

**B.A. (Hons.) IV Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**  
**Syllabus for DSE Papers**

**SEMESTER - VII**

**DSE (1): HISTORICAL AND THEORETICAL STUDY OF RAGAS**

| Course Title & Code                       | Credits | Credit distribution of the course |   |   | Eligibility Criteria                                                                                                                                                                      | Pre-requisite of the course                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
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| HISTORICAL AND THEORETICAL STUDY OF RAGAS | 4       | 3                                 | 1 | 0 | <ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru</li> </ul> | <p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• General Theory (Sem I)</li> <li>• Theory of Indian Music (Sem II)</li> <li>• Historical Study of Indian Music (Sem III)</li> <li>• Ragas and talas of Sem I-VI</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Knowledge of the Time Theory of ragas</li> <li>• Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha &amp; Alapti</li> <li>• Ragas and talas of Sem I-VI</li> </ul> |

**Learning Objectives:**

- To learn about the historical development of the prescribed ragas throughout the medieval period
- To understand the scales of these ragas and the raga-classification systems, along with
- To understand about the concept of ‘raganga’ and the use of different ragangas in various ragas

### **Learning Outcomes:**

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about various raga classification systems.
- Students learn about various ragangas in Hindustani Music.

### **Syllabus:**

#### **Unit I: Origin and development of ragas (6 hours)**

Detailed study of ragas from the period of Sangeet Ratnakar to the modern times

- Gaul/Gaud
- Bhairav and Bilawal
- Kanhada and Malhar
- Todi

#### **Unit II: Classification of Ragas (16 hours)**

Classification of ragas according to the -

- Ancient period
  - Grama-Murchchhana system
  - Gramageya ragas
  - Dashavidha raga classification
- Medieval period
  - Shuddha, Chhayalag and Sankeerna raga system
  - Mela-Raga system
  - Raga-Ragini system
- Modern period
  - Thaat-Raga system
  - Raganga system

- Time Theory of Ragas system
  - Sandhiprakash ragas
  - Day time ragas
  - Night time ragas

### **Unit III: The concept of Raganga in Hindustani music (14 hours)**

Understanding the salient features of ‘Raganga’ and study of the following ragangas:

- Sarang, Malhar and Kanhada
- Bilawal & Kalyan
- Bhairav
- Todi

### **Unit IV: Study of the prescribed ragas and the ability to write notations of compositions (9 hours)**

- Study of the ragas of this semester - Ahir Bhairav, Nat Bhairav, Miyan ki Malhar, Bahar, Marwa, Puriya, Shri, Shuddha Sarang, Shyam Kalyan and Jhinjhoti
- Comparison of the allied ragas with illustrations
- Ability to write the notation of Vilambit Khayal/Maseetkhani Gat in prescribed ragas
- Ability to write the notation of Drut Khayal/Razakhani Gat in prescribed ragas

### **Suggestive readings:**

- Sharangdeva (Adayar Edition) - Sangeet Ratnakar
- R. K. Shringy & Premlata Sharma - Sangeet Ratnakar
- Ahobal - Sangeet Parijat
- V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
- Omkar Nath Thakur - Sangeetanjali Part I - VI
- V.R. Patvardhan - Rag Vigyan Part I- VII
- V. N Bhatkhande – Kramik .Pustak.Malika Vol I- IV
- Ramashraya Jha- Abhinav Geetanjali, Vol I-V
- S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III
- A.N. Sanyal - Ragas and Raginis
- Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar
- Chaudhary, Subhadra. The Time Measure and Compositional patterns in Hindustani Music