

DSC-4(A/B): Musicology of Indian music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Musicology of Indian music DSC-4	DSC-4(A/B) –CORE (NON MAJOR)	4	2	0	2	

Course: DSC 4 (A)

Paper Name: Musicology of Indian Music

Theory: Component-1

Credit: 2

Hours: 30

Learning Objectives

- The course is formulated with an objective to enhance the knowledge of the students through definitions, descriptions and explanations, with the teaching of-
- The theory of Indian Music with reference to terminologies, musical forms, Ragas and Talas and essays.
- The purpose of studying the Medieval Granthas is to impart the information of the development of music during this period.
- The aim behind the study of contributions of musicians and musicologists is to share their life and achievements with the students.

Learning Outcomes

- The indepth knowledge of the semi-classical forms like Thumri, Dadra, Tappa will be imparted.
- Elaborate knowledge of the popular Ragas- Bageshree, Bhupali ,Bhimpalasi and Des will be given.

- Students will be able to recite the Thekas and their Dugun, Tigun and Chaugun recitation of many Talas.
- The students shall attain knowledge of significant Granthas with special reference to their time period.

Content

Detailed study of the following:

Unit I-

- Thumri, Dadra, Tappa.

Unit II-

- Description of Raga Lakshnas and types.

Unit III-

- Time Theory of Ragas,
- Sandhiprakash Raga,
- Parmelapraveshak Raga.

Unit IV-

- Detailed study of the following Ragas:
- Bageshree, Bhupali, Bhimpalasi.

Unit V-

General study of following Granthas with special reference to their time period and contents :-

- Sangeet Parijat
- Chaturdandiprakashika.

Unit VI-

Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali and their Dugun, Tigun & Chaugun :

- Ektala, Chautala, Jhaptala, Teentala and Kaharwa.

Unit VII-

Life & Contributions of the following musicians and musicologist:-

- Pt. Krishna Narayan Ratanjankar,

- Beethoven,
- Vilayat Khan,
- Muthuswami Dikshitar.

Unit VIII-

Comparative study between following ragas-

- Bhimpalasi- Bageshri.

Unit IX-

Writing of compositions in notation-

- Vilambit Khayal/ Drut Khayal/ Dhrupad/ Dhamar.(For Vocal Music students)
- Maseetkhani Gat/ Razakhani Gat (For Instrumental Music students)

Or

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

- Raga ka Samay Siddhant.
- Hindustani Sangeet mein Laya.
- Shastreeya Sangeet evam Sugam Sangeet.

References

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- Ahobal (3rd Edition: 1971) Sangeet Parijaat, Hathras, U.P., Sangeet Karyalaya.
- Ramamatya, (1979) Swarmela Kala Nidhi, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1987) Taal Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth,
- Venkatamakhi (1970) Chaturdandiprakashika, Shantiniketan Vishwabharti
- Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
- Saraf, Rama (1st Edition: 2003) Sangeet Sarita, Delhi, Vidyanidhi Prakashan.
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- Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Sikshan, Delhi, Pathak Publication.

- Rajan, Renu , Hindustani Sangeet mein Raga Lakshan, New Delhi Radha Publication.
- Kasliwal, S. (1st Edition: 2002) Sur Tara, New Delhi, Delhi, Kanishka Publishers.

DSC: 4 (A)

Practical: Component-2

Performance & Viva-Voce

Credit: 2

Hours: 60

Learning Objective

- The practical aspects are intended at increasing the degree of mastery in the subject through performance and viva-voce

Learning Outcomes

- The student will acquire proficiency in singing Vilambit and Drut Khayals, Dhrupad, Dhamar thereby elaborating them through Alaap, Taan and Layakari respectively.
- The students of instrumental music will skillfully play various Gat with Taan and Jhala.
- The students will understand the significance of the Raga.
- The students will get the understanding of folk music by singing Lokgeet or playing folk-dhun.
- The students will obtain the basic knowledge of Harmonium or any other instrument playing which will facilitate their musical learning process.

Content:

Prescribed Ragas – Bageshree, Bhoopali, Bhimpalasi.Des.

Prescribed Talas - Ektala, Chautala, Jhaptala, Teentala, Kaharwatala.

Vocal Music

- One Vilambit Khayal with Alaaps and Taans in any one of the prescribed Ragas.
 - Madhyalaya Khayal in all of the prescribed Ragas.
 - One Dhrupad or Dhamar with Dugun, Tigun and Chaugun .
 - One Raga based Bhajan/Lokgeet.

Instrumental Music

- Maseetkhani Gat with Alaaps and Tanas in any one of the prescribed Ragas.
- Razakhani Gat (Tanas and Jhala) in all of the prescribed Ragas.
- Gat in any Tala other than Teentala.
- Raga or Folk music based dhun.

Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being sung or played.
- Ability to recite the Thekas of the following Talas with Tali and Khali , Dugun, Tigun and Chaugun- Ektala, Chautala, Jhaptala, Teentala, Kaharwatala.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References

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- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.