

## SEMESTER – VI

### DSC- 16: Course 601 (Theory-6): Fundamental Knowledge of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Fundamental knowledge of Hindustani Music  601	4	3	1	0	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 5 years at an established music institute or from a reputed guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II)</li> <li>• Historical Study of Indian Music (Sem-III)</li> <li>• Indian Music (Sem – V)</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the notation system</li> </ul> <p>*Ragas and Composition covered in Sem- I, II, III, IV and V</p>

#### Learning Objectives:

- The main focus of this unit is to create an in-depth knowledge about the basic principles of Hindustani music its technical terms, old texts and biographies.
- It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

#### Learning Outcomes:

- Understanding the important concepts, musical instruments and prominent composers of Hindustani music.

#### Contents: Theory

##### Unit-I (5 Hours):

- A short history of Hindustani Music

## **Unit-II (15 Hours): Basic Knowledge of Hindustani Music**

- Swara and its nomenclature.
- Important “THAT”s
- Few popular Ragas
- Leading Talas

## **Unit-III (15 Hours): The important Musical forms of Hindustani Music**

- **Dhrupad/Dhamar**
- **Khayal**
- **Thumri**
- **Tappa**

## **Unit-IV (10 Hours): Life sketch and contribution**

- Swami Haridas, Tansen
- Amir Khusrau
- V N Bhatkhande, Gopal Naik
- Vishnu Digambar Paluskar

## **Suggestive Readings:**

- Bhatkhande, V.N. (1985), A short historical survey of Music of Upper India, Baroda, Indian Musicological Society, Pages 20 to 51
- Bhatkhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S. Lal and co. Complete Book
- Mishra, Lalmani Dr. (2002), Bhartheey Sangeet Vadya, Delhi, Bhartiya Gyaan Peeth (Hindi Version) Page 353 to 379
- Sharma, Swatantra Dr. (1996), Fundamentals of Hindustani Music, Delhi, Pratibha Prakashan, Page 16 to 307
- Ahmad, Najma Perveen (1984), Hindustani Music: A Study of its development in 17th and 18th Centuries, New Delhi, Manohar Publications Complete Book
- Gautam, M. R. (1980), Musical Heritage of India, New Delhi, Abhinav Publications Complete Book

## DSC- 17: Course- 602. (Practical- 11): Stage Performance (6)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Stage Performance  (602)	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II)</li> <li>• History of Indian music (Sem – III)</li> <li>• Indian Music (Sem – V)</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Ragas, Talas of Sem.-I II, III, IV &amp; V</li> <li>• Knowledge of notation systems</li> <li>• Knowledge of the 10 Mela And ragas</li> </ul>

### Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

### Learning Outcomes:

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

### Content: Stage Performance

#### Unit-I (20 Hours) Musical Forms-II (Prescribed Ragas in Unit-IV)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis each of Tyagaraja, Muttuswamy Dikshitar & Swati Tirunal
- One Kriti of any other composer

## **Unit-II (30 Hours): Manodharma Sangita-II (Prescribed Ragas in Unit-III)**

- Ragalapana
- Niraval
- Kalpana Swaras
- Virutham

## **Unit-III (42 Hours): Pallavi Exposition-II**

- Ragam – Tanam - Pallavi in Adi, Khanda Triputa and Rupaka Tala in the following Ragas
- Kharaharapriya, Saveri
- Simhendramadhyamam
- Arabhi

## **Unit-IV (28 Hours): Prescribed Ragas**

Ragas to be covered for Composition:

- Asaveri, Mayamalavagoula
- Valaji, Poornachandrika
- Yadukulakamboji, Revagupti
- Poorvi Kalyani, Senchurutti

## **Suggestive Readings:**

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar.

## DSC- 18: Course -603, (Practical – 12) Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
<b>Ragas, Talas and their Application  (603)</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 5 years at an established music institute or a reputed Guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II)</li> <li>• Ragas, Talas of Sem.-I &amp; Sem.- II</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of notation systems • Knowledge of the 10 Mela &amp; ragas</li> </ul>

### Learning Objectives:

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

### Learning Outcomes:

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

### Content-Practical

#### Unit I (20 Hours): Musical Forms-II (Prescribed Ragas in Unit-IV)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis each of Tyagaraja, Muttuswamy Dikshitar & Swati Tirunal
- One Kriti of any other composer

**Unit-II (30 Hours): Manodharma Sangita-II (Prescribed Ragas in Unit-III)**

- Ragalapana – Niraval - Kalpanaswaras.
- Niraval
- Kalpana Swaras
- Virutham

**Unit-III (48 Hours): Pallavi Exposition-II**

- Ragam – Tanam - Pallavi in Adi, Khanda Triputa and Rupaka Tala in the following Ragas
- Kharaharapriya, Saveri
- Simhendramadhyamam
- Arabhi

**Unit-IV (22 Hours): Prescribed Ragas**

Ragas to be covered for Composition:

- Asaveri, Mayamalavagoula
- Valaji, Poornachandrika
- Yadukulakamboji, Revagupti
- Poorvi Kalyani, Senchurutti

**Suggestive Readings:**

- Panchapakesa Iyer, A.S. (2002), Ganamruta Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar.