

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

DSC-1(A/B): Fundamentals of Indian Music (Non-major)

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical		
FUNDAMENTALS OF INDIAN MUSIC DSC-1 A	4	2	0	2	Class XII Pass	Nil

SEMESTER-1

Theory: Component-1 Course: DSC 1 (A/B)

Paper Name: Fundamentals of Indian Music

Credits:2

Learning Objectives

- The foremost emphasis of the course is on establishing better understanding of the different aspects of Hindustani music.
- Basic knowledge of the instruments – Tanpura/ Sitar.
- Biographies of the musicians, composers and musicologists will help students to know about the great musicians.
- Theoretical knowledge of Ragas and Talas.

Learning Outcomes (LO)

- The student will learn and understand the definitions of the musical phrases and will be able to effectively communicate the same.
- The student will gain qualitative knowledge on the study of important melodic terminology, and will be able to successfully display the same.
- The students will be able to attain in depth understanding of musical instruments such as the Tanpura and Sitar and skillfully illustrate their various section.
- The student will be able to acquire cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits.
- The student will be able to illustrate the prescribed Ragas and Talas which will further illuminate their Practical demonstration.

Contents:

Unit I

Sangeet, Shruti , Swara and its types- Shuddhaswara, vikritswara, chalswara, achalswara, Vadi, Samvadi, Anuvadi, VivadiSwar. **(8 Hours)**

Unit II –

Saptak , Laya- vilambit Madhya & drutlaya, Nada – Ahata and Anahata Nada- tarta –teevrata jati. **(4 Hours)**

Unit III - Raga and its Jati- audav-shadav- sampoorana, Aroh, Avroh, Pakad. **(4 Hours)**

Unit IV - Tala: Matra, Tali, Khali, Vibhag. **(2 Hours)**

Unit V - Basic knowledge of the following instruments with diagrams and labelling: Tanpura for Vocal students, Sitar for Instrumental students. **(2 Hours)**

Unit VI –

Biographies & contributionsof the following musicians: Amir Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan. **(6 Hours)**

Unit VII - Study of prescribed Ragas: **(2 Hours)**

- Alhaiya Bilawal
- Khamaj
- Bhairav

Unit VIII - Study of prescribed Talas with Dugun : **(4 Hours)**

- Teentala
- Dadra
- Kaharwa
- Jhaptal

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 (1984) Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.
- Mishra, Pt. Lalmani (1st Edition: 1973) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.

- Singh, Tejpal. & Arora, Prerna (1st Edition; 2005) Sangeet Kededeepyaman Soorya, Ustad Ameer Khan, New Delhi, Delhi, Kanishka Publishers.
- Govardhan, Shanti (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Shrivastava, Girish Chandra (2002) Tala Parichaya; Part-III, New Delhi, Delhi, RubiPrakashan.
- Jain, Renu (1st Edition: 2006) Swaraaur Raga, New Delhi, Delhi, Kanishka Publishers

Practical : Component -60 Hours

Course : DSC 1(A) Practical : Performance & Viva –Voce

Credit : 2

Learning Objectives:

Ability to play/sing Alankar.

Performance based on Raga and Tala in prescribed syllabus. Learn different techniques to sing and play.

Learn to play basic Harmonium.

Learning Outcomes (LO):

The students will gain proficiency in learning the five rudimentary Alankars and will be able to adeptly demonstrate them, thereby attaining a firm grasp on the accuracy of Swaras.

The student will be able to display their mastery over Swarmalika in one of the prescribed Ragas, which becomes the fulcrum to learning the intrinsic nature of the Raga.

The student will be able to skillfully exhibit DrutKhayals in the two specified Ragas. This becomes a preamble to acquiring performance skills.

The student will be able to achieve deciphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.

The student will be able to recite the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.

The student will be able to obtain understanding of the fundamental knowledge of playing the Tanpura and Harmonium which becomes a core for further learning and self reliance.

The practical file for internal assessment will be presented with

Illustrations of Ragas, notations of traditional compositions, Talas with Dugun. This also becomes a valuable note file for references.

Contents:

Prescribed Ragas :

□ Alhaiya Bilawal □ Khamaj □ Bhairav

Vocal Music: (30 Hours)

Five Alankars.

Lakshangeet/Swarmalika in any one of the Ragas.

DrutKhayal in any two of the prescribed Ragas.

Identifying Shuddha and VikritSwaras when sung or played .

Ability to recite the following Thekas and their Dugun with Tali& Khali- □

Teentala

- Jhaptala
- Kaharwa
- Dadra

Basic knowledge of playing Tanpura.

Practical file with details of Ragas Notations

of compositions .

Talas with Dugun.

Instrumental Music: (30 Hours)

Five Alankars.

Razakhani gat in any two of the prescribed Ragas.

Basic technique of Jhala Playing.

Identifying Shuddha and Vikrit Swaras when sung or played .

Ability to recite the following Thekas and their Dugun with Tali& Khali- □

Teentala

- Jhaptaala
- Kaharwa
- Dadra

Practical file with details of Ragas.

Notations of compositions.

Talas with Dugun.

References:

Bhatkhande, V.N., (Part I, Jan, 2000), KramikPustakMalika, Hathras, U.P., Sangeet Karyalya.
Bhatkhande, V.N., (Part-II, Dec. 2013), KramikPustakMalika, Hathras, U.P., Sangeet Karyalya.
Patwardhan, V.R., (Part-I, First Edition, 1936), Raga Vigyan, Pune, MH, Publisher-Dr.
MadhusudhananPatwardhan.
Patwardhan, V.R., (Part-II, First Edition, 1937), Rag Vigyan, Pune, MH, Publisher-Dr.
MadhusudhananPatwardhan.
Mishra, Lalmani, (First Edition, 1979), Tantrinada, Kanpur, U.P., Sahitya Ratnalaya. Bhatkhande,
V.N., (6th Edition, Sep., 1999), Bhatkhande Sargam GeetSangrah, Hathras, U.P., Sangeet
Karyalya.

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

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

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

Paper Name: Basics of Indian musicology

Theory : Component-1

Credit:2

Learning Objectives

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

Learning Outcome (LO)

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

Contents:- Lectures – 30 Hours

- Discussion and study of the following terms:
- Unit I- Swarmalika, LakshanGeet, Thaata definition, TenThats with their swaras, (4 Hours)
- Unit II- Poorwang-Uttarang, Poorva and Uttar Raga, (2 Hours)
- Unit III- VakraSwara, Varjit-Swara, Alaap, Jod, Jhala. (2 Hours)
- Unit IV- Taan Definition and its various types (2 Hours)
- Unit V- Mela, Raga, Ashraya Raga (2 Hours)
- Unit VI- Varna and its types, Alankars definition and its types (2 Hours)

- Unit VII-Gamak-Definitionandvarioustypes. (2 Hours)
- Unit VIII -Biographies & contributions of the following: (6 Hours)
- -Jayadeva, Mansingh Tomar, Abdul Kareem Khan, Pt. Bhatkhande, Allauddin Khan,Tyagaraja,Pt.RaviShankar.
- Unit IX- Study of the following Ragas (2 Hours)
- Ragas -Yaman, Ramkali ,Kafi.
- Unit X- Comparative study of Ragas- (2 Hours)
- Bhairav&Ramkali,
- Kafi&Khamaj
- Unit XI- Study of the following Talas: (2 Hours) • Talas- Ektala,Jhaptala,Teentala,Kaharwa Tala with Dugun.
- Unit XII- Basic knowledge of the following instruments with diagram and labeling: (2 Hours) Tabla,Harmonium.

References

- `Matang, (1994), Brihaddeshi, Delhi, Indra Gandhi National Centre for theArts.
- Paranjapey,S.S(1972),SangeetBodh,Bhopal,MP,MadhyaPradeshHindiAcademy.
- Mishra,Lalmani,(2ndEdition:2002) Bhartiya Sangeet Vadya,New Delhi,
- Delhi, Bhartiya Gyanpeeth.
- Shrivastava,GirishChandra(2008)TalaParichaya,Meerut,U.P.,RubiPrakashan.Sambamoorthy, P. (2nd Edition: 1962) Great Composers, Madras, Tamilnadu,
- TheIndian Music Publishing House, NeoArt Press.
- Garg,LaxmiNarayan(2013)BharatKeSangeetkar,Hathras,U.P.,SangeetKaryalaya.
- Pathak,Sunanda(1989)HindustaniSangeetMeinRagakiUtpattiEvamVikas,New Delhi, Delhi, Radha Publication
- Saraf,Rama(2016)SangeetSarita,KhajuriKhas,Delhi,VidyanidhiPrakashan.
- Singh,Tejpal(2015)ShastreeyaSangeetShikshan,NewDelhi,Delhi, • Akanksha Publication.
- Kasliwal, S.(2001)ClassicalMusicalInstruments,7/16,AnsariRoad,Daryaganj,New Delhi, Delhi, Rupa & Co.

Course: DSC- 2(A/B)

Practical: Component -2 (60 Hours)

Performance & Viva-Voce

Learning Objectives:

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

Learning Outcome (LO)

- The students will learn to perform and skillfully illuminate various aspects in the requisite ragas.

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

Content

Total – 60 Hours

Prescribed Ragas – Yaman, Ramkali, Kafi

Vocal/Music -

- Swamalika 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 Gati other than Teental.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played. • Ability to recite the The kas of the following Talas with Tali & Khali & their
- Dugun – Ektala, Jhaptala, Teental, Kaharwa.
- Basic knowledge of Playing Tanpura and Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon 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 3rdEdition: 1990, Part-II 2ndEdition: 1992, • Part-III2ndEdition:1994)Abhinav Geet Manjari,Mumbai, Maharashtra,VishvsatMandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-II 4th Edition: 1999,PartIV5thEdition: 2015, Part-V3rdEdition: 2012) Abhinav Geetanjali,Allahabad,U.P.,Sangeet Sadan Prakashan.
- Singh,Tejpal(2015)ShastreeyaSangeetShikshan,NewDelhi,Delhi,Akanksha Publication.

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

DSC-3(A/B): Theory of Indian music & contribution of musicologists

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria	Prerequisite
			L	T	P		
Theory of Indian music & contribution of musicologists	DSC-3(A/B) – CORE (NON MAJOR)	4	2	0	2	XII Pass	Knowledge of swara and laya

DSC-3-C Ancient theory of Indian Music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria	Prerequisite
			L	T	P		
Theory of ancient Indian Music	DSC-3-C- CORE (MAJOR)	4	2	0	2	XII Pass	Knowledge of Swara and Tala

SEMESTER-3

Course : DSC 3 (A)

Paper Name: Theory of Indian Music & Contribution of musicologists.

Theory:

Component-1

Credit: 2

(Total- 30 Hours)

Learning Objectives

- The main focus of the course is to establish better understanding about the musical forms and varied elements of Raga and Tala.
- Basic knowledge of notation writing in Bhatkhande Paddhati.
- Writing notation of compositions. The visually challenged students have an option of writing essays on the given topics.
- The students study the origin and development of Vedic music and prescribed ancient treatises.
- The students learn about the contribution of various musicians and musicologists.

Learning Outcomes

- The study of the elements and forms of Indian music will open new horizons and create interest amongst the students for the subject.
- Writing of the Bhatkhande Swarlipi Paddhati will teach students the importance and value of traditional style of writing musical notations.
- 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.
- The study of Vedic music and Natya Shastra will give a speculative insight to the students to understand the origin and development of Indian Music.
- Life and contribution of great musicians and musicologists will be a source of constant inspiration for the students.

Contents

General discussion and study of the following:-

Unit I (5 hrs.)

- Dhrupad- Dhamar,
- Khayal-Vilambit Khayal, Drut Khayal,
- Maseetkhani Gat, Razakhani Gat.

Unit II (3 hrs.)

- Tala- Definition and its Ten Pranas.

Unit III (3 hrs.)

- Meend, Soot, Murki, Khatka, Kan, Krintan.

Unit IV (3 hrs.)

- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.

Unit V (3 hrs.)

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

Unit VI (3 hrs.)

- Vedic Swara- Udatta, Anudatta, Swarita
- Vedic evam Laukik Scales,

Unit VII (2 hrs.)

- General study of Natyashastra Unit VIII (2 hrs.)
- Detailed study of the following Ragas :
Bihag, Vrindavani Sarang, Malkauns.

Unit IX (3 hrs.)

- Life & Contribution of the following musicians and musicologists:
Pt. V. D. Paluskar,
Sourindra Mohan Tagore,
Mozart,
Shyama Shastri.

Unit X (3 hrs.)

- Writing of compositions in notation of Vilambit Khayal, Drut Khayal (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:

- Bhakti evam Sangeet.
- Shastreeya Sangeet va Lok Sangeet.
- Sangeet Ke vikas mein Akashwani ka yogdan.

Reference

- 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.

DSC 3 (A/B)

Practical: Component-2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

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

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- Demonstrate various forms of music in different Ragas and Talas as a part of performance and Viva-Voce.
To identify the Ragas and Talas.
- Sing or play one Light Dhun/Bhajan/Lokgeet based on Raga. **Learning Outcomes**
- A variety of musical forms in each Raga will be taught to the students, thus building their repertoire and preparing them for stage performance.
- The students will learn the customary and traditional Gayaki of Dhrupad-Dhamaar.
- The students will learn to identify different Ragas and Talas while being sung and played .
- Reciting the Thekas of the Talas and playing basic Talas will enable students to get acquainted with the rhythmic patterns.
- The knowledge of playing Harmonium will aid the students in understanding the placement of fingers and swaras on the instrument.
- The practical file with details of each topic covered in the syllabus will teach the students the method of systematic documentation and presentation.

Content:

Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

Prescribed Talas - Chautala, Jhaptala, Teentala, Ektala, Dadra tala.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in any three of the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chaugun.
Or
- One Dhamar with Dugun, Tigun and Chaugun.
- One Raga based Bhajan/Lok geet.

Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas with Alaaps & Tanas.
- Razakhani Gat in any three of the prescribed Ragas with Taanas & Jhalas.
- Any one Dhun in a Tala other than Teentala **Vocal & Instrumental**
- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali and Dugun : Chautala, Jhaptala, Teentala, Ektala, Dadra tala.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Chaugun.

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References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
 - Bhatkhande, V.N. (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,

SEMESTER - III

DSC – 3 (C) MAJOR

THEORY OF ANCIENT INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		

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THEORY OF ANCIENT INDIAN MUSIC (MAJOR)	4	2	0	2	XII PASS	Knowledge of Swara and Tala
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DSC-4(A/B): Musicology of Indian music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Musicology of Indian music DSC-4	DSC-4(A/B) – CORE (NON MAJOR)	4	2	0	2	

**Course: DSC 4 (A) Paper Name: Musicology of Indian Music
Theory: Component-1**

Credit: 2

Hours: 30

Learning Objectives

- The course is formulated with an objective to enhance the knowledge of the students through definitions, descriptions and explanations, with the teaching of-
- The theory of Indian Music with reference to terminologies, musical forms, Ragas and Talas and essays.
- The purpose of studying the Medieval Granthas is to impart the information of the development of music during this period.
- The aim behind the study of contributions of musicians and musicologists is to share their life and achievements with the students.

Learning Outcomes

- The indepth knowledge of the semi-classical forms like Thumri, Dadra, Tappa will be imparted.
- Elaborate knowledge of the popular Ragas- Bageshree, Bhupali ,Bhimpalasi and Des will be given.
- Students will be able to recite the Thekas and their Dugun, Tigun and Chaugun recitation of many Talas.
- The students shall attain knowledge of significant Granthas with special reference to their time period.

Content

Detailed study of the following:

Unit I-

- Thumri, Dadra, Tappa.

Unit II-

- Description of Raga Lakshnas and types.

Unit III-

- Time Theory of Ragas,
- Sandhiprakash Raga, • Parmelapraveshak Raga.

Unit IV-

- Detailed study of the following Ragas:
- Bageshree, Bhupali, Bhimpalasi.

Unit V-

General study of following Granthas with special reference to their time period and contents :-

- Sangeet Parijat
- Chaturdandiprakashika.

Unit VI-

Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali and their Dugun, Tigun & Chaugun :

- Ektala, Chautala, Jhaptala, Teentala and Kaharwa.

Unit VII-

Life & Contributions of the following musicians and musicologist:-

- Pt. Krishna Narayan Ratanjankar,
- Beethoven,
- Vilayat Khan,
- Muthuswami Dikshitar.

Unit VIII-

Comparative study between following ragas-

- Bhimpalasi- Bageshri.

Unit IX-

Writing of compositions in notation-

- Vilambit Khayal/ Drut Khayal/ Dhrupad/ Dhamar.(For Vocal Music students)
- Maseekhani Gat/ Razakhani Gat (For Instrumental Music students)

Or

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

- Raga ka Samay Siddhant.
- Hindustani Sangeet mein Laya.
- Shastreeya Sangeet evam Sugam Sangeet.

References

- Bhatkhande, V. N. (Jan- 1982) Sangeet Paddhatiyon ka Tulanatmak Adhyayan, Hathras, U.P., Sangeet Karyalaya.
- Ahobal (3rd Edition: 1971) Sangeet Parijaat, Hathras, U.P., Sangeet Karyalaya.
- Ramamatya, (1979) Swarmela Kala Nidhi, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1987) Taal Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth,
- Venkatamakhi (1970) Chaturdandiprakashika, Shantiniketan Vishwabharti
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Saraf, Rama (1st Edition: 2003) Sangeet Sarita, Delhi, Vidyanidhi Prakashan.
- 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.
- Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Sikshan, Delhi, Pathak Publication.
- Rajan, Renu , Hindustani Sangeet mein Raga Lakshan, New Delhi Radha Publication.
- Kasliwal, S. (1st Edition: 2002) Sur Tara, New Delhi, Delhi, Kanishka Publishers.

DSC: 4 (A)

Practical: Component-2

Performance & Viva-Voce

Credit: 2

Hours: 60

Learning Objective

- The practical aspects are intended at increasing the degree of mastery in the subject through performance and viva-voce

Learning Outcomes

- The student will acquire proficiency in singing Vilambit and Drut Khayals, Dhruwad, Dhamar thereby elaborating them through Alaap, Taan and Layakari respectively.
- The students of instrumental music will skillfully play various Gat with Taan and Jhala.
- The students will understand the significance of the Raga.
- The students will get the understanding of folk music by singing Lokgeet or playing folk-dhun.
- The students will obtain the basic knowledge of Harmonium or any other instrument playing which will facilitate their musical learning process.

Content:

Prescribed Ragas – Bageshree, Bhoopali, Bhimpalasi.Des.

Prescribed Talas - Ektala,Chautala, Jhaptala, Teentala,Kaharwatala.

Vocal Music • One Vilambit Khayal with Alaaps and Taans in any one of the prescribed Ragas.

- Madhyalaya Khayal in all of the prescribed Ragas.
- One Dhruwad or Dhamar with Dugun, Tigun and Chaugun .
- One Raga based Bhajan/Lokgeet. **Instrumental Music**
- Maseetkhani Gat with Alaaps and Tanas in any one of the prescribed Ragas.
- Razakhani Gat (Tanas and Jhala) in all of the prescribed Ragas.
- Gat in any Tala other than Teentala.

- Raga or Folk music based dhun.

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 and Khali , Dugun, Tigun and Chaugun-
Ektala, Chautala, Jhaptala, Teentala, Kaharwatala.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

- 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.
- 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.
- 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) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.

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	0	2	12 PASS

SEMESTER-5

Course: DSC 5 (A)

Paper Name: Study of Ancient Granthas and Ragas of Indian Music.

Theory:

Component-1

Credit : 2

Hours : 30

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 comprehensive 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 Ramayan .
- In-depth 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.

Contents

General discussion and study of the following:

Unit I

Musical references in the following text

- The Ramayan

Unit II

- General study of Brihaddeshi of Matang Muni
- Detailed study of Sangeet Ratnakar of Pt. Sharang Dev. · **Unit III**

Study of the following:-

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

Unit IV

Description of the following

- Vaggeyakar
- Avirbhav- Tirobhav

Unit V

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

Unit VI

-
- Comparative study of Talas:
- Ektala –Choutala
- Teentala - Tilwada **Unit VII**

Comparative study of the following

- Dhrupad – Dhamar
- Thumri -Tappa

Unit VIII

Detailed study of the following Ragas :

- Kedar
- Jaunpuri
- Patdeep

Unit IX

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 **Reference**
- 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 Gyanpeeth.
- 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.

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- 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.

DSC- 5 (A)

Practical : Component-2

Performance & Viva –Voce

Credit : 2

Hours : 60

Learning Objectives:

- The prime design of this course is to enable students to develop performance skills by learning to-
- Demonstrate various forms of music in different Ragas and Talas as a part of performance and VivaVoce.
- To identify the Ragas and Talas.
- Sing or play one Light Dhun/Bhajan/Lokgeet based on Raga.

Learning Outcomes:

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

Content:

Prescribed Ragas – Kedar, Jaunpuri, Patdeep

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

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in all the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chougun. Or
- One Dhamar with Dugun, Tigun and Chougun.
- One Raga based Bhajan/Lok geet. **Instrumental Music**
- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in all the prescribed Ragas.
- Gat in any Tala other than Teentala **Vocal & Instrumental**
- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the following Talas along-with Tali – Khali and with Dugun, Tigun, Chaugun :
- Tilwada tala, Dhamar tala, Chautala, Jhaptala, Teentala, Ektala, Dadra tala.
- Elementry knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (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 (A/B): Musicology and study of Ragas & Talas

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

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

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

SEMESTER-6

Course: DSC 6 (A)

Paper Name: Musicology and study of Ragas and Talas.

Theory:

Component-1

Credit: 2

Hours: 30

Learning Objectives:

The main focus of the course is

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

Learning Outcomes:

- The students will acquire knowledge and understanding of the musical references found in the epic Mahabharata.
- The students will gain proficiency in the comparative study of the two major notation systems, which will provide them with virtual understanding of the two methods.
- The students will achieve discernment of the four fold classification of the musical instruments.
- The students will imbibe the importance of Gharanas and will be able to apply the same to better understand the evolution and presentation of Ragas.
- The students will understand the assets and flaws of performing musicians which they will employ to their advantage during performances.
- The study of the elements and forms of Indian music will open new horizons and create interest amongst the students for the subject.
- Students will also learn to write Talas and compositions in notation with minute details.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.

Content

General discussion and study of the following:-

Unit I

Musical references in the following text

- The Mahabharata

Unit II

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

Unit III

Study of the following musical forms:

- Tarana

- Chaturang
- Trivat
- Sadra

Unit IV

Classification of musical instruments:

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

Unit V

Definition of Gharana and study of the following khyal Gharanas:

- Gwalior Gharana
- Dilli Gharana
- Kirana Gharana

Unit VI

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

Unit VII

Comparative study of Talas:

- Ektala –Choutala
- Teentala - Tilwada

Unit VIII

Comparative study of the following Ragas:

- Kedar - Hameer

- Bageshree - Bhimpalasi

Unit IX

Detailed study of the following Ragas:

- Todi
- Jaijaivanti
- Hameer

Unit X

Writing of compositions in notation:

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

Or

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

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

References

- Paranjapey, Sridhar Sharat Chandra (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, Allhabad, 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.

Course: DSC 6 (A/B)

Practical: Component-2

Performance & Viva –Voce

Credit: 2

Hours: 60

Learning Objectives:

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

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

Learning Outcomes:

- A variety of musical forms in each Raga will be taught to the students, thus building their repertoire and preparing them for stage performance.
- The students will learn the customary and traditional Gayaki of DhrupadDhamaar.
- The students will learn to identify different Ragas and Talas while being sung and played .
- Reciting the Thekas of the Talas and playing basic Talas will enable students to get acquainted with the rhythmic patterns.

- The knowledge of playing Harmonium will aid the students in understanding the placement of fingers and swaras on the instrument.
- The practical file with details of each topic covered in the syllabus will teach the students the method of systematic documentation and presentation.

Content:

Prescribed Ragas – Todi, Jaijaivanti, Hameer

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

Vocal Music

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

Or

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

Instrumental Music

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

Vocal & Instrumental

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

References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.

- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (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.



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

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

FOUR-YEAR FULL TIME PROGRAMME

DSE Syllabus Research Methodology – Semester VI / 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 – 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 2 on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:

Unit I (10 hours)

Understanding Research and its components -

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

Unit II (2 hours)

Selection of the research topic

Unit III (6 hours)

Understanding the importance of Synopsis in Research -

- Definition
- Importance
- Making a synopsis

Unit IV (9 hours)

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

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

- Museums 3
- Coins

Unit V (8 hours)

Study of the following sources of information related to Music:

- Musical compositions
- Oral traditions
- Music performances – live and recorded:
 - Gramophone records
 - Discs ○ Cassettes ○ On the internet
 - Media - Print and electronic
- Academic councils.

Unit VI (5 hours)

Understanding methods of data collection:

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

Unit VII (5 hours)

Report writing and its aspects -

- References
- Footnotes
- Bibliography
- Appendix
- Index

Suggestive readings:

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

- Advanced Research Methodology,4 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**

Theory:

Component-1

Credit: 2

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: <ul style="list-style-type: none"> • Ragas and Talas of Sem 1-V • An understanding of the basic concepts such as Shruti, Svra, 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.
- Basic knowledge of instruments - Tabla, Mridangam.
- 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

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Dec., ad Head
 Dept. of Music
 Faculty of Music and Fine Arts
 J. J. University of Delhi
 Delhi-110007

Talas as a part of performance and Viva-Voce.

- The practical file with details of each topic covered in the syllabus will teach the students the method of systematic documentation and presentation.

Learning Outcomes

- The students will be able to perform Dhamar ,Madhya laya compositions/Gat and Sadra.
- The students will be able to demonstrate the Alap,Tana and Jhala on Sitar.
- The students will be able to demonstrate about musical instruments Tabla and Mridangam.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
 - 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, Madhya laya compositions/ Gat, Sadra in prescribed Ragas.
 - The students will be able to demonstrate different layakaris in their performance.

Contents-

(I-XVI Weeks)

Unit I (6hrs)

(For Vocal music)

Alka Negi
 Dean and Head
 Dept. of Music
 Faculty of Music and Fine Arts
 University of Delhi
 Delhi-110007

- 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 (4hrs)

Define the following terms-

- (a) Alaap and Swasthan Niyam
- (b) Alaap Jod, Jhala
- (c) Meend, Gamak, Murki, Andolan, Krintan, Ghaseet
- (d) Kayda, Palta, Toda

Unit III (2hrs)

- Comparison between Mridangam and Tabla.

Unit IV (4hrs)

Biographies & Contribution of the following musicians:

- Ustaad Faiyaz Khan
- Pt. Siyaram Tiwari
- Ustad Asad Ali Khan
- Pandit Ram Chatur Malik
- Pt. Ravi Shankar
- Ustad Vilayat Khan

Unit V (2hrs)

Alka N...
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Faculty of Music and Fine Arts
University of Delhi
Delhi-110007

* Vaggeykar ke Gun-Avgun

Unit VI (6hrs)

Study of prescribed Talas with Dugun, Tigun, Chaugun-

- Dhamar
- Deepchandi
- Roopak
- Jhaptaal

Unit VII (2hrs)

Study of prescribed Ragas-

- Jaijaiwanti
- Kamod
- Bhimpalasi
- Durga
- Gurjari Todi

Unit VIII (2hrs)

- 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.

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Unit IX (2hrs)

Comparative study of the following Ragas-

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

Practical:

Component-2 (60hrs)

Performance & Viva -Voce

Credit: 2

Content:

Prescribed Ragas-

- Jaijaiwanti
- Kamod
- Bhimpalasi
- Durga
- Gurjari Todi

Prescribed Talas-

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- Dhamar
- Deepchandi
- Roopak
- Jhaptaal

For Vocal music-

- Dhamar in any One of the prescribed Ragas with Dugun, Tigun and Chougun (Layakari) and Madhya Laya compositions /Sadra in any two of the prescribed Ragas.
- Recitation of the prescribed Talas with Dugun, Chaugun.

For Instrumental music-

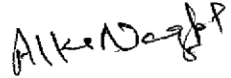
- Presentation of Maseetkhani & Razakhani Gat in any one of the prescribed Raga on Sitar.
- One Dhun on Sitar.
- Recitation of prescribed Talas with Dugun, Chaugun.

Vocal & Instrumental Music

- Practical file with the details of Ragas, Notation of compositions & Talas with Dugun, Tigun, Chaugun.

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 :


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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.

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Harmonium

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
Harmonium	2	0	0	2	Class XII	NIL

Learning Objectives

The Learning Objectives of this course are as follows:

- To initiate the students to a very popular instrument of Indian music through a general discussion on the role of Harmonium in accompanying various singing forms
- To throw light on the various types of musical instruments that are played in Hindustani music
- To discuss the features of various types of wind instruments
- To teach the student the fundamentals of playing the Harmonium, such as the correct placement of the fingers on the instrument, the right posture for sitting etc.
- To demonstrate tonal exercises, such as palta-s and alankar-s, vital for playing.
- To initiate his training in the realm of playing the instrument with the basic ragas, like Alhaiya, Bilawal and Yaman

Learning outcomes

The Learning Outcomes of this course are as follows:

- After studying this course, students will be able to learn the origin, development and classification of musical instruments.
- After studying this course, students will be able to learn the importance of wind instruments.
- After studying this course, students will be able to learn gat and dhun in prescribed ragas.

- After studying this course, students will be able to demonstrate the various talas and their layakaries.
- After studying this course, students will become well-versed with the techniques of playing Harmonium
- After studying this course, students will be able to achieve dexterity of the hand, through regular practice of the playing exercises at home.
- After studying this course, students will be able to read and learn new compositions in the prescribed ragas.
- After studying this course, students will be able to grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas, what are the performing times of the ragas etc.
- After studying this course, students will be able to learn the art of playing a raga, especially with regard to having the Tabla as an accompanying instrument.

SYLLABUS Practical (60 Hours)

Unit I

Origin and Development of Musical Instruments

Unit II

Classification of instruments

Unit III

Study of Wind Instruments

Unit IV

Writing notation of compositions in prescribed ragas

Unit V

Writing notation of Talas with Thah, Dugun, Tigun and Chaugun in Kaharva

Unit VI

Theoretical knowledge of the prescribed ragas

(Practical - 1): Stage Performance & Viva-Voce:

Prescribed Ragas:

- Alhaiya Bilawal

- Yaman
- Khamaj

Unit I

Ability to play five alankars in the prescribed ragas.

Unit II

One Sargam Geet to be played each in the prescribed ragas

Unit III

One Lakshan Geet each to be played in the prescribed ragas

Unit IV

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V

Ability to play a Dhun in raga Khamaj

Unit VI

In-depth knowledge of the prescribed ragas

Unit VII

Knowledge and demonstration of the following tala with dugun, tigon and chaugun -
Kaharva

Unit VIII

Basic knowledge of Harmonium and its various parts

Recommended Books:

- Sangeet Bodh – Sharadchandra Shridhar. Paranjape:-Madhye Pradesh Hindi Granth Acadamy , Bhopal, IstEdition: 1972
- Samvadini – Jayant Bhalodkar :- Kanishka Publication, New Delhi, Ist Edition: 2006
- Dhvani Aur Sangeet - Lalit Kishore Singh:- Bhartiye Gyanpeeth, Lodi Road, New Delhi, Ist Edition: 1954
- Kramik Pustak Malika – Part- II :- V.N. Bhatkhande, Sangeet Karyalaya, Hathras, Editor: Laxminarayan Garg, January: 2008
- Sangeet ShastraVigyan - Dr.Pannalal Madan:- Rajasthan Hindi Granth Acadamy,

Jaipur, 2nd Edition: 1991, Abhishek Publication

- Tal Parichay Part III ,Girishchandra Srivastava, Rubi Prakashan , Allahabad, 2nd Edition: June: 2002

Examination scheme and mode:

Evaluation scheme and mode will be as per the guidelines notified by the University of Delhi.

Nilesh Kumar

REGISTRAR



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

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

DSE Syllabus – Semester V

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

**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
- Comparison 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.