

**B.A. HINDUSTANI MUSIC VOCAL/INSTRUMENTAL
GENERIC ELECTIVE**

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			
Basic Concepts of Hindustani Music GE-2	4	2	0	2	Class XII Pass	NIL	Music

GE-2

PAPER Name : Basic Concepts of Hindustani Music

Theory: Component -1

Credit: 2

Learning 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.

Learning Outcome (LO)

- 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. (4 Hours)

Unit 2

- Brief introduction of Music in ancient period with brief discussion of the following texts: (4 Hours)
- Natyashastra
- Sangeet Ratnakar.

Unit 3

- Detailed description of raga, Yaman and Kafi. (4 Hours)

Unit 4

- Ability to write notation of Drut Khyal/Razakhani Gat in prescribed Ragas. (4 Hours)

Unit 5

- Essay on the following topics : (4 Hours)
- Music and Meditation
- Impact of Classical Music on Film Music

Unit 6

- Description of following Talas: Teentala, Ektala and Dadra. (4 Hours)

Unit 7

- Ability to write tala notation of teentala, ektala and Dadra with Thaah, Dugun & Chaugun. (2 Hours)

Unit 8

- Project work on any one of the musical instruments of Hindustani music (4 Hours)

Reference

- 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 (1959) Sangeet Nibandhavalii, 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.
- Chowdhary S. (2000) Sharangdeva krit sangeet ratnakar, New Delhi, Delhi: Radha Publications.
- 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.
- Gautam, MR (1980) The musical heritage of India, New Delhi, Delhi: Abhinav Publications.

GE-2

Practical: Component -2 : Performance & Viva –Voce (I-XVI Weeks)

Credit: 2 – Total 60 Hours

Learning 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)

Learning Outcome (LO)

- 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 - Teentaala, 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) 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.



(REGISTRAR)