

SEMESTER - III**DSC – 3 (C) MAJOR****THEORY OF ANCIENT INDIAN MUSIC**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
THEORY OF ANCIENT INDIAN MUSIC (MAJOR)	4	2	0	2	XII PASS	Knowledge of Swara and Tala

DSC 3 (C)**Paper Name: Theory of ancient Indian Music****Theory : Component-1****Credit : 2****(Total- 30 Hours)****Learning Objectives:**

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To explain the Raga-Ragini system of classification of ragas
- To teach them about the various musical instruments from the ancient to the modern times.

Learning Outcomes:

- Students will come to know about the Music during Vedic period. This knowledge will be useful for further study.
- Students will be able to have an understanding of the Raga-Ragini system of classifying ragas.
- Students will understand how various musical instruments of India are made, and are categorized. This will enhance their knowledge and will be beneficial in future research.

Contents:

Unit I (8 hrs.)

Detailed study of the following –

- Vedic Music-with special reference to Samavedic Music
- Gramgeya Gana –Aranya Gana
- Panchvidha Sama, Saptvidha Sam
- Sama Vikar

Unit II (3 hrs.)

- Vedic Instrument

Unit III (4 hrs.)

General study of following Granthas-

- Natya Shastra
- Brihddeshi

Unit IV (3 hrs.)

- Gram with reference to Natya Shastra

Unit V (6 hrs.)

Alapti :

- Ragalapti
- Roopakalapti

Unit VI (3 hrs.)

- Study of the following talas in detail – Dhamar & Roopak
- Ability to write the notation of the talas in dugun, tigon and chaugun

Unit VII (3 hrs.)

- Study of the ragas – Malkauns , Deshkar, Bhairav
- Ability to write the notation of compositions in prescribed ragas

References:

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
 - Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
 - Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre ARTS.
 - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
 - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
 - Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
 - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
 - Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
 - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and CO.
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
 - Rajan Renu (1st Edition 2010) Bhartiya Shastriya Sangeet ke Vividh Ayaam, Delhi, Ankit Publication.
 - Rajan Renu (1996) Hindustani Sangeet mein Raag Lakshan, Delhi, Radha Publication.
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Practical: Component -2
Performance & Viva-Voce
Credit -2
(Total- 60 Hours)

Learning Objectives:

- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas
- To focus on the Viva-Voce of the student.

Learning Outcomes:

- Students will develop the skill to perform a raga with improvisation.
- Students will be able to sing new compositions in new talas
- Students will be able to explain the grammatical rules of a raga in detail.
- Students will develop the understanding to differentiate between similar ragas.

Content:

Prescribed Ragas:

- Malkauns
- Deshkar
- Bhairav

Unit I – Vocal Music:

- A performance of Vilambit and Drut Khayal with gayaki to be presented in anyone raga.
- Drut Khayal with gayaki in all the ragas
- Dhrupad or Dhamar composition in any one of the prescribed ragas with Layakari
- Knowledge and demonstration of the following talas – Dhamar & Roopak

Unit II – Instrumental Music:

- A performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun in a Tala other than Teentala.
- Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Dhamar & Roopak

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

References:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
- 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

HINDUSTANI MUSIC (VOCAL & INSTRUMENTAL)

GENERIC ELECTIVE

B.A. Hindustani Music Vocal/Instrumental

Course Title & Code	Credits	Credit distributions of the course			Eligibility Criteria	prerequisite of the course (if any)
		Lecture	Tutorial	Practical/practical		
Study of Hindustani Music GE-3	4	2	0	2	XII Pass	Knowledge of Swara

SEMESTER-3

GE-3

Paper Name: Study of Hindustani Music

Theory: Component -1

Credit: 2

(Total- 30 Hours)

Learning Objectives

- The purpose of this course is mainly to impart comprehensively the tenets of Hindustani Music, with a brief introduction to Western music terminologies.
- The objective is to acquire the radical information of Tanpura and Sitar, and sketching it, along with the recognition of classification of musical instruments into four categories.
- The aim is pointed towards understanding the comparative study of the two major notation systems of the Hindustani music, as well as to acquire dexterity in writing the notation of a Vilimbit/Drut Khayal/Maseetkhani/Razakhani Gat,

- **And also towards imparting instruction to the students such that they gain proficiency in understanding the prescribed Talas as well as writing their notations.**

Learning Outcomes

- **Students go through the structural, functional and maintenance aspects of instruments by gaining the elementary knowledge and sketching.**
- **The students obtain knowledge about the basic elements of musicology along with the classification of musical instruments.**
- **Students also make comparative study of notation systems and develop an ability to write various Talas.**
- **They also submit a project work on any one of the forms of Hindustani Classical Music.**

Content:

Unit 1

- **Detailed study of prescribed Ragas – Bhairav and Vrindavani sarang.**

Unit 2

- **Elementary knowledge of Tanpura/ Sitar with sketch.**

Unit 3

- **Grama,**
- **Moorchana**
- **Gamak**
- **Vibration, Pitch, Intensity & Timber.**

Unit 3

- **Classification of Musical Instruments.**

Unit 4

- **Comparative Study of notation system of Pt. V.D.Paluskar & Pt. V.N. Bhatkhande.**

Unit 5

Ability to write notation of one Vilambit Khayal / Maseetkhani Gat and one Drut Khayal / Razakhani Gat.

Unit 6

Write an essay on the following topics :

- Global Music
- Folk Music

Unit 7

- Knowledge of following talas – Teentaal, Chautaal, Ektaal with skills to write Thaah, Dugun & Chaugun.

Unit 8

- Project Work on any one of the classical musical forms of the Hindustani Music.

References

- Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April- 1969, Part-III 2nd Edition: April- 1968, Part-IV 2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
- Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
- Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
- Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
- Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
- Kasliwal, S.(2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.
- Tagore, S.M (2005) Universal History of Music, New Delhi, Delhi, Sanjay Prakashan.
- Sharma, BS (1977) Pashchatya Sangeet Shiksha, Hathras, U.P., Sangeet karyalaya.

SEMESTER-3

GE-3

Practical: Component- 2

Performance & Viva –Voce

Credit: 2

(Total- 60 Hours)

Learning Objectives

- **There are two major facets included in this semester, first to impart tuitions on voice/sound production techniques and second, to learn to self-tune an instrument Tanpura/Sitar. The end goal is to achieve self-reliance**
- **The other objective is to train the students for the next level in giving a short performance in Vilimbat & Drut Khayal/Maseetkhani & Razakhani compositions.**
- **Guided audio visuals of various genres give a larger revelation and perspective of the subject.**

Learning Outcomes

- **The students give a practical demonstration of prescribed Ragas and Talas, which increases their confidence in performance.**
- **The knowledge of voice production and techniques of playing on an opted instrument have been introduced to flourish and increase their attention.**
- **Basic knowledge of the Talas helps the students to sing the compositions in Talas.**
- **Learning the tuning of instruments i.e. Tanpura and Sitar is important part of the subject which teaches them the finesse and subtlety of sound.**

Content

Unit 1

- **Prescribed ragas – Bhairav and Vrindavani sarang.**

Unit 2

- **Knowledge of voice production/ techniques of playing of any opted instrument.**

Unit 3

- Ability to sing one Vilambit/ Drut khayal or play Maseetkhani / Razakhani gat with taans in each of the prescribed ragas with Jhala.

Unit 4

- Ability to keep the Theka by hand beats of Teentaala, Chautaala and Roopak with Thaah and Dugun.

Unit 5

- Tuning of one's own instrument i.e. Tanpura/ Sitar.

Unit 6

- Guided listening of khayal singing/ Thumri singing /Instrumental compositions

Reference

- Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV), Hathras, U.P., Sangeet Karyalya.
- Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher: Dr. Madhusudhanan Patwardhan.
- Bhatkhande, V.N., (6th Edition, 1999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
- Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation.
- Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
- Singh, Tejpal (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
- Shrivastava , Harish Chandra (June:2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
- Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
- Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers,
- Imani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali

B.A. (PROG.)
Hindustani Music - Vocal/Instrument
Syllabus for DSE

DSE-1 – GENERAL THEORY

Course title & Code	credits	Credit distributions of the course			Eligibility Criteria	prerequisite of the course (if any)
		Lecture	Tutorial	practical		
GENERAL THEORY DSE-1	4	2	0	2	XII Pass	Knowledge of Alankars And uses

SEMESTER – III

DSE – 1

Paper Name: General Theory

Theory:

Component -1

Credit: 2

(Total- 30Hours)

Course Objectives:

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his foundation can be made strong.
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition.

Course Learning Outcomes:

- The student will come to know what the basic terminologies of Indian music are, which will help him in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artist in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system, which in turn, will help him in learning new compositions by various composers of Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are

- the general grammatical rules that govern the ragas in this course, etc.
- They come to understand the concept of Tala and the use of various talas in Hindustani music, especially ragas.

Contents:

Unit I (10 hrs.)

- Sangeet
- Nada and its properties
- Shruti
- Svara
- Saptak
- Thata
- Raga
- Vadi, Samvadi, Anuvadi, Vivadi
- Jati

Unit II (4 hrs.)

The concept of Alap in Khyal gayan

Unit III (4 hrs.)

Knowledge of the notation systems of the following musicians –

- Pt. Vishnu Narayan Bhaskhande
- Pt. Vishnu Digambar Paluskar

Unit IV (4 hrs.)

Study of the ragas of this semester (mentioned in the Practical section)

Unit V (4 hrs.)

Ability to write the notation of compositions in the prescribed ragas

Unit VI (4 hrs.)

- Study of the following talas in detail – Teentala & Ektala
- Ability to write the notation of the talas in dugun, tigung and chaugun

Reference Books:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba Surbharti Prakashan
 - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
 - Bhathkande, V.N. (1975) Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
 - Bhathkande, V.N. (1969) Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
 - Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
 - Prajnananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
 - Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth
 - Rajurkar, Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
 - Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, Pratibha Prakashan
 - Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
 - Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal
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DSE -1

Practical: Component -2

Performance & Viva-Voce

Credit: 2

(Total-60 Hours)

Course Objectives:

- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *palta-s* and *alankar-s*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

Learning Outcomes:

- The student will become well-versed with the techniques of singing or playing, as the case may be.
- The student will be able to achieve dexterity of the voice (singing) and hand (playing), through regular practice of the tonal exercises at home.
- The students will know how to tune their respective instruments – Tanpura for vocal students, and Sitar, Sarod etc. for instrumental students.
- Having learnt the Notation system in the Theory, the student will be able to read and learn new compositions in the prescribed ragas.
- He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas, what are the performing times of the ragas etc.
- He will learn the art of singing or playing, especially with regard to having the Tabla as an accompanying instrument.
- He will possess a fairly good idea of how a raga is to be performed after learning the basic ragas.

Contents:

Prescribed Ragas:

1. Bhairav
2. Yaman
3. Alhaiya Bilawal

Unit I

Five alankars to be presented in the prescribed ragas.

Unit II

One Sargam Geet each in the prescribed ragas

Unit III

One Lakshan Geet each in the prescribed Ragas.

Unit IV

Two Drut Khyals with elaborations in any of the prescribed ragas

Unit V

Knowledge and demonstration of the following talas with dugun, tigun and chaugun - Teentala & Ektala

Unit VI

Basic knowledge of Tanpura and its tuning