

21. Indian Classical Music

Course Objective:

1. This paper aims at providing a basic guideline for appreciating Indian music in its broader connotation. However, particular emphasis would be given on the two major systems of classical music i.e. *Hindustani* and *Karnatic* (Raga Sangeet). Such emphasis on Indian "Classical" musical tradition, it should be underlined here, does not imply putting lesser significance to other musico-aesthetic traditions of our country. Since our numerous non-Classical musico aesthetic traditions are largely region specific, emphasis is given here on a tradition, which covers larger geographical area of our country.
2. This paper would be divided in two parts - (a) historical and theoretical (60 marks) and (b) Practical (40 marks)

Historical and theoretical aspects would briefly deal with:

- (a) basic musical concepts, such as Nada, Shruti Svara, Raga and Tala etc. highlighting their different interpretations, or otherwise, by the major classical systems of India.
- (b) basic 'Classical' musical forms, such as Dhrupad, Dhamar, Khyal, etc. of Hindustani music & Kritis etc. of Karnatic Music.

Expected Learning Outcome:-

Student will acquire:-

1. Basic knowledge of major 'Classical' musical instruments.
2. General knowledge of major regional and folk musical genres and musical instruments through means of Guided Listening of recorded music (and not training in performance in any area of Indian music).

Note:-

Theoretical discussion should always be supported by musical illustrations. If necessary, recorded music can be used for this purpose.

UNIT I

Historical & Theoretical Aspects

A. History & Theory

(i) Brief history of Indian Music

(ii) Lakshana Granthas:

- Bharata's Natyashastra
- Brihaddeshi
- Sangita Ratnakara
- Svaramelakalanidhi
- Raga Vibodh
- Sangeet Parijat
- Chaturdandiprakasika
- Sangeet Sampradaya Pradarshini
- Pt. V.N. Bhatkhande's work

(iii) Musical concepts with emphasis on their interpretations in the Hindustani and Karnatic classical musical traditions:

- Nada, Sruti, Svara, Murchhana, Alankara and Gamaka, Kaku
- Raga
- Laya, Matra, Tal
- Alapa, bandish and its vistara, like Bol alap, Bol Bant, Sargam, Tan, Bol Tan in Hindustani Vocal Music
- Alapa, Jod, Jhala, Maseet Khani Gat & Raza Khani Gat, Tan, Toda in Hindustani Instrumental Music
- Manodharma sangeet Alapana, Tanam, Niraval, Kalapana Svara in Karnatic music.

B. Musical forms & Knowledge

i) Dhrupad, Dhamar, Khyal, Tarana, Tappa, Thumri, Dadra, Masit Khani and Raza Khani Gats (Hindustani)

ii) Gitam, Svarajati, Varnam, Kriti, Pallavi, Padam, Javali, Tillana. (Karnatic)

iii) Non classical regional musical forms.

a) Nat Sankirtan – Manipur

- b) Rabindra Sangeet – West Bengal
 - c) Chaiti, Kajari – U.P./Bihar
 - d) Maand – Rajasthan
 - e) Sufiana Qalam – Kashmir
 - f) Heer – Punjab
 - g) Haveli Sangeet – Gujrat
 - h) Natya Sangeet – Maharashtra
 - i) Chindu – Tamil Nadu
 - j) Temple and Ritualistic music of southern region
- iv) Classification of Thata in Hindustani System and 72 Melakarta scheme of the Karnatic system.
 - v) Tala system in Hindustani and Karnatic Music.
 - vi) Gharanas; their representative & Composers: i.e. Swami Haridas, Tansen, Sadarang, Adarang, Akhtar Piya.
 - vii) Composers in Karnatic Tradition i.e. Purandaradas, Arunagirinathar, Annamacharya, Jayadeva, Trinity, Swati Thirunal

C. Musical Instruments

- i) Vina, Sitar, Surbahar, Sarod, Santoor, Sarangi, Violin, Guitar, Tanpura, Shehnai, Bansuri, Harmonium, Pakhawaj, Tabla.
- ii) Saraswathi Veena, Violin, Gottuvadyam, Mandolin, Nagasvaram, Flute, Clarinet, Saxophone, Mridangam, Ghatam, Khanjira, Taval.
- iii) Select musical instruments of folk communities from northern, eastern, north-eastern, western and southern parts of India.

Unit II

Practical Aspects

Guided listening of the ‘Classical’ musical forms, as prescribed in the theory part (Unit I) in the following Ragas & Talas.

D. Comparison of Ragas in Hindustani and Karnatic Systems 25 Marks

Hindustani Music System

Karnatic Music System

Yaman or Kalyan

Mechakalyani

Bilawal

Dheera Sankarabharanam

Khamaj	Harikamboji
Bhairav	Mayamalavagowla
Poorvi	Pantuvarali
Marwa	Gamanasrama
Kafi	Karaharapriya
Asaveri	Natabhairavi
Todi	Subha Pantuvarali
Bhairavi	Hanumath Todi
Bhoopali	Mohanam
Malkauns	Hindolam
Alhaiya Bilawal	Bilahari
Pooriya Kalyan	Poorvikalyani
Durga	Suddha Saveri

E. Talas in Hindustani and Karnatic Systems

- i) Teental, Chautal, Dhamar, Jhaptal, Ektal, Kaharwa & Dadra
- ii) Adi, Roopakam, Chapu, jhampa.

Note: Layavinyas from concerts could be included for critical analysis and appreciation.

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