

**Syllabus of B.A. (Prog.) Hindustani Music  
(Vocal/ Instrumental)**

Submitted

to

*University Grants Commission*

*New Delhi*

Under

**Choice Based Credit System**

**CHOICE BASED CREDIT SYSTEM  
2015**

**DEPARTMENT OF MUSIC  
FACULTY OF MUSIC & FINE ARTS  
UNIVERSITY OF DELHI  
DELHI-110007**

**CHOICE BASED CREDIT SYSTEM IN B.A. PROGRAMME**  
**HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)**

BCA/PROG/03/01/14-15.07.2017

(Page No. 353-393)

Semester	CORE COURSE	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Elective: Discipline Specific DSE	Elective: Generic (GE)
I	English/MIL-1	(English/MIL Communication)/ Environmental Science			
	DSC-1A Theory of Indian Music: Unit-1  Practical: Unit-2				
II	Theory of Indian Music General & Biographies Unit-I  Practical : Unit-II	Environmental Science/(English/MIL Communication)			
III	Theory: Unit-1 Ancient Granthas & Contribution of musicologists  Practical : Unit-2		SEC-1  Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-4		
IV	Theory : Unit-1 Medieval Granthas & Contribution of Musicians  Practical : Unit-2		SEC-2  Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-4		
V			SEC-3 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-4	DSE-1A Theory: Vocal / Instrumental (Hindustani Music) Credit-2	Generic Elective -1 (Vocal/ Instrumental Music) Credit-6
				DSE-2A Practical: Vocal / Instrumental (Hindustani Music) Credit-4	
VI			SEC-4 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-4	DSE-1B Theory: Vocal / Instrumental (Hindustani Music) Credit-2	Generic Elective -2 (Vocal/ Instrumental Music) Credit-6
				DSE-2B Practical: Vocal / Instrumental (Hindustani Music) Credit-4	

**Choice Based Credit System****Syllabus for B.A. (Prog.) Hindustani Music****(Vocal/ Instrumental)**

	Total Marks	Credits
<b>SEM-I</b>		
Paper - I : Theory	38+12 = 50	2
Paper - I : Practical	50	4
<b>SEM-II</b>		
Paper - II : Theory	38+12 = 50	2
Paper - II : Practical	50	4
<b>SEM-III</b>		
Paper - III : Theory	38+12 = 50	2
Paper - III : Practical	50	4
<b>SEM-IV</b>		
Paper - IV : Theory	38+12 = 50	2
Paper - IV : Practical	50	4
DSE (Paper-V: Theory) -1A	38+12 = 50	2
DSE (Paper-V: Practical)-2A	50	4
DSE (Paper-VI: Theory) -1B	38+12 = 50	2
DSE (Paper-VI: Practical) -2B	50	4
<b>Total:</b>	<b>600</b>	<b>36</b>
<b>SEC</b>		
SEC – I	100	4
SEC – II	100	4
SEC – III	100	4
SEC – IV	100	4
	<b>400</b>	<b>16</b>
<b>GE</b>		
GE - 1	100	6
GE - 2	100	6
	<b>200</b>	<b>12</b>

**CBCS****B.A. (Prog.) Hindustani Music (Vocal & Instrumental)****Layout & Course of Study****Semester-I**

Duration	Paper-I Theory (Unit-I)	Max Marks	Credits	Lecture/week
3 hours		50	2	2
Exam. – 38 marks + Internal Assessment – 12 marks				

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

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-I**

1. General discussion and definition of the following terms:-

Sangeet: Gayan, Vadan, Nritya; Shruti, Swar, Shuddha Swar, Vikrit Swar-Komal, Vikrit, Teevra Vikrit, Saptak-Mandra Saptak, Madhya Saptak, Taar Saptak; Laya-Vilambit, Madhya, Drut Laya; Varna; Alankar.

2. Study of the following:-

- a. Nada – Aahat Nada, Anaahat Nada, Nada Ki Tarata, Teevrata, Nada ki Jati
- b. Raga – Raga Ki Jati – Audav, Shadav, Sampoorna
- c. Aroha, Avroha, Pakad
- d. Taal; Matra, Tali, Khali, Vibhag.

3. Basic knowledge of the following instruments with diagrams and labelling:-

Tanpura for vocal students.

Sitar for instrumental students.

**SECTION-II**

Biographies & contributions of the following-

Amir Khusro, Swami Haridas, Tansen, Purandardas, Maseet Khan, Raza Khan, Faiyaz Khan, Ameer Khan.

**SECTION-III**

Study of prescribed Ragas & Talas:

Ragas – Alhaiya Bilawal, Kafi, Bhairav

Talas – Teental, Dadra, Keharva.

## CBCS

**B.A. (Prog.) Hindustani Music (Vocal & Instrumental)****Semester-I**

<b>Paper-I Practical (Unit-II)</b>	Max Marks	Credits	Lectures/week
	50	4	8

Exam. – 38 marks + Internal Assessment & File – 12 marks

**Performance & Viva-Voce**

Rāgas –

1. Alhaiya Bilaval
2. Kafi
3. Bhairav

**Vocal Music**

- a. Five Alankars.
- b. Swarmalika in any one of the Ragas.
- c. Lakshangeet or Drut Khyal in all the three of the prescribed Ragas.
- d. One Raga based bhajan/lok geet.

**Instrumental Music**

- a. Five Alankars.
- b. Razakhani gat in all the three prescribed Ragas.
- c. Basic technique of Jhala Playing.
- d. Raga or folk music based Dhun.

**Vocal & Instrumental**

1. Identifying Ragas and Talas of the prescribed syllabus while being played or sung in the classroom.
  2. Ability to recite the following Thekas and their Dugun with Tali & Khali  
Teentala, Dadra, Keharva.
  3. Ability to play Dadra Tala on Tabla.
  4. Basic knowledge of playing Tanpura or Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun

**Books Recommended:**

- Paper-I, Theory (Unit-I)
1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Karyalaya, Hathras, Part-I-1<sup>st</sup> Edition: 1951, Part-II-3<sup>rd</sup> Edition: April- 1969, Part-III- 2<sup>nd</sup> Edition: April- 1968, Part-IV-2<sup>nd</sup> Edition: March- 1970
  2. Hamare Sangeet Ratna- Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 1984

3. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra, B.C. dated 03.07.2017, 14-15.07.2017 Edition: 1973 (Page No. 353-393)
4. Sangeet Ke dedeepyaman Soorya – Ustad Ameer Khan, Tejpal Singh & Prerna Arora, Kanishka Publishers, New Delhi, 1<sup>st</sup> Edition; 2005
5. Sangeet Shastra Darpan – Shanti Govardhan, Ratnakar Pathak, Allahabad, 1<sup>st</sup> Edition, Part-I-2005, Part-I-2004
6. Classical Musical Instruments – Suneera Kasliwal, Rupa & Company, Delhi, 2001
7. Tala Parichaya (Part-III)– Girish Chandra Srivastava, Rubi Prakashan, New Delhi, 2002
8. Tala Prabandh – Chhotelal Mishra, Kanishka Publishers, New Delhi, 1<sup>st</sup> Edition: 2006
9. Swar aur Raag – Renu Jain, Kanishka Publishers, New Delhi, 1<sup>st</sup> Edition: 2006
10. Also Books Recommended by teachers.

Paper-I, Practical (Unit-II)

1. Kramik Pustak Mallika- Part- I & II - V. N. Bhatkhande, Editor: Dr. Laxminarayan Garg, Sangeet Karyalaya, Hathras, Part-I-Jan-2000, Part-II-Dec-2013
2. Raga Vigyan – V. N. Patwardhan, Maharashtra Mudranshala, Chapkhana, Dr. Madhusudhan Patwardhan, Part-I- 1<sup>st</sup> Edition; 1936, Part-II-1<sup>st</sup> Edition: 1937
3. Tantri Naad Part-I – Lalmani Mishra, Sahitya Ratnalaya, Kanpur, 1<sup>st</sup> Edition: 1979
4. Raga Vibodh: Mishrabani – Ragini Trivedi, Hindi Madhyam Karyalaya Nideshalya, Delhi, 2010
5. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6ht Edition : Sept- 1999
6. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Vishvsat Mandal, Bumbai, Part-I-3<sup>rd</sup> Edition: 1990, Part-II- 2<sup>nd</sup> Edition: 1992, Part-III-2<sup>nd</sup> Edition: 1994
7. Abhinav Geetanjali- Ramashraya Jha, Sangeet Sadan Prakashan, Allahabad, Part-I- 2014, Part-II-7<sup>th</sup> Edition: 2013, Part-III-4<sup>th</sup> Edition: 1999, Part-IV- 5<sup>th</sup> Edition: 2015, Part-V- 3<sup>rd</sup> Edition: 2012
8. Vidhivat Sangeet Sikshan –Tejpal Singh, Pathak Publication, Allahabad, 1<sup>st</sup> Edition: 2006
9. Raga Parichay – Harish Chandra Srivastava, Sangeet Sadan Prakashan, Allahabad, Part-I-7<sup>th</sup> Edition: 2006, Part-II-7<sup>th</sup> Edition: 2008, Part-III-2009, Part-IV-14<sup>th</sup> Edition: 2008

**SEMESTER-II**  
**Paper-II Theory (Unit-I)**

Duration: 3 hours	Max Marks	Credits	Lectures/week
	50	2	2
Exam. – 38 marks + Internal Assessment – 12 marks			

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

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-I**

1. Discussion and study of the following terms:-

Mela, That, Swar - Malika, Lakshan Geet, Ashraya Raga, Gamak, Vadi-Samvadi-Anuvadi-Vivadi, Vakra Swara, Varjit-Swara.

2. Study of the following:

- a. Vaadya Vrinda (Orchestra)
- b. Geet Naatya (Opera)
- c. Vrinda Gan (Chorus)

3. Tan evam uske prakar. – Sapaat, Vakra, Gamak ki Tan

**SECTION-II**

Biographies & contributions of the following:-

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

**SECTION-III**

Study of the following Ragas & Talas:

Ragas- Yaman, Jaunpuri, Khamaj.

Talas- Ektala, Jhaptala, Teental, Keharva.

Basic knowledge of the following instruments with diagrams and labelling:

Tabla, Harmonium.

**Semester-II****Paper-II Practical (Unit-II)  
Performance & Viva-Voce**

Max Marks	Credits	Lectures/week
50	4	8

Exam. – 38 marks + Internal Assessment & File – 12 marks

Ragas – Yaman, Jaunpuri, Khamaj.

**Vocal Music**

- Swaramalika or Lakshangeet or Madhya Laya Khyal in all the three of the prescribed Ragas.
- Vilambit- Khayal with alaps 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.
- Raga or Folk music based Dhun.

**Vocal & Instrumental**

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung in the classroom.
  - Ability to recite the Thekas of the following Talas with Tali & Khali & their Dugun–  
Ektala, Jhaptal, Teental, Keherwa
  - Ability to play Keharva tal on tabla
  - Basic knowledge of Playing Tanpura or Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun

**Books Recommended:****Paper II, Theory (Unit-I)**

- Brihaddeshi – Matang Muni, Sangeet Karyalaya, Hathras
- Sangeet Bodh – Sharad Chandra Pranjpayee, Madhya Pradesh Hindi Granth Academy, 1972

3. Bhartiya Sangeet Vadya –Lalmani Mishra, Bhartiya Geetapetha, New Delhi, 2017  
Edition: 2002 (Page No. 353-393)
4. Tala Parichaya – Girish Chandra Srivastava, Rubi Prakashan, 2008
5. Great Composers - P. Sambamoorthy, The Indian Music Publishing House, Neo Art Press, Madras, 2<sup>nd</sup> Edition: 1962
6. Bharat Ke Sangeetkar- Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 2013
7. Hindustani Sangeet Mein Raag ki Utpatti Evam Vikas – Sunanda Pathak, Radha Publication, New Delhi, 1989
8. Sangeet Sarita - Rama Saraf, Vidhyanidhi Prakashan, Khajuri Khas, Delhi, 2016
9. Shastreeya Sangeet Shikshan –Tejpal Singh, Akansha Publication, New Delhi, 2015
10. Classical Musical Instruments – Suneera Kasliwal, Rupa & Co. 7/16, Ansari Road, Daryaganj, New Delhi, 2001

#### Paper-II Practical (Unit-II)

1. Kramik Pustak Mallika- Part- I & II - V. N. Bhatkhande, Editor: Dr. Laxminarayan Garg, Sangeet Karyalaya, Hathras, Part-I-Jan-2000, Part-II-Dec-2013
2. Raag Vigyan – V. N. Patwardhan, Editor: Madhusudan Vinayak Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Tantri Naad –Lalmani Mishra, Sahitya Ratnalaya, Kanpur, 1<sup>st</sup> Edition: 1979
4. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 5<sup>th</sup> Edition: 1999
5. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Vishvast Mandal, Bumbai
6. Abhinav Geetanjali- Ramashraya Jha, Sangeet Sadan Prakashan
7. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publication House, New Delhi
8. Raag Parichay – Harish Chandra Srivastava, Sangeet Sadan Prakashan, Allahabad
9. Tala Prasoon – Chhotelal Mishra, 1<sup>st</sup> Edition, Mahakant Computers, Varanasi

**SEMESTER-III**

Duration: 3 hours

**Paper-III Theory (Unit-I)**

Max Marks	Credits	Lectures/week
50	2	2

Exam. – 38 marks + Internal Assessment – 12 marks

Theory of Indian Music, Ancient Granthas &amp; Contribution of musicologists.

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

**SECTION-I**

General discussion and definition of the following:-

- Dhrupad, Dhamar, Khyal - Vilambit Khyal, Drut Khyal, Tarana, Maseet Khani Gat, Razakhani gat, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody, Rag Lakshan – Grah, Ansh, Nyasa, Apanyasa, Tar, Mandra, Alpatva, Bahutva, Shadav, Audav.
- 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:  
Chautal, Jhaptal, Teental, Roopak.
- Writing of compositions in notation with Sthayi and Antara, Vilambit Khyal, Drut Khyal, Maseet Khani Gat, Razakhani Gat.

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 Akashwani ka yogdan.
- Detailed study of the following Ragas:  
Bihag, Malkauns , Vrindavani Sarang, Des.

**SECTION-II**

- Vedic Music – Samvedic Sangeet, Saam-Swar, Udatt, Anudatt, Swarit, Bhakti-Panchvidh, Saam, Saptvidh Saam, Saam Vikar, Vedic evam Laukik Scales.
- General study of Natya Shastra, Brihaddeshi.

**SECTION-III**

Life &amp; Contribution of the following musicians and musicologists:-

Pt. V. D. Paluskar, Saurendra Mohan Tagore, Mozart, Shyama Shastri.

**B.A. (Prog.) Hindustani Music (Vocal & Instrumental)****Semester-III****Paper-III Practical (Unit-II)**

Max Marks	Credits	Lectures/week
50	4	8

Exam. – 38 marks + Internal Assessment & File – 12 marks

**Performance & Viva-Voce**

Rāgas – Bihag, Malkauns, Vrindavani Sarang, Des.

Vocal Music

- One Vilambit Khyal (Sthayi and Antara) with Alaps and Taans in any of the prescribed Rāgas.
  - Madhyalaya Khyal (Sthayi and Antara) in any three of the prescribed Rāgas.
  - One Dhrupad (Sthayi and Antara) with Dugun, Tigun and Chougun.
- or
- One Dhamar (Sthayi and Antaras) with Dugun, Tigun and Chougun
- One Raga based Bhajan/lok geet.

Instrumental Music

- Maseet Khani Gat in any of the prescribed Ragas with Todas & Tanas.
- Raza Khani Gat in any 3 of the prescribed Ragas with Tanas & Jhalas.
- Any one Dhun.

Vocal & Instrumental

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

Books RecommendedPaper-III, Theory (Unit-I)

1. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee, Madhya Pradesh, Hindi Granth Academy, 2<sup>nd</sup> Edition: 1985
2. Sangeet Bodh- Sharad Chandra Pranjpayee, Madhya Pradesh, Hindi Granth Academy, 1972
3. Natya Shastra – Bharat Muni, Chaukhambha Publications
4. Tala Parichaya – Girish Chandra Srivastava, Rubi Prakashan, 2008
5. Sangeet Ratnakar – Sharangdeva, Sangeet Karyalaya, Hathras, 1<sup>st</sup> Edition: 1964
6. Indian Music – Thakur Jaidev Singh, Sangeet Research Academy, 1<sup>st</sup> Edition: 1995
7. Bhartiya Sangeet Vadya –Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition, 2011
8. Tala Prabandh – Chhotelal Mishra, Kanishka Publishers, 1<sup>st</sup> Edition: 2006
9. Hindustani Sangeet Mein Rag Lakshan –Renu Rajan, Radha Publications, 1996
10. Nibandh Sangeet – Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
11. Sangeet Nibandh Sangrah – Harishchandra Srivastava, Sangeet Sadan Prakashan, 4<sup>th</sup> Edition: 1974
12. Swaralipi Padhati – Swatantra Bala Sharma

### **Paper-III Practical (Unit-II)**

1. Kramik Pustak Mallika- Part- I & II - V. N. Bhatkhande, Editor: Dr. Laxminarayan Garg, Sangeet Karyalaya, Hathras, Part-I-Jan-2000, Part-II-Dec-2013
2. Raag Vigyan – V. N. Patwardhan, Editor: Madhusudan Vinayak Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999
4. Tantri Naad Part-I –Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979
5. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Acharya S. N. Ratanjankar Foundation, 1990
6. Abhinav Geetanjali- Ramashraya Jha, Sangeet Sadan Prakashan, 2014
7. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
8. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, June- 2002

**SEMESTER-IV**

## Paper-IV Theory (Unit-I)

Duration: 3 hours	Max Marks	Credits	Lectures/week
	50	2	2
Exam. – 38 marks + Internal Assessment – 12 marks			

Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.

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-I**

Theory of Indian Music-

General discussion & definition of the following:-

- Alap- Jor- Jhala, Sandhi Prakash Raga, Parmelapraveshak Raga, Poorvanga-Uttaranga.
- Detailed study of the following musical forms: Thumri, Dadra, Tappa.
- Elaborate study of the following ragas: Bageshree, Bhupali, Bhimpalasi, Durga.
- Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: and their Dugun, Tigun & Chaugun  
Teental, Ektala, Chautal, Roopak, Keharwa, Dadra, Jhaptala.
- Writing of compositions in notation with Sthayi & Antara (for vocal music students): Vimabit Khyal, Drut Khyal and Dhrupad or Dhamar.

Or

(for instrumental music students)

Notation Writing of Maseet Khani Gat, Raza khani Gat in Teental, one Gat in other than Teental.

Or

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

- Raga ka Samay Siddhant.
- Laya in Indian Music.
- Shastreeya Sangeet evam Sugam Sangeet.

**SECTION-II**

General study of following Granthas with special reference to its time period, chapterisation and contents:-

Ahobal's Sangeet Parijat.

Venkatmakhi's Chaturdandi Prakashika.

**SECTION-III**

Life & Contributions of the following musicians and musicologist:-

Pt. Krishna Narayan Ratanjankar, Beethoven, Vilayat Khan, Muthuswami Dikshitar.

**CBCS**  
**B.A. (Prog.) Hindustani Music (Vocal & Instrumental)**

**Semester-IV**  
**Paper-IV Practical (Unit-II)**

Max Marks	Credits	Lectures/week
50	4	8

Exam. – 38 marks + Internal Assessment & File – 12 marks

**Performance and Viva-Voce**

Rãga – Bageshree, Bhupali, Bhimpalasi, Durga.

Vocal Music:

- One Vilambit Khyal (Sthayi and Antara) with Alaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khyal (Sthayi and Antara) in any three of the prescribed Ragas.
- One Dhrupad (Sthayi and Antara) with Dugun, Tigun and Chaugan.

or

- One Dhamar (Sthayi and Antara) with Dugun, Tigun and Chaugan.
- One Raga based Bhajan/Lok geet.

Instrumental Music

- Maseet Khani Gat (Sthayi, Antara and Taans) in any of the prescribed Ragas.
- Raza Khani Gat (Sthayi, Antara, Taans and Jhala) in any 3 of the prescribed Ragas.
- Gat in any Tala other than Teental
- Raga or Folk music based dhun.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung in the classroom.
  - Ability to recite the Thekas of the following Talas with Tali and Khali. Teental, Ektal, Chautal, Roopak, Keherwa, Dadra, Jhaptala.
  - Ability to play Ektal on Tabla.
  - Knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun

**Books Recommended:**

Paper-IV, Theory (Unit-I)

1. Sangeet Paddhatiyon ka Tulnatmak Adhyayan – Dr. B. N. Prasad, Sangeet Karyalaya, Hathras, Jan- 1982 (Page No. 353-393)
2. Sangeet Parijaat –Ahobal, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 1971
3. Swarmela Kala Nidhi –Ramamatya, Sangeet Karyalaya, Hathras, 1979
4. Tala Parichaya – Girish Chandra Srivastava, Sangeet Sadan Prakashan, 1987
5. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011
6. Chaturdandi Prakashika –Vennkatmukhi, Shantiniketan Vishwabharti, 1970
7. Bharat Ke Sangeetkar- Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 2013
8. Sangeet Sarita – Rama Saraf, Vidhynidhi Prakashan, Delhi, 1<sup>st</sup> Edition: 2003
9. Nibandh Sangeet – Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
10. Sangeet Nibandh Sangrah – Harishchandra Srivastava
11. Vidhivat Sangeet Sikshan –Tejpal Singh, Pathak Publication, 1<sup>st</sup> Edition: 2006
12. Sur Tara – Suneera Kasliwal, Kanishka Publishers, 1<sup>st</sup> Edition: 2002
13. Books recommended by teachers.

#### Paper-IV Practical (Unit-II)

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999
4. Tantri Naad Part-I –Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979
5. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Acharya S.N. Ratanjankar Foundation, 1990
6. Abhinav Geetanjali- Ramashraya Jha, Sangeet Sadan Prakashan, 2014
7. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
8. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
9. Tala Prabhandh – Chhotelal Mishra, Kanishka Publishers, 1<sup>st</sup> Edition: 2006

**SEMESTER-V**  
**Paper-V Theory (Unit-I)**

Duration: 3 hours	Max Marks	Credits	Lectures/week
	50	2	2
Exam. – 38 marks + Internal Assessment – 12 marks			

Theory of Indian Music and study of ancient granthas and Rāgas.

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-I**

1. Musical references & Instruments as found in Rāmāyana.
2. Study of Gram and Moorchanna as treated in Bharat Muni's Natya Shastra.
3. General Study of the following Granthas:  
Sangeet Ratnakar, Brihaddeshi

**SECTION-II**

General discussion and study of the following:-

- a. Margi Evam Deshi Sangeet
- b. Gayak Ke Gun-Avgun
- c. Vaggeyakar
- d. Avirbhav- Tirobhav

**SECTION-III**

- a. Detailed study of the following Ragas:  
Todi, Kedar, Patdeep, Bahar.
  - b. Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali:  
Tilwada,  
Dhamar, Ektal, Choutal, Dadra, Keharva, Teental.
  - c. Ability to write Dugun of the prescribed Talas.
  - d. Comparative study of the following Talas:  
(i) Ektal-Choutal  
(ii) Teental-Tilwada
  - e. Writing of compositions in notation with Sthayi and Antara (for vocal Music students): Vilambit Khyal and Dhrupad or Dhamar.
- Or
- (for instrumental music students)
- a. Notation Writing of Maseetkhani Gat in Teentaal.
  - b. Writing of Razakhani Gat in Teental.

c. Gat other than Teentaal.

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Or

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

- (i) Importance of media in promotion of Music.
- (ii) Significance of Music in human life.
- (iii) Lalit Kalaon mein Sangeet ka sthan.

**Discipline Specific: Elective (DSE-2A)****Semester-V****Paper-V Practical (Unit-II)****Performance and Viva-Voce**

Max Marks	Credits	Lectures/week
50	4	8

Exam. – 38 marks + Internal Assessment & File – 12 marks

Raga – Todi, Kedar, Bahar, Patdeep.

Vocal Music

- One Vilambit Khyal (Sthayi and Antara) with Alaps and Taans in any of the prescribed Ragas.
  - Madhyalaya Khyal (Sthayi and Antara) in any three of the prescribed Ragas.
  - Dhrupad (Sthayi and Antara) with Dugun, Tigun and Chaugun.
- Or
- Dhamar (Sthayi and Antara) with Dugun, Tigun and Chaugun.

Instrumental Music

- Maseet khani gat in any one of the prescribed ragas.
- Raza khani Gat in any 3 of the prescribed Ragas
- Gat in any Tala other than Teentala

Vocal and Instrumental

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

**Books Recommended:****DSE-1A, Paper-V, Theory (Unit-I)**

- Bharatiya Sangeet Ka Itihas – Sharatchandra Sridhar Paranjpayee, Madhya Pradesh, Hindi Granth Academy, Bhopal, 2<sup>nd</sup> Edition: 1985
- Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh, Sangeet Research Academy,

3. History of Indian Music- BC. Deva, New Age International Publishers, 1<sup>st</sup> Edition: 1974
4. Tala Parichaya – Girish Chandra Srivastava, Sangeet Sadan Prakashan, 1987
5. Taal Prabandh – Chhotelal Mishra, Kanishka Publishers, 1<sup>st</sup> Edition: 2006
6. Natya Shastra- Bharat Muni, Chaukhamba Publications,
7. Sangeet Ratnakar- Vol.1- Sharangdeva, Sangeet Karyalaya, Hathras, 1<sup>st</sup> Edition: 1964
8. Bhartiya Sahstriya Sangeet Ke Vividh ayam –Renu Rajan, Ankit Publications, 1<sup>st</sup> Edition: 2010
9. Nibandh Sangeet –Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
10. Sangeet Nibandh Sangrah – Harishchandra Srivastava
11. Classical Musical Instruments – Suneera Kasliwal, Rupa & Co. Delhi, 2001
12. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011

#### **DSE 2A, Paper-V, Practical (Unit-II)**

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999
4. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Acharya S. N. Ratanjankar Foundation, 1990
5. Abhinav Geetanjali- Pt. Ramashraya Jha, Sangeet Sadan Prakashan, 2014
6. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
7. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
8. Tantri Naad – Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979
9. Tala Prabandh – Chhotelal Mishra, Kanishka Publishers, 1<sup>st</sup> Edition: 2006

Duration	Max Marks	Credits	Lectures/week
3 hours	50	2	2

Exam. – 38 marks + Internal Assessment – 12 marks

**Musicology and Study of Ragas and Talas**  
**SECTION-I**

1. Detailed discussion of the following as treated in Sharngadev's Sangeet Ratnakar:
  - a. Nibaddha Gan
  - b. Anibaddha Gan
  - c. Kaku
  - d. Sthaya
2. Musical references as found in Mahabharata.
3. Comparative study of notation system of Pt. Vishnu Narayana Bhaskhande and Pt. Vishnu Digambar Paluskar .
4. Classification of Musical instruments: Tat-Vadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.
5. Concept of Time theory of Ragas.

**SECTION-II**

- a. Detailed study of the following Rāgas: Puriya Dhanashri, Hamir, Gaud Sarang, Jajaiwanti
- b. Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali and Khali of the following:  
Ektal, Jhaptal, Teental, Tilwada, Roopak, Keharva, Dhamar, Choutal, Dadra.
- c. Ability to write Dugun, Tigun and Chaugun of the prescribed Talas.
- d. Detailed study of the following musical forms:  
Dhrupad, Dhamar, Sadra, Trivat, Chaturang.
- e. Comparative study of the following:
  - (i) Dhrupad-Dhamar
  - (ii) Thumri-Tappa
  - (iii) Khyal-Tarana
- f. General study of western instruments adapted in Indian Classical Music – Violin, Guitar, Mandolin.

**SECTION-III**

Writing of compositions in Notation with sthayi & antara (for vocal music students):  
Vilambit Khyal and Dhrupad/ Dhamar.

Or

(for instrumental music students)

Notation writing of Maseet Khani Gat, Razakhani Gat in Teental and Gat in other than Teental.

Or

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

- (i) Bhartiya Sangeet Ke Vividh Roop.
- (ii) Vyaktitva nirman mein Sangeet ki bhumika.
- (iii) Rashtreeya Ekta mein Sangeet ka yogdaan.

## CBCS

**B.A. (Prog.) Hindustani Music (Vocal & Instrumental)****Semester-VI****Discipline Specific: Elective (DSE-2B)****Paper-VI Practical (Unit-II)**

Max Marks	Credits	Lectures/week
50	4	8

Exam. – 38 marks + Internal Assessment & File – 12 marks

**Performance & Viva-Voce**

Ragas – Puriya Dhanashri, Hameer, Gaud Sarang, Jaijaiwanti.

Vocal Music:

- One Vilambit Khyal (Sthayi and Antara) with alaps and Taans in any of the prescribed ragas.
- Madhyalaya Khyāl (Sthayi and Antara) in any three of the prescribed Ragas.
- One Dhrupad (Sthayi and Antara) with dugun, tigung, chougun  
or  
One Dhamar (Sthayi and Antara) with Dugun, Tigung and Chaugun.

Instrumental Music:

- Maseet Khani Gat in any one of the prescribed Ragas.
- Razakhani Gat in any 3 of the prescribed Ragas.
- Gat in any Tala (other than Teentala) or a Dhun.

Vocal and Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung in the classroom.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali:  
Ektala, Jhaptala, Teentala, Tilwada, Roopak, Keharva, Dhamar, Chautal, Dadra
- Ability to recite Dugun and Chaugun of any two of the prescribed Talas.
- Ability to play Dhamar Tala on Tabla.
- Elementary knowledge of playing Harmonium.

➤ Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigung and Chaugun.

**Books Recommended:****DSE-1B, Paper-VI, Theory, Unit-I**

- Sangeet Ratnakar- Sharangdeva, Sangeet Karyalaya, Hathras, 1<sup>st</sup> Edition: 1964
- Bhartiyan Sangeet Mein Nibaddha Tatha Anibaddha Gaan- Vijaya Chandorkar, Hindi Madhyam Karyanvayan Nideshalya, Delhi University, 1993

3. Classical Musical Instruments – Suneera Kasliwal, Alka Books, New Delhi, 2011, 1<sup>st</sup> Edition: 2011
4. Bhartiya Sahstriya Sangeet Ke Vividh ayam –Renu Rajan, Ankit Publications, 1<sup>st</sup> Edition: 2010
5. Tala Parichaya – Girish Chandra Srivastava, Sangeet Sadan Prakashan, 1987
6. Taal Prabandh – Chhotelal Mishra, Kanishka Punlishers, 1<sup>st</sup> Edition: 2006
7. History of Indian Music- BC. Deva, New Age International Publishers, 1<sup>st</sup> Edtion: 1974
8. Nibandh Sangeet –Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
9. Sangeet Nibandh Sangrah – Harishchandra Srivastava, Sangeet Sadan Prakashan, Allahabad, 1<sup>st</sup> Edition: 1970
10. Sangeet Mein Nibaddh aur Anibaddh – Prem Lata Sharma
11. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011
12. Books recommended by teachers.

#### **DSE 2B, Paper VI, Practical, Unit-II**

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999
4. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Acharya S. N. Ratanjankar Foundation, 1990
5. Abhinav Geetanjali- Pt. Ramashraya Jha, Sangeet Sadan Prakashan, 2014
6. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
7. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
8. Tantri Naad – Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979
9. Tala Prabandh – Chhotelal Mishra, Kanishka Publishers, 1<sup>st</sup> Edition: 2006

**B.A. (Prog.) Hindustani Music (Vocal & Instrumental)**

**SEMESTER-III**

**SKILL ENHANCEMENT COURSE-1 (SEC-1)**

Duration: 3 hours

Credits-4

Max. Marks - 100

**Value based and practical oriented for Hindustani Music**

**Theory**

Marks: 50

Credits: 2

Exam. – 38 marks + Project – 12 marks

1. General discussion and study of the following terms:  
Sangeet: Gayan, Vaadan, Nritya  
Swar: Shuddh Swar, Vikrit Swar, Teevra Vikrit, komal Vikrit, Chal-Achal Swar  
Saptak: Mandra, Madhya, Taar Saptak  
Varna: Sthayi, Arohi, Avrohi, Sanchari  
Alankar.  
Laya: Vilambit, Madhya, Drut.
2. Biography of the following musician:  
M.S. Subbalakshmi
3. Essays on the following topics:  
(i) The impact of classical music on film songs.  
(ii) Importance of Fine Arts in life.
4. Description of Raga: Bhairav or Deshkar.
5. Writing of 5 Alankars in Shuddh swaras.
6. Writing of Thekas of the following Talas along with Matras, Vibhags, Bols, Tali and Khali: Teental, Keharva.
7. General concept of Swarmalika.
8. Knowledge of various parts of the musical instruments along with diagram and labelling:  
Harmonium (for vocal students)  
Sitar (for Instrumental students)

Project: Field Visit to All India Radio or Sangeet Natak Academy or other such institution relevant to the study and documentation of music material and thereafter submission of report based on the visit.

**B.A. (Prog.) Hindustani Music (Vocal & Instrumental)**

**SEMESTER-III  
SKILL ENHANCEMENT COURSE-1 (SEC-1)  
PRACTICAL**

Max. Marks: 50 Credits-2

Exam. – 38 marks + Internal Assessment & File – 12 marks

Raga: Bhairav or Deshkar

1. Five Alankars in Bhairav or Deshkar (Singing and Playing).
2. Aaroh, Avaroh, Pakad and Swarmalika in Rag Bhairav or Deshkar.
3. Ability to recite the Thekas of the following Talas: Teental, Keharva.
4. Skill to play on Harmonium and/or sing any composition/ National Anthem.
5. Playing 5 alankars of Shuddh Swaras on Harmonium/Sitar.
6. Ability to play Teentala on Tabla.

➤ Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

**Books recommended:**

Theory:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Karyalaya, Hathras, Part-I-1<sup>st</sup> Edition: 1951, Part-II-3<sup>rd</sup> Edition: April- 1969, Part-III- 2<sup>nd</sup> Edition: April- 1968, Part-IV-2<sup>nd</sup> Edition: March- 1970
2. Sangeet Nibandhawali – Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 1959
3. Sangeet Shastra Darpan – Shanti Govardhan, Ratnakar Pathak, Allahabad, 1<sup>st</sup> Edition, Part-I-2005, Part-I-2004
4. Sangeet Nibandh Sangrah – Harishchandra Srivastava, Sangeet Sadan Prakashan, Allahabad, 1<sup>st</sup> Edition: 1970
5. Nibandh Sangeet –Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
6. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011
7. Classical Musical Instruments – Suneera Kasliwal, Rupa & Co. Delhi, 2001
8. Swar aur Raag – Renu Jain, Kanishka Publishers, New Delhi, 1<sup>st</sup> Edition: 2006
9. Tala Prasoon – Chhotelal Mishra, Kanishka Publishers, New Delhi, 2004

Practical:

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999

4. Abhinav Geet Manjari- Krishna Narayan Ratanjyoti, Ratanjyoti Foundation, 1990
5. Abhinav Geetanjali- Pt. Ramashraya Jha, Sangeet Sadan Prakashan, 2014
6. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
7. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
8. Tantri Naad – Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979
9. Tala Prabandh – Chhotelal Mishra, Kanishka Publishers, 1<sup>st</sup> Edition: 2006
10. Raga Vibodh: Mishrabani – Ragini Trivedi, Hindi Madhyam Karyalaya Nideshalya, Delhi, 2010

**Value based and practical oriented for Hindustani Music**

**Theory**

Marks: 50 Credits: 2

Exam. – 38 marks + Project – 12 marks

1. General discussion and study of the following terms:  
Nad: Definition, Aahat, Anahat.
2. Nad ki Taarta, Teevrata evam gun  
Swar: Vadi, Samvadi, Anuvadi, Vivadi.  
Aaroh, Avaroh, Pakad, Poorvang, Uttaranga.
3. Biography of the following musician:  
Pt. Ravi Shankar
4. Essays on the following topics:  
(i) Bhakti Sangeet.  
(ii) Lok Sangeet Ka Mahatva.
5. Description of Raga: Yaman or Kamod.
6. Writing of 5 Alankars in either of the prescribed Ragas.
7. Writing of Theka of the following tala along with Matras, Vibhags, Bols, Tali and Khali: Jhaptala, Dadra.
8. General concept of Lakshan Geet.
9. Knowledge of various parts of Tabla along with diagram and labelling:  
(for both vocal and instrumental music students).

Project: Field Visit to Doordarshan or National Archives or other such institution relevant to the study and documentation of music material and thereafter submission of report based on the visit.

Max. Marks: 50 Credits-2

Exam. – 38 marks + Internal Assessment & File – 12 marks

Raga: Yaman or Kamod

1. Five Alankars in Rag Yaman or Rag Kamod (Singing and Playing).
2. Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Razakhani Gat in Rag Yaman or Kamod.
3. Ability to recite the Thekas of the following Talas: Jhaptal, Dadra.
4. Skill to play on Harmonium and/or Sitar any of the following:  
Bhajan/ Patriotic Song.
5. Playing 5 Alankars in any of the prescribed Ragas on Harmonium/Sitar.
6. Ability to play Dadra Tala on Tabla.
7. Playing a song on Harmonium.

➤ Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun

**Books recommended:**

Theory:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Karyalaya, Hathras, Part-I-1<sup>st</sup> Edition: 1951, Part-II-3<sup>rd</sup> Edition: April- 1969, Part-III- 2<sup>nd</sup> Edition: April- 1968, Part-IV-2<sup>nd</sup> Edition: March- 1970
2. Sangeet Nibandhawali – Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 1959
3. Sangeet Shastra Darpan – Shanti Govardhan, Ratnakar Pathak, Allahabad, 1<sup>st</sup> Edition, Part-I-2005, Part-I-2004
4. Sangeet Nibandh Sangrah – Harishchandra Srivastava, Sangeet Sadan Prakashan, Allahabad, 1<sup>st</sup> Edition: 1970
5. Nibandh Sangeet –Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
6. Classical Musical Instruments – Suneera Kasliwal, Rupa & Co. Delhi, 2001
7. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011

Practical:

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999

4. Abhinav Geet Manjari- Krishna Narayan Ratanjyoti Foundation, 1990
5. Abhinav Geetanjali- Pt. Ramashraya Jha, Sangeet Sadan Prakashan, 2014
6. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
7. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
8. Tantri Naad – Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979

**Value based and practical oriented for Hindustani Music**

**Theory**

Marks: 50 Credits: 2

Exam. – 38 marks + Project – 12 marks

1. General discussion and study of the following terms:

Thaat: Names and Swaras of Ten Thaats as described by Pt. Bhatkhande.

Swaras: Kan Swar, Khatka, Murkee, Meend, alap and Taan (General Concept)

Difference between Rag and Thaat.

Bandish, Sthayi, Antara, Mukhda, Sam.

2. Biography of the following musician:

Bismillah Khan

3. Essays on the following topics:

(i) Importance of Media in promotion of Music.

(ii) Classical Music and Folk Music.

4. Description of Raga: Kafi or Chhayanaat.

5. Writing of Theka of the following tala along with Matras, Vibhags, Bols, Tali and Khali: Ektal, Roopak.

6. General concept of Drut Khyal/ Razakhani Gat.

7. Knowledge of various parts of the following musical instrument along with diagram and labelling: Sitar/Tanpura.

(for both vocal and instrumental music students)

Project: Classroom Project on famous classical music personalities/instruments/  
Dance-forms.

Max. Marks: 50 Credits-2

Exam. – 38 marks + Internal Assessment & File – 12 marks

Raga: Kafi or Chhayanat

1. Five Alankars in Rag Kafi or Chhayanat (Singing and Playing).
2. Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Drut Khyal/Razakhani Gat in Rag Kafi or Chhayanat.
3. Ability to recite the Thekas of the following Talas: Rupak, Ektal.
4. Skill to play on Harmonium and/or sing in any of the following: Saraswati Vandana/ Vande Mataram/ a Bandish/Gat in Rag Kafi or Chhayanat.
5. Playing 5 Alankars in any of the prescribed Ragas on Harmonium/Sitar.
6. Ability to play Roopak Tal on Tabla.

➤ Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun

### **Books recommended:**

Theory:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Karyalaya, Hathras, Part-I-1<sup>st</sup> Edition: 1951, Part-II-3<sup>rd</sup> Edition: April- 1969, Part-III- 2<sup>nd</sup> Edition: April- 1968, Part-IV-2<sup>nd</sup> Edition: March- 1970
2. Sangeet Nibandhavalī – Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 1959
3. Sangeet Shastra Darpan – Shanti Govardhan, Ratnakar Pathak, Allahabad, 1<sup>st</sup> Edition, Part-I-2005, Part-II-2004
4. Sangeet Nibandh Sangrah – Harishchandra Srivastava, Sangeet Sadan Prakashan, Allahabad, 1<sup>st</sup> Edition: 1970
5. Nibandh Sangeet –Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
6. Classical Musical Instruments – Suneera Kasliwal, Rupa & Co. Delhi, 2001
7. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011

Practical:

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999
4. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Acharya S. N. Ratanjankar

Foundation, 1990

E.C. dated 03.07.2017/14-15.07.2017

5. Abhinav Geetanjali- Pt. Ramashraya Jha, Sangeet Sadan Prakashan, 2014 (Page No. 353-393)
6. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
7. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
8. Tantri Naad – Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979

Duration: 3 hours

Credits-4  
Max. Marks - 100

**Value based and practical oriented for Hindustani Music**

**Theory**

Marks: 50 Credits: 2

Exam. – 38 marks + Project – 12 marks

1. General discussion and study of the following terms:

Sandhiprakash Rag

Parmelapraveshak Rag

Alap-Jor-Jhala

Avirbhav-Tirobhav

Gamak: 15 types

Tan evam uske prakar

Basik knowledge of Layakari-Dugun, Tigun, Chaugun.

2. Biography of the following musician:

Pt. Bhimsen Joshi

3. Essays on the following topics:

(i) Contribution of Music in National Integration.

(ii) Vyaktitva nirman mein Sangeet Ki bhhomika.

4. Description of Raga: Bhupali or Bhairavi.

5. Basic knowledge of the following music forms: Khyal, Dhrupad, Tarana.

6. Writing of Theka of the following tala along with Matras, Vibhags, Bols, Tali and Khali: Chautal.

7. Writing of 5 Alankars in each of the prescribed Ragas

Knowledge of various parts of the following musical instrument along with diagram and labelling: Veena (for both vocal and instrumental music students)

Project: Project on any aspect of Folk music, folk musicians and Folk dance forms etc.

**SKILL ENHANCEMENT COURSE-4 (SEC-4)  
PRACTICAL**

Max. Marks: 50 Credits-2

Exam. – 38 marks + Internal Assessment & File – 12 marks

Raga: Bhupali or Bhairavi

1. Five Alankars in Raga Bhupali or Bhairavi (Singing and Playing).
2. Aaroh, Avaroh, Pakad and Swarmalika/ Lakshangeet/Drut Khyal/Razakhani Gat in Raga Bhupali or Bhairavi.
3. Ability to recite the Thekas of the following Talas: Chautal, Tilwada Tal.
4. Skill to play on Harmonium/Sitar and/or sing any of the following:  
Any composition/Sare Jahan Se Achchha.
5. Playing 5 Alankars in any one of the prescribed Ragas on Harmonium/Sitar.
6. Ability to play Chautal on Tabla.

➤ Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

**Books recommended:**

Theory:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Karyalaya, Hathras, Part-I-1<sup>st</sup> Edition: 1951, Part-II-3<sup>rd</sup> Edition: April- 1969, Part-III- 2<sup>nd</sup> Edition: April- 1968, Part-IV-2<sup>nd</sup> Edition: March- 1970
2. Sangeet Nibandhawali – Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 1959
3. Sangeet Shastra Darpan – Shanti Govardhan, Ratnakar Pathak, Allahabad, 1<sup>st</sup> Edition, Part-I-2005, Part-I-2004
4. Sangeet Nibandh Sangrah – Harishchandra Srivastava, Sangeet Sadan Prakashan, Allahabad, 1<sup>st</sup> Edition: 1970
5. Nibandh Sangeet –Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
6. Classical Musical Instruments – Suneera Kasliwal, Rupa & Co. Delhi, 2001
7. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011

Practical:

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999
4. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Acharya S. N. Ratanjankar

5. Abhinav Geetanjali- Pt. Ramashraya Jha, Sangeet Sadan Prakashan, 2014 (Page No. 353-393)
6. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
7. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
8. Tantri Naad – Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979
9. Raga Vibodh: Mishrabani – Ragini Trivedi, Hindi Madhyam Karyalaya Nideshalya, Delhi, 2010

Duration: 3 hours Max. Marks - 100  
Credits-6 (Practical – 4 credits, Theory – 2 credits)

### Theory of Indian Music & Musicians

Theory

Marks: 50

Exam. – 38 marks + Project – 12 marks

1. General discussion and study of the following terms:  
Sangeet: Gayan, Vadan, Nritya  
Nad: Three characteristics of Nad.  
Swar; Shuddha Swar, Vikrit Swar, Teevr Vikrit Swar, Komal Vikrit Swar, Chal Swar, Shruti, Achal Swar.  
Saptak: Mandra Saptak, Madhya Saptak, Taar Saptak  
Alankar, its definition and importance.  
Raga, Raga ki Jati – Audav Shadav Sampoorana.  
Tala, Matra, Tali, Khali and Vibhag.
2. Biography of the following musicians:  
Tansen, Pt. Vishnu Narayan Bhatkhande, Tyagraja.
3. Introduction of the following Ragas with illustrations: Bhairav, Yaman
4. Introduction of following Talas with their Matras, Vibhags, Bols, Tali and Khali:  
Teental, Dadra
5. Essay on the following topics:  
(i) Music and Culture.  
(ii) Music and Media.
6. Basic knowledge of various parts of Tabla and Harmonium.
7. Ability to write 5 Alankars in each of the prescribed Ragas.
8. Elementary knowledge of classical Dance forms:  
Kathak or Bharatnatyam.
9. Definition of the Karnatak Music terms: Geetam, Vadyam, Kriti.

Project: Based on musical personalities of Classical Music  
Vocal/Instrumental/Dance.

## PRACTICAL

Max. Marks: 50

Exam. – 38 marks + Internal Assessment & File – 12 marks

Raga: Bhairav, Yaman

1. Swarmalika/Lakshangeet/Razakhani Gat in Bhairav and Yaman.
  2. Aaroh, Avaroh, Pakad and 5 Alankars in each of the prescribed Ragas.
  3. Ability to recite the Thekas of the following Talas: Teental, Dadra Tal.
  4. Basic Knowledge of Tabla Playing and ability to play Dadra Tal.
  5. Presentation of Vocal and Instrumental music in any of the following:  
National anthem/ Saraswati Vandana.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.
- Candidates will be examined for 15 minutes in which he/she would be required to perform and answer the questions based on the syllabus.

### Books recommended:

Theory:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Karyalaya, Hathras, Part-I-1<sup>st</sup> Edition: 1951, Part-II-3<sup>rd</sup> Edition: April- 1969, Part-III- 2<sup>nd</sup> Edition: April- 1968, Part-IV-2<sup>nd</sup> Edition: March- 1970
2. Sangeet Nibandhawali – Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 1959
3. Sangeet Shastra Darpan – Shanti Govardhan, Ratnakar Pathak, Allahabad, 1<sup>st</sup> Edition, Part-I-2005, Part-I-2004
4. Sangeet Nibandh Sangrah – Harishchandra Srivastava, Sangeet Sadan Prakashan, Allahabad, 1<sup>st</sup> Edition: 1970
5. Nibandh Sangeet –Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
6. Classical Musical Instruments – Suneera Kasliwal, Rupa & Co. Delhi, 2001
7. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011
8. Tala Prasoon – Chhotelal Mishra, Kanishka Publishers, New Delhi, 2004

Practical:

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999
4. Abhinav Geet Manjari- Krishna Narayan Ratanjankar, Acharya S. N. Ratanjankar Foundation, 1990

5. Abhinav Geetanjali- Pt. Ramashraya Jha, Sangeet ESC dated 03.07.2017/14-15.07.2017
6. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015 (Page No. 353-393)
7. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
8. Tantri Naad – Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979

Max. Marks - 100

Duration: 3 hours

Credits-6 (Practical – 4 credits, Theory – 2 credits)

## Theory of Indian Music & Musicians

### Theory

Marks: 50

Exam. – 38 marks + Project – 12 marks

1. General discussion and study of the following terms:  
Thata : Names and Swaras of 10 thaats as described by Pt. Bhatkhande  
Laya, Vilambit Madhya, Drut,  
Varna : Sthayi, Aarohi, Avarohi, Sanchari.  
Alap-Jor-Jhala.  
Gamak 15 Types  
Meend, Soot, Ghaseet  
Alap, Tan, Bandish, Mukhda, Sam
2. Biographies of the following Musicians:-  
Pt. V. D. Paluskar, Muthuswami Dikshitar, Ustad Bismillah Khan.
3. Introduction of the following Ragas with illustration Kafi, Bhoopali.
4. Introduction of the following Talas with their Matras, Vibhags, Bols, Tali and Khali: Keharva, Ektal
5. Essays on the following topics:  
(i) Role of Music Festivals in propagation of Indian Classical Music.  
(ii) Contribution of AIR in Promotion of Music.
6. Elementary knowledge of classical dance forms: Odissi or Kathakali
7. Basic knowledge of various parts of Tanpura or Sitar.
8. Ability to write 5 Alankars in each of the prescribed Ragas.

**Project: Based on any instrument (classical/vocal).**

## PRACTICAL

Max. Marks: 50

Exam. – 38 marks + Internal Assessment & File – 12 marks

Raga: Kafi, Bhoopali.

1. Swarmalika/Lakshangeet/Drut Khyal/Razakhani Gat in Bhoopali and Kafi.
  2. Aaroh, Avaroh, Pakad and 5 Alankars in each of the prescribed Ragas.
  3. Ability to recite the Thekas of the following Talas: Keharva, Ektal.
  4. Basic Knowledge of Tanpura/Harmonium/Sitar Playing
  5. Ability to play Keharva Tal on Tabla.
  6. Presentation of Vocal and Instrumental music in any of the following:  
Vande Mataram/ Folk Song.
  7. Elementary knowledge of Jhala playing (for sitar students only).
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.
- Candidates will be examined for 15 minutes in which he/she would be required to perform and answer the questions based on the syllabus.

### Books recommended:

Theory:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Karyalaya, Hathras, Part-I-1<sup>st</sup> Edition: 1951, Part-II-3<sup>rd</sup> Edition: April- 1969, Part-III- 2<sup>nd</sup> Edition: April- 1968, Part-IV-2<sup>nd</sup> Edition: March- 1970
2. Sangeet Nibandhavalī – Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 1959
3. Sangeet Shastra Darpan – Shanti Govardhan, Ratnakar Pathak, Allahabad, 1<sup>st</sup> Edition, Part-I-2005, Part-I-2004
4. Sangeet Nibandh Sangrah – Harishchandra Srivastava, Sangeet Sadan Prakashan, Allahabad, 1<sup>st</sup> Edition: 1970
5. Nibandh Sangeet –Laxmi Narayan Garg, Sangeet Karyalaya, Hathras, 3<sup>rd</sup> Edition: 2003
6. Classical Musical Instruments – Suneera Kasliwal, Rupa & Co. Delhi, 2001
7. Bhartiya Sangeet Vadya – Lalmani Mishra, Bhartiya Gyanpeeth, Delhi, 4<sup>th</sup> Edition: 2011
8. Tala Prabandh – Chhotelal Mishra, Kanishka Publishers, New Delhi, 1<sup>st</sup> Edition: 2006

Practical:

1. Kramik Pustak Mallika- Part- II, III, IV - V. N. Bhatkhande, Sangeet Karyalaya, Hathras, 2008
2. Raag Vigyan – V. N. Patwardhan, Sangeet Karyalaya, Hathras, 1996
3. Bhatkhande Sargam\_Geet Sangrah –V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 6<sup>th</sup> Edition: 1999

4. Abhinav Geet Manjari- Krishna Narayan Ratanjyoti, Ratanjyoti Foundation, 1990
5. Abhinav Geetanjali- Pt. Ramashraya Jha, Sangeet Sadan Prakashan, 2014
6. Shastreeya Sangeet Sikshan –Tejpal Singh, Akansha Publishing House, 1<sup>st</sup> Edition, 2015
7. Raag Parichay – Harish Chandra Srivastava, Rubi Prakashan, 2002
8. Tantri Naad – Lalmani Mishra, Sahitya Ratnawali, Kanpur, 1<sup>st</sup> Edition: 1979