

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

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

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

**Paper Name: Basics of Indian musicology**

**Theory : Component-1**

**Credit:2**

#### Learning Objectives

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

#### Learning Outcome (LO)

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

#### Contents:- Lectures – 30 Hours

- Discussion and study of the following terms:
- Unit I- Swarmalika, LakshanGeet, Thaata definition, TenThats with their swaras, (4 Hours)
- Unit II- Poorwang-Uttarang, Poorva and Uttar Raga, (2 Hours)
- Unit III- VakraSwara, Varjit-Swara, Alaap, Jod, Jhala. (2 Hours)
- Unit IV- Taan Definition and its various types (2 Hours)
- Unit V- Mela, Raga, Ashraya Raga (2 Hours)
- Unit VI- Varna and its types, Alankars definition and its types (2 Hours)
- Unit VII- Gamak- Definition and various types. (2 Hours)
- Unit VIII - Biographies & contributions of the following: (6 Hours)
- -Jayadeva, Mansingh Tomar, Abdul Kareem Khan, Pt. Bhatkhande, Allaaddin

- Khan, Tyagaraja, Pt. Ravi Shankar.
- Unit IX- Study of the following Ragas (2 Hours)
  - Ragas - Yaman, Ramkali, Kafi.
  - Unit X- Comparative study of Ragas- (2 Hours)
  - Bhairav & Ramkali,
  - Kafi & Khamaj
  - Unit XI- Study of the following Talas: (2 Hours)
  - Talas- Ektala, Jhaptala, Teentala, Kaharwa Tala with Dugun.
  - Unit XII- Basic knowledge of the following instruments with diagram and labeling: (2 Hours)  
Tabla, Harmonium.

### References

- Matang, (1994), Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts.
- Paranjapey, S.S (1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy.
- Mishra, Lalmani, (2nd Edition: 2002) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Shrivastava, Girish Chandra (2008) Tala Parichaya, Meerut, U.P., Rubi Prakashan. Sambamoorthy, P. (2nd 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 Ragaki Utpatti Evam Vikas, New Delhi, Delhi, Radha Publication
- Saraf, Rama (2016) Sangeet Sarita, Khajuri Khas, Delhi, Vidyanidhi Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.
- Kasliwal, S. (2001) Classical Musical Instruments, 7/16, Ansari Road, Daryaganj, New Delhi, Delhi, Rupa & Co.

### Course: DSC- 2(A/B)

### Practical: Component -2 (60 Hours)

### Performance & Viva-Voce

### Learning Objectives:

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

### Learning Outcome (LO)

- The students will learn to perform and skillfully illuminate various aspects in the requisite ragas.
- The students will be able to demonstrate traditional compositions in Vilambit and Madhyalaya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- The students will learn to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which brings out the salient features of the raga.

- The student will learn to identify ragas and talas by the ear ,which helped them to decipher various compositions and ragas by listening.
- The students will be able to effectively recite and demonstrate their learning of the suggested talas, with their divisions–Tali, Khali and Dugun, giving them a distinct command on rhythm.
- Students will learn to play the Talas-Keherwa on the Tabla, which they will exhibit with a practical display.
- The students will acquire basic instruction of playing the Tanpura and Harmonium which will further enabled them to practice their Alankars and compositions independently.

## **Content**

**Total – 60 Hours**

**Prescribed Ragas–Yaman, Ramkali, Kafi**

**Vocal/Music -**

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

**Instrumental Music -**

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

**Vocal&Instrumental**

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Talas 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, Tigon and Chaugun.

## **References**

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

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

**DSC-1-C Study of selected works of Pt. V.N. Bhatkhade.**

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

**Course : DSC -2-C**

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

**Theory : Component -1**

**Credit: 2**

**Learning Objectives**

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

**Learning Outcome(LO)**

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

**Content:**

Study of following Works :

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

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

Unit III – Shrimallakshyasangeetam (4 Hours)

Unit IV - Kramik Pustak Malika (4 Hours)

Unit V - Sangeet paddhatiyon ka tulanatmak Adhyayan (4 Hours)

Unit VI - Bhatkhande Sangeet Shastra (4 Hours)

Unit VII - Pt. Bhatkhande Notation System (2 Hours)

Unit VIII- Notation writing of compositions in the prescribed Ragas (2 Hours)

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

1. Ektala- Choutala
2. Teentala- Tilwada

**Referance:**

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

**Course : - DSC :2-C**

**Practical: Component -2 (Total – 60 Hours)**

**Credit : 2**

**Learning Objectives:**

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

**Learning Outcome (LO)**

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

**Content:**

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

**Vocal Music**

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

**Instrumental Music:**

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

**Vocal and Instrumental Music:**

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

**References:**

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