

DEPARTMENT OF MUSIC  
UNIVERSITY OF DELHI

B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL )

(SEMESTER-I)  
based on

Undergraduate Curriculum Framework 2022 (UGCF)

(Effective from Academic Year 2022-23)



University of Delhi

**Courses for Undergraduate Programme of Study with Discipline as one of the core disciplines**

## B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.)

DSC-1(A/B): Fundamentals of Indian Music (Non-major)

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/practical		
FUNDAMENTALS OF INDIAN MUSIC DSC-1 A	4	2	0	2	Class XII Pass	Nil

### SEMESTER-1

**Theory: Component-1 Course: DSC 1 (A/B)**

**Paper Name: Fundamentals of Indian Music**

**Credits:2**

#### Learning Objectives

- The foremost emphasis of the course is on establishing better understanding of the different aspects of Hindustani music.
- Basic knowledge of the instruments – Tanpura/ Sitar.
- Biographies of the musicians, composers and musicologists will help students to know about the great musicians.
- Theoretical knowledge of Ragas and Talas.

#### Learning Outcomes (LO)

- The student will learn and understand the definitions of the musical phrases and will be able to effectively communicate the same.
- The student will gain qualitative knowledge on the study of important melodic terminology, and will be able to successfully display the same.
- The students will be able to attain in depth understanding of musical instruments such as the Tanpura and Sitar and skillfully illustrate their various section.
- The student will be able to acquire cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits.
- The student will be able to illustrate the prescribed Ragas and Talas which will further illuminate their Practical demonstration.

#### Contents:

Unit I - Sangeet, Shruti, Swara and its types- Shuddhaswara, vikritswara, chalswara, achalswara, Vadi, Samvadi, Anuvadi, VivadiSwar. (I, II, III, IV Weeks)

Unit II – Saptak, Laya- vilambit Madhya & drutlaya, Nada – Ahata and Anahata Nada- tarta –teevrata -jati. (V, VI Weeks)

Unit III - Raga and its Jati- audav-shadav- sampoorana, Aroh, Avroh, Pakad. (VII, VIII Weeks)

Unit IV - Tala: Matra, Tali, Khali, Vibhag. (IX Week)

Unit V - Basic knowledge of the following instruments with diagrams and labelling: Tanpura for Vocal students, Sitar for Instrumental students. (X Week)

Unit VI - Biographies & contributions of the following musicians: Amir Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan. (XI, XII, XIII Weeks)

Unit VII - Study of prescribed Ragas: (XIV, XV Weeks)

- AlhaiyaBilawal
- Khamaj
- Bhairav

Unit VIII - Study of prescribed Talaswith Dugun :(XV. XVI Weeks)

- Teentala
- Dadra
- Kaharwa
- Jhaptal

### 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.
- Garg, Laxmi Narayan (1984) Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.
- Mishra, Pt. Lalmani (1st Edition: 1973) Bhartiya Sangeet Vadya, New Delhi, Delhi, Bhartiya Gyanpeeth.
- Singh, Tejpal. & Arora, Prerna (1st Edition; 2005) Sangeet KededeepyamanSoorya, Ustad Ameer Khan, New Delhi, Delhi, Kanishka Publishers.
- Govardhan, Shanti (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., RantakarPathak.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa& co.
- Shrivastava, Girish Chandra (2002) Tala Parichaya; Part-III, New Delhi, Delhi, RubiPrakashan.
- Jain, Renu (1st Edition: 2006) Swaraaur Raga, New Delhi, Delhi, Kanishka Publishers

### Practical :Component -2

Course : DSC 1(A) Practical : Performance & Viva –Voce

Credit : 2

### Learning Objectives:

Ability to play/sing Alankar.

Performance based on Raga and Tala in prescribed syllabus. Learn different techniques to sing and play.

Learn to play basic Harmonium.

### Learning Outcomes (LO):

The students will gain proficiency in learning the five rudimentary Alankars and will be able to adeptly demonstrate them, thereby attaining a firm grasp on the accuracy of Swaras.

The student will be able to display their mastery over Swarmalika in one of the prescribed Ragas, which becomes the fulcrum to learning the intrinsic nature of the Raga.

The student will be able to skillfully exhibit DrutKhayals in the two specified Ragas. This becomes a preamble to acquiring performance skills.

The student will be able to achieve deciphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.

The student will be able to recite the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.

The student will be able to obtain understanding of the fundamental knowledge of playing the Tanpura and Harmonium which becomes a core for further learning and self reliance.

The practical file for internal assessment will be presented with

Illustrations of Ragas, notations of traditional compositions, Talas with Dugun. This also becomes a valuable note file for references.

## **Contents:**

### **Prescribed Ragas :**

- **AlhaiyaBilawal**
- **Khamaj**
- **Bhairav**

### **Vocal Music: ( 16 Weeks)**

Five Alankars.

Lakshangeet/Swarmalika in any one of the Ragas.

DrutKhayal in any two of the prescribed Ragas.

Identifying Shuddha and VikritSwaras when sung or played .

Ability to recite the following Thekas and their Dugun with Tali& Khali-

- Teentala
- Jhaptala
- Kaharwa
- Dadra

Basic knowledge of playing Tanpura.

Practical file with details of Ragas

Notations of compositions .

Talas with Dugun.

### **Instrumental Music: ( 16 Weeks)**

Five Alankars.

Razakhani gat in any two of the prescribed Ragas.

Basic technique of Jhala Playing.

Identifying Shuddha and VikritSwaras when sung or played .

Ability to recite the following Thekas and their Dugun with Tali& Khali-

- Teentala
- Jhaptaala
- Kaharwa
- Dadra

Practical file with details of Ragas.

Notations of compositions.

Talas with Dugun.

## **References:**

Bhatkhande, V.N., (Part I, Jan, 2000), KramikPustakMalika, Hathras, U.P., Sangeet Karyalya.

Bhatkhande, V.N., (Part-II,Dec. 2013), KramikPustakMalika, Hathras, U.P., Sangeet Karyalya.

Patwardhan, V.R., (Part-I, First Edition,1936), Raga Vigyan, Pune, MH, Publisher-Dr. MadhusudhananPatwardhan.

Patwardhan, V.R., (Part-II, First Edition, 1937), Rag Vigyan, Pune, MH, Publisher-Dr. MadhusudhananPatwardhan.

Mishra, Lalmani, (First Edition,1979), Tantrinada, Kanpur, U.P., Sahitya Ratnalaya. Bhatkhande, V.N., (6th Edition, Sep., 1999),

Bhatkhande Sargam GeetSangrah,

Hathras, U.P., Sangeet Karyalya.

Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992,

Part-III 2nd Edition: 1994) Abhinav GeetManjari, Mumbai, Maharashtra, VishvsatMandal.

Jha, Ramashraya (Part-I 2014, Part-II 7th Edition: 2013, Part-III 4th Edition: 1999, Part-IV  
5th Edition: 2015, Part-V 3rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P.,  
Sangeet SadanPrakashan.

Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak Publication.

Shrivastava, Harish Chandra (Part-I 7th Edition: 2006, Part-II 7th Edition: 2008, Part- III 2009, Part-IV 14th Edition: 2008) Raga  
Parichaya, Allahabad, Sangeet SadanPrakashan

DSC-1-C Biographies of Musicians and Musicologists (Major)

Course Title& Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)
		Lecture	Tutorial	Practical/practical		
BIOGRAPHIES OF MUSICIANS AND MUSICOLOGISTS DSC-1 C	4	2	0	2	Class XII Pass	NII

**B.A. (PROG.) Hindustani Music - Vocal/ Instrumental as Discipline course (Major)**

**Semester- 1**

**Course: DSC-1-C**

**Theory: Component -1**

**Paper name: Biographies of Musicians and Musicologists**

**Credit : 2**

**Learning Objectives:**

\*The objective of the course is to establish a chronology of the evolution through the study of the biographies of eminent musicians across the country.

\* The biographies collected from authentic sources of musicians united by technique and methodology will help in creating a solid structural understanding.

\*Studying notation of compositions established by eminent musicologists.

**Learning Outcomes:**

\*Students will be able to perform an in depth study of the biographies of illustrious and eminent musicians.

\*Students will be able to learn and attain optimum skills in notation writing of the composition.

**Content:**

**A. Biographies of following Musicians and Musicologists:**

1.Samudragupt (I Week)

2.Abhinavgupt(II Week)

3.Nanyadev(III Week)

4. Gopal Nayak(IV Week)

5.BaijuBawra(V Week)

6. Faqirulla (VI Week)

7. Swami Haridas (VII Week)
8. Sultan Husain Shah Sharqi(VIII Week)
9. BajBahadur (IX Week)
10. MiyanShori (X Week)
11. Sadarang- Adarang(XI Week)
12. Taanras Khan (XII Week)

**B. Notation writing of compositions in the prescribed Ragas. (XIII, XIV, XV Weeks)**

**References:**

Mishra Sushila- Some immortals of Hindustani music

Mishra Sushila- Great Masters of Hindustani music

Sharma Amal Das- Musicians of India

BrihaspatiSulochana- KhusroTansenTatha Anya Kalakar

Ranade A. D.-Music and Musicians of Hindustan

Saraf Rama- Bhartiya Sangeet Sarita

## **Semester-1**

**Practical: Component -2 (16 Weeks)**

**Course: DSC:1-C**

**Credit:2**

**Learning Objectives:**

\*The objective is to impart training in singing Raga based Alankar.

\*Detailed knowledge of Lakshan Geet /Sargam Geet with Alaps and Tanas.

\*Layakari to be shown using hand beats in the prescribed Talas.

**Learning Outcomes :**

\*The students will be able to depict impeccably the Raga based Alankars with Tala through their performance.

\*Students will be able to efficiently display their understanding of Lakshan Geet / Sargam Geetwith Alaps and Tanas in the prescribed Ragas.

\* Students will be able to accurately show using hand beat, the layakari of prescribed Talas.

### Ragas-

- Bhairav
- AlhaiyaBilawal
- Kafi

### Talas-

- Ektala
- Teentala
- Kaharwa

### Vocal Music

1. Five Alankaras in each Raga of your syllabus with Tala.
2. Lakshan Geet /Sargam Geet in all the Ragas with Alaps and Tanas.
3. One composition in any one of the prescribed Ragas other than Teentala.
4. Layakari in all Talas.
5. Recognition of ShuddhaSwaras and vikritswaras.

### Instrumental Music

1. Five Alankaras in each Raga of your syllabus with Tala.
2. Razakhani Gat in all the Ragas with Alaps and Tanas.
3. One composition in any one of the prescribed Ragas other than Teentala
4. Layakari in all Talas.
5. Recognition of Shuddha Swaras and Vikrit Swaras.



**GENERIC ELECTIVE-HINDUSTANI MUSIC**

**(VOCAL / INSTRUMENTAL)**

**Syllabus and Scheme of Examination**

**DEPARTMENT OF MUSIC**

**Faculty of Music & Fine Arts University of Delhi**

**Delhi-110007**

## 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)	Department offering the course
		Lecture	Tutorial	Practical/practical			
An Introduction of Hindustani Music GE-1	4	2	0	2	Class XII Pass	Nil	Music

#### SEMESTER-1

#### GE-1

#### 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 discussion 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

##### Unit 1

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

##### Unit 2

- Definition of Sangeet. **(V-VI Weeks)**

### Unit3

- General discussion about Classical, Semi Classical and Light music. (VII-IX Weeks)

### Unit4

- Brief Introduction of Music in Vedic period. (X-XII Weeks)

### Unit5

- Detailed study of prescribed Ragas – Alahiya Bilawal & Bhupali. (XIII-XIV Weeks)

### Unit6

- Ability to write Thaah, dugun & chaugun in prescribed talas – Teentaala, Jhaptaal, Kaharwa. (XV-XVI Weeks)

### Unit7

- Project work of any one reputed classical musician – Hindustani/Karnatak.

### References

- Bhatkhande, V.N. (Part-I 1<sup>st</sup> Edition: 1951, Part-II 3<sup>rd</sup> Edition: April. 1969, Part-III 2<sup>nd</sup> Edition: April. 1968, Part-IV 2<sup>nd</sup> 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. (1<sup>st</sup> Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1<sup>st</sup> Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3<sup>rd</sup> Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Garg, L.N. (1978), Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.
- Mishra, Lalmani (4<sup>th</sup> Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (2004) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.

## SEMESTER-1

### GE-1

#### Practical: Performance & Viva – Voce

(16 Weeks)

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 Alahiya 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 to decipher 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 enable 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 ragas.

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

## 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., (6<sup>th</sup> 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 (1<sup>st</sup> 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, (1<sup>st</sup> Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Mishra, Chhotelal (1<sup>st</sup> Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers,