

SEMESTER-III

GE 3A – Forms of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE-3A	4	2	0	2	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

The course aims to:

- Introduce students to the foundational forms of Hindustani music, with emphasis on their historical evolution, structure, and aesthetic significance.
- Develop an understanding of the musical, poetic, and rhythmic features that characterize Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Cultivate analytical skills to identify and differentiate between these vocal forms through listening and theoretical study.
- Enhance students' practical appreciation of how these forms are rendered in performance, including composition, improvisation, and stylistic conventions.
- Promote awareness of the cultural and artistic context in which these forms developed and continue to be performed in Hindustani classical music.

Learning Outcomes

After successful completion of the course, students will be able to:

- Explain the origin, definition, and characteristics of Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Distinguish between the structural and stylistic features of each form with clarity and accuracy.
- Analyze compositions belonging to these forms in terms of melody, rhythm (tala), text, and performance approach.
- Identify these forms through listening, recognizing their key musical elements and conventions.
- Demonstrate basic theoretical and practical understanding of how these forms are rendered in contemporary Hindustani music performance.
- Discuss the cultural and pedagogical relevance of these forms within the broader framework of Indian classical music traditions.

Theory

Unit I – Lakshan-Geet (7 Hours)

- Etymology and meaning of Lakshan-Geet
- Historical development of Lakshan-Geet
- Raga Lakshan-Geet
- Tala Lakshan-Geet

Unit II – Tarana (8 Hours)

- Meaning and definition of Tarana
- Origin and development of Tarana
- Varieties of Tarana
- Singing styles of Tarana

Unit III – Trivat (7 Hours)

- Meaning and definition of Trivat
- Origin and development of Trivat
- Varieties of Trivat
- Singing styles of Trivat

Unit IV – Chaturang (8 Hours)

- Meaning and definition of Chaturang
- Origin and development of Chaturang
- Varieties of Chaturang
- Singing styles of Chaturang

Practical:

Unit I – Study of compositional forms in prescribed Raga (15 Hours)

- Bhairav
- Bilawal
- Yaman
- Khamaj

Unit II – Performance of compositional forms in prescribed Raga (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit III – Analysis of compositional forms with illustrations (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Rupak
- Jhaptala
- Ektala
- Teentala

SUGGESTED READINGS:

1. V. N. Bhatkhande, Kramik Pustak Malika, Part 1-6
2. V. R. Patwardhan, Raga Vigyan, Part 1-7
3. S. N. Ratanjankar, Abhinav Geet Manjari, Part 1-3
4. Ramashrey Jha, Abhinav Geetanjali, Part 1-5
5. Dr. Rajpal Singh-Hindustani Shastriya Sangeet mein Lakshan-Geet ki Avdharana