

DSC-4-C Ancient and Medieval history of Indian Music (Major)

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Ancient and Medieval history of Indian Music	DSC-4-C-CORE (MAJOR)	4	2	0	2	

Course: DSC 4 (C) MAJOR

Paper Name: Ancient and Medieval history of Indian Music

Theory: Component-1

Credit: 2

Hours:30

Learning Objectives:

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To explain the Ragang-Rag Paddhati for classification of ragas
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the ancient musical forms that were the precursor to the current musical forms.

Learning Outcomes:

- The students will come to know about the Music found in ancient works like Puranas. This knowledge is useful for further study of musicology as well as for purposes of research.
- Students will be able to have an understanding of the Ragang-Raga Paddhati for classifying ragas.
- Students will come to know about various musical instruments found in Music

ancient Granth Natya Shastra.

- Students will gain valuable knowledge of Jati and its Lakshnas which are the root of present Raga system.

Contents:

Unit I

Music in Puranas-

- Harivansh Puran
- Vishnu Puran

Unit II

- Instruments in Natya shasta

Unit III

- Definition of Jati & its Lakshnas
- Names of Eighteen Jatis described in Natya Shasta

Unit IV

Raga- Ragini Vargikaran

Unit V

- Ragang- Paddhati

Unit VI

- Study of the following talas in detail – Chautala & Sooltala
- Ability to write the notation of the talas in dugun, tigung and chaugun

Unit VII

- Study of the ragas – Bageshwari , Bhimpalasi, Bhairavi
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

References:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan

- Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya BookCorporation
- Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, MunsiramMonoharlal Publishers Pvt. Ltd.
- Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet ResearchAcademy
- Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
- Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet ResearchAcademy
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
- Rajan Renu (1st Edition: 2010) Bhartiya Shastriya Sangeet ke vividh ayaam, Delhi, Ankit Publication.

DSC:4 (C)

Practical: Component -2

Performance & Viva-Voce

Credit -2

Hours: 60

Learning Objectives:

- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas
- To focus more on the Viva-Voce of the student.

Learning Outcomes:

- Students will develop the confidence to perform a raga for a long duration of time.
- Students will be able to sing new compositions in new talas
- Students will be able to explain the grammatical rules of a raga in detail.
- Student will develop the confidence to differentiate between similar ragas.

Content:

Prescribed Ragas:

- Bageshwari
- Bheempalasi

- Bhairavi

Unit I – Vocal Music:

- A performance of Vilambit and Drut Khayal with gayaki to be presented in anyone raga
- Drut Khayal with gayaki in all the ragas
- Dhrupad or Dhamar composition in any one of the prescribed ragas with Layakari
- Knowledge and demonstration of the following talas – Chautala & Sooltala
- Ability to tune the Tanpura

Unit II – Instrumental Music:

- A performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun other than Teentala
- Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Chautala & Sooltala
- Ability to tune the Instrument -Sitar

Note: Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

References:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya.
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- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
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Nath Thakur Estate

- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan