

**B.A. (Prog.) IVth Year Music - Hindustani Music
Vocal/Instrumental**

Syllabus for DSC Paper

SEMESTER - VII

DSC –Performance of Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PERFORMANCE OF RAGAS, TALAS AND THEIR APPLICATIONS	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • 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 – <ul style="list-style-type: none"> • Ragas and Talas of Sem I-VI • 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.

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.
- To assess the ability of the student to play his instrument on various talas

Learning Outcomes:

- The student will be able to perform complex ragas with self-confidence.
- The student will be able to differentiate between similar sounding ragas.
- The student will have thorough knowledge of all the Talas.

Syllabus:

Prescribed Ragas:

- Ahir Bhairav, Nat Bhairav
- Miyan Malhar, Bahar
- Shuddha Sarang
- Shyam Kalyan

Unit-I For Vocal Music: (120 hrs.)

- Vilambit Khayal in any two of the prescribed Ragas with gayaki and Drut composition in all the prescribed Ragas.
- Presentation of one Semi classical, Devotional or Folk song
- Knowledge and demonstration of the following Talas – Teevra & Deepchandi
- Ability to make a comparative analysis of prescribed ragas and ability to tune the Tanpura.

OR

Unit-II For Instrumental Music: (120 hrs.)

- Maseetkhani Gat in any two of the prescribed Ragas and Razakhani Gat in all the prescribed Ragas.
- Gat with elaboration in any 2 of the following Talas - Ektal, Jhaptal & Roopak and presentation of a Dhun, Devotional or light music composition.
- Knowledge and demonstration of the following talas – Teevra.
- Ability to make a comparative analysis of similar ragas and ability to tune one's respective instrument.

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 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 New Creation), Delhi, Sanjay Prakashan