

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

**Syllabus for DSE - Khayal**

**SEMESTER – IV**

**DSE – Khayal (2)**

| Course Title & Code | Credits | Credit distribution of the course |   |   | Eligibility Criteria                                             | Pre-requisite of the course                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
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| DSE – Khayal (2)    | 4       | 1                                 | 0 | 3 | <ul style="list-style-type: none"> <li>Class XII Pass</li> </ul> | <p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>Theory topics in Sem III</li> <li>Ragas and talas of Sem III</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>Knowledge of the 10 Thaatas</li> <li>Ragas and talas of Sem III</li> </ul> |

**Learning Objectives:**

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To teach him the concept of every raga being performed according to a specific time
- To make the student aware of the life and contribution of two legends – Pt. Bhatkhande and Pt. Paluskar, credited with the revival of Hindustani Classical Music
- To continue to focus on the basics of singing/playing.
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas.
- To further his training in performance, with other basic ragas as prescribed.

**Learning Outcomes:**

- The student will come to know how ragas were performed in ancient times.
- He will learn the principles governing the Time Theory of Ragas, in that every raga is to be performed according to a designated time. This will enhance his understanding of the raga and their associated moods.
- The student will appreciate the pioneering work done by the aforementioned legends

of Hindustani music, and how the state of modern music is a direct result of their tireless efforts in reviving the dying art.

- The basics of the student will get further strengthened.
- The student will start to gain self-belief and make attempts to improvise while performing a raga.
- The student will begin to gain some command over increasingly complex talas.
- With other basic ragas, the student will understand how to use the flat and sharp notes in ragas with varied tonal phrases.
- He will gain confidence with the Tabla accompanying him in performances of larger time-duration

### **Syllabus:**

#### **Theory**

#### **Unit I (3 hours)**

- Sthaya
- Kaku
- Gamak
- Alaptva-Bahutva
- Avirbhav-Tirobhav

#### **Unit II (3 hours)**

Time Theory of Ragas

- Sandhiprakash ragas
- Ragas of daytime
- Ragas of nighttime

#### **Unit III (2 hours)**

Life and contribution of the following:

- Pt. Vishnu Narayan Bhatkhande
- Pt. Vishnu Digambar Paluskar

#### **Unit IV (3 hours)**

Study of the ragas of this semester – Kafi, Khamaj & Bhupali

#### **Unit V (2 hours)**

Ability to write the notation of compositions in the prescribed ragas

## **Unit VI (2 hours)**

- Study of the following talas in detail – Dadra & Kaharva
- Ability to write the notation of the talas in dugun, tigon and chaugun

## **Practical component**

### **Prescribed ragas:**

1. Kafi
2. Khamaj
3. Bhupali

## **Unit I (30 hours)**

Five alankars to be presented in the prescribed ragas.

## **Unit II (10 hours)**

One Sargam Geet each in the prescribed ragas

## **Unit III (10 hours)**

One Lakshan Geet each in the prescribed ragas

## **Unit IV (15 hours)**

Two Drut Khyals with elaborations in any of the prescribed ragas

## **Unit V (15 hours)**

Knowledge and demonstration of the following talas with dugun, tigon and chaugun -  
Dadra & Kaharva

## **Unit VI (10 hours)**

Basic knowledge of Tanpura and its tuning

### **Suggestive readings:**

- Clements, E. (1912) Introduction to The Study of Indian Music, Allahabad, U.P., Kitab Mahal
- Vir, Ram Avtar (1980) Theory of Indian music, Delhi, Pankaj Publication
- Bhatkhande V.N. (1975) Bhatkhande Sangeet Shastra, Hathras, UP, Sangeet Karyalay
- Pathak, Jagdish Narayan (1969) Sangeet Shastra Praveen, Allahabad, U.P., Published

by Shri RatnakarPathak

- Nigam, V.S. (1973) Sangeet Kamudi, Part I, Allahabad, U.P. Indian Art Press
- Nigam, V.S. (1974) Sangeet Kamudi, Part II, Allahabad, U.P. Indian Art Press
- Sharma, Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
- Sharma, Swatantra (2012) Paschatya Swarlipi Paddhati evam Bhartiya Sangeet,U.P., Anubhav Publication House
- Bhatkhande V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-III, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raga Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- 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