

## SEMESTER-5

### GENERIC ELECTIVE

#### B.A. Hindustani Music Vocal/Instrumental

#### GE-5 : Theory of Indian Music, Granthas and Ragas

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	Prerequisite of the course (if any)	Department offering the course
		Lecture	Tutorial	Practical/practical			
Theory of Indian Music, Granthas and Ragas	4	2	0	2	Class XII Pass	NIL	Music

#### Learning Objectives-

- The study of the ancient text aims at providing the knowledge of the historical era and its reference to the subject.
- Discussions on different terminologies to make the subject more comprehensive and perceptive.
- The study of Ragas, Talas and compositions aim at crafting the theoretical aspect of their presentation.

#### Learning Outcomes-

- The students have obtained wisdom and understood the musical references and instruments found in the epic Ramayan and its relevance to present time.
- With the indepth study of the ancient text, Sangeet Ratnakar by Pt. Sharangdev, the students gained a deep insight into the origin of Indian music.
- The general study of Matang Muni's Granth Brihaddeshi provided an axis to the students who are now able to communicate the result of studies undertaken on this ancient treatise.

- Students have understood the concept of Margi and Desi sangeet and are able to demonstrate its significance in modern times.
- The students have attained a detailed study of the theoretical aspects of the prescribed Ragas and Talas which enhance the quality of projects and their practical illustrations.
- They have also acquired skills in writing the notations of traditional compositions of Ragas with Dugun of given Talas.
- The comparative study of Talas bearing equal number of beats further enhances their ability to understand the salient features of various Talas.
- The students have developed skills in writing notations of traditional compositions in Khayal/ Dhrupad/ Dhamar/ Razakhani/ Maseetkhani Gats thereby getting empowered to learn authentic compositions independently by reading notations.
- Visually challenged students have commissioned their mind to write an essay on prescribed topics thereby developing their expression and learning better utterance skills.

## Syllabus- 30 hrs.

### Unit I (8 hrs.)

Musical references & Instruments as found in Ramayana.

General study of Brihaddeshi.

General study of Sangeet Ratnakar.

### Unit II (8 hrs.)

Detailed study of the following as treated in Sharangdev's Sangeet Ratnakar-

- Nibaddha, Anibaddha,
- Kaku,
- Sthaya.
- Margi evam Desi Sangeet.

### Unit III (8 hrs.)

Detailed study of the following Ragas and Talas-

- Todi, Kedar, Patdeep.
- Tilwada, Dhamar, Ektala, Choutala, Dadra, Keherwa, Teentala.

- Ability to write Dugun of the prescribed Talas.

Comparative study of the following Talas:

- Ektal-Choutal, Teental-Tilwada

## Unit- IV (6 hrs.)

Writing of compositions in notation of-

- Vilambit Khayal/Drut Khayal
- Dhruwad or Dhamar (For Vocal students)
- Maseetkhani Gat/Razakhani Gat in Teentala
- Gat other than Teentaala. (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.

## **Practical**

**Syllabus- 60 hrs.**

## **Performance & Viva-Voce**

## **Learning Objectives**

- The Objective behind the teaching of various forms of vocal and instruments is to take the students a step forward into the domains of Indian Classical Music.

## **Learning Outcomes**

- The student is able to give a practical demonstration of the prescribed Ragas and Talas with improvisation and also learnt folk Music and Dhun.
- They have been taught the customary and traditional Gayaki of Dhrupad-Dhamaar.
- Reciting the Thekas of the Talas and playing basic Talas has enabled them to get acquainted with the rhythmic patterns.
- The practical file with details of each topic covered in the syllabus has taught the students the art of systematic documentation and presentation.

## **Prescribed Ragas –**

- Kedar, Patdeep.

## **For Vocal Music- (60 hrs.)**

- One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- Dhrupad with Dugun, Tigun and Chaugun. Or Dhamar with Dugun, Tigun and Chaugun.

**OR**

For Instrumental Music- (60 hrs.)

- Maseetkhani Gat in any one of the prescribed Ragas.
- Razakhani Gat in the prescribed Ragas.
- Gat in any Tala other than Teentala.

## For Vocal & Instrumental Music-

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas with Tali and Khali: Tilwada, Dhamar, Ektala, Chautala, Dadra, Kaharwa, Teentala.
- Elementary knowledge of playing Harmonium.
- Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigon and Chaugun.

Suggestive Reading-

- Paranjpey, Shridhar Sharat Chandra (2nd Edition: 1985) Bharatiya Sangeet Ka Itihas, Bhopal, Madhya Pradesh, Hindi Granth Academy.
  - Singh, Thakur Jaidev, Bharatiya Sangeet Ka Itihas, Kolkata, West Bengal, Sangeet Research Academy.
  - Deva, B.C. (1st Edition: 1974) History of Indian Music, Delhi, New Age International Publishers.
  - Shrivastava, Girish Chandra (1987) Tala Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
  - Bharatmuni, Natyashastra, Varanasi, U.P., Chaukhamba Publications.
  - Sharangdeva (1st Edition: 1964) Sangeet Ratnakar-Vol.1, Hathras, U.P., Sangeet Karyalaya.
  - Rajan, Renu (1st Edition: 2010) Bhartiya Shahstriya Sangeet Ke Vividh Ayam, Delhi, Ankit Publications.
  - Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya
  - Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
  - Kasliwal, S. (2001) Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
  - Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeet
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- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalaya.
  - Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
  - Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
  - Ratanjankar, 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 Shikshan, New Delhi, Delhi, Akanksha Publishing House.

- Shrivastava, Harish Chandra (June: 2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.