

**BA SEMESTER-VI (CBCS)
DISCIPLINE SPECIFIC ELECTIVE (DSE)**

OPTION-I

**IM621D1A: INDIAN MUSIC (VOCAL): GHARANAS, INSTRUMENTS AND
HISTORICAL DEVELOPMENT OF INDIAN VOCAL MUSIC**

Credits: Theory-4; Practical-2
Max Marks: 60; Min Marks: 24

THEORY

UNIT I: Gharanas of Hindustani Music

- Introduction to Gharana System.
- Distinguished features of the following Vocal Gharanas: Gwalior Gharana, Gwalior Gharana, Agra Gharana, Kirana Gharana, Patiala Gharana

UNIT II: Musical Instruments

- Classification of Musical Instruments: Tata Vadya, Avanadda Vadya, Sushir Vadya, Ghan Vadya.
- Origin and historical development of Tanpura and Sarangi

UNIT III: Essays on the following

- Therapeutic Properties of Ragas
- Rasa Theory

UNIT IV: Prescribed Ragas & Talas

- Detailed Study of the following Ragas: Miyan Ki Todi, Bageshree, Rageshree
- Comparative study of Raga-Bageshree and Rageshree
- Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: Sool Tala, Dhamar Tala
- Ability to write Dugun & Chogun of the prescribed Talas.

PRACTICAL

(Max. Marks 30; Min. Marks; 12)

Prescribed Ragas: Miyan Ki Todi, Bageshree, Rageshree

- One Vilambit Khayal with Alaaps and Taans in any one of the prescribed Ragas.
- Drut/Madhyalaya Khayal in the prescribed ragas
- Demonstration of one One Lok Geet/ Ghazal on Harmonium
- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas and their Dugun, Chugun- Sool Tala, Dhamar Tala
- Elementary Knowledge of Playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

RECOMMENDED BOOKS:

1. V.H.Deshpande: Indian Musical Tradition
2. Dhruvad Annual Edited by Premlata Sharma
3. V.K.Aggarwal: Indian Music Trends and traditions
4. S.K.Chaubey: Sangeet me Gharana ki Charcha Sangeet Gharana Ank
5. Shanno Khurana: Khyal Gayaki Vividh Gharana
6. M.R.Guatam: Musical Heritage of India
7. V.N.Bhatkhande: Bhatkhande Sangeet Shastra Part-I-III
8. B.C Deva: Musical Instruments of India
9. Curt Sachs: History of Musical Instruments
10. Suneera Kasliwal: Classical Musical Instruments

**BA SEMESTER-VI (CBCS)
DISCIPLINE SPECIFIC ELECTIVE (DSE)**

OPTION-II

**IM621D2A: INDIAN MUSIC (INSTRUMENTAL): GHARANAS, INSTRUMENTS AND
HISTORICAL DEVELOPMENT OF INDIAN INSTRUMENTAL MUSIC**

Credits: Theory-4; Practical-2
Max Marks: 60; Min Marks: 24

THEORY

UNIT I: Gharanas of Hindustani Music

- Introduction to Gharana System.
- Distinguished features of the following Instrumental Gharanas: Maihar Gharana, Senia Gharana, Delhi Tabla Gharana, Etawa Gharana

UNIT II: Musical Instruments

- Classification of Musical Instruments: Tata Vadya, Avanadda Vadya, Sushir Vadya, Ghan Vadya.
- Origin and historical development of Sitar and Santoor

UNIT III: Essays on the following

- Therapeutic Properties of Ragas
- Rasa Theory

UNIT IV: Prescribed Ragas & Talas

- Detailed Study of the following Ragas: Miyan Ki Todi, Bageshree, Rageshree
- Comparative study of Raga-Bageshree and Rageshree
- Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: Sool Tala, Dhamar Tala
- Ability to write Dugun & Chogun of the prescribed Talas.

PRACTICAL

(Max. Marks 30; Min. Marks; 12)

Prescribed Ragas: Miyan Ki Todi, Bageshree, Rageshree

- Maseetkhani Gat in any one of the prescribed ragas with Todas & Tanas.
- Razakhani Gat in the prescribed Ragas with Tanas & Jhalas
- Gat in any Tala other than Teentala
- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas and their Dugun, Chugun- Sool Tala, Dhamar Tala
- Elementary Knowledge of Playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

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