

B.A. (Hons.) Hindustani Music Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Category-I

DSC – 1: GENERAL THEORY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (101)	4	4	0	0	Class XII Pass	Nil

Learning Objectives:

To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.

To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc., so that his foundation can be made strong.

To discuss in detail, the two notation systems of Hindustani music, that are essential for reading a composition.

Learning Outcomes:

The student will come to know what the basic terminologies of Indian music are, which will help him in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.

The student will develop the ability to read and write the notations of compositions according to a well-defined notion system, which in turn, will help him in learning new compositions by various composers of Hindustani music.

He/she will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.

He/she will come to understand the concept of Tala and the use of various talas in Hindustani music, especially ragas.

Syllabus:

Unit - I (12 Hours)

Sangeet
Nada and its properties
Shruti
Svara
Saptak
Raga
Vadi, Samvadi, Anuvadi, Vivadi
Thata
Jati

Unit - II (8 Hours)

The concept of Alap in a Hindustani raga -

In vocal forms (Dhrupad-Dhamar and Khayal)
In instrumental music

Unit - III (8 Hours)

Tala - Theka, Sam, Tali, Khali, Vibhag, Matra
Laya – Vilambit, Madhya & Drut

Unit - IV (8 Hours)

Varna
Alankar
Tan
Gamak

Unit - V (8 Hours)

Knowledge of the notation systems of the following musicians –

Pt. Vishnu Narayan Bhatkhande
Pt. Vishnu Digambar Paluskar Unit - VI (8 Hours)
Vibration
Forced Vibration
Free Vibration
Equal tempered scale
Just Intonation

Unit - VII (4 Hours)

Study of the following talas in detail – Teentala, Ektala & Dadra
Study of the application of talas in musical forms

Ability to write the notation of the talas in dugun, tigan and chaugun

Unit - VIII (4 Hours)

Study of the ragas of this semester – Bhairav, Alhaiya Bilawal, Yaman & Bhupali

Comparative study of the ragas with each other

Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba Surbharti Prakashan
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
- Bhathkande, V.N. (1975) Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
- Bhathkande, V.N. (1969) Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
- Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
- Prajnananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
- Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth
- Rajurkar, Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
- Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, Pratibha Prakashan
- Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication