

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

DSC-1(A/B): Basics of Indian Musicology

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
BASICS OF INDIAN MUSICOLOGY	DSC-1(A/B) –CORE (NON MAJOR)	4	2	0	2	Class XII Pass

Paper Name: Basics of Indian musicology

Theory : Component-1

Credit:2

Learning Objectives

- The prime intent of the course is to establish better.
- Understanding of the various terms of musicology.
- Understanding of Ragas, Talas and one prescribed instrument with sketch.
- Biographies of some great musicians and their contributions.

Learning Outcome (LO)

- The students will be able to comprehend and ably illustrate the terminology of the rudimentary principles of musicology.
- The students will be able to acquire knowledge of the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.
- With the study of the specified Ragas and Talas, the students will be able to gain optimum knowledge and skill over them.
- The students will gain fundamental knowledge of the Harmonium and Tabla and clearly sketch and label the instruments.

Contents:- Lectures – 30 Hours

- Discussion and study of the following terms:
- Unit I- Swarmalika, LakshanGeet, Thaats definition, TenThats with their swaras, (4 Hours)
- Unit II- Poorwang-Uttarang, Poorva and Uttar Raga, (2 Hours)
- Unit III- VakraSwara, Varjit-Swara, Alaap, Jod, Jhala. (2 Hours)
- Unit IV- Taan Definition and its various types (2 Hours)
- Unit V- Mela, Raga, Ashraya Raga (2 Hours)
- Unit VI- Varna and its types, Alankars definition and its types (2 Hours)
- Unit VII- Gamak-Definition and various types. (2 Hours)
- Unit VIII -Biographies & contributions of the following: (6 Hours)
- -Jayadeva, Mansingh Tomar, Abdul Kareem Khan, Pt. Bhatkhande, Allauddin

Khan, Tyagaraja, Pt. Ravi Shankar.

- Unit IX- Study of the following Ragas (2 Hours)
- Ragas - Yaman, Ramkali, Kafi.
- Unit X- Comparative study of Ragas- (2 Hours)
- Bhairav & Ramkali,
- Kafi & Khamaj
- Unit XI- Study of the following Talas: (2 Hours)
- Talas- Ektala, Jhaptala, Teentala, Kaharwa Tala with Dugun.
- Unit XII- Basic knowledge of the following instruments with diagram and labeling: (2 Hours)
- Tabla, Harmonium.

References

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- Paranjapey, S.S. (1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy.
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- Shrivastava, Girish Chandra (2008) Tala Parichaya, Meerut, U.P., Rubi Prakashan. Sambamoorthy, P. (2nd Edition: 1962) Great Composers, Madras, Tamilnadu,
- The Indian Music Publishing House, NeoArt Press.
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Pathak, Sunanda (1989) Hindustani Sangeet Mein Ragaki Utpatti Evam Vikas, New Delhi, Delhi, Radha Publication
- Saraf, Rama (2016) Sangeet Sarita, Khajuri Khas, Delhi, Vidyanidhi Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi,
- Akanksha Publication.
- Kasliwal, S. (2001) Classical Musical Instruments, 7/16, Ansari Road, Daryaganj, New Delhi, Delhi, Rupa & Co.

Course: DSC- 2(A/B)

Practical: Component -2 (60 Hours)

Performance & Viva-Voce

Learning Objectives:

- Learn to identify Ragas and Talas and perform Drut Khayal/ Gat.
- Ability to recite the Thekas of different Talas along with Dugun.
- Perform one light Bhajan/Lokgeet/Dhun.

Learning Outcome (LO)

- The students will learn to perform and skillfully illuminate various aspects in the requisite ragas.
- The students will be able to demonstrate traditional compositions in Vilambit and Madhyalaya Khayals/Maseetkhani and Razakhani Gats, Alaaps and Taans, thus developing their performance capabilities.
- The students will learn to perform the Swarmalika – giving them a strong foothold of Swaras
- with Laya, as well as the Lakshangeet - which brings out the salient features of the raga.

- The student will learn to identify ragas and talas by the ear ,which helped them to decipher various compositions and ragas by listening.
- The students will be able to effectively recite and demonstrate their learning of the suggested talas, with their divisions–Tali, Khali and Dugun, giving them a distinct command on rhythm.
- Students will learn to play the Talas-Keherwa on the Tabla, which they will exhibit with a practical display.
- The students will acquire basic instruction of playing the Tanpura and Harmonium which will further enabled them to practice their Alankars and compositions independently.

Content

Total – 60 Hours

Prescribed Ragas–Yaman, Ramkali, Kafi

Vocal/Music -

- Swaramalika or Lakshangeet or Madhya Laya Khayal in all the three of the prescribed Ragas.
- Vilambit-Khayal with alapa and Taans in any one of the above Ragas. One Raga based Bhajan/Lok geet.

Instrumental Music -

- Razakhani Gat in all the three of the prescribed Ragas. Maseetkhani Gat in any one of the prescribed Ragas.
- Any Gat other than Teentala.

Vocal&Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Talas of the following Talas with Tali & Khali & their
- Dugun–Ektala, Jhaptala, Teentala, Kaharwa.
- Basic knowledge of Playing Tanpura and Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tugun and Chaugun.

References

- Bhatkhande, V.N., (Part I Jan. 2000), (Part II Dec. 2013) Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R., (1996), Raga Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
- Mishra, Lalmani (1st Edition: 1979) Tantri Naad, Kanpur, U.P., Sahitya Ratnalaya.
- Bhatkhande, V.N., (5th Edition: 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (Part-I 3rd Edition: 1990, Part-II 2nd Edition: 1992, Part-III 2nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvas Mandal.
- 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 Sadan Prakashan.
- Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication.

- Shrivastava, HarishChandra(Part-I7thEdition:2006,Part-II7thEdition:2008,
- Part-III2009, Part-IV14thEdition: 2008) RagaParichaya, Allahabad, Sangeet SadanPrakashan.
- Mishra,Chhotelal(2012)TalaPrasoon,NewDelhi,Delhi,KanishkaPublishers.

DSC-1-C Study of selected works of Pt. V.N. Bhattacharya.

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Study of selected works of Pt. V.N. Bhattacharya.	DSC-1-C-CORE (MAJOR)	4	2	0	2	Class XII Pass

Course : DSC -2-C

Paper Name : Study of selected Works of Pt. V. N. Bhattacharya

Theory : Component -1

Credit: 2

Learning Objectives

- The prime intent of the course is to establish better understanding of various Works of Pt. V.N. Bhattacharya .
- Understanding of Notation system of Pt. Bhattacharya.
- Comparison of Talas with relevance to practical use.

Learning Outcome(LO)

- The students will be able to acquire knowledge from the works of Pt. Bhattacharya and eventually gain inspiration from his musical pursuits.
- With the study of the specified Ragas and Talas,the students will be able to gain optimum knowledge and skill over them.
- The students will gain fundamental knowledge of Pt.Bhattacharya's Swarlipi Paddhati.

Content:

Study of following Works :

- Unit I – Bhattacharya Sargam Geet Sangrah (Swar-malika) (4 Hours)
- Unit II – Uttar Bharatiya Sangeet ka sankshipt Itihas (4 Hours)
- Unit III – Shrimallakshyasangeetam (4 Hours)
- Unit IV - Kramik Pustak Malika (4 Hours)
- Unit V - Sangeet paddhatiyon ka tulanatmak Adhyayan (4 Hours)
- Unit VI - Bhattacharya Sangeet Shastra (4 Hours)
- Unit VII - Pt. Bhattacharya Notation System (2 Hours)