

## Research Methodology and Applied Theory for Vocal and Swaravadya (Common Theory I)

**Programme(s) in which it is offered: M.A. in Music: Hindustani Vocal and  
Bansuri**

<b>Course Category:</b> Core	<b>Schedule of Offering:</b> Odd
<b>Course Credit Structure:</b> 2	<b>Course Code:</b> MUS6114
<b>Total Number of Hours:</b> 30	<b>Contact Hours Per Week:</b> 2
<b>Lecture:</b> 2	<b>Tutorial:</b> 0
<b>Practical:</b> 0	<b>Medium of Instruction:</b> English and Hindi
<b>Date of Revision:</b>	<b>Skill Focus:</b> Musicology, Research Aptitude
<b>Short Name of the Course:</b>	<b>Course Stream (Only for Minor Courses):</b>
<b>Grading Method:</b> Regular	<b>Repeatable:</b>
<b>Course Level:</b> Advanced	

### Course Description

This is a regular course for M.A. Bansuri & Vocal which guides the students for the theoretical aspects and research in Hindustani Classical Music.

### Course Introduction

Everyone possesses the vital instinct of inquisitiveness which is the mother of all knowledge, and the method, which man employs for obtaining the knowledge of whatever the unknown, can be termed as research. The purpose of research is to discover answers to questions through the application of scientific procedures. It is essential for the students of music to know the methodology of the research and the first module of this course is designed with that intention.

The module two of this course focuses to introduce the students with the important musicological concepts. A student of music has to be well versed in reading and writing notations of the compositions using the major notation systems. A classical musician should also know the Ragaanga Paddhati of Raga classification to maintain the pure form of a Raga. This module is designed to give a solid background of Shastra to the performance.

### Course Objective

The course is designed with the following objectives:

- To introduce students with the role of research in performing arts, study the types of research, to be able to conduct research, draw conclusions and to be able to present research.
- To understand notation writing systems.
- To study Ragaanga Paddhati.
- To study Gharana-s in detail.
- To be able to write difficult laykari-s of Tala

## Course Outcome

After completion of the course students will be able to

- Conduct and present research in music
- Understand the Shastra of Syllabus Raag
- Compare Samaprakrutik Raga-s
- Understand various Gharana-s and their specialities
- Analyse the various Raga-s according to Raaganga Paddhati.
- Write notations in Pt. Bhatkhande & Pt. Paluskar system
- Understand various layakari-s of Tala

## PO-CO Mapping

**PO-CO Mapping Matrix**

CO/PO Mapping	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						

## Prerequisites and other constraints

- A minimum 4 years exposure to Hindustani music.

## Pedagogy

- Interactive sessions with authors, renowned artists, researchers.
- Screening of documentaries / biopics on the life of performing artists related to the topics above.
- Classroom teaching, AV presentations etc.

## Suggested Reading:

### Module 1: Research Methodology

- Sangeetatil Sanshodhan Paddhati: Dr. Anaya Thatte
- Research Methodology – Methods and Techniques: C. R. Kothari
- Prayogkalansathi Sanshodhan Paddhati: Milind Malshe

### Module 2: Applied Theory

- S. N. Ratanjankar: Sangeet Shastra Parichay
- Sangeet Karyalay Hathras: Sangeet Visharad : Vasant
- Hindustani Sangeet Paddhati: Kramik Pustak Malika
- Vasantrao Rajopadhye: Sangeet Shastra

- Omkarnath Thakur: Sangeetanjali
- Pt. Ramashray Jha: Abhinav Geetanjali
- Hema Hirlekar: Nuances of Hindustani Classical Music
- Madhukar Godse: Sangeet Alankar
- Pt. V. R. Athawale: Nada Chintan
- Pt. V. N. Bhatkhande: Kramik Pustak Malika
- Vamanrao Deshpande: Gharandaaj Gayaki

## Evaluation Pattern

Below is the breakup of Evaluation

**Evaluation Matrix**

Continuous Internal Assessment (CIA) Components*	Component Type	Weightage Percentage	Total Marks	Tentative Dates	Course Outcome Mapping
	Assignments	20		Week 3, 7, 11	
	Classroom Participation	10			
	Mid-term Exam	20		45 <sup>th</sup> Day from Sem Commencement	
	CIA Marks	50			
	ESE	50		After 90 days	

\*The assignments involved in CIA will be subject to plagiarism checks. A submission with unexplained similarities exceeding 30% for Undergraduate courses, 20% for Postgraduate courses and 10% for PhD courses will be reverted for resubmission. The final submission is subject to score penalization as defined by the course instructor at the start of the course, with a clear communication of the same to all the registered candidates.

## Module Sessions

### Module 1: Research Methodology

(15 Hours)

Topic 1: Definition of research & its relevance

Topic 2: Methods and types of research

Topic 3: Research avenues in music

Topic 4: Research process (Selection of topic, hypothesis, synopsis, sources and data collection, Analysis, etc.)

Topic 5: Writing and presentation

### Module 2: Applied Theory for Vocal & Flute

(15 Hours)

Topic 1: Detailed information of Ragas from the syllabus

Topic 2: Comparison with Samaprakritik Raga-s

Topic 3: Creating Aalap, Taan, Bol Taan and Tihayee-s

Topic 4: Study of Raganga Paddhati

Topic 5: Writing Notation in Pt. Bhatkhande and Pt. Paluskar Notation Systems for Vilambit (Bada) and Drut (Chhota) Khayal-s / Masitkhani and Razakhani Gat-s, Aalap and Taan-s, Dhrupad, and Dhamaar with Laykari-s

Topic 6: Detailed study of vocal / swaravadya Gharana-s

Topic 7: Writing Tala-s in Laykari-s like Aad, Kuaad etc.

Topic 8: Analysis of prescribed compositions

Topic 9: Musical contribution of contemporary artists (minimum 4)

Note: The number of hours may be decided by the instructors based on the content and importance of the module.