

SEMESTER-6

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

GE-6-Theory: Study of Ragas and Talas and Musicology Credit: 2

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	erequisite of the course (if any)	Department offering the course
		Lecture	Tutorial	Practical/practical			
Study of Ragas and Talas and Musicology	4	2	0	2	Class XII Pass	NIL	Music

Learning Objectives-

- The course has been precisely structured to provide a deep understanding of the historical texts and their content which are of great significance in Indian Music.
- The in detail study of the important and diverse elements would provide a grip on the subject.
- The writing of compositions and essays are intended to increase an appropriate and research oriented knowledge of the students.

Course Learning Outcomes-

- Students have acquired knowledge and understood the musical references found in the epic Mahabharata.
- Gained proficiency in the comparative study of the two major notation systems, which has provided them with virtual understanding of the two methods.
- Achieved discernment on the classification of instruments – such as a) String instruments, b) Drum instruments, c) Wind instruments, and d) Percussion instruments.

- Imbued erudition of the importance of Raga Lakshanas and are able to apply the same to the definition of Ragas.
- They have understood the assets and flaws of the performing musicians which they employ to their advantage during performances.
- Acquired cognition of writing notations of traditional compositions and further developing their skills to independently read and learn authentic compositions on their own.
- Visually challenged students have engaged their mind to writing on prescribed topics, thereby developing their expression and learning better skills for declaratio

Syllabus- 30 hrs.

Unit I (8 hrs)

Study of Musical references and characteristics-

- Musical references in Mahabharata.
- Gayak ke Gun-Avgun.
- Raga Lakshan
- Harmony or Melody

Unit –II (8 hrs.)

Study of Various musical aspects-

- Comparative study of notation system of Pt.VishnuNarayana Bhatkhande and Pt.Vishnu Digambarpaluskar.
- Classification of Musical Instruments- TataVadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.
- Detailed study of musical forms- Sadra, Trivat, Chaturang, Tarana.
- General study of western instruments adapted in Indian Classical Music - Violin, Guitar

Unit- III (8 hrs.)

Detailed study of the following Ragas and Talas-

- Puriyadhanashri,

- Hamir
- Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, Dadra.
- Writing of prescribed Talas with Dugun, Tigun and Chaugun

Unit- IV (6 hrs)

Writing of compositions in Notation of-

- Vilambit Khyal/ Drut Khayal
- Dhrupad/ Dhamar. (For Vocal students)
- Maseetkhani Gat/Razakhani Gat
- Gat in other than Teentala

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.
Rashtreeya Ekta mein Sangeet ka yogdan.

Practical-

Syllabus- 60 hrs

Performance & Viva-Voce

Course Objectives-

- The performance and viva voce aim at enhancing the understanding and propensity of the

students to take this subject as a part of their higher study.

Course Learning Outcomes-

- The students have gained competence in demonstrating the Vilambit & Madhyalaya Khayals/ Maseetkhani and Razakhani Gats, their Alaps, Taans, variations in the traditional compositions of the prescribed Ragas, thereby developing performance skills.
- They accomplish erudition and ability of performing Dhrupad/ Dhamar and demonstrating their Dugun, Tigin and Chaugun.
- The students are able to skillfully display their understanding of the prescribed Talas different Laya.
- They have acquired the judgement of desciphering the various Ragas and Talas by listening and observing.
- Having learnt the basic technique of playing the Harmonium, the students exhibit a vivid view of sound and placement of notes. This has empowered them to independently play and learn songs and compositions.

Prescribed Ragas –

Puriyadhanashri,
Hameer.

For Vocal Music- 60 hrs.

- One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas.
- Madhyalaya Khayal in the prescribed Ragas.
- One Dhrupad with dugun, tigung, chougun. Or
- One Dhamar with Dugun, Tigung 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. Or
- Any Dhun.

For Vocal & Instrumental

- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.
- Ability to recite the Thekas of the following Talas along-with Tali and Khali: Ektala, Jhaptala, Teentala, Tilwada, Roopak, Keherwa, Dhamar, Chautala, Dadra.
- Ability to recite Dugun and Chaugun of any two of the prescribed Talas.
- Elementary knowledge of playing Harmonium.

Suggestive Reading-

- Sharangdeva (1st Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.

- Chandorkar, Vijaya (1993) Bhartiya Sangeet Mein Nibaddha Tatha Anibaddha Gaan, Delhi University, Delhi, Hindi Madhyam Karyanvayan Nideshalya.
- Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Rajan, Renu (1st Edition: 2010) Bhartiya Shastriya Sangeet Ke Vividh ayam, Delhi, Ankit Publications.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prabandh, New Delhi, Delhi, Kanishka Punlishers.
- Deva, B.C. (1st Edtion: 1974) History of Indian Music, Delhi, New Age International Publishers.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Sharma, Premlata, Sangeet Mein Nibaddha aur Anibaddha.
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Rag 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 Nada Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Bumbai, 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) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers.