

**B.A. (Prog.) Music - Hindustani Music  
(Vocal/Instrumental )**

**Syllabus for DSE Paper**

**SEMESTER - V**

**DSE – Study of ancient traditional forms of Hindustani music**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of ancient traditional forms of Hindustani music	4	2	0	2	<ul style="list-style-type: none"> <li>• Class XII Pass</li> </ul>	Student must have studied the following- <ul style="list-style-type: none"> <li>• Ragas and Talas from I-IV semester</li> <li>• An understanding of the basic concepts such as Shruti, Svara, Raga, Tala Thaata etc and their associated components.</li> </ul>

**Learning Objectives:**

- The main focus of the course is to establish a profound knowledge and better understanding about the musical forms- Dhrupad, Madhya Laya Khyal/Tarana & Instrumental Musical forms.
- Basic knowledge of instruments- Pakhawaj & Tabla accompanied with Dhrupad, Gat

and other compositions.

- Study the special features of Dhrupad & Instrumental Musical forms.
- Learning about the legendary musicians and their contribution in the Hindustani Music.

**Learning Outcomes:**

- The student will be able to demonstrate enriched forms of singing-Dhrupad, Madhya laya composition / Tarana.
- The student will be able to demonstrate about the instrumental Musical forms.
- The students will be able to demonstrate about Talas specially accompanied with Dhrupad, Gat and other compositions.
- The student will be able to demonstrate about the Alap, Tana, Gat, Jhala, etc.

## **Syllabus: 30 Hrs.**

### **Unit I (10 hrs.)**

Study of the Prabandha and Dhrupad-

- Definition and description of Prabandha
- Origin and development of Dhrupad With Gayan paramparas in Dhrupad-  
Dagar, Darbhanga, Betiya ,Vishnupur
- Dhrupad Banis- Khandar, Dagur, Gouharhaar, Nauhaar
- Origin and development of Sitar (For Instrumental music) With major Gharanas of Sitar  
Senia , Maihar, Itawa.

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

Comparative study of the following-

- Dhrupad and Khayal
- Maseetkhani Gat & Razakhani Gat
- Veena-Sitar
- Pakhawaj-Tabla

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

Study of the following Talas with Dugun,Tigun & Chaugun-

- Ektala, Choutala,Teentala, Sooltala ,Teevra

Detailed study of the following Ragas-

- Bihag, Vibhas , Deshkar, Madhuvanti , Rageshri
  - Writing of notation of compositions- Dhrupad, Madhya Laya composition, Tarana in the prescribed Ragas.
  - Writing of notation of compositions-Maseetkhani Gat, Razakhani Gat in the prescribed Ragas and writing of five types of Mizrab bol. (For Instrumental music)

OR

Only Visually challenged students have the option of attempting either notation or an essay on the following topic-  
Sangeet evam Manav jeevan

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

Life and contribution of the following musicians-

- Swami Haridas
- Tansen
- Ustad Mushtaq Ali Khan
- Nasir Moinuddin Dagar

#### **Practical Component- (60 hrs)**

##### **For vocal music:**

- Presentation of Dhrupad with Layakari in any one of the prescribed Ragas- Bihag, Vibhas, Deshkar, Madhuvanti , Rageshri
- Madhya Laya composition /Tarana in any two of the prescribed ragas.
- Recitation of prescribed Talas with Dugun, Chaugun- Ektala, Teentala, Chautala, Sooltala, Teevra tala
- Comparison between Ragas and Talas.

OR

##### **For instrumental music:**

- Presentation of Maseetkhani & Razakhani Gat in any **one** of the prescribed Ragas on Sitar. Bihag, Vibhas, Deshkar, Madhuvanti , Rageshri.
- One **Dhun** on Sitar.

- **Five** types of Mizrab bol.
- Recitation of prescribed Talas with Dugun, Chaugun in Ektala, Teentala, Chautala, Sooltala, Teevra tala

**Suggestive readings:**

- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalaya
- Acharya Brahaspati, Dhrupad aur uska vikas-2 Bihar Rashtra Bhasha Parisad,1976
- Khan Saeb, Raja Navan Ali, Marifunnagmat Part-2, Prabhu lal Garg,Sangeet Karyalaya Hathras U P
- Acharya Brahaspati, Sangeet Chitamani Khand-2 Brahaspati Publication, New Delhi.
- Patwardhan V.R. Rag Vigyan (1996)Pune MH, Publisher- Dr. Madhusudan Patwardhan.
- Ratanjankar, Krishna Nrayan- Abhinav Geet Manjari (1990), Mumbai Maharashtra, Acharya S. N. Ratanjankar Foundation.
- Pt.Lalmani Mishra - Bharatiya Sangeet Vaadya
- Pandit Debu Chaudhari - Indian music & Ustad Mushtaq Ali Khan third revised edition
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- Dr. Madhubala Saxena –Khayal Shaili ka vikas
- Indu Rama Shrivastava- Dhruva Pada.