



**GENERIC ELECTIVE - HINDUSTANI MUSIC**

**(VOCAL & INSTRUMENTAL-SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)**

**Syllabus and Scheme of Examination**

**(Choice Based Credit System )**

**Draft 2 (27/04/2019) CoC held on (05/04/2019)**

**This shall be applicable for students seeking admission in**

**B.A./B.Com./B.Sc.(Hon.) course in 2019-2020**

**DEPARTMENT OF MUSIC  
Faculty of Music & Fine Arts  
University of Delhi  
Delhi-110007**

## COURSE STRUCTURE

**CHOICE BASED CREDIT SYSTEM (CBCS)  
GENERIC ELECTIVE  
HINDUSTANI MUSIC  
(VOCAL & INSTRUMENTAL -  
SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)  
FOR B.A/B.Com./B.Sc.(Hons.)**

SEMESTER	GENERIC ELECTIVE (GE)	CREDITS	Marks		
			Final	IA	Total
I	GE-1 Theory: Introduction of Hindustani Music	2	38	12	50
	GE-1 Practical: Performance & Viva-Voce	4	25	25	50
II	GE-2 Theory: Basics concepts of Hindustani Music	2	38	12	50
	GE-2 Practical: Performance & Viva-Voce	4	25	25	50
III	GE-3 Theory: Study of Hindustani Music	2	38	12	50
	GE-3 Practical: Performance & Viva-Voce	4	25	25	50
IV	GE-4 Theory: Rudimentary elements of Hindustani Music	2	38	12	50
	GE-4 Practical: Performance & Viva-Voce	4	25	25	50
<b>Total</b>		<b>24</b>			<b>400</b>

\* Value based & Practical Oriented Course for Hindustani Music (Vocal/Instrumental)

**B.A./B.COM./B.SC. HONOURS**

**HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL- SITAR/GUITAR/VIOLIN/SANTOOR)**

**GENERIC ELECTIVE**

**CREDITS: THEORY-2, PRACTICAL-4**

**SEMESTER: 1-4**

**SEMESTER-1**

**GE-1**

**Theory: An Introduction of Hindustani Music**

**Credit: 2**

**Course Objective**

- The Course has been carefully structured and aims at rendering the know-how of the technical terminologies and definitions.
- General discussions on various genres of music.
- A view on the Vedic music.
- Extensive knowledge of prescribed Ragas.
- Writing notations of the various layas of the suggested Talas.
- Making a project on the life and contributions of a distinguished musician of Indian Music.

**Course Learning Outcome (CLO)**

- By learning the technical terminologies, the students become aware of the basic and most commonly used terms in Indian music.
- The general discussion on the classical, semi-classical and light music gives them the knowledge of the prevalent streams of Indian music and their content.
- The learning of the Vedic Music teaches them the importance of inheritance and origination.
- The study of ragas and talas helps in understanding the fundamentals of music for the students.
- Through the project report, they not only learn the process of research but also get inspired by the lives of famous musicians.

**Content**

**Unit 1**

- Technical terminology – Nada, Shruti, Swara (Shuddha & Vikrit), Alankar, Saptak, Raga, Aroha, Avroha, Pakad, Tala.

**Unit 2**

- Definition of Sangeet.

**Unit 3**

- General discussion about Classical, Semi Classical and Light music.

#### **Unit 4**

- Brief introduction of Music in Vedic period.

#### **Unit 5**

- Detailed study of prescribed Ragas – Alahiya Bilawal & Bhupali.

#### **Unit 6**

- Ability to write Thaah, dugun & chaugun in prescribed talas – Teentaal, Jhaptaal, Keherva.

#### **Unit 7**

- Project work of any one reputed classical musician – Hindustani/Karnatak.

#### **References**

- Bhatkhande V. N,(1951,1968,1969,1970), Bhatkhande Sangeet Shastra Part-I, Part-II,Part-III,Part-IV,s Hathras: Sangeet Karyalaya, ,
- Mishra S, 1981, Great Masters of Hindustani Music, New Delhi, Delhi: Hem publishers
- Govardhan, Shanti (2004,2005) Sangeet ShastraDarpan Part 1, Allahabad: RatnakarPathak, ,
- Srivastava, Harishchandra (1970), Sangeet NibandhSangrah , Allahabad:Sangeet SadanPrakashan,
- Garg,LN(2003), Nibandh Sangeet, Hathras: Sangeet Karyalaya,
- Garg LN 1978, Hamare Sangeet Ratna, Hathras : Sangeet Karyalaya
- Mishra, Lalmani,(2011), Bhartiya Sangeet Vadya, Delhi, : BhartiyaGyanpeeth,
- Mishra, CL ,(2004),TalaPrasoon, New Delhi: Kanishka Publishers.

#### **SEMESTER-1**

#### **GE-1**

#### **Practical: Performance & Viva –Voce**

**Credit: 4**

#### **Course Objective**

- The practical course design is such that the student gains the fundamental expertise in decoding the 12 notes of the Hindustani Classical Music system, along with singing and playing of five basic Alankaras which become a swivel for mastering tunefulness.
- A firm hold on rhythm is achieved by practice of keeping beats of recommended Talas on the palm in continuous rounds.
- Students are introduced to singing/playing of two elementary yet significant Ragas Allahiya Bilawal and Bhupali, which are intended to further enrich their propensities as musicians while demonstrating a seven note Raga and five note one.
- The purpose of guided listening and discussions is to train the students by the ear, enabling them in deciphering various musical notes and Ragas by listening.

#### **Course Learning Outcome (CLO)**

- Practical knowledge of the Swar and Alankars sets the foundation of Indian music amongst the students.
- Verbal demonstration of Talas enables them to understand rhythmic cycles.
- Guided listening with discussion of instrumental music/semi-classical forms increase and encourage interest among the students.

## **Content**

### **Unit 1**

- Prescribed Ragas: Alhaiya Bilawal, Bhoopali

### **Unit 2**

- Basic knowledge of swaras (Shuddha and Vikrit).

### **Unit 3**

- Five alankaras of Vocal/Instrumental (with bol patterns).

### **Unit 4**

- Aaroha, Avaroha and Pakad of Raag Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal/ Razakhani Gat.

### **Unit 5**

- Ability to keep the theka of following talas by hand beats - Tala-Teentaal, Jhaptal & Keharva with Thaah and dugun.

### **Unit 6**

- Guided listening & discussion of compositions/ dhun based on ragas.

**Note: The candidate opting the course will start from Level One.**

## **Reference**

- Bhatkhande, V. N ,(2008), KramikPustakMallika- Part- II, III, IV, , Hathras: Sangeet Karyalaya.
- Patwardhan ,V. N,(1996), RaagVigyan, Hathras: Sangeet Karyalaya.
- Bhatkhande, V.N,(1999), Bhatkhande Sargam\_GeetSangrah Hathras: Sangeet Karyalaya.
- Ratanjankar,K N,(1990), AbhinavGeetManjari: Acharya S. N. Ratanjankar Foundation.
- Jha,Pt.Ramashray,(2014),AbhinavGeetanjali,Allahabad:Sangeet SadanPrakashan.
- Singh, Tejpal ,(2015), Shastreeya Sangeet Sikshan :Akansha Publishing House.
- Srivastava,H C,(2002), RaagParichay: Rubi Prakashan.
- Mishra, LM,(1979), TantriNaad, Kanpur: SahityaRatnawali.

## **SEMESTER-2**

### **GE-2**

## **Theory: Basic Concepts of Hindustani Music**

**Credit: 2**

### **Course Objective**

- The course has been adeptly designed to entrust the students with profound awareness of our Indian musical heritage.
- The course objective is to deliver-
- A vivid understanding of the essentials of the Raga, Thaata and Tala methodology, descriptions and terminology
- Study of the principal ancient granthas-a).The Natya Shastra b).The Sangeet Ratnakar.
- Learning accuracy in writing the notations of ancient bandishes (compositions) as well as notations of recommended Talas with their various layakari
- Making a project, on any musical instrument of Hindustani music would further make its comprehension more lucid.

### **Course Learning Outcome (CLO)**

- The basic elements of musicology and a glimpse of the music in ancient period through varied texts is a part of this paper which is a further step towards the study of music.
- By learning the description of Ragas and Talas, the students are introduced to a new level of learning.
- Essays on the prescribed topics increase the writing abilities and also give a better understanding of the subject.
- The students submit a project work on musical instruments, which teaches them the origin, variety and usage of instruments.

### **Content**

#### **Unit 1**

- Raga, Thaata (Mela), Vadi, Samvadi, Laya, Tala Matra, Tali-Khali and Vibhag.

#### **Unit 2**

Brief introduction of Music in ancient period with brief discussion of the following texts:

- Natyashastra
- Sangeet Ratnakar.

#### **Unit 3**

- Detailed description of raga, Yaman and Kafi.

#### **Unit 4**

Ability to write notation of Drut Khyal/Razakhani Gat in prescribed Ragas.

#### **Unit 5**

Essay on the following topics :

- Music and Meditation
- Impact of Classical Music on Film Music

### **Unit 6**

- Description of following Talas: Teentala, Ektala and Dadra.

### **Unit 7**

- Ability to write tala notation of teentala, ektala and Dadra with Thaah, Dugun & Chaugun.

### **Unit 8**

- Project work on any one of the musical instruments of Hindustani music

### **Reference**

- Bhatkhande V. N. (1951, 1968, 1969, 1970), Bhatkhande Sangeet Shastra Part-I, Part-II, Part-III, Part-IV, s Hathras: Sangeet Karyalaya, ,
- Garg, L N (1959) Sangeet Nibandhavali, Hathras; Sangeet Karyalaya
- Govardhan, Shanti (2004, 2005) Sangeet Shastra Darpan Part 1, Allahabad: Ratnakar Pathak, ,
- Chowdhary S 2000, Sharangdev krit sangeet ratnakar, New Delhi, Delhi: Radha Publications
- Garg, LN (2003), Nibandh Sangeet, Hathras: Sangeet Karyalaya, ,
- Kasliwal, S, (2001), Classical Musical Instruments, Delhi: Rupa & Co
- Mishra, Lalmani, (2011), Bhartiya Sangeet Vadya, Delhi, : Bhartiya Gyanpeeth,
- Mishra, CL, (2004), Tala Prasoona, New Delhi: Kanishka Publishers.
- Gautam MR, 1980, The musical heritage of India, New Delhi, Delhi: Abhinav Publications

## **SEMESTER-2**

### **GE-2**

#### **Practical: Performance & Viva –Voce**

**Credit: 4**

#### **Course Objective**

- The target is to achieve flexibility of the vocal chords as well as deftness of the fingers on the instruments with the practice of alankars in the three saptaks along with insight into musical embellishments. This would assist in the apt application during demonstration of drut compositions in the suggested Ragas Yaman and Kafi.

**Structure of B.A/B.Com./B.Sc. Hons. (Subject)(Details of courses to be taught)**

#### **Course Learning Outcome (CLO)**

- The practical learning of alankars and embellishments are part of musical learning for the students essential in the Indian Music system.
- Ability to sing or play compositions in different Ragas enable them for performance, at the ground level.
- Ability to recite the Theka increases the understanding of rhythm.
- The guided listening sessions and discussions have created a healthy atmosphere for the student's to learn and be a part of it.

## **Content**

### **Unit 1**

- Prescribed Ragas: Yaman, Kafi

### **Unit 2**

- Ability to sing or play five alankars in prescribed Ragas.

### **Unit 3**

- Knowledge of Musical embellishments/ different stroke patterns: Meend Kana, Murki, Khatka, Zamzama, Krintan.

### **Unit 4**

- Ability to sing or play Drut Khayal/ Razakhani gat in Raga Yaman and Kafi with five tanas.

### **Unit 5**

- Ability to keep the theka of following talas by hand beats - Teentaal, Ektala and Dadra with Dugun

### **Unit 6**

- Guided Listening and discussions of compositions/ dhun based on Ragas.

**Note: The candidate opting the course will start from Level One.**

## **References**

- Bhatkhande, V. N ,(2008), KramikPustakMallika- Part- II, III, IV, , Hathras: Sangeet Karyalaya
- Patwardhan ,V. N,(1996), RaagVigyan, Hathras: Sangeet Karyalaya
- Bhatkhande, V.N,(1999), Bhatkhande Sargam\_GeetSangrah Hathras: Sangeet Karyalaya.
- Ratanjankar,K N,(1990), AbhinavGeetManjari: Acharya S. N. Ratanjankar Foundation.
- Jha,Pt.Ramashray,(2014),AbhinavGeetanjali,Allahabad:Sangeet SadanPrakashan
- Singh, Tejpal ,(2015), Shastreeya Sangeet Sikshan :Akansha Publishing House.
- Srivastava,H C,(2002), RaagParichay: Rubi Prakashan
- Mishra, LM,(1979), TantriNaad, Kanpur: SahityaRatnawali.

## **SEMESTER-3**



**GE-3**

**Theory: Study of Hindustani Music**

**Credit: 2**

### **Course Objective**

- 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 of Tanpura and Sitar, and sketching it, 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/Maseet Khani/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.

### **Course Learning Outcome (CLO)**

- Students go through the structural, functional and maintenance aspects of instruments by gaining the elementary knowledge and sketching.
- The students obtain knowledge about the basic elements of musicology along with the classification of musical instruments.
- Students also make comparative study of notation systems and develop an ability to write various Talas.
- They also submit a project work on any one of the forms of Hindustani Classical Music.

### **Content**

#### **Unit 1**

- Detailed study of prescribed ragas – Bhairav and Vrindavani sarang.

#### **Unit 2**

- Elementary knowledge of Tanpura/ Sitar with sketch.

#### **Unit 3**

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

#### **Unit 3**

- Four fold classification of Musical Instruments.

#### **Unit 4**

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

### **Unit 5**

- Ability to write notation of one Vilambit Khayal or Maseetkhani Gat and one Drut Khayal or Razakhani Gat.

### **Unit 6**

Write an essay on the following topics :

- Global Music
- Folk Music

### **Unit 7**

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

### **Unit 8**

- Project Work on any one of the classical musical forms of the Hindustani Music.

### **Reference**

- Bhatkhande V. N,(1951,1968,1969,1970), Bhatkhande Sangeet Shastra Part-I, Part-II,Part-III,Part-IV,s Hathras: Sangeet Karyalaya.
- Garg,L N (1959) Sangeet Nibandhaval, Hathras; Sangeet Karyalaya.
- Govardhan, Shanti (2004,2005) Sangeet ShastraDarpan Part 1, Allahabad: RatnakarPathak.
- Srivastava, Harishchandra (1970), Sangeet NibandhSangrah , Allahabad:Sangeet SadanPrakashan.
- Garg,LN(2003), Nibandh Sangeet, Hathras: Sangeet Karyalaya.
- Kasliwal,S,(2001), Classical Musical Instruments, Delhi: Rupa& Co.
- Mishra, Lalmani,(2011), Bhartiya Sangeet Vadya, Delhi, : BhartiyaGyanpeeth.
- Mishra, CL ,(2004),TalaPrasoon, New Delhi: Kanishka Publishers.
- Tagore SM,2005, universal history of music, New Delhi,Delhi: Sanjay Prakashan.
- Sharma BS,1977, Pashchatya Sangeet Shiksha, Hathras,India: Sangeet karyalaya.

### **SEMESTER-3**

#### **GE-3**

#### **Practical: Performance &Viva –Voce**

**Credit: 4**

#### **Course Objective**

- 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.
- Guided audio visuals of various genres give a larger revelation and perspective of the subject.

### **Course Learning Outcome (CLO)**

- The students give a practical demonstration of prescribed Ragas and Talas, which increases their confidence in performance.
- The knowledge of voice production and techniques of playing on an opted instrument have been introduced to flourish and increase their attention.
- Basic knowledge of the Talas helps the students to sing the compositions in Talas.
- Learning the tuning of instruments i.e. Tanpura and Sitar is important part of the subject which teaches them the finesse and subtlety of sound.

### **Content**

#### **Unit 1**

- Prescribed ragas – Bhairav and Vrindavani sarang.

#### **Unit 2**

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

#### **Unit 3**

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

#### **Unit 4**

- Ability to keep the theka by hand beats of Teentaal, Chautaal and Roopak with Thaah and Dugun.

#### **Unit 5**

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

#### **Unit 6**

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

### **Reference**

- Bhatkhande, V. N ,(2008), KramikPustakMallika- Part- II, III, IV, , Hathras: Sangeet Karyala.
- Patwardhan ,V. N,(1996), RaagVigyan, Hathras: Sangeet Karyalaya.
- Bhatkhande, V.N,(1999), Bhatkhande Sargam\_GeetSangrah Hathras: Sangeet Karyalaya.
- Ratanjankar,K N,(1990), AbhinavGeetManjari: Acharya S. N. Ratanjankar Foundation.

- Jha, Pt. Ramashray, (2014), Abhinav Geetanjali, Allahabad: Sangeet Sadan Prakashan
- Singh, Tejpal, (2015), Shastreeya Sangeet Sikshan : Akansha Publishing House.
- Srivastava, H C, (2002), Raag Parichay: Rubi Prakashan.
- Mishra, LM, (1979), Tantri Naad, Kanpur: Sahitya Ratnawali.

## **SEMESTER-4**

### **GE-4**

#### **Theory: Rudimentary Elements of Hindustani Music**

**Credit: 2**

#### **Course Objective**

- The core aim of this course is to give an expansive gamut of the learning of various facets of Hindustani music,
- Such as the knowledge of the Time theory of the Ragas,
- The comparative study of the Hindustani and Karnatak systems,
- Writing notations of the Raga compositions and the Talas are intended to enrich the students understanding of the heritage bandishes, as well as documentation of the old transcripts.
- Project work on semi classical, light and folk music is envisioned to stimulate research culture.

#### **Course Learning Outcome (CLO)**

- The students have learned the structural details of instruments to understand them.
- By the knowledge of the Time theory of ragas, the students understand the significance and dogmatism of this principle.
- Essays on the prescribed topics give a wider and research oriented perspective to the students.
- Ability to recite Talas and its Layakaries give command over the rhythm.
- A comparative study of the two major music systems of Indian Music increases the knowledge about the rich heritage of Classical Music.
- A project work on other musical forms have been introduced for creating interest amongst the students.

### **Content**

#### **Unit 1**

Detailed study in prescribed Ragas: Jaunpuri, Bihag.

#### **Unit 2**

Ability to write notation of Vilambit Khayal and Drut Khyal/Maseetkhani Gat and Razakhani Gat with six Tanas in prescribed Ragas.

#### **Unit 3**

Structural details of Harmonium and Tabla with sketch.

## **Unit 4**

Writing an essay on the following topics :

- Devotional Music
- Music Therapy

## **Unit 5**

- Elementary knowledge of Time theory of Ragas in Hindustani Music.

## **Unit 6**

- Ability to write Teentala, Dhamar, Deepchandi with Thah, Dugun and Chaugun

## **Unit 7**

- Comparative study of Hindustani music and Karanatak music in brief.

## **Unit 8**

- Project work: Semi classical/ light/ folk music of any region.

## **Reference**

- Bhatkhande V. N,(1951,1968,1969,1970), Bhatkhande Sangeet Shastra Part-I, Part-II,Part-III,Part-IV,s Hathras: Sangeet Karyalaya.
- Garg,L N (1959) Sangeet Nibandhavali, Hathras; Sangeet Karyalaya.
- Govardhan, Shanti (2004,2005) Sangeet ShastraDarpan Part 1, Allahabad: RatnakarPathak.
- Srivastava, Harishchandra (1970), Sangeet NibandhSangrah , Allahabad:Sangeet SadanPrakashan.
- Garg,LN(2003), Nibandh Sangeet, Hathras: Sangeet Karyalaya.
- Kasliwal,S,(2001), Classical Musical Instruments, Delhi: Rupa& Co.
- Mishra, Lalmani,(2011), Bhartiya Sangeet Vadya, Delhi, : BhartiyaGyanpeeth.
- Mishra, CL ,(2004),TalaPrasoon, New Delhi: Kanishka Publishers.
- Gautam MR, 1980, The musical heritage of India, New Delhi, Delhi: Abhinav Publications.
- Thakurdas, MB, 1988, Raga Darshan, Part 2, Ajmer, Rajasthan: Krishna Brothers

## **SEMESTER-4**

### **GE-4**

### **Practical: Performance &Viva –Voce**

**Credit: 4**

### **Course Objective**

- The practical facet targets towards endowing the student with live performance skills in adeptly presenting a skillful demonstration in Vilimbat & Drut Khayals/Maseetkhani & Razakhni gats in Raga Jaunpuri and Bihag,
- They would also be performing a semi classical composition in Raga Kafi or Khamaj,
- Aply demonstrate Thekas on hand in prescribed talas such as Teental, Dhamar and Deepchandi,
- Discussions on International music, Semi Classical forms and Karnatak music are selected to give a wide perspective on the subjects.

### **Course Learning Outcome (CLO)**

- The students have been given an opportunity to increase their calibre of performance by singing and playing compositions in varied Ragas.
- They have learned to gain command on various Talas, an important element of Indian Music.
- Guided listening sessions have been introduced where they have an opportunity to hear great artists and benefit from them.
- Learning the tuning of one's own instrument increases confidence amongst the students and helps them in performance.

### **Content**

#### **Unit 1**

- Prescribed ragas : Jaunpuri, Bihag

#### **Unit 2**

- Ability to sing one Vilambit khayal and Drut khayal or play one Maseetkhani gat and one Razakhani Gat with six tanas and Jhala in Raga Jaunpuri and Bihag.

#### **Unit 3**

Ability to keep thekas of the following talas by hand beats in Teental, Dhamar & Deepchandi with thaah & Dugun

#### **Unit 4**

- Ability to sing one Semi classical composition in Raga Kafi/ Khamaj.

#### **Unit 5**

- Guided listening with discussions of Instrumental Music/ Semi Classical forms/ composition of Karnatak Music.

#### **Unit 6**

- Tuning of one's own instrument Tanpura/Sitar

### **Reference**

- Bhatkhande, V. N ,(2008), KramikPustakMallika- Part- II, III, IV, , Hathras: Sangeet Karyalaya.

- Patwardhan ,V. N,(1996), RaagVigyan, Hathras: Sangeet Karyalaya
- Bhatkhande, V.N,(1999), Bhatkhande Sargam\_GeetSangrah Hathras: Sangeet Karyalaya.
- Ratanjankar,K N,(1990), AbhinavGeetManjari: Acharya S. N. Ratanjankar Foundation.
- Jha,Pt.Ramashray,(2014),AbhinavGeetanjali,Allahabad:Sangeet SadanPrakashan.
- Singh, Tejpal ,(2015), Shastreeya Sangeet Sikshan :Akansha Publishing House.
- Srivastava,H C,(2002), RaagParichay: Rubi Prakashan
- Mishra, LM,(1979), TantriNaad, Kanpur: SahityaRatnawali