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Hindustani Music
SEMESTER-III
Paper-III Theory

Theory of Indian Music, Ancient Granthas & Contribution of musicologists.

SECTION-I

General discussion and definition of the following:-

- a. Khyāl, Maseet Khani – Razakhani gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
- b. Writing of Bhatkhande Swarlipi Paddhati

SECTION-II

- a. Writing of Tālas & Compositions in Notation
- b. Detailed study of Rāgas (Rāga- Bihag, Malkauns, Vrindavani Sarang) & Tālas prescribed in syllabus and comparative study of Rāgas with the Rāgas of the previous semester
- c. Essay, Shastriya Sangeet(Classical Music) & Sugam Sangeet(Light Music)

SECTION-III

- a. Vedic Music – Samvedic Sangeet, Swara, Vadya, Bhakti, Vikār
- b. General study of Natyashastra, Sangeet Ratnakar

SECTION-IV

Life & Contribution of the following:-

Pt. V. D. Paluskar, S. M. Tagore, Captt. William Willard

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Hindustani Music
Paper-III Practical (Unit-II)

Râga – Bihag, Malkauns Vrindavani. Sarnag

1. One Vilambit Khyâl/Maseetkhani Gat in any of the given Râgas.
2. Madhyalaya Khyâl/Razakhani Gat in all the Râgas.
3. Dhrupad/Dhamar in any one of the Râgas or Drut Gat in any Tâla(other than Teentâla)
Any composition in light music.
4. Ability to recite the Thekas of Chautâla Tilwara ,and Roopak Taal

Playing of Tanpura is compulsory.

Basic knowledge of playing Harmonium with Alankars.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II