

## 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 <sup>th</sup> 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.
- Paranjpey, 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, Tilwadatala, 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,

## DSC-5-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-5-C-CORE (MAJOR)	4	2	0	2	12 PASS

### Learning Objectives:

The focus of the course is:

- To study the text of medieval period to understand the music of that period.
- To have in depth understanding of Moorchchhana, Geeti, 'That Paddhati' in Hindustani Music.
- To get the skill of writing notation of compositions.
- To understand the characteristics of Pure and mixed Ragas and also 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 classical Music of that period.
- The students will learn about the Moorchchhana Paddhati and 'That system' and its importance for Raga classification.
- 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.

### Syllabus- (30 hrs.)

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

Study of the following texts-

- Rag Tarangini of Pt. Lochan
- Sangeet Damodar of Pt. Shubhankar

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

Study of the following-

- `Bhinna, Gaudi, Vesara, Sadharani
- That Paddhati' in Hindustani music
- Suddha, Chhayalag and Sankeern Ragas
- Shadja Madhyam and Shadja Pancham Bhav in Hindustani music

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

**Detailed study of the following Ragas-**

- Kamod, Pooriya Dhanashree, Patdeep

Comparative study of the following pairs of Ragas :

- Bhairav – Ramkali
- Bhupali – Deshkar
- Kedar – Kamod

#### Unit IV (6 hrs.)

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal , Dhrupad, Dhamar(For Vocal students),
- Maseetkhani Gat, Razakhani Gat (For Instrumental students).
- Writing of Talas in notation - Chautala, Jhaptala, Teentala, Ektala, Dadra tala with Dugun , Tigun, Chaugun.

OR

Only Visually challenged students have the option of attempting either notation or an essay on the following topics:

- Role of Music in National integration; Significance of Music in human life

#### 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.
- Brihaspati, Acharya, Sangeet Chintamani , New Delhi ,Brihaspati Publication.
- Devangan ,Tulsiram, Bhartiya Sangeet Shastra, Bhopal, Madhya Pradesh,Hindi Grantha Academy.
- M. vijaya Lakshmi, (1st Edition 2006) Delhi, Sanjay Prakashan.

## **Practical:**

### **Performance & Viva Voce**

#### **Learning 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.
- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas

### Learning Outcomes:

- The student will gain self-confidence in performing a raga, after practising 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.
- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented .
- A detailed performance of Maseetkhani and Razakhani gats with elaboration to be presented.
- Presentation of a dhun, devotional or light music composition

### Prescribed Ragas- Pooriyadhanashri, Kamod, Patdeep

#### For Vocal Music: (60 hrs.)

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above.
- Dhrupad Dhamar composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstrate of the following talas- Sooltala , Adachautala, Dhamar tala
- The ability to tune the Tanpura.

OR

#### For Instrumental Music: (60 hrs.)

- Masitkhani and Razakhani Gats with elaboration to be presented in all the prescribed ragas mentioned above
- Gat with elaboration in any of the following Talas - Ektala, Jhaptala,
- Knowledge and demonstration of the following talas – Sooltala & Adachautala, Dhamar tala.
- The ability of the student to tune his 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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