

**CURRICULUM FOR POSTGRADUATE COURSE  
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC**

**SUBJECT: HINDUSTHANI CLASSICAL INSTRUMENTAL MUSIC-SITAR**

**SEMESTER-I**

**Course: C-I (Practical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:**

- An indepth study of various gats.
- Developing the ability of a complete performance .

Masitkhani / Vilambit and Razakhani / Drut Gat with complete baj in the following ragas :- (any five)

Yaman, Jaunpuri, Ahir bhairav, Shyam Kalyan, Lalit, Suddha Sarang, Mian-ki-Todi. Bhatiyar, Multani, Darbari Kanada.

**Learning Outcomes:**

- Students enriched with an indepth knowledge of some ragas of Hindustani music
- Learners gain insight in performance practice.

**Course: C-II (Practical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:**

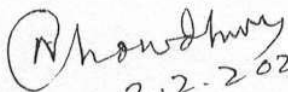
- Development of skills in playing ragas other than in teentala
- Introducing Thumri style gayaki in instruments.

a) Broad outlines of the following ragas with sketchy alapa.  
Suha, Adana, Deshkar, Shree, Hamsadhwani, Sohini, Gaud Sarang.

b) Two compositions in tala other than Trital and a few in thumri style.

**Learning Outcomes:**

- Ability of the learners developed in playing compositions in different talas.
- Learners get acquainted with the thumri style playing skills in instruments.

  
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**Course: C-III (Practical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:**

- Grooming in the area of stage performance.
- Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

**Learning Outcomes:**

- Learners get groomed in giving a stage performance.

**Course: C-IV (Theoretical) Acoustics**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:**

- To obtain the knowledge of production and propagation of sound wave
  - To know the science of vibration
  - To know acoustics of various instruments
  - To recognize and calculate frequencies of twelve musical swaras
  - To obtain the relation between Music and Physics through sound
1. Production and propagation of sound
  2. Science of Vibration- Forced vibration and Resonance
  3. Necessary media for the audibility of sound
  4. Process of the audibility of sound
  5. Vibrations- Detailed study of musical instruments-  
Tanpura, Sitar, Sarod, Esraj, Violin, Tabla, Mridanga, Flute
  6. Three characteristics of musical sound.  
(i) Harmony and Melody (ii) Musical Intervals and measuring them  
(iii) Ratio between the number of vibrations of any two notes

**Learning Outcomes:**

- Ability to understand Music in a scientific way
- Ability to understand how we perceive sound
- Ability to obtain practical knowledge of musical audibility
- Ability to obtain detailed knowledge of Frequency and Amplitude
- Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody

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**Course: C-III (Practical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:**

- Grooming in the area of stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

**Learning Outcomes:**

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## SEMESTER-II

**Course: C-V (Practical)**  
**Full Marks: 50 (40+10)**  
**Credits: 6**

### Course Objectives:

- A detailed study of Alapa, Jod and Jhala.  
Alap, Jod and Jhala in the following ragas :-

**Yaman, Bilaskhani Todi, Bihag, Jaunpuri, Malkauns, Darbari Kanada**

### Learning Outcomes:

- Learners get well groomed with the various features of alap, Jod and Jhala in the light of ragas covered within the course.

**Course: C-VI (Practical)**  
**Full Marks: 50 (40+10)**  
**Credits: 6**

### Course Objectives:

- Grooming in the area of stage performance continued.  
Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

### Learning Outcomes:

- Learners get well groomed in the area of stage performance.

**Course: C-VII (Theoretical)**  
**Full Marks: 50 (40+10)**  
**Credits: 6**

### Course Objectives:

- Developing sound knowledge of various musical instruments and their use in present days.
- To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies; swaralipi writing as well as talalipi notation.
- To enrich the learners with knowledge on musical treatises.

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1. Knowledge of the Musical Instruments of strings, bowing and percussion with their application in the present form of music.
2. Detailed theoretical knowledge of ragas prescribed in the course and comparative study of similar type of ragas.
3. Thorough knowledge of the Hindusthani musical talas and ability to compose tala lipi (notation) of different layakaries.
4. Ability to write notation of compositions (Gats). Alapa, tana, toda learned in the classes. Ability to write improvised compositions based on a given raga and tala.
5. General knowledge of the following Sangit Sastras :  
Natyashastra of Bharata Muni  
Brihaddeshi of Matanga  
Gita Govinda of Jaidev  
Sangit Ratnakara of Sharangadeva
6. Bio-graphics of the following leading exponents of Hindusthani music :
7. Tansen, Amir Khusrau, Sadarang, Shori Mian, Man Singh Tomar.

**Learning Outcomes:**

- The Learners get enriched with details of various aspects of Hindustani Classical Music in the theoretical domain.

**Course: C-VIII (Theoretical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:**

- The course designed with an innovative approach in developing a sound knowledge of the learners covering a wide range of various Sangit Sastras.
1. Detailed study of the following Sangit Granthas :-  
a) Sangit Parijat by Pt. Ahobal  
b) Raga Tatwa Bibodh by Pt. Shrinibas  
c) Swaramela Kalanidhi by Pt. Ramamatya  
d) Raga Tarangini by Pt. Lochan  
e) Chaturdandi Prakashika by Pt. Vyankatmakhi
  2. Ancient and modern Nibaddha and Anibaddha Gana.
  3. Vaidik Sangit, Gandharva Sangit, Marga and Deshi Sangit
  4. Raga vargikaran or Raga classification of different time.
  5. Comparative study of Hindusthani and Karnatic tala system.
  6. Comparative study of Melas and Thatas.

**Learning Outcomes:**

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The course enables the learner enriched with a vast knowledge of various musical treatises and other musical concepts.

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### **SEMESTER-III**

**Course: C-IX (Practical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:**

- The course is designed for developing the learners' performance level in reference to complete baj.

- To teach the chalans and features of certain rare ragas.

Vilambit and Drut Gats with complete baj in the following ragas :- (any five)

**Marwa, Gujri Todi, Rageshri, Puriya Kalyan, Jog, Megh Abhogi, Jhinjhoti**

- a) Broad outlines of the following Ragas with sketchy alapa:-

**Sahana, Yamni Bilawal, Devgiri Bilawal, Bihagda, Barwa, Madhuwanti.**

- b) Two compositions in the talas other than Trital which would also include a few in thumri style.

- c) Ability to compose a Gat in a particular Raga and tala from given Banis or Bols.

**Learning Outcomes:** Learners get oriented towards presenting a complete baj .

Learners' knowledge of ragas enriched with respect to some rare ragas.

**Course: C-X (Practical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:** The course is introduced to teach the nuances of a stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

**Learning Outcomes:** Learners acquire an ability to present a raga on stage with considerable proficiency.

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**Course: C-XI (Theoretical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Course Objectives:**

- Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.
- 1. Evolution of Dhrupad, Dhamar, Khayal, Thumri, Tarana.
- 2. Alapa (Dwadas anga) of Instrumental music.
- 3. Detailed study of Shruti, Grama, Murchhana.
- 4. Detailed study of the following Sangit Shastras :-
  - a) Sadrag Chyandrodaya by Pundarik Vittal
  - b) Raga Vibodh by Pt. Somnath.
  - c) Abhinav Raga Manjari by Pt. Bhatkhande
  - d) Shreemal lakshya Sangitam by Pt. Bhatkhande.
- 5. Prabandha Gana.

**Learning Outcomes:**

- Students knowledge on the evolution of various musical genres, Alapa and its angas and musical treatises, developed.

**Course: C-XII (~~Practical~~) (Theoretical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

**Research Methodology**

**Course Objectives:**

On the completion of the course, students will be able to:

- comprehend the nature and process of undertaking research in Performing Arts.
- understand different methods of research in Performing Arts.
- learn research methodology, methods & techniques in data collection, writing articles, and preparing research reports in the field of Performing Arts.
- know the code of ethics in conducting research.
- utilize computer applications and ICT in the performing arts.

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### **Unit 1: Concept of Research in Performing Arts**

- A. Definition, Objective, and Motivation in Research
- B. Purpose, Characteristics, and Criteria of Good Research
- C. Qualities of an ideal Researcher

### **Unit 2: Types of Research in Performing Arts**

- A. Basic Research vs. Applied Research
- B. Qualitative Research vs. Quantitative Research
- C. Historical Research, Survey Research, Case study, Documentary Analysis, Comparative Research, Analytical Research, Experimental Research, Interdisciplinary Research

### **Unit 3: Research Process**

- A. Formulation of a Research problem and Objectives
- B. Reviewing the Literature
- C. Formulation of Research Objectives
- D. Data Collection - *Observation Method, Survey Method, Contact Method, Type of Data – Primary data & secondary data.* E. Analysis of data

### **Unit-4: Research Proposal, Report, and Ethics in Research**

Format and style of the research proposal; Format and style of report writing; Research Paper/Article writing, Citing of sources through Bibliography, References, Quotation, Footnotes & Endnotes, and Acknowledgement, Code of ethics; Plagiarism

### **Unit 5: Research Tools & Techniques**

The questionnaire, Opinionnaire, Interview, Recording Devices, Photography, Population, sample, and sampling.

### **Unit 6: ICT in Performing Arts Research**

Open access resources for research: Shodh Ganga, Shodh Gangotri, E-PG Pathashala, National Digital Library, SWAYAM, e-Journals/e-books, PPT, etc.

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## Suggested Study Material

### Books:

- Ahmad, Najma Perveen. Research Methods in Indian Music. Second. Delhi: Manohar Publishers & Distributors, 2002.
- Goutam, Reena. Source of Research in Indian Classical Music. First. New Delhi: Kanishka Publishers & Distributors, 2002.
- Kothari, C.R. Research Methodology: Methods & Techniques. New Delhi: New Age International (P) Limited, Publishers, 2004.
- Mehta, R.C., comp. "Directory of Doctoral Thesis in Music." Vol. 24. Bombay & Baroda: Indian Musicological Society, 1994.
- R.C. Mehta, ed. Music Research: Perspectives and Prospects - Reference Indian Music. Bombay & Baroda: Indian Musicological Society, 1995.
- Sangeet." Sangeet Patrika (Shodh Ank), January - February 1990.
- Verma, Amit Kumar, Research Methodology in Indian Music, Aayu Publications, New Delhi, 2017.

### Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayana, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh

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## **SEMESTER-IV**

**Course: C-XIII (Practical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

### **Course Objectives:**

- To teach alapa, Jod and Jhala in the prescribed ragas.

Alap, Jod and Jhala in the following ragas :-

Todi, Marwa, Jhinjhoti, Rageshri, Megh, Desh,

### **Learning Outcomes:**

- Learners acquire an ability to play alapa, Jod and Jhala in the prescribed ragas with an enhanced understanding of the ragas

**Course: C-XIV (Practical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

### **Course Objectives:**

- Emphasis on the development of stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :-

### **Learning Outcomes:**

- Learners stage performance developed to a level of appreciation.

**Course: C-XV (Theoretical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

### **Course Objectives:**

- To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies and notation writing.
- To study the work of renowned musical personalities.
- The course designed with an approach of developing the students' perceptive skills in the theoretical domain.
- Essays:

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1. Detailed Theoretical knowledge of ragas prescribed in the course with comparative studies of similar type of ragas.
2. Ability to write notation of the composition (Gat) Alap, Tan, Toda learned in the classes. Ability to write improvised composition based on a given raga and tala.
3. Evolution of notation system of Hindusthani music.
4. Biographies of the following leading exponents of music :-  
Wajir Khan, Allauddin Khan, Enayat Khan, Hafiz Ali Khan, Faiyaz Khan, Amir Khan, Bade Gulam Ali Khan, Abdul Karim Khan, D.T. Joshi, Vilayat Khan, Mustaq Ali Khan, Ali Akbar Khan, Nikhil Banerjee, Pt. Omkarnath Thakur, Ashesh Bandyopadhyay.
5. Gharanas of Hindusthani Music (Vocal & Instrumental)
6. Influence of Music in Life.
7. Relation between Hindusthani Classical Music and Folk Music.
8. Institutional Education of Hindusthani Classical Music and compared with Gharana system (Guru Sishya parampara).
9. Responsibilities of the state, Institutes, Teacher and students in the revival of Hindusthani Music.
10. The place of music in General education.
11. Music appreciation between the performer and listeners.
12. Relation between Hindusthani Classical music and Rabindra Sangit.

### **Learning Outcomes:**

**Course: C-XVI (Theoretical)**

**Full Marks: 50 (40+10)**

**Credits: 6**

### **DISSERTATION PAPER**

#### **The objective of the Dissertation:**

*To improve linkages between Research & Development, academia, society, and the art and music industry.*

#### **Modalities:**

A theory and a practical-based Dissertation work will be allotted to students. Projects/Dissertation may be the type of investigatory, survey, analytical, historical, interdisciplinary, case study, etc.

Students are required to review studies in their respective interest areas of research and present a proposal for a research problem in the concerned subject.

Students are required to write and submit a research report/Dissertation on their respective research problem in the concerned subject and appear before a Viva-Voce Examination.

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The individual student will have to submit a Master's Thesis (Dissertation) of 50 Marks in total which will have 30 Marks for the Dissertation, 10 Marks for Seminar presentation and Viva-voce, and 10 Marks for Internal Assessment (to be given by

**Recommended Books:**

- Hindusthani Sangit Tansener Sthan – Birendra Kishore Roy Choudhuri (Bengali)  
Bharatiya Sangit Prasanga – Dr. Bimal Roy (Bengali)  
Bharatiya Sangit Kosh – Bimalakanta Roy Choudhuru (Bengali)  
Bharatiya Sangite Gharanar Itihas – Dilip Kumar Mukhopadhyay (Bengali)  
Bharatiya Badya Yantra O Yantrasadhak – J.M. Sengupta (Bengali)  
Sangit Ratnakar – Sharangaveva (Translated in Bengali by Dr. Pradip Kumar Ghosh)  
Amar Katha – Ustad Alauddin Khan (Bengali)  
Rag Anurag – Ravi Shankar (Bengali)  
Komal Gandhar – Vilayat Khan (Bengali)  
Kudrat Rangi Birangi – Kumar Prasad Mukhopadhyaya (Bengali)  
Tahzib e Mousiqu – Jnan Prakash Ghosh (Bengali)  
Setarer Bibartane Jaipur Senia o Imdadkhani Gharana – Dr. Sabyasachi Sarkhel (Bengali)  
Bharatiya Sangit Badya – Dr. Lalmani Mishra (Hindi)  
Rag-Rupanjali – Dr. Puspa Basu (Hindi)  
Sangit Chintamani – Acharya K.C.D. Brihaspati (Hindi)  
Khusrou Tansen tatha anya kalakar – Sulochana Brihaspati (Hindi)  
A Historical study of Indian Music – Swami Prajnanananda (English)  
Senia Gharana, its Contribution to Indian Music – Sunita Dhar (English)  
Sitar and its Technique – Prof Debu Choudhuri (English)  
Indian Music and Ustad Mustaq Ali Khan – Prof. Debu Choudhuri (English)  
The Ragas of North Indian Music – Jairaj Bhoy (English)  
Indian Classical Music Changing Profiles – Bimal Mukherjee (English)  
The Music Heritage of India – Dr. M.R. Gautam (English)  
Sitar and Sarod in the 18<sup>th</sup> and 19<sup>th</sup> Century – Allyn Miner (English)  
Thumri in Historical & Stylistic Perspectives – Peter Manuel (English)  
My Music my life – Ravishankar (English)  
Musical Instruments of India – B.C. Chaitanya Deva (English)

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History of Indian Music – O. Goswmi (English)  
The String Instruments of India – Sharmistha Sen (English)  
Guldasta D.T. Joshi & his compositions – Pt. Debu Chaudhuri (English)  
Musicians of India – Amal Das Sharma (Englilsh)  
The Great Masters – Mohan Nadkarni (English)  
The origin and development of Dhrupad and its Bearing on Instrumental Music – E.S. Perera

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