

**B. A. (Hons.) III Music - Hindustani Music (Vocal/Instrumental -
Sitar/Sarod/Guitar/Violin/Santoor)**
Semester- V

S. No.	Contents
1	DSCs- History of Indian Music - DSC- 13 Stage Performance (5) – DSC-14 Ragas, Talas and their Application – DSC-15
2	Pool of Discipline Specific Electives (DSEs) DSE- Sitar (3) DSE- Khayal (3)

Syllabus for DSC Papers SEMESTER – V

DSC – 13: HISTORY OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
HISTORY OF INDIAN MUSIC (501)	4	3	1	0	Class XII Pass Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – General Theory (Sem I) Theory of Indian Music (Sem II) Historical Study of Indian Music (Sem III) Ragas and talas of Sem I-IV OR Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the 10 Thaatas Knowledge of the Time Theory of ragas Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha & Alapti Ragas and talas of Sem I-IV

Learning Objectives:

To teach the student about Indian music and its various aspects during the Vedic times
To talk about musical references that are found in various ancient texts, such as the Ramayana, the Mahabharata and the Puran
To discuss in detail how the ragas have been classified since the ancient times
To talk about the works of the medieval authors

Learning Outcomes:

The student will come to know about Indian music during the Vedic times. He/she will thus understand its progress and development from then to now. It will enhance his knowledge in the field of musicology, and also help him in the field of research in ancient Indian music. He/she will understand how music was sung and played during the times of the Ramayana and the Mahabharata.
He/she will gain knowledge about the works of medieval authors, and understand how the svara systems and ragas have evolved to their modern-day avatars
Syllabus:

Unit I (9 hours)

Study of the Vedic music -
Sama (Panchavidha and Saptavidha Sama) and Stobhaksharas
Gramgeya Gana
Aranyageya Gana
Poorvarchika
Uttararchika

Unit II (6 hours)

Study of the ancient svaras and scales –

Vedic svaras
Vedic and Loukik scales

Unit III (3 hours)

Study of the Vedic instruments

Unit IV (9 hours)

Musical references in the following texts –
The Ramayana
The Mahabharata
The Puran

Unit V (3 hours) Classification of ragas**Unit VI (9 hours)**

Works of the following authors –
Ramamatya
Somnath
Ahobal
Vyankatamakhi
Lochan
Bhavbhatt

Unit VII (3 hours)

Study of the following talas in detail – Sooltala and Adachautala

Study of the application of talas in musical forms

Ability to write the notation of the talas in dugun, tigun and chaugun

Unit VIII (3 hours)

Study of the ragas of this semester - Poorvi, Pooriyadhanashri, Kedar, Kamod, Jaijaiwanti, Patdeep

Comparative study of the ragas with each other

Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication

Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan Singh,

Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy

Prajnanananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math

Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya

Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar

Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th and 18th centuries, Delhi, Low Price Publication
