

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

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

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

Suggestive readings:

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

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

SEMESTER - II

DSC – 5: Advance Stage Performance - 2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
ADVANCE STAGE PERFORMANCE-2 DSC -5	4	0	0	4	• B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VII OR • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Ragas and talas of Sem I-VII

Learning Objectives:

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

Learning Outcomes:

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

VOCAL MUSIC –

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

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

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

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

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

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

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

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

INSTRUMENTAL MUSIC –

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

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

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

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

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

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

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

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

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan

- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and NewCreation), Delhi, Sanjay Prakashan

SEMESTER - II

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

DSC – 6: Advance Ragas, Talas & their Applications - 2

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Ragas, Talas & their Applications-2	4	0	0	4	• B.A. (Hons.) Music • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Ragas and talas of Sem I-VII OR • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems