

B.A. (Hons.) Music
Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)

Syllabus for DSE - Khayal

SEMESTER – VIII

DSE – Khayal (6)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Khayal (6)	4	1	0	3	• Class XII Pass • Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • Theory topics in Sem III-VII • Ragas and talas of Sem III-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 • Understanding of theory topics covered in Sem III-VII • Knowledge of Ragas and talas of Sem III-VII

Learning Objectives:

- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss the various gharanas and styles in Hindustani vocal music.
- To discuss the various musical forms of Hindustani music
- 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 the previous semesters

Learning Outcomes:

- The student will come to know about the salient features of the Gharana system, as also

the specialties of prominent gharanas like Gwalior, Agra, Dilli gharanas etc.

- The student will come to know about the various musical forms of vocal music, such as Dhrupad, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.
- He/she 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/she has learnt in all the semesters.

Syllabus:

THEORY

Unit I: Study of the Gharana system and prominent composers of Khayal (7 hours)

- The concept of 'Gharana' in Hindustani music
- The salient features of 'Gharana' in Khayal gayaki
- Study of the following gharanas:
 - Gwalior gharana
 - Agra gharana
 - Jaipur gharana
 - Dilli gharana
 - Kirana gharana
- Biographical study of prominent composers of Khayal
 - Faiyyaz Khan
 - Bade Ghulam Ali Khan
 - Omkarnath Thakur
 - Amir Khan
 - S.N. Ratankankar

Unit II: Study of Hindustani musical forms (4 hours)

Study of the following musical forms –

- Dhrupad-Dhamar
- Tarana
- Tappa
- Thumri

Unit III: Ability to write the description of the ragas of this semester (2 hours)

- Miyan ki Todi
- Gaud Sarang
- Chhayanaat
- Bhairavi

Unit IV: Study of talas and writing notations of compositions (2 hours)

- Study of the following talas in detail – Roopak & Deepchandi
- Ability to write the notation of the talas in dugun, tigan and chaugun
- Ability to write the notation of Vilambit Khayal in the prescribed ragas
- Ability to write the notation of Drut Khayal in the prescribed ragas

PRACTICAL COMPONENT

Unit I: Study of the prescribed ragas (35 hours)

- Miyan ki Todi
- Gaud Sarang
- Chhayanaat
- Bhairavi

Unit II: Stage Performance of a raga (35 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 – Roopak & Deepachandi
- 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

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) Khyal 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
- 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