

# Hindustani Classical Music (Vocal)

## 1<sup>st</sup> Semester

### 101 (Theory)

#### History of Indian Music

- a) Development of Indian Music in Vedic Period and Post Vedic Period
- b) Study of the following text:-

Naradiya Siksha, Natya Shastra, Brihaddeshi, Sangeet Ratnakar

- c) Development of Hindustani and Karnatic Music in the Sultani and Mughal Period
- d) Historical Development of Prabandha, Dhrupad, Dhamar, Khayal, Tarana
- e) Development of Indian Music in British period and Post Independence Era.

### 102 (Theory)

#### Aesthetics

1. Aesthetics and its definition.
2. Imitation theory of Plato and Aristotle
3. Intuitionism of Croce
4. Different Art movements

Classicism, Romanticism, Idealism, Realism, Formalism, Configurationalism etc.

5. Abanindranth's view on art (Lilabad)
6. Rabindranath's concept of beautiful :Sangit Chinta etc.
7. Theory of Rasa (Nabaras)

### 103 (Practical)

#### Stylistic presentation of different classical forms

1. Dhrupad / Dhamar
2. Kheyal

Prescribed Ragas

Bihag, Mian ki Todi, Bilaskhani Todi, Goud Sarang, Bageshri, Malkauns, Purbi, Bhimpalasi

## **104 (Practical)**

### **Khayal (Bada Khayal or Vilambit and Chhota Khayal or Drut)**

Prescribed Ragas:

Rageshri, Multani, Gour Malhar, Mian-ki-Malhar, Puriya, Marwa, Lalit, Bhatiyar, Sudh Sarang, Basant, Jayjayanti, Jaunpuri

## **105 (Practical)**

### **Thumri and Dadra / Bhajan**

Prescribed Raga for Thumri and Dadra,

Khamaj, Kafi, Bhairavi

## **106 (Practical)**

### **Knowledge of Raga-I**

Bhairav Anga (Any 4 Ragas)

Bhairav, Ramkali, Ahir Bhairav, Nat Bhairav, Jogia, Gunkeli, Kalingra

Kalyan Anga: (Any 4 Ragas)

Yaman, Bhupali, Shudh Kalyan, Shyam Kalyan, Kedar, Kamod, Chhayanat, Hamir.

## **Hindustani Classical Vocal Music**

### **2<sup>nd</sup> Semester**

## **201 (Theory)**

### **Acoustics**

1. Sound, Musical sound and Noise. Three characteristics of Musical sound.
2. Production and propagation of sound.
3. Vibration, Different types of Waves, Detailed study of musical instruments: Taanpura, Sitar, Flute, Tabla, Pakhawaj. Harmony and Melody, Musical intervals (Indian and Western).
4. Process of hearing and voice production.

**202 (Theory)**  
**Musicology**

1. Study of musicology and its utility.
2. Analytical study of Ancient and Modern swara –shruti system.
3. Concept of Jati, Grama, Murchhana, Varna, Alankara.
4. Chutussarana of Bharata and Sharngadeva.

**203 (Practical)**  
**Khayal (Vilambit and Drut)-I**

Prescribed ragas:

Ahir Bhairav, Madhubanti, Puriya Dhanashree, Shree, Shuddha Kalyan, Jog.

**204 (Practical)**  
**Thumri, Dadra, Hori, Chaiti, Kajri etc.**

Prescribed ragas:

Pilu, Manjh Khambaj, Desh, Jhinhoti.

**205 (Practical)**  
**Knowledge of raga-II**

Bilawal anga

Alahiya Bilawal, Devgiri Bilawal, Yamni Bilawal, Deshkar, Bihag.  
Kafi anga  
Kafi, Pilu, Sindhura, Bageshree, Bhimpalasi, Patdeep.

**206 (Practical)**  
**Stage demonstration**

Prescribed ragas:

Yaman, Bihag, Mian ki Todi, Shuddha Kalyan, Ahir Bhairav, Jog.

**Hindustani Classical Vocal Music**  
**3<sup>rd</sup> Semester**

**301 (Theory)**  
**Compulsory course**  
**History of Indian Music**

1. Gandharva Sangeet, Nibaddha and Anibaddha Sangeet
2. Study of Musical Texts: Sangeet Samayasara, Rag Tarangini, Swaramela Kalanidhi, Sangeet Parijat, Sadrag Chandrodaya, Abhinav Rag Manjari.
3. Development of different classical forms (Dhrupad, Dhamar, Khayal, Thumri)
4. Study of different notation systems.

**302 (Practical)**  
**Compulsory Course**  
**Khayal (Vilambit and Drut)-II**

Prescribed Ragas:

Shyam Kalyan, Maru Bihag, Darbari Kanada, Chhayanat, Megh Malhar, Abhogi, Chadrakauns

**303 (Theory)**  
**Major Elective Course**  
**Gharana System and Classification of Ragas**

1. Gharana system of Hindustani Classical music with special reference to Gwalior, Agra, Kirana, Patiala and Vishnupur.
2. Classification of Raga.
3. Life sketch and contribution of following exponents: Tansen, Sadarang, Vishnu Digambar Paluskar, Vishnu Narayan Bhatkhande, Faiyaz Khan, Abdul Karim Khan, Omkarnath Thakur, Bade Ghulam Ali Khan, Alladiya Khan.
4. Study of Jhumur Gharana and contribution of Bhabapritananda Ojha and Ramakrishna Ganguly.

**304 (Practical)**  
**Major Elective Course**  
**Detailed study of Morning and Afternoon ragas & Jhumur Gaan**

Prescribed ragas for Khayal: Ramkali, Nat Bhairav, Basant Mukhari, Bilaskhani Todi, Desi, Brindabani Sarang, Shuddha Sarang, Bhimpalasi, Pateep.

Prescribed songs for Jhumur:

**Syllabus**  
**Hindustani Classical Vocal Music**  
**4<sup>th</sup> Semester**

**401 (Theory)**

**Basic Knowledge of Western Music and Carnatic Music**

1. Western music
  - i. Musical scales: Major, Minor, Harmonic Minor, Melodic Minor, Relative Minor.
  - ii. Musical Intervals: Perfect, Major, Minor, Augmented, Diminished.
  - iii. Notation: Staff Notation; Bhatkhande/Akarmatrik Notation to Staff Notation
  
2. Carnatic music
  - i. Different forms of Carnatic Music: Pravandham, Varnam, Jatiswaram, Swarajati, Tillana, Jabali
  - ii. 72 melas of Pandit Vyankatmakhi
  - iii. Katapayadi Scheme, Bhutasankhya Chakra,
  - iv. Comparative studies of Hindustani and Carnatic Ragas and Talas.

**402 (Practical)**

**Compositions in different talas (Vilambit in Teental/Jhumra/ Tilwada/ Jhaptal/ Rupak, Drut-  
Ektaal/Teental/Tarana)**

Kamod, Tilak Kamod, Anandi Kalyan, Puriya Kalyan, Gunkeli, Hamsaddhwani, Poorvi, Charukeshi, Gurjri Todi

**Khayal**

**403 (Practical)**

**Study of non-detail raga (Drut Khayal)**

Sahana, Barwa, Maluha Kedar, Devgiri Bilawal, Jogkauns, Saraswati, Kalavati, Paraj, Malgunji, Basant Bahar

**404 (Practical)**

Stage Demonstration (Khayal and any Semi classical form)

(Raga can be chosen from 1<sup>st</sup> to 4<sup>th</sup> semester)

**405 – Add On course**

**406**

Dissertation