

Annexure-9
Item No. 2
SCOAM dated 08.07.2022

DEPARTMENT OF MUSIC
UNIVERSITY OF DELHI

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

based on

Undergraduate Curriculum Framework 2022 (UGCF)

(Effective from Academic Year 2022-23)



University of Delhi

B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.) SEMESTER -II

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

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

Contents of the course and reference is in Annexure -I

DSC-1-C Biographies of Musicians and Musicologists

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

Contents of the course and reference is in Annexure –II

SEMESTER – 2

Course: DSC-2 (A/B)

Paper Name: Basics of Indian

musicology

Theory : Component-1

Credit:2

Total – 30 Hrs

Learning Objectives

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

Learning Outcome(LO)

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

Contents:

Discussion and study of the following terms:

Unit I- Swamalika, LakshanGeet, Thaata definition, TenThats with their swaras, (4 hrs.)

Unit II- Poorwang-Uttarang, Poorva and Uttar Raga, (2 hrs.)

Unit III- VakraSwara, Varjit-Swara, Alaap, Jod, Jhala. (2 hrs.)

Unit IV- Taan Definition and its various types (2 hrs.)

Unit V- Mela, Raga, Ashraya Raga (2 hrs.)

Unit VI- Varna and its types, Alankars definition and its types (2 hrs.)

Unit VII- Gamak-Definition and various types. (2 hrs.)

Unit VIII -Biographies & contributions of the following: (6 hrs.)

-Jayadeva, Mansingh Tomar, Abdul Kareem Khan, Pt. Bhatkhande, Allauddin Khan, Tyagaraja, Pt. Ravi Shankar.

Unit IX- Study of the following Ragas (2 hrs.)

- Ragas -Yaman, Ramkali ,Kafi..

Unit X- Comparative study of Ragas- (2 hrs.)

- Bhairav&Ramkali,
Kafi&Khamaj

Unit XI- Study of the following Talas: (2 hrs)

- Talas- Ektala, Jhaptala, Teentala, Kaharwa Tala with Dugun.

Unit XII- Basic knowledge of the following instruments with diagram and labeling: (2 hrs)

- Tabla, Harmonium.

References

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

Course: DSC- 2(A/B)

Practical: Component -2

Performance & Viva-Voce

Credit:2

Total – 60 Hrs.

Learning Objectives:

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

Learning Outcome

- The students will learn to perform and skillfully illuminate various aspects in the requisite ragas.
- The students will be able to demonstrate traditional compositions in Vilambit and Madhyalaya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- The students will learn to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which brings out the salient features of the raga.
- The student will learn to identify ragas and talas by the ear, which helped them to decipher various compositions and ragas by listening.
- The students will be able to effectively recite and demonstrate their learning of the suggested talas, with their divisions—Tali, Khali and Dugun, giving them a distinct command on rhythm.

- Students will learn to play the Talas-Keherwa on the Tabla, which they will exhibit with a practical display.
- The students will acquire basic instruction of playing the Tanpura and Harmonium which will further enable them to practice their Alankars and compositions independently.

Content

Total - 60 Hrs.

- **Prescribed Ragas—Yaman, Ramkali, Kafi**

Vocal Music -

- Swaramalika or Lakshangeet or Madhya Laya Khayal in all the three of the prescribed Ragas.
- Vilambit-Khayal
with Alaaps and Taans in any one of the above Ragas. One Raga based Bhajan/Lok geet.

Instrumental Music -

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

Vocal & Instrumental -

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the following Talas with Tali & Khali & their
- Dugun—Ektala, Jhaptala, Teentala, Kaharwa.
- Basic knowledge of Playing Tanpura and Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

- Bhatkhande, V.N., (Part I Jan. 2000), (Part II Dec. 2013) Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R., (1996), Raga Vigyan, Pune, MH, Publisher- Dr. Madhusudhanan Patwardhan.
- Mishra, Lalmani (1st Edition: 1979) Tantri Naad, Kanpur, U.P., Sahitya Ratnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvas Mandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV 5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.
- Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part-III 2009, Part-IV 14th Edition: 2008) Raga Parichaya, Allahabad, Sangeet Sadan Prakashan.
- Mishra, Chhotelal (2012) Tala Prasoon, New Delhi, Delhi, Kanishka Publishers.

B.A.(PROG.) Hindustani Music-Vocal/Instrumental as Discipline course (Major)

Semester- 2

Course : DSC -2-C

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

Theory : Component -1

Credit: 2

Total -30 Hrs.

Learning Objectives

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

Learning Outcome(LO)

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

Content:

Study of following Works :

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

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

Unit III – Shrimallakshyasangeetam (4 hrs.)

Unit IV - Kramik Pustak Malika (4 hrs.)

Unit V - Sangeet paddhatiyon ka tulanatmak Adhyayan (4 hrs.)

Unit VI - Bhatkhande Sangeet Shastra (4 hrs.)

Unit VII - Pt. Bhatkhande Notation System (4 hrs.)

Unit VIII- Notation writing of compositions in the prescribed Ragas.

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

1. Ektala- Choutala
2. Teentala- Tilwada

Referance:

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

Course : - DSC :2-C

Practical: Component -2

Performance & viva voce

Credit : 2

Total – 60 Hrs.

Learning

Objectives:

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

Learning Outcome

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

Content:

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

Vocal Music

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

Instrumental Music:

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

Vocal and Instrumental Music:

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

References:

- Bhatkhande, V.N., (Part I Jan. 2000), (Part II Dec. 2013) Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R., (1996), Raga Vigyan, Pune, MH, Publisher- Dr. Madhusudhanan Patwardhan.
- Mishra, Lalmani (1st Edition: 1979) Tantri Naad, Kanpur, U.P., Sahitya Ratnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvas Mandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV 5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delh

i, Akanksha Publication.

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

**HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)
GENERIC ELECTIVE**

B.A. Hindustani Music Vocal/Instrumental

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

**SEMESTER-2
GE-2**

PAPER Name : Basic Concepts of Hindustani Music

Theory: Component -1

Credit: 2

Total- 30 Hrs.

Learning Objective

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

Learning Outcome (LO)

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

Content

Unit 1

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

Unit 2

Brief introduction of Music in ancient period with brief discussion of the following texts: (4 hrs.)

- Natyashastra
- Sangeet Ratnakar.

Unit 3

Detailed description of raga (4 hrs.)

- Yaman and Kafi.

Unit 4

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

Unit 5

Essay on the following topics : (4 hrs.)

- Music and Meditation
- Impact of Classical Music on Film Music

Unit 6

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

Unit 7

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

Unit 8

- Project work on any one of the musical Instrument of Hindustani music (4 hrs.)

Reference

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

Practical: Component -2 : Performance & Viva –Voce

Credit: 2

Total – 60 Hrs.

Learning Objective

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

Learning Outcome

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

Content:

Unit 1

- Prescribed Ragas: Yaman, Kafi

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

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

Unit 6

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

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

References:

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

BA (PROG.) Multidisciplinary course of Study for Hindustani Music

Skill Enhancement Course

sem-1

SEC-1

Paper Name : Fundamentals of Harmonium

Theory-Component -1

Credit-1

Total – 15 Hrs.

Learning objective

- .Establishing better understanding of the different aspects of harmonium.
- . Detailed study of Harmonium with diagram, along with scales in harmonium and it's equal tempered scale.
- . Understanding the basic concept of Alankar, Method of formation of Alankar and it's importance in Hindustani music.
- . Brief study of National song/Anthem along with its History ,writers and composers and ability to write it's notations.
- . Project on Harmonium - To know more about historical development of Harmonium, it's types, diagram with labeling and various artists.

Learning Outcome

- . The student will learn and establish a better understanding of the different aspects of Harmonium and will be able to effectively communicate the same .
- . The students will attain erudition of a musical instrument -Harmonium and skillfully illustrate it's diagram, various sections and scales like equal tempered scale.
- . They aquire qualitative knowledge about Alankars , it's Method of formation and it's importance.
- . They will learn more about the National song/Anthem and also it's Notations and acquire cognition about its history, writer and composer.
- They have learnt and made a great Project on Harmonium,and learnt more about the historical development of Harmonium and it's types , diagram, labelling and various artists of Harmonium.

Content:

1. Origin and development of Harmonium with diagram.
2. Scale in Harmonium-Equal tempered scale.
3. Importance of Alankar in Hindustani Music. Method of formation of Alankar.
4. Detailed study of National Song/Anthem-History, Writer & Composer.
5. Ability to write notation of National Song/Anthem.
6. Project on Harmonium-Historical development of Harmonium, types of Harmonium, its diagram with labeling and various artists.

References

- Garg, Laxmi Narayan (1959) Sangeet Nibandhaval, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa &

Carg, Laxmi Narayan (27 Edition: 2010) Sangeet Visharad, Hathras, U.P., Sangeet Karyalaya,

- Mishra, Vinay Kumar (1 Edition: 2015) New Delhi, Akanksha Publishing House.

Practical : Component -2

Credit: 1

Total – 30 Hrs.

Learning Objective:

- . Understanding of Harmonium and knowledge of its playing techniques.
- . Detailed knowledge of Shuddha , Vikrit Swaras and Saptak of Harmonium.
- . Ability to play 10 Alankars and any National Song/Anthem on Harmonium.
- . Knowledge of imbibed Ragas & Talas in above said compositions.

Learning Outcome:

- The student will now acknowledge the different aspects of Harmonium and will know its playing techniques.
- The students will be equipped with the knowledge of Shuddha , Vikritswaras and Saptak.
- The students will attain the ability of playing Alankaars on Harmonium.
- They will skillfully play national song/anthem on harmonium.
- Students are now known with the Ragas and Talas in above said compositions.

Content:

1. Elementary knowledge of Harmonium and its playing techniques.
2. Elementary knowledge of shuddha and vikrit swaras including saptak of Harmonium.
3. Ability to play 10 alankars on Harmonium.
4. Ability to play any national song/anthem on Harmonium.
5. Recognition of imbibed Ragas and Talas in these above said compositions.

Sem-2

SEC-2

Paper Name : Basics of Sugam Sangeet

Theory- Component – 1

Credit :1

Total – 15 Hrs.

Learning objective :

- . Learning and understanding the definition of Sugamsangeet, its forms and difference between Sugam and Shastreeyasangeet.
- . Elaborations used in Sugamsangeet and its importance.
- . Brief study of Raga Yaman and writing the notations of the composition learnt.
- . The attainment of knowledge of following Talas and also their Matra, vibhag, taali and khali. Keherva, Dadra, Roopak & Teentaal.
- . Making a detailed Project on Sugamsangeet in different regions , artists and seasons.

Learning Outcome :

- . The students will get the proper understanding of Sugam sangeet along with its forms and will learn Sugam sangeet and its importance.
- . They will gain knowledge of difference between Sugam and Shastreeya Sangeet.
- . They will learn about Raga Yaman and also be able to understand the concept of making notations of the composition that they will learn.
- . The students will be equipped with proper knowledge of different prescribed Talas and their aspects in Sugam Sangeet.

Content:

1. Definition of Sugam Sangeet and various forms of Sugam Sangeet
2. Difference between Shastreeya & Sugam Sangeet
3. Embellishments used in Sugam Sangeet and its importance
4. Details of Raga Yaman and writing of notation of the composition learnt
5. Detailed study of the following Taals along with their Matra, Vibhag, Taali & Khali

-Keharwa,Dadra,Roopak&Teentaal

6. Project on Sugam Sangeet in the context of different regions, artists & seasons

References:

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April. 1969, Part-III 2nd Edition: April. 1968, Part-IV 2nd Edition: March. 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhaval, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti.; (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Garg, Laxmi Narayan (27th Edition: 2010) Sangeet Visharad, Hathras, U.P., Sangeet Karyalaya,

Practical : Component-2

Credit – 1

Total – 30 Hrs.

Learning Objective :

- . Discussing the different aspects of Sugam Sangeet , Bhajan , Geet & Dhun.
- . Having the knowledge and ability to play and sing Alankaar with taal.
- . Understanding and having the ability to play any composition in Raga Yaman in Harmonium/Sitar.
- . Have the knowledge to recite thekar of Keherva , Dadra , Rupak and Teentaal.

Learning Outcome

- . The student will learn the different aspects of Sugam Sangeet , Bhajan Geet & Dhun and can now discuss and effectively communicate the same.
- . The students can now play and sing Alankaars confidently along with Taal.
- . They will gain knowledge of playing any composition in Raga Yaman in Harmonium/Sitar.
- . Students can now recite the thekas of given talas on hand.

Content:

1. GenraldiscussionofSugamSangeet-Bhajan,Geet,Dhun
2. Abilitytoplayandsingalankarwithtaal
3. AbilitytoplayandsinganycompositioninRagaYamanwith Harmonium/Sitar
4. AbilitytorecitethekasofKeharwa,Dadra,RoopakandTeentaalonhandbeat

