

DEPARTMENT OF MUSIC  
UNIVERSITY OF DELHI

B.A. (H) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL -  
SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)

(SEMESTER-I)  
based on

Undergraduate Curriculum Framework 2022 (UGCF)

(Effective from Academic Year 2022-23)



University of Delhi

**B.A. (H) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.)**

**DSC-1: GENERAL THEORY**

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
GENERAL THEORY	DSC-I	4	4	0	0	Class XII Pass

**Contents of the course and reference is in Annexure -I**

**DSC-2: STAGE PERFORMANCE**

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
STAGE PERFORMANCE	DSC-2	4	0	0	4	Class XII Pass

**Contents of the course and reference is in Annexure -II**

**DSC-3: PRACTICAL ASSESSMENT**

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
PRACTICAL ASSESSMENT	DSC-3	4	0	0	4	Class XII Pass

**Contents of the course and reference is in Annexure -III**

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

**Syllabus for DSC Papers**

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**SEMESTER - I**

**Course 101 (Theory - 1): General Theory**

Max. marks: 100

Credits: 4

**Course Objective:**

- 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.

**Course Learning Outcome:**

- 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.

**Contents:**

**Unit I**

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

**Unit II**

The concept of Alap in a Hindustani raga -

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

**Unit III**

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

**Unit IV**

- Varna
- Alankar
- Tan
- Gamak

**Unit V**

Knowledge of the notation systems of the following musicians –

- Pt. Vishnu Narayan Bhatkhande
- Pt. Vishnu Digambar Paluskar

## Unit VI

- Vibration
- Forced Vibration
- Free Vibration
- Equal tempered scale
- Just Intonation

## Unit VII

- 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, tigung and chaugun

## Unit VIII

- 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

## Reference Books:

- 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

**Course 102 (Practical - 1): Stage Performance**

Max. marks: 100

Credits: 4

**Course Objective:**

- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *palta-s* and *alankar-s*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

**Course Learning Outcome:**

- The student will become well-versed with the techniques of singing or playing, as the case may be.
- The student will be able to achieve dexterity of the voice (singing) and hand (playing), through regular practice of the tonal exercises at home.
- The students will know how to tune their respective instruments – Tanpura for vocal students and Sitar, Sarod etc. for instrumental students.
- Having learnt the Notation system in the Theory, the student will be able to read and learn new compositions in the prescribed ragas.
- He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas, what are the performing times of the ragas etc.
- He will learn the art of singing or playing, especially with regard to having the Tabla as an accompanying instrument.
- He will possess a fairly good idea of how a raga is to be performed after learning the basic ragas.

**Contents:****Prescribed Ragas:**

1. Bhairav
2. Alhaiya Bilawal
3. Yaman
4. Bhupali

**Unit I – Vocal Music:**

- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented in any one raga
- Presentation of one semi classical, devotional or folk song

**Unit II – Instrumental Music:**

- A detailed performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun, devotional or light music composition

Note: Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

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**Course 103 (Practical - 2): Practical Assessment****Course Objectives:**

- To assess the understanding of the student regarding the grammatical rules of the prescribed ragas
- To make an assessment of the student regarding his ability to perform different compositions in different talas
- To assess the student on his ability to sing Khayal, Dhrupad and Dhamar in different ragas

**Course Learning Outcome:**

- The student shall be able to demonstrate the various aspects of a raga with regard to its various rules and regulations
- The student shall be able to sing Khayal, Dhrupad and Dhamar in different ragas
- The student shall be able to perform a raga in different talas
- The student shall be able to demonstrate his ability to tune his instrument

**Contents:****Unit I – Vocal Music:**

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above
- Dhrupad-Dhamar or Sadra composition in each of the prescribed ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning

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### **Unit II – Instrumental Music:**

- Maseetkhani and Razakhani gat with elaboration in all the ragas prescribed above
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of the student's respective instrument and its tuning

Note: Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

### **Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan