

DEPARTMENT OF MUSIC
UNIVERSITY OF DELHI

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

based on

Undergraduate Curriculum Framework 2022 (UGCF)

(Effective from Academic Year 2022-23)



University of Delhi

SEMESTER –III

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

DSC-3: Music as Non Major

Study of Indian music & contribution of musicologists

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Study of Indian music & contribution of musicologists	DSC-3-CORE (NON MAJOR)	4	2	0	2	Class XII Pass & Students must have studied the papers of previous semester

Learning Objectives:

- The main focus of the course is to establish better understanding about the musical forms and varied elements of Raga and Tala.
- Basic knowledge of notation writing in Bhatkhande Paddhati.
- Writing notation of compositions.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
- The students study the origin and development of Vedic music and prescribed ancient treatises.
- The students learn about the contribution of various musicians and musicologists.

- To develop performance skills by learning various forms of music in different Ragas and Talas as a part of performance and Viva-Voce.
- To identify the Ragas and Talas.
- Sing or play one Light Dhun/Bhajan/Lokgeet based on Raga.

Learning Outcomes:

- Students will be able to demonstrate the ability the notation system of Bhatkhande and will be able to describe the importance and value of traditional style of writing musical notations.
- Detailed study of the prescribed Ragas and Talas will enable the students to explain the subject.
- Students will be able to explain Vedic swaras and Laukik swaras.
- A variety of musical forms in each Raga will be taught to the students thus the students will be able to explain how they are different with each other.
- The students will be able to explain and identify different Ragas and Talas while being sung and played.
- The students will be able to demonstrate the ability of playing Harmonium with understanding the placement of fingers and swaras on the instrument.
- Making practical file with details of practical oriented syllabus, students will be able to explain the method of systematic documentation and presentation.

Syllabus:

Theory

General discussion and study of the following:

Unit I (6 hours)

- Dhruvad- Dhamar,
- Khayal-Vilambit Khayal, Drut Khayal,
- Maseetkhani Gat, Razakhani Gat.

Unit II (3 hours)

- Tala- Definition and its Ten Pranas.

Unit III (2 hours)

- Meend, Soot, Murki, Khatka, Kan, Krintan.

.Unit IV (3 hours)

- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.

.Unit V (2 hours)

Writing of Talas in notation with their Vibhags, Matras, Bols, Sam, Tali and Khali with Dugun and Chaugun:

- Chautala, Jhaptala, Teentala, Ektala, Dadra.

Unit VI (3 hours)

- Vedic Swara- Udatta, Anudatta, Swarita
- Vedic evam Laukik Scales

.Unit VII (2 hours)

- General study of Natyashastra

Unit VIII (3 hours)

Detailed study of the following Ragas:

- Bihag
- Vrindavani Sarang
- Malkauns

Unit IX (4 hours)

Life & Contribution of the following musicians and musicologists:

- Pt. V. D. Paluskar,
- Sourindra Mohan Tagore,
- Mozart
- Shyama Shastri

Unit X (2 hours)

- Writing of compositions in notation of Vilambit Khayal, Drut Khayal (For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).

Or

Only Visually challenged students have the option of attempting either notation or an essay on the following topics:

- Bhakti evam Sangeet.
- Shastreeya Sangeet va Lok Sangeet.
- Sangeet Ke vikas mein Akashwani ka yogdan.

Practical Component

Prescribed Ragas:

1. Bihag
2. Malkauns
3. Vrindavani Sarang

Prescribed Talas:

1. Chautala,
2. Jhaptala,
3. Teentala,
4. Ektala,
5. Dadra tala.

Vocal Music (60 Hours)

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in any three of the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chaugun / One Dhamar with Dugun, Tigun and Chaugun.
- One Raga based Bhajan/Lok geet. Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the prescribed Talas with Dugun .
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Chaugun

OR

Instrumental Music (60 Hours)

- Maseetkhani Gat in any one of the prescribed Ragas with Alaaps & Tanas.
- Razakhani Gat in any three of the prescribed Ragas with Taanas & Jhalas.
- Any one Dhun in a Tala other than Teentala.
- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the prescribed Talas with Dugun.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Chaugun.

Suggestive readings:

- Paranjapey, Sridhar Sharat Chandra (2nd Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.
- Paranjapey, Sridhar Sharat Chandra (1972) Sangeet Bodh, Madhya Pradesh, Hindi Granth Academy.
- Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation.
- Singh, Thakur Jaidev (1st Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4th Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4th Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Pashchatya swarlipi paddhati evam Bhartiya sangeet, Allahabad, U.P., Anubhav publication house
- Bhatkhande, V.N. (Part I, Jan. 2000, Part-II Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Ratanjanka Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation
- Jha Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.

SEMESTER – III

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

DSC –3 –MUSIC AS MAJOR

Understanding Indian Music: Ancient & Modern

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Understanding Indian Music: Ancient & Modern (MAJOR)	4	2	0	2	Class XII Pass	Students must have to study music papers of previous semester

Learning Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To explain the Raga-Ragini system of classification of ragas
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas
- To focus on the Viva-Voce of the student.

Learning Outcomes:

- Students will be able to describe the musical aspects of Vedic period. This knowledge will be useful for further study.
- Students will be able to have an understanding of the Raga-Ragini system of classifying ragas.
- Students will be able to understand and to explain how various musical instruments of India are made, and are categorized. This will enhance their knowledge and will be beneficial in future research.
- Students will be able to perform a raga with improvisation.
- Students will be able to sing new compositions in new talas
- Students will be able to explain the grammatical rules of a raga in detail.
- Students will be able to explain the difference between ragas of similar notes.

Syllabus:

Theory

Unit I (8 hours)

Detailed study of the following –

- Vedic Music-with special reference to Samavedic Music
- Gramgeya Gana –Aranya Gana
- Panchvidha Sama, Saptvidha Sam
- Sama Vikar

Unit II (4 hours)

- Vedic Instrument

Unit III (4 hours)

General study of following Granthas-

- Natya Shastra
- Brihddeshi

Unit IV (3 hours)

- Gram with reference to Natya Shastra

Unit V (4 h o u r s)

Alapti :

- Ragalapti
- Roopakalapti

Unit VI (2 hours)

- Study of the following talas in detail – Dhamar & Roopak
- Ability to write the notation of the talas in dugun, tigung and chaugun

Unit VII (4 hours)

Study of the following ragas:

- Malkauns
 - Deshkar
 - Bhaira
-
- Ability to write the notation of compositions in prescribed Ragas.

Practical: Component

Prescribed Ragas:

- Malkauns
- Deshkar
- Bhairav

Vocal Music: (60 Hours)

- A performance of Vilambit and Drut Khayal with gayaki to be presented in anyone raga.
- Drut Khayal with gayaki in all the ragas
- Dhrupad or Dhamar composition in any one of the prescribed ragas with Layakari
- Knowledge and demonstration of the following talas – Dhamar & Roopak

OR

Instrumental Music: (60 Hours)

- A performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun in a Tala other than Teentala.
- Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Dhamar & Roopak

Suggestive readings:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
- Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre ARTS.
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and CO.
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
- Rajan Renu (1st Edition 2010) Bhartiya Shastriya Sangeet ke Vividh Ayaam, Delhi, Ankit Publication.
- Rajan Renu (1996) Hindustani Sangeet mein Raag Lakshan, Delhi, Radha Publication
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya

- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya

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SEMESTER- III

GENERIC ELECTIVE- 3

Study of Hindustani Music

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	prerequisite of the course (if any)	Department offering the course
		Lecture	Tutorial	Practical/practical			
Study of Hindustani Music GE-3	4	2	0	2	Class XII Pass	None	Music

Learning Objectives:

- The purpose of this course is mainly to impart comprehensively the tenets of Hindustani Music, with a brief introduction to Western music terminologies.
- The objective is to acquire the radical information about Tanpura /Sitar along with the recognition of classification of musical instruments into four categories.
- The aim is pointed towards understanding the comparative study of the two major notation systems of the Hindustani music, as well as to acquire dexterity in writing the notation of a Vilimbit/Drut Khayal/Maseetkhani/Razakhani Gat,
- And also towards imparting instruction to the students such that they gain proficiency in understanding the prescribed Talas as well as writing their notations.
- There are two major facets included in this semester, first to impart tuitions on voice/sound production techniques and second, to learn to self-tune an instrument Tanpura/Sitar. The end goal is to achieve self-reliance
- The other objective is to train the students for the next level in giving a short performance in Vilimbat & Drut Khayal/Maseetkhani & Razakhani compositions.

Learning Outcomes:

- Students will be able to explain the basic elements of musicology.
- Students will be able to describe the classification of musical instruments.
- Students will be able to describe the difference between the two notation systems and develop an ability to write various Talas.
- Students will be able to give a practical demonstration of prescribed Ragas and Talas.
- Students will be able to learn the tuning of instruments i.e. Tanpura and Sitar which is the important part of the subject.

Syllabus:

Theory

Unit I (4 hours)

Detailed study of prescribed Ragas:

- Bhairav
- Vrindavani Sarang

Unit II (2 hours)

- Elementary knowledge of Tanpura/ Sitar with sketch.

Unit III (4 hours)

- Grama
- Moorchchhana
- Gamak
- Vibration, Pitch, Intensity & Timber.

Unit IV (4 hours)

- Classification of Musical Instruments.

Unit V (4 hours)

- Comparative study of notation system of & Pt. V.N. Bhatkhande Pt. V.D.Paluskar.

Unit VI (4 hours)

- Writing of notation of a Vilambit Khayal / Maseetkhani Gat and a Drut Khayal / Razakhani Gat.

Unit VII (4 hours)

Folk Music of the following region:

- Punjab
- Rajasthan
- Bengal

Unit VIII (4 hours)

- Knowledge of following talas – Teentaal, Chautaal, Ektaal with skills to write Thaah, Dugun & Chaugun.

Practical: Component (60 hours)

Unit I

- Prescribed ragas: Bhairav and Vrindavani Sarang

Unit II

- Knowledge of voice production/ techniques of playing of any opted instrument.

Unit III

- Ability to keep the Theka by hand beats of Teentaala, Chautaalaa and Roopak with Thaah and Dugun.

Unit IV

- Ability to sing one Vilambit/ Drut khayal or play Maseetkhani / Razakhani gat with taans in each of the prescribed ragas with Jhala.

Unit V

- Tuning of one's own instrument i.e. Tanpura/ Sitar.

Unit VI

- Guided listening of khayal singing/ Thumri singing /Instrumental compositions

Suggestive readings:

- 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.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S.(2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.
- Tagore, S.M (2005) Universal History of Music, New Delhi, Delhi, Sanjay Prakashan.
- Sharma, BS (1977) Pashchatya Sangeet Shiksha, Hathras, U.P., Sangeet karyalaya.
- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV), Hathras, U.P., Sangeet Karyalya.

- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation.
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava , Harish Chandra (June:2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers,

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