

ADITI MAHAVIDYALAYA

University of Delhi

PROGRAMME LEARNING OUTCOMES & COURSE LEARNING OUTCOME

2019-2022

DEPARTMENT: Music Department

BA(PROGRAMME) 1st year

SEMESTER-1

Theory : Unit-1

Course : DSC 1 (A) Theory : Fundamentals of Indian Music

Credit : 2

PAPER OBJECTIVE:

The foremost emphasis of the course to establishing better understanding of the different aspects of Hindustani Music.

- Basic knowledge of the instruments – Tanpura/Sitar.
- Biographies of the musicians, composers and musicologists will help students to know about the great Musicians.
- Theoretical knowledge of Ragas and Talas.

Learning Outcome:

The student has learnt and understood the definitions of the radical musical phrases and is able to effectively communicate the same.

- Gained qualitative knowledge on the study of important melodic terminology, which was successfully displayed.
- The students attained erudition of musical instruments such as the Tanpura and Sitar and skillfully illustrated their various sections.
- They acquired cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits.
- Accurately exemplified the prescribed Ragas and Talas which further illuminated their Practical demonstration.

Teaching Learning Process

- Lectures and tutorials

SYLLABUS:

Content

There will be three sections; candidates shall have to answer one question from each section & two from any of the sections, thus five question in all.

Section-1

- Sangeet : Gayan, Vadan, Nritya
- Shruti
- Swara : Shuddha Swara, Vikrit Swara – Komal Vikrit, Chal Swara, Achal Swara

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- Saptak : Mandra Saptak, Taar Saptak
- Laya : Vilambhit, Varna Drut Laya
- Varna
- Alankar
- Nada : Aahata Nada, Anaahata Nada, Nada Ki Tarata, Teevrata, Nada ki Jati Raga : Raga Ki Jati-
Audav, Shadav, Sampoorna, Aroha, Avroha, Pakad
- Tala : Matra, Tali, Khali, Vibhag
- Basic knowledge of the following instruments with diagrams and labelling :
- Tanpura for Vocal students, Sitar for Instrumental students.

Section-2

- Biographies & contributions of the following : Amir Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan.

Section-3

- Study of prescribed Ragas & Talas:
Ragas – Alhaiya Bilawal, Khamaj, Bhairav
Talas – Teentala, Dadra, Kaharwa.

References

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April. 1969, Part-III 2nd Edition April. 1968, Part-IV 2nd Edition: March. 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Garg, Laxmi Narayan (1984) Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya. Mishra, Pt. Lalmani (1st Edition: 1973) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth. Singh, Tejpal. & Arora, Prerna (1st Edition; 2005) Sangeet Ke dedeepyaman Soorya, Ustad Ameer Khan, New Delhi, Delhi, Kanishka Publishers.
- Govardhan, Shanti (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Shrivastava, Girish Chandra (2002) Tala Parichaya; Part-III, New Delhi, Delhi, Rubi Prakashan.
- Jain, Renu (1st Edition: 2006) Swara aur Raga, New Delhi, Delhi, Kanishka Publishers.

SEMESTER-1

Practical : Unit-2

Course : DSC 1(B) Practical : Performance & Viva –Voce

Credit : 4

PAPER OBJECTIVE:


Ability to Play/sing Alankar.

- Performance based on Raga and Tala is prescribed syllabus.
- Learn different techniques to sing and play.
- Learn to play basis Harmonium.

Learning Outcome:


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- The students gained proficiency in learning the five rudimentary Alankars and adeptly demonstrated them, thereby attaining a firm grasp on the accuracy of Swaras.
- They efficiently displayed their mastery over Swarmalika in one of the prescribed Ragas, which became the fulcrum to learning the intrinsic nature of the Raga.
- They skillfully exhibited Drut Khayals in the two specified Ragas. This became a preamble to acquiring performance skills.
- Students achieved disphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.
- They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.
- Students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which is become a core for further learning and self reliance.
- The practical file carrying 25 marks for internal assessment was well presented with illustrations of Ragas, notations of traditional compositions, Talas with Dugun, Tigun and Chaugun. This also became a valuable note file for references.

Teaching Learning Process

- Practical Class

SEMESTER-1

Practical : Unit-2

Course : DSC 1(B) Practical : Performance & Viva –Voce

Credit : 4

SYLLABUS:

Content

- Prescribed Ragas : Alhaiya Bilawal, Khamaj, Bhairav

Vocal Music

- Five Alankars.
- Lakshangeet/Swarmalika in any one of the Ragas.
- Drut Khayal in any two of the prescribed Ragas.

Instrumental Music

- Five Alankars.
- Razakhani gat in any two of the prescribed Ragas.
- Basic technique of Jhala Playing.

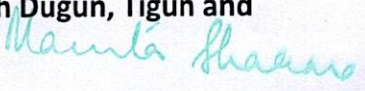
Vocal & Instrumental

- Identifying Shuddha and Vikrit Swaras when played or sung.
- Ability to recite the following Thekas and their Dugun with Tali & Khali- Teentala, Dadra, Kaharwa..
- Basic knowledge of playing Tanpura and Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

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- Bhatkhande, V.N., (Part-II, Dec. 2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R., (Part-I, First Edition, 1936), Raga Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
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- 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 (1st Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak 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.

SEMESTER 2

Theory : Unit-1

Course : DSC 2 (A) Theory : Basics of Indian Musicology

Credit : 2

Course/Paper Objective

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. 9
- Biographies of some great musicians and their contributions.

Course Learning Outcome

The students comprehended and ably illustrated the terminology of the rudimentary principles of musicology.

- They acquired instruction on the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.
- With the study of the specified Ragas and Talas, the students amply assimilated their tutions and meticulously exemplified their learning.
- The students gained fundamental knowledge of the Harmonium and Tabla, which they deftly sketched and labelled.

Teaching Learning Process

- Lectures and tutorials

SYLLABUS:

Content

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Section-1

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Discussion and study of the following terms:

- Swarmalika, Lakshan Geet, Vadi-Samvadi-Anuvadi-Vivadi, Poorvang-Uttarang, Vakra Swara, Varjit-Swara, Alaap, Jod, Jhala, Gamak, Meend, Soot, Murki, Kan, Khatka, Krintan.
- Taan evam uske prakar.
- Mela, Thaata, Raga, Ashraya Raga.

Section-2

Biographies & contributions of the following:

- Jayadeva, Mansingh Tomar, Abdul Kareem Khan, Pt. Bhatkhande, Allauddin Khan, Tyagaraja, Pt. Ravi Shankar.

Section-3

Study of the following Ragas & Talas:

- Ragas- Yaman, Jaunpuri, Kafi.
- Talas- Ektala, Jhaptala, Teentala, Kaharwa.
- Basic knowledge of the following instruments with diagrams and labelling: 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.
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- Saraf, Rama (2016) Sangeet Sarita, Khajuri Khas, Delhi, Vidyanidhi Prakashan.
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- Kasliwal, S. (2001) Classical Musical Instruments, 7/16, Ansari Road, Daryaganj, New Delhi, Delhi, Rupa & Co.

SEMESTER-2

Practical : Unit-2

Course : DSC 2 (B) Practical : Performance & Viva –Voce

Credit: 4

Course Objective Teaching

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

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Course Learning Outcome (CLO)

- The students learnt to perform and skillfully illuminated various aspects in the requisite ragas.
- They adeptly demonstrated traditional compositions in Vilambit and Madhya laya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- They learnt to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which irradiated the salient features of the raga, making their performance more explicit.
- The students learnt to identify ragas and talas by the ear, which helped them to decipher various compositions and ragas by listening.
- They were 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 learnt to play the Talas - Keherwa on the Tabla, which they exhibited with a practical display.
- They acquired basic instruction of playing the Tanpura and Harmonium which further enabled them to practice their Alankars and compositions independently.

Teaching Learning Process

- Practical Class

Syllabus:-

Content

- Prescribed Ragas – Yaman, Jaunpuri, Kafi

Vocal Music

- Swarmalika 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 Gat in other than Teentala.

Vocal & Instrumental

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

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- Patwardhan, V.R., (1996), Raga Vigyan, Pune, MH, Publisher- Dr. Madhusudhanan Patwardhan.
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- Mishra, Chhotelal (2012) Tala Prasoon, New Delhi, Delhi, Kanishka Publisher

BA(PROGRAMME) 2ND year

SEMESTER-3

Theory : Unit-1

Course : DSC 3 (A) Theory: Theory of Indian Music, Ancient Granthas & Contribution of musicologists.

Credit : 2

PAPER OBJECTIVE:

Ability to play/sing Alankar.

- Performance based on Raga and Tala in prescribed syllabus.
- Learn different techniques to sing and play.
- Learn to play basic Harmonium.

Course Learning Outcome

The students gained proficiency in learning the five rudimentary Alankars and adeptly demonstrated them, thereby attaining a firm grasp on the accuracy of Swaras.

- They efficiently displayed their mastery over Swarmalika in one of the prescribed Ragas, which became the fulcrum to learning the intrinsic nature of the Raga.
- They skillfully exhibited Drut Khayals in the two specified Ragas. This became a preamble to acquiring performance skills.
- Students achieved disphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.
- They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.
- Students obtained understanding of the fundamental knowledge of playing the Tanpura and Harmonium which is become a core for further learning and self reliance.

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- The practical file carrying 25 marks for internal assessment was well presented with illustrations of Ragas, notations of traditional compositions, Talas with Dugun, Tigun and Chaugun. This also became a valuable note file for references.

Teaching Learning Process

- Lectures and tutorials

SYLLABUS:

CONTENT:-

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Section-1

General discussion and definition of the following:-

- . Dhrupad, Dhamar, Khayal-Vilambit Khayal, Drut Khayal, Maseetkhani Gat, Razakhani
- . Harmony, Melody.
- . Knowledge of Pt. Bhatkhande Swarlipi Paddhati.
- . Writing of Talas in notation with their Vibhags, Matras, Bols, Sam, Tali and Khali with Dugun, Tigun and Chaugun: Chautala, Jhaptala, Teentala, Roopak.

Section-2

- Vedic Music – Samvedic Sangeet, Saam Swar- Udatta, Anudatta, Swarita.
- Bhakti-Panchvidh Saam, Saptvidh Saam, Saam Vikar.
- Vedic evam Laukik Scales, Vedic Instruments.
- General study of Natyashastra.
- Detailed study of the following Ragas : Bihag, Malkauns, Vrindavani Sarang.

Section-3

- Life & Contribution of the following musicians and musicologists:- Pt. V. D. Paluskar, Sourindra Mohan Tagore, Mozart, Shyama Shastri.
- Writing of compositions in notation of Vilambit Khayal, Drut Khayal (For Vocal students), Maseetkhani Gat, Razakhani Gat (For Instrumental students).

Or

Only Visually challenged students have the option of attempting either notation or an essay on the following topics:

- Bhakti evam Sangeet.
- Shastreeya Sangeet va Lok Sangeet.
- Sangeet Ke vikas mein Akashvani ka yogdan.

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SEMESTER-3

Practical : Unit-2

Course : DSC 3 (B) Practical : Performance & Viva –Voce

Credit : 4

PAPER OBJECTIVE:

Learn to identify Ragas and Talas and perform Gat/Drut Khayal.

- Ability to recite the Thekas of different Talas along with Dugun.
- Perform one light Dhun/Bhajan/Lokgeet.

Course Learning Outcome

The students learnt to perform and skillfully illuminated various aspects in the requisite ragas.

- They adeptly demonstrated traditional compositions in Vilambit and Madhya laya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- They learnt to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which irradiated the salient features of the raga, making their performance more explicit.
- The students learnt to identify ragas and talas by the ear, which helped them to decipher various compositions and ragas by listening.
- They were 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 learnt to a play the Talas - Keherwa on the Tabla, which they exhibited with a practical display.
- They acquired basic instruction of playing the Tanpura and Harmonium which further enabled them to practice their Alankars and compositions independently

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Teaching Learning Process

- Practical Class

Content

- Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chougun.
Or
One Dhamar with Dugun, Tigun and Chougun.
- One Raga based Bhajan/Lok geet.

Instrumental Music

- Maseetkhani Gat in any of the prescribed Ragas with Todas & Tanas.
- Razakhani Gat in any two of the prescribed Ragas with Taanas & Jhalas.
- Any one Dhun.

Vocal & Instrumental


- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali : Chautala, Jhaptala, Teentala, Roopak.
- Ability to play Teentala on Tabla.
- Basic knowledge of playing Alankars on Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
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- Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvas 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 Prasoon, New Delhi, Delhi, Kanishka Publisher

SEMESTER-4
Theory:Unit-1

Course : DSC 4 (A) Theory: Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.

Credit: 2

Course Objective

The course is formulated with an objective to enhance the knowledge of the students through definitions, descriptions and explanations, with the teaching of-

- The theory of Indian Music with reference to terminologies, musical forms, Ragas and Talas and essays.
- The purpose of studying the Medieval Granthas is to impart the information of the development of music during this period.
- The aim behind the study of contributions of musicians and musicologists is to share their life and achievements with the students.

Course Learning Outcome (CLO)

- The indepth knowledge of the semi-classical forms like Thumri, Dadra, Tappa is imparted.
- Elaborate knowledge of the popular Ragas- Bageshree, Bhupali and Bhimpalasi is given.
- Students are able to recite the Thekas and their Dugun, Tigun and Chaugun recitation of many Talas.
- They attain knowledge of significant Granthas with special reference to their time period.

Teaching Learning Process

- Lectures and tutorials

Content

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

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Section-1

General discussion & definition of the following:

- Ragon ka Samay Siddhant, Sandhiprakash Raga, Parmelapraveshak Raga.
- Detailed study of the following musical forms: Thumri, Dadra, Tappa.
- Elaborate study of the following Ragas: Bageshree, Bhimpalasi, Bhupali.
- Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali and their Dugun, Tigun & Chaugun : Teentala, Ektala, Chautala, Roopak, Kaharwa, Dadra, Jhaptala.

Section-2

- General study of following Granthas with special reference to their time period, chapterisation and contents :- Ahobal's Sangeet Parijat, Venkatamakhi's Chaturdandiprakashika.
- Life & Contributions of the following musicians and musicologist :- Pt. Krishna Narayan Ratanjankar, Beethoven, Vilayat Khan, Muthuswami Dikshitar.

Section-3

- Writing of compositions in notation of Vilambit Khayal, Drut Khayal and Dhrupad or Dhamar.

Or

- Notation Writing of Maseetkhani Gat, Razakhani Gat in Teentala, one Gat in other than Teentala. (For Instrumental Music students)

Or

Only Visually challenged students have the option of attempting either notation or an essay on the following topics:

- Raga ka Samay Siddhant.
- Hindustani Sangeet mein Laya.
- Shastreeya Sangeet evam Sugam Sangeet.

References

- Bhatkhande, V. N. (Jan- 1982) Sangeet Paddhatiyon ka Tulanatmak Adhyayan, Hathras, U.P., Sangeet Karyalaya.
- Ahobal (3rd Edition: 1971) Sangeet Parijaat, Hathras, U.P., Sangeet Karyalaya.
- Ramamatya, (1979) Swarmela Kala Nidhi, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1987) Taal Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
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- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Saraf, Rama (1st Edition: 2003) Sangeet Sarita, Delhi, Vidyanidhi Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Sikshan, Delhi, Pathak Publication.
- Kasliwal, S. (1st Edition: 2002) Sur Tara, New Delhi, Delhi, Kanishka Publishers.

SEMESTER-4

Practical : Unit-2

Course : DSC 4 (B) Practical: Performance & Viva –Voce

Credit: 4

Course Objective

- The practical aspects are intended at increasing the degree of mastery in the subject through performance and viva-voce.

Course Learning Outcome (CLO)

- The student acquire proficiency in singing Vilambit and Drut Khayals, Dhrupad, Dhamar There by elaborating them through Alaap, Taan and Layakari respectively.
- The students of instrumental music skillfully play various Gat with Taan and Jhala.
- They understand the significance of the Raga.
- They get the understanding of folk music by singing Lokgeet or playing folk-dhun.
- They obtain the basic knowledge of Harmonium or any other instrument playing which facilitates their musical learning process.

Content

- Prescribed Ragas – Bageshree, Bhoopali, Bhimpalasi.


Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chaugan
or
- One Dhamar with Dugun, Tigun and Chaugan.
- One Raga based Bhajan/Lokgeet.

Instrumental Music

- Maseetkhani Gat with Tanas in the prescribed Ragas.


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- Razakhani Gat (Tanas and Jhala) in the prescribed Ragas. Gat in any Tala other than Teentala.
- Raga or Folk music based dhun.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas with Tali and Khali. Teentala, Ektala, Chautala, Roopak, Kaharwa, Dadra, Jhaptala.
- Knowledge of playing Harmonium or any musical instrument.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

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- Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
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- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
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- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava, Harish Chandra (June: 2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.

BA(PROGRAMME) 3RD year

SEMESTER-5

Theory : Unit-1

Course : DSE 1 (A) Theory: Theory of Indian Music and study of ancient Granthas and

Ragas

Credit : 2

Course Objective

- The study of the ancient text aims at providing the knowledge of the historical era and its reference to the subject.
- Discussions on different terminologies to make the subject more comprehensive and perceptive .
- The study of Ragas , Talas and compositions aim at crafting the theoretical aspect of their presentation.


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Course Learning Outcome (CLO)

- The students have obtained wisdom and understood the musical references and instruments found in the epic Ramayan and its relevance to present time.
- With the indepth study of the ancient text, Sangeet Ratnakar by Pt. Sharangdev, the students gained a deep insight into the origin of Indian music.
- The general study of Matang Muni's Granth Brihaddeshi provided an axis to the students who are now able to communicate the result of studies undertaken on this ancient treatise.
- Students have understood the concept of Margi and Desi sangeet and are able to demonstrate its significance in modern times.
- The students have attained a detailed study of the theoretical aspects of the prescribed Ragas and Talas which enhance the quality of projects and their practical illustrations.
- They have also acquired skills in writing the notations of traditional compositions of Ragas with Dugun of given Talas.
- The comparative study of Talas bearing equal number of beats further enhances their ability to understand the salient features of various Talas.
- The students have developed skills in writing notations of traditional compositions in Khayal/ Dhrupad/ Dhamar/ Razakhani/ Maseetkhani Gats thereby getting empowered to learn authentic compositions independently by reading notations.
- Visually challenged students have commissioned their mind to write an essay on prescribed topics thereby developing their expression and learning better utterance skills.

Teaching Learning Process

- Lectures and tutorials

Content

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

Section-1

- Musical references & Instruments as found in Ramayana.
- Detailed study of Sangeet Ratnakar.
- Detailed study of the following as treated in Sharangdev's Sangeet Ratnakar- Nibaddha, Anibaddha, Kaku, Sthaya.
- General study of Matang Muni's Granth Brihaddeshi.
- Margi evam Desi Sangeet.

Section-2

- Detailed study of the following Ragas : Todi, Kedar, Patdeep.
- Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: Tilwada, Dhamar, Ektala, Choutala, Dadra, Keherwa, Teentala.
- Ability to write Dugun of the prescribed Talas.
- Comparative study of the following Talas: SEktal-Choutal, Teental-Tilwada


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Section-3

- Writing of compositions in notation of Vilambit Khayal, Dhrupad or Dhamar.(For Vocal students)
- Notation Writing of Maseetkhani Gat in Teentaal, Razakhani Gat in Teentala and Gat other than Teentaala.(For Instrumental students)

Or

- Only Visually challenged students have the option of attempting either notation or an essay on the following topics:
- Importance of media in promotion of Music.
- Significance of Music in human life.
- Importance of Music in Fine Arts.

References

- Paranjpey, Shridhar Sharat Chandra (2nd Edition: 1985) Bharatiya Sangeet Ka Itihas, Bhopal, Madhya Pradesh, Hindi Granth Academy.
- Singh, Thakur Jaidev, Bharatiya Sangeet Ka Itihas, Kolkata, West Bengal, Sangeet Research Academy.
- Deva, B.C. (1st Edtion: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Shrivastava, Girish Chandra (1987) Tala Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
- Bharatmuni, Natyashastra, Varanasi, U.P., Chaukhamba Publications.
- Sharangdeva (1stEdition:1964) Sangeet Ratnakar-Vol.1, Hathras, U.P., Sangeet Karyalaya.
- Rajan, Renu (1st Edition: 2010) Bhartiya Shahstriya Sangeet Ke Vividh Ayam, Delhi, Ankit Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya
- Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P.,Sangeet Sadan Prakashan.
- Kasliwal, S. (2001) Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

SEMESTER-5

Practical : Unit-2

Course : DSE 1 (B) Practical: Performance & Viva-Voce

Credit : 4

Course Objective

- The Objective behind the teaching of various forms of vocal and instruments is to take the students a step forward into the domains of Indian Classical Music.

Mamta Sharma

Course Learning Outcome (CLO)

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- The student is able to give a practical demonstration of the prescribed Ragas and Talas with improvisation and also learnt folk Music and Dhun.
- They have been taught the customary and traditional Gayaki of Dhrupad-Dhamaar.
- Reciting the Thekas of the Talas and playing basic Talas has enabled them to get acquainted with the rhythmic patterns.
- The practical file with details of each topic covered in the syllabus has taught the students the art of systematic documentation and presentation.

Teaching Learning Process

- Practical Class

Content

- Prescribed Ragas – Todi, Kedar, Patdeep.

Vocal Music

- One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- Dhrupad with Dugun, Tigun and Chaugun.
Or
- Dhamar with Dugun, Tigun and Chaugun.

Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in the prescribed Ragas.
- Gat in any Tala other than Teentala.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung .
- Ability to recite the Thekas of the following Talas with Tali and Khali: Tilwada, Dhamar, Ektala, Chautala, Dadra, Kaharwa, Teentala.
- Elementary knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
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- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.

SEMESTER-6

Course : DSE 2 (A) Theory: Musicology and Study of Ragas and Talas

Credit: 2

Course Objective

- The course has been precisely structured to provide a deep understanding of the historical texts and their content which are of great significance in Indian Music.
- The in detail study of the important and diverse elements would provide a grip on the subject.
- The writing of compositions and essays are intended to increase an appropriate and research oriented knowledge of the students.

Course Learning Outcome (CLO)

- Students have acquired knowledge and understood the musical references found in the epic Mahabharata.
- Gained proficiency in the comparative study of the two major notation systems, which has provided them with virtual understanding of the two methods.
- Achieved discernment on the classification of instruments – such as a) String instruments, b) Drum instruments, c) Wind instruments, and d) Percussion instruments.
- Imbided erudition of the importance of Raga Lakshanas and are able to apply the same to the definition of Ragas.
- They have understood the assets and flaws of the performing musicians which they employ to their advantage during performances.
- Acquired cognition of writing notations of traditional compositions and further developing their skills to independently read and learn authentic compositions on their Sown.
- Visually challenged students have engaged their mind to writing on prescribed topics, thereby developing their expression and learning better skills for declaration.

Teaching Learning Process

- Lectures and tutorials

Content

There will be three sections; candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.


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Section-1

- Musical references as found in Mahabharata.
Comparative study of notation system of Pt.Vishnu Narayana Bhatkhande and Pt.Vishnu Digambar Paluskar.
- Classification of Musical Instruments : TataVadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.
- Gayak ke Gun-Avgun.
- Raga Lakshan.

Section-2

- Detailed study of the following Ragas : Puriyadhanashri, Hamir, Des.
- Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali and Khali of the following : Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, Dadra.
- Ability to write Dugun, Tigun and Chaugun of the prescribed Talas.
- Detailed study of the following musical forms : Sadra, Trivat, Chaturang, Tarana.
- General study of western instruments adapted in Indian Classical Music – Violin, Guitar.
- General understanding of Harmony or Melody.

Section-3

- Writing of compositions in Notation of Vilambit Khyal, Dhrupad/ Dhamar.(For Vocal students)
 - Notation writing of Maseetkhani Gat, Razakhani Gat in Teentala and Gat in other than Teentala.
- Or
- Only Visually challenged students have the option of attempting either notation or an essay on the following topics:
Bhartiya Sangeet Ke Vividh Roop.
 - Vyaktitva nirman mein Sangeet ki bhoomika.
 - Rashtreeya Ekta mein Sangeet ka yogdan.

References

- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.
- Chandorkar, Vijaya (1993) Bhartiya Sangeet Mein Nibaddha Tatha Anibaddha Gaan,
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- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
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- Sharma, Premlata, Sangeet Mein Nibaddha aur Anibaddha.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

SEMESTER-6

Practical:Unit-2

Course : DSE 2 (B) Practical: Performance & Viva –Voce

Credit: 4

Course Objective

- The performance and viva voce aim at enhancing the understanding and propensity of the students to take this subject as a part of their higher study.

Course Learning Outcome (CLO)

- The students have gained competence in demonstrating the Vilambit & Madhyalaya Khayals/ Maseetkhani and Razakhani Gats, their Alaps, Taans, variations in the traditional compositions of the prescribed Ragas, thereby developing performance skills.
- They accomplish erudition and ability of performing Dhrupad/ Dhamar and demonstrating their Dugun, Tigun and Chaugun.
- The students are able to skillfully display their understanding of the prescribed Talas different Laya.
- They have acquired the judgement of desciphering the various Ragas and Talas by listening and observing.
- Having learnt the basic technique of playing the Harmonium, the students exhibit a vivid view of sound and placement of notes. This has empowered them to independently play and learn songs and compositions.

Teaching Learning Process

- Practical Class

Content

- Prescribed Ragas – Puriyadhanashri, Hameer, Des.


Vocal Music

- One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas. Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with dugun, tigun, chaugun.

Or

One Dhamar with Dugun, Tigun and Chaugun.


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Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in the prescribed Ragas.
- Gat in any Tala other than Teentala or a Dhun.


Vocal & Instrumental


- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali : Ektala, Jhaptala, Teentala, Tilwada, Roopak, Keherwa, Dhamar, Chautala, Dadra.
- Ability to recite Dugun and Chaugun of any two of the prescribed Talas.
- Elementary knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

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