



**B.A. (Prog.) Music**

**THREE-YEAR FULL TIME PROGRAMME**

**Syllabus and Scheme of Examination**

**( Choice Based Credit System )**

**Draft 2 (27/04/2019) CoC held on (05/04/2019)**

**This shall be applicable for students seeking admission in**

**B.A. (Prog.) Music course in 2019-2020**

**DEPARTMENT OF MUSIC  
Faculty of Music & Fine Arts  
University of Delhi  
Delhi-110007**

**Introduction-** The proposed syllabus has been structured according to the CBCS scheme, under the UGC directives. The program will be steered and administered by the Department of Music, Faculty of Music & Fine Arts, the University of Delhi. This course offers tractability within its design while certifying a resilient footing and profound information of the subject, it also warrants sustainability in terms of higher education and employment.

**Vision-** The curriculum is designed such that it trains and enhances the musical capabilities of the students while preparing them for higher education, professional stage performances, and musicologists along with imparting a technical proficiency in the subject.

**Programme Duration** – The B.A. (Prog.) Music will be of three years duration. Each academic year shall have two semesters. There will be total of six semesters. Each semester will be of sixteen weeks.

#### **Courses offered under B.A. Prog. Music-**

1. Hindustani Music (Vocal)
2. Hindustani Music (Instrumental –Sitar)

#### **Design of Programme**

- This programme will have 4 CORE papers, two DSE papers, four SEC papers and two GE papers.
- The teaching–learning process would consist of both Practical and Theory classes.
- The methods adopted would include the ancient oral tradition, The modern Notation system, learning and memorizing authentic compositions, Practice sessions, Lec-Dems, practical performances, concerts by stalwarts, talks by

experts, Group discussions, selected e-sources, seminars, projects, practical file presentation of musical compositions etc.

- The evaluation process will be two - fold : Internal Assessment and End Semester Examination.

The internal assessment for both theory and practical will largely involve continuous evaluation, class assignments, projects, practical file, work sheets, class tests, internal assessment tests, oral presentations, and oral questioning.

End Semester Examinations will be conducted for theory as well as practical.

- Each DSC, DSE, SEC and GE papers (Theory+Practical) are of 100 marks (50+50) each.

#### **Justification for revising the programme:-**

- To strengthen the foundation in each discipline, both in theory and practice.
- Preparing them for higher education.
- Empowering for employability.

#### **Importance of revised programme:-**

- Students will be able to have the strong fundamentals of the disciplines they are studying in theory.
- Students will be able to learn the variety of musical forms with ability to create and develop.
- Students will be able to understand basic and complicated talas and their applications in variety of musical forms.
- Students will be able to develop an analytical thinking by doing projects.
- Students will be able to develop the aptitude for communication through their skill.

#### **Key Changes:-**

Given in Annexure I, II and III in the existing and revised syllabi.

## COURSE STRUCTURE

### CHOICE BASED CREDIT SYSTEM (CBCS) IN B.A. (PROG.) HINDUSTANI MUSIC VOCAL & INSTRUMENTAL

SEMESTER	CORE COURSE	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course* (SEC)	Discipline Specific Elective (DSE)	Generic Elective (GE)
I	English/MIL-1	(English/MIL Communication)/ Environmental Science			
	DSC-1A Theory: Fundamentals of Indian Music, Unit-1  DSC-1B Practical: Performance & Viva-Voce, Unit-2				
II	DSC-2A Theory: Basics of Indian Musicology, Unit-1  DSC-2B Practical: Performance & Viva-Voce, Unit-2	Environment Science/ (English/MIL Communication)			
III	DSC-3A Theory: Theory of Indian Music & Ancient Granthas & contribution of musicologists, Unit-1  DSC-3B Practical: Performance & Viva-Voce, Unit-2		SEC-1 Theory: Element of Indian Music  Practical: Performance & Viva-Voce		

<b>IV</b>	<b>DSC-4A Theory: Theory of Indian Music, Medieval Granthas &amp; contribution of Musicians, Unit-1</b>  <b>DSC-4B Practical: Performance &amp; Viva-Voce, Unit-2</b>		<b>SEC-2 Theory: General Concepts of Indian Music</b>  <b>Practical: Performance &amp; Viva-Voce</b>		
<b>V</b>			<b>SEC-3 Theory: Various aspects of Indian Musicology</b>  <b>Practical: Performance &amp; Viva-Voce</b>	<b>DSE-1A Theory: Theory of Indian Music &amp; study of ancient granthas &amp; Ragas</b>  <b>DSE-1B Practical: Performance &amp; Viva-Voce</b>	<b>GE-1 Theory: General theory of Indian Music &amp; Musicians.</b>  <b>Practical: Performance &amp; Viva-Voce</b>
<b>VI</b>			<b>SEC-4 Theory: General study of Indian Music</b>  <b>Practical: Performance &amp; Viva-Voce</b>	<b>DSE-2A Theory: Musicology &amp; study of Ragas &amp; Talas</b>  <b>DSE-2B Practical: Performance &amp; Viva-Voce</b>	<b>GE-2 Theory: Theory of Indian Music and Musicians</b>  <b>Practical: Performance &amp; Viva-Voce</b>

\* Value based & Practical Oriented Course for Hindustani Music (Vocal/Instrumental)

## CHOICE BASED CREDIT SYSTEM

### SYLLABUS FOR B.A.(PROG.) HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

#### MARKS DISTRIBUTION AND CREDITS

Core course (CC)	DSE	SEC	GE	Credits				Marks*		
				CC	DSE	SEC	GE	Final	IA	Total
SEM-1										
DSC-1A: Theory	-	-	-	2	-	-	-	38	12	50
DSC-1B: Practical	-	-	-	4				25	25	50
SEM-2										
DSC-2A: Theory	-	-	-	2	-	-	-	38	12	50
DSC-2B: Practical	-	-	-	4	--	-	-	25	25	50
SEM-3										
DSC-3A: Theory	-	SEC-1: Theory	-	2	-	2	-	38	12	50
DSC-3B: Practical	-	SEC-1: Practical	-	4	-	2	-	25	25	50
SEM-4										
DSC-4A: Theory	-	SEC-2: Theory	-	2	-	2	-	38	12	50
DSC-4B: Practical	-	SEC-2: Practical	-	4	-	2	-	25	25	50
SEM-5										
-	DSE-1A: Theory	SEC-3: Theory	GE-1: Theory	-	2	2	2	38	12	50
-	DSE-1B: Practical	SEC-3: Practical	GE-1: Practical	-	4	2	4	25	25	50
SEM-6										
-	DSE-2A: Theory	SEC-4: Theory	GE-2: Theory	-	2	2	2	38	12	50
-	DSE-2B: Practical	SEC-4: Practical	GE-2: Practical	-	4	2	4	25	25	50

<b>TOTAL: 400+200=600</b>	<b>400</b>	<b>200</b>	<b>24+12 = 36</b>	<b>16</b>	<b>12</b>			
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**\*Final Marks + Internal assessment marks are equal for individual courses, i.e. Core Course, DSE, SEC and GE.**

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

**CREDITS: THEOR – 2, PRACTICAL– 4**

**SEMESTER: 1 - 6**

### **SEMESTER-1**

**Theory : Unit-1**

**Course : DSC 1 (A) Theory : Fundamentals of Indian Music**

**Credit : 2**

### **Course Objective**

- 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.

### **Course Learning Outcome (CLO)**

- The student has learnt and understood the definitions of the radical musical phrases and is able to effectively communicate the same.
- Gained qualitative knowledge on the study of important melodic terminology, which was successfully displayed.
- The students attained erudition of musical instruments such as the Tanpura and Sitar and skillfully illustrated their various sections.
- They acquired cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits.

- Accurately exemplified the prescribed Ragas and Talas which further illuminated their Practical demonstration.

## **Content**

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

### **Section-1**

- Sangeet : Gayan, Vadan, Nritya
- Shruti
- Swara : Shuddha Swara, Vikrit Swara - Komal Vikrit, Teevra Vikrit, Chal Swara, Achal Swara
- Saptak : Mandra Saptak, Madhya Saptak, Taar Saptak
- Laya : Vilambit, Madhya, Drut Laya
- Varna
- Alankar
- Nada : Aahata Nada, Anaahata Nada, Nada Ki Tarata, Teevrata, Nada ki Jati
- Raga : Raga Ki Jati- Audav, Shadav, Sampoorana, Aroha, Avroha, Pakad
- Tala : Matra, Tali, Khali, Vibhag
- Basic knowledge of the following instruments with diagrams and labelling :  
Tanpura for Vocal students, Sitar for Instrumental students.

### **Section-2**

- Biographies & contributions of the following :  
Amir Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan.

### **Section-3**

- Study of prescribed Ragas & Talas:  
Ragas – Alhaiya Bilawal, Khamaj, Bhairav  
Talas – Teentala, Dadra, Kaharwa.

## **References**

- Bhatkhande, V.N. (Part-I 1<sup>st</sup> Edition: 1951, Part-II 3<sup>rd</sup> Edition: April. 1969, Part-III 2<sup>nd</sup> Edition: April. 1968, Part-IV 2<sup>nd</sup> 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 (1<sup>st</sup> Edition; 2005) Sangeet Ke dedeepyaman 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, Rubi Prakashan.
- Jain, Renu (1<sup>st</sup> Edition: 2006) Swara aur Raga, New Delhi, Delhi, Kanishka Publishers.

## **SEMESTER-1**

### **Practical : Unit-2**

#### **Course : DSC 1(B) Practical : Performance & Viva –Voce**

**Credit : 4**

#### **Course Objective**

- 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.

#### **Course Learning Outcome (CLO)**

- The students gained proficiency in learning the five rudimentary Alankars and adeptly demonstrated them, thereby attaining a firm grasp on the accuracy of Swaras.
- They efficiently displayed their mastery over Swarmalika in one of the prescribed Ragas, which became the fulcrum to learning the intrinsic nature of the Raga.
- They skillfully exhibited Drut Khayals in the two specified Ragas. This became a preamble to acquiring performance skills.
- Students achieved disphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.
- They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.
- Students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which is become a core for further learning and self reliance.
- The practical file carrying 25 marks for internal assessment was well presented with illustrations of Ragas, notations of traditional compositions, Talas with Dugun, Tigun and Chaugun. This also became a valuable note file for references.

#### **Content**

- Prescribed Ragas : Alhaiya Bilawal, Khamaj, Bhairav

#### **Vocal Music**

- Five Alankars.
- Lakshangeet/Swarmalika in any one of the Ragas.
- Drut Khayal in any two of the prescribed Ragas.

### **Instrumental Music**

- Five Alankars.
- Razakhani gat in any two of the prescribed Ragas.
- Basic technique of Jhala Playing.

### **Vocal & Instrumental**

- Identifying Shuddha and Vikrit Swaras when played or sung.
- Ability to recite the following Thekas and their Dugun with Tali & Khali- Teentala, Dadra, Kaharwa..
- Basic knowledge of playing Tanpura and Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

### **Reference**

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part-II, Dec. 2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R., (Part-I, First Edition, 1936), Raga Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Patwardhan, V.R., (Part-II, First Edition, 1937), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Mishra, Lalmani, (First Edition, 1979), Tantrinada, Kanpur, U.P., Sahitya Ratnalaya.
- Bhatkhande, V.N., (6<sup>th</sup> Edition, Sep., 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3<sup>rd</sup> Edition: 1990, Part-II 2<sup>nd</sup> Edition: 1992, Part-III 2<sup>nd</sup> Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7<sup>th</sup> Edition: 2013, Part-III 4<sup>th</sup> Edition: 1999, Part-IV 5<sup>th</sup> Edition: 2015, Part-V 3<sup>rd</sup> Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1<sup>st</sup> Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak Publication.
- Shrivastava, Harish Chandra (Part-I 7<sup>th</sup> Edition: 2006, Part-II 7<sup>th</sup> Edition: 2008, Part-III 2009, Part-IV 14<sup>th</sup> Edition: 2008) Raga Parichaya, Allahabad, Sangeet Sadan Prakashan.

## **SEMESTER - 2**

### **Theory : Unit-1**

## **Course : DSC 2 (A) Theory : Basics of Indian Musicology**

**Credit : 2**

### **Course Objective**

- 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.

### **Course Learning Outcome (CLO)**

- The students comprehended and ably illustrated the terminology of the rudimentary principles of musicology.
- They acquired instruction on the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.
- With the study of the specified Ragas and Talas, the students amply assimilated their tutitions and meticulously exemplified their learning.
- The students gained fundamental knowledge of the Harmonium and Tabla, which they deftly sketched and labelled.

### **Content**

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

#### **Section-1**

Discussion and study of the following terms:

- Swarmalika, Lakshan Geet, Vadi-Samvadi-Anuvadi-Vivadi, Poorvang-Uttarang, Vakra Swara, Varjit-Swara, Alaap, Jod, Jhala, Gamak, Meend, Soot, Murki, Kan, Khatka, Krintan.
- Taan evam uske prakar.
- Mela, Thaata, Raga, Ashraya Raga.

#### **Section-2**

Biographies & contributions of the following:

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

#### **Section-3**

Study of the following Ragas & Talas:

- Ragas- Yaman, Jaunpuri, Kafi.
- Talas- Ektala, Jhaptala, Teentala, Kaharwa.
- Basic knowledge of the following instruments with diagrams and labelling: 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, (2<sup>nd</sup> Edition: 2002) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Shrivastava, Girish Chandra (2008) Tala Parichaya, Meerut, U.P., Rubi Prakashan.
- Sambamoorthy, P. (2<sup>nd</sup> Edition: 1962) Great Composers, Madras, Tamilnadu, The Indian Music Publishing House, Neo Art Press.
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Pathak, Sunanda (1989) Hindustani Sangeet Mein Raga ki 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.

## SEMESTER-2

### Practical : Unit-2

**Course : DSC 2 (B) Practical : Performance & Viva –Voce**

**Credit: 4**

### Course Objective

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

### Course Learning Outcome (CLO)

- The students learnt to perform and skillfully illuminated various aspects in the requisite ragas.
- They adeptly demonstrated traditional compositions in Vilambit and Madhya laya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.

- They learnt to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which irradiated the salient features of the raga, making their performance more explicit.
- The students learnt to identify ragas and talas by the ear, which helped them to decipher various compositions and ragas by listening.
- They were 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 learnt to play the Talas - Keherwa on the Tabla, which they exhibited with a practical display.
- They acquired basic instruction of playing the Tanpura and Harmonium which further enabled them to practice their Alankars and compositions independently.

## **Content**

- Prescribed Ragas – Yaman, Jaunpuri, 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 Gat in other than Teentala.

## **Vocal & Instrumental**

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- 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 (1<sup>st</sup> Edition: 1979) Tantri Naad, Kanpur, U.P., Sahitya Ratnalaya.

- Bhatkhande, V.N., (5<sup>th</sup> Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3<sup>rd</sup> Edition: 1990, Part-II 2<sup>nd</sup> Edition: 1992, Part-III 2<sup>nd</sup> Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal.
- Jha, Ramashraya (Part-I 2014, Part-II 7<sup>th</sup> Edition: 2013, Part-III 4<sup>th</sup> Edition: 1999, Part-IV 5<sup>th</sup> Edition: 2015, Part-V 3<sup>rd</sup> 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 7<sup>th</sup> Edition: 2006, Part-II 7<sup>th</sup> Edition: 2008, Part-III 2009, Part-IV 14<sup>th</sup> Edition: 2008) Raga Parichaya, Allahabad, Sangeet Sadan Prakashan.
- Mishra, Chhotelal (2012) Tala Prasoon, New Delhi, Delhi, Kanishka Publishers.

### **SEMESTER-3**

#### **Theory : Unit-1**

**Course : DSC 3 (A) Theory: Theory of Indian Music, Ancient Granthas & Contribution of musicologists.**

**Credit : 2**

#### **Course Objective**

- 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 student studies the origin and development of Vedic music and prescribed ancient treatises.
- The students learn about the contribution of various musicians and musicologists.

#### **Course Learning Outcome (CLO)**

- The study of the elements and forms of Indian music have opened new horizons and created interest amongst the students for the subject.
- Writing of the Bhatkhande Swarlipi Paddhati taught them the importance and value of traditional style of writing musical notations.
- They have also learned 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 enables them to attain proficiency in the subject.
- The study of Vedic music, Natyashastra and Brihaddeshi has given a speculative insight to the students to understand the origin and development of Indian Music.

- Life and contribution of great musicians and musicologists are a source of constant inspiration for the students.

## **Content**

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

### **Section-1**

General discussion and definition of the following:-

- Dhrupad, Dhamar, Khayal-Vilambit Khayal, Drut Khayal, Maseetkhani Gat, Razakhani Gat.
- Harmony, Melody.
- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.
- Writing of Talas in notation with their Vibhags, Matras, Bols, Sam, Tali and Khali with Dugun, Tigun and Chaugun: Chautala, Jhaptala, Teentala, Roopak.

### **Section-2**

- Vedic Music – Samvedic Sangeet, Saam Swar- Udatta, Anudatta, Swarita.
- Bhakti-Panchvidh Saam, Saptvidh Saam, Saam Vikar.
- Vedic evam Laukik Scales, Vedic Instruments.
- General study of Natyashastra.
- Detailed study of the following Ragas : Bihag, Malkauns, Vrindavani Sarang.

### **Section-3**

- Life & Contribution of the following musicians and musicologists:- Pt. V. D. Paluskar, Sourindra Mohan Tagore, Mozart, Shyama Shastri.
- 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 (2<sup>nd</sup> 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.
- Sharangdeva (1<sup>st</sup> Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.
- Singh, Thakur Jaidev (1<sup>st</sup> Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4<sup>th</sup> Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (1<sup>st</sup> Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
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- Shrivastava, Harish Chandra (4<sup>th</sup> 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.

### **SEMESTER-3**

#### **Practical : Unit-2**

#### **Course : DSC 3 (B) Practical : Performance & Viva –Voce**

#### **Credit : 4**

#### **Course Objective**

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.
- Play or sing one Light Dhun/Bhajan/Lokgeet based on Raga.

#### **Course Learning Outcome (CLO)**

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



## **Content**

- Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

## **Vocal Music**

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in 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 of the prescribed Ragas with Todas & Tanas.
- Razakhani Gat in any two of the prescribed Ragas with Taanas & Jhalas.
- Any one Dhun.

## **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 : Chautala, Jhaptala, Teentala, Roopak.
- Ability to play Teentala on Tabla.
- Basic knowledge of playing Alankars on Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

## **References**

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- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
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- 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 (1<sup>st</sup> Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.

- Shrivastava, Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

## **SEMESTER-4**

### **Theory:Unit-1**

**Course : DSC 4 (A) Theory: Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.**

**Credit: 2**

### **Course Objective**

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.

### **Course Learning Outcome (CLO)**

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

### **Content**

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

### **Section-1**

General discussion & definition of the following:

- Ragon ka Samay Siddhant, Sandhiprakash Raga, Parmelapraveshak Raga.
- Detailed study of the following musical forms: Thumri, Dadra, Tappa.
- Elaborate study of the following Ragas: Bageshree, Bhimpalasi, Bhupali.

- Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali and their Dugun, Tigun & Chaugun : Teentala, Ektala, Chautala, Roopak, Kaharwa, Dadra, Jhaptala.

## Section-2

- General study of following Granthas with special reference to their time period, chapterisation and contents :- Ahobal's Sangeet Parijat, Venkatamakhi's Chaturdandiprakashika.
- Life & Contributions of the following musicians and musicologist :- Pt. Krishna Narayan Ratanjankar, Beethoven, Vilayat Khan, Muthuswami Dikshitar.

## Section-3

- Writing of compositions in notation of Vilambit Khayal, Drut Khayal and Dhrupad or Dhamar.

Or

Notation Writing of Maseetkhani Gat, Razakhani Gat in Teentala, one Gat in other than Teentala. (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 (3<sup>rd</sup> 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 (4<sup>th</sup> 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 (1<sup>st</sup> Edition: 2003) Sangeet Sarita, Delhi, Vidyanidhi Prakashan.
- Garg, Laxmi Narayan (3<sup>rd</sup> Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.

- Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
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- Kasliwal, S. (1<sup>st</sup> Edition: 2002) Sur Tara, New Delhi, Delhi, Kanishka Publishers.

## **SEMESTER-4**

### **Practical : Unit-2**

#### **Course : DSC 4 (B) Practical: Performance & Viva –Voce**

**Credit: 4**

#### **Course Objective**

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

#### **Course Learning Outcome (CLO)**

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

#### **Content**

- Prescribed Ragas – Bageshree, Bhoopali, Bhimpalasi.

#### **Vocal Music**

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chaugan  
or  
One Dhamar with Dugun, Tigun and Chaugan.
- One Raga based Bhajan/Lokgeet.

#### **Instrumental Music**

- Maseetkhani Gat with Tanas in the prescribed Ragas.
- Razakhani Gat (Tanas and Jhala) in 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 played or sung.
- Ability to recite the Thekas of the following Talas with Tali and Khali. Teentala, Ektala, Chautala, Roopak, Kaharwa, Dadra, Jhaptala.
- Knowledge of playing Harmonium or any musical instrument.
- 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., (6<sup>th</sup> Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalaya.
- Mishra, Lalmani, (1<sup>st</sup> 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 (1<sup>st</sup> 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 (1<sup>st</sup> Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.

## **SEMESTER-5**

### **Theory : Unit-1**

**Course : DSE 1 (A) Theory: Theory of Indian Music and study of ancient Granthas and Ragas**

**Credit : 2**

### **Course Objective**

- 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.

### **Course Learning Outcome (CLO)**

- 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.

### **Content**

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

#### **Section-1**

- Musical references & Instruments as found in Ramayana.
- Detailed study of Sangeet Ratnakar.
- Detailed study of the following as treated in Sharangdev's Sangeet Ratnakar- Nibaddha, Anibaddha, Kaku, Sthaya.
- General study of Matang Muni's Granth Brihaddeshi.
- Margi evam Desi Sangeet.

#### **Section-2**

- Detailed study of the following Ragas : Todi, Kedar, Patdeep.
- Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: 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

### **Section-3**

- Writing of compositions in notation of Vilambit Khayal, Dhrupad or Dhamar.(For Vocal students)
- Notation Writing of Maseetkhani Gat in Teentaal, Razakhani Gat in Teentala and 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.

### **References**

- Paranjpey, Shridhar Sharat Chandra (2<sup>nd</sup> 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. ( 1<sup>st</sup> 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 (1<sup>st</sup> Edition: 1964) Sangeet Ratnakar-Vol.1, Hathras, U.P., Sangeet Karyalaya.
- Rajan, Renu (1<sup>st</sup> Edition: 2010) Bhartiya Shahstriya Sangeet Ke Vividh Ayam, Delhi, Ankit Publications.
- Garg, Laxmi Narayan (3<sup>rd</sup> 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 (4<sup>th</sup> Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

### **SEMESTER-5**

#### **Practical : Unit-2**

**Course : DSE 1 (B) Practical: Performance & Viva-Voce**

**Credit : 4**

## **Course Objective**

- 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.

## **Course Learning Outcome (CLO)**

- 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.

## **Content**

- Prescribed Ragas – Todi, Kedar, Patdeep.

## **Vocal Music**

- 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.

## **Instrumental Music**

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

## **Vocal & Instrumental**

- 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.

## **References**



- 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.
- Mishra, Lalmani, (1<sup>st</sup> Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
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## **SEMESTER-6**

### **Course : DSE 2 (A) Theory: Musicology and Study of Ragas and Talas**

**Credit: 2**

#### **Course Objective**

- 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 Outcome (CLO)**

- Students have acquired knowledge and understood the musical references found in the epic Mahabharata.
- Gained proficiency in the comparative study of the two major notation systems, which has provided them with virtual understanding of the two methods.
- Achieved discernment on the classification of instruments – such as a) String instruments, b) Drum instruments, c) Wind instruments, and d) Percussion instruments.
- Imbued erudition of the importance of Raga Lakshanas and are able to apply the same to the definition of Ragas.
- They have understood the assets and flaws of the performing musicians which they employ to their advantage during performances.
- Acquired cognition of writing notations of traditional compositions and further developing their skills to independently read and learn authentic compositions on their own.
- Visually challenged students have engaged their mind to writing on prescribed topics, thereby developing their expression and learning better skills for declaration.

## **Content**

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

### **Section-1**

- Musical references as found in Mahabharata.
- Comparative study of notation system of Pt. Vishnu Narayana Bhatkhande and Pt. Vishnu Digambar Paluskar.
- Classification of Musical Instruments : Tata Vadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.
- Gayak ke Gun-Avgun.
- Raga Lakshan.

### **Section-2**

- Detailed study of the following Ragas : Puriyadhanashri, Hamir, Des.
- Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali and Khali of the following : Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, Dadra.
- Ability to write Dugun, Tigun and Chaugun of the prescribed Talas.
- Detailed study of the following musical forms : Sadra, Trivat, Chaturang, Tarana.
- General study of western instruments adapted in Indian Classical Music – Violin, Guitar.
- General understanding of Harmony or Melody.

### **Section-3**

- Writing of compositions in Notation of Vilambit Khyal, Dhrupad/ Dhamar. (For Vocal students)
- Notation writing of Maseetkhani Gat, Razakhani Gat in Teentala and 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.

## **References**

- Sharangdeva (1<sup>st</sup> 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 (1<sup>st</sup> Edition: 2010) Bhartiya Shastriya Sangeet Ke Vividh ayam, Delhi, Ankit Publications.
- Mishra, Chhotelal (1<sup>st</sup> Edition: 2006) Taal Prabandh, New Delhi, Delhi, Kanishka Punlishers.
- Deva, B.C.( 1<sup>st</sup> Edtion: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Garg, Laxmi Narayan (3<sup>rd</sup> Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1<sup>st</sup> Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Premlata, Sangeet Mein Nibaddha aur Anibaddha.
- Mishra, Lalmani (4<sup>th</sup> Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

## **SEMESTER-6**

### **Practical:Unit-2**

**Course : DSE 2 (B) Practical: Performance & Viva –Voce**

**Credit: 4**

### **Course Objective**

- 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 Outcome (CLO)**

- The students have gained competence in demonstrating the Vilambit & Madhyalaya Khayals/ Maseetkhani and Razakhani Gats, their Alaps, Taans, variations in the traditional compositions of the prescribed Ragas, thereby developing performance skills.
- They accomplish erudition and ability of performing Dhrupad/ Dhamar and demonstrating their Dugun, Tigun and Chaugun.
- The students are able to skillfully display their understanding of the prescribed Talas different Laya.
- They have acquired the judgement of desciphering the various Ragas and Talas by listening and observing.
- Having learnt the basic technique of playing the Harmonium, the students exhibit a vivid view of sound and placement of notes. This has empowered them to independently play and learn songs and compositions.

### **Content**

- Prescribed Ragas – Puriyadhanashri, Hameer, Des.

### **Vocal Music**

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

### **Instrumental Music**

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

### **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.
- 
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

### **Reference**

- 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., (6<sup>th</sup> Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra, Lalmani, (1<sup>st</sup> Edition: 1979) Tantri Nada Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Bumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation.
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1<sup>st</sup> 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 (1<sup>st</sup> Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers.

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

### **SKILL ENHANCEMENT COURSE**

## **CREDITS: THEORY-2, PRACTICAL-2**

### **SEMESTER: 3-6**

#### **SEMESTER-3**

#### **SEC-1**

#### **Theory : Elements of Indian Music**

**Credit : 2**

#### **Course Objective**

- The course objective is to provide the basic understanding of Hindustani music.
- The learner is initiated into the familiarity of Sangeet, Swara, Saptak, Laya etc.
- Knowledge of varying topics like life sketch of great musicians, various segments of musical instruments, Ragas and Talas etc. is acquired to yield desired results.
- Field visit to All India Radio (AIR) /Sangeet Natak Akademi opens up new vistas.

#### **Course Learning Outcome (CLO)**

- The students have attained knowledge of the basic terminology related to the field of music.
- They have gained inspiration by studying about the life of great musicians and their musical journeys.
- They have acquired the information and apply their minds to express their views regarding varied aspects of this fine art.
- They have demonstrated their assimilated skill of engaging with the swaras in different permutation and combination by singing/playing various Alankars, Swarmalika, Ragas and Talas.
- Acquired knowledge of various musical instruments understood their structural section with labelling their diagrams.
- Field visits to All India Radio/ Sangeet Natak Akademi enhance their mental expanse regarding the contribution of these institutions in preserving and propagating Indian Music.

#### **Content**

#### **Unit 1**

General discussion and study of the following terms:

- Sangeet: Gayan, Vadan, Nritya
- Swara: Shuddha Swara, Vikrit Swara, Teevra Vikrit, komal Vikrit, Chal-Achal Swara
- Saptak: Mandra, Madhya, Taar Saptak

- Varna: Sthayi, Arohi, Avrohi, Sanchari
- Alankar
- Laya: Vilambit, Madhya, Drut.

## **Unit 2**

Biography of the following musician:

- M.S. Subbulakshmi

## **Unit 3**

Essays on the following topics:

- The influence of Classical Music on Film songs.
- Importance of Fine Arts in life.

## **Unit 4**

Description of Raga:

- Bhairav or Alhaiya Bilawal

## **Unit 5**

- Writing of five Alankars in Shuddh Swaras.

## **Unit 6**

- Writing of Thekas of the following Talas along with Matras, Vibhags, Bols, Tali and Khali: Teentala, Kaharwa.

## **Unit 7**

- General concept of Swarmalika.

## **Unit 8**

Knowledge of various musical instruments along with diagram and labelling:

- Harmonium (For Vocal students)
- Sitar (For Instrumental students)
- Project: Field Visit to All India Radio or Sangeet Natak Akademi or other such institution relevant to the study and documentation of music material and thereafter submission of report based on the visit.

## References

- Bhatkhande, V.N. (Part-I 1<sup>st</sup> Edition: 1951, Part-II 3<sup>rd</sup> Edition: April- 1969, Part-III 2<sup>nd</sup> 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.
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- Mishra, Lalmani (4<sup>th</sup> Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S.(2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1<sup>st</sup> Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.

## SEMESTER-3

### SEC-1

#### Practical : Performance & Viva –Voce

Credit : 2

#### Course Objective

This course is targeted to enhance the innate musical capability of aspirants and empower them with skills in this art form which would be achieved with teaching them:-

- The fundamentals of music
- Singing and playing instruments
- Giving them the opportunity to experiment with their innate musicality.
- Providing knowledge of Ragas, Talas, Alankars, ascent and descent of notes and Swarmalika in a prescribed Raga etc. thereby making them enter into the world of Music.

#### Course Learning Outcome (CLO)

- Singing of Swaramalika gave them the foundation of the Raga sung in a specific meter.
- The training of Alankars in the particular Ragas of the prescribed syllabus made the student understand Swaras.
- Playing of basic five Alankars of the pure notes on Harmonium/Sitar and playing or singing any composition/National Anthem had their fingers nimbly on the instruments.

- Elementary knowledge of the most widely used Teentala in the Classical Music is taught on Tabla. The students have learnt the baithak- the sitting posture and correct placement of hands on Tabla.
- Students have learnt to display their acquired knowledge by preparing a written file regarding all their practical learnings.
- The students assimilate the qualities of eminent musicians and musicologists by reading about their musical pursuits and life history.
- They have obtained the knowledge method of writing various khayals, Dhamar, Dhrupad and Gats in the Prevalent notation system.

## **Content**

### **Unit 1**

- Prescribed Ragas: Bhairav or Alhaiya Bilawal

### **Unit 2**

- Five Alankars in Bhairav or Alhaiya Bilawal (Singing and Playing)

### **Unit 3**

- Aaroh, Avaroh, Pakad and Swarmalika in Rag Bhairav or Alhaiya Bilawal.

### **Unit 4**

- Ability to recite the Thekas of the following Talas: Teentala, Kaharwa.

### **Unit 5**

- Skill to play on Harmonium and/or sing any composition/ National Anthem.

### **Unit 6**

- Playing five Alankars of Shuddha Swaras on Harmonium/Sitar.

### **Unit 7**

- Ability to play Teentala on Tabla.

### **Unit 8**

- Singing/Playing of old film songs based on prescribed Ragas.
- 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 Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6<sup>th</sup> 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 (1<sup>st</sup> 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, (1<sup>st</sup> Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Mishra, Chhotelal (1<sup>st</sup> Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers.

## SEMESTER-4

### SEC-2

#### Theory : General Concept of Indian Music

Credit : 2

#### Course Objective

- The objective of this course is to make the students understand articulately the origins of music, i.e. Nada and its attributes and also demonstrate Talas and ably perform the Raga.
- The attainment of knowledge of Tabla alongwith its labelled diagram enhance their grasp on the subject.
- This awareness would make them able to propagate it amongst other aspirants.

#### Course Learning Outcome (CLO)

- The students got acquainted with the basics of music. ‘Nada’ and its various aspects like pitch, timber and intensity.
- They gained knowledge of Swaras and their place in Ragas.
- They imbibed the concept of ascending and descending order of swaras in Ragas and also their main identifying phrases.
- They were inspired with studying about the life and contribution of famous musicians.
- The students were equipped with the knowledge of Ragas and Talas .
- Various Lakshanas were taught by making them learn about Lakshan Geet of the Ragas.
- Students understood various segements of Tabla by sketching its diagram and labelling..

## **Content**

### **Unit 1**

General discussion and study of the following terms:

- Nada : Definition, Aahata, Anahata, Nada ki Taarta, Teevrata evam Jati/Gun

### **Unit 2**

- Swara : Vadi, Samvadi, Anuvadi, Vivadi, Aaroh, Avaroh, Pakad, Poorvang-Uttaranga.

### **Unit 3**

- Biography of the following musician: Pt. Ravi Shankar.

### **Unit 4**

Essays on the following topics:

- Bhakti Sangeet.
- Lok Sangeet Ka Mahatva.

### **Unit 5**

Description of Raga :

- Yaman or Khamaj.

### **Unit 6**

- Writing of five Alankars in either of the prescribed Ragas.

### **Unit 7**

- Writing of Theka of the following talas along with Matras, Vibhags, Bols, Tali and Khali: Jhaptala, Dadra.

### **Unit 8**

- General concept of Lakshan Geet.

### **Unit 9**

- Basic knowledge of Tabla along with diagram and labeling : (For Vocal and Instrumental music students.)

- Project : Classroom Project on famous Classical Music personalities/Instruments/ Dance-forms.

## References

- Bhatkhande, V.N. (Part-I 1<sup>st</sup> Edition: 1951, Part-II 3<sup>rd</sup> Edition: April. 1969, Part-III 2<sup>nd</sup> 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 (1<sup>st</sup> Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3<sup>rd</sup> Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4<sup>th</sup> Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.

## SEMESTER-4

### SEC-2

#### Practical : Performance & Viva –Voce

#### Credit : 2

#### Course Objective

- The course is directed towards empowering students by instilling musical skills through playing and singing of Alankars, songs, Swarmalika in the recommended Raga on the Harmonium/ Sitar, prescribed Talas on the Tabla, as well as fundamental knowledge of singing traditional compositions/ Bandishes in a given Raga

#### Course Learning Outcome (CLO)

- The students have understood the swaras of Ragas by singing and playing Alankars in those notes.
- They further enhanced their grip on the Raga by learning its ascending, descending and unique phrases and also learnt rendering of Swarmalika/ Lakshangeet/ Razakhani Gat.
- Their ability to understand the rhythmic aspect is inculcated with playing of the Tala on Tabla.
- The students have developed the skill to play bhajan/patriotic song/any other song on harmonium.
- A practical file with details of Ragas, notation of compositions & Talas with dugun, Tigun, Chaugun is well learnt and prepared by the students.

## **Content**

### **Unit 1**

- Prescribed Ragas: Yaman or Khamaj.

### **Unit 2**

- Five Alankars in Rag Yaman or Rag Khamaj (Singing and Playing).

### **Unit 3**

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Razakhani Gat in Rag Yaman or Khamaj.

### **Unit 4**

- Ability to recite the Thekas of the following Talas: Jhaptala, Dadra.

### **Unit 5**

- Skill to play on Harmonium and/or Sitar any of the following:

### **Unit 6**

- Bhajan/ Patriotic Song.

### **Unit 7**

- Playing five Alankars in any of the prescribed Ragas on Harmonium/Sitar.

### **Unit 8**

- Ability to play Dadra Tala on Tabla.

### **Unit 9**

- Playing a song on Harmonium.

### **Unit 10**

- Singing/Playing of old film songs based on prescribed Ragas.

- 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 Karyalya.
- Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6<sup>th</sup> Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- 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 (1<sup>st</sup> 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, (1<sup>st</sup> Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.

## **SEMESTER-5**

### **SEC-3**

#### **Theory: Various Aspects of Indian Musicology**

**Credit: 2**

#### **Course Objective**

- The objective of this course is to propagate the fundamentals of music to the students.
- They would enter into the realm of music gaining perception about the various aspects of musical terminology, life of musicians, role of media, sections of musical instruments alongwith a profuse understanding of a variety of Ragas and Talas etc.

#### **Course Learning Outcome (CLO)**

- The student acquired knowledge of various musical terms.
- The students are made aware of the life and contributions of Bismillah Khan.
- They are able to distinguish between Raag and Thaat.
- The student learnt to express their opinion through essay writing on different topics.
- The student has learnt to write the theoretical aspects of Ragas and Talas.
- Sketching and classifying the various segments of instruments has lucified their concept of the same.
- Essential learning is acquired by preparing a project on famous music personalities, musical instruments and dance forms.

## **Content**

### **Unit 1**

General discussion and study of the following terms:

- Thaats : Names and Swaras of Ten Thaats as described by Pt. Bhatkhande.
- Swaras: Kan Swara, Khatka, Murkee, Meend, Alaap and Taan (General Concept)
- Difference between Raga and Thaat.
- Bandish, Sthayi, Antara, Mukhda, Sam.

### **Unit 2**

- Biography of the following musician : Bismillah Khan

### **Unit 3**

Essays on the following topics:

- Importance of Media in promotion of Music.
- Classical Music and Folk Music.

### **Unit 4**

Description of Raga:

- Kafi or Vrindavani Sarang.

### **Unit 5**

Writing of Thekas of the following tala along with Matras, Vibhags, Bols, Tali and Khali:

- Ektala, Roopak.

### **Unit 6**

- General concept of Drut Khayal/ Razakhani Gat.

### **Unit 7**

- Knowledge of the following musical Instrument along with diagram and labelling: Sitar/Tanpura. (For both Vocal and Instrumental music students)

- Project: Field Visit to Doordarshan or National Archives or other such institution relevant to the study and documentation of music material and thereafter submission of report based on the visit.

## References

- Bhatkhande, V.N. (Part-I 1<sup>st</sup> Edition: 1951, Part-II 3<sup>rd</sup> Edition: April. 1969, Part-III 2<sup>nd</sup> Edition: April. 1968, Part-IV 2<sup>nd</sup> Edition: March. 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1959) Sangeet Nibandhavali, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti. (1<sup>st</sup> Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1<sup>st</sup> Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3<sup>rd</sup> Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4<sup>th</sup> Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S. (2001) Classical Musical Instruments, New Delhi, Delhi, Rupa & co.

## SEMESTER-5

### SEC-3

#### Practical: Performance & Viva –Voce

**Credit: 2**

#### Course Objective

- The main objective of the course is to enhance the students skill in singing and playing instruments so as to make them proficient in music.
- The students can then utilize these skills for their employment/ occupation/ teaching.

#### Course Learning Outcome (CLO)

- The students gained proficiency in learning the five rudimentary Alankars and adeptly demonstrated them, thereby getting a firm grasp on the accuracy of Swaras.
- They efficiently displayed their mastery over Swarmalika in one of the prescribed ragas, which became the fulcrum to learning the intrinsic nature of the Raga.
- They skillfully exhibited Drut Khayals in two of the specified Ragas. This became a preamble to acquiring performance skills.
- Students achieved disphering of the twelve musical notes by the ear, giving them a strong hold on the Swaras.
- They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a firm grasp on rhythm.

- Students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which become a core for further learning and self reliance.
- The practical file carrying 25 marks for internal assessment was well prescribed with illustrations of Ragas, notations of traditional compositions, Talas with Dugun, Tigun and Chaugun. This also became a valuable note file for learning theory and reference

## **Content**

### **Unit 1**

- Prescribed Ragas : Kafi or Vrindavani Sarang

### **Unit 2**

- Five Alankars in Rag Kafi or Vrindavani Sarang (Singing and Playing).

### **Unit 3**

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Drut Khayal/Razakhani Gat in Raga Kafi or Vrindavani Sarang.

### **Unit 4**

- Ability to recite the Thekas of the following Talas : Rupak, Ektala.

### **Unit 5**

- Skill to play on Harmonium and/or sing in any of the following: Saraswati Vandana/ Vande Mataram/ a Bandish/Gat in Raga Kafi or Vrindavani Sarang.

### **Unit 6**

- Playing five Alankars in any of the prescribed Ragas on Harmonium/Sitar.

### **Unit 7**

- Ability to play Roopak Tala on Tabla.

### **Unit 8**

- Singing/Playing of old film songs based on prescribed Ragas.
- 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 Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
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- 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 (1<sup>st</sup> 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, (1<sup>st</sup> Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.

## **SEMESTER-6**

### **SEC-4**

#### **Theory : General Study of Indian Music**

**Credit : 2**

#### **Course Objective**

- The objective of this course is to give the students knowledge of Ragas and Talas, essential musicological concepts and also about various segments of the instruments used specifically for the Indian classical music.

#### **Course Learning Outcome (CLO)**

- The student gains knowledge regarding the elementary musical terminologies.
- The student studies about the life and the musical journey of Pt. Bhimsen Joshi.
- The student is trained about the structural aspect of the basic Ragas and Talas.
- The student learns to express their opinion through essay writing on different topics.
- By writing the alankars student gain knowledge of Swaras.
- Through the writing of Talas, they gain the knowledge of Rhythm.
- By preparing project on folk music, musicians and dance. They have understood the culture of different states of India.

#### **Content**

##### **Unit 1**

General discussion and study of the following terms:

- Sandhiprakash Raga
- Parmelapraveshak Raga
- Alap-Jor-Jhala, Avirbhav-Tirobhav
- Gamak: 15 types
- Taan evam uske prakar
- Basic knowledge of Layakari- Dugun, Tigun, Chaugun.

## **Unit 2**

- Biography of the following musician : Pt. Bhimsen Joshi

## **Unit 3**

Essays on the following topics:

- Rashtriya Ekta mein Sangeet ka yogdan.
- Vyaktitva nirman mein Sangeet Ki bhoomika.

## **Unit 4**

Description of Raga:

- Bhupali or Malkauns

## **Unit 5**

Basic knowledge of the following music forms:

- Khayal,
- Dhrupad,
- Tarana.

## **Unit 6**

- Writing of Theka of the following tala along with Matras, Vibhags, Bols, Tali and Khali: Chautala.

## **Unit 7**

- Writing of five Alankars in each of the prescribed Ragas.

## **Unit 8**

- Knowledge of the following musical instrument along with diagram and labelling: Veena (For both Vocal and Instrumental music students)

- Project on any aspect of Folk music, Folk musicians and Folk dance forms etc.

## **References**

- Bhatkhande, V.N. (Part-I 1<sup>st</sup> Edition: 1951, Part-II 3<sup>rd</sup> Edition: April. 1969, Part-III 2<sup>nd</sup> Edition: April.1968, Part-IV 2<sup>nd</sup> 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 (1<sup>st</sup> Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3<sup>rd</sup> Edition: 2003) Nibandh Sangeet, Hathras, U.P.,Sangeet Karyalaya,
- Mishra, Lalmani (4<sup>th</sup> Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.

## **SEMESTER-6**

### **SEC-4**

#### **Practical : Performance & Viva –Voce**

**Credit : 2**

#### **Course Objective**

- The main objective of the course is to make the students demonstrate various aspects of Ragas and Talas and also enable them to be proficient in playing the instruments alongwith vocal rendition of the songs. This would act like a stepping stone towards developing expertise in the field of music.

#### **Course Learning Outcome (CLO)**

- By learning the Ragas and Talas, student becomes proficient in performance.
- Preparation of a practical file of Ragas and Talas, has further make the practical and theoretical learning more lucid.

## **Content**

### **Unit 1**

- Prescribed Ragas : Bhupali or Malkauns

### **Unit 2**

- Five Alankars in Raga Bhupali or Malkauns (Singing and Playing).

### **Unit 3**

- Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Drut Khayal/Razakhani Gat in Raga Bhupali or Malkauns.

### **Unit 4**

- Ability to recite the Thekas of the following Talas: Chautala, Tilwada.

### **Unit 5**

- Skill to play on Harmonium/Sitar and/or sing any of the following : Any composition/Sare Jahan Se Achchha.

### **Unit 6**

- Playing five Alankars in any one of the prescribed Ragas on Harmonium/Sitar.

### **Unit 7**

- Ability to play Chautala on Tabla.

### **Unit 8**

- Singing/Playing of old film songs based on prescribed Ragas.
- 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 Karyalya.
- Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6<sup>th</sup> 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 (1<sup>st</sup> 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, (1<sup>st</sup> Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Mishra, Chhotelal (1<sup>st</sup> Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers,
- Trivedi, Ragini (2010) Raga Vibodh:Mishrabani, Delhi, Hindi Madhyam Karyalaya Nideshalya, Delhi,

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

### **GENERIC ELECTIVE**

### **CREDITS: THEORY-2, PRACTICAL-4**

### **SEMESTER: 5-6**

#### **SEMESTER-5**

#### **GE-1**

#### **Theory: General Theory of Indian Music & Musicians**

#### **Credit: 2**

#### **Course Objective**

- The main focus of the course is to have better understanding about the various music terms.
- Life sketch of renowned musicians, Ragas and Talas with illustration and several topics related to music, culture and media.
- Basic knowledge of Carnatic music and their dance forms
- A project work helps gaining indepth study on personalities of classical music.

#### **Course Learning Outcome (CLO)**

- The student is imparted the basic knowledge of Sangeet, Nada and its characteristics, Swaras, Shruti, Saptak, Raga and Tala.
- The student has learnt the attributes of good musicians by studying their biographies and making a project on them.
- He has learnt the Alankars, Ragas and Talas.
- Theoretical aspect of different Dance forms are taught.
- They have been made aware of the Karnatak music terms also.
- Student explores new avenues of music along with its relation to culture and its propagation through media.

#### **Content**

## **Unit 1**

General discussion and study of the following terms:

- Sangeet: Gayan, Vadan, Nritya
- Nada : Three characteristics of Nada
- Shruti
- Swara : Shuddha Swara, Vikrit Swara, Teevra Vikrit Swara, Komal Vikrit Swara, Chal Swara, Achal Swara
- Saptak: Mandra Saptak, Madhya Saptak, Taar Saptak.
- Alankar, its definition and importance
- Raga, Raga ki Jati – Audav, Shadav, Sampoorna. Tala, Matra, Tali, Khali and Vibhag.

## **Unit 2**

Biography of the following musicians :

- Tansen
- Pt. Vishnu Narayan Bhaskhande
- Tyagraja

## **Unit 3**

Introduction of the following Ragas with illustrations:

- Bhairav
- Yaman

## **Unit 4**

Introduction of following Talas with their Matras, Vibhags, Bols, Tali and Khali:

- Teentala
- Dadra

## **Unit 5**

Essay on the following topics:

- Music and Culture.
- Music and Media.

## **Unit 6**

- Basic knowledge of Tabla and Harmonium.

## Unit 7

- Ability to write five Alankars in each of the prescribed Ragas.

## Unit 8

- Elementary knowledge of classical Dance forms : Kathak or Bharatnatyam.

## Unit 9

- Definition of the Karnatak Music terms: Geetam, Vadyam, Kriti.
- Project Based on musical personalities of Classical Music Vocal/Instrumental/Dance.

## Reference

- Bhatkhande, V.N. (Part-I 1<sup>st</sup> Edition: 1951, Part-II 3<sup>rd</sup> Edition: April.1969, Part-III 2<sup>nd</sup> Edition: April. 1968, Part-I 2<sup>nd</sup> Edition: March.1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
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## SEMESTER-5

### GE-1

#### Practical: Performance & Viva –Voce

Credit: 4

#### Course Objective

- Ability to play/sing Alankar, Raga and Tala in prescribed course.
- Basic knowledge of playing Tabla.
- Presentation of National Anthem/ Saraswati Vandana on Harmonium.

#### Course Learning Outcome (CLO)

- By learning the Ragas and Talas, the students become proficient in performance of Indian classical music.
- The student prepares a practical file of Ragas and Talas so as to be able to understand and depict them thoroughly.
- The student also learns the Saraswati Vandana and National Anthem which can be performed on relevant functions.

## **Content**

### **Unit 1**

- Prescribed Ragas : Bhairav, Yaman

### **Unit 2**

- Swarmalika/Lakshangeet/Razakhani Gat in Bhairav and Yaman.

### **Unit 3**

- Aaroh, Avaroh, Pakad and five Alankars in each of the prescribed Ragas.

### **Unit 4**

- Ability to recite the Thekas of the following Talas: Teentala, Dadra.

### **Unit 5**

- Basic Knowledge of Tabla Playing and ability to play Dadra Tala.

### **Unit 6**

- Presentation of Vocal and Instrumental music in any of the following : National anthem/ Saraswati Vandana.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

Candidates will be examined for 15 minutes in which he/she would be required to perform and answer the questions based on the syllabus.

## **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., (6<sup>th</sup> Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
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## **SEMESTER-6**

### **GE-2**

#### **Theory: Principles of Indian Music**

#### **Credit: 2**

#### **Course Objective**

The main focus of the course is to acquire better understanding about the various music elements of musicology.

- Biographies of musician, Ragas and Talas with illustration.
- Many topics covering music transmission through AIR and other music festivals.
- One own learning about an Instrument with sketch
- Elementary knowledge of classical dance forms such as Odissi/Kathakali.
- A project work helps gaining indepth study of any one instrument.

#### **Course Learning Outcome (CLO)**

- The student has gained knowledge about various basic elements of musicology.
- By studying the biographies of musicians.
- Has learnt to illustrate the Ragas and Talas.
- Gained awareness about different classical dance forms.
- Obtained information about various parts of the Indian classical instruments.
- Understood the role of Music Festivals and All India Radio in promotion of Music through writing of essays.

#### **Content**

##### **Unit 1**

General discussion and study of the following terms:

- Thaats : Names and Swaras of ten Thaats as described by Pt. Bhatkhande
- Laya, : Vilambit, Madhya, Drut
- Varna : Sthayi, Aarohi, Avarohi, Sanchari.
- Alap-Jor-Jhala.
- Gamak 15 Types
- Meend, Soot, Ghaseet
- Alaap, Taan, Bandish, Mukhda, Sam

## **Unit 2**

Biographies of the following Musicians :

- Pt. V. D. Paluskar
- Muthuswami Dikshitar
- Ustad Bismillah Khan.

## **Unit 3**

Introduction of the following Ragas with illustration :

- Kafi
- Bhoopali.

## **Unit 4**

Introduction of the following Talas with their Matras, Vibhags, Bols, Tali and Khali:

- Kaharwa
- Ektala

## **Unit 5**

Essays on the following topics:

- Role of Music Festivals in propagation of Indian Classical Music.
- Contribution of AIR in Promotion of Music.

## **Unit 6**

Elementary knowledge of Classical dance forms:

- Odissi or Kathakali

## **Unit 7**

- Basic knowledge of various parts of Tanpura or Sitar.

## Unit 8

- Ability to write Five Alankars in each of the prescribed Ragas.
- Project : Based on any instrument (Classical/Vocal).

## References

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## SEMESTER-6

### GE-2

#### Practical: Performance & Viva –Voce

Credit: 4

#### Course Objective

- Ability to play/sing Alankar, Raga and Tala in prescribed syllabus.
- Acquire knowledge to play Kaherwa Tala on Tabla.
- Presentation of Vande Matram/Folk Songs

#### Course Learning Outcome (CLO)

- The students are able to give a practical demonstration of Ragas and Talas.

## Content

### Unit 1

Prescribed Ragas :

- Kafi
- Bhoopali.

## **Unit 2**

- Swarmalika/Lakshangeet/Drut Khayal/Razakhani Gat in Bhoopali and Kafi.

## **Unit 3**

Ability to recite the Thekas of the following Talas:

- Kaharwa
- Ektala.

## **Unit 4**

Ability to recite the Thekas of the following Talas:

- Teentala
- Dadra Tala

## **Unit 5**

- Basic Knowledge of Tanpura/Harmonium/Sitar Playing.

## **Unit 6**

- Ability to play Kaharwa Tala on Tabla.

## **Unit 7**

- Presentation of Vocal and Instrumental music in any of the following : Vande Mataram/ Folk Song.

## **Unit 8**

- Elementary knowledge of Jhala playing (For sitar students only).
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

Candidates will be examined for 15 minutes in which he/she would be required to perform and answer the questions based on the syllabus.

## 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.
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