

SEMESTER-VI**DSE- 2****Paper Name: Various Aspects of Musical Forms of Hindustani Music****Theory:****Component-1****Credit: 2**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Various aspects of musical forms of Hindustani music	4	2	0	2	• Class XII Pass	Must have studied the following: <ul style="list-style-type: none"> • Ragas and Talas of Sem I-V • An understanding of the basic concepts such as Shruti, Svara, Raga, Tala, Thaata etc and their associated components

Learning Objectives

- The main focus of the course is to establish a better understanding of specific forms of Hindustani music.
- Basic knowledge of instruments – Tabla, Mridangam.
- Biographies of musicians help students to know about their life and contribution to Musical world.
- The prime design of this course is to enable students to develop performance skills to demonstrate Dhamar, Madhya laya compositions/Gat and Sadra in different Ragas and

Alex Nangal
 Dean and Head
 Dept. of Music
 Faculty of Music and Fine Arts
 University of Delhi
 Delhi-110007

Talas as a part of performance and Viva-Voce.

- The practical file with details of each topic covered in the syllabus will teach the students the method of systematic documentation and presentation.

Learning Outcomes

- The students will be able to perform Dhamar ,Madhya laya compositions/Gat and Sadra.
- The students will be able to demonstrate the Alap,Tana and Jhala on Sitar.
- The students will be able to demonstrate about musical instruments Tabla and Mridangam.
- The visually challenged students are given an option of attempting either writing of notation or an essay on a general topic.
- The students will be able to illustrate the prescribed Ragas and Talas which will further enhance their practical demonstration.
- The students will be able to perform the customary and traditional Gayaki of Dhamar,Madhya laya compositions/ Gat, Sadra in prescribed Ragas.
- The students will be able to demonstrate different layakarīs in their performance.

Contents-

(I-XVI Weeks)

Unit I (6hrs)

(For Vocal music)

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- Basic features of Dhamar Gayan Shaili.
- Comparative study of Dhamar and Dhrupad.

(For Instrumental music)

- Brief History of Sitar.
- Description of Sitar and its parts

Unit II (4hrs)

Define the following terms-

- (a) Alaap and Swasthan Niyam
- (b) Alaap Jod, Jhala
- (c) Meend, Gamak, Murki, Andolan, Krintan, Ghaseet
- (d) Kayda, Palta, Toda

Unit III (2hrs)

- Comparison between Mridangam and Tabla.

Unit IV (4hrs)

Biographies & Contribution of the following musicians:

- Ustaad Faiyaz Khan
- Pt. Siyaram Tiwari
- Ustad Asad Ali Khan
- Pandit Ram Chatur Malik
- Pt. Ravi Shankar
- Ustad Vilayat Khan

Unit V (2hrs)

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* Vaggeykar ke Gun-Avgun

Unit VI (6hrs)

Study of prescribed Talas with Dugun, Tigun, Chaugun-

- Dhamar
- Deepchandi
- Roopak
- Jhaptaal

Unit VII (2hrs)

Study of prescribed Ragas-

- Jaijaiwanti
- Kamod
- Bhimpalasi
- Durga
- Gurjari Todi

Unit VIII (2hrs)

- Writing of compositions in Notation of Dhamar/Madhya Laya Composition /Sadra in the prescribed Ragas(for Vocal music).
- Writing of compositions in notation of Maseetkhani and Razakhani Gat in the prescribed Ragas(for Instrumental music).

OR

Only Visually challenged students have the option of attempting either notation or an essay on the following topic:

- Sangeet evam Yog.

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Unit IX (2hrs)

Comparative study of the following Ragas-

- Miyan ki Todi-Gurjari Todi
- Hameer-Kamod.

Practical:

Component-2 (60hrs)

Performance & Viva -Voce

Credit: 2

Content:

Prescribed Ragas-

- Jaijaiwanti
- Kamod
- Bhimpalasi
- Durga
- Gurjari Todi

Prescribed Talas-

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- Dhamar
- Deepchandi
- Roopak
- Jhaptaal

For Vocal music-

- Dhamar in any One of the prescribed Ragas with Dugun, Tigun and Chougun (Layakari) and Madhya Laya compositions /Sadra in any two of the prescribed Ragas.
- Recitation of the prescribed Talas with Dugun,Chaugun.

For Instrumental music-

- Presentation of Maseetkhani & Razakhani Gat in any one of the prescribed Raga on Sitar.
- One Dhun on Sitar.
- Recitation of prescribed Talas with Dugun, Chaugun.

Vocal & Instrumental Music

- Practical file with the details of Ragas, Notation of compositions & Talas with Dugun, Tigun, Chaugun.

Suggestive readings:

- * Bhatkhande, V.N. (Part I, Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalaya.
- * Bhatkhande, V.N. (Part IV, Dec.2013), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalaya
- * Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher :

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D.r Madhusudhanan Patwardhan.

* Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S.N. Ratanjankar Foundation.

* Pt. Lalmani Mishra - Bharatiya Sangeet Vaadya

* Pandit Debu Chaudhari - Indian music & Ustad Mushtaq Ali Khan third revised edition

* Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.

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