

DEPARTMENT OF MUSIC
UNIVERSITY OF DELHI

B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)

(SEMESTER-I)
based on

Undergraduate Curriculum Framework 2022 (UGCF)

(Effective from Academic Year 2022-23)



University of Delhi

B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.)

DSC-1(A/B): Fundamentals of Indian Music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
FUNDAMENTALS OF INDIAN MUSIC	DSC-1(A/B) – CORE (NON MAJOR)	4	2	0	2	Class XII Pass

Contents of the course and reference is in Annexure -I

DSC-1-C Biographies of Musicians and Musicologists

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
BIOGRAPHIES OF MUSICIANS AND MUSICOLOGISTS	DSC-1-C-CORE (MAJOR)	4	2	0	2	Class XII Pass

Contents of the course and reference is in Annexure –II

ANNEXURE-I

SEMESTER-1

Theory: Unit-1 Course: DSC 1 (A/B)

Paper Name: Fundamentals of Indian Music

Credits: 2

Course Objectives

- The foremost emphasis of the course is on establishing better understanding of the different aspects of Hindustani music.
- Basic knowledge of the instruments – Tanpura/ Sitar.
- Biographies of the musicians, composers and musicologists will help students to know about the great musicians.
- Theoretical knowledge of Ragas and Talas.

Course Learning Outcomes (CLO)

- The student will learn and understand the definitions of the musical phrases and will be able to effectively communicate the same.
- The student will gain qualitative knowledge on the study of important melodic terminology, and will be able to successfully display the same.
- The students will be able to attain in depth understanding of musical instruments such as the Tanpura and Sitar and skillfully illustrate their various section.
- The student will be able to acquire cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits.
- The student will be able to illustrate the prescribed Ragas and Talas which will further illuminate their Practical demonstration.

Contents:

Unit I - Sangeet, Shruti, Swara and its types- Shuddha swara, vikrit swara, chal swara, achal swara, Vadi, Samvadi, Anuvadi, Vivadi Swar.

Unit II – Saptak, Laya- vilambit Madhya & drut laya, Nada – Ahata and Anahata Nada- tarta –teevrata -jati.

Unit III - Raga and its Jati- audav-shadav- sampoorana, Aroh, Avroh, Pakad.

Unit IV - Tala: Matra, Tali, Khali, Vibhag.

Unit V - Basic knowledge of the following instruments with diagrams and labelling: Tanpura for Vocal students, Sitar for Instrumental students.

Unit VI - Biographies & contributions of the following musicians: Amir Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan.

Unit VII - Study of prescribed Ragas:
Ragas – Alhaiya Bilawal, Khamaj, Bhairav

Unit VIII - Study of prescribed Talas :
Teentala, Dadra, Kaharwa, Jhaptal with Dugun.

References:

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

- Mishra, Pt. Lalmani (1st Edition: 1973) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Singh, Tejpal. & Arora, Perna (1st Edition; 2005) Sangeet Ke dedeepyaman Soorya, Ustad Ameer Khan, New Delhi, Delhi, Kanishka Publishers.
- Govardhan, Shanti (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Shrivastava, Girish Chandra (2002) Tala Parichaya; Part-III, New Delhi, Delhi, Rubi Prakashan.
- Jain, Renu (1st Edition: 2006) Swara aur Raga, New Delhi, Delhi, Kanishka Publishers

Practical : Unit-2

Course : DSC 1(B) Practical : Performance & Viva –Voce Credit : 2

Course Objectives:

Ability to play/sing Alankar.

Performance based on Raga and Tala in prescribed syllabus. Learn different techniques to sing and play.

Learn to play basic Harmonium.

Course Learning Outcomes (CLO):

The students will gain proficiency in learning the five rudimentary Alankars and will be able to adeptly demonstrate them, thereby attaining a firm grasp on the accuracy of Swaras.

The student will be able to display their mastery over Swarmalika in one of the prescribed Ragas, which becomes the fulcrum to learning the intrinsic nature of the Raga.

The student will be able to skillfully exhibit Drut Khayals in the two specified Ragas. This becomes a preamble to acquiring performance skills.

The student will be able to achieve deciphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.

The student will be able to recite the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.

The student will be able to obtain understanding of the fundamental knowledge of playing the

Tanpura and Harmonium which becomes a core for further learning and self reliance.

The practical file for internal assessment will be presented with

Illustrations of Ragas, notations of traditional compositions, Talas with Dugun. This also becomes a valuable note file for references.

Contents:

Prescribed Ragas : Alhaiya Bilawal, Khamaj, Bhairav

Vocal Music:

Five Alankars.

Lakshangeet/Swarmalika in any one of the Ragas. Drut Khayal in any two of the prescribed Ragas.

Instrumental Music:

Five Alankars.

Razakhani gat in any two of the prescribed Ragas. Basic technique of Jhala Playing.

Vocal & Instrumental:

Identifying Shuddha and Vikrit Swaras when sung or played .

Ability to recite the following Thekas and their Dugun with Tali & Khali- Teentala, Jhaptala, Kaharwa, Dadra .

Basic knowledge of playing Tanpura and Harmonium.

Practical file with details of Ragas, Notations of compositions & Talas with Dugun.

References:

Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.

Bhatkhande, V.N., (Part-II, Dec. 2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.

Patwardhan, V.R., (Part-I, First Edition, 1936), Raga Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.

Patwardhan, V.R., (Part-II, First Edition, 1937), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.

Mishra, Lalmani, (First Edition, 1979), Tantrinada, Kanpur, U.P., Sahitya Ratnalaya. Bhatkhande, V.N., (6th Edition, Sep., 1999),

Bhatkhande Sargam Geet Sangrah,

Hathras, U.P., Sangeet Karyalya.

Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992,

Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal.

Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV

5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P.,

Sangeet Sadan Prakashan.

Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak Publication.

Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part- III 2009, Part-IV 14th Edition: 2008)

Raga Parichaya, Allahabad, Sangeet Sadan Prakashan

ANNEXURE-II

B.A. (PROG.) Hindustani Music - Vocal/ Instrumental as Discipline course (Major)

Semester- 1

Course: DSC-1-C

Theory: Unit -1

Paper name: Biographies of Musicians and Musicologists

Credit : 2

Course Objectives:

- *The objective of the course is to establish a chronology of the evolution through the study of the biographies of eminent musicians across the country.
- * The biographies collected from authentic sources of musicians united by technique and methodology will help in creating a solid structural understanding.
- *Studying notation of compositions established by eminent musicologists.

Course Learning Outcomes:

- *Students will be able to perform an in depth study of the biographies of illustrious and eminent musicians.
- *Students will be able to learn and attain optimum skills in notation writing of the composition.

Content:

A. Biographies of following Musicians and Musicologists:

- 1.Samudragupt
- 2.Abhinavgupt
- 3.Nanyadev
4. Gopal Nayak
- 5.Baiju Bawra
6. Faqirulla
7. Swami Haridas

8. Sultan Husain Shah Sharqi

9. Baj Bahadur

10. Miyan Shori

11. Sadarang- Adarang

12. Taanras Khan

B. Notation writing of compositions in the prescribed Ragas.

References:

Mishra Sushila- Some immortals of Hindustani music

Mishra Sushila- Great Masters of Hindustani music

Sharma Amal Das- Musicians of India

Brihaspati Sulochana- Khusro Tansen Tatha Anya Kalakar

Ranade A. D.-Music and Musicians of Hindustan

Saraf Rama- Bhartiya Sangeet Sarita

Semester-1

Practical: Unit-2

Course: DSC:1-C

Credit:2

Course Objectives:

*The objective is to impart training in singing Raga based Alankar.

*Detailed knowledge of Lakshan Geet /Sargam Geet with Alaps and Tanas.

*Layakari to be shown using hand beats in the prescribed Talas.

Course Learning Outcomes :

*The students will be able to depict impeccably the Raga based Alankars with Tala through their performance.

*Students will be able to efficiently display their understanding of Lakshan Geet / Sargam Geet with Alaps and Tanas in the prescribed Ragas.

* Students will be able to accurately show using hand beat, the layakari of prescribed Talas.

Ragas- Bhairav, Alhaiya Bilawal, Kafi

Talas- Ektala, Teentala, Kaharwa.

Vocal Music

1. Five Alankaras in each Raga of your syllabus with Tala.
2. Lakshan Geet /Sargam Geet in all the Ragas with Alaps and Tanas.
3. One composition in any one of the prescribed Ragas other than Teentala.

Instrumental Music

1. Five Alankaras in each Raga of your syllabus with Tala.
2. Raza khani Gat in all the Ragas with Alaps and Tanas.
3. One composition in any one of the prescribed Ragas other than Teentala

Vocal and Instrumental

1. Layakari in all Talas.
2. Recognition of Shuddha Swaras and vikrit swaras.