

**B.A. (Hons.) III Music - Hindustani Music Vocal/Instrumental
(Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSC Papers**

SEMESTER - VI

DSC – 16: Applied Theory

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
APPLIED THEORY (601)	4	3	1	0	Class XII Pass Must have learnt for a minimum of 5 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) Historical Study of Indian Music (Sem III) History of Indian Music (Sem V) Ragas and talas of Sem I-V 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 Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha, Alapti Ragas and talas of Sem I-V

Learning Objectives:

To focus on the Gharana system, which gives every performing artiste his identity.
To discuss about the various gharanas and styles in Instrumental music.
To study about the salient features of the Bani system of Dhrupad
To discuss about the various musical forms of Hindustani music

Learning Outcomes:

The student will come to know about the salient features of the Gharana system, as also the specialities of prominent gharanas like Gwalior, Agra, Delhi gharanas etc.
The student will gain knowledge about the various styles of playing instrumental music, that will help him to enjoy the concerts, and will also encourage him to carry out research on the styles of various musical instruments of Hindustani music.
The student will come to know about the various musical forms of vocal music, such as Khayal, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.
He/she will complete his graduation in graduation with a complete knowledge of twenty-six ragas, spanning all the six semesters.

Syllabus:**Unit I (6 hours)**

Study of the various schools of Dhrupad with regard to the following –

Banis of Dhrupad

The significant features regarding techniques of Dhrupad singing

Unit II (15 hours)

Study of the Gharana system of Khayal with respect to the following –

The salient features of the term ‘Gharana’

Study of the following gharanas:

Gwalior gharana # Agra gharana

Jaipur gharana # Dilli gharana

Kirana gharana

Unit III (3 hours)

Study of the Gharanas of Instrumental music and their leading styles

Unit IV (15 hours)

Study of Hindustani musical forms:

Dhrupad

Dhamar

Khayal

Sadra

Tarana

Chaturang

Trivat

Tappa

Thumri

Dadra

Unit V (3 hours)

Study of the following talas in detail – Teevra and Deepchandi

Study of the application of talas in musical forms

Ability to write the notation of the talas in dugun, tigun and chaugun

Unit VI (3 hours)

Study of the ragas of this semester Miyan ki Todi, Multani, Gaud Sarang, Chhayanat, Ramkali & Vibhas

Comparative study of the ragas with each other

Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
Dhrupad Annual, Edited by Premlata Sharma
- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Khayal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, Munsihram Monoharlal Publishers Pvt. Ltd.
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra, Part I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1968) Bhatkhande Sangeet Shastra, Part III, Hathras, UP. Sangeet Karyalaya
- Chandorkar, Vijaya (1993). Delhi University, Delhi
- Chandorkar, Vijaya (2014). Compositional Forms of Hindustani Music: A Journey, Munshiram Manoharlal Publishers Pvt. Ltd.
- Saxena, Madhubala (1985). Khayal Shaili ka vikas, Kurukshetra, Haryana, Vishal Publications
- Saxena, Madhubala. Prominent Musical Instruments: Technique and Tradition, Bhartiya Vidya Bhawan, New Delhi
- Saxena, Madhubala and Saxena, Rakesh Bala (2000). Sangeet Nikunj: Samskara Edition, Delhi, Radha Publications
- Bharali, Rabindra (2008) The Forgotten Forms of Hindustani Music, Delhi, Kanishka Publishing House
- Pathak, Sunanda. Hindustani Sangeet mein Raga ki Utpatti evam Vikas
- Goswami, Shailendra (2018). Hindustani Sangeet ke Mahaan Rachnakar Sadarang-Adarang, Delhi, Kanishka Publishers
- Brihaspati, Acharya Kailashchandradeva (1976). Dhruvapada aur uska vikas, Patna, Bihar, Bihar Rashtra Bhasha Parishad
- Devangan, Tulsiram (2020). Thumri Gayaki, Hathras, U.P., Sangeet Karyalaya
- Singh, Ojesh Pratap (2004). Hindustani Sangeet mein Sahitya, Delhi, Ishan Prakashan
- Nigam, Sarita (2021). Hindustani Sangeet mein Raga Vargikaran, Delhi, Kanishka Publishers
- Sharma, Premlata (Editor) (1987-1995). Dhrupad Annual, Varanasi, U.P., All India Kashiraj Trust
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