

UNIVERSITY OF DELHI

CNC-II/093/1(22)/2022-23/218

Dated: 07.10.2022

NOTIFICATION

Sub: Amendment to Ordinance V

[E.C Resolution No. 18-1/(18-1-7) dated 18.08.2022]

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

Add the following:

Syllabi of Semester-I of the Department of Music under Faculty of Music & Fine Arts based on Under Graduate Curriculum Framework -2022 to be implemented from the Academic Year 2022-23.

Faculty of Music & Fine Arts
B.A. (Hons.) Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Category-I

DSC – 1: GENERAL THEORY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (101)	4	4	0	0	Class XII Pass	Nil

Learning Objectives:

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc., so that his foundation can be made strong.
- To discuss in detail, the two notation systems of Hindustani music, that are essential for reading a composition.

Learning Outcomes:

- The student will come to know what the basic terminologies of Indian music are, which will help him in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system, which in turn, will help him in learning new compositions by various composers of Hindustani music.
- He/she will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- He/she will come to understand the concept of Tala and the use of various talas in Hindustani music, especially ragas.

Syllabus:

Unit - I (12 Hours)

- Sangeet
- Nada and its properties
- Shruti
- Svara
- Saptak
- Raga
- Vadi, Samvadi, Anuvadi, Vivadi
- Thata
- Jati

Unit - II (8 Hours)

The concept of Alap in a Hindustani raga -

- In vocal forms (Dhrupad-Dhamar and Khayal)
- In instrumental music

Unit - III (8 Hours)

- Tala - Theka, Sam, Tali, Khali, Vibhag, Matra

- Laya – Vilambit, Madhya & Drut

Unit - IV (8 Hours)

- Varna
- Alankar
- Tan
- Gamak

Unit - V (8 Hours)

Knowledge of the notation systems of the following musicians –

- Pt. Vishnu Narayan Bhatkhande
- Pt. Vishnu Digambar Paluskar

Unit - VI (8 Hours)

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

Unit - VII (4 Hours)

- Study of the following talas in detail – Teentala, Ektala & Dadra
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigung and chaugun

Unit - VIII (4 Hours)

- Study of the ragas of this semester – Bhairav, Alhaiya Bilawal, Yaman & Bhupali
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba Surbharti Prakashan

- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
- Bhathkande, V.N. (1975) Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
- Bhathkande, V.N. (1969) Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
- Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
- Prajnananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
- Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth
- Rajurkar, Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
- Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, Pratibha Prakashan
- Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

DSC – 2: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (102)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *palta-s* and *alankar-s*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

Learning Outcomes:

- The student will become well-versed with the techniques of singing or playing, as the case may be.

- The student will be able to achieve dexterity of the voice (singing) and hand (playing), through regular practice of the tonal exercises at home.
- The students will know how to tune their respective instruments – Tanpura for vocal students and Sitar, Sarod etc. for instrumental students.
- Having learnt the Notation system in the Theory, the student will be able to read and learn new compositions in the prescribed ragas.
- He will 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.
- He will learn the art of singing or playing, especially with regard to having the Tabla as an accompanying instrument.
- He will possess a fairly good idea of how a raga is to be performed after learning the basic ragas.

Syllabus:

Prescribed Ragas:

1. Bhairav
2. Alhaiya Bilawal
3. Yaman
4. Bhupali

Unit I – Vocal Music (60 Hours)

- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented in any one raga
- Presentation of one semi classical, devotional or folk song

Unit II – Instrumental Music (60 Hours)

- A detailed performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun, devotional or light music composition

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

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya

- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

DSC – 3: Practical Assessment

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (103)	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Learning Objectives:

- To assess the understanding of the student regarding the grammatical rules of the prescribed ragas
- To make an assessment of the student regarding his ability to perform different compositions in different talas
- To assess the student on his ability to sing Khayal, Dhrupad and Dhamar in different ragas

Learning Outcome:

- The student shall be able to demonstrate the various aspects of a raga with regard to its various rules and regulations
- The student shall be able to sing Khayal, Dhrupad and Dhamar in different ragas
- The student shall be able to perform a raga in different talas
- The student shall be able to demonstrate his ability to tune his instrument

Syllabus:

Prescribed Ragas:

1. Bhairav

2. Alhaiya Bilawal
3. Yaman
4. Bhupali

Unit I – Vocal Music (60 Hours)

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above
- Dhrupad-Dhamar or Sadra composition in each of the prescribed ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning

Unit II – Instrumental Music (60 Hours)

- Maseekhani and Razakhani gat with elaboration in all the ragas prescribed above
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of the student's respective instrument and its tuning

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

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

**B. A. (Hons.) Music – Karnatak Music
(Vocal & Instrumental- Veena/Violin)**

Category-I

DSC – 1: GENERAL THEORY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (101)	4	4	0	0	Class XII Pass	Nil

Learning Objectives:

- Education plays a significant role in building the nation. There are quite a large number of highly regarded educational institutions, engaged in imparting education in different fields in our country. Majority of them have entered recently into semester system to match with international educational standards. However, our present education system is churning out youth, who have to compete locally, regionally, nationally as well as globally. The present alarming situation necessitates transformation and/or redesigning of system, not only by introducing innovations but developing “learner-centric approach. They are focused on the overall development of the student both academically and professionally.
- The present under-graduate course in Karnatak Music is designed in such a way that, after going through the entire course of study, candidates will have a consolidated knowledge in the subject that takes them ahead further to upgrade their knowledge.
- The holistic approach in tutoring makes them motivated and proficient in both practice as well as theory of Karnatak Music.

Learning Outcomes:

- Develop the ability to define some musical concepts, describe the characteristic features of ragas,
- Gain knowledge about the rudiments of Western Classical Music and contributions of prominent composers of Karnatak music.
- Understanding of the classification of musical instruments, constructions and its playing techniques.

Syllabus:

Unit I (8 Hours)

Definition and brief explanation of

- Nada – Ahata and Anahata Nada, Varieties in Ahata Nada
- Sruti – Nyuna, Pramana & Purna sruti
- Swara – Prakriti and Vikritiswaras, Swarasthanas,
- Vadi, Samvadi, Anuvadi, Vivadi
- Tala, Laya, Kaalapramana

Unit II (12 Hours)

Raga Lakshanas of prescribed ragas.

- Sankarabharanam,
- Mohanam
- Bilahari
- Arabhi
- Pantuvarali
- Kalyani
- Kedaragoula
- Vasantha
- Anandabhairavi

Unit III (8 Hours)

Raga classification –

- Janaka, Janya system,
- Varja & Vakra,
- Bhashanga & Upanga,
- Panchamantya, Dhaivatantya, & Nishaadantya

Unit IV (8 Hours)

- Scheme of 35 talas, Chapu tala and It's varieties, Shadangas

Unit V (4 Hours)

- Introduction to notation,
- Melody
- Polyphony

- Harmony

Unit VI (12 Hours)

- Life and contribution of Musical Trinity

Unit VII (8 Hours)

- Classification of musical instruments in general
- Construction, tuning and playing technique of Tambura/Veena/Violin.

Suggestive readings:

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House, Page No 19
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House, Page No. 105-107
- Raga Classification: Page No. 1-18 Books-III, Book II Page No.416, Book-II page 138 to 152
- Sambamoorthy, P. Prof. (1956), Sruti Vadyas, New Delhi, All India Handicrafts Board, Page No. 52 to 89
- Sambamoorthy, P. Prof. (1970), Great Composers, Madras, Indian Book Publishing House, Page No. 28 to 35, 66 to 94, 126 to 153
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page No. 81 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Veenayak Rao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH Publications (Page 88 to 110)
- Popley, H.A., (1981) The Music of India, New Delhi, Award Page 98 to 124

DSC – 2: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (102)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- The main focus of the course is to develop an aptitude towards the classical subject opted and inculcate the abilities to maintain the classicism in the art along with well approved principles.

Learning Outcomes:

- Students will develop the ability to perform simple Varnams in two degrees of speed and compositions of Prominent composers in the prescribed ragas
- They will be focused on the principles of performance

Syllabus:

Prescribed Ragas,

- Sankarabharanam,
- Mohanam
- Bilahari
- Arabhi
- Pantuvarali
- Kalyani
- Kedaragoula
- Vasantha
- Anandabhairavi

Unit I (32 Hours)

- Simple Varnams in 2 degrees of speed

Unit II (88 Hours)

- 3 kritis of Tyagaraja
- 2 Kritis of Muthuswamy Dikshitar
- 1 kriti each of
- Shyama shastri
- Subbaraya Shastri
- Swati Tirunal
- Patnam Subramanya Iyer.

Suggestive readings:

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

DSC – 3: PRACTICAL ASSESSMENT

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (103)	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Course Objectives:

- The main focus of the course is to develop an aptitude towards the classical subject opted and inculcate the abilities to maintain the classicism in the art along with well approved principles.

Learning Outcome:

- Students will develop the ability to perform simple Varnams in two degrees of speed and compositions of Prominent composers in the prescribed ragas
- They will be focused on the principles of performance.

Syllabus:

Prescribed Ragas

- Sankarabharanam
- Mohanam
- Bilahari
- Arabhi
- Pantuvarali
- Kalyani
- Kedaragoula
- Vasantha
- Anandabhairavi

Unit I (32 Hours)

- Simple Varnams in 2 degrees of speed

Unit II (88 Hours)

- 3 kritis of Tyagaraja
- 2 Kritis of MuthuswamyDikshitar
- 1 kriti each of
 - Syama Shastri
 - Subbaraya Shastri
 - Swati Tirunal
 - Patnam Subramanya Iyer.

Suggestive readings:

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

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

DSC – 1: GENERAL TERMINOLOGY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL TERMINOLOGY (101)	4	4	0	0	Class XII Pass	Nil

Learning Objectives:

The main focus of the course is to establish a better understanding of the Percussion Music-Tabla/Pakhawaj to the students of the B.A. (Hons.). Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students acquire theoretical and practical skills and idea about the chronological sequence of Tabla/Pakhawaj Playing, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj. A project work helps gaining in-depth study on the chosen topic. This enhances the student's skill to face the challenges at his work place too.

Learning Outcomes:

- The student study about the general aspects of Percussion music
- Student understands the basic terminologies of Indian music
- Student learns to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

Syllabus:

Unit – I (8 Hours)

- Sangeet
- Laya
- Matra
- Tali
- Khali
- Vibhag
- Sam
- Avartan

- Tala

Unit – II (12 Hours)

- Peshkar
- Kayada
- Palta
- Rela
- Tihai
- Uthan
- Chakradar
- Farmaishi
- Paran
- Gat
- Dupalli
- Tripalli
- Choupalli
- Khali - Bhari ki Gat

Unit – III (8 Hours)

- Naad
- Swar
- Shruti
- Saptak
- Raga
- Alankar
- Andolan
- Meend
- Ghaseet
- Krintan

Unit – IV (8 Hours)

- Pitch
- Intensity
- Timbre
- Vibration
- Frequency

Unit – V (8 Hours)

- Classification of Instruments
- Avanaddha vadya
- Brief structural knowledge of Tabla & Pakhawaj.

Unit – VI (12 Hours)

Brief introduction of following instruments:

- Mridangam
- Dholak
- Khanjari
- Nakkara
- Rudra Veena
- Tanpura
- Sitar
- Sarod
- Sarangi
- Bansuri
- Sehnai.

Unit – VII (4 Hours)

- Study of V.N. Bhathkhande Tala Notation System.
- Theory book prepared for prescribed unit.

Suggested readings:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Shivpuji, Gurunath (1988) Laya Shastra, M.P. Hindi Granth Academy, Bhopal
- Pathak, Jadish Narayan (1967) Sangeet Shastra Praveen, R. Pathak, Allahabad
- Shrivastava, Girish Chandra (1999) Taal Parichay, Bhag - I, Rubi Prakashan, Allahabad
- Mishra, Dr. Lalmani, (2002) Bhartiye Sangeet Vadya, Bhartiye Gyanpeeth, New Delhi
- Kasliwal Suneera (2001) Classical Musical Instruments, Rupa & Co. New Delhi

DSC – 2: STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (102)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- To teach the student the fundamentals of Tabla/Pakhawaj playing, such as voice production, correct holding and placement of hands on the instrument.
- To demonstrate systematically the solo playing order of Tabla/Pakhawaj.
- To initiate his training in the realm of performance, with the most basic of all talas like Teentaal, Jhaptaal, Dhamar and Chautala.

Learning Outcomes:

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

Syllabus:

TABLA

Study of Prescribed Talas : Unit-I (16 Hours)

- Teentala
- Jhaptala
- Ektaala
- Chautala
- Keharwa
- Dadra

Unit – I (40 Hours)

- Solo performance of 10 minutes in Teentala with following:
- Uthan/ Peshkar
- Kayada
- Baant
- Chakradar Tukra
- Paran

Unit – II (40 Hours)

- One Chakradar Uthan
- Two advance Kayada with four Paltas and Tihai in Teentala
- One Baant with four Paltas and Tihai in Teentala.
- Two Sadharan Tukra,
- Two Chakradar Tukra
- One Paran in Teentala.

Unit – III (8 Hours)

- Variation of Theka in Teentala.

Unit – IV (16 Hours)

- Basic Knowledge of tuning of the Instrument (Tabla).
- Notation book to be prepared for compositions writing.

PAKHAWAJ

Study of Prescribed Talas : Unit-1A (16 Hours):

- Chautala
- Dhamar
- Sooltal
- Tevra
- Ektala
- Jhaptala

Unit – IIA (40 Hours)

- Solo performance of 10 minutes in Chautala with following:
- Theke ka Prakar
- Stuti Paran
- Rela
- Paran
- Chakradar
- Tihai

Unit – IIIA (8 Hours)

- Knowledge of different Uthan and Tihai (1,3,4,7,9,11).

Unit – IVA (8 Hours)

- Varieties of Theka

Unit – VA (24 Hours)

- Prastar of Madhyalaya with four variations
- Two Sadharan Paran
- One Chakradar Paran
- One Ganesh Stuti Paran

Unit – VIA (24 Hours)

- Knowledge of playing Sadharan Paran in Dhamar & Sooltala with Padhant (Tali-Khali).
- Basic knowledge of tuning of the Instrument (Pakhawaj).
- Notation book to be prepared for compositions writing.

Note: Students of B.A. (Hons.) Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive readings:

- Mishra, Pt. Chhote Lal (2004) Taal Praseon, Kanishka Publisher, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Das, Purushottam, Mridang Vadan, Sangeet Natak Akademi
- Saxena, S.K. (1994) Indian Concept of Rhythm, Kanishka Publisher, New Delhi
- Patwardhan, Datatrye Vashudev, (1955) Mridanga Tabla Vadan Paddhati, Vinayek Rao Patwardhan, Pune
- Shrivastava Girish Chandra, (2009) Taal Paricheye Bhaag II, Rubi Parkashan, Allahabad
- Saxena, Sudhir Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Vijay Shankar, Tabla Rare Compositions of the Great Masters (2014), Kanishka Publishers Distributors, New Delhi

DSC – 3: PRACTICAL ASSESSMENT

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (103)	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Learning Objectives:

- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Tabla and Pakhawaj.
- Most importantly the accompanying aspect of the instrument while accompanying with Vocal and Instrumental compositions is rendered to the students.

Learning Outcomes:

- The student is able to demonstrate various aspects of Talas.
- Student is also able to differentiate between similar Talas, thereby making a comparative analysis.

Contents

TABLA

Study of Prescribed Talas : Unit-I (8 Hours)

- Teentala
- Jhaptala
- Ektala
- Chautala
- Keharwa
- Dadra

Unit – II (32 Hours)

Ability to perform solo recital in Teentala with the following:

- Uthan / Peshkar
- Kayada
- Baant
- Chakradar, Tukra & Paran

Unit – III (16 Hours)

- Ability to do padhant in compositions with Tali-Khali.

Unit – IV (16 Hours)

- To demonstrate the Theka and playing knowledge of prescribed Talas with Thah, Dugun, & Chaugun laya.

Unit –V (24 Hours)

- Ability to accompany with Bhajan.

Unit – VI (24 Hours)

- Basic knowledge of Tabla tuning.
- Notation book to be prepared for compositions writing.

PAKHAWAJ

Study of Prescribed Talas : Unit-IA (8 Hours)

- Chautala
- Dhamar
- Sooltal
- Tevra
- Ektala
- Jhaptala
- Rupak
- Keherwa
- Dadra

Unit – IIA (32 Hours)

- Ability to perform solo recital in Chautala with various compositions.

Unit – IIIA (40 Hours)

- Ability to Padhant compositions in Tali Khali.
- Demonstrate the Theka and playing knowledge of prescribed Talas in Thah, Dugun, & Chaugun laya.

Unit – IVA (40 Hours)

- Ability to accompany with Bhajan.
- Basic knowledge of Pakhawaj tuning.
- Notation book to be prepared for compositions writing.

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

Suggestive readings:

- Mishra, Pt. Chhote Lal (2004) Taal Prasoon, Kanishka Publisher, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ramshai ji ki Tabla Vadan Parampra (2022), Kanishka Publishers, Delhi
- Das, Purushottam, Mridang Vadan, Sangeet Natak Akademi
- Saxena, S.K. (1994) Indian Concept of Rhythm, Kanishka Publisher, New Delhi
- Patwardhan, Datatrye Vashudev, (1955) Mridanga Tabla Vadan Paddhati, Vinayek Rao Patwardhan, Pune
- Shrivastava Girish Chandra, (2009) Taal Paricheye Bhaag II, Rubi Parkashan, Allahabad
- Saxena, Sudhir Kumar (2006) The Art of Tabla Rhythm, Sangeet Natak Academy, New Delhi
- Mishra, Pt. Vijay Shankar, Tabla Rare Compositions of the Great Masters (2014), Kanishka Publishers Distributors, New Delhi.

**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- sampoorna, 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 & contributions of 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 Kedeepyanaman Soorya, Ustad Ameer Khan, New Delhi, Delhi, Kanishka Publishers.
- Govardhan, Shanti (1st Edition, Part-I 2005, Part-I 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 :

- **AlhaiyaBilawal**
- **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.

Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav GeetManjari, Mumbai, Maharashtra, VishvasMandal.
 Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV 5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet SadanPrakashan.
 Singh,Tejpal (1st Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak Publication.
 Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part-III 2009, Part-IV 14th Edition: 2008) Raga Parichaya, Allahabad, Sangeet SadanPrakashan

DSC-1-C Biographies of Musicians and Musicologists (Major)

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	practical		
BIOGRAPHIES OF MUSICIANS AND MUSICOLOGISTS DSC-1 C	4	2	0	2	Class XII Pass	Nil

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

Theory: Component -1

Paper name: Biographies of Musicians and Musicologists

Learning Objectives:

*The objective of the course is to establish a chronology of the evolution through the study of the biographies of eminent musicians across the country.

* The biographies collected from authentic sources of musicians united by technique and methodology will help in creating a solid structural understanding.

*Studying notation of compositions established by eminent musicologists.

Learning Outcomes:

*Students will be able to perform an in depth study of the biographies of illustrious and eminent musicians.

*Students will be able to learn and attain optimum skills in notation writing of the composition.

Content:**A. Biographies of following Musicians and Musicologists:**

1. Samudragupt (2 Hours)
2. Abhinavgupt (2 Hours)
3. Nanyadev (2 Hours)
4. Gopal Nayak (2 Hours)
5. BaijuBawra (2 Hours)
6. Faqirulla (2 Hours)
7. Swami Haridas (2 Hours)
8. Sultan Husain Shah Sharqi (2 Hours)
9. BajBahadur (2 Hours)
10. MiyanShori (2 Hours)
11. Sadarang- Adarang (2 Hours)
12. Taanras Khan (2 Hours)

B. Notation writing of compositions in the prescribed Ragas. (4 Hours)**References:**

Mishra Sushila- Some immortals of Hindustani music

Mishra Sushila- Great Masters of Hindustani music

Sharma Amal Das- Musicians of India

BrihaspatiSulochana- KhusroTansenTatha Anya Kalakar

Ranade A. D.-Music and Musicians of Hindustan

Saraf Rama- Bhartiya Sangeet Sarita

Practical: Component -2 (60 Hours)

Course: DSC:1-C

Credit:2

Learning Objectives:

*The objective is to impart training in singing Raga based Alankar.

*Detailed knowledge of Lakshan Geet /Sargam Geet with Alaps and Tanas.

*Layakari to be shown using hand beats in the prescribed Talas.

Learning Outcomes :

*The students will be able to depict impeccably the Raga based Alankars with Tala through their performance.

*Students will be able to efficiently display their understanding of Lakshan Geet / Sargam Geet with Alaps and Tanas in the prescribed Ragas.

* Students will be able to accurately show using hand beat, the layakari of prescribed Talas.

Ragas-

- Bhairav
- AlhaiyaBilawal
- Kafi

Talas-

- Ektala
- Teentala
- Kaharwa

Vocal Music

1. Five Alankaras in each Raga of your syllabus with Tala.
2. Lakshan Geet /Sargam Geet in all the Ragas with Alaps and Tanas.
3. One composition in any one of the prescribed Ragas other than Teentala.
4. Layakari in all Talas.
5. Recognition of ShuddhaSwaras and vikritswaras.

Instrumental Music

1. Five Alankaras in each Raga of your syllabus with Tala.
2. Razakhani Gat in all the Ragas with Alaps and Tanas.
3. One composition in any one of the prescribed Ragas other than Teentala
4. Layakari in all Talas.
5. Recognition of Shuddha Swaras and Vikrit Swaras.

HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ practical		
An Introduction of Hindustani Music GE-1	4	2	0	2	Class XII Pass	Nil

Theory:

Paper Name: An Introduction of Hindustani Music

Credit:2

Learning Objective

- The Course has been carefully structured and aims at rendering the know - how of the technical terminologies and definitions.
- General discussions on various genres of music.
- A view on the Vedic music.
- Extensive knowledge of prescribed Ragas.
- Writing notations of the various layas of the suggested Talas.
- Making a project on the life and contributions of a distinguished musician of Indian Music.

Learning Outcome (CLO)

- By learning the technical terminologies, the students become aware of the basic and most commonly used terms in Indian music.
- The general discussion on the classical, semi-classical and light music gives them the knowledge of the prevalent Streams of Indian music and their content.
- The learning of the Vedic Music teaches them the importance of inheritance and origination.
- The study of Ragas and Talas helps in understanding the fundamentals of music for the students.
- Through the project report, they not only learn the process of research but also get inspired by the lives of famous musicians.

Content

Unit1

- Technical Terminology–Nada, Shruti, Swara (Shuddha & Vikrit), Alankar, Saptak, Raga, Aroha, Avroha, Pakad, Tala. **(8 Hours)**

Unit2

- Definition of Sangeet.
(4 Hours)

Unit3

- General discussion about Classical, Semi Classical and Light music.
(4 Hours)

Unit4

- Brief Introduction of Music in Vedic period.
(4 Hours)

Unit5

- Detailed study of prescribed Ragas–Alahiya Bilawal & Bhupali.
(4 Hours)

Unit6

- Ability to write Thaah, dugun & chaugun in prescribed talas –Teentaala, Jhaptaal, Kaharwa.
(2 Hours)

Unit7

- Project work of any one reputed classical musician –Hindustani / Karanatak. **(4 Hours)**

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.
- Mishra S. (1981), Great Masters of Hindustani Music, New Delhi, Delhi: Hem Publishers.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Garg, LN (1978), Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.

- Mishra,Lalmani(4thEdition:2011)BhartiyaSangeetVadya,Delhi,BhartiyaGyanpeeth.
- Mishra,Chhotelal(2004)TaalPrasoon, NewDelhi,Delhi,KanishkaPublishers.

SEMESTER-1

GE-1

**Practical: Performance & Viva –Voce
(60 Hours)
Credit:2**

Learning Objective

- The practical course design is such that the student gains the fundamental expertise in-decoding the 12 notes of the Hindustani Classical Music system, along with singing and playing of five basic Alankars which become a swivel for mastering tunefulness.
- A firm hold on rhythm is achieved by practice of keeping beats of recommended Talas on the palm in continuous rounds.
- Students are introduced to singing/playing of two elementary yet significant Ragas Alhaiya Bilawal and Bhupali, which are intended to further enrich their propensities as musicians while demonstrating a seven note Raga and five note one.
- The purpose of guided listening and discussions is to train the students by the ear, enabling them in deciphering various musical notes and Ragas by listening.

Learning Outcome(LO)

- Practical knowledge of the Swar and Alankars sets the foundation of Indian music among the students.
- Verbal demonstration of Talas enables them to understand rhythmic cycles.
- Guided listening with discussion of instrumental music/semi-classical forms increase and encourage interest among the students.

Content:

Prescribed Ragas:

- Alhaiya Bilawal
- Bhoopali

Vocal Music:

- Basic knowledge of Swaras (Shuddha and Vikrit).
Five Alankaras with bol patterns.
Aaroha, Avaroha and Pakad of Raga Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal / Razakhani Gat.
- Ability to keep the theka of following talas by hand beats - Tala-Teentaala, Jhaptaal & Kaharwa with Thaah and dugun.

- Guided listening & discussion of compositions /dhun based on raga.

Instrumental Music:

- Basic knowledge of Swaras (Shuddha and Vikrit).
Five Alankaras with bol patterns.
Aaroha, Avaroha and Pakad of Raga Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal / Razakhani Gat.
- Ability to keep the theka of following talas by hand beats - Tala-Teentaala, Jhaptala & Kaharwa with Thaah and dugun.
- Guided listening & discussion of compositions /dhun based on raga.

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

Reference

- Bhatkhande, V.N. (2008) KramikPustakMalika(Part- II, III, IV), Hathras, U.P.,SangeetKaryalya.
- Patwardhan, V.R.(1996),RagaVigyan,Pune,MH,Publisher:Dr.MadhusudhananPatwardhan.
- Bhatkhande, V.N.,(6thEdition,1999),BhatkhandeSargamGeetSangrah,Hathras,U.P.,Sangeet Karyalya.
- Ratanjankar,KrishnaNarayan(1990)AbhinavGeetManjari,Mumbai,Maharashtra,Acharya S.N.RatanjankarFoundation.
- Jha,Ramashraya(2014)AbhinavGeetanjali,Allahabad,U.P.,SangeetSadanPrakashan.
- Singh,Tejpal(1stEdition,2015)ShastreeyaSangeetSikshan,NewDelhi,Delhi,Akanksha PublishingHouse.
- Shrivastava,HarishChandra(June:2002)RagaParichaya,NewDelhi,Delhi,RubiPrakashan.
- Mishra,Lalmani,(1stEdition:1979)TantriNaadPart-I,Kanpur,U.P.,SahityaRatnawali.
- Mishra,Chhotelal(1stEdition:2006)TalaPrabhandh,NewDelhi,KanishkaPublishers,


REGISTRAR