

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE – 10A MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Multidimensional Aspects of Indian Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

The main objectives of this course are to:

- Trace the historical evolution of compositional forms such as Prabandha, Dhrupad, Dhamar, and Khayal.
- Develop a comparative understanding of ancient and modern compositional forms.
- Analyze the importance of Sanskrit treatises and their contribution to Indian musicology.
- Explore the vocational and professional aspects of Indian Classical Music.
- Facilitate practical proficiency in prescribed Ragas through analytical and performance-based learning.

Learning Outcomes

By the end of this course, students will be able to:

- Describe the origin and development of classical forms like Prabandha, Dhrupad, Dhamar, and Khayal.
- Differentiate between ancient and modern compositional styles in terms of structure and aesthetics.
- Apply theoretical principles to the composition and analysis of musical forms.
- Interpret the musical and philosophical content of Sanskrit treatises in the context of Indian Classical Music.
- Demonstrate an in-depth understanding of prescribed Ragas through theoretical and practical study.
- Evaluate career opportunities in performance, research, music education, and allied creative industries.
- Integrate historical knowledge with modern musical practices to appreciate the continuum of Indian Classical tradition.

Contents

Unit 1: Compositional Forms of Hindustani Music –

- Prabandha
- Dhrupad
- Dhamar
- Khayal

Unit 2: Importance of Sanskrit treatises in Indian Music:

- Sangeet Parijat
- Sangeet Makrand
- Swar Mela Kalanidhi
- Chaturdandi Prakashika

Unit 3: Vocational aspects of Indian Music

- Education & Distance Learning
- Stage Presentation
- Studio Recording & Film Music
- Music Therapy & Instrument Making

Unit 4: Detailed study of the Ragas prescribed in Appendix – IV

Appendix – IV: (Prescribed ragas)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

SUGGESTED READINGS

- 1) S.S. Paranjape - Bhartiya Sangeet ka Itihas
- 2) Sharangdeva - Sangeet Ratnakar
- 3) Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- 4) Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- 5) Madhubala Saxena - Khyal Shaily ka Vikas
- 6) Ramashrya Jha - Abhinav Geetanjali-I-VI
- 7) Vishbharnath Bhatt - Sangeet Kadambani
- 8) V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- 9) V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- 10) Swami Prajnanananda – A Historical Study of Indian Music
- 11) Tulsiram Dewangan – Bhartiya Sangeet Shastra
- 12) Subhadra Chaudhary – Time Measure and Compositional Types in Indian Music
- 13) Ahobal – Sangeet Parijat
- 14) Acharya Brihaspati – Sangeet Ratnakar, Part-I
- 15) Lalmani Misra – Bhartiya Sangeet Vadya