

M.A. (Final) Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER III

DSE 1 : Aesthetics and appreciation of Indian Music

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
AESTHETICS AND APPRECIATION OF INDIAN MUSIC	4	3	1	0	Must have done either one of the following – • Bachelors - Honours with Research (4 years) in Music • Bachelors - Programme (4 years) with Music as a Major subject • MA (Prev.) in Music • Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have an advanced • Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas • Knowledge of Ragas and Talas of Bachelors and first year of Masters

Course Objectives:

- To understand the concept of Aesthetics, various approaches and Aesthetics as a study.
- To get to know about the scope of Aesthetics along with the views of ancient Greek scholars like Plato and Aristotle.
- To study the Rasa theory in detail as given by Bharata.
- To understand the concept of Nayak Nayika bheda and its applicability in Hindustani music

Learning Outcomes:

- Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.
- Students will get an understanding about aesthetics in relation to Bharata's rasa theory and the concept of Rasa Dhyana.
- The students will be able to appreciate the significance of the Nayak Nayika bheda in various aspects of Hindustani music, such as the ragas and its rasas

Syllabus:**Unit I: Understanding Aesthetics and its inherent aspects (15 hours)**

- Understanding the concept of Aesthetics
- Aesthetics according to Western and Indian scholars
- Aesthetics as a branch of Philosophy
- Scope of aesthetics in Indian music

Unit II: Aesthetics according to ancient Greek scholars (8 hours)

- Plato
- Socrates
- Aristotle
- Plotinus

Unit III: Understanding Rasa vis-a-vis Indian Music and Drama (12 hours)

- Bharata's Theory of Rasa
- Rasa according to prominent Indian scholars
- Concept of kaku
- Rasa and Indian Music, with special reference to
 - ❖ Musical Interval
 - ❖ Laya
 - ❖ Raga and its components

Unit IV: Aesthetical concept of Nayak-Nayika bheda (10 hours)

- Understanding the concept of Nayak-Nayika bheda
- Depiction of Nayak-Nayika bheda through Raga Dhyana
- Nayak-Nayika bheda in the compositions of Hindustani music
- Nayak-Nayika bheda in Hindustani ragas, in relation to their rasas
 - ❖ Shringara Rasa
 - ❖ Karuna Rasa

Suggested Readings:

- Goodman Nelson, 1978, Ways of World making Indianapolis,.
- Hospers J., 1969, Introductory Readings in Aesthetics, New York, the Free Press.
- Pandey K.C. - Comparative Aesthetics, Chowkhamba Publications.
- Langer S.K. 1957, Problems of Arts, Routledge Kegan Paul, London,
- Abraham Adil Shah - Kitab-e- Nauras
- Saxena S.K. - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
- Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
- O.C. Gangoli - Ragas and Raginis
- Ganapati Chandragupt - Ras Siddhant ka Punarvivechan
- Surendra Nath Dikshit - Rasa Vishleshan
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundarya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra