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DEPARTMENT OF MUSIC

SEMESTER-II

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

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SEMESTER - II

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	4	0	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 (2 weeks)

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

Unit – II(2 weeks)

- Sthaya
- Kaku
- Alpatva-Bahutva
- Avirbhav-Tirobhav

Unit – III (2 weeks)

Time Theory of Ragas:

- Sandhiprakash ragas
- Daytime prahar ragas
- Nighttime prahar ragas
- Parmelpraveshak ragas
- Advadarshak ragas

Unit – IV (2 weeks)

Life and contribution of the following:

- Pt. Vishnu Narayan Bhatkhande
- Pt. Vishnu Digambar Paluskar

Unit – V (3 weeks)

- Rudiments of StaffNotation
- Harmony
- Melody
- Polyphony

Unit – VI (3 weeks)

- Maseetkhani Gat and Vilambit Gat
- Razakhani and Drut Gat
- Krintan

- Zamzama
- Ghaseet
- Gitkiri
- Meend
- Sut
- Kan
- Khatka
- Murki

Unit – VII (1 week)

- 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, tigon and chaugun

Unit – VIII (1 week)

- 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, PankajPublication
 - 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 ArtPress
 - Nigam, V.S. (1974) Sangeet Kamudi, Part II, Allahabad, U.P. Indian ArtPress
 - Sharma, Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
 - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
 - Sharma, Swatantra (2012) PaschatyaSwarlipiPaddhatievam Bhartiya Sangeet, U.P., Anubhav Publication House
 - Bhatkhande V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, U.P., Sangeet Karyalaya
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DSC – 5: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (202)	4	0	0	4	Class XII Pass	Nil

Learning Objectives:

- To continue to focus on the basics of singing/playing.
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of new talas.
- To further his training in performance, with other basic ragas as prescribed.

Learning Outcomes:

- The basics of the student will get further strengthened.
- The student will start to gain self-belief and make attempts to improvise while performing a raga.
- The student will begin to gain some command over increasingly complex talas.
- With other basic ragas, the student will understand how to use the flat and sharp notes in ragas with varied tonal phrases.
- He will gain confidence with the Tabla accompanying him in performances of large time-duration

Syllabus:

Prescribed ragas:

1. Jaunpuri
2. Kafi
3. Vrindavani Sarang
4. Durga

Unit I – Vocal Music (16 weeks):

- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented in any one raga
- Presentation of one semi classical, devotional or folk song

Unit II – Instrumental Music (16 weeks):

- A detailed performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun, devotional or light music composition

Note: Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
 - Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
 - Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
 - Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
 - Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
 - Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
 - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
 - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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DSC – 6: Practical Assessment

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
PRACTICAL ASSESSMENT (203)	4	0	0	4	Class XII Pass	Nil

*Practical assessment is a viva paper.

Learning Objectives:

- To assess the understanding of the student regarding the grammatical rules of the prescribed ragas
- To make an assessment of the student regarding his ability to perform different compositions in different talas
- To assess the student on his ability to sing Khayal, Dhrupad and Dhamar in different ragas

Learning Outcome:

- The student shall be able to demonstrate the various aspects of a raga with regard to its various rules and regulations
- The student shall be able to sing Khayal, Dhrupad and Dhamar in different ragas
- The student shall be able to perform a raga in different talas
- The student shall be able to demonstrate his ability to tune his instrument

Syllabus:

Prescribed Ragas:

1. Bhairav
2. Alhaiya Bilawal
3. Yaman
4. Bhupali

Unit I – Vocal Music (16 weeks):

- Vilambit and Drut Khayal with gayaki in all the prescribed ragas mentioned above
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva
- Basic knowledge of Tanpura and its tuning

Unit II – Instrumental Music (16 weeks):

- Maseetkhani and Razakhani gat with elaboration in all the ragas.
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva.
- Basic knowledge of the student's respective instrument and its tuning

Note: Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

Suggestive readings:

- Bhatkhande, V.N. (2000) KramikPustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
 - Bhatkhande, V.N. (2000) KramikPustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
 - Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
 - Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
 - Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
 - Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
 - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
 - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
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