

DSC-6-C – Theoretical & Practical Aspects of Hindustani Music

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	
Theoretical & Practical Aspects of Hindustani Music	DSC-6-C-CORE (MAJOR)	4	2	0	2	12 PASS

Learning Objectives:

The focus of the course is:

- To understand the Texts of medieval period.
- To understand Guru-Shishya parampara & Gharana system in Indian Music.
- To understand of musical sound and vibrations.
- To get the skill of writing notation of compositions and the thekas of the Talas.
- To understand the significance of Swasthan Niyam.
- To gain the ability to compare the Ragas of similar notes.

Learning Outcomes:

- The study of medieval granthas will give a speculative insight to the students to understand about classical Music of that time.
- The students will learn about the old tradition of music learning: Guru-Shishya parampara & Gharana system.
- The students will learn about different vibrations of musical sound.

- Students will also learn to write Talas and compositions in notation with minute details.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.
- Students will understand how to attain 22 shrutis in a Saptak through Srnna Chatustayi.

Syllabus-(30 hrs.)

Unit I (8 hrs.)

Study of the following text and Gharanas in Indian Music-

- Swar Mela Kalanidhi of Pt. Ramamatya
- Rampur Gharana; Jaipur Gharana
- Agra Gharana,
- Indore Gharana

Unit II (6 hrs.)

Study of Vibrations & scales-

- Forced Vibration,
- Free Vibration
- Equal tempered scale
- Just Intonation

Unit III (8 hrs.)

Study of following
musical concepts-

- Swasthan Niyam
- Sarna Chatustayi

Placement of Swaras on Veena strings as described by-

- Pt. Ahobal in Sangeet Parijaat
- Pt. Shrinivasa in Rag Tatva Vibodh.

Unit IV ((8 hrs.)

Detailed study of the following Ragas-

- Multani, Gaud Sarang, Jaijaivanti

Comparative study of the following Ragas-

- Kedar – Hameer; Todi – Multani; Bageshree - Bhimpalasi

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal, Dhruwad, Dhamar (For Vocal students) and Maseetkhani Gat, Razakhani Gat (For Instrumental students).
- Writing of Talas in notation - Chautala, Jhaptala, Teentala, Ektala, Adachautala, Jhoomra tala.

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,
- Choudhari, Subhadra (June 1989) Sangeet Sanchayan, Ajmer, Rajasthan, Krishna Brothers.
- Dwivedi, Ramakant (1st Edition 2004) Sangeet Swarit, Kanpur, Sahitya Ratnalya.
- M. Vijayalakshmi (1st Edition 2006) Sangeet Nibandha Mala, New Delhi , Sanjay Prakashan.
- Devangan, Tulsiram (1st Edition 1997) Bhopal, Madhya Pradesh , Hindi Granth Academi.
- Choubey, Shusheel Kumar Sangeet mein Gharano ke Charcha

Practical-

Performance & Viva Voce

Course Objectives:

- To focus on the professionally performing ability of the student, in conjunction with his capability to understand the intricacies of various ragas.
- To teach the students the proper way of doing Alap or tonal elaborations before the start of Dhrupad
- To encourage the students to perform with thoughtful and aesthetic improvisations.
- To differentiate between similar ragas like Kedar and Kamod and to teach new compositions based on various talas

Course Outcomes:

- The student will gain self-confidence in performing a raga, after practicing its finer details
- He will also be able to demonstrate how to separate similar sounding ragas.
- He will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.
- Student will be able to perform Vilambit Khayal/Maseetkhani Gat and Drut Khayal/ Razakhani Gat with elaboration of Gayaki.

Syllabus-

Prescribed Ragas: Multani, Gaud Sarang, Jaijaivanti

For Vocal Music-(60 hrs.)

- Vilambit Khayal in any one Raga with Gayaki and Drut Khayal in all the prescribed ragas mentioned above.
- Dhrupad, Dhamar composition in any one of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas- Sooltala & Adachautala.
- The ability to tune the Tanpura.

OR

For Instrumental Music-(60 hrs.)

- Masitkhani Gat in any one Raga with elaboration and Razakhani Gats in all the prescribed ragas.
- One Gat to be presented in other than Teentala - Ektala, Jhaptala,
- Knowledge and demonstration of the following Talas – Sooltala & Adachautala.
- Ability to tune his/her respective instrument.

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

Suggestive Readings-

Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya

- 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
 - Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra,
Pandit Omkar Nath Thakur Estate
 - Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay,
Maharashtra, Pandit Omkar 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 Ratnalaya
 - 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
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