

UNIVERSITY OF DELHI

CNC-II/093/1/Misc./2025/8

Dated: 31.07.2025

NOTIFICATION

Sub: Amendment to Ordinance V

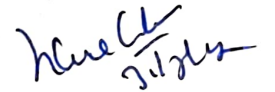
(ECR- 24-1 and 24-12 dated 12.07.2025)

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

Add the following:

The following syllabi of the Department of Music under the Faculty of Music & Fine Arts based on UGCF/PGCF, are notified herewith for the information of all concerned:

Department	Syllabi
Music under UGCF	1. B.A. (Prog) Hindustani Music-Vocal/ Instrumental (Sitar/ Sarod/ Guitar/ Violin/ Santoor) Semester- VII and VIII - Annexure-1 2. B.A. (Hons.) Hindustani Music-Vocal/ Instrumental (Sitar/ Sarod/ Guitar/ Violin/ Santoor) Semester -VII and VIII - Annexure-2 3. B.A. (Hons.) Karnatak Music-Vocal/ Instrumental Veena/ Violin) Semester VII and VIII- Annexure-3 4. B.A. (Hons.) Percussion Music Tabla/ Pakhawaj - Semester- VII and VIII - Annexure-4
Music under PGCF	1 M.A. Hindustani Music-Vocal/ Instrumental (Sitar/ Sarod/ Guitar/ Violin/ Santoor) - Annexure-5 2. M.A. Karnatak Music -Vocal/Instrumental (Veena/ Violin) - Annexure-6 3 M.A. Percussion Music Tabla/ Pakhawaj - Annexure-7



REGISTRAR



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.
- Paranjpey, 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.
 - Elementry 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
-

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
-
- 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

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 Digambar 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, Jaijaiwanti, 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
-



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.

- Imbibed 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, Tigon and Chaugun.
- The students are able to skillfully display their understanding of the prescribed Talas different Laya.
- They have acquired the judgement of deciphering 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,
- Kanhda,
- 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.

71

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

- Chaity
- 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

based on

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

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

Syllabus for DSE 1

SEMESTER - VIII

DSE 1: Aesthetics in Hindustani Music

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Aesthetics in 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 artiste /guru	Must have studied the • 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 learn about the Principles of aesthetic
- To understand the Rasa Siddhant
- To understand about the Bhava Rasa and their Interrelation
- To understand about Aesthetics in Music

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
- Harmony, 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:

8

- 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.



SYLLABUS

B.A. (HONS.) MUSIC - PART III

(HM, KM & PM)

Semester – V & VI

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

UG Syllabus Music - Part III

Contents

B.A. (Hons.) Hindustani Music 1

Semester V

- DSC 13: History of Indian Music 2
- DSC 14: Stage Performance 4
- DSC 15: Ragas, talas & their applications 7
- DSE Sitar (3) 10
- DSE Khayal (3) 14

Semester VI

- DSC 16: Applied Theory 19
- DSC 17: Stage Performance 23
- DSC 18: Ragas, talas & their applications 26
- DSE Khayal (4) 29
- DSE Sitar (4) 33
- DSE Research Methodology 37

B.A. (Hons.) Karnatak Music 41

Semester V

- DSC 13: Indian Music 42
- DSC 14: Stage Performance 44
- DSC 15: Ragas, talas & their applications 46
- DSE Fundamental Knowledge of Karnatak Music 48

Semester VI

- DSC 16: Fundamental knowledge of Hindustani music 52
- DSC 17: Stage Performance 54
- DSC 18: Ragas, talas & their applications 56
- DSE Fundamental knowledge of Karnatak music 58

B.A. (Hons.) Percussion Music 61

Semester V

- DSC 13: Gharana & style of Percussion music 62
- DSC 14: Stage Performance 64
- DSC 15: Practical Assessment 67
- DSE Tabla (3) 71

Semester VI

- DSC 16: Study of Indian Tala system & present musical forms 78
- DSC 17: Stage Performance 80
- DSC 18: Practical assessment of Tala 84
- DSE Tabla (4) 87

B.A. Program Music - Hindustani Music, Sem. V 90

- DSC 5 (A/B): Th. - Study of ancient granthas & ragas of Indian music 91
- DSC 5 (A/B): Pr. - Performance & Viva-Voce 94
- DSC 5 (C): Th. - Theoretical & Practical aspects of Hindustani music 96
- DSC 5 (C): Practical component 98

B.A. Prog. Generic Elect. - Hindustani Music, Sem. V 101

- GE 5: Th. - Theory of Indian music, granthas & ragas 101
- GE 5: Pr. - Performance & Viva-Voce 104

B.A. Program Music - Hindustani Music, Sem. VI 106

- DSC 6 (A/B): Th. - Musicology & study of ragas and talas 108
- DSC 6 (A/B): Pr. - Performance & Viva-Voce 112
- DSC 6 (C): Th. - Theoretical & Practical aspects of Hindustani music 114
- DSC 6 (C): Pr. - Practical component 118

B.A. Prog. Generic Elect. - Hindustani Music, Sem. VI 121

- GE 6: Th. - Study of ragas, talas and musicology 121
- GE 6: Pr. - Performance & Viva-Voce 123

B.A. Prog. Music - Hindustani Music, DSE - Sem. VI 125

DSE: Research Methodology 125

INDEX

Department of Music

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

Semester- V

S. No.	Contents	Page No.
1	DSCs- 1. History of Indian Music - DSC- 13 2. Stage Performance (5) - DSC-14 3. Ragas, Talas and their Application - DSC-15	15-22
2	Pool of Discipline Specific Electives (DSEs) 1. DSE- Sitar (3) 2. DSE- Khayal (3)	23-30

Syllabus for DSC Papers

SEMESTER - V

DSC - 13: HISTORY OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
HISTORY OF INDIAN MUSIC (501)	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers - • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • Ragas and talas of Sem I-IV 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-IV

Learning Objectives:

- To teach the student about Indian music and its various aspects during the Vedic times
- To talk about musical references that are found in various ancient texts, such as the Ramayana, the Mahabharata and the Puranas
- To discuss in detail how the ragas have been classified since the ancient times
- To talk about the works of the medieval authors

Learning Outcomes:

- The student will come to know about Indian music during the Vedic times. He/she will thus understand its progress and development from then to now. It will enhance his knowledge in the field of musicology, and also help him in the field of research in ancient Indian music.
- He/she will understand how music was sung and played during the times of the Ramayana and the Mahabharata.
- He/she will gain knowledge about the works of medieval authors, and understand how the swara systems and ragas have evolved to their modern-day avatars

Syllabus:

Unit I Study of the Vedic Music (18 hours)

- Sama (Panchavidha and Saptavidha Sama) and Stobhaksharas, Gramgeya Gana, Aranyageya Gana
- Poorvarchika, Uttararchika
- Vedic Swaras and Vedic and Loukik scales
- Study of the Vedic instruments

Unit II Musical references in the various texts (9 hours)

- Ramayana
- Mahabharata
- Harivansh Purana
- Vayu Purana

Unit III Works of the various authors (9 hours)

- Ramamatya
- Somnath
- Ahobal
- Vyankatamakhi, Lochan & Bhavbhatt

Unit IV Study of the prescribed ragas and talas (9 hours)

- Classification of Ragas
- Study of the ragas of this semester - Poorvi, Pooriyadhanashri, Kedar, Kamod, Jaijaiwanti, Patdeep. Comparative study of the *raga* s with each other
- Ability to write the notation of compositions in prescribed ragas
- Study of the following *tala* s in detail - Sooltala and Adachautala. Ability to write the notation of the *talas* in *Dugun*, *Tigun* and *Chaugun*. Study of the application of *talas* in musical forms

Suggestive readings:

- Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Prajnanananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar

Hill Bombay, Published by B.S. Sukthankar

- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th and 18th centuries, Delhi, Low Price Publication

DSC - 14: Stage Performance (5)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (5) (502)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers - • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-IV 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 • Ragas and talas of Sem I-IV

Learning Objectives:

- To focus on the professionally performing ability of the student, in conjunction with his capability to understand the intricacies of various ragas, at a higher level
- To teach the students the proper way of doing Alap or tonal elaborations before the start of Dhrupad
- To encourage the students to think and perform like an artiste, with thoughtful and aesthetic improvisations.
- To differentiate between similar ragas like Kedar and Kamod.

Learning Outcomes:

- The student will gain self-belief in performing a raga, after practicing its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas
- He/she will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.

Syllabus:

Unit I - Demonstration of the following Ragas (Vocal Music) (30 hours):

- Poorvi & Pooriyadhanashri
- Kedar & Kamod
- Jaijaiwanti
- Patdeep

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc.

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

OR

Unit I - Demonstration of the following Ragas Instrumental Music (30 hours):

- Poorvi & Pooriyadhanashri
- Kedar & Kamod
- Jaijaiwanti
- Patdeep

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed

- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Presentation of Light Music Instrumental Music (30 hours):

- Dhun, Ability to play five alankaras in thaat & dugun laya
- Any light music composition, Ability to play five alankaras in thaat & tigon laya
- Ability to play one tisra and one khand jati alankar
- Ability to play paltas in any two ragas of the syllabus

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

DSC - 15: Ragas, talas and their applications (5)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
RAGAS, TALAS & THEIR APPLICATIONS (5) (503)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers - • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-IV 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 • Ragas and talas of Sem I-IV

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I - Demonstration of the following Ragas - Vocal Music (30 hours):

- Poorvi & Pooriyadhanashri

- Kedar & Kamod
- Jaijaiwanti
- Patdeep

Unit II - Presentation of Classical Singing Forms - Vocal Music (30 hours):

- Ability to perform Vilambit and Drut Khayal with *Gayaki* in any raga of syllabus
- A detailed performance Drut Khayal with *Gayaki* to be presented in anyone raga
- A detailed performance Dhrupad, Dhamar or Sadra with Alap, Layakari and Upaj in any of the prescribed ragas
- Ability to tune the Tanpura

Unit III - Analytical and Comparative study of the following Ragas (30 hours):

- Poorvi & Pooriyadhanashri
- Kedar & Kamod
- Jaijaiwanti
- Patdeep

Unit IV - Analytical study of Talas (30 hours):

- Sool Tala
- Adachautala
- Demonstration of the Tala on hands with Tali & Khali
- Detailed knowledge of these talas

OR

Unit I - Demonstration of the prescribed Ragas - Instrumental Music (30 hours):

- Poorvi & Pooriyadhanashri
- Kedar & Kamod
- Jaijaiwanti
- Patdeep

Unit II - Presentation of Classical Playing Forms - Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani with elaboration in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration in any ragas prescribed
- Ability to play Gat in other than Teen Tala

Unit III - Analytical and Comparative study of the prescribed Ragas (30 hours):

- Poorvi & Pooriyadhanashri

- Kedar & Kamod
- Jaijaiwanti
- Patdeep

Unit IV - Analytical study of the prescribed Talas (30 hours):

- Sool Tala
- Adachautala
- Demonstration of the Tala on hands with Tali & Khali
- Detailed knowledge of these talas

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 - Sitar

SEMESTER - V

DSE - Sitar (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE - Sitar (3)	4	1	0	3	- Class XII Pass - Must have learnt Sitar for a minimum of 1 year at an established music institute or from a reputed artiste /guru	Must have studied the following papers - - Theory topics in Sem III & IV - Ragas and talas of Sem III & IV 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 & IV - Ragas and talas of Sem III & IV

Learning Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the ancient musical forms those were the precursor to the current musical forms.
- To discuss about the various musical forms of Karnatak music.
- To focus more on the Stage Performance of the student

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

Learning Outcomes:

- The student will come to know about the origin of many current musical forms of Hindustani Instrumental music, such as Tantrakari and Gayaki style of playing. This knowledge is useful for further study of musicology as well as for purposes of research.
- He will understand how various musical instruments of India are made, and are categorized on the basis of solids, animal skin, wind and metallic strings. This will enhance his knowledge and will be beneficial in future research on musical instruments.
- He will gain valuable knowledge on the various musical forms, as they existed in Ancient India and how they gave rise to some of the musical forms that are played today, such as Dhrupad anga, Khayal anga and Tantrakari anga .
- The student will gain parallel knowledge about the musical forms of Karnatak music, which will be useful not only while hearing a Karnatak concert, but also for the purpose of comparative research.

Syllabus:

Theory

Unit I Detailed study of the ancient texts and Musical terminology (6 hours)

- Natya Shastra
- Sangeet Ratnakar
- Grama, Moorcchana
- Jati Gayan, Prabandha

Unit II Classification of Instruments (2 hours)

- Tatt Vadya
- Avnaddha Vadya
- Ghan Vadya
- Sushir Vadya

Unit III Study of the ragas and notation writing (5 hours)

- Jaunpuri
- Des
- Vrindavani Sarang

- Ability to write the notation of the compositions

Unit IV Study of Tala and its notation writing (2 hours)

- Study of the following talas in detail - Roopak
- Study of the following talas in detail - Jhaptala
- Ability to write the notation of the talas
- Dugun, Tigun and Chaugun

Practical component

Prescribed Ragas:

- Jaunpuri
- Des
- Vrindavani Sarang

Unit I Presentation of Classical Music on Sitar (35 hours)

- Alaap
- Jod
- Maseetkhani Gat
- Razakhani Gats

Unit II Analytical study of the prescribed ragas (30 hours)

- Jaunpuri
- Des
- Vrindavani Sarang
- Paltas in any raga

Unit III Study of Talas (15 hours)

- Knowledge and demonstration of Tala Roopak
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun - Roopak
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

Unit IV Study of Sitar (10 hours)

- Knowledge of various parts of Sitar
- Ability to tie frets of Sitar
- The ability to tune the Sitar
- Ability to change strings of Sitar

Suggestive readings:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal

Banarsidass Indological Publisher

- Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
 - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
 - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
 - Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
 - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
 - Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
 - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
 - 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 Nath Thakur Estate
 - Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
 - 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 - Khayal

SEMESTER - V

DSE - Khayal (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE - Khayal (3)	4	1	0	3	• Class XII Pass • Must have learnt Khayal for a minimum of 1 year at an established music institute or from a reputed artiste /guru	Must have studied the following papers - • Theory topics in Sem III & IV • Ragas and talas of Sem III & IV 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 & IV • Ragas and talas of Sem III & IV

Learning Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the ancient musical forms that were the precursor to the current musical forms.
- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas

Learning Outcomes:

- The student will come to know about the origin of many current musical forms of singing in Hindustani music, such as Khayal. This knowledge is useful for further study of musicology as well as for purposes of research.
- He/she will understand how various musical instruments of India are made, and are categorized on the basis of solids, animal skin, wind and metallic strings. This will enhance his knowledge and will be beneficial in future research on musical instruments.
- He/she will gain valuable knowledge on the ancient musical scale and form of singing, and how the latter gave rise to some of the musical forms that are sung today

Syllabus:**Theory****Unit I Detailed study of the ancient texts and Musical terminology (6 hours)**

- Natya Shastra
- Sangeet Ratnakar
- Grama, Moorcchana
- Jati Gayan, Prabandha

Unit II Classification of Instruments (2 hours)

- Tatt Vadya
- Avnaddha Vadya
- Ghan Vadya
- Sushir Vadya

Unit III Study of the ragas and notation writing (5 hours)

- Jaunpuri
- Des
- Vrindavani Sarang
- Ability to write the notation of the compositions

Unit IV Study of Tala and its notation writing (2 hours)

- Study of the following talas in detail - Roopak
- Study of the following talas in detail - Jhaptala
- Ability to write the notation of the talas
- Dugun, Tigun and Chaugun

Practical component**Prescribed Ragas:**

- Jaunpuri
- Des
- Vrindavani Sarang

Unit I Presentation of Classical Music - Vocal (35 hours)

- Alaap
- Vilambit Khayal
- Drut Khayal
- Tanas

Unit II Analytical study of the prescribed ragas (30 hours)

- Jaunpuri
- Des
- Vrindavani Sarang
- Comparative study of prescribed ragas

Unit III Analytical study of the prescribed Talas (15 hours)

- Knowledge and demonstration of Tala Roopak
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun - Roopak
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

Unit IV Study of Tanpura (10 hours)

- Knowledge of various parts of Tanpura
- The ability to tune the Tanpura
- Knowledge of various kind of Tanpura
- Knowledge of various Baithaks of Tanpura playing

Suggestive readings:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation

- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
 - Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
 - Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
 - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
 - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
 - Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
 - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
 - Singh, Thakur Jaidev (1994) Bhartiya Sangeet Ka Itihas, Varanasi, UP, Sangeet Research Academy
 - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
 - 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 Nath Thakur Estate
 - Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
 - 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
-

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

S.NO.	CONTENT	PAGE NO.
1	B.A. (Hons.) III Music - Hindustani Music Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor) - DSC 1. APPLIED THEORY 2. STAGE PERFORMANCE 3. RAGAS, TALAS AND THEIR APPLICATIONS	32-41
2	Pool of DSE 1. Khayal 2. Sitar 3. Research Methodology	42-53

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

Syllabus for DSC Papers

SEMESTER - VI

DSC - 16: Applied Theory

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
APPLIED THEORY (601)	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers - • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • History of Indian Music (Sem V) • Ragas and talas of Sem I-V 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-V

Learning Objectives:

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

Learning Outcomes:

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

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

Syllabus:

Unit I Study of the various schools of Dhrupad and their significant features of Dhrupad singing (6 hours)

- Dagar Bani
- Nauhar Bani
- Khandar Bani
- Govarhar Bani

Unit II Study of the Gharana system of Khayal singing and Instrumental Music (18 hours)

- The salient features of the term ‘Gharana’
- Study of the following Gharanas: Gwalior gharana, Agra gharana, Jaipur gharana, Dilli gharana & Kirana gharana
- Study of the Gharanas of Instrumental music – senia, etawah & Maihar gharana
- Study of palying techniques of various Gharanas of instrumental music

Unit III Study of Hindustani vocal and Instrumental musical forms (15 hours)

- Dhrupad, Dhamar, Sadra, Maseetkhani Gat
- Khayal, Tarana, Razakhani Gat, Drut, Gat
- Chaturang, Trivat and Tappa
- Thumri and Dadra

Unit IV (6 hours) Study of Various Ragas and Talas

- Study of the ragas of this semester Miyan ki Todi, Multani, Gaud Sarang, Chhayanat, Ramkali & Vibhas
- Comparative study of the ragas in the syllabus. Ability to write the notation of compositions in prescribed ragas
- Study of the following talas in detail - Teevra and Deepchandi.
- Study of the application of talas in musical forms and ability to write the notation of the talas in Dugun, Tigun and Chaugun

Suggestive readings:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma

- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Khayal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, Munsihram Monoharlal Publishers Pvt. Ltd.
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra, Part I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1968) Bhatkhande Sangeet Shastra, Part III, Hathras, UP. Sangeet Karyalaya
- Chandorkar, Vijaya (1993). Delhi University, Delhi
- Chandorkar, Vijaya (2014). Compositional Forms of Hindustani Music: A Journey, Munshiram Manoharlal Publishers Pvt. Ltd.
- Saxena, Madhubala (1985). Khayal Shaili ka vikas, Kurukshetra, Haryana, Vishal Publications
- Saxena, Madhubala. Prominent Musical Instruments: Technique and Tradition, Bhartiya Vidya Bhawan, New Delhi
- Saxena, Madhubala and Saxena, Rakesh Bala (2000). Sangeet Nikunj: Samskara Edition, Delhi, Radha Publications
- Bharali, Rabindra (2008) The Forgotten Forms of Hindustani Music, Delhi, Kanishka Publishing House
- Pathak, Sunanda. Hindustani Sangeet mein Raga ki Utpatti evam Vikas
- Goswami, Shailendra (2018). Hindustani Sangeet ke Mahaan Rachnakar Sadarang- Adarang, Delhi, Kanishka Publishers
- Brihaspati, Acharya Kailashchandradeva (1976). Dhruvapada aur uska vikas, Patna, Bihar, Bihar Rashtra Bhasha Parishad
- Devangan, Tulsiram (2020). Thumri Gayaki, Hathras, U.P., Sangeet Karyalaya
- Singh, Ojesh Pratap (2004). Hindustani Sangeet mein Sahitya, Delhi, Ishan Prakashan
- Nigam, Sarita (2021). Hindustani Sangeet mein Raga Vargikaran, Delhi, Kanishka Publishers
- Sharma, Premlata (Editor) (1987-1995), Dhrupad Annual, Varanasi, U.P., All India Kashiraj Trust

DSC - 17: Stage Performance (6)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (6) (602)	4	0	0	4	- Class XII Pass - Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers - - General Theory (Sem I) - Theory of Indian Music (Sem II) - Ragas and talas of Sem I-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 - Knowledge of the Time Theory of ragas - Ragas and talas of Sem I-V

Learning Objectives:

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

Learning Outcomes:

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

Syllabus:

Unit I - Demonstration of the following Ragas (Vocal Music) (30 hours):

- Miyan ki Todi and Multani
- Chhayanat and Gaud Sarang
- Ramkali
- Vibhas

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit and Drut Khayal with *Gayaki* in any raga of the

syllabus

- A detailed performance Drut Khayal with *Gayaki* to be presented in any of ragas prescribed
- Ability to demonstrate *Badhat*, *Bol-Baant* and *Tanas*

Unit III - Presentation of Semi-Classical Singing Forms - Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc.

Unit IV - Presentation of Light Singing Forms - Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

OR

Unit I - Demonstration of the following Ragas - Instrumental Music (30 hours):

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

Unit II - Presentation of Classical - Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani with elaboration in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration in any ragas prescribed
- A Gat in other than Teen Tala

Unit III - Presentation of Technical Exercises - Instrumental Music (30 hours):

- Ability to play five alankaras in Thaata & Dugun laya
- Ability to play five alankaras in Thaata & Tigin laya
- Ability to play one Tisra and one Khand jati alankar
- Ability to play Paltas in any two ragas of the syllabus

Unit IV - Presentation of Semi-Classical Light Music Forms - Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Kaharwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

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

DSC - 18: Ragas, talas and their applications (6)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
RAGAS, TALAS AND THEIR APPLICATIONS (6) (603)	4	0	0	4	- Class XII Pass - Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers - - General Theory (Sem I) - Theory of Indian Music (Sem II) - Ragas and talas of Sem I-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 - Knowledge of the Time Theory of ragas - Ragas and talas of Sem I-V

Learning Objectives:

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

Learning Outcomes:

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

Syllabus: Unit I - Demonstration of the following Ragas (Vocal Music) (30 hours):

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform Vilambit and Drut Khayal with *Gayaki* in any raga of syllabus
- A detailed performance Drut Khayal with *Gayaki* to be presented in anyone raga
- A detailed performance Dhrupad, Dhamar or Sadra with Alap, Layakari and Upaj

- in any of the prescribed ragas
- Ability to tune the Tanpura according to the raga

Unit III - Analytical and Comparative study of the following Ragas (30 hours):

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

Unit IV - Analytical study of Talas (30 hours):

- Tala Teevra
- Tala Deepchandi
- Demonstration of the Tala on hands with Tali & Khali
- Detailed knowledge of these talas

OR

Unit I - Demonstration of the prescribed Ragas - Instrumental Music (30 hours):

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

Unit II - Presentation of Classical Playing Forms - Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod Jhala in any of the ragas prescribed
- A detailed performance of Maseetkhani with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- Ability to tune Sitar according to the raga

Unit III - Analytical and Comparative study of the prescribed Ragas (30 hours):

- Miyan ki Todi and Multani
- Chhayanaat and Gaud Sarang
- Ramkali
- Vibhas

Unit IV - Analytical study of the prescribed Talas (30 hours):

- Tala Teevra

- Tala Deepchandi
- Demonstration of the Tala on hands with Tali & Khali
- Detailed knowledge of these talas

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

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

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

SEMESTER - VI

DSE - Khayal (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Prerequisite of the course
		L	T	P		
DSE - Khayal (4)	4	1	0	3	- Class XII Pass - Must have learnt Khayal for a minimum of 1 year at an established music institute or from a reputed artiste /guru	Must have studied the following papers - - Theory topics in Sem III-V - Ragas and talas of 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 - Ragas and talas of Sem III-V

Learning Objectives:

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

Learning Outcomes:

- The student will know about the life and contribution of legends like Amir Khusrau and

- Tansen, and how their works have shaped the present Hindustani music
- The student will develop the confidence to perform a raga for a long duration of time.
- The student will be able to demonstrate the finer nuances of raga in a detailed performance.
- The student will have the opportunity to showcase his skill in semi-classical and folk genres of music

Syllabus:

Theory

Unit I - Life sketch and contributions of the medieval-era musicians (2 hours)

- Amir Khusrau
- Tansen
- Sadarang
- Adarang

Unit II - Life sketch and contribution of the modern-era musicians (6 hours)

- S.N. Ratanjankar, Omkarnath Thakur
- Vilayat Hussain Khan
- Allauddin Khan
- Ravi Shankar, Vilayat Khan

Unit III - Study of the various ragas and notation writing (5 hours)

- Ramkali
- Bageshri
- Bhimpalasi
- Ability to write the notation of composition in the ragas prescribed

Unit IV - Study of the prescribed Talas (2hours)

- Tala Tilwada
- Tala Jhoomra
- Ability to write the notation of the talas in Dugun, Tigun and Chaugun
- Detailed knowledge of usage the prescribed talas

Practical component

Prescribed Ragas:

- Ramkali
- Bageshri
- Bhimpalasi

Unit I - Analytical study of prescribed ragas Vocal Music (30 hours):

- Ramkali
- Bageshri
- Bhimpalasi
- Detailed study of the prescribed Ragas

Unit II - Presentation of Classical Singing Forms Vocal Music (35 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit and Drut Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Analytical study of the prescribed Talas Vocal Music (15 hours):

- Tala Tilwada
- Tala Jhoomra
- Comparative study of the prescribed Talas
- Ability to write the notation of prescribed Talas in Dugun, Tigun & Chaugun

Unit IV - Detailed study of Tanpura tuning Vocal Music (10 hours):

- Knowledge of various kinds of Tanpura
- Knowledge of strings used in Tanpura
- Ability to tune the Tanpura
- Knowledge of various Baithaks for Tanpura playing

Suggestive readings:

- Mishra, Sushila (1990) Some Immortals of Hindustani Music, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar (1955) Sangeetagya Kaviyon ki Hindi Rachnayen, Allahabad, UP, Sahitya Bhawan Ltd
- Sharma, Amal Das (1993) Musician of India, Kolkata, West Bengal, Naya Prakash
- Divedi, Harihar Niwas (2010) Mansingh aur Mankutuhail, Gwalior, Vidyamandir Prakashan
- Brihaspati, Sulochana (1986) Khusro Tansen tatha anya kalakar, Delhi, Rajkamal Prakashan Pvt. Ltd.
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya

- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

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

Syllabus for DSE - Sitar

SEMESTER - VI

DSE - Sitar (4)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Prerequisite of the course
		L	T	P		
DSE - Sitar (4)	4	1	0	3	• Class XII Pass • Must have learnt Sitar for a minimum of 1 year at an established music institute or from a reputed artiste /guru	Must have studied the following papers - • Theory topics in Sem III-V • Ragas and talas of 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 • Ragas and talas of Sem III-V

Learning Objectives:

- To discuss about the life and works of legendary musicians of Karnatak music
- To talk about the many works of famous Western music composers
- To discuss the contribution of Hindustani musicians of the medieval and modern eras
- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.

- To focus on his learning of newer talas

Learning Outcomes:

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

Syllabus:

Theory

Unit I - Life sketch and contributions of the medieval-era musicians (2 hours)

- Amir Khusrau
- Tansen
- Sadarang
- Adarang

Unit II - Life sketch and contribution of the modern-era musicians (6 hours)

- S.N. Ratanjankar, Omkarnath Thakur
- Vilayat Hussain Khan
- Allauddin Khan
- Ravi Shankar, Vilayat Khan

Unit III - Study of the various ragas and notation writing (5 hours)

- Ramkali
- Bageshri
- Bhimpalasi
- Ability to write the notation of composition in the ragas prescribed

Unit IV - Study of prescribed Talas and notation writing (2 hours)

- Tala Tilwada
- Tala Jhoomra
- Ability to write the notation of the talas in Dugun, Tigun and Chaugun
- Detailed knowledge of usage the prescribed talas

Practical component

Prescribed Ragas:

- Ramkali
- Bageshri
- Bhimpalasi

Unit I - Presentation of Classical Form - Instrumental Music (35 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any of the ragas prescribed
- Ability to play Todas/Tanas

Unit II - Analytical study of prescribed ragas - Instrumental Music (30 hours):

- Ramkali
- Bageshri
- Bhimpalasi
- Detailed study of the prescribed Ragas

Unit III - Analytical study of the prescribed Talas - Instrumental Music (15 hours):

- Tala Tilwada
- Tala Jhoomra
- Comparative study of the prescribed Talas
- Ability to render Talas with Talai & Khali in Dugun, Tigun & Chaugun

Unit IV- Practical knowledge of tuning system - Instrumental Music (10 hours):

- Knowledge of various tuning systems
- Knowledge of all the strings used in Sitar
- Knowledge of various parts of Sitar
- Ability to tune Sitar

Suggestive readings:

- Mishra, Sushila (1990) Some Immortals of Hindustani Music, Delhi, Harman Publishing House
- Chaturvedi, Narmadeshwar (1955) Sangeetagya Kaviyon ki Hindi Rachnayan, Allahabad, UP, Sahitya Bhawan Ltd
- Sharma, Amal Das (1993) Musician of India, Kolkata, West Bengal, Naya Prakash
- Divedi, Harihar Niwas (2010) Mansingh aur Mankutuhail, Gwalior, Vidyamandir Prakashan

- Brihaspati, Sulochana (1986) Khusro Tansen tatha anya kalakar, Delhi, Rajkamal Prakashan Pvt. Ltd.
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

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

Syllabus for DSE - Research Methodology

SEMESTER - VI / VII

DSE - Research Methodology

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE - Research Methodology (1)	4	3	1	0	• Class XII Pass	Must 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:

Unit I - Understanding Research and its components (10 hours)

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

Unit II - Selection of the research topic & significance of Synopsis (8 hours)

- Principles to be followed in selection of topic for the research
- Definition
- Importance
- Making a synopsis

Unit III – Primary, Secondary & other sources of information related to music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Frescoes, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums and Coins, Musical compositions & Oral traditions
- Music performances - live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic and Academic councils.

Unit IV - Understanding methods of data collection & Report writing: (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive readings:

- Survey Research Methods - Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishersand Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) IV Music - Hindustani Music
(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)
FOUR-YEAR FULL TIME PROGRAMME

DSC Syllabus – Semester VII
Stage Performance and Ragas, Talas & their applications

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

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

SEMESTER - VII

DSC – 19: Stage Performance & Ragas, talas and their applications (1)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE & RAGAS, TALAS AND THEIR APPLICATIONS (1) (701)	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 papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • 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 • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VI

Learning Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To enable the student to make a comparison of one raga with similar ragas of all the previous semesters
- To assess the ability of the student to perform different high-level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas

Learning Outcomes:

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

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Ahir Bhairav – Nat Bhairav
- Miyan Malhar – Bahar
- Marwa – Puriya and Shri
- Shuddha Sarang – Shyam Kalyan and Jhinjhoti

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala

- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Ahir Bhairav – Nat Bhairav
- Miyan Malhar – Bahar
- Marwa – Puriya and Shri
- Shuddha Sarang – Shyam Kalyan and Jhinjhoti

Unit II: Stage Performance of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before start of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition

Suggestive readings:

- Bhatkhande, V.N. (2000) 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 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.



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) IV Music - Hindustani Music
(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)
FOUR-YEAR FULL TIME PROGRAMME

DSE (1) Syllabus – Semester VII
Historical and Theoretical Study of Ragas

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

B.A. (Hons.) IV Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER - VII

DSE (1): HISTORICAL AND THEORETICAL STUDY OF RAGAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
HISTORICAL AND THEORETICAL STUDY OF RAGAS	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 – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • 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 • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha & Alapti • Ragas and talas of Sem I-VI

Learning Objectives:

- To learn about the historical development of the prescribed ragas throughout the medieval period
- To understand the scales of these ragas and the raga-classification systems, along with
- To understand about the concept of ‘raganga’ and the use of different ragangas in various ragas

Learning Outcomes:

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about various raga classification systems.
- Students learn about various ragangas in Hindustani Music.

Syllabus:

Unit I: Origin and development of ragas (6 hours)

Detailed study of ragas from the period of Sangeet Ratnakar to the modern times

- Gaul/Gaud
- Bhairav and Bilawal
- Kanhada and Malhar
- Todi

Unit II: Classification of Ragas (16 hours)

Classification of ragas according to the -

- Ancient period
 - Grama-Murchchhana system
 - Gramageya ragas
 - Dashavidha raga classification
- Medieval period
 - Shuddha, Chhayalag and Sankeerna raga system
 - Mela-Raga system
 - Raga-Ragini system
- Modern period
 - Thaat-Raga system
 - Raganga system

- Time Theory of Ragas system
 - Sandhiprakash ragas
 - Day time ragas
 - Night time ragas

Unit III: The concept of Raganga in Hindustani music (14 hours)

Understanding the salient features of ‘Raganga’ and study of the following ragangas:

- Sarang, Malhar and Kanhada
- Bilawal & Kalyan
- Bhairav
- Todi

Unit IV: Study of the prescribed ragas and the ability to write notations of compositions (9 hours)

- Study of the ragas of this semester - Ahir Bhairav, Nat Bhairav, Miyan ki Malhar, Bahar, Marwa, Puriya, Shri, Shuddha Sarang, Shyam Kalyan and Jhinjhoti
- Comparison of the allied ragas with illustrations
- Ability to write the notation of Vilambit Khayal/Maseetkhani Gat in prescribed ragas
- Ability to write the notation of Drut Khayal/Razakhani Gat in prescribed ragas

Suggestive readings:

- Sharangdeva (Adayar Edition) - Sangeet Ratnakar
- R. K. Shringy & Premlata Sharma - Sangeet Ratnakar
- Ahobal - Sangeet Parijat
- V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
- Omkar Nath Thakur - Sangeetanjali Part I - VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- V. N Bhatkhande – Kramik .Pustak.Malika Vol I- IV
- Ramashraya Jha- Abhinav Geetanjali, Vol I-V
- S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
- A.N. Sanyal - Ragas and Raginis
- Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Prakar
- Chaudhary, Subhadra. The Time Measure and Compositional patterns in Hindustani Music



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) IV Music - Hindustani Music
(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)
FOUR-YEAR FULL TIME PROGRAMME

DSE (2) Syllabus – Semester VII
Music of the Asian Continent

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

B.A. (Hons.) IV Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER - VII

DSE (2): MUSIC OF THE ASIAN CONTINENT

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
MUSIC OF THE ASIAN CONTINENT	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 – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • 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 • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha & Alapti • Ragas and talas of Sem I-VI

Learning Objectives:

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

Learning Outcomes:

- The students get to know about the origin, development and historical background of music of: a) China, b) Arabia, c) Persia, and d) Southeast Asia
- 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:**Unit I: Study of the music of Arabia (11 hours)**

- Origin and development of Arabic music
- A comparative study of the musical concepts of Arabia with those of Indian music
- Music scales of Arabia and its comparative study with the scales of Indian music
- Musical instruments of Arabia and its comparative study with the musical instruments of Indian music

Unit II: Study of the music of Persia (11 hours)

- Origin and development of Persian music
- A comparative study of the musical concepts of Persia with those of Indian music
- Music scales of Persia and its comparative study with the scales of Indian music
- Musical instruments of Persia and its comparative study with the musical instruments of Indian music

Unit III: Study of the music of China (11 hours)

- Origin and development of Chinese music
- A comparative study of the musical concepts of China with those of Indian music
- Music scales of China and its comparative study with the scales of Indian music
- Musical instruments of China and its comparative study with the musical instruments of Indian music

Unit IV: Study of the music of Southeast Asia (12 hours)

- Origin and development of Southeast Asian music
- A comparative study of the musical concepts of Southeast Asia with those of Indian music

- Music scales of Southeast Asia and its comparative study with the scales of Indian music
- Musical instruments of Southeast Asia and its comparative study with the musical instruments of Indian music

Suggestive readings:

- Music of the Nations: A comparative Study - Swami Prajnanananda: Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi-2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958



**UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020**

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

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Khayal (5) – Semester VII

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

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

Syllabus for DSE - Khayal

SEMESTER – VII

DSE – Khayal (5)

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (5)	4	1	0	3	• Class XII Pass • Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • Theory topics in Sem III-VI • Ragas and talas of Sem III-VI 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-VI • Ragas and talas of Sem III-VI

Learning Objectives:

- To teach the student about the concept of Khayal and its various aspects.
- To explain the contributions of various artistes of Khayal
- To teach well-known and important ragas like Jaijaiwanti, Pooriyadhanashri etc so that they are able to grasp the finer nuances of performing a raga
- To demonstrate talas like Jhaptala and Adachautala on the hand

Learning Outcomes:

- The student will come to know about the concept of Khayal, how it is sung, what its salient features are etc.
- The student will be able to understand the contribution of stalwarts of Khayal singing such as Sadarang-Adarang, V.N. Bhatkhande and V.D. Paluskar

- The student will be able to perform popular ragas like Puriyadhanashri, Patdeep etc.
- The student will gain self-belief in performing a raga, after practicing its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas

Syllabus:

THEORY

Unit I: Study of Khayal and its various aspects (4 hours)

- Origin of Khayal
- Development of Khayal
- Raga delineation through Khayal
- Components of Khayal

Unit II: Biographical study of prominent composers of Khayal (4 hours)

- Sultan Hussain Sharqui
- Sadarang-Adarang
- Vishnu Digambar Paluskar
- Vishnu Narayan Bhatkhande

Unit III: Ability to write the description of the ragas of this semester (3 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit IV: Study of talas and writing notations of compositions (4 hours)

- Study of the following talas in detail – Jhapltala & Adachautala
- Ability to write the notation of the talas in dugun, tigan and chaugun
- Ability to write the notation of a Vilambit Khayal in the prescribed ragas
- Ability to write the notation of a Drut Khayal in the prescribed ragas

PRACTICAL COMPONENT

Unit I: Study of the prescribed ragas (35 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit II: Stage Performance of a raga (35 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

Suggestive readings:

- Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan

- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet ResearchAcademy
- Prajnananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th and 18th centuries, Delhi, Low Price Publication
- 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
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

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

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Sitar (5)– Semester VII

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

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

Syllabus for DSE - Sitar

SEMESTER – VII

DSE – Sitar (5)

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (5)	4	1	0	3	• Class XII Pass • Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • Theory topics in Sem III-VI • Ragas and talas of Sem III-VI 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-VI • Ragas and talas of Sem III-VI

Learning Objectives:

- To teach the student about the concept of Maseetkhani and Razakhani gats and its various aspects.
- To explain the contributions of various artistes of Sitar
- To teach well-known and important ragas like Jaijaiwanti, Pooriyadhanashri etc so that they are able to grasp the finer nuances of performing a raga
- To demonstrate talas like Jhaptala and Adachautala on the hand

Learning Outcomes:

- The student will come to know about the concept of Gats, how it is played, what its salient features are etc.

- The student will be able to understand the contribution of stalwarts of Sitar such as Imdad khan, Mushtaq Ali Khan etc.
- The student will be able to s perform popular ragas like Puriysdhanashri, Patdeep etc.
- The student will gain self-belief in performing a raga, after practicing its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas

Syllabus:

THEORY

Unit I: Study of the Instrument Sitar (4 hours)

- Origin of Sitar
- Development of Sitar
- Structure Of Sitar
- Tuning of Sitar

Unit II : Contribution and Life Sketch Of Pioneers of Sitar (4 hours)

- Ustad Imdad Khan
- Ustad Mushtaq Ali Khan
- Pt. Nikhil Banerjee
- Ustad Haleem Zafar Khan

Unit III: Analytical Study Of the Prescribed Ragas (3 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit IV: Study of talas and writing notations of compositions (4 hours)

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Abilityto write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Jhapltala & Adachautala
- Ability to write the notation of the talas in dugun, tigung and chaugun.

PRACTICAL COMPONENT

Unit I: Analytical and comparative Study of the prescribed ragas (35 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit II: Stage Performance of the prescribed ragas (35 hours)

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

Unit III: Study Of Talas (10 hours)

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

Unit IV: Demonstration of Skills in Sitar (10 hours)

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorchana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas.
- Ability to play any alankar in Mishra jati

Suggestive readings:

- Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S.(1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Prajnananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math

- Ahobal(1971)Sangeet Parijat, Hathras ,UP,SangeetKaryalaya
- Bhatkhande,V.N. (1934)A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande,V.N. (2004)A Comparative Study of the leading music system ofthe15th,16th, 17th and 18thcenturies, Delhi,Low Price Publication
- 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., SangeetKaryalya
- 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 Nath Thakur Estate
- Thakur,OmkarNath(1975)Sangeetanjali, Part II, Bombay,Maharashtra,Pandit OmkarNath Thakur Estate
- Thakur, OmkarNath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, PanditOmkarNath ThakurEstate
- Thakur, OmkarNath(2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit OmkarNath Thakur Estate
- Mishra, Lalmani(1979)Tantrinada, Kanpur,U.P.SahityaRatnalaya
- Aggarwal, V.K.and Nagpal,Alka(2004) Sitarand its Compositions, Part I-II,Delhi, Sanjay Prakashan
- Mahajan, Anupam(2003)Compositions in Instrumental Music(Traditional and New Creation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) IV Music

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Research Methodology in Music – Semester VII

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

B.A. (Hons.) Music IV

Syllabus for DSE – Research Methodology in Music – Sem. VII

DSE – Research Methodology in Music – Sem. VII

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Research Methodology	4	3	1	0	Class XII Pass	Must have studied the following papers – - Theory topics in Sem I-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 I-V

Learning Objectives:

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

Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research

topic

- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:

Unit I: Understanding Research and its components (10 hours)

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Frescoes, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums and Coins, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, On the internet, Media - Print and electronic and Academic councils

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishersand Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) IV Music - Hindustani Music
(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)
FOUR-YEAR FULL TIME PROGRAMME

DSC Syllabus – Semester VIII

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

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

SEMESTER - VIII

DSC – 20: Stage Performance & 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		
STAGE PERFORMANCE & RAGAS, TALAS AND THEIR APPLICATIONS (2) (801)	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 papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VII 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 • Ragas and talas of Sem I-VII

Learning Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high-level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas

Learning Outcomes:

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

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Darbari Kanhada – Adana
- Basant – Paraj
- Devgiri Bilawal – Yamani Bilawal and Maru Bihag
- Gaud Malhar – Ramdasi Malhar and Rageshri

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Tilwada, Ektala and Roopak

- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Darbari Kanhada – Adana
- Basant – Paraj
- Devgiri Bilawal – Yamani Bilawal and Maru Bihag
- Gaud Malhar – Ramdasi Malhar and Rageshri

Unit II: Stage Performance of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gat with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands – Tilwada, Ektala and Roopak
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before the performance of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) IV Music - Hindustani Music
(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)
FOUR-YEAR FULL TIME PROGRAMME

DSE (3) Syllabus – Semester VIII
Interdisciplinary approach in Indian music

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

B.A. (Hons.) IV Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER - VIII

DSE (3): INTERDISCIPLINARY APPROACH IN INDIAN MUSIC

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
INTERDISCIPLINARY APPROACH IN 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 papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • Ragas and talas of Sem I-VII 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:

- To understand the inter relation of Music with Mathematics and Physics
- To understand that the positive aspects of Music in personality development
- To understand methods of documentation and preservation of music
- To understand the inter-relation of classical music with folk music

Learning Outcomes:

- Students gain knowledge about the relation between Music, Mathematics and Physics.
- Students get to understand the positive aspect of music in personality development.
- Students learn about proper documentation and preservation of music
- Students get an understanding about the interrelation of classical music folk music
- Students learn about use and application of Indian Classical music in Film music.

Syllabus:

Unit I: Application of Physics and Maths in Indian music (12 hours)

- Analytical study of musical sound based on principles of Physics
- The working of Tanpura and Sitar based on the principles of Physics
- Mathematical approach in the Talas of Indian Music
- The application of Mathematics in the concept of Laya

Unit II: Study of Indian music vis-à-vis the fields of Physiology and Psychology (9 hours)

- Study of the Physiology of the Human Throat
- Application of Physiology in voice culture with regard to music
- The impact of Indian music on the psychology and personality development of a growing child
- Study of Music Therapy as a tool of Psychology and its impact in daily life

Unit III: Preserving Music and its associated traditional values (12 hours)

- The significance of Documentation and Preservation of Indian Music
- A study of the scientific equipment and technologies used in the preservation of Indian music
- Role of Indian music in maintaining the traditional values of Indian culture
- The importance of Indian music in maintaining social harmony and national integrity

Unit IV: The Interrelationship of Hindustani music with folk & film music (12 hours)

- Interrelationship of Hindustani classical music & Indian folk music
- Study of the impact of Hindustani ragas on the songs of Hindi film music
- Study of the use of Hindustani classical instruments for Hindi film music composition
- An analysis of the Hindustani talas used in Hindi film songs

Suggestive readings:

- Lalit Kishore Singh - Dhvani Aur Sangeet
- G.H. Ranade - Hindustani Music
- A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
- M.R. Gautam - Evolution of Rag and Tala in Music
- Vimla Musalgaonkar - Bhartiya Sangeet ka Darshanparak Anusheelan
- V.N. Bhatkhande - Kramik Pustak Malika
- Omkarnath Thakur - Sangeetanjali Part I- VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- Uma Garg – Sangeet ka Saundaryabodh



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) IV Music - Hindustani Music
(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)
FOUR-YEAR FULL TIME PROGRAMME

DSE (4) Syllabus – Semester VIII
Study of the Western Music System

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

B.A. (Hons.) IV Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER - VIII

DSE (4): STUDY OF THE WESTERN MUSIC SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STUDY OF THE WESTERN MUSIC SYSTEM	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 – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • Ragas and talas of Sem I-VII • Music of the Asian Continent (Sem VII) 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.
- Students get to learn about Staff Notation System.
- Students get the knowledge about western string and wind instruments
- Students get to know about the prominent western musicians.

Syllabus:

Unit I: Study of the Western music concepts (9 hours)

Knowledge of the following Western music concepts –

- Harmony
- Melody
- Chords
- Choral music

Unit II: Study of the Western musical scales and Staff Notation System (17 hours)

Study of the following scales and Staff Notation System –

- Equally Tempered scale
- Diatonic scale
- Major and minor scales
- Staff Notation System

Unit III: Description of Western musical instruments (10 hours)

Study of the following musical instruments –

- Flute
- Saxophone
- Violin
- Piano

Unit IV: Biographical studies of Western music composers (9 hours)

Contributions of music composers to Western music –

- Bach
- Beethoven
- Mozart
- Handel

Suggestive readings:

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1. 2008
- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music, Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009



**UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020**

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

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Khayal (6) – Semester VIII

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

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

Syllabus for DSE - Khayal

SEMESTER – VIII

DSE – Khayal (6)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (6)	4	1	0	3	• Class XII Pass • Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • Theory topics in Sem III-VII • Ragas and talas of Sem III-VII 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-VII • Knowledge of Ragas and talas of Sem III-VII

Learning Objectives:

- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss the various gharanas and styles in Hindustani vocal music.
- To discuss the various musical forms of Hindustani music
- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of the previous semesters

Learning Outcomes:

- The student will come to know about the salient features of the Gharana system, as also the specialties of prominent gharanas like Gwalior, Agra, Dilli gharanas etc.
- The student will come to know about the various musical forms of vocal music, such as Dhrupad, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.
- He/she will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he/she has learnt in all the semesters.

Syllabus:

THEORY

Unit I: Study of the Gharana system and prominent composers of Khayal (7 hours)

- The concept of 'Gharana' in Hindustani music
- The salient features of 'Gharana' in Khayal gayaki
- Study of the following gharanas:
 - Gwalior gharana
 - Agra gharana
 - Jaipur gharana
 - Dilli gharana
 - Kirana gharana
- Biographical study of prominent composers of Khayal
 - Faiyyaz Khan
 - Bade Ghulam Ali Khan
 - Omkarnath Thakur
 - Amir Khan
 - S.N. Ratankankar

Unit II: Study of Hindustani musical forms (4 hours)

Study of the following musical forms –

- Dhrupad-Dhamar
- Tarana
- Tappa

- Thumri

Unit III: Ability to write the description of the ragas of this semester (2 hours)

- Miyan ki Todi
- Gaud Sarang
- Chhayanaat
- Bhairavi

Unit IV: Study of talas and writing notations of compositions (2 hours)

- Study of the following talas in detail – Roopak & Deepchandi
- Ability to write the notation of the talas in dugun, tigan and chaugun
- Ability to write the notation of Vilambit Khayal in the prescribed ragas
- Ability to write the notation of Drut Khayal in the prescribed ragas

PRACTICAL COMPONENT

Unit I: Study of the prescribed ragas (35 hours)

- Miyan ki Todi
- Gaud Sarang
- Chhayanaat
- Bhairavi

Unit II: Stage Performance of a raga (35 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands – Roopak & Deepachandi
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

Suggestive readings:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma
- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Khyal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, Munsihram Monoharlal Publishers Pvt. Ltd.
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra, Part I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1968) Bhatkhande Sangeet Shastra, Part III, Hathras, UP. Sangeet Karyalaya
- 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



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

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

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Sitar – Semester VIII

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

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

Syllabus for DSE – Sitar (6)

SEMESTER – VIII

DSE – Sitar (6)

Course Title	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (6)	4	1	0	3	• Class XII Pass • Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • Theory topics in Sem III-VII • Ragas and talas of Sem III-VII 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-VII • Knowledge of Ragas and talas of Sem III-VII

Learning Objectives:

- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss the various gharanas and styles in Hindustani Instrumental music.
- To discuss the various Instrumental gats of Hindustani music
- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of the previous semesters

Learning Outcomes:

- The student will come to know about the salient features of the Gharana system, as also the specialties of prominent gharanas like Maihar, Etawah etc.
- The student will come to know about the various Gats of instrumental music, such

as Maseetkhani, Razakhani, Vilambit and Drut gats in other talas. This knowledge will help him to become a better stage performer of Hindustani music.

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

Syllabus:

THEORY

Unit I: Study of the Following Gharanas of Sitar (7 hours)

- Etawah Gharana
- Maihar Gharana
- Jaipur Senia Gharana
- Vishnupur Gharana:

Unit II: Analytical Study of Various Sitar Gats (4 hours)

- Maseetkhani
- Razakhani
- Sitarkhani
- Vilambit, Drut & atidrut gat in Talas other than teentala

Unit III: Ability to write the description of the ragas of this semester (2 hours)

- Miyan ki Todi
- Multani
- Bageshree
- Rageshree

Unit IV: Study of talas and writing notations of compositions (2 hours)

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Ability to write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Dhamar and Chautala
- Ability to write the notation of the talas in dugun, tigung and chaugun.

PRACTICAL COMPONENT

Unit I: Study of the prescribed ragas (35 hours)

- Miyan ki Todi
- Multani
- Bageshree
- Rageshree

Unit II: Stage Performance of a raga (35 hours)

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani and Ati drut gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

Unit III: Presentation of ragas and ability to compare similar ragas (10 hours)

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorchana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas
- Ability to play any alankar in Tisra, Khand, Mishra jati .

Suggestive readings:

- Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Prajnananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal (1971) Sangeet Parijat, Hathras , UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th and 18th centuries, Delhi, Low Price Publication
- 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 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
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas

INDEX**Department of Music****B A (Hons.) III Music-Karnatak Music (Vocal/Veena/ Violin)****Semester- V**

S. No.	Contents	Page No.
1	DSCs- 1. Indian Music - DSC- 13 2. Stage Performance (5) – DSC-14 3. Ragas, Talas and their Application – DSC-15	13-18
2	Pool of Discipline Specific Electives (DSEs) 1. Fundamental Knowledge of Karnatak Music 2. Stage Performance & Practical Assessment	19-21

B.A. (Hons.) III
Karnatak Music Vocal/Instrumental (Veena/Violin)
Syllabus for DSC Papers

SEMESTER – V

DSC- 13: Course 501 (Theory-5): Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (If any)
		L	T	P		
Indian Music) Course-501	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Historical Study of Indian Music (Sem-III) • Theory of Indian Music II (Sem- IV) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system *Ragas and Composition covered in Sem- I, II, III, IV

Course Objective

- The main focus of this unit is to create an in-depth knowledge about the everlasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Course Learning Outcome

- Ability to apply the subject knowledge and build up the practical aspects.
- Gain knowledge of the characteristic features of prescribed ragas and Life and Contributions of composers of different streams of classical music.
- Develop the knowledge of construction and playing technique of Percussion Instruments.

Contents - Theory

Unit-I (10 Hours): Notation

- Notation of Kritis in Adi (Single Kalai) and Roopaka talas.

Unit-II (10 Hours): Raga Lakshana

- Raga Lakshana of the prescribed ragas (Course-502, Unit-IV).

Unit-III (15 Hours): Sabhaganam

- Musical forms figuring in Sabhaganam
- Detailed study of forms in Manodharma Sangita
- Kacheridharma
- Construction and playing technique of Mridangam & Playing techniques of Upa Pakka Vadya.

Unit-IV (10 Hours): Life sketch and contribution

- Bach, Beethoven, Mozart.
- Tirupati Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao.
- Parur Sundaram Iyer.
- M A Kalyanakrishna Bhagavatar.

References

- Bhagya Lakshmi, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page no. 82 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Vinayakrao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- South Indian Music Books-III- Prof. P. Samba Moorthy, Page no. 126 to 224
- South Indian Music, Book-IV , Prof. P. Samba Moorthy -Page NO. 1 to 65, 310 to 322.
- Great Musicians- Page 18 to 72
- Bharatheeya Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
- An Introduction to Indian Music B.C. Deva 47 to 58

DSC- 14: Course- 502. (Practical- 9): Stage Performance (5)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance - 5 (502)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I, II, III & IV OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Course Objective

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Contents – Practical

Unit-I (30 Hours): Musical Forms

- 2 Pancharathnams,
- 2 kritis of Tyagaraja
- 2 Kritis of Muttuswamy Dikshitar
- 1 Kriti of Shyama Sastry, Swati Tirunal, Kshetrajna

Unit-II (30 Hours): Manodharma Sangita

- Ragalapana
- Niraval
- Kalpana Swaram
- Virutham in prescribed ragas in Unit-III

Unit-III (30 Hours): Pallavi Exposition

- Simple Ragam Tanam Pallavi in Adi & Khanta Triputa Tala in the following ragas:
 - Sankarabharanam, Mohanam
 - Pantuvarali, Bilahari
 - Kalyani, Hamsadhwani

Unit-IV (30 Hours): Prescribed Ragas

- Sourashtram, Devagandhari
- Sahana, Nilambari, Surati
- Sindhubhairavi, Desh, Kaapi
- Simhendra Madhyamam, Kharaharapriya

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre • Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

DSC- 15: Course -503, (Practical – 10)

Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application (503)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I, II, III, IV OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Course Objective

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Contents – Practical

Unit-I (30 Hours): Musical Forms

- 2 Pancharathnams
- 2 kritis of Tyagaraja
- 2 Kritis of Muttuswamy Dikshitar
- 1 Kriti of Shyama Sastry, Swati Tirunal, Kshetrajna

Unit-II (30 Hours): Manodharma Sangita

- Ragalapana
- Niraval
- Kalpana Swaram
- Virutham in prescribed ragas in Unit-3

Unit-III (30 Hours): Pallavi Exposition

- Simple Ragam Tanam Pallavi in Adi & Khanta Triputa Tala in the following ragas:
 - Sankarabharanam, Mohanam
 - Pantuvarali, Bilahari
 - Kalyani, Hamsadhwani

Unit-IV (30 Hours): Prescribed Ragas

- Sourashtram, Devagandhari
- Sahana, Nilambari, Surati
- Sindhubhairavi, Desh, Kaapi
- Simhendra Madhyamam, Kharaharapriya

References

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre • Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

Semester -V - DSE -III
Course - KV -509 Theory - Fundamental Knowledge of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
K V -509 Fundamental Knowledge of Karnatak Music	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnatak Music

Course Objective

- Main Objective The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning.
- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms

Course Outcome

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.

Theory Component:

Content:

Unit: I -Technical Terms (3 Hours)

- Gamaka
- Sanchara
- Kalapramana
- Raga Alapana, Kalpanaswara

Unit: II – Brief knowledge of Musical Forms (3 Hours)

- Tana Varnam
- Pada Varnam
- Swarajati
- Tillana

Unit: III – Brief knowledge of 72 mela scheme (5 Hours)

- Chakra
- Purvanga, Utharanaga
- Bhuta Samkhya
- Katapayadi Scheme

Unit: IV Life Sketch and contribution (4 Hours)

- Purandara dasa
- Annamacharya
- Bhadrachala Ramadasa
- Narayana Teertha

Practical Component:

Content:

Unit-I (20 Hours): Gitam

- **Ability to sing Learnt Gitams in Three Speeds learned in Semester-IV**

Unit-II (20 Hours): Tana Varnam

- **Any one Tana Varnam**

Unit-III (40 Hours): Musical Forms in Sabha Ganam

- **One Purandara Dasa Keertana**
- **One Annamacharya Keertana**
- **Simple Kriti of Tyagaraja**
- **Simple Kriti of Muttuswamy Dikshitar**

Unit-IV (10 Hours):

- **Ability to Tune tambura**

References:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyengar
- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

INDEX
DEPARTMENT OF MUSIC
SEMESTER- VI
B.A. (Hons.) III
Karnatak Music Vocal/Instrumental (Veena/Violin)

S.NO.	CONTENT	PAGE NO.
1	B.A. (Hons.) III Karnatak Music Vocal/Instrumental (Veena/Violin) - DSC 1. Fundamental knowledge of Hindustani Music 2. Stage Performance 3. Ragas, Talas and their Application	23-28
2	Pool of DSE 1. Fundamental Knowledge of Karnatak Music (4)	29-31

SEMESTER – VI

DSC- 16: Course 601 (Theory-6): Fundamental Knowledge of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Fundamental knowledge of Hindustani Music 601	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Historical Study of Indian Music (Sem-III) • Indian Music (Sem – V) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system *Ragas and Composition covered in Sem- I, II, III, IV and V

Learning Objectives:

- The main focus of this unit is to create an in-depth knowledge about the basic principles of Hindustani music its technical terms, old texts and biographies.
- It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

Learning Outcomes:

- Understanding the important concepts, musical instruments and prominent composers of Hindustani music.

Contents: Theory

Unit-I (5 Hours):

- A short history of Hindustani Music

Unit-II (15 Hours): Basic Knowledge of Hindustani Music

- Swara and its nomenclature.
- Important “THAT”s
- Few popular Ragas
- Leading Talas

Unit-III (15 Hours): The important Musical forms of Hindustani Music

- Dhrupad/Dhamar
- Khayal
- Thumri
- Tappa

Unit-IV (10 Hours): Life sketch and contribution

- Swami Haridas, Tansen
- Amir Khusrau
- V N Bhattachande, Gopal Naik
- Vishnu Digambar Paluskar

Suggestive Readings:

- Bhattachande, V.N. (1985), A short historical survey of Music of Upper India, Baroda, Indian Musicological Society, Pages 20 to 51
- Bhattachande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S. Lal and co. Complete Book
- Mishra, Lalmani Dr. (2002), Bhartheey Sangeet Vadya, Delhi, Bhartiya Gyaan Peeth (Hindi Version) Page 353 to 379
- Sharma, Swatantra Dr. (1996), Fundamentals of Hindustani Music, Delhi, Pratibha Prakashan, Page 16 to 307
- Ahmad, Najma Perveen (1984), Hindustani Music: A Study of its development in 17th and 18th Centuries, New Delhi, Manohar Publications Complete Book
- Gautam, M. R. (1980), Musical Heritage of India, New Delhi, Abhinav Publications Complete Book

DSC- 17: Course- 602. (Practical- 11): Stage Performance (6)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance (602)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • History of Indian music (Sem – III) • Indian Music (Sem – V) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Ragas, Talas of Sem.-I II, III, IV & V • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Learning Outcomes:

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Content: Stage Performance

Unit-I (20 Hours) Musical Forms-II (Prescribed Ragas in Unit-IV)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis each of Tyagaraja, Muttuswamy Dikshitar & Swati Tirunal
- One Kriti of any other composer

Unit-II (30 Hours): Manodharma Sangita-II (Prescribed Ragas in Unit-III)

- Ragalapana
- Niraval
- Kalpana Swaras
- Virutham

Unit-III (42 Hours): Pallavi Exposition-II

- Ragam – Tanam - Pallavi in Adi, Khanda Triputa and Rupaka Tala in the following Ragas
- Kharaharapriya, Saveri
- Simhendramadhyamam
- Arabhi

Unit-IV (28 Hours): Prescribed Ragas

Ragas to be covered for Composition:

- Asaveri, Mayamalavagoula
- Valaji, Poornachandrika
- Yadukulakamboji, Revagupti
- Poorvi Kalyani, Senchurutti

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar.

DSC- 18: Course -603, (Practical – 12)

Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Ragas, Talas and their Application (603)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela & ragas

Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

Learning Outcomes:

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

Content-Practical

Unit I (20 Hours): Musical Forms-II (Prescribed Ragas in Unit-IV)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis each of Tyagaraja, Muttuswamy Dikshitar & Swati Tirunal
- One Kriti of any other composer

Unit-II (30 Hours): Manodharma Sangita-II (Prescribed Ragas in Unit-III)

- Ragalapana – Niraval - Kalpanaswaras.
- Niraval
- Kalpana Swaras
- Virutham

Unit-III (48 Hours): Pallavi Exposition-II

- Ragam – Tanam - Pallavi in Adi, Khanda Triputa and Rupaka Tala in the following Ragas
- Kharaharapriya, Saveri
- Simhendramadhyamam
- Arabhi

Unit-IV (22 Hours): Prescribed Ragas

Ragas to be covered for Composition:

- Asaveri, Mayamalavagoula
- Valaji, Poornachandrika
- Yadukulakamboji, Revagupti
- Poorvi Kalyani, Senchurutti

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamruta Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar.

Semester -VI

DSE - IV – 604 Fundamental Knowledge of Karnatak Music (4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
Fundamental Knowledge of Karnatak Music (4)	4	1	0	3	Class XII Pass	Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music

Learning Objectives:

- The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning.
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms
- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

Learning Outcomes:

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.
- Ability to give a brief shade of ragas through musical forms- Geetam and Varnam
- Ability to demonstrate the seven basic talas through Alankaras and geetams.

- Gain knowledge of ragas and structures of musical forms through kriti and varnam.

Theory Component:

Content:

Unit: I Technical Terms (3 Hours)

- Manodharma Sangitam
- Abhyasaganam
- Sabhaganam
- Dasapranas of Tala

Unit: II (2 hours): Ragalaskhana of Prescribed Ragas

- Abhogi
- Khamas
- Vasantha
- Hamsadhwani

Unit: III Brief knowledge of Musical Forms-II (3 Hours)

- Tarangam
- Ashtapadi
- Padam
- Javali

Unit: IV Brief life Sketch and contribution (3 Hours)

- Tyagaraja
- Shyama Shastri
- Muttuswamy Dikshitar
- Swati Tirunal

Practical Component:

Content:

Unit-I (15 Hours): Tanavarnam-II

- Ability to sing Varnam in Two Speeds

Unit-II (25 Hours) Musical Forms in Sabhaganam-II

- Simple kriti each composed by Tyagaraja, Shyama Shastri and Muttuswami Dikshitar
- Swati Tirunal

Unit-III (15 Hours) Post Pallavi Forms

- Abhang/Bhajan/Tillana

Unit-IV (25 Hours): Manodharma Sangita

- Basic Understanding of Ragalapana and Swarakalpana

Suggestive Readings:

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyengar
- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House.
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

DSE- : Course 605 Research Methodology (Elective Theory)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology 605	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Course Objective

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

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music.

Contents

Unit -1. (12 Hours)

- Research, Definition, its aims and objectives
- Varieties, Types of Research
- Methodology and process
- Data Collection, Analysis and Hypothesis

Unit 2. (10 Hours)

- Synopsis- Definition, Importance,
- Preparing of synopsis
- Bibliography, Index, Preface, Introduction & footnotes
- Selection of Research Topic, Report writing, Literature review and Research design

Unit 3. (13 Hours) Primary sources

- Manuscripts and Interview
- Paintings, Frescoes & Sculpture
- Travelogues, Inscription, Museum & Coins
- Musical Pillars and Stones

Unit 4. (10 Hours) Secondary sources

- Books
- Journals & Magazines
- Archaeological findings
- Oral Tradition

Suggestive readings:

- Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P.Radha Publications, NDelhi, 1994.
- The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
- Research Methods in Indian Music, Prof. NajmaPerveen 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, Dr. Ms. ReenaGautam,
• Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985.
- “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980
- Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987

SEMESTER – VII
DSC- 19: Course- 701. (Practical- 13):
Stage Performance & Raga, Tala and its Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance & Viva Voce (701)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI) • Ragas, Talas of Sem.-I, II, III, IV, V, VI OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc. and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And raga

Course Objectives:

- This course is mainly practical based.
- Students understand the characteristic features of prescribed ragas & compositions.
- Understand the planning of the concert.

Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Practical Component

Contents

Unit 1: Stage Performance & Viva-Voce (45 Hours)

Performance of one hour duration with accompaniments, before audience, planned by the candidate within the list of Prescribed Ragas mentioned in the List-A for Compositions, List-B for Pallavi Exposition and List-C for Non-detailed Raga Exposition. Compositions should include one Swarajati of either Shyama Sastry or Swati Tirunal or Ponnaya Pillai.

List A: For Compositions

- Abheri, Kannada, Varuua Priya
- Yamunakalyani, Bahudari, Kapi
- Devamanohari, Rishabha Priya, Hindolam
- Vachaspati, Charukesi, Ramapriya

Unit - 2. List – B: For Pallavi Exposition (35 Hours)

- Sankarabharanam, Saveri
- Kalyani, Kedaragoula
- Kharaharapriya, Mohanam
- Mukhari, Simhendramadhyam

Unit - 3. List – C: Non-detailed Raga Exposition (20 Hours)

- Kiravani, Nattai, Todi, Goula, Bhairavi
- Arabhi, Sri, Varali, Sriranjani, Anandabhairavi
- Vasanta, Madhyamavati, Bilahari, Hamsadhwani, Suddhasaveri
- Purvikalyani, Pantuvarali, Khamas, Shanmukhapriya, Kambhoji

Unit - 4. (20 Hours)

Compositions should also represent musical forms like:-

- Divyanama Sankirtanam
- Ragamalika
- Tiruppughazh, Kavadihindu
- Devarnama, Lakshana Gita

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

DSE – Course 702: Historical Development of Scales and Forms of Indian Music (Elective Theory)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Historical development of Scales and Forms of Indian Music (702)	4	3	1	0	• Class XII Pass • Must have learnt music for a minimum of 3 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI) • Ragas, Talas of Sem.-I, II, III, IV, V, VI OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Course Objectives:

- This course aims to build a comprehensive understanding of Music inherently through the study of scales of different systems such as Karnatak, Hindustani, Ancient Tamil Music and western music.
- It also focuses to provide a space to engage the details of various musical forms and ragas (theory and practice).

Course Learning Outcomes:

- Ability to write music notation system.
- Ability to learn various basic scales of different music systems.
- Describe the aesthetical elements in Karnatak Music.
- Gaining proficiency as a concert performer.

Contents

Unit 1: (15 Hours) Musical Scales & Srutis

- Origin & Evolution of Indian Musical scales
- Grama-Murchana-Jati system
- Prabhandas, Gita, Gadha
- Cycle of Fifth and Fourth and the knowledge of 22 Srutis

Unit 2: (10 Hours) Comparative study of the basic scales of different systems of Music

- Karnatak
- Hindustani
- Ancient Tamil Music
- Western & Far Eastern

Unit 3: (10 Hours) Decorative angas figuring in Musical compositions.

- Chittaswara, Swarasahitya, Solkettu Swara, Madhyama Kala Sahitya
- Mudra
- Sangati
- Swaraksharam etc.

Unit 4: (10 Hours) Pallavi notation

- Origin & Evolution of Pallavi
- Rettai Pallavi
- Nadai Pallavi
- Notate any simple Pallavi learnt

Suggested Readings:

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

DSE – Course 703: Origin and evolution of Ragas, Talas and Music Instruments (Elective Theory)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Origin and evolution of Ragas, Talas and Music Instruments (703)	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI) • Ragas, Talas of Sem.-I, II, III, IV, V, VI OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Course Objectives:

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

Course Learning Outcomes:

- Knowledge of the evolution of Raga, and it's classification.
- Explain the classification of Musical Instruments and important concert musical instruments.
- Knowledge about the Construction and playing techniques of stringed and wind instruments.
- Knowledge about the musical forms and evolution. 5. Knowledge of 175 and 108 tala systems.

Contents:

Unit 1: (10 Hours) Historical development of Indian music

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

Unit 2: (15 Hours) Musical Instruments

- Origin & Development of Indian Musical Instruments
- Classification of Musical Instruments
- Important musical instruments adopted in Traditional Music
- Musical instruments adopted from Western Music system

Unit 3: (10 Hours) Evolution of Musical forms with special reference to Prabandhas and their classifications.

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

Unit 4: (10 Hours) Concept of Tala & Laya

- Origin & evolution of Tala System in Indian Music
- Knowledge about the formation of 175 and 108 systems of tala.
- Cchanda figuring in Tiruppugazh
- Talas figuring in Traditional Music

Suggested Readings:

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

DSE – Course 704: Music Forms figuring in Sabha Ganam

Course title and code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
		1	0	3		
Music Forms figure in Sabha Ganam (704)	4				• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela and Raga

Course Objectives:

- This course aims to build a comprehensive understanding of Karnatak music and the intricacies of its Concert pattern.
- It also focuses to provide a comprehensive knowledge about the styles and techniques applied in different gamaka and theory and practice).

Course Learning Outcomes:

- Ability to write music notation system.
- Describe the aesthetical elements in Karnatak Music.
- Gaining proficiency as a concert performer.

Theory Component

Contents

Unit -1 (20 Hours) Brief knowledge about the concept of Karnatak Music.

- Origin and Evolution of Karnatak Music
- Tala, Anga, Jati and Gati
- Scheme of 35 Talas
- Raga classification in general

Unit-2 (20 Hours) Abhyasa ganam & Sabha ganam

- Forms of Abhyasa Ganam
- Musical forms figuring in Sabha Ganam
- Brief knowledge about the musical forms figuring in Dance performance
- Brief knowledge about the musical forms figuring in Traditional Music

Practical Component

Unit-3 (35 Hours) Musical forms figuring in Sabha ganam

- Ata Tala Varnam
- Advanced Swarajati
- Chowkakala Kriti
- Madhyama Kala Kriti

Unit-4 (35 Hours) Post Pallavi composition

- Padam
- Tillana
- Tarangam
- Bhajan

Suggested Readings:

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

DSE- : Course 705 Research Methodology (Elective Theory)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology 705	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Course Objective

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

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music.

Contents

Unit -1. (12 Hours)

- Research, Definition, its aims and objectives
- Varieties, Types of Research
- Methodology and process
- Data Collection, Analysis and Hypothesis

Unit 2. (10 Hours)

- Synopsis- Definition, Importance,
- Preparing of synopsis
- Bibliography, Index, Preface, Introduction & footnotes
- Selection of Research Topic, Report writing, Literature review and Research design

Unit 3. (13 Hours) Primary sources

- Manuscripts and Interview
- Paintings, Frescoes & Sculpture
- Travelogues, Inscription, Museum & Coins
- Musical Pillars and Stones

Unit 4. (10 Hours) Secondary sources

- Books
- Journals & Magazines
- Archaeological findings
- Oral Tradition

Suggestive readings:

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

SEMESTER – VIII
DSC- 22 Course 801: Stage Performance and Raga, Tala
and its Application (Practical-14)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance & Viva Voce (801)	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI & VII) • Ragas, Talas of Sem.-I, II, III, IV, V, VI & VII OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And raga

Course Objectives:

- This course is mainly practical based.
- Students understand the characteristic features of prescribed ragas & compositions.
- Understand the planning of the concert.

Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents

Unit 1: (50 Hours) Stage Performance & Viva-voce

Performance of one hour duration with accompaniments, before audience, planned by the candidate within the list of Prescribed Ragas, mentioned in the List A, B & C.

List-A Musical Compositions

- Chakravakam, Dhenuka, Malayamarutam, Saraswathi
- Latangi, Sama, Hamirkalyani, Harikambhoji
- Behag, Purnachandrika, Dharmavati
- Mandari, Neetimati, Senjurutti

Unit -2 (35 Hours) Pallavi Exposition:

Candidate may choose any three from the following:

List-B

- Kambhoji, Todi, Bhairavi
- Anandabhairavi, Mohanam, Dhanyasi
- Chakravakam, Dhenuka, Malayamarutham
- Saraswathi, Latangi, Dharmavati

Unit - 3 (20 Hours) Exposition other than Pallavi

List-C

- Kambhoji, Todi
- Bhairavi, Anandabhairavi
- Mohanam, Dhanyasi
- Harikambhoji, Hemavati

Unit - 4 (20 Hours) Creative Music

Candidate expected to compose or create Music for a given lyrics

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai.

DSE Course – 802 (Theory – Elective) Inter Disciplinary Approach in Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Inter Disciplinary Approach in Indian Music 802	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI & VII) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Course Objectives:

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

Course Learning Outcomes:

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

Contents

Unit 1: (10 Hours) Music & Mathematics

- Utilization of mathematical calculations in creative music in general
- Mathematical approach in composing
- Calculation of shruti values
- Calculations of Tala and other details in swara kalpana

Unit 2: (15 Hours) Music & Physics

- Analytical study of Musical sound based on principles of physics
- Sound-production, transmission & reception
- Acoustics
- Frequency and its calculation

Unit 3: (10 Hours) Music & Philosophy

- Philosophical aspects found in Musical forms
- Reflection of Indian Philosophy in the compositions of Trinity
- Analysis of the compositions of Neelakantha Sivan
- Analysis of the composition of Sadasiva Branhmendra & Vedanayakam Pillai

Unit 4: (10 Hours) Music & Psychology

- Positive aspects of Music in personality development – a psychological Approach
- Basic concept of Music Therapy
- Anatomy of Musical tract
- Feel good music

Suggestive reading:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
5. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
6. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher"s Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14
7. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
8. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
9. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi.

DSE - Course -803 (Theory Elective) Concepts of Applied Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Concepts of Applied Music (803)	4	3	1	0	- Class XII Pass - Must have learnt for a minimum of 3 years at an established music institute or from a reputed guru	Must have studied the following papers - General Musicology (Sem- I) - Theory of Indian Music (Sem – II, III, IV, V, VI & VII) OR - Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components - Knowledge of the notation system

Course Objectives:

- Student understand about the musical forms which are meant for concert music.
- They also understand the importance of prosodical beauties dealt with the musical Compositions.
- Importance of swara and lyrics, construction and playing techniques of string, wind and percussion instruments.

Course Learning Outcomes:

- Student will be able to acquire the knowledge of musical forms which are relevant to Karnatak music concerts.
- Able to get advanced knowledge of musical prosodical beauties dealt with the musical compositions.
- Gain theoretical and practical knowledge of playing techniques of string, wind and percussion instruments.
- Able to get brief outline knowledge of folk instruments and musical instruments used in temples.

Contents

Unit 1: (10 Hours) Musical forms figuring in Concert Music

- Sankeertanam
- Dasara Padagalu
- Vachana
- Ashtapadi

Unit 2: (10 Hours) Advanced knowledge of musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions

- Gamakam
- Prasam
- Yati
- Dhatu and Matu

Unit 3: (10 Hours) Study of Western Music System

- History
- Scale
- Staff notation
- Important Musical Concepts

Unit 4: (15 Hours) Implementation of Music Instruments in Karnatak Music

- Construction and playing techniques of Stringed, Wind and Percussion instruments
- Instruments in Music concerts.
- Brief outline of folk instruments
- Musical instruments used in Temples.

Reference:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), LayaVadyas, All India Handicrafts Board, New Delhi
5. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
6. Deva, B.C. (1987), Musical Instruments of India , Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
7. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
8. Premlata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi

DSE – Course 804: Sabha Ganam -Music forms figure in Karnatak Music Concert

Course title and code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
		1	0	3		
Sabha Ganam – Music Forms figure in Karnatak Music Concert (804)	4	1	0	3	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) • Ragas, Talas of Sem.-I & Sem.- II OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 MelaA and ragas

Course Objectives:

- This course aims to build a comprehensive understanding of Karnatak Music and the intricacies of its concert pattern.
- It also focuses to provide a comprehensive knowledge about the styles and techniques applied in different gamakas and theory and practice).

Course Learning Outcomes:

- Ability to write music notation system.
- Describe the aesthetical elements in Karnatak Music.
- Gaining proficiency as a concert performer.

Contents

Theory Component

Unit-1 (20 Hours) Samudaya kriti- Outline knowledge about the Following -

- Nava Graha Kriti, Navaratri Kriti
- Pancha Linga Sthala Kriti, Pancha Ratna Kriti,
- Navaratna Malika, Nava Vidha Bhakti Kriti
- Utsava Sampradaya Kriti, Divya Nama Kriti

Unit-2 (15 Hours) Comparative knowledge of musical form – Hindustani & Karnatak

- Kriti-Keertana, Dhrupad-Dhamar
- Pallavi-Khayal
- Padam-Thumri
- Javali-Tappa

Practical Component

Unit-3 (35 Hours) Sabhaganam-II

- Ata Tala Varnam
- Pancharatna kriti
- Kriti in Misra chapu
- Kriti in Roopaka

Unit-4 (35 Hours) Post Pallavi Form-II

- Tirupukazh
- Ragamalika
- Tillana
- Abhang

Suggested readings:

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



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Core Course

(DSC-13, DSC-14 & DSC-15)

Syllabus – Semester V

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC CORE COURSE (DSC-13)

SEMESTER V

DSC – 13: GHARANA & STYLE OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Gharana & Style of Percussion Music DSC-13	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology • History of Avanaddha vadyas • Biographies & Composers of Music • Talas and compositions of Sem I, II, III & IV OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

- Knowing about the Historical development and evolution of various Gharana and Parampara of Tabla/Pakhawaj.

- Knowing about the Contribution and the Biographies of various Stalwarts of Tabla/Pakhawaj.

Course Learning Outcome

- The students learn about the Gharana system of Hindustani music
- The students study development of various Gharana & Paramparas of Tabla & Pakhawaj
- The students learn to write the practical compositions according to the Notation system
- The students study about the theoretical aspects of Talas

Syllabus Theory (45 Hours)

Unit I. Gharana System (15 Hours)

- History of Gharana system
- Historical development of Gharanas of Tabla & Pakhawaj.
- Playing techniques and their salient features of Gharana of Tabla & Pakhawaj.
- Knowledge of Baaj and Gharana.

Unit II. Parampara of Pakhawaj (10 Hours)

- Historical development of various paramparas of Pakhawaj.
- Study of Gharanedar Bandish.
- Knowledge of Traditional Guru Shishya Paramapara.
- Knowledge of Sansthaagat Shiksha Padhati.

Unit III. Musical Contribution of Percussion Artists (10 Hours)

- Contribution of Percussion Artists in the field of Percussion Music
- Brief study of aesthetics of Tabla/Pakhawaj.
- Importance of Gharana in Hindustani Music.
- Describe how to be an ideal Accompaniment.

Unit IV. Study of Talas (10 Hours)

- Prescribed Talas: Teentala, Jhaptal, Ektala, Rupak, Adachutala, Deepchandi, Jata, Tilwarda, Jhumara, Addha.
- Prepare Tala Notation book of Talas & Compositions writing in different Laya.
- Knowledge of Laya and Layakari
- Introductions of Tal and Theka

Suggestive Readings:

- Mishra, Pt. Chhote Lal,(2004) Taal Prabandh, Kanishka Publications, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampara (2022) Kanshika Publishers, Delhi
- Singh, Dr. Prem Narayan (2004) Na Dhin Dhin Na KeJadugar : Pt. Anokhelal Mishra, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Gautam, M.R. (2001)Musical Heritage of India, Munshilal Manoharlal New Delhi
- Shrivastav, Shri Girish Chandra (1996) Taal Kosh, Allahabad Rubi Prakashan
- Chauby, S.K (1984) Sangeet Me Gharane Ki Charcha: Sangeet Gharana Anka : Uttar Pradesh Hindi Sansthan, Lucknow, U.P.
- Sharma, Bhagwat Sharan (1959) Hathras Sangeet Karyalaya
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC – 14: STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance DSC 14	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

- Enabling the students to present the compact and effective Solo performance balancing both the Technical and Aesthetical aspects of Tabla/Pakhawaj playing.
- Advanced learning of aesthetical accompaniment with Classical and Semi Classical styles of Indian Vocal and Non-percussion Instruments.

Course Learning Outcome

- The students are able to give a practical demonstration of the prescribed Talas with various compositions.
- The students are able to demonstrate various aspects of Talas and their differentiation

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Talas: Teentala, Jhaptal, Ektala, Rupak, Adachutala, Deepchandi, Jata, Tilwarda, Jhumara, Addha.**
- Solo recital of 10 minutes in Teentala with Peshkar/Uthan, Kayada, Rela, Baant, Gat & Chakradars.
- Ability to play laggi in taal kerava, Dadara, dipachandi
- Do the Padhant of compositions

Unit II Presentation Solo recital (30 Hours)

- Solo performance in Rupak with Peshkar/ Uthan, Kayada, Rela
- Tukra, Dumdar and Bedumdar Tihai, Chakradar for at least 10 minutes.
- One Gharanedar Kayada in Teentala.
- Present Compositions in different jatis.

Unit III Presentation of Percussion Compositions (20 Hours)

- One Rela of Dhere Dhere in Rupak.
- Ability to recite Farmaishi Chakradar and Kamali Chakradar.
- Types of Tihai
- Types of Gat

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Padhant of compositions

Syllabus Practical (120 Hours)

PAKHAWAJ

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Talas: Chautala, Sultala, Dhamar, Tevra.**
- Perform solo recital in, Sultala & Dhamar.
- Ability to play laggi in taal kerava, Dadara, dipachandi
- Do the Padhant of compositions

Unit II Presentation Solo recital (30 Hours)

- Solo performance of 10 minutes in Dhamar with Uthan, Rela, Paran & Chakradars.
- Ability to Play Ganesh Stuti Paran.
- Ability to play laggi in taal kerava, Dadara
- Do the Padhant of compositions

Unit III Presentation of Percussion Compositions (20 Hours)

- Ability to playing compositions (2 each) of different Gharanas in Chautala.
- Stuti Paran, improvisation of Theka, Rela and Chakradars in Dhamar.
- Types of Tihai – Bedam, Damadar, Nouhakka Tihai
- Types of Chakradhar- Farmaishi and Kamali

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Do Do the Padhant of compositions.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Practical syllabus.

Suggestive Readings:

- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Gottlieb.Robert S,Solo Tabla Drumming of North India, Voll- II,(1993)Motilal Banarsi Das Publishers Private Limited, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Taal Anka, Sangeet Karyalya (1997) Hatrash, U.P
- Mishra, Pt. Chhote Lal, Tabla Grantaha(2006) Kanishka Publishers, Delhi
- Aprachalit Kayada, Sangeet Karyalya(1982) Hathras,U.P
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC – 15: PRACTICAL ASSESSMENT OF TALA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Tala DSC 15	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

- 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

Course Learning Outcome

- 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 Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Talas : Teentala, Jhaptala, Pancham Sawari, Adachartala, Ektala, Roopak, Dhamar, Chautala, Jata, Tilwada, Keharwa & Dadra**
- Solo performance in Teentala, Jhaptala & Rupak with various compositions.
- Ability to play laggi in taal kerava, Dadara, dipachandi
- Do the Padhant of compositions

Unit II Presentation of Padhant (30 Hours)

- Padhant compositions in Tali-Khali
- Demonstrate the prescribed Theka with hand beats in different layakaries such as Dedhagun & Tigun.
- Aad-Kuad and Biad Layakari in Padhant
- Padhant of Pre-composed compositions in different talas.

Unit III Accompaniment of Musical Forms (20 Hours)

- Ability to accompany with Vocal Music : Chhota Khayal, Tarana, Bhajan & Dadra.
- Accompaniment with light compositions with Laggi-Ladi, Knowledge of accompaniment with Sitar & Violin.
- Accompaniment with Dance in Gatbhav, That
- Ideal Accompaniment

Unit IV Tuning and Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Padhant of compositions

Syllabus Practical (120 Hours)

PAKHAWAJ

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Talas : Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Rupak, Keharwa and Dadra.**
- Solo performance in Chautala and Sooltala with various compositions.
- Ability to play laggi in taal kerava, Dadara, dipachandi

- Do the Padhant of compositions

Unit II Presentation of Padhant (30 Hours)

- Padhant compositions in Tali Khali.
- Keep the Taali Khali and Playing knowledge of Tala in Thah Dugun, Tigun & Chaugun laya of the following - Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Roopak, Keherwa and Dadra.
- Aad-Kuad and Biad Layakari in Padhant
- Padhant of Precomposed Compositions

Unit III Accompaniment of Musical Forms (20 Hours)

- Accompaniment with vocal compositions : Dhrupad Dhamar,
- Accompaniment with Instrumental Drut Gat and Jhala.
- Accompaniment with Dance in Gatbhav, That
- Ideal Accompaniment

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Do the Padhant of compositions

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

Suggestive Readings:

- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet ka Itihaas, Sangeet Research Academy, Kolkata
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001), Kathak Nritya me Tabla Sangati, Kanishka Publishers, New Delhi
- Mishra, Chhote Lal (2006), Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam (1983), Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai

- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai



**UNDERGRADUATE CURRICULUM FRAMEWORK –
2022**

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Elective Course (DSE-3)
Syllabus – Semester V

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ
DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-3)
SEMESTER V

DSE – 3 : HISTORY OF AVANADDHA VADYAS & STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
History of Avanaddha Vadyas & Satge Performance DSE-3	4	1	0	3	Class XII Pass	Student have studied the following papers – • Theory topics in Sem III & IV • Talas and compositions of Sem III & IV OR • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the nilkas of various varnas. • Compositions and talas of Sem IV

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions

related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Syllabus Theory (15 Hours)

Unit I Ancient Avanaddha Vadyas (5 Hours)

- Bhumi Dundubhi
- Dundubhi
- Tripushkar
- Panava

Unit II History of Percussion Instruments (4 Hours)

- Origin
- Development
- Compositions
- Artist

Unit II Ancient Tal Vadyas (3 Hours)

- Dardur
- Kartral
- Ghadas
- Panav

Unit IV History of Percussion Instruments (3 Hours)

- Prescribed Tala – Teentala, Jhaptala, Ektala, Chartala, Sultala, Keharva & Dadra.
- Prepare notation book.
- Writing Talas in different layas.

- Compositions writing in Tala Notation.

Suggestive Readings :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

Syllabus Practical (90 Hours)

Unit I Presentation of Talas (20 Hours)

- Prescribed Talas -Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Keharwa & Dadra.
- Playing on Tabla in Thah, Dugun, Tigun and Chugun of Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Keharwa & Dadra.
- Solo recital with following: Peshkar, Kayada, Rela in Teentala.
- Solo recital with following: Tukra, Chakradar, Paran & Tihai in Teentala.

Unit II Presentation of Tabla Solo (20 Hours)

- Two advance Kayada with four Palta and Tihai in Teentala.
- One Improvisitory Compositions in different jati.(Peshkar, Kayada,Rela)
- One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.
- Presentation of Gats

Unit III Demonstration of Technical Terms (30 Hours)

- Two Kayada with four Palta and Tihai in Jhaptala. One Dhere Dhere Rela with four Palta & Tihai in Jhaptala
- One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai in Tal Jhaptal.
- One Dumdar & One Bedumdar in Jhaptala

Unit IV Accompaniment and Padhant (20 Hours)

- Knowledge of playing the Theka of prescribed Talas.
- Ability to accompaniment with Bhajan & Geet.
- Do the Do the Padhant of compositions
- Variety of Talas

Suggestive Readings :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Core Course

(DSC-16, DSC-17, DSC-18)

Syllabus – Semester VI

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC CORE COURSE (DSC)

SEMESTER VI

DSC – 16 : STUDY OF INDIAN TALA SYSTEM & PRESENT MUSICAL FORMS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Indian Tala System & Present Musical Forms DSC 16	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

- Student is introduced to ancient Margi Deshi tala system
- Critical study of their respective instruments mentioned in ancient texts

- To know how about of various popular classical and semiclassical vocal genres such as Dhrupad, Khayal, Hori, Thumri, Ghazal etc.
- Elementary knowledge of western staff notation

Course Learning Outcome

- The student studies about the ancient Tala system
- He learns about the musical forms of Hindustani music
- He learns to write the practical compositions according to the Notation system
- He studies about the theoretical aspects of Talas
- Comparative Study of Sam Matrik and Visham Matrik Talas

Syllabus Theory (45 Hours)

Unit I Ancient Tala System (15 Hours)

- Brief introduction of Tala Ke Dus Pran
- Margi and Deshi Tala Paddhati.
- Merits and Demerits of Awanaddha Vadak according to ancient books.
- Detail Knowledge of Sampadi and Ardhsampadi Talas.

Unit II Musical Forms of Indian Music (15 Hours)

- Brief knowledge of Dhrupad, Dhamar, Khayal
- Brief knowledge of Hori, Sadra, Thumri, Tappa, Bhajan, Ghazal and qawwali.
- Talas used to accompany with above following styles.
- Brief knowledge of Tal and Theka

Unit IV Principle of Accompaniment in Percussion Music (10 Hours)

- Define the Taal, Character, specialty and importance of various Tala used in Hindustani Music.
- Basic principles of art of accompanying various instrumental and vocal styles.
- Merits and Demerits of tabla player in Accompaniment
- Comparative Study of Vocal, Instrumental and Dance accompaniment.

Unit 4 Compositions writing (5 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.
- Prepare Tala Notation book of Talas & compositions in different Laya.
- Notation of Improvisatory Compositions
- Notation of Precomposed Compositions

Suggestive Readings :

- Mishra, Chhote Lal (2006) Tala Prabandha, Kanishka Publishers, New Delhi
- Brihaspati, Aacharya (1989) Bharat Ka Sangeet Siddhant, Bhraaspati Publishers
- Paranjape, Shridhar (1972) Sangeet Bodh, Madhya Pradesh Hindi Granth Academy, Bhopal. M.P
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Veer, Ramatavar (1980) Theory of Indian Music, Pankaj Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet ka Itihaas ,Sangeet Research Academy, Kolkata
- Rao, Manohar Bhalachandra Marahte (1991) Taal Vadya Shastra, Sharma Pustak Sadan , Patnkar Bazar, Gwalior
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC – 17 : STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance DSC 17	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology • Biographies & Composers of Music • Talas and compositions of Sem I, II, III IV OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.

- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

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

Syllabus Practical (120 Hours)

TABLA

Unit I Presentation of Talas & Compositions (50 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.
- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.
- Ability to play laggi in taal kerava, Dadara
- Do the Padhant of compositions

Unit II Presentation of solo recital (30 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela
- Tukra, Chakradar & Farmaishi and Kamali chakradar
- One Rela of Dhere Dhere, One Farmaishi Chakradar in Ektala.
- Types of Tihai – Bedam, Damadar, Nouhakka Tihai

Unit III Presentation of various compositions (20 hours)

- Gat Kayada,
- Darjje ki Gat and Farda in Teentala.
- Dumdar and Bedumdar in Teentala
- Types of Chakradhar- Farmaishi and Kamali

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Do the Padhant of compositions

Syllabus Practical (120 Hours)

PAKHAWAJ

Unit I Presentation of Talas & Compositions (50 Hours)

- Prescribed Talas : Chautala, Sooltala, Dhamar, Ektala, Keharwa & Dadra.
- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.
- Ability to play laggi in taal kerava, Dadara
- Do the Padhant of compositions

Unit II Accompaniment with Musical Forms (30 Hours)

- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.
- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.
- Knowledge of accompaniment with Kathak Dance
- Ideal Accompaniment in Vocal, Instrumental and Dance

Unit III Presentation of various compositions (20 Hours)

- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.
- Ability to play advance compositions in Chautala and Dhamar.
- Dumdar and Bedumdar in Teentala
- Types of Chakradhar- Farmaishi and Kamali

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Do the Padhant of compositions

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

Suggestive Readings :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC –18 : PRACTICAL ASSESSMENT OF TALA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Tala DSC 18	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Course Objective

- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/Paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.
- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

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

Syllabus Practical (120 Hours)

TABLA

Unit I Presentation of Talas & Compositions (50 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.
- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.
- Ability to play laggi in taal kerava, Dadara
- Oral Rendering of Boals & different layakri of taals

Unit II Presentation of Solo Recital (30 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela
- Tukra, Types of Chakradar & Tihai
- Playing techniques of Talas of Pakhawaj: Chautala, Dhamar , Sooltala and Tevra.
- Types of Gat

Unit III Accompaniment with Musical Forms (20 Hours)

- Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.
- Knowledge of accompaniment with vocal styles i.e. Khayal (Bada & Chhota) Tarana, Thumri/Dadra with Laggi Laddi.
- Knowledge of accompaniment with Kathak Dance i.e. That, Aamad, Uthan, Gatbhav
- Ideal accompaniment

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the hand beats prescribed Talas.
- Do the Padhant of compositions

Syllabus Practical (120 Hours)

PAKHAWAJ

Unit I Presentation of Talas & Compositions (50 Hours)

- Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Deepchandi, Jata, Tilwarda, Jhumara & Dadra.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Chautala, Sultala, Dhamar & Gajjhampa
- Ability to play laggi in taal kerava, Dadara
- Oral Rendering of Boals & different layakri of taals

Unit II Presentation of solo recital (30 Hours)

- Solo Performance 10 minutes in Gajjhampa with following: Uthan, Rela, Stuti & Paran etc.
- Advance compositions with Stuti Paran in prescribed Talas.
- Types of Paran
- Precomposed compositions in different Gharnas.

Unit III Accompaniment of Musical Forms (20 Hours)

- Knowledge of accompaniment with vocal & Instrumental styles: Dhrupad, Dhamar.
- Knowledge of accompaniment with Kathak Dance i.e. That, Aamad, Uthan, Gatbhav
- Playing Technique of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.
- Ideal accompaniment

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the hand beats prescribed talas.
- Do the Padhant of compositions

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

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Elective Course (DSE-4)

Syllabus – Semester VI

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi – 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-4a)

SEMESTER VI

RESEARCH METHODOLOGY -1

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

Credit: 4

Course Objective

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

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music.

Syllabus:

Unit I - Understanding Research and its components (10 hours)

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

Unit II - Selection of the research topic & significance of Synopsis (8 hours)

- Principles to be followed in selection of topic for the research
- Definition
- Importance
- Making a synopsis

Unit III – Primary, Secondary & other sources of information related to music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings. Frescoes, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums and Coins, Musical compositions & Oral traditions
- Music performances - live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic and Academic councils.

Unit IV - Understanding methods of data collection & Report writing: (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive Readings:

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

NewDelhi,1985

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

PERCUSSION MUSIC TABLA/PAKHAWAJ
Discipline Specific Elective Course (DSE-4b)
SEMESTER – VI

DSE – 4 : GHARANA SYSTEM & STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Gharana System & Stage Performance DSE – 4b	4	1	0	3	Class XII Pass	Student have studied the following papers – • Theory topics in Sem III, IV& V • Talas and compositions of Sem III, IV&V OR • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the nilkas of various varnas. • Compositions and talas of Sem V

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they

are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Syllabus Theory (15 Hours)

Unit I Historical Background of Gharana (4 Hours)

- Introductions
- Meaning
- Origin
- Development

Unit II Gharanas of Tabla (4 Hours)

- Delhi
- Ajarada
- Farukhabad
- Banaras

Unit III Contribution of Tabla Artist (4 Hours)

- Ustad Nathu Kha
- Ustad Habbibuddin Kha
- Pandit Chhotelal Mishra
- Ustad Amirhusain Kha

Unit IV Notation and Compositions Writing (3 Hours)

- Prescribed Talas – Teentala, Jhaptala, Ektala, Rupak, Chartala, Sooltala, Tevra, Keharva & Dadra.
- Ability to write prescribed Talas in Thah, Dugun, Tigun and Aad Laya

- Compositions writing in different layas.
- Prepare notation book.

Suggestive Readings :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

Syllabus Practical (90 Hours)

Unit 1 Demonstration of Talas & Technical Terms (25 Hours)

- Prescribed Talas : Teentala, Jhaptala, Ektala, Chartala, Addha, Jhumara, Dhamar, Adachartala,
- Deepchandi, Keharwa & Dadra.
- One Uthan, Two Sadharan Tukra, Two Chakradar Tukra
- One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit II Presentation of Tabla solo (45 Hours)

- Solo recital with following : Kayada, Rela, Tukra
- Solo recital with following : Chakradar, Paran & Tihai in Teentala.
- Solo recital with following Two advance Kayada, Rela, Tihai & Tukda etc in Jhaptala.
- Two Kayada with four Palta and Tihai in Ektala. One Dhere Dhere Rela with four Palta & Tihai in Jhaptala. One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

Unit III Presentation of Compositions and Talas (10 Hours)

- Prescribed Talas – Teentala, Jhaptala, Ektala, Rupak, Chartala, Sooltala
- Tevra, Keharva & Dadra.
- Knowledge of playing prescribed Talas.

- Knowledge of playing various Compositions

Unit IV Accompaniment and Padhant (10 Hours)

- Ability to accompaniment with Bhajan & Geet.
- Padhant of Prescribed Tala in Thah, Dugun and Chaugun.
- Do the padhant of Kayada, Rela and Tukada.
- Prepare Tala notation book .

Suggestive Readings:

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Core Course (DSC)

Syllabus – Semester VII & VIII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER VII

DSC – 19 : STAGE PERFORMANCE & ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance DSC 19	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology • Biographies & Composers of Music • Talas and compositions of Sem I, II, III, IV, V, VI OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I II III IV V & VI

Course Objective

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.

- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

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

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (40 Hours)

- Prescribed Talas Prachalit -Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit Tala - Jhapswari, Basant Tala.
- Ability to play of Accompaniment Theka of prescribed Talas.
- Do the Padhant of compositions.

Unit II Presentation of Solo Recital (35 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala for 12 minutes
- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Jhaptala Ektala & Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala Jhapswari for 10 minutes. Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai in Teentala.
- Presentation of Different Jatis in Compositions

Unit III Demonstration of Percussion Compositions (25 Hours)

- Tripalli Gat Darje ki Gat, Fard Gat, Manjedar Gat, Choudhari Gat
- Ada, Kuaad & Biaad Layakari
- Peshkar, Kayada, Rela in different jati.

- Chakradar & Tukda in Jhaptala, Uthan, Kayada, Rela of Takatirakitaka, Chakradar & Tukda in Ektala. Peshkar, Kayada, Rela of Dhere Dhere Chakradar & Tukda in Rupak Tala.

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the hand beats prescribed Talas.
- Do Padhant of compositions.

PAKHAWAJ

Unit I Demonstration of Talas (40 Hours)

- Prescribed Prachalit Talas Chautala, Sooltala, Dhamar, Tevra. Aprachalit : Basant Tala.
- Complete rendering of solo with various compositions of Pakhawaj.
- Ability to play of Accompaniment Theka of prescribed Talas
- Do the Padhant of compositions

Unit II Presentation of Solo Recital (35 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Basant Tala with following: Uthan, Rela, Stuti & Paran etc.
- Presentation of Different Jatis
- Presentation of Different Gharanas

Unit III Demonstration of Percussion Compositions (25 Hours)

- Knowledge of Talas of Tabla - Jhaptala, Ektala, Adachartala, Keharwa and Dadra.
- Demonstration of Uthan, Rela, Stuti & Paran.
- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.
- Ada, Kuaad & Biaad Layakari.

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.

- Keep the hand beats prescribed Talas.
- Padhant of Compositions.

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

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Elective Course (DSE-5)
Syllabus – Semester VII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-5a)

SEMESTER VII

RESEARCH METHODOLOGY -1

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology-1 DSE – 5a	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Course Objective

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

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music.

Syllabus Theory (45 Hours)

Unit I - Understanding Research and its components (10 hours)

- Definition
- Aims and objectives
- Varieties

- Methodology and Process.

Unit II - Selection of the research topic & significance of Synopsis (8 hours)

- Principles to be followed in selection of topic for the research
- Definition
- Importance
- Making a synopsis

Unit III – Primary, Secondary & other sources of information related to music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings. Frescoes, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums and Coins, Musical compositions & Oral traditions
- Music performances - live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic and Academic councils.

Unit IV - Understanding methods of data collection & Report writing: (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive Readings:

- Survey Research Methods - Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New

Delhi, 1994.

- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985
- Sources of research in Indian Classical Music, Reena Gautam, 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)

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-5b)

SEMESTER VII

DSE-5b MUSICAL INSTRUMENTS OF ASIA & EUROPE WITH SPECIAL REFERENCE TO MEMBRANOPHONES

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Musical Instruments of Asia & Europe with special reference to Membranophones DSE-5b	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology (Sem I) • Talas and compositions of Sem I, II, III, IV, V & VI OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

- Student is introduced to Musical Instruments of Asia & Europe
- Critical study of their respective instruments

- To know more about various musical Instruments to other nations
- Knowledge of western staff notation

Course Learning Outcome

- The student studies about the Membranophones
- He learns about the different kinds of musical Instruments
- He learns to write Tala compositions according to the Notation system
- He studies about the staff notation system

Syllabus Theory (45 Hours)

Unit I Study of Membranophones (10 Hours)

- Origin, Development
- historical background.
- Structure and playing techniques
- Kettle Drum, Snare Drum, Bass Drum, Tenor Drum.

Unit II Study of Percussion & Melodic Instruments (15 Hours)

- Central Asia, South Asia
- South East Asia, Europe
- East Asia, North Asia, Central Asia
- South Asia, West Asia, Europe

Unit III Rhythm Concept & Staff Notation (10 Hours)

- Time Signature
- Simple Time
- Compound Time
- Beats, Rest, Time Signature.

Unit IV Compositions writing (10 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chartala, Dhamar, Sooltala
Deepchandi, Jata, Tilwarda, Jhumara & Tevra.
- Do the Tala Notation of following Talas in different laya and staff notation.
- Prepare Tala Notation book of Talas
- Compositions writing in different laya.

Suggestive Readings

1. Rise of Music in Ancient world : Curt Sachs, W.W. Norton Company, New York, 1943
2. A History of Arabian Music: H.G. Farmer, Luzac and Company, London, 1929
3. Universal History of Music : S. M. Tagore, Low Price Publisher, Delhi, 1990
4. History of Musical Instruments :Curt Sachs, J.M. Dent, London, 1990
5. The New Oxford History of Music Vol. I, London Oxford University Press, 1960
Ancient and Oriental Music: Egon Wellesz (edited by)
6. Groves Dictionary of Music & Musicians : Eric Blom (Edited by), London
Macmillan, 1954
7. The Pelican History of Music : Alec Robertson and Denis Stevens (Edited By) ,
Balttmore, Penuin, 1962
8. Music of the Nations : Swamy Prajnanananda, Munshiram Manohar Lal, New
Delhi, 1973
9. South East Asia : Sudhanshu Bimal Mukherjee, Post Graduate Book Mark,
Calcutta, 1966
10. Southeast Asia : John F. Cady, Mcgrowhill, New York, 1964 History of Central
Asia : Rahula Sankrityayana, New Age, Calcutta, 1964

B.A. (HONS.) MUSIC
HINDUSTANI MUSIC - VOCAL/INSTRUMENT
(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)
SYLLABUS FOR DSE - KHAYAL
SEMESTER – VII
DSE – Khayal (5c)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (5c)	4	1	0	3	Class XII Pass Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – Theory topics in Sem III-VI Ragas and Talas of Sem III-VI 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-VI Ragas and Talas of Sem III-VI

Learning Objectives:

To teach the student about Indian music and its various aspects during the Vedic times

To talk about musical references that are found in various ancient texts, such as

Ramayana, Mahabharata and Puran

To discuss in detail how ragas have been classified since the ancient times

To talk about the works of the medieval authors

To focus on the professionally performing ability of the student, in conjunction with his capability to understand the intricacies of various ragas, at a higher level

To teach the students the proper way of doing Alap or tonal elaborations before the start of Dhrupad

To encourage the students to think and perform like an artiste, with thoughtful and aesthetic improvisations.

To differentiate between similar ragas like Kedar and Kamod.

Learning Outcomes:

The student will come to know about Indian music during the Vedic times. He/she will thus understand its progress and development from then to now. It will enhance his/her knowledge in the field of musicology and also help him/her in the field of research in ancient Indian music.

He/she will understand how music was sung and played during the times of Ramayana and Mahabharata.

He/she will gain knowledge about the works of medieval authors, and understand how the svara systems and ragas have evolved to their modern-day avatars

The student will gain self-belief in performing a raga, after practicing its finer details

He/she will also be able to demonstrate how to separate similar sounding ragas

He/she will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.

Syllabus:

THEORY

Unit I: Study of Khayal and its various aspects (4 hours)

Origin of Khayal

Development of Khayal

Raga delineation through Khayal

Components of Khayal

Unit II Biographical study of prominent composers of Khayal (4 hours)

Sultan Hussain Sharqui

Sadarang-Adarang

Vishnu Digambar Paluskar

Vishnu Narayan Bhatkhande

Unit III: Ability to write the description of the ragas of this semester (3 hours)

Pooriyadhanashri

Kedar

Jaijaiwanti

Unit IV: Study of Talas and writing notations of compositions (4 hours)

Study of the following Talas in detail – Jhapltala & Adachautala

Ability to write the notation of the Talas in dugun, tigung and chaugun

Ability to write the notation of compositions in the prescribed ragas

PRACTICAL COMPONENT

Unit I: Study of the prescribed ragas (35 hours)

Pooriyadhanashri

Kedar

Jaijaiwanti

Unit II: Presentation of the prescribed ragas (30 hours)

Presentation of Vilambit and Drut khayals with gayaki and elaborations in all the above-mentioned ragas.

Unit III: Demonstrating the knowledge of the prescribed ragas (15 hours)

Ability to describe and demonstrate the salient features of the prescribed ragas

Unit IV: Demonstration of Talas and ability to tune the Tanpura (10 hours)

Knowledge and demonstration of the following Talas on his/her hands with their layakaris – Jhapltala & Adachautala

Ability to tune and play the Tanpura for performing during the examination

Suggestive Readings:

- Prajnananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Prajnananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th and 18th centuries, Delhi, Low Price Publication
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan

- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and NewCreation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas

B.A. (HONS.) MUSIC

SYLLABUS FOR DSE - SITAR

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE -5d)

SEMESTER VII

DSE – Sitar (5)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (5) DSE-5d	4	1	0	3	Class XII Pass Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – Theory topics in Sem III-VI Ragas and talas of Sem III-VI 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-VI Ragas and talas of Sem III-VI

Learning Objectives:

- To teach the student about the concept of Maseetkhani and Razakhani gats and its various aspects.
- To explain the contributions of various artistes of Sitar
- To teach well-known and important ragas like Jaijaiwanti, Pooriyadhanashri etc so that they are able to grasp the finer nuances of performing a raga
- To demonstrate talas like Jhaptala and Adachautala on the hand
- Learning Outcomes:
- The student will come to know about the concept of Gats, how it is played, what its salient features are etc.
- The student will be able to understand the contribution of stalwarts of Sitar such as Imdad khan, Mushtaq Ali Khan etc.
- The student will be able to perform popular ragas like Puriysdhanashri, Patdeep etc.
- The student will gain self-belief in performing a raga, after practicing its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas

Syllabus:**THEORY****Unit I: Study of the Instrument Sitar (4 hours)**

- Origin of Sitar
- Development of Sitar
- Structure Of Sitar
- Tuning of Sitar

Unit II : Contribution and Life Sketch Of Pioneers of Sitar (4 hours)

- Ustad Imdad Khan
- Ustad Mushtaq Ali Khan
- Pt. Nikhil Banerjee
- Ustad Haleem Zafar Khan

Unit III: Analytical Study Of the Prescribed Ragas (3 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit IV: Study of talas and writing notations of compositions (4 hours)

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Ability to write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Jhaplata & Adachautala
- Ability to write the notation of the talas in dugun, tigan and chaugun.

PRACTICAL COMPONENT

Unit I: Analytical and comparative Study of the prescribed ragas (35 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit II: Stage Performance of the prescribed ragas (35 hours)

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

Unit III: Study Of Talas (10 hours)

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaplata
- Knowledge and demonstration of dugun, tigan and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigan and chaugun - Jhaplata

Unit IV: Demonstration of Skills in Sitar (10 hours)

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorhana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas.
- Ability to play any alankar in Mishra jati .

Suggestive readings:

- Prajnanananda, Swami(2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S.(1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy

- Prajnananda, Swami (1963)History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal(1971)Sangeet Parijat, Hathras ,UP,SangeetKaryalaya
- Bhatkhande,V.N. (1934)A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande,V.N. (2004)A Comparative Study of the leading music system ofthe15th ,16th , 17th and 18thcenturies, Delhi,Low Price Publication
- 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., SangeetKaryalya
- 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 Nath Thakur Estate
- Thakur,OmkarNath(1975)Sangeetanjali, Part II, Bombay,Maharashtra,Pandit OmkarNath Thakur Estate
- Thakur, OmkarNath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, PanditOmkarNath ThakurEstate
- Thakur, OmkarNath(2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit OmkarNath Thakur Estate
- Mishra, Lalmani(1979)Tantrinada, Kanpur,U.P.SahityaRatnalaya
- Aggarwal, V.K.and Nagpal,Alka(2004) Sitarand its Compositions, Part I-II,Delhi, Sanjay Prakashan
- Mahajan, Anupam(2003)Compositions in Instrumental Music(Traditional and New Creation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas

KARNATAK MUSIC

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-5e)

SEMESTER VII

ORIGIN AND EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Origin and evolution of Ragas, Talas and Music Instruments -5e	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or a reputed Guru	Must have studied the following papers ••General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI) • Ragas, Talas of Sem.-I, II, III, IV, V, VI OR •Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of notation systems • Knowledge of the 10 Mela And ragas

Course Objectives:

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

Course Learning Outcomes:

- Knowledge of the evolution of Raga, and it's classification.

- Explain the classification of Musical Instruments and important concert musical instruments.
- Knowledge about the Construction and playing techniques of stringed and wind instruments.
- Knowledge about the musical forms and evolution. 5. Knowledge of 175 and 108 tala systems.

Syllabus Theory (45 hours)

Unit I Historical development of Indian music (10 Hours)

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

Unit II Musical Instruments(15 Hours)

- Origin & Development of Indian Musical Instruments
- Classification of Musical Instruments
- Important musical instruments adopted in Traditional Music
- Musical instruments adopted from Western Music system

Unit III Evolution of Musical forms with special reference to Prabandhas and their classifications (10 Hours)

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

Unit IV Concept of Tala & Laya (10 Hours)

- Origin & evolution of Tala System in Indian Music
- Knowledge about the formation of 175 and 108 systems of tala.
- Cchanda figuring in Tiruppugazh
- Talas figuring in Traditional Music

Suggested Readings

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



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Core Course (DSC)

Syllabus – Semester VIII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC CORE COURSE (DSC)

SEMESTER VIII

DSC – 20 : STAGE PERFORMANCE & ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance & Assesment of Talas DSC 20	4	0	0	4	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology • Biographies & Composers of Music • Talas and compositions of Sem I, II, III, IV, V, VI,VII OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II, III, IV, V, VI & VII

Course Objective

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.

- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

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

Syllabus Practical (120)

TABLA

Unit I Demonstration of Talas (50 Hours)

- Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit : Rudra, Jhapswari, Basant Tala.
- Padhant of Compositions
- Ability to play compositions in different Jatis

Unit II Presentation of Solo Recital (30 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions
- Tabla solo recital with Teentala, Jhaptala Ektala, Rupak & Adachartala for 12 minutes.
- Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala Rudra Tala for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai. Playing techniques of Talas of Pakhawaj: Chautala, Dhamar, Sooltala and Tevra.

Unit III Presentation of Percussion Compositions & Accompaniment (20 Hours)

- Chaupalli Gat, Tidhari Gat, Gharanedar Gat, Farda
- Gat Kayada, Gat ang Rela in Teentala.
- Bandishe of Ada, Kuaad & Biaad Laya with Padhant.
- Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Dhun. vocal styles i.e. Khayal (Bada & Chhota) Tarana, Thumri/Dadra with Laggi Ladi.

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed Talas.
- Do the Padhant of Compositions.

Syllabus Practical (120)

PAKHAWAJ

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar, Tevra.**
- **Aprachalit : Rudra, Basant Tala**
- Ability to play of Accompaniment Theka of prescribed Talas
- Padhant of compositions

Unit II Presentation of Solo recital (30 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala, Dhamar and Sooltala in 15 minutes with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of Pakhawaj solo with advance compositions at least 10 minutes in Rudra, Basant Tala with following: Uthan, Rela, Stuti & Paran etc.
- Presented composition in different Jatis
- Presented composition in different Gharans

Unit III Presentation of Percussion Compositions & Accompaniment (20 Hours)

- Demonstration of Uthan, Rela, Stuti & Paran,
- Talas of Tabla: Tilwada, Jhaptala, Ektala, Adachartala, Keharva and Dadra.
- Knowledge of accompaniment with Instrumental & Vocal styles: Instrumental composition of Dhrupad – Dhamar styles.
- Knowledge of accompaniment with Dance

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the hand beats prescribed Talas.
- Padhant of Compositions.

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

Suggestive Readings :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Elective Course

(DSE-6a, DSE-6b & DSE-6c)

Syllabus – Semester VIII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-6a)

SEMESTER VIII

TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Tala System DSE-6a	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Terminology (Sem I) • Talas and compositions of Sem I, II, III, IV, V & VI OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

- Student is introduced to ancient Margi Deshi tala system
- Critical study of their respective instruments mentioned in ancient texts
- To know how abouts of various popular classical and semiclassical vocal genres such as Dhrupad, Khayal, Hori, Thumri, Ghazal etc
- Elementary knowledge of western staff notation

Course Learning Outcome

- The student studies about the ancient Tala system
- He learns about the musical forms of Hindustani music
- He learns to write the practical compositions according to the Notation system
- He studies about the theoretical aspects of Talas

Syllabus Theory (45 Hours)

Unit I Study of Tala Paddhati System & Tala's Text (15 Hours)

- Detailed study of Margi and Deshi Tala Paddhati. Knowledge of Karnataka Taal system.
- Knowledge of Uttar Bhartiya Taal Padhati and Taalas used in Uttar Bhartiya Sangeet.
- A brief knowledge of Talas used with Rabindra Sangeet.
- Study of Tala's texts - Bhartiya Talon Ka Shastriya Vivechan, Taal Kosh, Bhartiya Taal Men Anekata Mein Ekta, Taal Vadya Parichaya, Laya Taal Vichar Manthan, Taal Vadya Shashtra, Tabla Grantha, Taal Prabandha, Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiyaan.

Unit II Tala Notation System & Musical Forms (10 Hours)

- Detailed knowledge of Hindustani and Karnatak Tala Notation System.
- Knowledge of Laya and Layakari.
- Brief knowledge of staff notation system.
- Study of various Talas used in Hindustani Music-Khayal, Dhrupad, Dhamar, Thumari, Dadra, Tappa, Kajari, Chaiti, Sadra, Jhoola, Bhajan, Gazal & Geet. Instrumental Music - Masitkhani Gat, Raza Khani Gat.

Unit III Tala, Chhand & Technical Terms (15 Hours)

- Relationship between Tala and Chhand.
- Knowledge of composing Tihai of different matras.
- Knowledge of Tihai--Damdar, Bedam, Nauhakka and Chakradar Tihai.
- Detailed study of Theka, Peshkar, Kayda and its prastar (Paltas), Bant, Rela, Rau, Tukda, Mukhada, Gat, Rela, Fard, Paran. Mathematical calculation of Chakradar- (Sadharan, Firmaishi and Kamali Chakradar).

Mathematical calculation of Chakradar- (Sadharan, Firmaishi and Kamali Chakradar). Mathematical calculation of Chakradar- (Sadharan, Firmaishi and Kamali Chakradar).

Unit IV Compositions writing (5 Hours)

- Prescribed Talas : Prachalit - Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit Tala - Jhapswari, Basant Tala.
- Prepare Tala Notation book of Talas & Compositions writing in different laya.
- Types of Gat

Suggestive Readings

- Mishra, Chhote Lal (2006) Tala Prabandha, Kanishka Publishers, New Delhi
- Brihaspati, Acharya (1989) Bharat Ka Sangeet Siddhant, Bharspati Publishers
- Paranjape, Shridhar (1972) Sangeet Bodh, Madhya Pradesh Hindi Granth Academy, Bhopal. M.P
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Veer, Ramatavar (1980) Theory of Indian Music, Pankaj Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet ka Itihaas ,Sangeet Research Academy, Kolkata
- Rao, Manohar Bhalachandra Marathe (1991) Taal Vadya Shastra, Sharma Pustak Sadan , Patnkar Bazar, Gwalior
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

HINDUSTHANI MUSIC

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-6b)

SEMESTER VIII

SYLLABUS FOR DSE - KHAYAL

DSE – KHAYAL (6b)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal 6b	4	1	0	3	Class XII Pass Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – Theory topics in Sem III-VII Ragas and Talas of Sem III-VII 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-VII Knoweldge of Ragas and Talas of Sem III-VII

Learning Objectives:

To focus on the Gharana system, which gives every performing artiste his identity.

To discuss about the various gharanas and styles in Instrumental music.

To study about the salient features of the Bani system of Dhrupad

To discuss about the various musical forms of Hindustani music

To focus on revising all the ragas that the student has learnt in the previous semesters

To enhance the difficulty level of the ragas, and teach the student complex ragas

To be able to make a comparison of one raga with similar ragas of all the six semesters

To assess the ability of the student to play his instrument on various Talas

Learning Outcomes:

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

The student will gain knowledge about the various styles of playing instrumental music, that will help him to enjoy the concerts, and will also encourage him to carry out research on the styles of various musical instruments of Hindustani music.

The student will come to know about the various musical forms of vocal music, such as Khayal, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.

He will finish his education in graduation with a complete knowledge of twenty-six ragas, spanning all the six semesters.

He will have the knowledge of twenty-six ragas that he has learnt in all the six semesters combined.

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

He will be able to differentiate between similar sounding ragas of all the semesters.

The student will have thorough knowledge of all the Talas that he has learnt in the last five semesters.

Syllabus:

THEORY

Unit I: Study of the Gharana system and prominent composers of Khayal (6 hours)

The salient features of the term 'Gharana'

Study of the following gharanas:

Gwalior gharana

Agra gharana

Jaipur gharana

Dilli gharana

Kirana gharana

Biographical study of prominent composers of Khayal

Faiyyaz Khan

Bade Ghulam Ali Khan

Omkarnath Thakur

Amir Khan

S.N. Ratankankar

Unit II: Study of Hindustani musical forms (5 hours)

Dhrupad-Dhamar

Khayal

Tarana

Tappa

Thumri

Unit III: Ability to write the description of the ragas of this semester (2 hours)

Miyan ki Todi

Gaud Sarang

Chhayana

Unit IV: Study of Talas and writing notations of compositions (2 hours)

Study of the following Talas in detail – Roopak & Deepachandi

Ability to write the notation of the Talas in dugun, tigun and chaugun

Ability to write the notation of compositions in the prescribed ragas

PRACTICAL COMPONENT**Unit I: Study of the prescribed ragas (35 hours)**

Miyan ki Todi

Gaud Sarang

Chhayana

Unit II: Presentation of the prescribed ragas (30 hours)

Presentation of Vilambit and Drut khayals with gayaki and elaborations in all the above-mentioned ragas.

Unit III: Demonstrating the knowledge of the prescribed ragas (15 hours)

Ability to describe and demonstrate the salient features of the prescribed ragas

Unit IV: Demonstration of Talas and ability to tune the Tanpura (10 hours)

Knowledge and demonstration of the following Talas on his/her hands with their layakaris –
Roopak & Deepchandi
Ability to tune and play the Tanpura for performing during the examination

Suggestive Readings:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Dhrupad Annual, Edited by Premlata Sharma
- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Khyal
Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, Munsihram Monoharlal Publishers Pvt. Ltd.
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra, Part I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, UP. SangeetKaryalaya
- Bhatkhande, V.N. (1968) Bhatkhande Sangeet Shastra, Part III, Hathras, UP. SangeetKaryalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan
Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr.Madhusudhanan
Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr.Madhusudhanan
Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr.Madhusudhanan
Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur
Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur
Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur
Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur
Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya

Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan

Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

B.A. (HONS.) MUSIC
HINDUSTANI MUSIC-VOCAL/INSTRUMENT
(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)

SYLLABUS FOR DSE - SITAR

SEMESTER – VIII

DSE – SITAR (6C)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar (6c)	4	1	0	3	Class XII Pass Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – Theory topics in Sem III-VII Ragas and talas of Sem III-VII 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-VII Knoweldge of Ragas and talas of Sem III-VII

Learning Objectives:

- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss the various gharanas and styles in Hindustani Instrumental music.
- To discuss the various Instrumental gats of Hindustani music

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of the previous semesters

Learning Outcomes:

- The student will come to know about the salient features of the Gharana system, as also the specialties of prominent gharanas like Maihar, Etawah etc.
- The student will come to know about the various Gats of instrumental music, such as Maseetkhani, Razakhani, Vilambit and Drut gats in other talas. This knowledge will help him to become a better stage performer of Hindustani music.
- He/she will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he/she has learnt in all the semesters.

Syllabus:

THEORY

Unit I: Study of the Following Gharanas of Sitar (7 hours)

- Etawah Gharana
- Maihar Gharana
- Jaipur Senia Gharana
- Vishnupur Gharana:

Unit II: Analytical Study of Various Sitar Gats (4 hours)

- Maseetkhani
- Razakhani
- Sitarkhani
- Vilambit, Drut & atidrut gat in Talas other than teentala

Unit III: Ability to write the description of the ragas of this semester (2 hours)

- Miyan ki Todi
- Multani
- Bageshree
- Rageshree

Unit IV: Study of talas and writing notations of compositions (2 hours)

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Ability to write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Dhamar and Chautala
- Ability to write the notation of the talas in dugun, tigon and chaugun.

PRACTICAL COMPONENT

Unit I: Study of the prescribed ragas (35 hours)

- Miyan ki Todi
- Multani
- Bageshree
- Rageshree

Unit II: Stage Performance of a raga (35 hours)

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani and Ati drut gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

Unit III: Presentation of ragas and ability to compare similar ragas (10 hours)

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorchana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas
- Ability to play any alankar in Tisra, Khand, Mishra jati .

Suggestive readings:

- Prajnanananda, Swami(2014) Historical Developmen t of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S.(1975)Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas,Varanasi,UP,Sangeet Research Academy
- Prajnananda, Swami (1963)History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal(1971)Sangeet Parijat, Hathras ,UP,SangeetKaryalaya
- Bhatkhande,V.N. (1934)A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar

- Bhatkhande,V.N. (2004)A Comparative Study of the leading music system ofthe15th ,16th , 17th and 18th centuries, Delhi,Low Price Publication
- 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., SangeetKaryalya
- 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 Nath Thakur Estate
- Thakur,OmkarNath(1975)Sangeetanjali, Part II, Bombay,Maharashtra,Pandit OmkarNath Thakur Estate
- Thakur, OmkarNath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, PanditOmkarNath ThakurEstate
- Thakur, OmkarNath(2003) Sangeetanjali, Part IV, Bombay, Maharashtra, PanditOmkarNath Thakur Estate
- Mishra, Lalmani(1979)Tantrinada, Kanpur,U.P.SahityaRatnalaya
- Aggarwal, V.K.and Nagpal,Alka(2004) Sitarand its Compositions, Part I-II,Delhi, Sanjay Prakashan
- Mahajan, Anupam(2003)Compositions in Instrumental Music(Traditional and New Creation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas

KARNATAK MUSIC

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-6d)

SEMESTER VIII

CONCEPTS OF APPLIED MUSIC

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Concepts of Applied Music DSE-6d	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II, III, IV, V, VI & VII) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Course Objectives:

- Student understand about the musical forms which are meant for concert music.
- They also understand the importance of prosodical beauties dealt with the musical Compositions.
- Importance of swara and lyrics, construction and playing techniques of string, wind and percussion instruments.

Course Learning Outcomes:

- Student will be able to acquire the knowledge of musical forms which are relevant to Karnatak music concerts.
- Able to get advanced knowledge of musical prosodical beauties dealt with the musical compositions.
- Gain theoretical and practical knowledge of playing techniques of string, wind and percussion instruments.
- Able to get brief outline knowledge of folk instruments and musical instruments used in temples.

Contents

Unit 1: (10 Hours) Musical forms figuring in Concert Music

- Sankeertanam

- Dasara Padagalu
- Vachana
- Ashtapadi

Unit 2: (10 Hours) Advanced knowledge of musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions

- Gamakam
- Prasam
- Yati
- Dhatu and Matu

Unit 3: (10 Hours) Study of Western Music System

- History
- Scale
- Staff notation
- Important Musical Concepts

Unit 4: (15 Hours) Implementation of Music Instruments in Karnatak Music

- Construction and playing techniques of Stringed, Wind and Percussion instruments
- Instruments in Music concerts.
- Brief outline of folk instruments
- Musical instruments used in Temples.

Suggestive Readings

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), LayaVadyas, All India Handicrafts Board, New Delhi
5. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
6. Deva, B.C. (1987), Musical Instruments of India , Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
7. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
8. Premalata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2024
based on
NATIONAL EDUCATION POLICY 2020

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

Semester – I & II

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

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

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

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

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

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

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

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

SEMESTER - I

DSC (1): HISTORICAL AND THEORETICAL STUDY OF RAGAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
HISTORICAL AND THEORETICAL STUDY OF RAGAS DSC-1	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • 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 • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha & Alapti • Ragas and talas of Sem I-VI

Learning Objectives:

- To learn about the historical development of the prescribed ragas throughout the medieval period
- To understand the scales of these ragas and the raga-classification systems
- To understand about the concept of ‘raganga’ and the use of different ragangas in various ragas

Learning Outcomes:

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about various raga classification systems.
- Students learn about various ragangas in Hindustani Music.

Syllabus:

Unit I: Origin and development of ragas (6 hours)

Detailed study of ragas from the period of Sangeet Ratnakar to the modern times

- Gaul/Gaud
- Bhairav and Bilawal
- Kanhada and Malhar
- Todi

Unit II: Classification of Ragas (16 hours)

Classification of ragas according to the -

- Ancient period
 - Grama-Murchchhana system
 - Gramageya ragas
 - Dashavidha raga classification
- Medieval period
 - Shuddha, Chhayalag and Sankeerna raga system
 - Mela-Raga system
 - Raga-Ragini system
- Modern period
 - Thaat-Raga system
 - Raganga system
- Time Theory of Ragas system
 - Sandhiprakash ragas
 - Day time ragas
 - Night time ragas

Unit III: The concept of Raganga in Hindustani music (14 hours)

Understanding the salient features of 'Raganga' and study of the following ragangas:

- Sarang, Malhar and Kanhada
- Bilawal & Kalyan
- Bhairav
- Todi

Unit IV: Study of the prescribed ragas and the ability to write notations of compositions (9 hours)

- Study of the ragas of this semester - Ahir Bhairav, Nat Bhairav, Miyan ki Malhar, Bahar, Marwa, Puriya, Shri, Shuddha Sarang, Shyam Kalyan and Jhinjhoti
- Comparison of the allied ragas with illustrations
- Ability to write the notation of Vilambit Khayal/Maseetkhani Gat in prescribed ragas
- Ability to write the notation of Drut Khayal/Razakhani Gat in prescribed ragas

Suggestive readings:

- Sharangdeva (Adayar Edition) - Sangeet Ratnakar
- R. K. Shringy & Premalata Sharma - Sangeet Ratnakar
- Ahobal - Sangeet Parijat
- V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
- Omkar Nath Thakur - Sangeetanjali Part I - VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- V. N Bhatkhande – Kramik .Pustak.Malika Vol I- IV
- Ramashraya Jha- Abhinav Geetanjali, Vol I-V
- S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
- A.N. Sanyal - Ragas and Raginis
- Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Prakar
- Chaudhary, Subhadra. The Time Measure and Compositional patterns in Hindustani Music

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

SEMESTER - I

DSC – 2: Advance Stage Performance - 1

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
ADVANCE STAGE PERFORMANCE-1 DSC-2	4	0	0	4	• B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • 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 • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VI

Learning Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus: Theory (120 Hours)

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Ahir Bhairav – Nat Bhairav
- Miyan Malhar – Bahar
- Marwa – Puriya and Shri
- Shuddha Sarang – Shyam Kalyan and Jhinjhoti

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

Instrumental Music –

Unit I: Study of the prescribed ragas (60 hours)

- Ahir Bhairav – Nat Bhairav
- Miyan Malhar – Bahar
- Marwa – Puriya and Shri
- Shuddha Sarang – Shyam Kalyan and Jhinjhoti

Unit II: Stage Performance of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before start of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition

Suggestive readings:

- Bhatkhande, V.N. (2000, 2002, 2002, 1970) Kramik Pustak Malika, Part I, Part-II, Part-III, Part-IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001, 1996, 1991, 1959) Raga Vigyan, Part I, Part-II, Part-III, Part-IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.

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

SEMESTER - I
DSC – 3: Advance Ragas, Talas and their Applications - 1

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
ADVANCE RAGAS, TALAS AND THEIR APPLICATIONS-1 DSC-3	4	0	0	4	• B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • 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 • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VI

Learning Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

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

Syllabus: Theory (120 Hours)

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Ahir Bhairav – Nat Bhairav
- Miyan Malhar – Bahar
- Marwa – Puriya and Shri
- Shuddha Sarang – Shyam Kalyan and Jhinjhoti

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

Instrumental Music –

Unit I: Study of the prescribed ragas (60 hours)

- Ahir Bhairav – Nat Bhairav
- Miyan Malhar – Bahar
- Marwa – Puriya and Shri
- Shuddha Sarang – Shyam Kalyan and Jhinjhoti

Unit II: Stage Performance of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before start of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition.

Suggestive readings:

- Bhatkhande, V.N. (2000, 2002, 2002, 1970) Kramik Pustak Malika, Part I, Part-II, Part-III, Part-IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001, 1996, 1991, 1959) Raga Vigyan, Part I, Part-II, Part-III, Part-IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.

Discipline Specific Elective (DSE) – 1A

Study of Classification of Ragas

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents:

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

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

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

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

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

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

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

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

Suggested Readings-

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

Discipline Specific Elective (DSE) – 1B

Comparative Study of Indian Classical Music Systems - Hindustani and Karnatak

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

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

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

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

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

Unit -III: Musical forms (10 Hours)

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

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

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

Suggested Readings:

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

Discipline Specific Elective Course (DSE-1C)

SEMESTER-I

DSE – 1C INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Interdisciplinary Approach in Percussion Music DSE-1C	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus: Theory (45 Hours)

Unit I. Personality development and study of Musical sound (10 Hours)

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

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

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

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

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

Unit IV. Study of Talas (10 Hours)

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

Suggestive Readings

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

Discipline Specific Elective (DSE) – 2A

Music of the Asian Continent

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Music of the Asian Continent DSE – 2A	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Course Objectives: The course guides the students to get an insight into the origin, development and historical background of music in china, Arabia, Persia and South East Asia. Students will also learn about the musical scales and musical instruments of these nations. This course gives them an insight to compare these musical systems as well. This gives them a vast scope to go for deep study further.

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

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

Content:

Unit I: Study of the music of Arabia (11 hours)

- Origin and development of Arabic music
- A comparative study of the musical concepts of Arabia with those of Indian music
- Music scales of Arabia and its comparative study with the scales of Indian music
- Musical instruments of Arabia and its comparative study with the musical instruments of Indian music

Unit II: Study of the music of Persia (11 hours)

- Origin and development of Persian music
- A comparative study of the musical concepts of Persia with those of Indian music
- Music scales of Persia and its comparative study with the scales of Indian music
- Musical instruments of Persia and its comparative study with the musical instruments of Indian music

Unit III: Study of the music of China (11 hours)

- Origin and development of Chinese music
- A comparative study of the musical concepts of China with those of Indian music
- Music scales of China and its comparative study with the scales of Indian music
- Musical instruments of China and its comparative study with the musical instruments of Indian music

Unit IV: Study of the music of Southeast Asia (12 hours)

- Origin and development of Southeast Asian music
- A comparative study of the musical concepts of Southeast Asia with those of Indian music
- Music scales of Southeast Asia and its comparative study with the scales of Indian music
- Musical instruments of Southeast Asia and its comparative study with the musical instruments of Indian music

Suggestive readings:

- Music of the Nations: A comparative Study - Swami Prajnanananda: Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi-2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

Discipline Specific Elective (DSE) – 2B

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

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

Credit: 4

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

Course Learning Outcomes:

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

Contents:

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

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

Unit -II: Musical Instruments (10 Hours)

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

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

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

Unit -IV: Tala and Laya(10 Hours)

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

Suggested Readings:

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

Discipline Specific Elective Course (DSE-2C)

SEMESTER-I

DSE – 2C THEORETICAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Indian Music DSE-2C	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

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

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

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

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

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

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

Unit IV. Talas and Layakaries (07 Hours)

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

Suggestive Readings

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

SEMESTER-I

GE 1– Tradition of Folk Music in Punjab & Rajasthan

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

Tradition of Folk Music in Punjab & Rajasthan GE– 1	4	2	0	2	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Credit: 2

Course Objective

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

Course Learning Outcome

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

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

Unit I - Tradition of Folk Music in Punjab

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

Unit II - Tradition of folk music in Rajasthan

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

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

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

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

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

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

Practical:

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

- Heer
- Mirza Sahiba
- Mahiya
- Tappe

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

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

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

- Keharwa

- Chachar
- Dadra
- Khemta

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

- Keharwa
- Chachar
- Dadra
- Khemta

Recommended Books:

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

Skill Based Course (SBC-1)

SEMESTER I

SBC – 1 Repair and Maintenance of Percussion Instruments

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Repair and Maintenance of Percussion Instruments SBC - 1	2	0	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

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

Course Learning Outcome

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

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

Syllabus Practical (60 Hours)

Unit I. Musical Tools (14 Hours)

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

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

Unit II. Style of Tuning (16 Hours)

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

Unit III. Handling to Percussion Tools (14 Hours)

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

Unit IV Material of Percussion Instruments (16 Hours)

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

Suggestive Readings

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

Semester II

Discipline Specific Course (DSC) - 4

Theory: Interdisciplinary Approach in Indian Music

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

		course				
		L	T	P		
Interdisciplinary Approach in Indian Music	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A
DSC -4						

Credit: 4

Course Objectives:

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

Course Learning Outcomes:

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

Syllabus:

Unit I: Application of Physics and Maths in Indian music (12 hours)

- Analytical study of musical sound based on principles of Physics
- The working of Tanpura and Sitar based on the principles of Physics
- Mathematical approach in the Talas of Indian Music
- The application of Mathematics in the concept of Laya

Unit II: Study of Indian music vis-à-vis the fields of Physiology and Psychology (9 hours)

- Study of the Physiology of the Human Throat
- Application of Physiology in voice culture with regard to music
- The impact of Indian music on the psychology and personality development of a growing child
- Study of Music Therapy as a tool of Psychology and its impact in daily life

Unit III: Preserving Music and its associated traditional values (12 hours)

- The significance of Documentation and Preservation of Indian Music
- A study of the scientific equipment and technologies used in the preservation of Indian music
- Role of Indian music in maintaining the traditional values of Indian culture
- The importance of Indian music in maintaining social harmony and national integrity

Unit IV: The Interrelationship of Hindustani music with folk & film music (12 hours)

- Interrelationship of Hindustani classical music & Indian folk music
- Study of the impact of Hindustani ragas on the songs of Hindi film music
- Study of the use of Hindustani classical instruments for Hindi film music composition
- An analysis of the Hindustani talas used in Hindi film songs

Suggestive readings:

- Lalit Kishore Singh - Dhvani Aur Sangeet
- G.H. Ranade - Hindustani Music
- A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
- M.R. Gautam - Evolution of Rag and Tala in Music
- Vimla Musalgaonkar - Bhartiya Sangeet ka Darshanparak Anusheelan
- V.N. Bhatkhande - Kramik Pustak Malika
- Omkarnath Thakur - Sangeetanjali Part I- VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- Uma Garg – Sangeet ka Saundaryabodh

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

SEMESTER - II

DSC – 5: Advance Stage Performance - 2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
ADVANCE STAGE PERFORMANCE- 2 DSC -5	4	0	0	4	• B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VII 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 • Ragas and talas of Sem I-VII

Learning Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas

Learning Outcomes:

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

VOCAL MUSIC –

Unit I - Study of the prescribed ragas (60 hours)

- Darbari Kanhada – Adana
- Basant – Paraj
- Devgiri Bilawal – Yamani Bilawal and Maru Bihag
- Gaud Malhar – Ramdasi Malhar and Rageshri

Unit II - Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III - Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV - Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Tilwada, Ektala and Roopak
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Darbari Kanhada – Adana
- Basant – Paraj
- Devgiri Bilawal – Yamani Bilawal and Maru Bihag
- Gaud Malhar – Ramdasi Malhar and Rageshri

Unit II: Stage Performance of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gat with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands – Tilwada, Ektala and Roopak
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before the performance of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition

Suggestive readings:

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

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

SEMESTER - II

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

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

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Ragas, Talas & their Applications-2	4	0	0	4	• B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VII 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 • Ragas and talas of Sem I-VII

Learning Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas

Learning Outcomes:

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

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Darbari Kanhada – Adana
- Basant – Paraj
- Devgiri Bilawal – Yamani Bilawal and Maru Bihag
- Gaud Malhar – Ramdasi Malhar and Rageshri

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.

- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Tilwada, Ektala and Roopak
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Darbari Kanhada – Adana
- Basant – Paraj
- Devgiri Bilawal – Yamani Bilawal and Maru Bihag
- Gaud Malhar – Ramdasi Malhar and Rageshri

Unit II: Stage Performance of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gat with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas

- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands – Tilwada, Ektala and Roopak
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before the performance of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and NewCreation), Delhi, Sanjay Prakashan

Discipline Specific Elective – 3A

Research Methodology

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

Credit: 4

Course Objective:

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

Course Learning Outcome

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

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

Contents

Unit I Methods of Data Collection (10 Hours)

- Questionnaire
- Interview
- Observation
- Case Study Experimental scheduled

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

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

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

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

Unit IV: Thesis writing (15 Hours)

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

Suggested Readings-

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

Discipline Specific Elective – 3B

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

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Content

Unit I Melodic Instruments used for Performance (10 Hours)

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

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

Unit II Percussive Instruments (10 Hours)

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

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

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

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

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

Suggested Readings

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

Discipline Specific Elective Course (DSE-3C)

SEMESTER-II

DSE – 3C STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Hindustani & Karnatak Tala System DSE-3C	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

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

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

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

Unit II Tala system (10 Hours)

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

Unit III Compositional Forms of Percussion Music (15 Hours)

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

Unit IV Notation System (10 Hours)

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

Suggestive Readings

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

Discipline Specific Elective – 4 A

Theory: Study of Western Music System

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Western Music System DSE -4 A	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

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

Course Learning Outcomes:

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

Syllabus:

Unit I: Study of the Western music concepts (9 hours)

Knowledge of the following Western music concepts –

- Harmony
- Melody
- Chords
- Choral music

Unit II: Study of the Western musical scales and Staff Notation System (17 hours)

Study of the following scales and Staff Notation System –

- Equally Tempered scale
- Diatonic scale
- Major and minor scales
- Staff Notation System

Unit III: Description of Western musical instruments (10 hours)

Study of the following musical instruments –

- Flute
- Saxophone
- Violin
- Piano

Unit IV: Biographical studies of Western music composers (9 hours)

Contributions of music composers to Western music –

- Bach
- Beethoven
- Mozart
- Handel

Suggestive readings:

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1. 2008

- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music, Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009

Discipline Specific Elective – 4B

Theory: Musical concepts, compositions and instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Musical concepts, compositions and instruments DSE -4 B	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

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

Course Learning Outcomes:

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

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

Contents

Unit I Musical Forms (15 Hours)

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

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

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

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

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

- Yamakam
- Prasam
- Yati
- Dhatu - Matu

Unit III: Folk Instruments (10 Hours)

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

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

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

Suggested Readings:

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

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

Discipline Specific Elective Course (DSE-4C)

SEMESTER-II

DSE – 4C GENERAL THEORY OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Theory of Percussion Music DSE-4C	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute.	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

Unit I History of Avanaddha Vadyas (10 Hours)

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

Unit II Gharanas & Playing System (15 Hours)

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

Unit III Study of Talas & Compositions (10 Hours)

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

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

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

Suggestive Readings

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

SEMESTER-II

GENERIC ELECTIVE (GE-2)

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

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Tradition of Folk Music in Uttar Pradesh & Bihar GE–2	4	2	0	2	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portion of 1st semester of M A

					/guru	

Credit: 4

Course Objective

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

Course Learning Outcome

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

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

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

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

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

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

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

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

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

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

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

Practical:

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

- Sohar,
- Rasiya
- Kajri
- Chaiti

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

- Kajri
- Jhumar
- Ropnigeet
- Sohar
-

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

- Keharwa
- Chachar
- Dadra
- Khemta

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

- Keharwa
- Chachar
- Dadra
- Khemta

Recommended Books:

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

Skill Based Course (SBC – 2)

Advance Tuning Techniques and Knowledge of accompanying instruments

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

Advance Tuning Techniques and Knowledge of accompanying instruments (Skill Based course -2)	2	0	0	2	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portions of 1st semester of M.A

Course Objectives:

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

Course Learning Outcomes:

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

Syllabus Practical (60 Hours)

Unit 1 (14 Hours)

Knowledge of stringed instruments-

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

Unit 2 (16 Hours)

Knowledge of percussion instruments-

- Pakhawaj
- Tabla
- Mridangam

- Ghatam

Unit – 3 (16 Hours)

Advance Tuning techniques of various instruments –

- Tanpura
- Violin
- Tabla & Pakhawaj
- Sitar

Unit – 4 (14 Hours)

Significance of playing techniques of various instruments –

- Tanpura
- Violin
- Tabla & Pakhawaj
- Sitar

Suggested Readings Books:

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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Karnatak Music Vocal / Instrumental (Veena/Violin)

TWO-YEAR PG PROGRAMME

Semester –I & II

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

Template for Master of Arts Karnatak Music (Vocal/ Veena/ Violin)- I

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

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

Master of Arts in Karnatak Music (Vocal/ Instrumental – Veena/Violin)

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

SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-I	DSC – 1 - THEORY: STUDY OF SCALES, RAGAS AND MUSICAL FORMS DSC – 2 - ADVANCE STAGE PERFORMANCE - 1 DSC – 3 – ADVANCE RAGAS, TALAS AND THEIR APPLICATIONS - 1	DSE- 1A - COMPARATIVE STUDY OF INDIAN CLASSICAL MUSIC SYSTEMS - HINDUSTANI AND KARNATAK DSE- 1B - STUDY OF CLASSIFICATION OF RAGAS DSE- 1C - INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC DSE- 2A - HISTORICAL STUDY OF THE EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS DSE- 2B - MUSIC OF THE ASIAN CONTINENT DSE- 2C - THEORETICAL ASPECTS OF INDIAN MUSIC	GE-1 - ABHYASA GANAM (CONCEPT OF PRACTICE IN KARNATAK MUSIC)	SBC-1 - MAINTENANCE OF STRINGED AND PERCUSSIVE INSTRUMENTS
SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-II	DSC – 4 - THEORY: INTERDISCIPLINARY APPROACH IN INDIAN MUSIC DSC – 5 - ADVANCE STAGE PERFORMANCE - 2 DSC – 6 – ADVANCE RAGAS, TALAS AND THEIR APPLICATIONS - 2	DSE- 3A - RESEARCH METHODOLOGY DSE- 3B - COMPARATIVE STUDY OF THE MUSICAL INSTRUMENTS USED FOR KARNATAK AND HINDUSTANI CONCERT DSE- 3C - STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM DSE- 4A - THEORY: MUSICAL CONCEPTS, COMPOSITIONS AND INSTRUMENTS DSE- 4B - THEORY: STUDY OF WESTERN MUSIC SYSTEM DSE- 4C - GENERAL THEORY OF PERCUSSION MUSIC	GE-2 - SACRED MUSIC OF SOUTH INDIA	SBC-2 - SKILLS APPLIED IN CREATIVE MUSIC AND DEMONSTRATION

Discipline Specific Course (DSC – 1)
Content Details of M. A. Karnatak Music (Vocal/ Veena/Violin)
Semester I

Theory: Study of Scales, Ragas and Musical Forms

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

Credit: 4

Course Objectives:

This course aims to build a comprehensive understanding of Music inherently through the study of scales of different systems such as Karnatak, Hindustani, Ancient Tamil Music and western music. It also focuses on providing a space to engage the details of various musical forms and ragas (theory and practice).

Course Learning Outcomes:

1. Ability to write music notation systems.
2. Ability to learn various basic scales of different music systems.
3. Describe the aesthetical elements in Karnatak Music.
4. Gaining proficiency as a concert performer.

Contents

Unit-I: Detailed study of ragas Prescribed (List – A) of practical course (15 Hours)

- Abheri, Kannada, Garudadhwani, Bahudari,
- Devamanohari, Balahamsa, Hindolam
- Vachaspati, Charukesi, Ramapriya
- Yamunakalyani, Kapi, Mayamalavagoula

Unit-II: Comparative study of the basic scales of different systems of Music (10 Hours)

- Karnatak
- Hindustani
- Ancient Tamil Music
- Western & Far Eastern

Unit-III: Decorative angas figuring in Musical forms. (10 Hours)

- Chitta swara, Swara Sahitya, Solkkattu Swara, Madhyamakala Sahitya
- Mudra
- Sangati
- Swarakshara etc.

Unit-IV: Pallavi notation (10 Hours)

- Origin and evolution of Pallavi
- Rettai Pallavi
- Nadai Pallavi
- Notate any simple Pallavi learnt

Suggested Readings:

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

Discipline Specific Course (DSC – 2)

Practical: Advance Stage Performance-1

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Stage Performance -1 DSC -2	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course

Credit: 4

Course Objectives:

This course is mainly practical based. Students understand the characteristic features of prescribed ragas and compositions. Understand the planning of the concert.

Course Learning Outcomes:

1. Students gain skills of performance techniques along with the accompaniments.
2. Gain knowledge of various compositions composed by different composers.
3. Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents

Unit-I: Performance of one hour duration with accompaniments, before an audience, planned by the candidate within the list of Prescribed Raga-s

List of Ragas Prescribed: (List: A.) For Composition: - (45 Hours)

- Abheri, Kannada, Garudadhwani, Bahudari,
- Devamanohari, Balahamsa, Hindolam
- Vachaspati, Charukesi, Ramapriya
- Yamunakalyani, Kapi, Mayamalavagoula

Unit-II:List B. For Pallavi Exposition (35 Hours)

- Sankarabharanam , Saveri,
- Kalyani, Kedaragaula,
- Kharaharapriya, Mohanam
- Mukhari, Shanmukhapriya

Unit- III:List C. For Nondetailed exposition (20 Hours)

- Sankarabharanam , Simhendramadhyama, Kalyani, Kiravani, Todi, Kambhoji
- Nattai, Goula, Arabhi, Varali, Sri, Kedaragoula, Suddhasaveri
- Bhairavi, Kharaharapriya, Mukhari, Saveri, Sriranjani, Vasanta, Begada
- Anandabhairavi, Dhanyasi , Madhyamavati, Hamsadhwani, Khamas

Unit-IV: Compositions should include one each of the following (20 Hours)

- Swarajati of either Syama Sastry, or Swati Tirunal, or Ponnayya Pillai.
- Navaratnamalika; Navaratri Kriti, Navaavarana Kriti; Pancha Linga Sthala Kriti;
- Ghana raga Pancharatnam, Tiruvottiyoor Pancharathnam; Kovoor Pancharatnam;
- Compositions should also represent musical forms like Padavarnam; Divyanama Sankirtanam, Padam, Javali, Tillana, Ragamalika; Thiruppughazh, Kavadihindu, Devarnama, Lakshana Gita, Suladis etc.

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

Discipline Specific Course - 3

Practical: Advance Ragas, Talas and their Applications-1

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Ragas, Talas and their Applications-1 DSC -3	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course

Credit: 4

Course Objectives:

Students Understand the practical demonstration of raga, tala and compositions. Students understand the characteristic features of prescribed raga and compositions. Understand the planning of the concert.

Course Learning Outcomes:

Students are able to explain orally the theoretical aspects of ragas and talas. Gain the knowledge of compositions and be able to demonstrate the talas and creative aspects of ragas.

Able to render pallavi skilfully.

Contents

Unit-I: Viva-voce: Practical & Viva Voce test of compositions learned in the following

Raga-s (List - A) (35 Hours)

- Abheri, Kannada, Garudadhwani, Bahudari,
- Devamanohari, Balahamsa, Hindolam
- Vachaspati, Charukesi, Ramapriya
- Yamunakalyani, Kapi, Mayamalavagoula

Unit-II: List -B :Exposition of prescribed Ragas Ragam -Tanam - Pallavi (45 Hours)

- Sankarabharanam, Saveri,
- Kalyani, Kedaragaula,
- Kharaharapriya, Mohanam
- Mukhari, Shanmukhapriya

Unit-III: List C. For Nondetailed exposition (20 Hours)

- Sankarabharanam , Simhendramadhyama, Kalyani, Kiravani, Todi, Kambhoji
- Nattai, Goula, Arabhi, Varali, Sri, Kedaragoula, Suddhasaveri
- Bhairavi, Kharaharapriya, Mukhari, Saveri, Sriranjani, Vasanta, Begada
- Anandabhairavi, Dhanyasi , Madhyamavati, Hamsadhwani, Khamas

Unit- IV: Compositions should include one each of the following (20 Hours)

- Swarajati of either Syama Sastry, or Swati Tirunal, or Ponnayya Pillai;
- Navaratnamalika; Navaratri Kriti, Navaavarana Kriti; Pancha Linga Sthala Kriti;
- Ghana raga Pancharatnam, Tiruvottiyoor Pancharathnam; Kovoov Pancharathnam; Venkatesa Pancharatnam of Vina kuppayyar
- Compositions should also represent musical forms like Padavarnam; Divyanama Sankirtanam, Padam, Javali, Tillana, Ragamalika; Thiruppughazh, Kavadihindu, Devarnama, Lakshana Gita, Suladis etc.

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

Discipline Specific Elective – 1A

Comparative Study of Indian Classical Music Systems - Hindustani and Karnatak

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

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

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

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

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

Unit -III: Musical forms (10 Hours)

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

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

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

Suggested Readings:

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

Discipline Specific Elective (DSE) – 1B

Study of Classification of Ragas

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents:

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

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

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

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

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

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

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

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

Suggested Readings-

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

Discipline Specific Elective (DSE – 1C)

INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Interdisciplinary Approach in Percussion Music DSE-1C	4	3	1	0	• B.A. (Hons.) Percussion Music Tabla/ Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Credit – 4

Course Objective

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

Course Learning Outcome

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

Theory – Content: (45 Hours)

Unit I Personality development and study of Musical sound (10 Hours)

- Meaning, Kinds of Sound, Musical sound.

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

Unit II Mathematical approach in Percussion Music (15 Hours)

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

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

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

Unit IV Study of Talas (10 Hours)

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

Suggestive Readings

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

Discipline Specific Elective – 2 A

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

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

Credit: 4

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

Course Learning Outcomes:

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

Contents:

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

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

Unit -II: Musical Instruments (10 Hours)

- Origin and Development of Indian Musical Instruments

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

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

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

Unit -IV: Tala and Laya(10 Hours)

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

Suggested Readings:

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

Discipline Specific Elective (DSE - 2B)

Music of the Asian Continent

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Music of the Asian Continent DSE – 2B	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit – 4

Course Objectives: The course guides the students to get an insight into the origin, development and historical background of music in china, Arabia, Persia and South East Asia. Students will also learn about the musical scales and musical instruments of these nations. This course gives them an insight to compare these musical systems as well. This gives them a vast scope to go for deep study further.

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

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

Content:

Unit I: Study of the music of Arabia (11 hours)

- Origin and development of Arabic music
- A comparative study of the musical concepts of Arabia with those of Indian music
- Music scales of Arabia and its comparative study with the scales of Indian music
- Musical instruments of Arabia and its comparative study with the musical instruments of Indian music

Unit II: Study of the music of Persia (11 hours)

- Origin and development of Persian music
- A comparative study of the musical concepts of Persia with those of Indian music
- Music scales of Persia and its comparative study with the scales of Indian music
- Musical instruments of Persia and its comparative study with the musical instruments of Indian music

Unit III: Study of the music of China (11 hours)

- Origin and development of Chinese music
- A comparative study of the musical concepts of China with those of Indian music
- Music scales of China and its comparative study with the scales of Indian music
- Musical instruments of China and its comparative study with the musical instruments of Indian music

Unit IV: Study of the music of Southeast Asia (12 hours)

- Origin and development of Southeast Asian music
- A comparative study of the musical concepts of Southeast Asia with those of Indian music
- Music scales of Southeast Asia and its comparative study with the scales of Indian music
- Musical instruments of Southeast Asia and its comparative study with the musical instruments of Indian music

Suggestive readings:

- Music of the Nations: A comparative Study - Swami Prajnanananda: Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi-2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963

- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

Discipline Specific Elective – 2C

THEORETICAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Indian Music DSE-2C	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Theory – Content (45 Hours)

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

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum, Uthan, Peshkar, Kayada, Rela, Tihai, Gat, Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi, layakari.
- Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita, Anagata.

- Terms of Hindustani Music – Harmony, Melody, Sangeet, Nada, Shruti, Jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad, Purvanga, Uttaraanga, Audava, Shadava, Sampoorana, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav, Tirobhava, Gandharva Gana.
- Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara, Mel, Thata, Raga, Upanga, Bhashanga, Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet.

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

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

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

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

Unit IV Talas and Layakaries (07 Hours)

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

Suggestive Readings

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

Generic Elective (GE- 1)

Abhyasa Ganam (Concept of Practice in Karnatak Music)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Abhyasa Ganam (Concept of Practice in Karnataka Music) GE- 1	4	1	0	3	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Course Objective:

- This course guides the students to get the practical as well as theoretical knowledge of concept of practice in Karnataka Music (Abhyasa Ganam)
- This course also focuses on composers pertaining to musical forms of Abhyasa ganam

Course Learning Outcomes:

- The students will acquire the knowledge of Musical forms of Abhyasa ganam practiced in Karnatak music.
- Students will get knowledge about the method to present the concept of Practice music in Karnatak field as well as the contribution by the composers to this respective field

Content -(Theory Components)

Unit -I: Abhyasa Ganam (9 Hours)

- Abhyasa Ganam: Definition and its concept
- Various musical forms pertaining to Abhyasa Ganam
- Concept of Raga and Tala applied in Abhyasa Ganam
- Sections (Anga) in each music Form in Abhyasa Ganam

Unit-II: Prominent Composers of Abhyasa Gana (6 Hours)

- Purandara Dasa
- Paidala Gurumoorthy Shastri
- Venkata Makhi
- Ponnayya Pillai

(Practical Components)

Unit -III: Musical Form of Abhyasa Ganam (20 Hours)

- Alankaram
- Gitam- Sanchari/ Samanya Gitam – Pillari / and other Geetam
- Lakshana Gitam
- Sooladi

Unit- IV: Advanced Forms (10 Hours)

- Swarajati
- Jatiswaram
- Nottu Swara Sahitya
- Varnam (Simple Varnam)

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamruta Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai
4. Sambamoorthy, P. Prof. (Vol.1, 2 & 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (Vol. 4,5 & 6 1982), South Indian Music, The Indian Music Publishing House, Madras

Skill Based Course (SBC-1)

Maintenance of Stringed and Percussive Instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Maintenance of Stringed & Percussive Instruments SBC-1	2	0	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 2

Course Objectives:

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

Course Learning Outcomes:

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

Syllabus: Practical: (60 hours)

Unit – I: Construction and maintenance of the following Instruments (30 Hours)

- Stringed Instruments (Tambura/Veena/Violin)
- Mridangam, Taval etc
- Nagaswaram, Flute, Harmonium etc.
- Gatom, Mukharsang etc.

Unit – II: Tuning and Playing Techniques of the following instruments (30 Hours)

- Stringed Variety: Tambura/Veena/ Violin
- Percussive Variety: Mridangam, Taval
- Wind instruments: Nagaswaram, Flute etc.
- Metallic Instruments: Ghatam, Mukharsang, etc.

Suggested Readings Books:

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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Karnatak Music Vocal / Instrumental (Veena/Violin)

TWO-YEAR PG PROGRAMME

Semester – II

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

Semester II

Discipline Specific Course - 4

Theory: Interdisciplinary Approach in Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Interdisciplinary Approach in Indian Music DSC -4	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

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

Course Learning Outcomes:

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

Contents

Unit -1: Music and Mathematics (10 Hours)

- Utilisation of Mathematical calculations in Creative Music in general
- Mathematical Approach in Composing
- Calculations of Shruti Values.
- Calculations of tala and other details in Swara Kalpana

Unit -II: Music & Physics (15 Hours)

- Analytical study of Musical sound based on principles of physics
- Sound production, Transmission and Reception.
- Acoustics
- Frequency and its calculations

Unit -III: Music and Philosophy (10 Hours)

- Philosophical aspects found in Musical forms
- Refection of Indian Philosophy in the Compositions of Trinity
- Analysis of the compositions of Neelakantha Shivan
- Analysis of the compositions of Sadashiva Brahmendra and Vedanayakam Pillai

Unit IV: Music and psychology (10 Hours)

- Positive aspects of Music in personality development – a psychological approach.
- Basic Concepts of music Therapy
- Anatomy of vocal tract and its relation to sound production
- Feel Good Music.

Suggested Readings:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
5. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14
6. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
7. Ghosh, Manmohan (edited -1967), Natya Shastra, Manisha Granthalya Pvt. Ltd.Kolkata-12
8. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi

Discipline Specific Course – 5

Advance Stage Performance-2

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Stage Performance-2 DSC -5	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

This course is mainly practical based. Students understand the characteristic features of prescribed ragas and compositions. Understand the planning of the concert.

Course Learning Outcomes:

1. Students gain skills of performance techniques along with the accompaniments.
2. Gain knowledge of various compositions composed by different composers.
3. Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents

Unit I: Performance of one hour duration with accompaniments, before audience, planned by the candidate within the list of Prescribed Ragas (List A & B) (45 Hours)

(List -A) For Composition: -

- Chakravakam, Dhenuka, Harikambhoji, Latangi
- Malayamarutham, Saraswathi, Sama
- Hamirkalyani, Behag , Purnachandrika
- Manji, Mandari, Vijayasri

Unit – II: (List - B) For Pallavi Exposition: candidate may choose any three from the following: (35 Hours)

- Kambhoji, Todi, Bhairavi
- Anandabhairavi, Pantuvarali
- Mohanam, Saraswati
- Dhanyasi, kanada

Unit – III: (List – C) For Non-Detailed Exposition (20 Hours)

- Ritigoula, Durbar, Nadanamakriya, Saranga, Vachaspathi
- Mayamalawagoula, Natakuranji, Kanada
- Malayamarutham, Ramapriya, Devagandhari
- Surati, Hindolam, Neelambari, Chakravakam

Unit – IV: Compositions should also represent from Group kriti such as (20 Hours)

- Utsava Sampradaya Kriti
- Nava Vidha bhakti Kriti
- Navavrana Kriti
- Vibhakti Kriti

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

Discipline Specific Course – 6

Advance Ragas, Talas and Their Applications-2

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Ragas, Talas and Their Applications -2 DSC - 6	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

- Students Understand the practical demonstration of ragas, talas and compositions.
- Students also learn the intricacies of Manodharma Sangita such as Alapana, Niraval and Kalpana swara
- They understand the complex Pallavi in different tala.
- Learn about the advanced Varnam in various ragas

Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
- Able to render Pallavi's skilfully.

Contents

Unit I: Viva-voce: Practical Test of Compositions in prescribed Ragas (List -A) (35 Hour)

- Chakravakam, Dhenuka, Harikambhoji, Latangi
- Malayamarutham, Saraswathi, Sama
- Hamirkalyani, Behag , Purnachandrika
- Manji, Mandari, Vijayasri

Unit – II: (List - B.) For Pallavi Exposition: candidate may choose any one from the following (45 Hours)

- Kambhoji, Todi, Bhairavi
- Anandabhairavi, Pantuvarali
- Mohanam, Saraswati
- Dhanyasi, kanada

Unit – III: (List – C) For Non-Detailed Exposition (20 Hours)

- Ritigoula, Durbar, Nandanamakriya, Saranga, Vachaspathi
- Mayamalawagoula, Natakuranji, Kanada
- Malayamarutham, Ramapriya, Devagandhari
- Surati, Hindolam, Neelambari, Chakravakam

Unit – IV: Compositions should also represent from Group kriti such as (20 Hours)

- Utsava Sampradaya Kriti
- Nava Vidha bhakti Kriti
- Navavrana Kriti
- Vibhakti Kriti

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

Discipline Specific Elective – 3A

Research Methodology

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

Credit: 4

Course Objective:

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

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music

Contents

Unit I Methods of Data Collection (10 Hours)

- Questionnaire
- Interview
- Observation
- Case Study Experimental scheduled

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

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

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

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

Unit IV: Thesis writing (15 Hours)

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

Suggested Readings

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

Discipline Specific Elective – 3B

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

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Content

Unit I Melodic Instruments used for Performance (10 Hours)

- Solo Instruments of Hindustani Music – Sitar, Sarod, Santoor and Bansuri
- Solo Instruments of Karnatak Music - Veena, Venu, Violin and Nagaswaram
- Accompanying Melodic Instruments in Hindustani Music Concert - Violin, Sarangi, Harmonium
- Accompanying Melodic Instruments in Karnatak Music Concert - Violin,

Unit II Percussive Instruments (10 Hours)

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

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

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

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

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

Suggested Readings

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

Discipline Specific Elective (DSE – 3C)

STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Hindustani & Karnatak Tala System DSE-3 C	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

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

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

Unit II Tala system (10 Hours)

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

Unit III Compositional Forms of Percussion Music (15 Hours)

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

Unit IV Notation System (10 Hours)

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

Suggestive Readings

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

Discipline Specific Elective – 4A

Theory: Musical concepts, compositions and instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Musical concepts, compositions and instruments DSE -4A	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

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

Course Learning Outcomes:

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

Contents

Unit I Musical Forms (15 Hours)

- Various Musical forms of Concert Music: Varnam, Kriti, Pallavi, Padam, Javali, and Tillana
- Various Musical Forms of Dance Concert: Allaripu, Jatiswaram, Padam, Padavarnam, Tillana
- Various Musical Forms of Theatre: Keli, Todayam, Slokam Padam
- Various Musical Form of traditional Music: Sopana Sangitam, Pani etc.

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

- Yamakam
- Prasam
- Yati
- Dhatu - Matu

Unit III: Folk Instruments (10 Hours)

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

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

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

Suggested Readings:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi 19
5. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
6. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
7. Premlata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi

Discipline Specific Elective – 4 B

Theory: Study of Western Music System

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Western Music System DSE -4 B	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit:4

Course Objectives:

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

Course Learning Outcomes:

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

Content:

Unit I: Study of the Western music concepts (9 hours)

Knowledge of the following Western music concepts –

- Harmony
- Melody
- Chords
- Choral music

Unit II: Study of the Western musical scales and Staff Notation System (17 hours)

Study of the following scales and Staff Notation System –

- Equally Tempered scale
- Diatonic scale
- Major and minor scales
- Staff Notation System

Unit III: Description of Western musical instruments (10 hours)

Study of the following musical instruments –

- Flute
- Saxophone
- Violin
- Piano

Unit IV: Biographical studies of Western music composers (9 hours)

Contributions of music composers to Western music –

- Bach
- Beethoven
- Mozart
- Handel

Suggestive readings:

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1. 2008
- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music, Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009

Discipline Specific Elective – 4C

GENERAL THEORY OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Theory of Percussion Music DSE-4 C	4	3	1	0	- B.A Percussion Music Tabla/Pakhawaj Pass - Must have learnt for a minimum of 6 years at an established music institute.	Must have studied the following topics – - General Terminology - Talas and compositions OR - Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components - Knowledge of the Bhatkhande and Paluskar notation systems - Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran - Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

Unit I History of Avanaddha Vadyas (10 Hours)

- Meaning of Avanaddha.
- Views of various scholars.

- Percussion Instruments in different eras.
- Percussion Instruments in ancient stone sculptures.

Unit II Gharanas & Playing System (15 Hours)

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

Unit III Study of Talas & Compositions (10 Hours)

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

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

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

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan

- Mishra, Pt. Chhote Lal, Taal Prabandh (2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

General Elective (GE – 2)

Sacred Music of South India

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Sacred Music of South India GE– 2	4	2	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Credit: 4

Course Objective:

- This course guides the students to get the practical as well as theoretical knowledge of Sacred Musical forms of the Southern region of India that are employed in the field of Karnatak music.
- This course also focuses on composers pertaining to sacred musical forms

Course Learning Outcomes:

- The students will acquire the knowledge of Sacred forms practiced in south India.
- Students will get insight knowledge about the method to present the Sacred Musical forms as well as the contribution by the composers to this respective field

Content

(Theory Components)

Unit 1 Sacred music (15 Hours)

- Definition of Sacred Music – Applied music
- Origin and Development of Sacred Music in South India
- Ragas pertaining to Sacred Music
- Talas employed in Sacred Music

Unit 4 Life and Contribution of composers of sacred Music (15 Hours)

- Adi Moovar- Appar , Tirujnana Sambadar, Sundara murthy Nayanar
- Andal, Manikkavachakar, Tirunavukkarasar,

- Oothukkad Venkata Subbayyar, Arunagirinathar,
- Jayadeva, Annamacharaya, Purandara Dasa, Narayana Teerthar

(Practical Components)

Unit III: Sacred Hymns of Shaiva and Vaishnava Sects (30 Hours)

- Tevaram, Tiruvachakam,
- Tiruvamppavai, Tirukkural
- Divya prabandham
- Tiruppavai, Paasuram

Unit – IV: Sacred hymns of Medieval period (30 Hours)

- Gita Govinda (Ashtapati)
- Dervaranamas and Sankeertanas
- Tarangams
- Thirupugazh

Suggested Reading Books

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Dr. P.T. Chelladurai - The Splendour of South Indian Music, Vaigarai Publications, Dindigul, Tamil Nadu.

Skill Based Course (SBC–2)

Skills Applied in Creative Music and Demonstration

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Skills Applied in Creative Music and Demonstration SBC-2	2	0	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portions of 1st semester of M.A.

Credit: 2

Course Objective:

- This course guides the student to get the skill-based knowledge of Creative Music and Lecture Demonstration employed in the field of Karnatak music.
- This course also focuses on composing music and its application

Course Learning Outcomes:

- The students will acquire the knowledge of skills applied in creative Music as well as lecture demonstration in the Karnatak music field
- Students will get knowledge about Pallavi construction and its method of presentation in the arena of Karnatak music concert

Syllabus: Practical (60 hours)

Unit-I: Construction and presentation of Pallavi (30 Hours)

- Selection of meaning full words
- Selection of Ragas
- Selection of tala and Natai
- Ability to compose music for a given lyric

Unit- II: Lecture Demonstration (30 Hours)

(Any topic of student's choice with a duration of 15 mins is expected)

- Selection of Topic
- Method of Presentation
- Inclusion of Data
- Completion in stipulated time

Suggested Readings Books

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Syllabus – Semester I & II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M. A. Percussion Music - Tabla / Pakhawaj

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

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

Master of Arts in Percussion Music – Tabla/Pakhawaj

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

SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-I	DSC – 1 - APPLIED THEORY DSC – 2 - ADVANCE STAGE PERFORMANCE - 1 DSC – 3 – ADVANCE PRACTICAL ASSESSMENT OF TALA-1	DSE- 1A - INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC DSE- 1B - STUDY OF CLASSIFICATION OF RAGAS DSE- 1C - COMPARATIVE STUDY OF INDIAN CLASSICAL MUSIC SYSTEMS - HINDUSTANI AND KARNATAK DSE- 2A - THEORETICAL ASPECTS OF INDIAN MUSIC DSE- 2B - MUSIC OF THE ASIAN CONTINENT DSE- 2C - HISTORICAL STUDY OF THE EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS	GE-1 - THEORY AND PRACTICE OF TABLA	SBC-1 - REPAIR AND MAINTENANCE OF PERCUSSION INSTRUMENTS
SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-II	DSC – 4 - THEORY: MUSICAL INSTRUMENTS FROM ANCIENT TO PRESENT TIME DSC – 5 - ADVANCE STAGE PERFORMANCE - 2 DSC – 6 – ADVANCE PRACTICAL ASSESSMENT OF TALA-2	DSE- 3A - RESEARCH METHODOLOGY DSE- 3B - STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM DSE- 3C - COMPARATIVE STUDY OF THE MUSICAL INSTRUMENTS USED FOR KARNATAK AND HINDUSTANI CONCERT DSE- 4A - GENERAL THEORY OF PERCUSSION MUSIC DSE- 4B - THEORY: STUDY OF WESTERN MUSIC SYSTEM DSE- 4C - THEORY: MUSICAL CONCEPTS, COMPOSITIONS AND INSTRUMENTS	GE-2 - DEMONSTRATION OF TABLA	SBC-2 - ASSESSMENT OF TALA LAYAKARI & PADHANT



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

**Discipline Specific Core Course
(DSC-1, DSC-2 & DSC-3)
Semester –I**

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-1)

SEMESTER I

DSC – 1

Applied Theory

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Applied Theory DSC-1	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Mathematical Terms of Talas • Talas and compositions Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande notation systems • Knowledge of the Laya & Laykari. • Knowledge of the composing Tukda, Chakradar, Farmaishi.

Course Objective

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant theory for achieving better understanding of The subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcome

- The students learn about the Tala Notation System
- The students study of Laya & Layakari & developed their skill in Percussion Music de
- The students learn to write the practical compositions according to the Notation system
- The students study about the theoretical aspects of Talas
- The students learn to compose various compositions and write the compositions according to the Tala Notation system

Syllabus Theory (45 Hours)

TABLA / PAKHAWAJ

Unit I. Notation System Laya & Laykari (10 Hours)

- Detailed study of V. N. Bhatkhande & V. D. Paluskar Tala Notation System-
- Origin Development, Notation system.
- Laya & Layakari -Thah, Dugun, Chaugun, Tigun
- Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun

Unit II. Tala & Technical Terms (10 Hours)

- Detailed study of Taal ke Dasa
- Prana-Kaal, Marga, Kriya, Anga, Graha, Jaati, Kala, Laya, Yati, Prastar.
- Detailed study of technical Terms
- Uthan, Peshkar, Kayada, Rela, Baant, Rau.

Unit III Composed the Compositions (15 Hours)

- Ability to compose, compositions based on different bols
- Sadharan Tukda, Chakradar Tukda, Farmaishi Chakradar Tukda
- Damdar Tihai, Bedam Tihai, Nauhakka, Chakradar Tihai
- Mathematical calculation of Tala-Sum to Sum, One Avaratn

Unit IV Notation of Talas & Compositions (10 Hours)

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

Suggestive Readings

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Mishra, Pt. Chhote Lal,(2004) Taal Prabandh, Kanishka Publications, New Delhi
- Chaudhary, Subhadra (1984) Bhartiye Sangeet me Tala aur Roop Vidhan, Krishna Brothers, Ajmer, R.J
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Sen, Arun Kumar (2005) Madhya Pradesh Hindi Granth Academy, Bhopal
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-2)

SEMESTER I

DSC – 2

ADVANCE STAGE PERFORMANCE-1

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance DSC-2	4	0	0	4	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	• Student must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & advance compositions etc and their associated components • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit & Aprachalit Tala.

Course Objective

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in solo recital enhances the students' skill to develop their ability to perform in various stages too.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Prachalit & Aprachalit Talas & compositions.
- He is able to demonstrate various aspects of Talas and their differentiation.

Syllabus Tabla (120 Hours)

TABLA

Unit I. Demonstration of Talas & Compositions (40 Hours)

- Prescribed Talas, Prachalit - Teentala, Jhaptala, Rupak, Tevra, Ektala
- Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit - Jhapswari, Basant Tala, Rudra Tala, Leelavati Tala
- Dupalli Gat, Tripalli Gat, Darje ki Gat, Gharanedar Gat, Farda, Gat Kayada, Peshkar, Bandishe of Ada, Kuaad & Biaad Laya with Padhant.

Unit II. Presentation of Tabla Solo (30 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai in Teentala for 12 minutes.
- Jhaptala Ektala, Adachartala and Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala
- Leelavati Tala for 10 minutes.

Unit III. Presentation of Technical Terms (30 Hours)

- Gharanedar Kayada, Rela, Chakradar & Tukda in Jhaptala. Uthan, Kayada
- Rela of Takatirakitaka, Chakradar & Tukda in Ektala.
- Peshkar, Kayada, Rela of Dhere Dhere Chakradar & Tukda in Rupak Tala.
- Uthan/Peshkar, Kayada, Rela, Chakradar & Tukda in Adachartala.

Unit IV. Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (30 Hours)

- Prescribed Prachalit Talas- Chautala, Sooltala, Dhamar, Tevra.
- Aprachalit- Basant Tala, Ashtamangal Tala.
- Knowledge of talas of Tabla-Jhaptala, Ektala.
- Adachartala, Keharva, Dadra

Unit II. Presentation of Pakhawaj Solo (50 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes.
- Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes
- Ashtamangal Tala, Basant Tala with following: Uthan, Rela, Stuti & Paran etc.

Unit III. Presentation of Technical Terms (20 Hours)

- Knowledge of accompaniment with Instrumental & Vocal styles: Dhrupad – Dhamar styles.
- Ability to play advance compositions in Chautala and Dhamar.
- Ability to play Laggi and Lari.
- Ability to play Banarsi Gat and Fard.

Unit IV. Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book for compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of compositions.

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

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-3)

SEMESTER I

DSC – 3

Advance Practical Assessment of Tala-1

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC-3	4	0	0	4	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following papers – • General Terminology • Biographies & Composers of Music • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant theory for achieving better understanding of The subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.
- Knowing about the assessment of Tala in Percussion Music Tabla/ Pakhawaj.
- Knowing about the laya & Layakari Taal ke Dus Pran, Uthan Peshklar, Kayada, Rela, Baant & Rau.

Course Learning Outcome

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

Syllabus Tabla (120 Hours)

TABLA

Unit I. Demonstration of Talas (30 Hours)

- Prescribed Talas Prachalit -Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala- Jhapswari, Basant Tala, Rudra Tala, Leelavati Tala.
- Ability to play different layakari –Teentala, Jhaptala, Ektala, Rupak, Tevra. Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya in –Kayada, Rela, Baant, Tukda. Recite Tala on hand beat with Dedhgun & Tigun Laya.
- Jhapswari, Basant, Rudra, Leelavati

Unit II. Presentation of Tabla Solo (50 Hours)

- Upaj Anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai in Teentala.
- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Adachartala for 12 minutes and in Jhaptala Ektala & Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions.
- Aprachalit Tala Jhapswari, Rudra & Leelavati Tala for 10 minutes.

Unit III Presentation of Compositions & Accompaniment (20 Hours)

- Presentation of Pakhawaj, Sadharan Paran, Stuti Paran.
- Ability to do the Padhant, Gharanedar Gat, Farda, Gat Kayada.
- Ability to do accompany with Vocal & Instrumental Music - Madhya Laya, Drut Laya.
- Ability to do Aad compositions in any Talas.

Unit IV Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

Syllabus Pakhawaj (120 Hours)

PAKHAWAJ

Unit I Demonstration of Talas (30 Hours)

- Prescribed Prachalit Talas- Chautala, Sooltala, Dhamar, Tevra.
- Aprachalit - Basant Tala, Ashtamangal Tala.
- Recite Tala on hand beat with Thah, Dugun, Tigun, Dedhgun & Chaugun Laya. Basant, Rudra, Ashtamangal, Leelavati.

- Padhant with Tali Khali of –Uthan, Rela, Paran, Chakradar

Unit II Presentation of Pakhawaj Solo (50 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes.
- Dhamar with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes.
- Ashtamangal Tala, Basant Tala with following: Uthan, Rela, Stuti & Paran etc.

Unit III Presentation of Compositions & Accompaniment (20 Hours)

- Presentation of Tala, Sadharan Paran, Stuti Paran.
- Ability to do the Padhant.
- Ability to do accompany
- Ability to do Vocal styles: Dhrupad and Dhamar.

Unit IV Tuning & Compositions Writing (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of compositions.

Note: Students of Percussion Music have to prepare according to the requirements of their respective syllabus

.Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

**Discipline Specific Elective Course
(DSE-1A, DSE-1B & DSE-1C)
Semester –I**

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-1A)

SEMESTER-I

DSE – 1A INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Interdisciplinary Approach in Percussion Music DSE-1A	4	3	1	0	• B.A.(Hons.) Percussion Music Tabla/ Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

Unit I. Personality development and study of Musical sound (10 Hours)

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

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

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

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

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

Unit IV. Study of Talas (10 Hours)

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

Suggestive Readings

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

Discipline Specific Elective (DSE – 1B)

Study of Classification of Ragas

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents:

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

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

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

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

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

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

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

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

Suggested Readings

1. Bhatkhande, Vishnu Narayan, (1956). Bhatkhande Sangeet Shastra, Part 1-4, Hathras: Sangeet Karyalaya.
2. Bhatkhande, Vishnu Narayan, (1956). Kramik Pustak Malika, Part 1-6, Hathras: Sangeet Karyalaya.
3. Patwardhan, Vinayak Rao, (1964). Raga Vigyan, Part 6. Pune: Shri Madhusudan Vinayak Patvardhan.
4. Pathak, Sunanda (2016). Hindustani sangeet mein raga ki utpatti evam vikas, Delhi: Radha Publications.

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-1C)

SEMESTER-1

DSE-1C COMPARATIVE STUDY OF INDIAN CLASSICAL MUSIC SYSTEMS

HINDUSTANI AND KARNATAK

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Contents

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

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

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

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

Unit -III: Musical forms (10 Hours)

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

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

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

Suggested Readings:

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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

**Discipline Specific Elective Course
(DSE-2A, DSE-2B & DSE-2C)**

Semester –I

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-2a)

SEMESTER-I

DSE – 2A THEORETICAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Indian Music DSE-2A	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

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

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

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

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

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

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

Unit IV. Talas and Layakaries (07 Hours)

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

Suggestive Readings

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

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-2B)

SEMESTER-I

DSE – 2B MUSIC OF THE ASIAN CONTINENT

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Music of the Asian Continent DSE – 2b	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit – 4

Course Objectives: The course guides the students to get an insight into the origin, development and historical background of music in china, Arabia, Persia and South East Asia. Students will also learn about the musical scales and musical instruments of these nations. This course gives them an insight to compare these musical systems as well. This gives them a vast scope to go for deep study further.

Course Learning Outcomes:

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

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

Syllabus Theory (45 Hours)

Unit I: Study of the music of Arabia (11 hours)

- Origin and development of Arabic music
- A comparative study of the musical concepts of Arabia with those of Indian music
- Music scales of Arabia and its comparative study with the scales of Indian music
- Musical instruments of Arabia and its comparative study with the musical instruments of Indian music

Unit II: Study of the music of Persia (11 hours)

- Origin and development of Persian music
- A comparative study of the musical concepts of Persia with those of Indian music
- Music scales of Persia and its comparative study with the scales of Indian music
- Musical instruments of Persia and its comparative study with the musical instruments of Indian music

Unit III: Study of the music of China (11 hours)

- Origin and development of Chinese music
- A comparative study of the musical concepts of China with those of Indian music
- Music scales of China and its comparative study with the scales of Indian music
- Musical instruments of China and its comparative study with the musical instruments of Indian music

Unit IV: Study of the music of Southeast Asia (12 hours)

- Origin and development of Southeast Asian music
- A comparative study of the musical concepts of Southeast Asia with those of Indian music
- Music scales of Southeast Asia and its comparative study with the scales of Indian music
- Musical instruments of Southeast Asia and its comparative study with the musical instruments of Indian music

Suggestive Readings

- Music of the Nations: A comparative Study - Swami Prajnanananda: Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi-2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-2C)

SEMESTER-I

DSE – 2C HISTORICAL STUDY OF THE EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS

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

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

Course Learning Outcomes:

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

Syllabus: Theory (45 Hours)

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

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

Unit -II: Musical Instruments (10 Hours)

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

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

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

Unit -IV: Tala and Laya (10 Hours)

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

Suggested Readings:

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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Generic Elective Course (GE)

Semester I

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE-1)

SEMESTER I

GE – 1 Theory and Practice of Tabla

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory and Practice of Tabla GE-1	4	2	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical

terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the students' skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

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

Syllabus Theory (30 Hours)

Unit 1 Origin of Percussion Instruments (07 Hours)

- Origin
- Development
- Percussion Instruments.
- Tabla – Pakhawaj.

Unit II Pictorial diagram of Percussion Instruments (08 Hours)

- Ability to draw a picture of the Percussion Instruments
- Mark all parts of the Instruments Tabla, Pakhawaj, Mridangam- Dholak
- Brief knowledge of various parts of the instrument opted for.
- Sound production on Chanti, Shyahi & Lav.

Unit III Detailed study of Gharanas, Compositions & Talas (07 Hours)

- Defination of Gharana.
- Tabla - Delhi, Ajrada.
- Farukhabad, Lucknow.
- Banaras, Punjab.

Unit IV Compositional Forms of Tabla(08 Hours)

- Kayada, Peshkar, Rela, Tukda, Chakradar.
- Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala Chartala, Dhamar, Sooltala, Gajjhampa Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha,Dadra, Keharva.
- Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari.
- Prepare Notation book of Talas and composition in different Laya.

Suggestive Readings

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Sen, Arun Kumar (2005) Madhya Pradesh Hindi Granth Academy, Bhopal
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi

Syllabus Practical (60 Hours)

Unit I. Varnas of Tabla & Compositions (15 Hours)

- Ability to play Basic Bols (Varnas).
- Sound Production on Tabla.
- Right Hand, Left Hand,
- Both Hand.

Unit II. Presenting Compositional Forms of Tabla (15 Hours)

- Knowledge of playing Kayada.
- Tete, Tirkit, Tirkitataka, Dhere Dhere
- Ability to play-Rela.
- Tukda-Chakradar.

Unit III. Demonstration of Talas (15 Hours)

- Practically demonstrate Talas.
- Keep the handbeats with Tali Khali.
- Teentala, Jhaptala, Ektala.
- Chartala, Rupak, Keharva, Dadra.

Unit IV. Padhant and Notation (15 Hours)

- Ability to do Padhant.
- Kayada, Rela.
- Tukda, Chakradar.
- Prepare Notation book of Talas & Compositions writing in different laya.

Suggestive Readings

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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

**Skill Based Course (SBC)
Semester I**

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

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC-1)

SEMESTER I

SBC – 1 Repair and Maintenance of Percussion Instruments

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Repair and Maintenance of Percussion Instruments SBC - 1	2	0	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

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

knowledge, skill and idea about the instrument repair and maintenance.

Course Learning Outcome

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

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

Syllabus: Practical (60 Hours)

Unit I. Musical Tools (14 Hours)

- Musical Tools of Percussion Instruments
- How to handling the tools.
- Ability to explain all parts of Percussion instruments
- Role of Percussion Instruments.

Unit II. Style of Tuning (16 Hours)

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

Unit III. Handling to Percussion Tools (14 Hours)

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

Unit IV Material of Percussion Instruments (16 Hours)

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

Suggestive Readings

- Singh, Thakur Jaidev(1994), BharatiyaSangeetkaItihaas, Kolkata, West Bengal, Sangeet Research Academy

- Mishra, Lalmani, (2011), BharatiyaSangeetVadhya, BharatiyaGiyaanPeet, New Delhi
Bandyopadhyaya, S. (1988), B.R. Publishin Corporation, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME (3+2)

Discipline Specific Core Course (DSC-4 to 6)

Syllabus – Semester II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-4)

SEMESTER II

DSC – 4 Musical Instruments from Ancient to Present time

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Musical Instruments from Ancient to Present time DSC-4	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Mathematical Terms of Talas • Talas and compositions Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande notation systems • Knowledge of the Laya & Laykari. • Knowledge of the composing Tukda, Chakradar, Farmaishi.

Course Objective

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant theory for achieving better understanding of The subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj. Knowing about the various kind of musical Instruments from ancient to present time.

Course Learning Outcome

- The students learn about the Music Instrument from ancient to present
- The students study of 'Varnas' and compositions as mentioned in ancient books
- The students learn to the classification of the Instruments
- The students study about the theoretical aspects of Avanaddha vadyas
- The students learn to write the techniques & compositions according to the Tala Notation system

Syllabus Theory (45 Hours)

TABLA

Unit I. History of Musical Instruments (15 Hours)

- Forms of Musical Instruments- Origin, Development, Present form.
- Classification of Instruments by – Bharat, Sharangdev, Thakur Jaidev Singh, Lalmani Mishra, Arun Kumar Sen.
- Detailed study of Tat Vadya –Veena, Vichitra Veena, Naradiya Veena, Saraswati Veena, Rudra Veena, Sitar, Sarod, Sarangi, Violin, Dilruba, Israj, Santoor, Surbahar, Tanpura, Guitar, Eaktara, Dotara. Sushir Vadya -Flute, Shehanai, Nagasvaram, Clarinate, Algoza, Sundari.
- Detailed study of Origin, Evolution, Structure and playing technique of the Tat Vadya- Panav, Patah, Mirdang, Pakhawaj, Tabla, Mridangam, Taval, Khanjira, Khol, Chenda, Chang, Upang, Duff, Nakkara, Dhol, Dholak, Sambal, Dholaki, Naal, Huddaka. Detailed study of Ghana Vadya — Ghatam, Morsinq, Chipili, Jalra, Kartaal, Jhanjh, Manjira

Unit II. Study of Patakchar (10 Hours)

- Detailed study of Avanaddha Vadyas
- Varnas, Patakchar as mentioned in ancient books.
- Natyashatra
- Sangeetratnakar

Unit III. Compositional Forms of Avanaddha Vadyas (10 Hours)

- Definition of Bandish, Vistarheel, Avistarheel.
- Theka, Peshkar, Kayada, Prastar (Paltas), Bant, Rela, Rau, Tukda, Mukhada, Gat, Gat-Kayada, Fard, Paran, Laggi, Ladi, Various kind of Tihai.
- Study of Traditional Compositions.
- Delhi, Farukhabad, Banaras.

Unit IV. Tala & Layakries (10 Hours)

- Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Tala –Jhapswari, Basant, Rudra, Leelavati, Panchamswari.
- Knowledge of writing Talas in Aad, Kuaad & Biaad Laya.
- Prepare Notation book for Talas & Compositions writing in different layas.

Suggestive Readings

- Kumar, Dr. Ajay, Pakhawaj Ki Utpatti Vikas Evam Vadan Shailiyaan (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Sen, Arun Kumar (2005) Madhya Pradesh Hindi Granth Academy, Bhopal
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-5)

SEMESTER II

DSC – 5 ADVANCE STAGE PERFORMANCE-2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance-2 DSC-5	4	0	0	4	- B.A Percussion Music Tabla/Pakhawaj Pass - Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following – - General Terminology - Biographies & Composers of Music - Talas and compositions OR - Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components - Knowledge of the Bhatkhande and Paluskar notation systems - Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran - Knowledge of the Prachalit Tala.

Course Objective

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant theory for achieving better understanding of The subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.
- Advanced learning in accompanying the Hindustani Vocal and Instrumental music.

Course Learning Outcome

- The students able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation
- The students learn about the Prachalit & Aprachalit Talas
- The students study of Laya & Layakri & developed their skill in Percussion Music
- The students learn to compose various compositions and write the compositions according to the Tala Notation system

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (15 Hours)

- **Prescribed Talas Prachalit - Teentala, Jhaptala, Rupak, Tevra, Ektala,**
- **Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha.**
- **Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.**
- **Aprachalit - Rudra, Jhappswari, Basant Tala, Leelavati, Panchamswari**

Unit II Presentation of Tabla Solo (50 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala, Jhaptala, Ektala, Rupak & Adachartala for 12 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai. Tabla Bandishe of –Ada, Kuaad & Biaad laya in Teentala.
- Tabla solo recital with different Gharanedar Compositions in Aprachalit Panchamswari Tala for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai.

Unit III Traditional Compositions of Tabla (40 Hours)

- Teentala (Theke) Ka Badhat, Dupalli Gat, Tripalli Gat, Chaupalli Gat.
- Farda, Gat Kayad
- Practical knowledge of different kind of Gat Farukhabadi Gat, Delhi Gat.
- Practical knowledge of Laggi Ladi in-Keharva, Dadra

Unit IV Tuning of Notation of Tabla's compositions (15 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Talas and Compositions in different layas.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (15 Hours)

- Prescribed Prachalit Talas : Chautala, Sooltala
- Dhamar, Tevra.
- Aprachalit : Ashtamangal, Rudra,
- Basant, Jajjhampa Tala

Unit II. Presentation of Pakhawaj Solo (50 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala, Dhamra.
- Sooltala in 15 minutes with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal, Rudra, Basant Tala.
- Uthan, Rela, Stuti & Paran etc.

Unit III. Traditional Compositions of Pakhawaj (40 Hours)

- Solo recital with different Gharanedar Compositions in Aprachalit Gajjhampa Tala for 10 minutes.
- Practical knowledge of ‘Thapiya ka Baaj’.
- Upaj anga ka Uthan, Rela, Chakradar, Parana & Tihai.
- Knowledge of talas of Tabla: Tilwada, Jhaptala, Ektala, Adachartala, Keharva and Dadra. Ability to play advance compositions in Dhamar & Chautala.

Unit IV. Tuning & Notation of Pakhawaj’s Compositions (15 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Talas & Compositions in different layas.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

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

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai

- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC-6)

SEMESTER II

DSC – 6 Advance Practical Assessment of Tala-2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC-6	4	0	0	4	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically

inclined along with relevant theory for achieving better understanding of The subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

- Knowing about the assessment of Tala in Percussion Music Tabla/ Pakhawaj.
- Knowing about the laya & Layakari Taal ke Dus Pran, Uthan Peshklar, Kayada, Rela, Baant & Rau.

Course Learning Outcome

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

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (15 Hours)

- **Prescribed Talas :Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala.**
- **Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara.**
- **Adachartala, Panchamswari, Addha, Dadra & Keharva.**
- **Aprachalit : Jhapswari, Basant Tala, Rudra Tala, Leelavati Tala & Panchamswari.**

Unit II Presentation of Tabla Solo (50 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Adachartala for 12 minutes.
- Gharanedar Compositions in Jhaptala Ektala & Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala Jhapswari, Rudra, Leelavati & Panchamswari Tala for 10 minutes. Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai.
- Presentation of Pakhawaj, Sadharan Paran, Stuti Paran, Ability to do the Padhant, Gharanedar Gat, Farda, Gat Kayada

Unit III Accompaniment & Padhant (40 Hours)

- Ability to do accompany with Vocal & Instrumental Music.
- Vilambit Khyal, Chhota Khyal, Instrumental Music-Razakhani Gat, Drut Laya.
- Ability to play different layakari –Ektala, Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi.
- Padhant with Tali Khali in–Uthan, Peshkar, Kayada, Rela, Baant, Tukda. Recite Tala on hand beat with Dedhgun & Tigun Laya, Jhapswari, Basant, Rudra, Leelavati & Panchamswari.

Unit IV Tuning & Compositions writing of Tabla (15 Hours)

- Knowledge of Tuning of Tabla.

- Prepare Notation book of Talas & Compositions in different laya.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

PAKHAWAJ

Unit I. Demonstration of Talas (15 Hours)

- Prescribed Prachalit Talas: Dhamar, Chautala.
- Sooltala & Tevra.
- Aprachalit : Basant Tala,.
- Ashtamangal Tala, Gajjhampa Tala.

Unit II. Presentation of Pakhawaj Solo (50 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes in Sooltala.
- Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Gajjhampa Tala.
- Ashtamangal Tala & Basant Tala with following: Uthan, Rela, Stuti & Paran etc.

Unit III. Accompaniment and Padhant (40 Hours)

- Ability to do accompany with vocal styles: Dhrupad Dhamar.
- Presentation of Tala of Tabla Sadharan Paran, Stuti Paran.
- Ability to do the Padhant. Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya.
- Stuti Paran, Uthan, Rela, Sadharan Paran, Chakradar Paran. Recite Tala on hand beat with Dedhgun & Tigun Laya. Basant, Rudra, Ashtamangal, Leelavati, Gajjhampa

Unit IV. Tuning & Compositions writing of Pakhawaj (15 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Talas & Compositions writing in different layas.
- Keep the Tali Khali of Prescribed Talas.
- Padhant of Compositions.

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

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras

- Gopal, Shreejyanti (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

Discipline Specific Elective Course (DSE-3A, DSE-3B & DSE3C)

Syllabus Semester –II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi – 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-3A)

SEMESTER-II

Research Methodology

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

Credit: 4

Course Objective:

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

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application. To carry out a minor research project with fulfilling all credentials of research in Indian music

Contents

Unit I Methods of Data Collection (10 Hours)

- Questionnaire
- Interview
- Observation
- Case Study Experimental scheduled

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

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

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

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

Unit IV: Thesis writing (15 Hours)

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

Suggested Readings

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

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-3B)

SEMESTER-II

DSE – 3B STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Hindustani & Karnatak Tala System DSE-3B	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

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

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

Unit II Tala system (10 Hours)

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

Unit III Compositional Forms of Percussion Music (15 Hours)

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

Unit IV Notation System (10 Hours)

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

Suggestive Readings

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

Discipline Specific Elective Course (DSE-3C)

SEMESTER-II

DSE-3C COMPARATIVE STUDY OF THE MUSICAL INSTRUMENTS USED FOR KARNATAK AND HINDUSTANI CONCERT

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

Credit: 4

Course Objective

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

Course Learning Outcome

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

Content

Unit I. Melodic Instruments used for Performance (10 Hours)

- Solo Instruments of Hindustani Music – Sitar, Sarod, Santoor and Bansuri
- Solo Instruments of Karnatak Music - Veena, Venu, Violin and Nagaswaram
- Accompanying Melodic Instruments in Hindustani Music Concert - Violin, Sarangi, Harmonium
- Accompanying Melodic Instruments in Karnatak Music Concert - Violin,

Unit II. Percussive Instruments (10 Hours)

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

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

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

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

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

Suggested Readings

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



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR PG PROGRAMME

Discipline Specific Elective Course (DSE-4A, DSE-4B & DSE-4C)

Syllabus Semester –II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-4A)

SEMESTER-II

DSE – 4A GENERAL THEORY OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Theory of Percussion Music DSE-4A	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute.	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

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

Course Learning Outcome

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

Syllabus Theory (45 Hours)

Unit I History of Avanaddha Vadyas (10 Hours)

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

Unit II Gharanas & Playing System (15 Hours)

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

Unit III Study of Talas & Compositions (10 Hours)

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

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

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

Suggestive Readings

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

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-4B)

SEMESTER-II

DSE-4B STUDY OF WESTERN MUSIC SYSTEM

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Western Music System DSE -4B	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Course Objectives:

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

Course Learning Outcomes:

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

Syllabus Theory (45 Hours)

Unit I Study of the Western music concepts (9 hours)

Knowledge of the following Western music concepts –

- Harmony
- Melody
- Chords
- Choral music

Unit II Study of the Western musical scales and Staff Notation System (17 hours)

Study of the following scales and Staff Notation System –

- Equally Tempered scale
- Diatonic scale
- Major and minor scales
- Staff Notation System

Unit III Description of Western musical instruments (10 hours)

Study of the following musical instruments –

- Flute
- Saxophone
- Violin
- Piano

Unit IV Biographical studies of Western music composers (9 hours)

Contributions of music composers to Western music –

- Bach
- Beethoven
- Mozart
- Handel

Suggestive readings:

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1. 2008
- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music, Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-4C)

SEMESTER-II

DSE-4C MUSICAL CONCEPTS, COMPOSITIONS AND INSTRUMENTS

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Musical concepts, compositions and instruments DSE-4c	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Course Objectives:

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

Course Learning Outcomes:

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

Syllabus Theory (45 Hours)

Unit I. Musical Forms (15 Hours)

- Various Musical forms of Concert Music: Varnam, Kriti, Pallavi, Padam, Javali, and Tillana.
- Various Musical Forms of Dance Concert: Allaripu, Jatiswaram, Padam, Padavarnam, Tillana.
- Various Musical Forms of Theatre: Keli, Todayam, Slokam Padam.
- Various Musical Form of traditional Music: Sopana Sangitam, Pani etc.

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

- Yamakam
- Prasam
- Yati
- Dhatu – Matu

Unit III. Folk Instruments (10 Hours)

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

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

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

Suggested Readings:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi 19
5. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
6. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
7. Premlata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Generic Elective Course (GE)

Syllabus – Semester II

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE-2)

SEMESTER II

GE – 2

Demonstration of Tabla

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Demonstraion of Tabla GE-2	4	2	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

A complete theoretical aspects of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning

in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the students' skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

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

Syllabus Theory (30 Hours)

Unit I. Study of Tabla (08 Hours)

- Detailed study of Natyashastra .
- Avanaddhavadhyaadhyaye.
- Tipuskar, Puskar, Panav.
- Dardur, Ghadas, Pakhawaj, Tabla.

Unit II. Baaj & Gharana (07 Hours)

- Style - Purab Baaj, Paschim Baaj.
- Detailed study of Gharana of Tabla- Delhi, Ajrada, Farukhabad, Lucknow, Banaras, Punjab.
- Contribution in the file of Percussion Music-Pandit Ramshai, Ustad Haji Vilayet Ali, Ustad Amir Hussain Khan, Ustad Karamatullah Khan. Pandit Sharda Shai, Pandit Chhote Lal Mishra.
- Pandit Kudau Singh, Pandit Nana Panse.

Unit III. Compositional Forms & Talas (08 Hours)

- Compositional Forms & Talas
- Gat, Fard, Paran, Nauhakka, Kamali
- Detailed study of Talas, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Tala –Jhapswari, Basant, Rudra, Leelavati, Panchamswari.

Unit IV. Notataion & Compositions writing (07 Hours)

- Prepare Notation book.
- Talas.
- Bols
- Compositions

Suggestive Readings

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.

- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Sen, Arun Kumar (2005) Madhya Pradesh Hindi Granth Academy, Bhopal
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejayanthi (2004), B.R. Rhythm, Delhi

Syllabus Practical (60 Hours)

Unit I. Bols of Tabla (15 Hours)

- Basic bols of Tabla.
- Ta, Na
- Te, Ti, Ra, Ki, Ta
- Dha, Dhin

Unit II. Playing Techniques of Tabla (15 Hours)

- Ability to play Basic Bols (Varnas).
- Knowledge of produce the basic bols.
- Posture on Tabla.
- Right Hand, Left Hand, Both Hand.

Unit III. Compositional Forms (15 Hours)

- Knowledge of playing Compositions
- Kayada-Tete, Tirkit, Tirkitataka, Dhere Dhere.
- Ability to play-Rela.
- Tukda-Chakradar.

Unit IV. Demonstration of Talas (15 Hours)

- Practically demonstrate of Talas.
- Teentala, Jhaptala, Ektala, Chautala, Rupak, Keharva, Dadra.
- Ability to Padhant of Kayada, Rela, Tukda, Chakradar.
- Prepare Notation book of Talas & Compositions in different layas.

Suggestive Readings

- Singh, Thakur Jaidev (1994), Bharatiya Sangeetka Itihaas, Kolkata, West Bengal, Sangeet Research Academy
- Mishra, Lalmani, (2011), Bharatiya Sangeet Vadhyas, Bharatiya Giyaan Peet, New Delhi
- Bandyopadhyaya, S. (1988), B.R. Publishin Corporation, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

**TWO-YEAR POSTGRADUATE PROGRAMME
(3+2)**

**Skill Based Course (SBC)
Syllabus – Semester II**

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

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC-2)

SEMESTER II

SBC – 2 Assessment of Tala Layakari & Padhant

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Assessment of Tala Layakari & Padhant SBC-2	2	0	0	2	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Terms of Talas • Basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components

Course Objective

The main focus of the elective course is to establish a better understanding of the importance of Tala in Indian music. The course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to

attain theoretical knowledge, skill and idea about the Tala Laykari & Padhant.

Course Learning Outcome

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

- Students getting knowledge of the Tala.
- Knowledge of the brief history of ancient Tala
- Knowledge of the Layakari
- Knowledge of the Padhant

Syllabus: Practical (60 Hours)

Unit 1. Produce the Bols (14 Hours)

- Ability to play Basic Bols (Varnas).
- Ta, Na, Te, Re.
- Ga, Ga, Gi, Kat.
- Produce sound on Tabla - Right Hand, Left Hand, Both Hand.

Unit II. Presenting Compositional Forms (16 Hours)

- Knowledge of playing Compositions.
- Kayada Tete, Tirkit, Tirkitataka, Dhere Dhere.
- Ability to play Rela.
- Tukda- Chakradar.

Unit III. Demonstration of Talas (16 Hours)

- Practically demonstrate Talas.
- Teentala, Jhaptala, Ektala, Chautala.
- Rupak, Keharva, Dadra
- Kayada, Rela, Tukda.

Unit IV. Notation & Compositions (14 Hours)

- Prepare Notation book.
- Ability to do Padhant.
- Kayada, Rela, Tukda, Chakradar.
- Compositions writing in different layas.

Suggestive Readings

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

