

HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/ practical		
An Introduction of Hindustani Music GE-1	4	2	0	2	Class XII Pass	Nil

Theory:

Paper Name: An Introduction of Hindustani Music

Credit:2

Learning 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.

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

Unit1

- Technical Terminology–Nada, Shruti, Swara (Shuddha & Vikrit), Alankar, Saptak, Raga, Aroha, Avroha, Pakad, Tala. **(8 Hours)**

Unit2

- Definition of Sangeet.
(4 Hours)

Unit3

- General discussion about Classical, Semi Classical and Light music.
(4 Hours)

Unit4

- Brief Introduction of Music in Vedic period.
(4 Hours)

Unit5

- Detailed study of prescribed Ragas–Alahiya Bilawal & Bhupali.
(4 Hours)

Unit6

- Ability to write Thaah, dugun & chaugun in prescribed talas –Teentaala, Jhaptaal, Kaharwa.
(2 Hours)

Unit7

- Project work of any one reputed classical musician –Hindustani / Karanatak. **(4 Hours)**

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.
- Mishra S. (1981), Great Masters of Hindustani Music, New Delhi, Delhi: Hem Publishers.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-I 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.
- Garg, LN (1978), Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.

- Mishra,Lalmani(4thEdition:2011)BhartiyaSangeetVadya,Delhi,BhartiyaGyanpeeth.
- Mishra,Chhotelal(2004)TaalPrasoon, NewDelhi,Delhi,KanishkaPublishers.

SEMESTER-1

GE-1

Practical: Performance & Viva –Voce
(60 Hours)
Credit:2

Learning 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 Alankars 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 Alhaiya 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.

Learning Outcome(LO)

- Practical knowledge of the Swar and Alankars sets the foundation of Indian music among 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:

Prescribed Ragas:

- Alhaiya Bilawal
- Bhoopali

Vocal Music:

- Basic knowledge of Swaras (Shuddha and Vikrit).
 Five Alankaras with bol patterns.
 Aaroha, Avaroha and Pakad of Raga Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal / Razakhani Gat.
- Ability to keep the theka of following talas by hand beats - Tala-Teentaala, Jhaptaal & Kaharwa with Thaah and dugun.

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

Instrumental Music:

- Basic knowledge of Swaras (Shuddha and Vikrit).
Five Alankaras with bol patterns.
Aaroha, Avaroha and Pakad of Raga Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal / Razakhani Gat.
- Ability to keep the theka of following talas by hand beats - Tala-Teentaala, Jhaptala & Kaharwa with Thaah and dugun.
- Guided listening & discussion of compositions /dhun based on raga.

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

Reference

- Bhatkhande, V.N. (2008) KramikPustakMalika(Part- II, III, IV), Hathras, U.P.,SangeetKaryalya.
- Patwardhan, V.R.(1996),RagaVigyan,Pune,MH,Publisher:Dr.MadhusudhananPatwardhan.
- Bhatkhande, V.N.,(6thEdition,1999),BhatkhandeSargamGeetSangrah,Hathras,U.P.,Sangeet Karyalya.
- Ratanjankar,KrishnaNarayan(1990)AbhinavGeetManjari,Mumbai,Maharashtra,Acharya S.N.RatanjankarFoundation.
- Jha,Ramashraya(2014)AbhinavGeetanjali,Allahabad,U.P.,SangeetSadanPrakashan.
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- Shrivastava,HarishChandra(June:2002)RagaParichaya,NewDelhi,Delhi,RubiPrakashan.
- Mishra,Lalmani,(1stEdition:1979)TantriNaadPart-I,Kanpur,U.P.,SahityaRatnawali.
- Mishra,Chhotelal(1stEdition:2006)TalaPrabhandh,NewDelhi,KanishkaPublishers,



REGISTRAR