribed Ragas.Maseetkhani Gat in any one of the prescribed Ragas.
- AnyGatinothertanTeentala.

**Vocal&Instrumental**

- Identifying Ragas andTalas of the prescribed syllabus while being sung or played.
- Ability to recite the The kas of the following Talas with Tali & Khali & their
- Dugun–Ektala,Jhaptala,Teentala,Kaharwa.
- Basic knowledge of PlayingTanpuraandHarmonium.
- PracticalfilewithdetailsofRagas,Notations of compositions&TalaswithDugun,Tigun and Chaugun.

## **References**

- Bhatkhande, V.N.,(PartIJan.2000),(PartIIDec.2013)KramikPustakMalika,Hathras,U.P., SangeetKaryalya.
- Patwardhan, V.R.,(1996),RagaVigyan,Pune,MH,Publisher-Dr.Madhusudhanan Patwardhan.
- Mishra,Lalmani(1stEdition:1979)TantriNaad,Kanpur,U.P.,SahityaRatnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras,U.P.,Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rdEdition: 1990, Part-II 2ndEdition: 1992, Part-III2ndEdition:1994)Abhinav Geet Manjari,Mumbai, Maharashtra,VishvsatMandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-II 4th Edition: 1999,Part-IV5thEdition: 2015, Part-V3rdEdition: 2012) Abhinav Geetanjali,Allahabad,U.P.,Sangeet Sadan Prakashan.
- Singh,Tejpal(2015)ShastreeyaSangeetShikshan,NewDelhi,Delhi,Akanksha Publication.

- Shrivastava, HarishChandra(Part-I7thEdition:2006,Part-II7thEdition:2008,
- Part-III2009, Part-IV14thEdition: 2008) RagaParichaya, Allahabad, Sangeet SadanPrakashan.
- Mishra,Chhotelal(2012)TalaPrasoon,NewDelhi,Delhi,KanishkaPublishers.

**DSC-1-C Study of selected works of Pt. V.N. Bhatkhade.**

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Study of selected works of Pt. V.N. Bhatkhade.	DSC-1-C-CORE (MAJOR)	4	2	0	2	Class XII Pass

**Course : DSC -2-C**

**Paper Name : Study of selected Works of Pt. V. N. Bhatkhande**

**Theory : Component -1**

**Credit: 2**

**Learning Objectives**

- The prime intent of the course is to establish better understanding of various Works of Pt. V.N. Bhatkhande .
- Understanding of Notation system of Pt. Bhatkhande.
- Comparison of Talas with relevance to practical use.

**Learning Outcome(LO)**

- The students will be able to acquire knowledge from the works of Pt. Bhatkhande and eventually gain inspiration from his musical pursuits.
- With the study of the specified Ragas and Talas,the students will be able to gain optimum knowledge and skill over them.
- The students will gain fundamental knowledge of Pt.Bhatkhande's Swarlipi Paddhati.

**Content:**

Study of following Works :

Unit I – Bhatkhande Sargam Geet Sangrah (Swar-malika) (4 Hours)

Unit II – Uttar Bharatiya Sangeet ka sankshipt Itihas (4 Hours)

Unit III – Shrimallakshyasangeetam (4 Hours)

Unit IV - Kramik Pustak Malika (4 Hours)

Unit V - Sangeet paddhatiyon ka tulanatmak Adhyayan (4 Hours)

Unit VI - Bhatkhande Sangeet Shastra (4 Hours)

Unit VII - Pt. Bhatkhande Notation System (2 Hours)



Unit VIII- Notation writing of compositions in the prescribed Ragas (2 Hours)

Unit IX - Comparison of Talas with relevance to practical use: (2 Hours)

1. Ektala- Choutala
2. Teentala- Tilwada

**Referance:**

- Bhatkhande, V.N., (Part I-Part VI) Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya
- Bhatkhande V.N. (2 Edition :1974) Uttar Bhartiya Sangeet ka sankshipt Itihas, Hathras, U.P., Sangeet Karyalya
- Bhatkhande V.N. Shreemallakshyasangeetam , Hathras, U.P., Sangeet Karyalya
- Bhatkhande V.N. (Edition: June 2015) Sangeet Paddhatiyon ka Tulnatmak Adhyayan, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande V.N., Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalya.

**Course : - DSC :2-C**

**Practical: Component -2 (Total – 60 Hours)**

**Credit : 2**

**Learning Objectives:**

- Learn to identify Ragas and Talas and perform Drut Khyal/ Gat.
- Ability to recite the Thekas of different Talas along with Dugun.

**Learning Outcome (LO)**

- The students will learn to perform and skillfully illuminate various aspects in the requisite ragas.
- The students will be able to demonstrate traditional compositions in Vilambit and Madhyalaya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- The students will learn to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which brings out the salient features of the raga.
- The student will learn to identify ragas and talas by the ear , which helped them to decipher various compositions and ragas by listening.
- The students will be able to effectively recite and demonstrate their learning of the suggested talas, with their divisions– Tali, Khali and Dugun, giving them a distinct command on rhythm.
- Students will learn to play the Tala- Teentala on the Tabla, which they will exhibit with a practical display.
- The students will acquire basic instruction of playing the Tanpura and Harmonium which will further enabled them to practice their Alankars and compositions independently

**Content:**

Ragas : Yaman, Ramkali, Kafi  
Talas: Teentaal, Tilwada, Ektaal, Choutala

**Vocal Music**

1. Raga based five Paltas in the prescribed ragas with tala.
2. Vilambit khyal in any two of the prescribed ragas with alaps and tans.
3. One Drut khyal other than Teentaal .

**Instrumental Music:**

1. Raga based five Paltas in the prescribed ragas with tala.
2. Maseetkhani Gat in any two of the prescribed ragas with alaps and tans.
3. One Razakhani Gat other than Teentaal.

**Vocal and Instrumental Music:**

1. Ability to recite the thekas of Talas with leykaari
2. Identification of the prescribed Raagas

**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.
- Mishra, Lalmani (1st Edition: 1979) Tantri Naad, Kanpur, U.P., Sahitya Ratnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV 5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.
- Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part-III 2009, Part-IV 14th Edition: 2008) Raga Parichaya, Allahabad, Sangeet Sadan Prakashan.
- Mishra, Chhotelal (2012) Tala Praseon, New Delhi, Delhi, Kanishka Publishers

**B.A. HINDUSTANI MUSIC VOCAL/INSTRUMENTAL  
GENERIC ELECTIVE**

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	prerequisite of the course (if any)	Department offering the course
		Lecture	Tutorial	Practical/practical			
Basic Concepts of Hindustani Music GE-2	4	2	0	2	Class XII Pass	NIL	Music

**GE-2**

**PAPER Name : Basic Concepts of Hindustani Music**

**Theory: Component -1**

**Credit: 2**

**Learning Objective**

- The course has been adeptly designed to entrust the students with profound awareness of our Indian musical heritage.
- The course objective is to deliver-
- A vivid understanding of the essentials of the Raga, Thaata and Tala methodology, descriptions and terminology
- Study of the principal ancient granthas-a). The Natya Shastra b). The Sangeet Ratnakar.
- Learning accuracy in writing the notations of ancient bandishes (compositions) as well as notations of recommended Talas with their various layakari
- Making a project, on any musical instrument of Hindustani music would further make its comprehension more lucid.

**Learning Outcome (LO)**

- The basic elements of musicology and a glimpse of the music in ancient period through varied texts is a part of this paper which is a further step towards the study of music.
- By learning the description of Ragas and Talas, the students are introduced to a new level of learning.
- Essays on the prescribed topics increase the writing abilities and also give a better understanding of the subject.
- The students submit a project work on musical instruments, which teaches them the origin, variety and usage of instruments.

## **Content**

### **Unit 1**

- Raga, Thaata (Mela), Vadi, Samvadi, Laya, Tala Matra, Tali-Khali and Vibhag. (4 Hours)

### **Unit 2**

- Brief introduction of Music in ancient period with brief discussion of the following texts: (4 Hours)
- Natyashastra
- Sangeet Ratnakar.

### **Unit 3**

- Detailed description of raga, Yaman and Kafi. (4 Hours)

### **Unit 4**

- Ability to write notation of Drut Khyal/Razakhani Gat in prescribed Ragas. (4 Hours)

### **Unit 5**

- Essay on the following topics : (4 Hours)
- Music and Meditation
- Impact of Classical Music on Film Music

### **Unit 6**

- Description of following Talas: Teentala, Ektala and Dadra. (4 Hours)

### **Unit 7**

- Ability to write tala notation of teentala, ektala and Dadra with Thaah, Dugun & Chaugun. (2 Hours)

### **Unit 8**

- Project work on any one of the musical instruments of Hindustani music (4 Hours)

## **Reference**

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April- 1969, Part-III 2nd Edition: April- 1968, Part-IV 2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhavalii, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Chowdhary S. (2000) Sharangdeva krit sangeet ratnakar, New Delhi, Delhi: Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S.(2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.
- Gautam, MR (1980) The musical heritage of India, New Delhi, Delhi: Abhinav Publications.

## GE-2

### Practical: Component -2 : Performance & Viva –Voce (I-XVI Weeks)

**Credit: 2 – Total 60 Hours**

#### Learning Objective

- The target is to achieve flexibility of the vocal chords as well as deftness of the fingers on the instruments with the practice of alankars in the three saptaks along with insight into musical embellishments. This would assist in the apt application during demonstration of drut compositions in the suggested Ragas Yaman and Kafi.
- Structure of B.A/B.Com./B.Sc. Hons. (Subject)(Details of courses to be taught)

#### Learning Outcome (LO)

- The practical learning of alankars and embellishments are part of musical learning for the students essential in the Indian Music system.
- Ability to sing or play compositions in different Ragas enable them for performance, at the ground level.
- Ability to recite the Theka increases the understanding of rhythm.
- The guided listening sessions and discussions have created a healthy atmosphere for the student's to learn and be a part of it.

#### Content:

##### Unit 1

- Prescribed Ragas: Yaman, Kafi

##### Unit 2

- Ability to sing or play five Alankars in prescribed Ragas.

##### Unit 3

- Knowledge of Musical embellishments/ different stroke patterns: Meend, Kana, Murki, Khatka, Zamzama, Krintan.

##### Unit 4

- Ability to sing or play Drut Khayal/ Razakhani gat in Raga Yaman and Kafi with five Tanas.

##### Unit 5

- Ability to keep the theka of following talas by hand beats - Teentaala, Ektala and Dadra with Dugun

##### Unit 6

- Guided Listening and discussions of compositions/dhun based on Ragas.

**Note:** The candidate opting the course will start from Level One.

**References:**

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

(REGISTRAR)