

B.A. (Hons.) I Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

DSC – 4: THEORY OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
GENERAL THEORY (201)	4	3	1	0	Class XII Pass	Nil

Learning Objectives:

To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
 To teach him the concept of every raga being performed according to a specific time
 To make the student aware of the life and contribution of two legends – Pt. Bhatkhande and Pt. Paluskar, credited with the revival of Hindustani Classical Music
 To introduce him to the basic concepts of Western music
 To enable the student to fully grasp the elements of Instrumental music, used in the art of playing a raga

Learning Outcomes:

The student will come to know how ragas were performed in ancient times.
 He will learn the principles governing the Time Theory of Ragas, in that every raga is to be performed according to a designated time. This will enhance his understanding of the raga and their associated moods.
 The student will appreciate the pioneering work done by the aforementioned legends of Hindustani music, and how the state of modern music is a direct result of their tireless efforts in reviving the dying art.
 The student will be able to read compositions written in Western notation system and will also be able to make a comparative analysis with the notation system of Hindustani music
 Syllabus:

Unit – I (6 hours)

Margi-Desi
 Gandharava - Gaan
 Nibaddha-Anibaddha Gaan
 Ragalap-Rupkalap

Unit – II (6 hours)

Sthaya
 Kaku
 Alpatva-Bahutva
 Avirbhav-Tirobhav

Unit – III (6 hours)

Time Theory of Ragas:

Sandhiprakash ragas

Daytime prahar ragas

Nighttime prahar ragas

Parmel praveshak ragas

Adhvadarshak ragas

Unit – IV (3 hours)

Life and contribution of the following:

Pt. Vishnu Narayan Bhatkhande

Pt. Vishnu Digambar Paluskar

Unit – V (10 hours)

Rudiments of Staff Notation

Harmony

Melody

Polyphony

Unit – VI (10 hours)

Maseetkhani Gat and Vilambit Gat

Razakhani and Drut Gat

Krintan

Zamzama

Ghaseet

Gitkiri

Meend

Sut

Kan

Khatka

Murki

Unit – VII (2 hours)

Study of the following talas in detail – Chautala, Jhaptala & Kaharva

Study of the application of talas in musical forms

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

Unit – VIII (2 hours)

Study of the ragas of this semester – Jaunpuri, Kafi, Vrindavani Sarang, Durga

Comparative study of the ragas with each other

Ability to write the notation of compositions in prescribed ragas

Suggestive readings:

- Clements, E. (1912) Introduction to The Study of Indian Music, Allahabad, U.P., Kitab Mahal
- Vir, Ram Avtar (1980) Theory of Indian music, Delhi, Pankaj Publication
- Bhatkhande V.N. (1975) Bhatkhande Sangeet Shastra, Hathras, UP, Sangeet Karyalay
- Pathak, Jagdish Narayan (1969) Sangeet Shastra Praveen, Allahabad, U.P., Published by Shri Ratnakar Pathak
- Nigam, V.S. (1973) Sangeet Kamudi, Part I, Allahabad, U.P. Indian Art Press
- Nigam, V.S. (1974) Sangeet Kamudi, Part II, Allahabad, U.P. Indian Art Press
- Sharma, Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
- Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
- Sharma, Swatantra (2012) Paschatya Swarlipi Paddhati evam Bhartiya Sangeet, U.P., Anubhav Publication House
- Bhatkhande V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, U.P., Sangeet Karyalaya