

M.A. Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSC Papers

SEMESTER - I

DSC (1): HISTORICAL AND THEORETICAL STUDY OF RAGAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
HISTORICAL AND THEORETICAL STUDY OF RAGAS DSC-1	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music • Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – • General Theory (Sem I) • Theory of Indian Music (Sem II) • Historical Study of Indian Music (Sem III) • Ragas and talas of Sem I-VI OR • Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the 10 Thaatas • Knowledge of the Time Theory of ragas • Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha & Alapti • Ragas and talas of Sem I-VI

Learning Objectives:

- To learn about the historical development of the prescribed ragas throughout the medieval period
- To understand the scales of these ragas and the raga-classification systems
- To understand about the concept of ‘raganga’ and the use of different ragangas in various ragas

Learning Outcomes:

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about various raga classification systems.
- Students learn about various ragangas in Hindustani Music.

Syllabus:

Unit I: Origin and development of ragas (6 hours)

Detailed study of ragas from the period of Sangeet Ratnakar to the modern times

- Gaul/Gaud
- Bhairav and Bilawal
- Kanhada and Malhar
- Todi

Unit II: Classification of Ragas (16 hours)

Classification of ragas according to the -

- Ancient period
 - Grama-Murchchhana system
 - Gramageya ragas
 - Dashavidha raga classification
- Medieval period
 - Shuddha, Chhayalag and Sankeerna raga system
 - Mela-Raga system
 - Raga-Ragini system
- Modern period
 - Thaat-Raga system
 - Raganga system
- Time Theory of Ragas system
 - Sandhiprakash ragas
 - Day time ragas
 - Night time ragas

Unit III: The concept of Raganga in Hindustani music (14 hours)

Understanding the salient features of 'Raganga' and study of the following ragangas:

- Sarang, Malhar and Kanhada
- Bilawal & Kalyan
- Bhairav
- Todi

Unit IV: Study of the prescribed ragas and the ability to write notations of compositions (9 hours)

- Study of the ragas of this semester - Ahir Bhairav, Nat Bhairav, Miyan ki Malhar, Bahar, Marwa, Puriya, Shri, Shuddha Sarang, Shyam Kalyan and Jhinjhoti
- Comparison of the allied ragas with illustrations
- Ability to write the notation of Vilambit Khayal/Maseetkhani Gat in prescribed ragas
- Ability to write the notation of Drut Khayal/Razakhani Gat in prescribed ragas

Suggestive readings:

- Sharangdeva (Adayar Edition) - Sangeet Ratnakar
- R. K. Shringy & Premalata Sharma - Sangeet Ratnakar
- Ahobal - Sangeet Parijat
- V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
- Omkar Nath Thakur - Sangeetanjali Part I - VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- V. N Bhatkhande – Kramik .Pustak.Malika Vol I- IV
- Ramashraya Jha- Abhinav Geetanjali, Vol I-V
- S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
- A.N. Sanyal - Ragas and Raginis
- Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Prakar
- Chaudhary, Subhadra. The Time Measure and Compositional patterns in Hindustani Music