

GENERIC ELECTIVE

SEMESTER-4

B.A. Hindustani Music Vocal/Instrumental

GE- 4- Rudimentary Elements 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			
Rudimentary Elements of Hindustani Music GE-4	4	2	0	2			Music

SEMESTER-4

GE-4

Paper Name: Rudimentary Elements of Hindustani Music

Theory: Component -1

Credit: 2

Hours: 30

Learning Objectives

- 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.

Learning Outcomes

- 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 / Drut Khayal/Maseetkhani Gat/ Razakhani Gat with 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 Thaah, 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.

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.
- 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,
- 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.
- Thakurdas, MB (1988) Raga Darshan, Part 2, Ajmer, Rajasthan, Krishna Brothers.

GE-4

Practical: Component-2

Performance & Viva –Voce

Credit: 2

Hours: 60

Learning Objectives

- 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,
- Aably 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.

Learning Outcomes

- 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 tanas and Jhala in Raga Jaunpuri and Bihag.

Unit 3

- Ability to keep thekas of the following talas by hand beats in Teentala, Dhamar with Thaah & Dugun

Unit 4

- Ability to sing one Semi classical composition in Raga Kafi/ Khamaj(For vocal students)
- Ability to play one Razakhani or Madhya Laya Gat in other than Teentala

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) 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
- Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.