

# BANASTHALI VIDYAPITH

**Master of Arts - Music (Vocal/Instrumental –  
Guitar, Sarod, Sitar, Violin)**



## **Curriculum Structure**

First Semester Examination, December, 2019

Second Semester Examination, April/May, 2020

Third Semester Examination, December, 2020

Fourth Semester Examination, April/May, 2021

**BANASTHALI VIDYAPITH**

**P.O. BANASTHALI VIDYAPITH**

**(Rajasthan)-304022**

July, 2019

No. F. 9-6/81-U.3

**Government of India  
Ministry of Education and Culture  
(Department of Education)**

New Delhi, the 25th October, 1983

**NOTIFICATION**

In exercise of the powers conferred by Section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/-

**(M. R. Kolhatkar)**

Joint Secretary of the Government of India

**NOTICE**

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a Candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

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## **Programme Educational Objectives**

The Master of Arts (M.A.) degree program in music emphasizes on composition, musicology, or performance and practice, and integrates studies in performance, composition/analysis and research. The program seeks to maintain a balance of skills and interests and to encourage a diversity of approaches among its graduate students. The curriculum includes courses in research methods, analysis, Theory and performance practices in Hindustani vocal/instrumental. Graduates of the M.A. program have become successful candidates for doctoral programs, academic positions, and other technical and professional careers in music.

The **Master's Degree in Classical Music Performance** will allow the student to develop a language based on the knowledge of the tradition and the most important styles in the music history of India, in all its styles and genres. It is also a unique opportunity to be in optimal conditions to gain access to professional practice in concert programs, recordings and professional activities related to creativity and the current music industry.

The Main objective of the programme are :-

- To enable students to take a creative and analytical approach to the music programme
- Whilst keeping in view the traditional values & modern trends of this discipline
- To provide an opportunity to extend the knowledge based on practical advancement so to have a healthy interaction at the international level
- To provides a broader overview of larger issues in aesthetic of music in general
- To focus on various approaches of music appreciation and audience response
- To appreciate analyze and critically respond to music and musical performance.
- Students learn to analyse aesthetic cultural phenomena, including the way they are practiced in society.

## Programme Outcomes

- **PO1: Knowledge:** Music is a universal sound which can create emotions and express feelings in students. Developing Knowledge in Music, including concentration in the fields of Composition, Music History, Music Technique, Music Theory and Acoustics, or Music, Science, and Technology. Understanding the different styles of Indian music and western music.
- **PO2: Planning abilities:** Demonstrate how Practice & theories have been used to explain different emotional responses to music , listening ,performance and other musical behavior and planning a series of case studies in key fields such as education ,therapy, advertising and technology of music .
- **PO3: Acquiring Skills:** The Music program offers rigorous practical training of Indian classical music, enabling to acquire leadership roles in the professional field of music composition, production and performance. The course will endeavor to provide a general understanding of the hearing process of how musical skills are acquired from child hood to adulthood. And also Allow students to develop skills in Composition , performance or music technology.
- **PO4: Musical Ethics:** Honor personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks; apply ethical principles while making decisions and take responsibility for the outcomes associated with the decisions.
- **PO5: Communication:** Communicate effectively with the musical community and with society at large, such as, being able to comprehend and perform effective, make effective performances and demonstration, with the audience at large.

- **PO6: Environment and sustainability:** Understand the impact of the professional competency participation in societal and environmental contexts, and demonstrate the knowledge of music, and also understand the need for sustainable development of self.
- **PO7: Life- long learning:** Recognize the need for learning , and have the preparation and ability to engage in independent and life-long learning of the subject music . Self access and use feedback effectively from others to identify learning needs and to satisfy theses needs on an ongoing basis.

## Curriculum Structure

### Master of Arts (Vocal/Instrumental – Guitar, Sarod, Sitar, Violin)

#### First Year

##### Semester - I

Course Code	Course Name	L	T	P	C*
MUS 409L	Comparative Study of Ragas - I	0	0	16	8
MUS 412	History of Music - I	5	0	0	5
MUS 413	Principles of Music - I	5	0	0	5
MUS 415L	Stage Performance - I	0	0	16	8
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

##### Semester - II

Course Code	Course Name	L	T	P	C*
MUS 410L	Comparative Study of Ragas - II	0	0	16	8
MUS 411	History of Indian Music - II	5	0	0	5
MUS 414	Principles of Music - II	5	0	0	5
MUS 416L	Stage Performance - II	0	0	16	8
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

#### Second Year

##### Semester - III

Course Code	Course Name	L	T	P	C*
MUS 520	Aesthetics and Culture of Music - I	5	0	0	5
MUS 523L	Comparative Study of Ragas - III	0	0	14	7
MUS 530	Psychology of Music - I	5	0	0	5
MUS 532L	Stage Performance - III	0	0	14	7
	Discipline Elective	0	0	4	2
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

**Semester - IV**

<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C*</b>
MUS 521	Aesthetics and culture of Music - II	5	0	0	5
MUS 524L	Comparative Study of Ragas - IV	0	0	14	7
MUS 531	Psychology of Music - II	5	0	0	5
MUS 533	Stage Performance - IV	0	0	14	7
	Open Elective	0	0	4	2
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

**List of Discipline Elective**

<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C*</b>
MUS 522L	Basic Technical Skills of Audio Production	0	0	4	2
MUS 525L	Performance of Indian Classical Music (Harmonium)	0	0	4	2
MUS 526L	Performance of Indian Classical Music (Tabla)	0	0	4	2
MUS 527L	Performance of Indian Classical Music (Vocal)	0	0	4	2

**\*L- Lecture hrs/week; T - Tutorial hrs/week;**

**P- Project/Practical/Lab/All other non-classroom academic activities, etc. hrs/week; C - Credit Points of the Course**

Student can opt open (Generic) elective from any discipline of the Vidyapith with prior permission of respective heads and time table permitting.

Every Student shall also opt for:

Five Fold Education: Physical Education I, Physical Education II,  
 Five Fold Education: Aesthetic Education I, Aesthetic Education II,  
 Five Fold Education: Practical Education I, Practical Education II  
 one each semester



## Five Fold Activities

Fine Arts		Physical Education and Sports	
BVFF 101	Classical Dance (Bharatnatyam)	BVFF 201	Aerobics
BVFF 102	Classical Dance (Kathak)	BVFF 202	Archery
BVFF 103	Classical Dance (Manipuri)	BVFF 203	Athletics
BVFF 104	Creative Art	BVFF 204	Badminton
BVFF 105	Folk Dance	BVFF 205	Basketball
BVFF 106	Music-Instrumental (Guitar)	BVFF 206	Cricket
BVFF 107	Music-Instrumental (Orchestra)	BVFF 207	Equestrian
BVFF 108	Music-Instrumental (Sarod)	BVFF 208	Flying - Flight Radio Telephone Operator's Licence (Restricted)
BVFF 109	Music-Instrumental (Sitar)	BVFF 209	Flying - Student Pilot's Licence
BVFF 110	Music-Instrumental (Tabla)	BVFF 229	Aeromodelling
BVFF 111	Music-Instrumental (Violin)	BVFF 210	Football
BVFF 112	Music-Vocal	BVFF 211	Gymnastics
BVFF 113	Theatre	BVFF 212	Handball
		BVFF 213	Hockey
<b>Social Service and Extension Activities</b>		BVFF 214	Judo
BVFF 301	Banasthali Sewa Dal	BVFF 215	Kabaddi
BVFF 302	Extension Programs for Women Empowerment	BVFF 216	Karate – Do
BVFF 303	FM Radio	BVFF 217	Kho-Kho
BVFF 304	Informal Education	BVFF 218	Net Ball
BVFF 305	National Service Scheme	BVFF 219	Rope Mallakhamb
BVFF 306	National Cadet Corps	BVFF 220	Shooting
		BVFF 221	Soft Ball
		BVFF 222	Swimming
		BVFF 223	Table Tennis
		BVFF 224	Tennis
		BVFF 225	Throwball
		BVFF 226	Volleyball
		BVFF 227	Weight Training
		BVFF 228	Yoga

## Evaluation Scheme and Grading System

Continuous Assessment (CA) (Max. Marks)					End-Semester Assessment (ESA) (Max. Marks)	Grand Total (Max. Marks)
Assignment		Periodical Test		Total (CA)		
I	II	I	II			
10	10	10	10	40	60	100

In all theory, laboratory and other non classroom activities (project, dissertation, seminar, etc.), the Continuous and End-semester assessment will be of 40 and 60 marks respectively. However, for Reading Elective, only End semester exam of 100 marks will be held. Wherever desired, the detailed breakup of continuous assessment marks (40), for project, practical, dissertation, seminar, etc shall be announced by respective departments in respective student handouts.

Based on the cumulative performance in the continuous and end-semester assessments, the grade obtained by the student in each course shall be awarded. The classification of grades is as under:

Letter Grade	Grade Point	Narration
O	10	Outstanding
A+	9	Excellent
A	8	Very Good
B+	7	Good
B	6	Above Average
C+	5	Average
C	4	Below Average
D	3	Marginal
E	2	Exposed
NC	0	Not Cleared

Based on the obtained grades, the Semester Grade Point Average shall be computed as under:

$$SGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of courses (with letter grading) registered in the semester,  $CC_i$  are the course credits attached to the  $i^{\text{th}}$  course with letter grading and  $GP_i$  is the letter grade point obtained in the  $i^{\text{th}}$  course. The courses which are given Non-Letter Grades are not considered in the calculation of SGPA.

The Cumulative Grade Point Average (CGPA) at the end of each semester shall be computed as under:

$$CGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of all the courses (with letter grading) that a student has taken up to the previous semester.

Student shall be required to maintain a minimum of 4.00 CGPA at the end of each semester. If a student's CGPA remains below 4.00 in two consecutive semesters, then the student will be placed under probation and the case will be referred to Academic Performance Review Committee (APRC) which will decide the course load of the student for successive semester till the student comes out of the probationary clause.

To clear a course of a degree program, a student should obtain letter grade C and above. However, D/E grade in two/one of the courses throughout the UG/PG degree program respectively shall be deemed to have cleared the respective course(s). The excess of two/one D/E course(s) in UG/PG degree program shall become the backlog course(s) and the student will be required to repeat and clear them in successive semester(s) by obtaining grade C or above.

**After successfully clearing all the courses of the degree program, the student shall be awarded division as per following table.**

Division	CGPA
Distinction	7.50 and above
First Division	6.00 to 7.49
Second Division	5.00 to 5.99
Pass	4.00 to 4.99

**CGPA to % Conversion Formula: % of Marks Obtained = CGPA \* 10**

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## First Semester

### MUS 409L Comparative Study of Ragas - I

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 16 8**

#### **Learning Outcomes:**

The following programme will enable the students to:

- Attain rigorous practical training of Indian classical music, enabling students to acquire leadership roles in the professional field of music composition, production and performance.
- Improvise & performance.
- Student will be able to learn & voice modulation techniques in all three octaves.
- Move a step lighter from easy to complex ragas.

#### **Content -**

(Lasting for 1½ hours per candidate)

#### **Division of Marks:**

- |     |  |          |
|-----|--|----------|
| (a) | Choice Rag   | 10 Marks |
| (b) | Question Rag (Slow Khayal or gat)                      | 10 Marks |
| (c) | Question Rag in fast Khayal or Gat                     | 10 Marks |
| (d) | Critical and comparative study of the prescribed Ragas | 20 Marks |
| (e) | Singing one Dhrupad/Dhamar etc.                        |          |
|     | Playing Basic Thekas on Tabla                          | 10 Marks |

or

Gats composed in tals other than Trital.

**Total = 60 Marks**

#### **E-Resources :**

1. RAAG YAMAN- <https://www.youtube.com/watch?v=RSba7WebiXo> (BY KISHORI AMONKER)
2. RAAG SHYAM KALYAN— <https://www.youtube.com/watch?v=B-vmBO05G8A> (BY PRABHA ATRE)
3. POORIYA KALYAN—<https://www.youtube.com/watch?v=czCfXSNQHcY> (BY KAUSHIKI CHAKRABORTY)

4. HANSDEHWANI-<https://www.youtube.com/watch?v=XHDUITMkXQQ> (BY PARVEEN SULTANA)
5. ALHA YA BILAWAL-<https://www.youtube.com/watch?v=my5Zh8ze3Ey> (BY KISHORI AMONKER)
6. YAMANI BILAWAL-[https://www.youtube.com/watch?v=Prte0\\_3UBng](https://www.youtube.com/watch?v=Prte0_3UBng) (BY SHRUTI SADOLIKER)
7. DEVGIRI BILAWAL-<https://www.youtube.com/watch?v=nj1RoNfN-Qe> (by kishori amonker)

## **MUS 412 History of Music – I**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

### **Learning Outcomes:**

The following programme will enable the students to:

- Explore historical, political and social context of Indian music.
- Recognize styles and characteristics of each genre of Hindustani music.
- Identify musicians who contributed to the popularity of Indian music.

### **Content -**

#### **Section - I**

- (a) Origin of Music and Vedic Kalin Sangeet.
- (b) Historical evolution of Pakhawaj, Veena, Flute and Sarangi.

#### **Section - II**

Evolution and development of Indian Music during Ancient, Medieval and Modern ages, with special reference to works of Bharat, Matang, Narad, (Sangeet Makarand), Sharangdev, Lochan, Ramanatya, Ahobal, Bhavabhatt, Vyankatmakhi, Pt. Bhatkande and Pt. Vishnu Digamber Paluskar.

#### **Section - III**

- (a) Historical evolution of the Music scales of Indian from ancient to modern times.
- (b) Evolution and growth of various musical forms, Khyal, Kirti, Tarana and Tillana.

**Books Recommended:**

1.	Brihaddishi	-	Matang
2.	Elements of Indian Music	-	E. Clements
3.	Karnatak Music	-	Ramchandran
4.	South Indian Music	-	Sambamurthy
5.	Bhartiya Sangeet Vadya	-	Lalmani Mishra
6.	History of Music	-	Suresh Vart Rai
7.	History of Music	-	Swami Pragyandanda
8.	Composers of Karnatak Music	-	Prof. Sambarmurti

**MUS 413 Principles of Music - I****Max. Marks : 100****L T P C****(CA: 40 + ESA: 60)****5 0 0 5****Learning Outcomes:**

The following programme will enable the students to:

- Explore historical, political and social context of Indian music.
- Recognize styles and characteristics of each genre of Hindustani music.
- Identify musicians who contributed to the popularity of Indian music with reference to particular Gharanas.
- Recognize western music symbols and use music terminology to explain their functions.

**Content -****Section - I**

Shruti - Swar, discourse of Bharat, Ahobal, Pundarik Vitthal, Som Nath, Ramamatya, Sharangdev, Lochan, Pt. Bhatkhande, Omkar Nath Thakur, K.C.D Brahaspati.

**Section - II**

- (a) Detailed study of Karnatki Taal Paddhati – main 7 Taals, Formation of 35 Taals on the basis of change in Matras of "Laghu"

- (b) Voice culture
- (c) Techniques of playing your instrument

### Section - III

Western scales, Diatonic, Chromatic and equally tempered scale.

#### Books Recommended:

1. Natya Shastra - Bharat
2. Sangeet Ratnakar - Sharangdeva
3. Rag Tarangini - Lochan
4. Sangeet Parijat - Ahobal
5. Pranav Bharti - Omkarnath Thakur
6. Hindustani Music - H.G. Ranade
7. Sangeet Shastra  
I to IV - Pt. V.N. Bhatkhande
8. Bharat Ka Sangeet  
Siddhanta - Acharya Brihaspati
9. The Music of India - D.P. Mukherjee

### MUS 415L Stage Performance - I

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 16 8**

#### Learning Outcomes:

The following programme will enable the students to:

- Attain rigorous practical training of Indian classical music, enabling students to acquire leadership roles in the professional field of music composition, production and performance.
- Improvise & perform bandish (composition) into a performance.
- Learn techniques for easy, flow in all 3 octaves.
- Move a step higher from easy to complex ragas.
- Learn fingering techniques of specific instruments.

**Content -**

One Vilambit and Fast khayal or one Masitkhani or Rajakhani Gat should be prepared from the list of Ragas.

Any Raga may be selected from the practical course for the paper.

- (i) Performance of a choice lasting approximately for 20 minutes.
- (ii) Thumri, Dadra or Bhajan should be sung, lasting approximately 5-10 minutes.
- (iii) For instrumental music, any dhun based on any Raga, lasting approximately 5-10 minutes.

**Paper-III-IV (Practical)****List of Ragas:**

- 1. Yaman
- 2. Shyam-Kalyan
- 3. Pooriya Kalyan
- 4. Hansdhwani
- 5. Alhaiya Bilawal
- 6. Yamni Bilawal
- 7. Devgiri Bilawal
- 8. Bhairav
- 9. Jogia
- 10. Vibas
- 11. Gunkari
- 12. Basant Mukhari
- 13. Kedar
- 14. Gorakh Kalyan
- 15. Bhinna Shadaj

**Note:**

- 1. Candidate are required to prepare 4 Vilambit Khyal or Masitkhani Gats, 2 Drut Khyals/Gat in detail and 2 Drut Khyals/Gat in short from the given list of Ragas.



2. Candidate are required to prepare one Dhrupad/Dhamar with layakari. For instrumental music – any Dhun based on any Raga.
3. Special attention should be given towards presentation while preparing all the Ragas.
4. Variety of Taals may be kept in view for the composition of Gats and Khayals.

### **E-Resources :**

1. RAAG YAMAN- <https://www.youtube.com/watch?v=RSba7WebiXo> (BY KISHORI AMONKER)
2. RAAG SHYAM KALYAN— <https://www.youtube.com/watch?v=B-vmBO05G8A> (BY PRABHA ATRE)
3. POORIYA KALYAN—<https://www.youtube.com/watch?v=czCfXSNQHcY> (BY KAUSHIKI CHAKROBARTY)
4. HANSDEHWANI-<https://www.youtube.com/watch?v=XHDUITMkXQQ> (BY PARVEEN SULTANA)
5. ALHAYA BILAWAL-<https://www.youtube.com/watch?v=my5Zh8ze3Ey> (BY KISHORI AMONKER)
6. YAMANI BILAWAL-[https://www.youtube.com/watch?v=Prte0\\_3UBng](https://www.youtube.com/watch?v=Prte0_3UBng) (BY SHRUTI SADOLIKER)
7. DEVGIRI BILAWAL-<https://www.youtube.com/watch?v=nj1RoNfN-Qe> (by kishori amonker)
8. BHAIKAV-<https://www.youtube.com/watch?v=R34akeCzJIU> (BY PRABHA ATRE)
9. JOGIA-<https://www.youtube.com/watch?v=TSvwJMGBN0Q> (BY GANGU BAI HANGAL)
10. VIBHAS-<https://www.youtube.com/watch?v=UwTRQ3iYkiQ> (BY ASHWINI BHINDE)
11. GUNKARI-<https://www.youtube.com/watch?v=VmGLgfGgsFM> (BY KISHORI AMONKER)
12. BASANT MUKHARI-<https://www.youtube.com/watch?v=IXExt3WHyY> (BY KAUSHIKI CHAKROBARTY)
13. KEDAR-<https://www.youtube.com/watch?v=RAGsGqkUoTk> (BY ASHWINI BHINDE)
14. GORAKH KALYAN –  
<https://www.youtube.com/watch?v=wnBmvhXtxFM&t=183s>  
(BY RASHID KHAN)

## Second Semester

### MUS 410L Comparative Study of Ragas - II

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 16 8**

The following programme will enable the students to:

- Attain rigorous practical training of Indian classical music, enabling students to acquire leadership roles in the professional field of music composition, production and performance.
- Improvise & perform bandish (composition) into a performance.
- Learn techniques for easy, flow in all 3 octaves.
- Move a step higher from easy to complex ragas.
- Learn fingering techniques of specific instruments.

#### **Content -**

#### **Division of Marks:**

(Lasting for 1½ hours per candidate)

- |     |  |          |
|-----|--|----------|
| (a) | Choice Rag   | 10 Marks |
| (b) | Question Rag (Slow Khayal or gat)                      | 10 Marks |
| (c) | Question Rag in fast Khayal or Gat                     | 10 Marks |
| (d) | Critical and comparative study of the prescribed Ragas | 20 Marks |
| (e) | Singing one Dhrupad/Dhamar etc.                        | 10 Marks |

or

Gats composed in tals other than Trital

**Total = 60 Marks**

#### **E-Resources**

1. BAGESHREE-<https://www.youtube.com/watch?v=4pjfRy7QpRI> (BY ASHWINI BHINDE)
2. DARBARI KANHRA-<https://www.youtube.com/watch?v=oF2hZcbBRIM> (BY VEENA SAHASTRABUDDHE)
3. NAYAKI KANHARA-<https://www.youtube.com/watch?v=XQBSkESiuZI> (BY SHRUTI SHADOLIKER)

4. ABHOGI KANHARA-<https://www.youtube.com/watch?v=b21NWM6otKM> (BY VEENA SAHASRABUDHE)
5. MARWA-<https://www.youtube.com/watch?v=vIUvz333vUc> (BY AMIR KHAN SAHEB)
6. BHATIYAR-<https://www.youtube.com/watch?v=4c9DI3sUD2s> (BY VEENA SAHASRABUDHE)
7. POORIYA-[https://www.youtube.com/watch?v=f\\_2WTGrm9I8](https://www.youtube.com/watch?v=f_2WTGrm9I8) (BY PT.JASRAJ)
8. LALIT-<https://www.youtube.com/watch?v=0xb3rorA4Wo> (BY PT, RAJAN & SAJAN MISHRA)
9. JHINJHOTI-<https://www.youtube.com/watch?v=dOLfAJRFIfk> (BY ASWINI BHIDE)
10. RAGESHWARI-[https://www.youtube.com/watch?v=fzko\\_t39\\_Ga](https://www.youtube.com/watch?v=fzko_t39_Ga) (BY ASHWINI BHIDE)

## MUS 411 History of Indian Music - II

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

### **Learning Outcome**

- Explore the historical, political and social context of south Indian & North Indian music.
- Recognize styles and characteristics of different Gharanas of Indian music.
- Learn elementary features of Western Notation System.
- Student's are able to differentiate between Hindustani and Karnatik music
- Recognize styles and characteristics of each genres of Hindustani music.
- Identify musicians who contributed to the popularity of Indian music.
- Recognize western music symbols and use music terminology to explain their functions.

**Content -****Section - I**

- (a) General idea of the factors that differentiate Karnatak Music and Hindustani Music.
- (b) Special study of the Trinity of South Indian Music.

**Section - II**

- (a) The Evolution of Indian and Western Notation Systems.
- (b) Importance of present day electronic gadgets in the field of Indian Music.

**Section - III**

- (a) Origin and development of Gharanas in Hindustani Music. Role of Gharanas in development and presentation of Music.
- (b) Relevance of Gharanas in present age and the study of important Gharanas of Vocal Music and Instrumental Music.

**Books Recommended:**

- |    |                             |   |                   |
|----|-----------------------------|---|-------------------|
| 1. | Composers of Karnatak Music | - | Prof. Sambarmurti |
| 2. | Music of India              | - | Popley            |
| 3. | Music of Hindustan          | - | Fox Strangways    |
| 4. | Indian Music of the South   | - | R. Srinivasan     |

**MUS 414 Principles of Music - II****Max. Marks : 100****L T P C****(CA: 40 + ESA: 60)****5 0 0 5****Learning Outcomes:**

The following programme will enable the students to:

- Explore historical, political and social context of Indian music.
- Recognize styles and characteristics of each genres of Hindustani music.

- Identify musicians who contributed to the popularity of Indian music.
- Recognize western music symbols and use music terminology to explain their functions.

### **Content -**

#### **Section - I**

- (a) Definition and Explanation of Tal, Laya, Matra, Vibhag, Das Pran of Taal
- (b) Swar – Prastar (Meru-Khand)

#### **Section - II**

- (a) Technique, presentation and exposition of Vrinda Vadan and Vrinda Gana.
- (b) New Trends in Indian Vrinda Vadan and Vrinda Gana
- (c) General Idea of Ravindra Sangeet.

#### **Section - III**

- (a) Elementary theory of Sound, its production and propagation.
- (b) Analysis of Sound
  - (i) Characteristics of Musical Sound
  - (ii) Noises and Musical Sounds.
  - (iii) Pitch, Timber, Volume.
- (c)
  - (i) Acoustics of an auditorium and concert hall
  - (ii) Definition of echo reverberation, resonance.

#### **Books Recommended :**

- |    |                          |   |                    |
|----|--------------------------|---|--------------------|
| 1. | Karnatak Music           | - | Ramchandran        |
| 2. | South Indian Music       | - | Sambamurthy        |
| 3. | Bhartiya Sangeet Vadya   | - | Dr. Lalmani Mishra |
| 4. | Dhawani Aur Sangeet      | - | Lalit Kishor Singh |
| 5. | Elements of Indian Music | - | E. Clements        |

## MUS 416L Stage Performance - II

**Max. Marks : 100**

**L   T   P   C**

**(CA: 40 + ESA: 60)**

**0   0   16   8**

### **Learning Outcomes:**

The following programme will enable the students to:

- Attain rigorous practical training of Indian classical music, enabling students to acquire leadership roles in the professional field of music composition, production and performance.
- Improvise & perform bandish (composition) into a performance.
- Learn techniques for easy, flow in all 3 octaves.
- Move a step higher from easy to complex ragas.
- Learn fingering techniques of specific instruments.

### **Content -**

One Vilambit and Fast khyal or one Masitkhani or Rajakhani Gat should be prepared from the list of Ragas.

Any Raga may be selected from the practical course for the paper.

- (i) Performance of Raga of candidates own choice lasting approximately for 20 minutes.
- (ii) Thumri, Dadra or Bhajan should be sung, lasting approximately 5-10 minutes.
- (iii) For instrumental music, any dhun based on any Raga, lasting approximately 5-10 minutes.

### **Paper-III-IV (Practical)**

#### **List of Ragas:**

1. Bageshri
2. Darbari Kanhara
3. Nayaki Kanhara
4. Abhogi Kanhara
5. Marwa
6. Bhatiyar
7. Puriya

8. Lalit
9. Jhinjhoti
10. Rageshree
11. Narayani
12. Shuddha Sarang
13. Madmad Sarang
14. Saraswati
15. Hemant

**Note:**

1. Candidate are required to prepare 4 Vilambit Khyal or Masitkhani Gats, 2 Drut Khyals/Gat in detail and 2 Drut Khyals/Gat in short from the given list of Ragas.
2. Candidate are required to prepare one Dhrupad/Dhamar with layakarries. For instrumental music – any Dhuns based on any Ragas.
3. Special attention should be given towards presentation while preparing all the Ragas.
4. Variety of Tals may be kept in view for the composition of Gats and Khyals.

**E-Resources :**

1. BAGESHREE-<https://www.youtube.com/watch?v=4pjfRy7QpRI> (BY ASHWINI BHIDE)
2. DARBARI KANHRA-<https://www.youtube.com/watch?v=oF2hZcbBRIM> (BY VEENA SAHASTRABUDDHE)
3. NAYAKI KANHARA-<https://www.youtube.com/watch?v=XQBSkESiuZI> (BY SHRUTI SHADOLIKER)
4. ABHOGI KANHARA-<https://www.youtube.com/watch?v=b21NWM6otKM> (BY VEENA SAHASRABUDHE)
5. MARWA-<https://www.youtube.com/watch?v=vIUvz333vUc> (BY AMIR KHAN SAHEB)
6. BHATIYAR-<https://www.youtube.com/watch?v=4c9DI3sUD2s> (BY VEENA SAHASRABUDHE)
7. POORIYA-[https://www.youtube.com/watch?v=f\\_2WTGrm9l8](https://www.youtube.com/watch?v=f_2WTGrm9l8) (BY PT.JASRAJ)

8. LALIT-<https://www.youtube.com/watch?v=0xb3rorA4Wo> (BY PT, RAJAN & SAJAN MISHRA)
9. JHINJHOTI-<https://www.youtube.com/watch?v=dOLfAJRFIfk> (BY ASHWINI BHIDE)
10. RAGESHWARI-[https://www.youtube.com/watch?v=fzko\\_t39\\_Ga](https://www.youtube.com/watch?v=fzko_t39_Ga) (BY ASHWINI BHIDE)

## Third Semester

### MUS 520 Aesthetics and Culture of Music - I

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

#### **Learning Outcomes:**

The following programme will enable the students to:

- Acquaint with movement of art and aesthetic thoughts in different historical, cultural, social, political, ideologies and religious context.
- Learn the impact of the above mentioned contexts on the expression, aesthetical techniques and languages of art.
- Acquaint with the approaches and methodologies that help, understand the work, place and inter relationship of music with other forms of fine arts.

#### **Content -**

##### **Section-I**

- (a) Art and concept of Beauty
- (b) Application of general principles and ideals of Aesthetics in Music.

##### **Section-II**

- (a) Place of Music in Fine Arts
- (b) Interrelationship of Fine Arts

##### **Section-III**

- (a) Pictorial aspect of Music



**Books-**

1. Philosophy of Music : William Pole.
2. Kala aur Sanskriti : Dr. Vasudev Sharan

**MUS 523L Comparative Study of Ragas - III****Max. Marks : 100****L T P C****(CA: 40 + ESA: 60)****0 0 14 7**

The following programme will enable the students to:

- Attain rigorous practical training of Indian classical music, enabling students to acquire leadership roles in the professional field of music composition, production and performance.
- Improvise & perform bandish (composition) into a performance.
- Learn techniques for easy, flow in all 3 octaves.
- Move a step higher from easy to complex ragas.
- Learn fingering techniques of specific instruments.

**Content -**

(Lasting for 1½ hours per candidate)

**Division of Marks:**

- |     |  |          |
|-----|--|----------|
| (a) | Choice Rag   | 10 Marks |
| (b) | Question Rag (Slow Khayal or gat)                      | 10 Marks |
| (c) | Question Rag in fast Khayal or Gat                     | 10 Marks |
| (d) | Critical and comparative study of the prescribed Ragas | 20 Marks |
| (e) | Singing one Dhrupad/Dhamar etc.                        | 10 Marks |

or

Gats composed in tals other than Trital.

**Total = 60 Marks****E-Resources :**

1. BIHAG- <https://www.youtube.com/watch?v=j6DlmUaxnhQ> ( BY VEENA SAHASRABUDHE)
2. NAND- <https://www.youtube.com/watch?v=GyHQF84kMsY> (BY RAJAN SAJAN MISHRA)
3. BHIGADA- <https://www.youtube.com/watch?v=K0eXpE1OjI4> (BY ASHWINI BHIDE)

4. MARUBIHAG- <https://www.youtube.com/watch?v=kNt9N6O1QDE> (BY SHRUTI SHADOLIKER)
5. KALAVATI- <https://www.youtube.com/watch?v=Y0JpW7xB80M> (BY PRABHA ATRE)
6. PATDEEP- <https://www.youtube.com/watch?v=lSuZb20moz4> (BY PRABHA ATRE)
7. KIRVANI- <https://www.youtube.com/watch?v=xrhtPK5-RSM> (BY RASHID KHAN)

### **MUS 530 Psychology of Music - I**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

**Learning Outcomes:**

The following programme will enable the students to:

- Become more aware of the impact of music on psychological processes.
- Learn the scope of music in various fields of psychology, including therapy and other aspects.

**Content -**

**Section-I**

- (a) Psychology and its scope.
- (b) Relation of psychology with Music.

**Section-II**

- (a) Application of general ideas of Music in Educational, Child and Social psychology.
- (b) Application of general ideas of Music in Abnormal & Industrial psychology and Therapy.

**Section-III**

- (a) Learning and its application in Music.
- (b) Memory, imagination and creativity in Music.

**Books-**

1. Archives of Psychology, No 201 : Robert S. Woodworth

2. Psychology of Music : Carl E Seashore.
3. An out line of Psychology : William Mcdougall
4. Bharatiya Sangeet evam Manovigyan : Dr. Vasudha Kulkarni
5. Shiksha Manovigyan aur Sangeet : Shukal B.

### **MUS 532L Stage Performance - III**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 14 7**

The following programme will enable the students to:

- Attain rigorous practical training of Indian classical music, enabling students to acquire leadership roles in the professional field of music composition, production and performance.
- Improvise & perform bandish (composition) into a performance.
- Learn techniques for easy, flow in all 3 octaves.
- Move a step higher from easy to complex ragas.
- Learn fingering techniques of specific instruments.

#### **Content -**

One Vilambit and Fast khyal or one Masitkhani or Rajakhani Gat should be prepared from the list of Ragas.

Any Raga may be selected from the practical course for the paper.

- (i) Performance of Raga of candidates own choice lasting approximately for 20 minutes.
- (ii) Thumri, Dadra or Bhajan should be sung, lasting approximately 5-10 minutes.
- (iii) For instrumental music, any dhun based on any Raga, lasting approximately 5-10 minutes.

#### **Paper-III-IV (Practical)**

##### **List of Ragas:**

1. Bihag
2. Nand
3. Bihagda
4. Marubihag

5. Kalawati
6. Patdeep
7. Kirvani
8. Miyan Malhar
9. Megh Malhar
10. Ahir Bhairav
11. Bairagi Bhairav
12. Nat Bhairav
13. Multani
14. Madhuwanti
15. Pooriya Dhanashree

**Note:**

1. Candidates are required to prepare 4 Vilambit Khyal or Masitkhani Gats, 2 Drut Khyals/Gat in detail and 2 Drut Khyals/Gat in short from the given list of Ragas.
2. Students are required to sing one Folk style of Singing.
3. Special attention should be given towards presentation while preparing all the Ragas.
4. Variety of Tals may be kept in view for the composition of Gats and Khayals.

**E-Resources :**

- 1 MEGH MALHAR- [https://www.youtube.com/watch?v=OHn6a-\\_Dt5w](https://www.youtube.com/watch?v=OHn6a-_Dt5w) (BY PT BHIM SEN JOSHI)
- 2 AHIR BHAIRAV- <https://www.youtube.com/watch?v=3xSsJ9GC6lQ> (BY ASHWINI BHIDE)
- 3 BAIRAGI BHAIRAV- <https://www.youtube.com/watch?v=KWeBy3be2JE> (BY AJOY CHAKRABORTY)
- 4 NAT BHAIRAV- <https://www.youtube.com/watch?v=3R0olDTS9wI> (BY VASANT RAO DESHPANDE)
- 5 MULTANI- <https://www.youtube.com/watch?v=bv6Q9G9w0VA> (BY VEENA SAHASRA BUDDHE)
- 6 MADHUVANTI- <https://www.youtube.com/watch?v=16580uFJmr8> (BY KAUSHAKI CHAKRABORTY)
- 7 POORIYA DHANASHREE- <https://www.youtube.com/watch?v=P1XDfgjYgqo> (BY ASHWINI BHIDE)

## Fourth Semester

### MUS 521 Aesthetics and Culture of Music - II

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

**Learning Outcomes:**

The following programme will enable the students to:

- Acquaint with the movement of art and aesthetical thoughts in different historical, cultural, social, political, ideological, psychological and religious.
- Learn the impact of the above mentioned contexts on the expression, aesthetical techniques and languages of art in indian's western form of music.
- Acquaint with the approaches and methodologies that help, understand the work, place audience, cultures & beliefs and their relation with music and musicians.

**Content -**

**Section-I**

- (a) Importance of Music in human life
- (b) Role of Music in Indian culture with special reference to Philosophical and devotional aspect of Music

**Section-II**

- (a) Concept of Music in Western World.
- (b) Art appreciation and taste of Music listeners.

**Section-III**

Rag and Ras

**Books-**

1. Comparative Aesthetics : K.C. Pande
2. Effects of Music : Max. Schoche and Extern
3. Arts and the Man : Irwin Edman
4. Civilization, Science and Religion : A Righole
5. Form in Music : Stewart Macpherson.

## MUS 524L Comparative Study of Ragas - IV

**Max. Marks : 100**

**L   T   P   C**

**(CA: 40 + ESA: 60)**

**0   0   14   7**

The following programme will enable the students to:

- Attain rigorous practical training of Indian classical music, enabling students to acquire leadership roles in the professional field of music composition, production and performance.
- Improvise & perform bandish (composition) into a performance.
- Learn techniques for easy, flow in all 3 octaves.
- Move a step higher from easy to complex ragas.
- Learn fingering techniques of specific instruments.

### Content

#### Division of Marks:

(Lasting for 1½ hours per candidate)

- |     |  |          |
|-----|--|----------|
| (a) | Choice Rag   | 10 Marks |
| (b) | Question Rag (Slow Khayal or gat)                      | 10 Marks |
| (c) | Question Rag in fast Khayal or Gat                     | 10 Marks |
| (d) | Critical and comparative study of the prescribed Ragas | 20 Marks |
| (e) | Singing one Dhrupad/Dhamar etc.                        | 10 Marks |

or

Playing Basic Thekas on Tabla

or

Gats composed in tals other than Trital.

**Total = 60 Marks**

#### E-Resources :

1. MALKAUNS- <https://www.youtube.com/watch?v=xv6A5hvCBQk> (BY KAUSHIKI CHAKARABORTY)
2. JOG- <https://www.youtube.com/watch?v=pFsqqzKxAtj4> (BY ASHWINI BHIDE)
3. JOG KAUNS- <https://www.youtube.com/watch?v=mUXJu4YjYkY> (BY VEENA SAHASRA BUDDHE)

4. CHANDRA KAUNS- [https://www.youtube.com/watch?v=IRj\\_F5BGMhw](https://www.youtube.com/watch?v=IRj_F5BGMhw) (BY PRABHA ATRE)
5. KAUNSI KANADA- <https://www.youtube.com/watch?v=11uIL24TZZk> (BY PT RAJAN SAJAN MISHRA)
6. TODI- <https://www.youtube.com/watch?v=ctLaRB0pdDk> (BY KISHORI AMONKER)
7. GUJRI TODI- [https://www.youtube.com/watch?v=5\\_TCUuC0NRQ](https://www.youtube.com/watch?v=5_TCUuC0NRQ) (BY PARVEEN SULTANA)
8. BILASKHANI TODI- [https://www.youtube.com/watch?v=qgEcVsU0\\_Ng](https://www.youtube.com/watch?v=qgEcVsU0_Ng) (BY MEETA PANDIT)
9. BHUPAL TODI- <https://www.youtube.com/watch?v=dQBTtP7etk> (BY VEENA SAHASRA BUDDHE)
10. POORVI- <https://www.youtube.com/watch?v=8C-EKDwOIJc> (DHRUPAD BY KAUSHIKI CHAKRABORTY)

## MUS 531 Psychology of Music - II

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

### **Learning Outcomes:**

The following programme will enable students to:

- Become more aware of the impact of music on various levels of the psyche.
- Learn the basics of voice modulation techniques through the structural knowledge of human anatomy & physiology of ear of throat.
- Learn the scope of music in various fields of psychology, including taste of music listeners & other brain activities.

### **Content -**

#### **Section-I**

- (a) Sensation, Hearing in Music ; Anatomy & Physiology of human ear & throat
- (b) Musical aptitude test

**Section-II**

- (a) Importance of Heredity and Environment in Music.
- (b) Role of interest and attention in Music

**Section-III**

- (a) Psychology of a Musician.
- (b) Aesthetic appreciation ; sensitivity to artistic styles

**Books-**

1. Psychology of Industry : Norman R.F. Maier.
2. Sources of Music : Eric Bloo.
3. Experimental and Industrial Psychology: Milton L. Blum.

**MUS 533L Stage Performance - IV****Max. Marks : 100****L T P C****(CA: 40 + ESA: 60)****0 0 14 7****Learning Outcomes:**

The following programme will enable the students to:

- Attain rigorous practical training of Indian classical music, enabling students to acquire leadership roles in the professional field of music composition, production and performance.
- Improvise & perform bandish (composition) into a performance.
- Learn techniques for easy, flow in all 3 octaves.
- Move a step higher from easy to complex ragas.
- Learn fingering techniques of specific instruments

**Content -**

One Vilambit and Fast khayal or one Masitkhani or Rajakhani Gat should be prepared from the list of Ragas.

Any Raga may be selected from the practical course for the paper.

- (i) Performance of Raga of candidates own choice lasting approximately for 20 minutes.
- (ii) Thumri, Dadra or Bhajan should be sung, lasting approximately 5-10 minutes.



- (iii) For instrumental music, any dhun based on any Raga, lasting approximately 5-10 minutes.

### **Paper-III-IV (Practical)**

#### **List of Ragas:**

1. Malkauns
2. Jog
3. Jog Kauns
4. Chandra Kauns
5. Kaunsi Kanhara
6. Todi
7. Gujri Todi
8. Bilaskhani Todi
9. Bhupal Todi
10. Poorvi
11. Shree
12. Basant
13. Desi
14. Komal Rishabh Asawari
15. Gawati

#### **Note:**

1. Candidates are required to prepare 4 Vilambit Kahyal or Masitkhani Gats, 2 Drut Khayals/Gat in detail and 2 Drut Khayals/Gat in short from the given list of Ragas.
2. Students should be able to sing Thumari/Dadara styles of singing.
3. Special attention should be given towards presentation while preparing all the Ragas.
4. Variety of Tals may be kept in view for the composition of Gats and Khayals.

#### **E-Resources :**

1. BILASKHANI TODI- [https://www.youtube.com/watch?v=qgEcVsU0\\_Ng](https://www.youtube.com/watch?v=qgEcVsU0_Ng) (BY MEETA PANDIT)

2. BHUPAL TODI- <https://www.youtube.com/watch?v=dQBTrtP7etk> (BY VEENA SAHASRA BUDDHE)
3. POORVI- <https://www.youtube.com/watch?v=8C-EKDwOIJc> (DHRUPAD BY KAUSHIKI CHAKRABORTY)
4. SHREE- <https://www.youtube.com/watch?v=pQoXziLD97U> (BY ASHWINI BHIDE)
5. BASANT- <https://www.youtube.com/watch?v=-r8MGI2FqYk> (BY PT BHIMSEN JOSHI)
6. DESI- [https://www.youtube.com/watch?v=jwZ\\_aXzWIZQ](https://www.youtube.com/watch?v=jwZ_aXzWIZQ) (BY PRABHA ATRE)
7. KOMAL RISHABH ASAVARI- <https://www.youtube.com/watch?v=6cQ3ICceot0> (BY GANGU BAI HANGAL)
8. GAWATI- <https://www.youtube.com/watch?v=sKpcbUA5FQk> (BY VEENA SAHASRA BUDDHE)

## Discipline Elective

### MUS 522L - Basic Technical Skills for Audio Production

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 4 2**

#### **Learning Outcomes:**

At the completion of the course the students will be able to:

- Learn professional presentation techniques.
- Understand and demonstrate the techniques of research thesis of dissertation along publishing of research papers in concerned journals.
- Enhance their skills ELECTIVE PAPER with elementary knowledge of playing instruments like Harmonium, Tabla, Sitar etc. for VOCAL INSTRUMENTS and knowledge of singing styles and other instruments for INSTRUMENTAL STUDENTS.
- Enhance their preliminary knowledge regarding Gambhir Gayaki and other contemporary Vocal and Instrumental styles.

**Content –****1. Basics of Sound**

Sound and audio, Frequency of sound, Frequency range of Audible spectrum, Sound recording frequency spectrum.

**2. Musical Instruments/Microphones & audio cables**

Frequency spectrum of different musical instruments, Characteristics and properties of different microphones, Identifying different microphones and placement techniques according to the instruments during recording, Identifying different audio cables and connectors.

**3. Musical Recording**

Basic idea of recording mixing console, Musical recording using single track and multitrack recording software like WAVELAB 4.0, ADOBE AUDITION 3.0, NUENDO 3.0

**4. Editing & Mixing**

Musical editing & mixing using single track and multitrack recording software like WAVELAB 4.0, ADOBE AUDITION 3.0 and NUENDO 3.0

## **MUS 525L Performance of Indian Classical Music (Harmonium)**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 4 2**

**Learning Outcomes:**

At the completion of the course the students will be able to:

- The following programme will enable the students understand the pattern & structural design of the instrument.
- Play/sing with zeal to get improved at beginning level and heading towards pro level, there by improving command even the 12 notes.
- Handling techniques of the instruments.

## Content -

1. Practical knowledge of Natural (Shudhha) & Converted (Vikrit) notes of the prescribed ragas.
2. Recitation of taals with marking time signature on hands.
3. Practical knowledge of Aroh-Avroh and Pakad in prescribed ragas.
4. One Chhota Khayal with four alaps and four taans or Razakhani/drut gat with four taans in any two ragas from the prescribed ragas.
5. Singing/playing ability to perform ten-ten alankars in all ten thaats.
6. Name of the prescribed ragas- **Yaman, Bhoopali and Alhaiya Bilawal.**
7. Prescribed taal- **Teentaal, Keharwa and Dadra.**
8. One Bhajan or National Song (National Anthem for Instrumental music students).
9. Sargam in any two ragas.

## E-Resources:-

### Yaman

Raag Yaman | Ustad Rashid Khan | Jashn-e-Rekhta 4th Edition 2017

<https://www.youtube.com/watch?v=xZbcMHiE7XM>

Vilayat Khan Raga Yaman

<https://www.youtube.com/watch?v=tGBKs7swowk&t=2239s>

### Alhaiya Bilawal

padmatalwalkaralhaiyabilawalja re ja re jakagavatarana

<https://www.youtube.com/watch?v=UjLQvDXxVpY>

Vilayat Khan Raga Alhaiya Bilawal

<https://www.youtube.com/watch?v=77vtFARtAso>

**Bhoopali**

RaagBhoopali (Khayal&Tarana) -byLegendary Duet of  
Nazakat~Salamat

<https://www.youtube.com/watch?v=e95HDnxKf3g>

UstadShahidParvez Khan - RaagBhopali - ( Sitar And Tabla )

<https://www.youtube.com/watch?v=UHXXyYV3cpQ>

**MUS 526L Performance of Indian Classical Music (Tabla)**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 4 2**

**Learning Outcomes:**

The following programme will enable the students to:

- Learn the practical demonstrating of terminology such as sam, kaal, khanda, maatra, laya etc.
- General information about the origin of tabla, Structure & handling techniques.
- Get a basic introduction of terminology such as kayada, palta, mukhra, tukra,etc. through practicals.
- Basic knowledge of Bhatkhande notation system in Hindustani Taal Paddhati.

**Content -**

- a) Ability to play ten alphabets in Tabla
- b) Ability to play TeenTal, Kaharwa Tal, Dadra Tal and Rupk Tal in Thah, Dugun and chaugun Laya.
- c) Ability to play Two Kayada and his four Prastar with his Tihai.
- d) Ability to play Two Theke ke Prakar and Two tukda and Two Mohara and Two Tihai.
- e) Ability to recognize.

## MUS 527L Performance of Indian Classical Music (Vocal)

Max. Marks : 100

L T P C

(CA: 40 + ESA: 60)

0 0 4 2

### Learning Outcomes:

The following programme will enable the students to -

- Get a formal training of the basics like types of notes, different patterns of notes (Alankaars), rhythm and its components with an initial start of learning ragas.
- Encourage students to sing with zeal to get improved at beginning level and heading towards pro level, there by improving command over the 12 notes.
- In Nibadha & Anibadh patterns.

### Content -

1. Practical knowledge of Natural (Shudhha) & Converted (Vikrit) notes of the prescribed ragas.
2. Recitation of taals with marking time signature on hands.
3. Practical knowledge of Aroh-Avroh and Pakad in prescribed ragas.
4. One Chhota Khayal with four alaps and four taans or Razakhani/drut gat with four taans in any two ragas from the prescribed ragas.
5. Singing/playing ability to perform ten-ten alankars in all ten thaats.
6. Name of the prescribed ragas- Yaman, Bhoopali and Alhaiya Bilawal.
7. Prescribed taal- Teentaal, Keharwa and Dadra.
8. One Bhajan or National Song (National Anthem for Instrumental music students).
9. Sargam in any two ragas.

### E-Resources:-

#### Yaman

RaagYaman | Ustad Rashid Khan | Jashn-e-Rekhta 4th Edition 2017

<https://www.youtube.com/watch?v=xZbcMHIE7XM>

Vilayat Khan Raga Yaman

<https://www.youtube.com/watch?v=tGBKs7swowk&t=2239s>

**AlhaiyaBilawal**

padmatalwalkaralhaiyabilawalja re ja re jakagavatarana

<https://www.youtube.com/watch?v=UjLQvDXxVpY>

Vilayat Khan Raga AlhaiyaBilawal

<https://www.youtube.com/watch?v=77vtFARtAso>

**Bhoopali**

RaagBhoopali (Khayal&Tarana) -byLegendary Duet of  
Nazakat~Salamat

Ali.

<https://www.youtube.com/watch?v=e95HDnxKf3g>

UstadShahidParvez Khan - RaagBhopali - ( Sitar And Tabla )

<https://www.youtube.com/watch?v=UHXXyYV3cpQ>