

SEMESTER-6

DSC-6 (A/B): Musicology and study of Ragas & Talas

Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/Prerequisite
			L	T	P	

Musicology and study of ragas and Talas	DSC-6(A/B) – CORE (NON MAJOR)	4	2	0	2	12 PASS
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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

SEMESTER-6

DSC 6 (A)

Learning Objectives:

The main focus of the course is

- To provide a deep understanding of the historical text and its content which is of great significance in Indian Music.
- To establish better understanding about the musical forms and various elements of Raga and Tala.
- The detailed study of important and divers aspects would provide a grip on the subject.
- To make aware the students about The Gun- Avagun of a singer as told in old music Granthas.
- The writing of compositions and essays are intended to increase writing skill and develop research oriented knowledge of the student.
- The visually challenged students have an option of writing essays on the given topics.

Learning Outcomes:

- The students will acquire knowledge and understanding of the musical references found in the epic Mahabharata.
- The students will gain proficiency in the comparative study of the two major notation systems, which will provide them with virtual understanding of the two methods.
- The students will achieve discernment of the four fold classification of the musical instruments.
- The students will imbibe the importance of Gharanas and will be able to apply the same to better understand the evolution and presentation of Ragas.

- The students will understand the assets and flaws of performing musicians which they will employ to their advantage during performances.
- The study of the elements and forms of Indian music will open new horizons and create interest amongst the students for the subject.
- 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.

□□□□□ Syllabus- (30 hrs.)

Unit I (6 hrs.)

Study of Musical references-

- The Mahabharata
- Comparative study of notation system of Pt. Vishnu Narayan Bhaskhande and Pt. Vishnu Digamber Paluskar.
- Harmony and Melody
- Gayak ke Gun- Avagun

Unit II (6 hrs.)

Study of the following musical forms:

- Tarana, Sadra
- Chaturang, Trivat

Classification of musical instruments:

- Tata Vadya; Avanaddha Vadya
- Sushir Vadya; Ghan Vadya

Unit III (6 hrs.)

Study of the following khyal Gharanas:

- Definition of Gharana
- Gwalior Gharana
- Dilli Gharana
- Kirana Gharana

Unit IV (12 hrs.)

Detailed study of the following Ragas-

- Todi, Jaijaiwanti, Hameer

Comparative study of the following Ragas-

- Kedar – Hameer; Bageshree - Bhimpalasi

Writing of compositions in notation-

- Vilambit Khayal, Drut 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:

Bhartiya Sangeet ke vividh roop;
Vyaktitva nirman mein sangeet ki bhoomika;
Rashtriya ekta mein Sangeet ka yogdaan;

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 following pair of Talas-

Ektala –Choutala; Teentala - Tilwada

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 Gyanpeeth.
- Mishra, Chhotelal (1st 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 (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.
- Devangan, Tulsiram (1st Edition 1997) Bhopal, Madhya Pradesh ,Hindi Granth Academi.
- M. Vijayalakshmi (1st Edition 2006) Sangeet Nibandha Mala,New Delhi , Sanjay Prakashan
- Vasant, (27th Edition 2010) Sangeet Visharad , Hathras, Sangeet Karyalaya.

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 – Todi, Jaijaivanti, Hameer

Prescribed Talas - Chautala, Ektala, Jhaptala, Tilwada tala, Teentala, Dadra tala, Roopak tala, Keharwa tala

For Vocal Music- (60 hrs.)

- One Vilambit Khayal with Alaaps and Taans in any one of the prescribed Ragas and Madhyalaya Khayal in all the prescribed Ragas and One Raga based Bhajan/Lok geet.

- One Dhruvad with Dugun, Tigun and Chougun **Or** One Dhamar with Dugun, Tigun and Chougun.

OR

For Instrumental Music- (60 hrs.)

- Maseetkhani Gat in any one of the prescribed Ragas and 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 and 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, Roopak tala, Keharwa tala.
- Elementary knowledge of playing Harmonium and 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-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 Srna 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, Jaijivanti

Comparative study of the following Ragas-

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

Writing of compositions in notation:

- Vilambit Khayal, Drut Khayal , Dhrupad, 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.
- Choube, 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, Jaijaiivanti

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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