

SEMESTER- 5

DSC-5(A/B): Study of Ancient Granthas and Ragas of Indian music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Study of Ancient Granthas and Ragas of Indian Music	DSC-5(A/B) – CORE (NON-MAJOR)	4	2		2	12 th PASS

Learning Objectives:

- The study of ancient texts aims at providing the knowledge of the historical era and its reference to the subject.
- Discussions on different terminology to make the subject more comprehensive and perceptive.
- The study of Ragas, Talas and compositions aim at crafting the theoretical aspect of presentation.
- Learning to write notation of compositions and the visually challenged students have an option of writing essays on the given topics.

Learning Outcomes:

- The students will learn about the musical references and instruments found in the epic Ramayana and in-depth study of ancient texts the students will gain a deep insight into the evolution of Indian music.
- The students will understand the concept of Margi and Desi Sangeet and will be able to demonstrate its significance in modern times.

- The students will gain the knowledge of theoretical aspects of prescribed Ragas and Talas which will enhance the quality of projects and their practical illustrations.
- Students will also learn to write Talas and compositions in notation with minute details.
- Comparative study of Talas having equal number of beats will further enhance their ability to understand the salient features of various Talas.
- The visually challenged students will be able to apply their minds to write essays on prescribed topics there by developing their expression and learning better utterance skills.

Syllabus- (30 hrs.)

Unit I (8 hrs.)

Study of Musical references in the following texts-

- The Ramayana
- Brihaddeshi of Matang Muni
- Sangeet Ratnakar of Pt. Sharang Dev.

Unit II (10 hrs.)

Study of the following-

- Dashvidh Raga Vargikaran
- Gaan: Nibaddha Gaan, Anibaddha Gaan
- Kaku, Sthaya, Vaggeyakar, Avirbhav- Tirobhav
- Margi and Desi Sangeet

Unit III (6 hrs.)

Detailed study of the following Ragas-

- Kedar, Jaunpuri, Patdeep

Writing of compositions in notation-

- Vilambit Khayal, Dhrupad, Dhamar(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:

- Importance of Media in promotion of Music
- Significance of Music in human life
- Importance of music in Fine Arts

Unit IV (6 hrs.)

Writing of Talas in notation with their Vibhags, Matras, Bols, Sam, Tali and Khali with Dugun, Tigun and Chaugun:

- TilwadaTala, Dhamar tala, Choutala, Jhaptala, Teentala,Ektala, Dadra.

Comparative study of Talas-

- Ektala –Choutala; Teentala - Tilwada

Comparative study of the following-

- Dhrupad – Dhamar
- Thumri -Tappa

Suggestive Readings-

- 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 Gyanpeet.

- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Chandorkar Vijaya, Bhartiya Sangeet mein Nibaddha tatha Anibaddha Gaan, Delhi University, Hindi Madhyam karyanvaya Nideshalaya.
- Pathak Sunanda, Raga ki utpatti aur Vikas,
- 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.

Practical

Performance & Viva –Voce

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.

Syllabus-

Prescribed Ragas – Kedar, Jaunpuri, Patdeep

Prescribed Talas - Chautala, Jhaptala, Teentala, Tilwadata, Dhamar tala, Ektala .

For Vocal Music- (60 hrs.)

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

OR

For Instrumental Music- (60 hrs.)

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

For Vocal & Instrumental Music

- 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 – Khali and with Dugun, Tigun, Chaugun :
- Tilwada tala, Dhamar tala, Chautala, Jhaptala, Teentala, Ektala, Dadra tala.
- Elementary knowledge of playing Harmonium.
Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

Suggestive Readings-

- 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,