

**B.A. (PROG.) MUSIC – HINDUSTANI MUSIC (VOCAL/INSTRU.)  
SEMESTER -III**

**DSC-3(A/B): Theory of Indian music & contribution of musicologists**

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria	Prerequisite
			L	T	P		
Theory of Indian music & contribution of musicologists	DSC-3(A/B) – CORE (NON MAJOR)	4	2	0	2	XII Pass	Knowledge of swara and laya

**DSC-3-C Ancient theory of Indian Music**

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria	Prerequisite
			L	T	P		
Theory of ancient Indian Music	DSC-3-C- CORE (MAJOR)	4	2	0	2	XII Pass	Knowledge of Swara and Tala

# **SEMESTER-3**

**Course : DSC 3 (A)**

**Paper Name: Theory of Indian Music & Contribution of musicologists.**

**Theory:**

**Component-1**

**Credit: 2**

**(Total- 30 Hours)**

## **Learning Objectives**

- The main focus of the course is to establish better understanding about the musical forms and varied elements of Raga and Tala.
- Basic knowledge of notation writing in Bhatkhande Paddhati.
- Writing notation of compositions. The visually challenged students have an option of writing essays on the given topics.
- The students study the origin and development of Vedic music and prescribed ancient treatises.
- The students learn about the contribution of various musicians and musicologists.

## **Learning Outcomes**

- The study of the elements and forms of Indian music will open new horizons and create interest amongst the students for the subject.
- Writing of the Bhatkhande Swarlipi Paddhati will teach students the importance and value of traditional style of writing musical notations.
- Students will also learn to write Talas and compositions in notation with minute details.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
- Detailed study of the Ragas will enable students to attain proficiency in the subject.
- The study of Vedic music and Natya Shastra will give a speculative insight to the students to understand the origin and development of Indian Music.
- Life and contribution of great musicians and musicologists will be a source of constant inspiration for the students.

# Contents

General discussion and study of the following:-

## Unit I (5 hrs.)

- Dhruvad- Dhamar,
- Khayal-Vilambit Khayal, Drut Khayal,
- Maseetkhani Gat, Razakhani Gat.

## Unit II (3 hrs.)

- Tala- Definition and its Ten Pranas.

## Unit III (3 hrs.)

- Meend, Soot, Murki, Khatka, Kan, Krintan.

## Unit IV (3 hrs.)

- Knowledge of Pt. Bhatkhande Swarlipi Paddhati.

## Unit V (3 hrs.)

- Writing of Talas in notation with their Vibhags, Matras, Bols, Sam, Tali and Khali with Dugun and Chaugun:
- Chautala, Jhaptala, Teentala, Ektala, Dadra.

## Unit VI (3 hrs.)

- Vedic Swara- Udatta, Anudatta, Swarita
- Vedic evam Laukik Scales,

## Unit VII (2 hrs.)

- General study of Natyashastra

## Unit VIII (2 hrs.)

- Detailed study of the following Ragas :  
Bihag, Vrindavani Sarang, Malkauns.

## Unit IX (3 hrs.)

- Life & Contribution of the following musicians and musicologists:  
Pt. V. D. Paluskar,  
Sourindra Mohan Tagore,  
Mozart,  
Shyama Shastri.

## Unit X (3 hrs.)

- Writing of compositions in notation of Vilambit Khayal, Drut Khayal (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:

- Bhakti evam Sangeet.
- Shastreeya Sangeet va Lok Sangeet.
- Sangeet Ke vikas mein Akashwani ka yogdan.

## Reference

- Paranjapey, Sridhar Sharat Chandra (2<sup>nd</sup> 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 (1<sup>st</sup> Edition: 1995) Indian Music, Sangeet Research Academy.
- Mishra, Lalmani (4<sup>th</sup> Edition, 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Mishra, Chhotelal (1<sup>st</sup> Edition: 2006) Tala Prabandh, New Delhi, Delhi, Kanishka Publishers,
- Rajan, Renu (1996) Hindustani Sangeet Mein Raga Lakshan, New Delhi, Delhi, Radha Publications.
- Garg, Laxmi Narayan (3<sup>rd</sup> Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (4<sup>th</sup> 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.

## DSC 3 (A/B)

### Practical: Component-2

### Performance & Viva –Voce

**Credit: 2**

**(Total- 60 Hours)**

### 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.

### **Content:**

Prescribed Ragas – Bihag, Malkauns, Vrindavani Sarang.

Prescribed Talas - Chautala, Jhaptala, Teentala, Ektala, Dadra tala.

### **Vocal Music**

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

### **Instrumental Music**

- Maseetkhani Gat in any one of the prescribed Ragas with Alaaps & Tanas.
- Razakhani Gat in any three of the prescribed Ragas with Taanas & Jhalas.
- Any one Dhun in a Tala other than Teentala

### **Vocal & Instrumental**

- 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 and Khali and Dugun : Chautala, Jhaptala, Teentala, Ektala, Dadra tala.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Chaugun.

### **References**

- 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. (6<sup>th</sup> Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Mishra Lalmani, (1<sup>st</sup> 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 (1<sup>st</sup> Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava Harish Chandra (June:2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan,

### SEMESTER - III

#### DSC – 3 (C) MAJOR

#### THEORY OF ANCIENT INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
THEORY OF ANCIENT INDIAN MUSIC (MAJOR)	4	2	0	2	XII PASS	Knowledge of Swara and Tala

**DSC 3 (C)**

**Paper Name: Theory of ancient Indian Music**

**Theory : Component-1**

**Credit : 2**

**(Total- 30 Hours)**

**Learning Objectives:**

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To explain the Raga-Ragini system of classification of ragas
- To teach them about the various musical instruments from the ancient to the modern times.

**Learning Outcomes:**

- Students will come to know about the Music during Vedic period. This knowledge will be useful for further study.
- Students will be able to have an understanding of the Raga-Ragini system of classifying ragas.
- Students will understand how various musical instruments of India are made, and are categorized. This will enhance their knowledge and will be beneficial in future research.

## **Contents:**

### **Unit I (8 hrs.)**

Detailed study of the following –

- Vedic Music-with special reference to Samavedic Music
- Gramgeya Gana –Aranya Gana
- Panchvidha Sama, Saptvidha Sam
- Sama Vikar

### **Unit II (3 hrs.)**

- Vedic Instrument

### **Unit III (4 hrs.)**

General study of following Granthas-

- Natya Shastra
- Brihddeshi

### **Unit IV (3 hrs.)**

- Gram with reference to Natya Shastra

### **Unit V (6 hrs.)**

Alapti :

- Ragalapti
- Roopakalapti

### **Unit VI (3 hrs.)**

- Study of the following talas in detail – Dhamar & Roopak
- Ability to write the notation of the talas in dugun, tigon and chaugun

### **Unit VII (3 hrs.)**

- Study of the ragas – Malkauns , Deshkar, Bhairav
- 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 Book Corporation
  - Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre ARTS.
  - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
  - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
  - 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 Research Academy
  - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and CO.
  - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
  - Rajan Renu ( 1<sup>st</sup> Edition 2010) Bhartiya Shastriya Sangeet ke Vividh Ayaam, Delhi, Ankit Publication.
  - Rajan Renu ( 1996) Hindustani Sangeet mein Raag Lakshan, Delhi, Radha Publication.
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**Practical: Component -2**  
**Performance & Viva-Voce**  
**Credit -2**  
**(Total- 60 Hours)**

**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 on the Viva-Voce of the student.

**Learning Outcomes:**

- Students will develop the skill to perform a raga with improvisation.
- 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.
- Students will develop the understanding to differentiate between similar ragas.

**Content:**

**Prescribed Ragas:**

- Malkauns
- Deshkar
- Bhairav

**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 – Dhamar & Roopak

## Unit II – Instrumental Music:

- A performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun in a Tala other than Teentala.
- Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Dhamar & Roopak

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.
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- 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
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- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, 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 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