



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

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

Syllabus 3rd Year Music

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

SEMESTER- 5

DSC-5(A/B): Study of Ancient Granthas and Ragas of Indian music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Study of Ancient Granthas and Ragas of Indian Music	DSC-5(A/B) – CORE (NON-MAJOR)	4	2		2	12 th PASS

Learning Objectives:

- The study of ancient texts aims at providing the knowledge of the historical era and its reference to the subject.
- Discussions on different terminology to make the subject more comprehensiv and perceptive.
- The study of Ragas, Talas and compositions aim at crafting the theoretical aspect of presentation.
- Learning to write notation of compositions and the visually challenged students have an option of writing essays on the given topics.

Learning Outcomes:

- The students will learn about the musical references and instruments found in the epic Ramayana and indepth study of ancient texts the students will gain a deep insight into the evolution of Indian music.
- The students will understand the concept of Margi and Desi Sangeet and will be able to demonstrate its significance in modern times.

- The students will gain the knowledge of theoretical aspects of prescribed Ragas and Talas which will enhance the quality of projects and their practical illustrations.
- Students will also learn to write Talas and compositions in notation with minute details.
- Comparative study of Talas having equal number of beats will further enhance their ability to understand the salient features of various Talas.
- The visually challenged students will be able to apply their minds to write essays on prescribed topics there by developing their expression and learning better utterance skills.

Syllabus- (30 hrs.)

Unit I (8 hrs.)

Study of Musical references in the following texts-

- The Ramayana
- Brihaddeshi of Matang Muni
- Sangeet Ratnakar of Pt. Sharang Dev. .

Unit II (10 hrs.)

Study of the following-

- Dashvidh Raga Vargikaran
- Gaan: Nibaddha Gaan, Anibaddha Gaan
- Kaku, Sthaya, Vaggeyakar, Avirbhav- Tirobhav
- Margi and Desi Sangeet

Unit III (6 hrs.)

Detailed study of the following Ragas-

- Kedar, Jaunpuri, Patdeep

Writing of compositions in notation-

- Vilambit 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:

- Importance of Media in promotion of Music
- Significance of Music in human life
- Importance of music in Fine Arts

Unit IV (6 hrs.)

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.

Comparative study of Talas-

- Ektala –Choutala; Teentala - Tilwada

Comparative study of the following-

- Dhrupad – Dhamar
- Thumri -Tappa

Suggestive Readings-

- Paranjapey, Sridhar Sharat Chandra (2nd 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 (1st Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4th Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeet.

- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Chandorkar Vijaya, Bhartiya Sangeet mein Nibaddha tatha Anibaddha Gaan, Delhi University, Hindi Madhyam karyanvaya Nideshalaya.
- Pathak Sunanda, Raga ki utpatti aur Vikas,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4th Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Pashchatya swarlipi paddhati evam Bhartiya sangeet, Allahabad, U.P., Anubhav publication house.

Practical

Performance & Viva –Voce

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.

Syllabus-

Prescribed Ragas – Kedar, Jaunpuri, Patdeep

Prescribed Talas - Chautala, Jhaptala, Teentala, Tilwadata, Dhamar tala, Ektala .

For Vocal Music- (60 hrs.)

- 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.

OR

For Instrumental Music- (60 hrs.)

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

For Vocal & Instrumental Music

- 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.
 - Elementary knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

Suggestive Readings-

- 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. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1st 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 (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

DSC-5-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-5-C-CORE (MAJOR)	4	2	0	2	12 PASS

Learning Objectives:

The focus of the course is:

- To study the text of medieval period to understand the music of that period.
- To have in depth understanding of Moorchchhana, Geeti, 'That Paddhati' in Hindustani Music.
- To get the skill of writing notation of compositions.
- To understand the characteristics of Pure and mixed Ragas and also 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 classical Music of that period.
- The students will learn about the Moorchchhana Paddhati and 'That system' and its importance for Raga classification.
- 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.

Syllabus- (30 hrs.)

Unit I (8 hrs.)

Study of the following texts-

- Rag Tarangini of Pt. Lochan
- Sangeet Damodar of Pt. Shubhankar

Unit II (8 hrs.)

Study of the following-

- `Bhinna, Gaudi, Vesara, Sadharani
- That Paddhati' in Hindustani music
- Suddha, Chhayalag and Sankeern Ragas
- Shadja Madhyam and Shadja Pancham Bhav in Hindustani music

Unit III (8 hrs.)

Detailed study of the following Ragas-

- Kamod, Pooriya Dhanashree, Patdeep

Comparative study of the following pairs of Ragas :

- Bhairav – Ramkali
- Bhupali – Deshkar
- Kedar – Kamod

Unit IV (6 hrs.)

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal , Dhrupad, Dhamar(For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).
- Writing of Talas in notation - Chautala, Jhaptala, Teentala, Ektala, Dadra tala with Dugun , Tigun, Chaugun.

OR

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

- Role of Music in National integration; Significance of Music in human life

Suggestive Readings-

- 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. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1st 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 (1st 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.
- Brihaspati, Acharya, Sangeet Chintamani , New Delhi ,Brihapati Publication.
- Devangan ,Tulsiram, Bhartiya Sangeet Shastra, Bhopal, Madhya Pradesh,Hindi Grantha Academy.
- M. vijaya Lakshmi, (1st Edition 2006) Delhi, Sanjay Prakashan.

Practical:

Performance & Viva Voce

Learning 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

Learning Outcomes:

- The student will gain self-confidence in performing a raga, after practising 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

Prescribed Ragas- Pooriyadhanashri, Kamod, Patdeep

For Vocal Music: (60 hrs.)

- 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, Dhamar tala
- The ability to tune the Tanpura.

OR

For Instrumental Music: (60 hrs.)

- Masitkhani and Razakhani Gats with elaboration to be presented in all the prescribed ragas mentioned above
- Gat with elaboration in any of the following Talas - Ektala, Jhaptala,
- Knowledge and demonstration of the following talas – Sooltala & Adachautala,Dhamar tala.
- 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.

Suggestive Readings-

- 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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B.A. (Prog.) Music - Hindustani Music (Vocal/Instrumental)

Syllabus for DSE Paper

SEMESTER - V

DSE – Study of ancient traditional forms of Hindustani music

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of ancient traditional forms of Hindustani music	4	2	0	2	Class XII Pass	Student must have studied the following- - Ragas and Talas from I-IV semester - An understanding of the basic concepts such as Shruti, Svara, Raga, Tala Thaata etc and their associated components.

Learning Objectives:

- The main focus of the course is to establish a profound knowledge and better understanding about the musical forms- Dhrupad, Madhya Laya Khyal/Tarana & Instrumental Musical forms.
- Basic knowledge of instruments- Pakhawaj & Tabla accompanied with Dhrupad, Gat

and other compositions.

- Study the special features of Dhrupad & Instrumental Musical forms.
- Learning about the legendary musicians and their contribution in the Hindustani Music.

Learning Outcomes:

- The student will be able to demonstrate enriched forms of singing- Dhrupad, Madhya laya composition / Tarana.
- The student will be able to demonstrate about the instrumental Musical forms.
- The students will be able to demonstrate about Talas specially accompanied with Dhrupad, Gat and other compositions.
- The student will be able to demonstrate about the Alap, Tana, Gat, Jhala, etc.

Syllabus: 30 Hrs.

Unit I (10 hrs.)

Study of the Prabandha and Dhrupad-

- Definition and description of Prabandha
- Origin and development of Dhrupad With Gayan paramparas in Dhrupad-
Dagar, Darbhanga, Betiya ,Vishnupur
- Dhrupad Banis- Khandar, Dagur, Gouharhaar, Nauhaar
- Origin and development of Sitar (For Instrumental music) With major Gharanas of Sitar
Senia , Maihar, Itawa.

Unit II (8 hrs)

Comparative study of the following-

- Dhrupad and Khayal
- Maseetkhani Gat & Razakhani Gat
- Veena-Sitar
- Pakhawaj-Tabla

Unit III (8 hrs.)

Study of the following Talas with Dugun,Tigun & Chaugun-

- Ektala, Choutala,Teentala, Sooltala ,Teevra

Detailed study of the following Ragas-

- Bihag, Vibhas , Deshkar, Madhuvanti , Rageshri
- Writing of notation of compositions- Dhrupad, Madhya Laya composition, Tarana in the prescribed Ragas.
- Writing of notation of compositions-Maseetkhani Gat, Razakhani Gat in the prescribed Ragas and writing of five types of Mizrab bol. (For Instrumental music)

OR

Only Visually challenged students have the option of attempting either notation or an essay on the following topic-
Sangeet evam Manav jeevan

Unit IV (4 hrs.)

Life and contribution of the following musicians-

- Swami Haridas
- Tansen
- Ustad Mushtaq Ali Khan
- Nasir Moinuddin Dagar

Practical Component- (60 hrs)

For vocal music:

- Presentation of Dhrupad with Layakari in any one of the prescribed Ragas- Bihag, Vibhas, Deshkar, Madhuvanti , Rageshri
- Madhya Laya composition /Tarana in any two of the prescribed ragas.
- Recitation of prescribed Talas with Dugun, Chaugun- Ektala, Teentala, Chautala, Sooltala, Teevra tala
- Comparision between Ragas and Talas.

OR

For instrumental music:

- Presentation of Maseetkhani & Razakhani Gat in any **one** of the prescribed Ragas on Sitar. Bihag, Vibhas, Deshkar, Madhuvanti , Rageshri.
- One **Dhun** on Sitar.

- **Five** types of Mizrab bol.
- Recitation of prescribed Talas with Dugun, Chaugun in Ektala, Teentala, Chautala, Sooltala, Teevra tala

Suggestive readings:

- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalaya
- Acharya Brahaspati, Dhrupad aur uska vikas-2 Bihar Rashtra Bhasha Parisad,1976
- Khan Saeb, Raja Navan Ali, Marifunnagmat Part-2, Prabhu lal Garg,Sangeet Karyalaya Hathras U P
- Acharya Brahaspati, Sangeet Chitamani Khand-2 Brahaspati Publication, New Delhi.
- Patwardhan V.R. Rag Vigyan (1996)Pune MH, Publisher- Dr. Madhusudan Patwardhan.
- Ratanjankar, Krishna Nrayan- Abhinav Geet Manjari (1990), Mumbai Maharashtra, Acharya S. N. Ratanjankar Foundation.
- Pt.Lalmani Mishra - Bharatiya Sangeet Vaadya
- Pandit Debu Chaudhari - Indian music & Ustad Mushtaq Ali Khan third revised edition
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- Dr. Madhubala Saxena –Khayal Shaili ka vikas
- Indu Rama Shrivastava- Dhruva Pada.

SEMESTER-5

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

GE-5 : Theory of Indian Music, Granthas and Ragas

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			
Theory of Indian Music, Granthas and Ragas	4	2	0	2	Class XII Pass	NIL	Music

Learning Objectives-

- The study of the ancient text aims at providing the knowledge of the historical era and its reference to the subject.
- Discussions on different terminologies to make the subject more comprehensive and perceptive.
- The study of Ragas, Talas and compositions aim at crafting the theoretical aspect of their presentation.

Learning Outcomes-

- The students have obtained wisdom and understood the musical references and instruments found in the epic Ramayan and its relevance to present time.
- With the indepth study of the ancient text, Sangeet Ratnakar by Pt. Sharangdev, the students gained a deep insight into the origin of Indian music.
- The general study of Matang Muni's Granth Brihaddeshi provided an axis to the students who are now able to communicate the result of studies undertaken on this ancient treatise.

- Students have understood the concept of Margi and Desi sangeet and are able to demonstrate its significance in modern times.
- The students have attained a detailed study of the theoretical aspects of the prescribed Ragas and Talas which enhance the quality of projects and their practical illustrations.
- They have also acquired skills in writing the notations of traditional compositions of Ragas with Dugun of given Talas.
- The comparative study of Talas bearing equal number of beats further enhances their ability to understand the salient features of various Talas.
- The students have developed skills in writing notations of traditional compositions in Khayal/ Dhrupad/ Dhamar/ Razakhani/ Maseetkhani Gats thereby getting empowered to learn authentic compositions independently by reading notations.
- Visually challenged students have commissioned their mind to write an essay on prescribed topics thereby developing their expression and learning better utterance skills.

Syllabus- 30 hrs.

Unit I (8 hrs.)

Musical references & Instruments as found in Ramayana.

General study of Brihaddeshi.

General study of Sangeet Ratnakar.

Unit II (8 hrs.)

Detailed study of the following as treated in Sharangdev's Sangeet Ratnakar-

- Nibaddha, Anibaddha,
- Kaku,
- Sthaya.
- Margi evam Desi Sangeet.

Unit III (8 hrs.)

Detailed study of the following Ragas and Talas-

- Todi, Kedar, Patdeep.
- Tilwada, Dhamar, Ektala, Choutala, Dadra, Keherwa, Teentala.

- Ability to write Dugun of the prescribed Talas.

Comparative study of the following Talas:

- Ektal-Choutal, Teental-Tilwada

Unit- IV (6 hrs.)

Writing of compositions in notation of-

- Vilambit Khayal/Drut Khayal
- Dhrupad or Dhamar (For Vocal students)
- Maseetkhani Gat/Razakhani Gat in Teentala
- Gat other than Teentaala. (For Instrumental students)

OR

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

Importance of media in promotion of Music.

Significance of Music in human life.

Importance of Music in Fine Arts.

Practical

Syllabus- 60 hrs.

Performance & Viva-Voce

Learning Objectives

- The Objective behind the teaching of various forms of vocal and instruments is to take the students a step forward into the domains of Indian Classical Music.

Learning Outcomes

- The student is able to give a practical demonstration of the prescribed Ragas and Talas with improvisation and also learnt folk Music and Dhun.
- They have been taught the customary and traditional Gayaki of Dhrupad-Dhamaar.
- Reciting the Thekas of the Talas and playing basic Talas has enabled them to get acquainted with the rhythmic patterns.
- The practical file with details of each topic covered in the syllabus has taught the students the art of systematic documentation and presentation.

Prescribed Ragas –

- Kedar, Patdeep.

For Vocal Music- (60 hrs.)

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

OR

For Instrumental Music- (60 hrs.)

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

For Vocal & Instrumental Music-

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

Suggestive Reading-

- Paranjpey, Shridhar Sharat Chandra (2nd Edition: 1985) Bharatiya Sangeet Ka Itihas, Bhopal, Madhya Pradesh, Hindi Granth Academy.
 - Singh, Thakur Jaidev, Bharatiya Sangeet Ka Itihas, Kolkata, West Bengal, Sangeet Research Academy.
 - Deva, B.C. (1st Edition: 1974) History of Indian Music, Delhi, New Age International Publishers.
 - Shrivastava, Girish Chandra (1987) Tala Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
 - Bharatmuni, Natyashastra, Varanasi, U.P., Chaukhamba Publications.
 - Sharangdeva (1st Edition: 1964) Sangeet Ratnakar-Vol.1, Hathras, U.P., Sangeet Karyalaya.
 - Rajan, Renu (1st Edition: 2010) Bhartiya Shahstriya Sangeet Ke Vividh Ayam, Delhi, Ankit Publications.
 - Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya
 - Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
 - Kasliwal, S. (2001) Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
 - Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeet
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- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalaya.
 - Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
 - Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
 - 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 Shikshan, New Delhi, Delhi, Akanksha Publishing House.

- Shrivastava, Harish Chandra (June: 2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.

SEMESTER-6

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

DSC 6 (A)

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.

□□□□□ **Syllabus- (30 hrs.)**

Unit I (6 hrs.)

Study of Musical references-

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

Unit II (6 hrs.)

Study of the following musical forms:

- Tarana, Sadra
- Chaturang, Trivat

Classification of musical instruments:

- Tata Vadya; Avanaddha Vadya
- Sushir Vadya; Ghan Vadya

Unit III (6 hrs.)

Study of the following khyal Gharanas:

- Definition of Gharana
- Gwalior Gharana
- Dilli Gharana
- Kirana Gharana

Unit IV (12 hrs.)

Detailed study of the following Ragas-

- Todi, Jaijaivanti, Hameer

Comparative study of the following Ragas-

- Kedar – Hameer; Bageshree - Bhimpalasi

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;

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.

Comparative study of following pair of Talas-

Ektala –Choutala; Teentala - Tilwada

Suggestive Readings-

- Paranjapey, Sridhar Sharat Chandra (2nd 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 (1st Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4th Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (1st 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 (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4th Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Pashchatya swarlipi paddhati evam Bhartiya sangeet, Allahabad, U.P., Anubhav publication house.
- Devangan, Tulsiram (1st Edition 1997) Bhopal, Madhya Pradesh ,Hindi Granth Academi.
- M. Vijayalakshmi (1st Edition 2006) Sangeet Nibandha Mala,New Delhi , Sanjay Prakashan
- Vasant, (27th Edition 2010) Sangeet Visharad , Hathras, Sangeet Karyalaya.

Practical:

Performance & Viva –Voce

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.

Syllabus-

Prescribed Ragas – Todi, Jaijaivanti, Hameer

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

For Vocal Music- (60 hrs.)

- One Vilambit Khayal with Alaaps and Taans in any one of the prescribed Ragas and Madhyalaya Khayal in all the prescribed Ragas and One Raga based Bhajan/Lok geet.

- One Dhrupad with Dugun, Tigun and Chougun **Or** One Dhamar with Dugun, Tigun and Chougun.

OR

For Instrumental Music- (60 hrs.)

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

For Vocal & Instrumental Music-

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played and 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 and practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

Suggestive Readings-

- 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. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1st 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 (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

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

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.

Syllabus-(30 hrs.)

Unit I (8 hrs.)

Study of the following text and Gharanas in Indian Music-

- Swar Mela Kalanidhi of Pt. Ramamatya
- Rampur Gharana; Jaipur Gharana
- Agra Gharana,
- Indore Gharana

Unit II (6 hrs.)

Study of Vibrations & scales-

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

Unit III (8 hrs.)

Study of following
musical concepts-

- Swasthan Niyam
- Sarna Chatustayi

Placement of Swaras on Veena strings as described by-

- Pt. Ahobal in Sangeet Parijaat
- Pt. Shrinivasa in Rag Tatva Vibodh.

Unit IV ((8 hrs.)

Detailed study of the following Ragas-

- Multani, Gaud Sarang, Jaijaivanti

Comparative study of the following Ragas-

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

Writing of compositions in notation:

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

Suggestive Readings-

- 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. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1st 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 (1st 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 (1st Edition 2004) Sangeet Swarit, Kanpur, Sahitya Ratnalya.
- M. Vijayalakshmi (1st 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

Practical-

Performance & Viva Voce

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 and 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.
- Student will be able to perform Vilambit Khayal/Maseetkhani Gat and Drut Khayal/ Razakhani Gat with elaboration of Gayaki.

Syllabus-

Prescribed Ragas: Multani, Gaud Sarang, Jaijaivanti

For Vocal Music-(60 hrs.)

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

OR

For Instrumental Music-(60 hrs.)

- Masitkhani Gat in any one Raga with elaboration and Razakhani Gats in all the prescribed ragas.
- One Gat to be presented in other than Teentala - Ektala, Jhaptala,
- Knowledge and demonstration of the following Talas – Sooltala & Adachautala.
- Ability to tune his/her 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. (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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UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Prog.) IV Music - Hindustani Music

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Research Methodology – Semester VII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

B.A. (Prog.) Music

Hindustani Music - Vocal/Instrument

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		
SE – Research Methodology (1)	4	3	1	0	• Class XII Pass	st have studied the following papers – • Theory topics in Sem III-V OR • 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:(60 hrs.)

Unit I: (15 hours)

Understanding Research and its components -

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

Unit II: (15hours)

Research topic and Synopsis in Research-

- Selection of the research topic
- Importance of Synopsis in Research -
 - Definition of Synopsis
 - Making a synopsis

Unit III:(15 hrs.)

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

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

Study of the following sources of information related to Music:

- Musical compositions, Oral traditions, Music performances – live and recorded
- Media - Print and electronic, Academic councils.

Unit IV: (15 hours)

Methods of data collection and Report Writing

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

Report writing and its aspects –

- Appendix, Index
- References, Footnotes, Bibliography

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.
- Bhartiya Sageet mein Shodh Pravidhi,- Alka Nagpal, Radha Publication, New Delhi- 1996
- 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)

SEMESTER-VI

DSE- 2

Paper Name: **Various Aspects of Musical Forms of Hindustani Music**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Various aspects of musical forms of Hindustani music	4	2	0	2	• Class XII Pass	Must have studied the following: • Ragas and Talas of Sem I-V • An understanding of the basic concepts such as Shruti, Svara, Raga, Tala, Thaata etc and their associated components

Learning Objectives

- The main focus of the course is to establish a better understanding of specific forms of Hindustani music.
- Biographies of musicians help students to know about their life and contribution to Musical world.
- The prime design of this course is to enable students to develop performance skills to demonstrate Dhamar, Madhya laya

compositions/Gat and Sadra in different Ragas and Talas as a part of performance and Viva-Voce.

Learning Outcomes

- The students will be able to perform Dhamar ,Madhya laya compositions/Gat and Sadra. Instrumental students will be able to demonstrate the Alap,Tana and Jhala on Sitar.
- The students will be able to illustrate the prescribed Ragas and Talas which will further enhance their practical demonstration.
- The students will be able to perform the customary and traditional Gayaki of Dhamar with layakari,Madhya laya composition/ Gat, Sadra in prescribed Ragas.

Syllabus (30 Hrs.)

Unit I (8 hrs)

Study of Dhamar

For Vocal music-

- Basic features of Dhamar Gayan Shaili.
- Comparative study of Dhamar and Dhrupad.

For Instrumental music-

- Brief History of Sitar.
- Description of Sitar and its parts

Unit II (8 hrs)

Define the following terms of music-

- Alaap and Swasthan Niyam
- Alaap Jod, Jhala
- Meend, Gamak, Murki, Andolan, Krintan, Ghaseet
- Kayda, Palta, Toda

Unit III (8 hrs)

Biographies & Contribution of the following musicians:

- Ustaad Faiyaz Khan, Pt. Siyaram Tiwari, Pandit Ram Chatur Malik
- Ustad Asad Ali Khan, Pt. Ravi Shankar, Ustad Vilayat Khan
- Vaggeykar ke Gun
- Vaggeykar ke Avgun

Unit IV (6 hrs)

Study of following Talas with Dugun, Tigun, Chaugun and Ragas-

- **Tala**-Dhamar, Deepchandi, Roopak, Jhaptala
- **Raga**-Jaijaiwanti, Kamod, Bhimpalasi, Durga, Gurjari Todi.

Comparative study of the following Ragas-

- Miyan ki Todi-Gurjari Todi, Hameer-Kamod.

- Writing of compositions in Notation of Dhamar/Madhya Laya Composition /Sadra in the prescribed Ragas(for Vocal music). Writing of compositions in notation of Maseetkhani and Razakhani Gat in the prescribed Ragas(for Instrumental music).

OR

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

Sangeet evam Yog.

Practical - (60 hrs)

Performance & Viva -Voce

For Vocal music-

- Presentation of Dhamar with Layakari in any one of the prescribed Ragas- Jaijaiwanti, Kamod, Bhimpalasi, Durga, Gurjari Todi
- Madhya Laya compositions /Sadra in any two of the prescribed Ragas.
- Recitation of the prescribed Talas with Dugun,Chaugun- Dhamar, Deepchandi, Roopak, Jhaptaal
- Comparision between Ragas and Talas.

OR

For Instrumental music-

- Presentation of Maseetkhani & Razakhani Gat in any one of the prescribed Raga on Sitar- Jaijaiwanti, Kamod, Bhimpalasi, Durga, Gurjari Todi
- One Dhun on Sitar.
- Five types of Mizrab bol.
- Recitation of prescribed Talas with Dugun, Chaugun in Dhamar, Deepchandi, Roopak, Jhaptaal

Suggestive readings:

- * Bhatkhande, V.N. (Part I, Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalaya.
- * Bhatkhande, V.N. (Part IV, Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalaya
- * Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : D.r Madhusudhanan Patwardhan.
- * Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S.N.Ratanjankar Foundation.
- * Pt.Lalmani Mishra - Bharatiya Sangeet Vaadya
- * Pandit Debu Chaudhari - Indian music & Ustad Mushtaq Ali Khan third revised edition
- * Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.

SEMESTER-6

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

GE-6-Theory: Study of Ragas and Talas and Musicology Credit: 2

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

Learning Objectives-

- 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 Outcomes-

- 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 declaratio

Syllabus- 30 hrs.

Unit I (8 hrs)

Study of Musical references and characteristics-

- Musical references in Mahabharata.
- Gayak ke Gun-Avgun.
- Raga Lakshan
- Harmony or Melody

Unit –II (8 hrs.)

Study of Various musical aspects-

- Comparative study of notation system of
Pt. Vishnu Narayana Bhattachande and Pt. Vishnu
Digambarpaluskar.
- Classification of Musical Instruments- Tata Vadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.
- Detailed study of musical forms- Sadra, Trivat, Chaturang, Tarana.
- General study of western instruments adapted in Indian Classical Music - Violin, Guitar

Unit- III (8 hrs.)

Detailed study of the following Ragas and Talas-

- Puriyadhanashri,

- Hamir
- Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, Dadra.
- Writing of prescribed Talas with Dugun, Tigun and Chaugun

Unit- IV (6 hrs)

Writing of compositions in Notation of-

- Vilambit Khyal/ Drut Khayal
- Dhrupad/ Dhamar. (For Vocal students)
- Maseetkhani Gat/Razakhani Gat
- Gat in other than Teentala

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.
Rashtreeya Ekta mein Sangeet ka yogdan.

Practical-

Syllabus- 60 hrs

Performance & Viva-Voce

Course Objectives-

- 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 Outcomes-

- 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.

Prescribed Ragas –

Puriyadhanashri,
Hameer.

For Vocal Music- 60 hrs.

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

OR

For Instrumental Music-60 hrs.

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

For 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.

Suggestive Reading-

- 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 EDITION: 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, Premrata, Sangeet Mein Nibaddha aur Anibaddha.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- 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.



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

**B. A. (Prog.) IVth Year Music - Hindustani Music
(Vocal/Instrumental)**

FOUR-YEAR PROGRAMME

Semester VII

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

**B.A. (Prog.) IVth Year Music - Hindustani Music
Vocal/Instrumental**

Syllabus for DSC Paper

SEMESTER - VII

DSC –Performance of Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PERFORMANCE OF RAGAS, TALAS AND THEIR APPLICATIONS	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste/ guru.	Must have studied the following – • Ragas and Talas of Sem I-VI • 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.

Learning Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas.
- To assess the ability of the student to play his instrument on various talas

Learning Outcomes:

- The student will be able to perform complex ragas with self-confidence.
- The student will be able to differentiate between similar sounding ragas.
- The student will have thorough knowledge of all the Talas.

Syllabus:

Prescribed Ragas:

- Ahir Bhairav, Nat Bhairav
- Miyan Malhar, Bahar
- Shuddha Sarang
- Shyam Kalyan

Unit-I For Vocal Music: (120 hrs.)

- Vilambit Khayal in any two of the prescribed Ragas with gayaki and Drut composition in all the prescribed Ragas.
- Presentation of one Semi classical, Devotional or Folk song
- Knowledge and demonstration of the following Talas – Teevra & Deepchandi
- Ability to make a comparative analysis of prescribed ragas and ability to tune the Tanpura.

OR

Unit-II For Instrumental Music: (120 hrs.)

- Maseetkhani Gat in any two of the prescribed Ragas and Razakhani Gat in all the prescribed Ragas.
- Gat with elaboration in any 2 of the following Talas - Ektal, Jhaptal & Roopak and presentation of a Dhun, Devotional or light music composition.
- Knowledge and demonstration of the following talas – Teevra.
- Ability to make a comparative analysis of similar ragas and 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. (Prog.) IVth year Music - Hindustani Music
Vocal / Instrumental
Syllabus for DSE 1

SEMESTER - VII

DSE (1): Classification of Ragas from Ancient to Modern Period

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Classification of Ragas from Ancient to Modern Period	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following – • Ragas and Talas of Sem I-VI • 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

Learning Objectives:

- To understand the Raga-classification systems, in different time period.
- To understand about the concept of ‘Raganga’ and the use of different Ragangas in various ragas

Learning Outcomes:

- Students will be able to demonstrate of various raga classification systems.
- Students will be able to present Ragas through various Ragangas in Hindustani Music.

Syllabus: 60 Hours

Unit-I- (15 hrs)

Classification of Ragas in different time Period:

- Gram , Moorchhana Raga vargikaran ; Suryansh & Chandransh Raga vargikaran
- Dashvidh Raga vargikaran
- Raga-Ragini vargikarana,
- 72 Mela Karta by Pt. Vyankatmakhi; Thaata Raga vargikaran by Pt.V.N.Bhatkhande

Unit-II- (10 hrs)

Study of Raganga concept in modern context:

- Sarang, Malhar,
- Kanhada,
- Bhairav,
- Kalyan, Bilawal

Unit-III- (10 hrs)

Study of following Ragas-

- Ahir Bhairav, Nat Bhairav, Miyan Malhar, Bahar, Shuddha Sarang, Shyam Kalyan

Comparative study of following Ragas:

- Nat Bhairav -Ahir Bhairav,
- Shyama kalyan - Shuddh Sarang,
- Miya Malhar - Bahar,

Unit-IV

- Writing the notation of compositions in prescribed Ragas.

- Sharangdeva (Adayar Edition) - Sangeet Ratnakar
- R. K. Shringy & Premlata Sharma - Sangeet Ratnakar VOL I-II
- Ahobal - Sangeet Parijat
- V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
- Omkar Nath Thakur - Sangeetanjali Part I - VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- V. N Bhatkhande – Kramik .Pustak.Malika Vol I- IV
- Ramashraya Jha- Abhinav Geetanjali, Vol I-V
- S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
- A.N. Sanyal - Ragas and Raginis
- Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar
- Shree Rajeshwar Mitra- Radha Krishna Prakashan-Sangeet Ratnakar –Ek Addhyan.

B.A. (PROG.) IVth year Music - Hindustani Music
Vocal/Instrumental
Syllabus for DSE 2

SEMESTER - VII

DSE (2): MUSIC OF OTHER COUNTRIES

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
MUSIC OF OTHER COUNTRIES	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • Ragas and talas of Sem I-VI • 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 Gram , Moorchhana ,Jati, Prabandha, Alapti.

Learning Objectives:

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

Learning Outcomes:

- The students get to know about the origin , development and historical background of music of: a.China b. Indonesia c. Greek d. Egypt

- The students learn about various musical scales and the important musical instruments of above mentioned nations.
- The students get comparative understanding of the music of those nations with that of Indian Music.

Syllabus: 60 Hrs.

Unit I: (15 hrs)

Study of the music of China ,Persia

with special reference to their following aspects –

- Origin, development
- Historical background of Music
- Musical scales
- Important Musical Instruments

Unit II: (15 hrs)

Study of Greek music-

with special reference to their following aspects –

- Origin, development
- Historical background of Music
- Musical scales
- Important Musical Instruments

Unit III: (15 hrs)

Study of the music of Egypt-

with special reference to their following aspects –

- Origin, development
- Historical background of Music
- Musical scales
- Important Musical Instruments

Unit IV: (15 hrs)

A comparative study of the music systems mentioned above with Indian Music with special reference to their:

- musical scales
- musical instruments

Suggestive Readings:

- Music of the Nations: A comparative Study - Swami Prajnananda: Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi 1973
- Music in Ancient Civilization, Dr. Mallika Banerjee, Kanishka Publishers, New Delhi
- Vishva Sangeet Ank, Sangeet Karyalaya Hathras, 1985.
- Pashchatya Sangeet Shiksha, Bhagwat Sharan Sharma, Sangeet karyalaya Hathras
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi- 2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst, Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958
- Dr. Mallika Banerjee, Music in Ancient Civilization, Kanishka Publisher, Delhi
- Pashchatya Sangeet Shiksha, -Sangeet Ank, Sangeet Karyalaya Hathras
- Prof. Swatantra Sharma, Pashchatya swar lipi Paddhati Evam Bhartiya Sangee

**B.A. (Prog.) IVth Year Music - Hindustani Music Vocal/Instrumental
Syllabus for DSE 3**

SEMESTER-VII

DSE-(3) Study of semi classical and light forms of Hindustani Music

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of semi classical and light forms of Hindustani music	4	3	1	0	• Class XII Pass Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	Must have studied the following: • Ragas and talas of Sem I-VI OR • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Ragas and talas of Sem I-VI

Learning Objectives:

- The main focus of the course is to establish a better understanding of semi classical and light forms of Hindustani music.
- Basic knowledge of instrument – Tabla
- Theoretical knowledge of Ragas & Talas.
- The prime design of this course is to get theoretical knowledge of semi classical and light form of Hindustani music.

Learning Outcomes:

- The students will gain theoretical knowledge of semi classical and light forms of Hindustani music
- The students will be able to attain understanding of musical instrument Tabla.

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The students will get theoretical knowledge of semi classical and light forms in different Ragas and Talas.

Contents- 60 Hrs.

Unit I (15 hrs)

Study of Semi classical forms of Hindustani Music

- Thumari
- Dadra
- Tappa

Unit II (15 hrs)

Study of Light forms of Hindustani music

- Chaiti
- Kajari
- Hori

Unit III (15 hrs)

Study of Ragas and Talas used in Semi classical and light forms of music

- Ragas- Pilu, Kafi, Khamaj, Bhairavi
- Talas- Dadra, Keharwa , Addha , Deepachandi

Unit IV (15 hrs)

Biographies of following musicians:

- Girija Devi,
- Siddheshwari Devi,
- Shobha Gurtu,
- Chhannulal Mishra

Suggestive Readings:

- * Bhatkhande, V.N. (Part I, Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- * Bhatkhande, V.N. (Part IV, Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya
- * Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : D.r Madhusudhanan Patwardhan.
- * Ratanjanka, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S.N.Ratanjankar Foundation.
- * Pt.Lalmani Mishra - Bharatiya Sangeet Vaadya
- * Pandit Debu Chaudhari - Indian music & Ustad Mushtaq Ali Khan third revised edition
- * Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

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NATIONAL EDUCATION POLICY 2020

**B. A. (Prog.) IVth Year Music - Hindustani Music
(Vocal/Instrumental)**

FOUR-YEAR PROGRAMME

Semester VIII

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

B.A.(Prog.) IVth Year Music - Hindustani Music Vocal/Instrumental

Syllabus for DSC Paper

SEMESTER - VIII

DSC – Performance of Ragas, Talas and their applications (2)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PERFORMANCE OF RAGAS, TALAS AND THEIR APPLICATIONS (2)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste/ guru	Must have studied the following- • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VII

Learning Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar Ragas.
- To assess the ability of the student to play his instrument on various talas.

Learning Outcomes:

- The student will be able to perform complex ragas with self-confidence.

- The student will be able to differentiate between similar sounding ragas.
- The student will have thorough knowledge of all the Talas.

Syllabus:

Prescribed Ragas:

- Darbari Kanhada; Adana
- Puriya Kalyan; Yamani Bilawal
- Rageshri
- Maru Bihag

Unit I – For Vocal Music: (120 hrs.)

- Vilambit Khayal in any 2 of the prescribed Ragas and Drut Khayal in all Ragas.
- Presentation of one semi classical, devotional or folk song
- Knowledge and demonstration of the following talas – Deepchandi.
- Ability to make a comparative analysis of similar ragas in prescribed syllabus and ability to tune the Tanpura

OR

Unit II – For Instrumental Music: (120 hrs.)

- Maseetkhani Gat in any 2 of the prescribed Ragas and Razakhani Gat in all Raga.
- Gat with elaboration in any 2 of the following Talas - ktal, Jhaptal & Roopak and presentation of a dhun, devotional or light music composition.
- Knowledge and demonstration of the following talas – Teevra & Deepchandi.
- Ability to make a comparative analysis in prescribed Ragas and 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

Syllabus for DSE 1

DSE 1: Aesthetics in Hindustani Music

Learning Objectives:

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Learning Outcomes:

- Students get the knowledge about the Bhava Rasa and their Interrelation
- Students learn about Principle of aesthetic, aesthetics in music.
- Students learn about Rasa Siddhant etc.

Syllabus: 60 Hrs.

Unit-I (15 hrs)

Study of Aesthetics-

- Meaning of Aesthetics
- Principles of Aesthetics-
- Proportion, Rhythm, Symmetry, Balance
- Hamony, Melody

Unit-II (15 hrs)

Study of Rasa Siddhant-

- As expounded by Bharat in Natya Shastra
- Meaning of Rasa
- Components of Rasa

Unit- III (15 hrs.)

Understanding Bhava-

- Meaning of Bhava –
- Sthayi Bhav and Sanchari Bhav
- Interrelation between Bhava & Rasa

Unit-IV (15 hrs)

Study of aesthetic-elements in Music-

- Kaku
- Gamak
- Kan-Khatka
- Meend -Murki

Suggestive Readings:

- Dr. Anupama Mahajan - Bharatiya Shastriya Sangeet avum Saundarya Shastra
- Swatantra Sharma - Saundarya Ras evum Sangeet
- Dr.Rajendra Bajpeyi - Saundarya
- Natya Shastra- VI- VII Chapter
- Nirmala Jain- Ras Siddhant aur Saundrya Shastra

**B.A. (Prog.) IVth year Music - Hindustani Music
Vocal/Instrumental**

Syllabus for DSE 2

SEMESTER - VIII

DSE 2: INTERDISCIPLINARY ASPECTS IN INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Interdisciplinary Aspects of Indian Music	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following – • Ragas and talas of Sem I-VII • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VII

Learning Objectives:

- To understand the inter relation of Music with Bhakti, Yoga, Mathematics , Physics etc.
- To understand that the positive aspects of Music in personality development
- To understand the Role of Music in National Integration.

Learning Outcomes:

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- Students get to understand the positive aspect of music in personality development.
- Students learn about Role Of Music in National Integration
- Students get an understanding about the interrelation with music and Bhakti, yoga,

philosophy, Mathematics, physics etc.

Syllabus: 60 Hrs.

Unit-I (15 hrs)

Study of the philosophy of music-

- The intrinsic connection between Music and Philosophy
- The intrinsic connection between Music and Devotion
(Sangeet evam Bhakti)
- The intrinsic connection between Music and Yoga
- Role of Music in National Integration

Unit -II (15 hrs)

Study of sound related human organs-

- Physiology of human throat
- Its application in voice culture
- Analytical study of musical sound based on principle of physics
- Anatomy of Ear

Unit-III(15 hrs)

Music and Mathematics-

- Mathematical Approach in Laya
- Mathematical approach in Talas
- Mathematical approach in Alankars
- Mathematical approach in Compositions

Unit- IV (15 hrs)

Music Therapy-

- The healing powers of Music
- Music and psychology
- Music and brain
- Music and Environment

Suggested Readings:

- Dr.Satya Bhargav - Rashtriya Ekta me Sangeet ki Bhumika
- Prof.Lalit Kishore Dhawani aur Sangeet

- Kanta Prasad Mishra - Swar Vigyaan avum Ganit
- Dr.Kiran Tiwari -Sangeet avum Manovigyaan
- Dr.Rajeev Verma & Dr.Neelam Parikh - Bhartiya Sangeet ka Adhyatmik Paksha
- Dr.Renu Sachdeva,Dharmik Paramparayen evam Hindustani Sangeet, 1999 –Radha Publication,New Delhi
- Ram Avtar Veer- Bhartiya Sangeet –II
- Kanta Prasad Mishra- Swar vigyan evam Ganit,
- Dr. Satish Verma- Sangeet Chikitsa – Radha Publication
- Ritwik Sanyal- Philosophy of Music
- Dr.Karuna Nagarajan- An Introduction to Indian Music Therapy
- Dr. Vasudha Kulkarni- Bhartiya Sangeet evam Manovigyan
- Rajendar Menen- The miracle of Music Therapy- Pustak Mahal.

**B.A. (Prog.) IVth year Music - Hindustani Music
Vocal/Instrumental**

Syllabus for DSE 3

SEMESTER - VIII

DSE 3: STUDY OF THE WESTERN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STUDY OF THE WESTERN MUSIC	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following – • Historical Study of Indian Music • Ragas and talas of Sem I-VII • Music of the Asian Continent OR • 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-VII

Learning Objectives:

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

Learning Outcomes:

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

Syllabus: (60 Hrs.)

Unit I (20 hrs)

Study of the following concepts:

- Harmony, Melody
- Chords

Study of Scales of western music:

- Pythagorean scale; Natural scale,
- Diatonic scale; Tempered scale

Unit II (15 hrs)

- Elementary knowledge of Staff Notation System

Unit III (15 hrs)

Study of the following music styles:

- Orchestra, Symphony
- Opera

Study and description of Western musical instruments:

- Wind instruments- Flute and Saxophone
- String instruments- Piano and Violin

Unit IV (10 hrs)

Contributions of musicians to western music:

- Beethoven
- Mozart

Suggestive readings:

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1 . 2008
- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music, Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009
- Pashchatya Sangeet Shikchha- Bhagwat Sharan Sharma-Edition –II
- Prof.Swatantra Sharma-Pashchatya Swara Lipi Paddhati evam Bhartiya Sangeet
- Pashchatya Sangeet Siksha- Sangeet Patrika,Sangeet Kryalaya Hathras.