

SEMESTER-VI

DSE- 2

Paper Name: **Various Aspects of Musical Forms of Hindustani Music**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Various aspects of musical forms of Hindustani music	4	2	0	2	<ul style="list-style-type: none">• Class XII Pass	<p>Must have studied the following:</p> <ul style="list-style-type: none">• Ragas and Talas of Sem I-V• An understanding of the basic concepts such as Shruti, Svara, Raga, Tala, Thaata etc and their associated components

Learning Objectives

- The main focus of the course is to establish a better understanding of specific forms of Hindustani music.
- Biographies of musicians help students to know about their life and contribution to Musical world.
- The prime design of this course is to enable students to develop performance skills to demonstrate Dhamar, Madhya laya

compositions/Gat and Sadra in different Ragas and Talas as a part of performance and Viva-Voce.

Learning Outcomes

- The students will be able to perform Dhamar ,Madhya laya compositions/Gat and Sadra. Instrumental students will be able to demonstrate the Alap,Tana and Jhala on Sitar.
- The students will be able to illustrate the prescribed Ragas and Talas which will further enhance their practical demonstration.
- The students will be able to perform the customary and traditional Gayaki of Dhamar with layakari,Madhya laya composition/ Gat, Sadra in prescribed Ragas.

Syllabus (30 Hrs.)

Unit I (8 hrs)

Study of Dhamar

For Vocal music-

- Basic features of Dhamar Gayan Shaili.
- Comparative study of Dhamar and Dhrupad.

For Instrumental music-

- Brief History of Sitar.
- Description of Sitar and its parts

Unit II (8 hrs)

Define the following terms of music-

- Alaap and Swasthan Niyam
- Alaap Jod, Jhala
- Meend, Gamak, Murki, Andolan, Krintan, Ghaseet
- Kayda, Palta, Toda

Unit III (8 hrs)

Biographies & Contribution of the following musicians:

- Ustaaad Faiyaz Khan ,Pt. Siyaram Tiwari, Pandit Ram Chatur Malik
- Ustad Asad Ali Khan, Pt. Ravi Shankar, Ustad Vilayat Khan
- Vaggeykar ke Gun
- Vaggeykar ke Avgun

Unit IV (6 hrs)

Study of following Talas with Dugun, Tigun, Chaugun and Ragas-

- **Tala**-Dhamar, Deepchandi, Roopak, Jhaptala
- **Raga**-Jaijaiwanti, Kamod, Bhimpalasi, Durga, Gurjari Todi.

Comparative study of the following Ragas-

- Miyan ki Todi-Gurjari Todi, Hameer-Kamod.

- Writing of compositions in Notation of Dhamar/Madhya Laya Composition /Sadra in the prescribed Ragas(for Vocal music). Writing of compositions in notation of Maseetkhani and Razakhani Gat in the prescribed Ragas(for Instrumental music).

OR

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

Sangeet evam Yog.

Practical - (60 hrs)

Performance & Viva -Voce

For Vocal music-

- Presentation of Dhamar with Layakari in any one of the prescribed Ragas- Jaijaiwanti, Kamod, Bhimpalasi, Durga, Gurjari Todi
- Madhya Laya compositions /Sadra in any two of the prescribed Ragas.
- Recitation of the prescribed Talas with Dugun,Chaugun- Dhamar, Deepchandi, Roopak, Jhaptaal
- Comparison between Ragas and Talas.

OR

For Instrumental music-

- Presentation of Maseetkhani & Razakhani Gat in any one of the prescribed Raga on Sitar- Jajaiwanti, Kamod, Bhimpalasi, Durga, Gurjari Todi
- One Dhun on Sitar.
- Five types of Mizrab bol.
- Recitation of prescribed Talas with Dugun, Chaugun in Dhamar, Deepchandi, Roopak, Jhaptaal

Suggestive readings:

- * Bhatkhande, V.N. (Part I, Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalaya.
- * Bhatkhande, V.N. (Part IV, Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalaya
- * Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : D.r Madhusudhanan Patwardhan.
- * Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, 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.