

ASB
23

**BACHELOR OF ARTS (PROGRAMME)
MUSIC – VOCAL AND INSTRUMENTAL**

2010-2011

THREE YEAR PROGRAMME

AFFILIATION

The proposed programme shall be under the supervision of the Department of Music, Faculty of Music & Fine Arts, University of Delhi, Delhi-110007.

VISION

The focus of the course shall be on the nurturing of the young and impressionable minds towards understanding the basics of Indian Classical Music.

PREAMBLE

The course shall impart training to the students in both the theoretical and the practical aspects of music. It shall also focus on the inter-disciplinary relevance of Hindustani, Karnatak and western forms of classical Music.

OBJECTIVES

1. To prepare the students so that they can acquire the basic skills of performance.
2. To enable the students to acquire a thorough knowledge of the past of Indian Classical Music.
3. To enable the student to have a holistic understanding of music vis-à-vis other fields such as psychology and philosophy.

B.A. (P) Ist year

Semseter – I

Layout and courses of study

Paper-I Theory (Unit-I)

Max.Marks- 38

Theory of Indian Music (General) & Biographies of important Musicians, composers and Musicologists

There will be three sections. Candidates shall be to answer one question from each section, a two from any of the three sections, thus five questions in all.

Section – I

Study of the following terms:

- a)
 - i) Nada: Nada ki jati, Nada ka Gun, Nadka Chotta badapan
 - ii) Shruti
 - iii) Swara : Vadi, Samvadi, Anuvadi & Vivadi
 - iv) Saptak
- b) Study of the prescribed Ragas & Talas. Ragas: i) Bhairav ii) Kafi, iii) Alhaiya Bilawal, Talas:- i)Teental, ii) Ektal

Section – II

Biographies of Western & South Indian Musicians –

Bach, Mozart, Tyagaraja

Section – III

Biographies of North Indian Musicians - Mansingh Tomar, Abdul Karim Khan, Allaudin Khan, Swami Hari Das, Faiyaz Khan

Internal Assessment

12 Marks

Paper –I- Practical (Unit – 2)

Raga: Bhairav, Kafi, Alhaiya Bilawal

Vocal Music :

- a) Five Alankars in all the Ragas set to Taal.
- b) Swarmalika in all the ragas.
- c) Lakshangeet or Drut Khyal in all the ragas.

Instrumental Music:

- a) Alankars in all the ragas.
- b) Razakhani Gat in any two ragas.
- c) Basic technique of jhala playing

Vocal & Instrumental :

Ability to recite the following thekas with Tali & Khali. I) Teental, ii) Ektal

Vocal- Playing of Tanpura is compulsory

Semester – II

Paper – II Theory(Unit-I)

Marks - 38

Theory of Indian Music (General) & Biographies of important Musicians, Composers and Musicologists.

There will be three sections; candidates shall have to answer one question from each section and two from any of the three sections, thus five questions in all.

Section- I

Study of the following terms:

- Gamak, Alankar, That, Tala. Raga Lakshan
- Writing of Alankars in tala.
- Study of the prescribed Ragas & Talas.

Section – II

Biographies of Western and South Indian Musicians:

- Beethoven, ii) Purandardasa, iii) Shyamashastri

Section – III

Biographies of North Indian Musicians – Jaideva, Tansen, Ameer Khusro, Masitkhan/ Razakhan.

Paper – II (Unit – II) Practical

Raga : Jaunpuri, Yaman, Khamaj

Vocal Music: a) Vilambit Khyal in one Raga
b) Swar malika or Drut Khayal in any of the two ragas.

Instrumental

- Masitkhani Gat in one Raga.
- Razakhani gat in all the three ragas.
- Jhala playing

(Vocal & Instrumental)

Ability to recite the thekas with Tali & Khali i) Jhaptal, ii) Rupak Tal

Vocal : Playing of Tanpura is compulsory. :

Internal Assessment

12 Marks

B.A. (Programme)IIInd Year

Semester – I

Paper – III, Unit – I (Theory) Study of Indian Music, Granthas & Musicologists

Theory of Indian Music (General & applied)

Section – I

General discussion and definition of the following:

- a) Zamzama, Soot, Ghaseet, Krintan, Dhruvad, Dhamar, Khyal, Harmony, Melody.
- b) Detailed study of ragas and talas prescribed in the syllabus.
- c) Writing of Talas and compositions in Notation.

Section – II

Study of the following granthas:-

Sangeet Parijat, Swarmela Kalanidhi, Rag Tarangini

Section – III

Life and contribution of the following Musicologists,

- i) V.N. Bhatkhande, ii) S.M Tagore, Capt. Willard

Paper – III, Unit – II (Practical)

Ragas: Bihag, Vrindavani Sarang, Bhimpalasi

- i) One vilambit Khyal/ Maseet Khani Gat in any one of the given ragas.
- ii) Madhyalaya Khyal/Razakhani Gat in all the ragas.
- iii) Dhruvad/Dhamar in any one of the Ragas. Drut Gat in any Tala (other than teental.)
- iv) Elementary knowledge of Tanpura playing.
- v) Ability to recite the thekas of Teental, Ektal, Chautal, and Dhamar tal.
- vi) Ability to play Teental and Ektal on Tabla.

Note : (For Visually Handicapped students only)
Essay on 'Time theory of Indian Music'.

Semester – II

Paper – IV Unit – I (Theory)

Study of Indian Music, Granthans & Musicologists

Theory of Indian Music (General and Applied)

General Discussion and definition of the following terms:

- a) Alap, Jor, Jhala, Equal Temperament, Lok sangeet, Thumri, Dadra, Tarana, Tappa
- b) Detailed study of the ragas and talas prescribed in the syllabus.
- c) Writing of Talas and compositions in Notation.

Section – II

Study of the following granthas:

Chaturdandi Prakashika, Ain-e-Akbari, Sangeet Darpan

Section – III

Life and contribution of the following musicians:

V.D. Paluskar, Shri Krishna Narayan Ratanjankar, K.D. Banerjee

Paper – IV Unit – II (Practical)

Ragas : Bageshree, Bhupali, Jaijaiwanti

- 1) One vilmbhit Khyal/ Maseetkhani gat in any one of the above ragas
- 2) Madhyalaya Khayal/ Razakhani Gat in all the ragas.
- 3) Dhrupad/Dhamar in any one of the ragas. Drut Gat in any tala other than Teental.
- 4) Elementary knowledge of Tanpura playing.
- 5) Ability to recite the thekas of Teental, Ektal, Chautal, Dhamar, Roopak.
- 6) Ability to play Jhaptal and Teental.

Note: (For Visually Handicapped students only)

Essay on significance of music in human life.

B.A. (Programme) IIIrd Year

Paper – V Theory (Unit-I)

Ancient & medieval history of music and study of Ragas and Talas.

There will be three sections, candidates shall have to answer one question from each section and two from any of the three sections. Thus five questions in all.

Section – I

- Samavedic Music – swara, Bhakti and instruments
- Musical references found in Ramayana
- Study of Natyashastra with reference to Gram, Murchanna and Jati.

Section – II

Detailed study of Ragas and Talas prescribed in syllabus.

Section – III

Writing of compositions in Notation

Note (For Visually Handicapped Students only)
Importance of Tala in Music,

Paper – V Unit – II) Practical

Raagas : Durga, Todi, Vibhas

- One vilambit Khyal / Maseet Khani Gat in any one of the above Ragas.
- Madhyalaya Khyal/Razakhani Gat in all the Ragas.
- Dhrupad / Dhamar with layakari in any one of the Ragas
- Drut Gat in any Tala other than teental.
- Elementary knowledge of Tanpura playing
- Ability to recite the thekas of Teental, Ektal, Chautal/Dhamar, Jhaptal, Keharva
- Ability to play Teental, Ektal, Chautal,/Dhamar on the Tabla.

Internal Assessment

Marks - 12

Semester – II

Paper – VI Unit – I) Theory

Ancient and Medieval history and study of Ragas and Talas.

There will be three sections, candidates shall have to answer one question from each section and two from any of the three sections. Thus five questions in all.

Section – I

- a) Study of Brigaddeshi with special reference to Ragas.
- b) Study of Sangeet Ratnakar with special reference to swaras and classification of Ragas.
- c) Anibaddha Gana and Nibaddha Gana, Akshiptika

Section – II

Study of Ragas and Talas prescribed in the syllabus.

Section – III

Writing of compositions (Razakhani Gat/Drut Khayal)

Essay on Uttar Bharat ka Lok Sangeet) for Blind students.

Paper – VI (Unit – II) Practical

Ragas: Hamir, Patdeep, Malkauns.

- 1) One vilambit Khyal / Maseet khani gat in any one of the above ragas.
- 2) Madhyalaya Khyal/Razakhani Gat in all the Ragas.
- 3) Dhruwad or Dhamar or Razakhani Gat other than Teental.
- 4) Knowledge of Tanpura playing
- 5) Elementary knowledge of Tabla playing – Teental, Ektal, Choutal/Dhamar, Dadra
- 6) Ability to recite the thekas of Teental, Ektal, Choutal/Dhamar, Dadra.

Internal Assessment

Marks - 12

Recommended Books B.A. Ist Year, Hindustani Music Semester I & II

1. Bhartiya Sangeet Ka itihasa – Sharat Chandra Paranjpe
2. Brihaddeshi – Matanga Muni
3. Sangeet Ratnakara – Pt Sharangdeva
4. Natya Shastra – Bharat Muni
5. Hindustani Sangeet Padhati – Pt. V. N. Bhatkhande
6. Kramik Pustak Malika – Pt. V.N. Bhatkhande (4 vols)
7. Hamera Sangeet Ratan – Sangeet Karyalaya, Hathras,
8. Sangeet Ki Utpatti Aur Vikas – Dr. Sunanda Patrak
9. Rag Vigyan Part- I – III - V.R.Patwardhan

Selected compositions available with teachers for Instrumental Music

Other Hindi, English books suggested by Teachers

Books Recommended B.A. IInd Year Hindustani Music Semester – I & II

1. Sangeet Ratnakar – Pt. Sharngdeva
2. Great Composers (Series) – P. Sambamoorthy
3. Music of India – H.A.Popley
4. Hamare Sangeet Ratna – Sangeet Karyalaya, Hathras
5. Gopal Krishna Bharati Ghanam – Krishna Iyer, Vaidya Nath Iyer and other Biographical sketches – U.V, S. Iyer
6. South Indian Musicians – Sri. P. Sambamoorthy
7. Kramik Pustak Malika (I-IV Vols) – Pt. V.N. Bhatkhande
8. Hindustani Sangeet Shastra – Pt. V.N. Bhatkhande
9. Sangeet Samart Tansen – Prabhudayal Mittal
10. The Geet Govind Kavya of Jayadeva – S.Z. Shastri
11. Story of Indian Music – O.Goswami
12. The oxford Dictionary of Music – Kennedy.
13. Introduction to Music – The Barner and Noble out series
14. Bhartiya Shastriya Sangeet Ke Vividh Aayam – Renu Rajan
15. The Larousse Encyclopedia of Music – Geography Hindley
16. The New Oxford Companion to Music – Dennis Arnold (Vol A-J and (K – Z)
17. Khusro Tansen tatha Anya Kalakar – Sulochana Brihaspati.

Selected compositions available with teachers for Instrumental Music

Other Hindi, English books suggested by Teachers

Books Recommended B.A.(IIIrd Year) Semester – I & II

1. Sangeet Ratnakar – Pt. Sharangdev
2. Bhartiya Sangeet Ka Itihas – Sharat Chandra Paranjpe
3. Sangeet Sanchayan – Subhadra Chowdhry.
4. Brihaddeshi – Matanga Muni
5. Natya Shastra – Bharat Muni
6. Hindustani Sangeet Paddhati – Pt. V.N. Bhatkhande (4 vols)
7. Kramik Pustak Malika – Pt. V.N. Bhatkhande
8. Bharatiya Sangeet mein Nibadha Anibadha Gan – Dr. Vijaya Chandorkar
9. Historical study of Indian Music – Swami Prajnand

Selected compositions available with teachers for Instrumental Music

Other Hindi, English books suggested by Teachers

B.A. (Programme) Application Course
(Vocal & Instrumental)
One Year Course
2010 – 2011

AFFILIATION

The proposed programme shall be under the supervision of the Department of Music, Faculty of Music & Fine Arts, University of Delhi, Delhi-110 007.

VISION

The focus of this one year course shall be on introducing Indian Classical Music to students from other disciplines and making them understand the basics of this *Fine Art*.

PREAMBLE

The Course shall impart training to the students in both the theoretical as well as the practical; aspects of Indian Classical Music on introductory basics.

OBJECTIVES

1. To give an idea to the students of what Indian Classical Music is, to make them aware of the basic elements of this particular art-form. *as well as*

Application Course Introduction to Indian Music
(Hindustani Music)

Semester - I

Theory of Indian Music – Musicology.

Brief study of the following terms:

1. Nada, Swara, Shruti, Raga, Mela (That), Alankar, Tana, Khayal, Razakhani Gat and Masitkhani Gat.
2. Life and contribution of the following:
 - Pt. V.N. Bhatkhande
 - Pt. V.D.Paluskar
3. Taal: Description & ability to write the following talas in Tala Notation:
Teental, Jhaptal, Keharwatal
4. Raag: Detailed study of the Ragas:
Bhupali, Yaman

Internal Assessment

Marks

Stage Performance & Viva Voce

Raag: Yaman & Bhopali

Vocal Music: Drut Khayal with gayaki in both the ragas.

Instrumental Music: Razakhani gat in both the Ragas.

Taal: Recite the theka & bol in Teen Jhaptal & Keharwatal keeping its tala on hand.

Semester – II

Theory of Indian Music – Musicology.

Brief Study of the following terms:

1. Dhrupad, Dhamar, Tarana, Alap, Jor, Zhala, Vadi, Samvadi, Anuvadi, , Vivadi.
2. Life and contribution of the following:
 - Tansen
 - Amir Khusro
3. Taal: Description & ability to write the following talas in Tala Notation

Dadra, Ektal. Choutal

4. Raag : Detailed study of the Ragas : Kafi, Khamaj

Internal Assessment

Marks

Stage Performance & Viva Voce

Raag: Kafi & Khamaj

Vocal Music

Vilambit Khyal in one of the Raga Drut Khyal with Gayaki in both the Ragas.

Instrumental Music

Masitkhani gat in one of the Raga

Razakhani gat in both the Ragas.

Taal: Recite the Theka & Bol in Dadra Tal, Ektal, Choutal, Keeping its tala on hand.

Note: One presentation or project work is also required in 2nd semester for both vocal & instrumental Music.