

**B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.)
SEMESTER -III**

DSC-3(A/B): Theory of Indian music & contribution of musicologists

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria	Prerequisite
			L	T	P		
Theory of Indian music & contribution of musicologists	DSC-3(A/B) – CORE (NON MAJOR)	4	2	0	2	XII Pass	Knowledge of swara and laya

DSC-3-C Ancient theory of Indian Music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria	Prerequisite
			L	T	P		
Theory of ancient Indian Music	DSC-3-C- CORE (MAJOR)	4	2	0	2	XII Pass	Knowledge of Swara and Tala

SEMESTER-3

Course : DSC 3 (A)

Paper Name: Theory of Indian Music & Contribution of musicologists.

Theory:

Component-1

Credit: 2

(Total- 30 Hours)

Learning Objectives

- The main focus of the course is to establish better understanding about the musical forms and varied elements of Raga and Tala.
- Basic knowledge of notation writing in Bhatkhande Paddhati.
- Writing notation of compositions. The visually challenged students have an option of writing essays on the given topics.
- The students study the origin and development of Vedic music and prescribed ancient treatises.
- The students learn about the contribution of various musicians and musicologists.

Learning Outcomes

- The study of the elements and forms of Indian music will open new horizons and create interest amongst the students for the subject.
- Writing of the Bhatkhande Swarlipi Paddhati will teach students the importance and value of traditional style of writing musical notations.
- Students will also learn to write Talas and compositions in notation with minute details.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.
- The study of Vedic music and Natya Shastra will give a speculative insight to the students to understand the origin and development of Indian Music.
- Life and contribution of great musicians and musicologists will be a source of constant inspiration for the students.

Contents

General discussion and study of the following:-

Unit I (5 hrs.)

- Dhrupad- Dhamar,
- Khayal-Vilambit Khayal, Drut Khayal,
- Maseetkhani Gat, Razakhani Gat.

Unit II (3 hrs.)

- Tala- Definition and its Ten Pranas.

Unit III (3 hrs.)

- Meend, Soot, Murki, Khatka, Kan, Krintan.

Unit IV (3 hrs.)

- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.

Unit V (3 hrs.)

- Writing of Talas in notation with their Vibhags, Matras, Bols, Sam, Tali and Khali with Dugun and Chaugun:
- Chautala, Jhaptala, Teentala, Ektala, Dadra.

Unit VI (3 hrs.)

- Vedic Swara- Udatta, Anudatta, Swarita
- Vedic evam Laukik Scales,

Unit VII (2 hrs.)

- General study of Natyashastra

Unit VIII (2 hrs.)

- Detailed study of the following Ragas :
Bihag, Vrindavani Sarang, Malkauns.

Unit IX (3 hrs.)

- Life & Contribution of the following musicians and musicologists:
Pt. V. D. Paluskar,
Sourindra Mohan Tagore,
Mozart,
Shyama Shastri.

Unit X (3 hrs.)

- Writing of compositions in notation of Vilambit Khayal, Drut Khayal (For Vocal students),

- Maseetkhani Gat, Razakhani Gat (For Instrumental students).

Or

Only Visually challenged students have the option of attempting either notation or an essay on the following topics:

- Bhakti evam Sangeet.
- Shastreeya Sangeet va Lok Sangeet.
- Sangeet Ke vikas mein Akashwani ka yogdan.

Reference

- Paranjapey, Sridhar Sharat Chandra (2nd Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.
- Paranjapey, Sridhar Sharat Chandra (1972) Sangeet Bodh, Madhya Pradesh, Hindi Granth Academy.
- Kumar, Pushpendra, (2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation.
- Singh, Thakur Jaidev (1st Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4th Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4th Edition: 1974) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Swatantra, (2012), Pashchatya swarlipi paddhati evam Bhartiya sangeet, Allahabad, U.P., Anubhav publication house.

DSC 3 (A/B)

Practical: Component-2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

- The prime design of this course is to enable students to develop performance skills by learning to-
- Demonstrate various forms of music in different Ragas and Talas as a part of performance and Viva-Voce.

- To identify the Ragas and Talas.
- Sing or play one Light Dhun/Bhajan/Lokgeet based on Raga.

Learning Outcomes

- A variety of musical forms in each Raga will be taught to the students, thus building their repertoire and preparing them for stage performance.
- The students will learn the customary and traditional Gayaki of Dhrupad-Dhamaar.
- The students will learn to identify different Ragas and Talas while being sung and played .
- Reciting the Thekas of the Talas and playing basic Talas will enable students to get acquainted with the rhythmic patterns.
- The knowledge of playing Harmonium will aid the students in understanding the placement of fingers and swaras on the instrument.
- The practical file with details of each topic covered in the syllabus will teach the students the method of systematic documentation and presentation.

Content:

Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

Prescribed Talas - Chautala, Jhaptala, Teentala, Ektala, Dadra tala.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas.
- Madhyalaya Khayal in any three of the prescribed Ragas.
- One Dhrupad with Dugun, Tigun and Chaugun.
Or
- One Dhamar with Dugun, Tigun and Chaugun.
- One Raga based Bhajan/Lok geet.

Instrumental Music

- Maseetkhani Gat in any one of the prescribed Ragas with Alaaps & Tanas.
- Razakhani Gat in any three of the prescribed Ragas with Taanas & Jhalas.
- Any one Dhun in a Tala other than Teentala

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali and Dugun : Chautala, Jhaptala, Teentala, Ektala, Dadra tala.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, 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.
- Bhatkhande, V.N. (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Ratanjanka Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation
- Jha Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

SEMESTER - III

DSC – 3 (C) MAJOR

THEORY OF ANCIENT INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
THEORY OF ANCIENT INDIAN MUSIC (MAJOR)	4	2	0	2	XII PASS	Knowledge of Swara and Tala