

Discipline Specific Elective Course (DSE)
SEMESTER-III
DSE – 6A: FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Fundamental Study of Hindustani 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 under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

1. To provide an in-depth understanding of the principal forms of Hindustani vocal music, emphasizing their stylistic, structural, and aesthetic features.
2. To develop a scholarly perspective on the origin and evolution of Tala, with reference to its theoretical foundations and practical applications.
3. To familiarize students with significant ancient treatises (Granthas) that form the basis of Indian musicological tradition and theoretical discourse.
4. To trace the historical development of important string instruments and analyze their role in shaping the performance practices of Hindustani music.
5. To enable students to correlate theoretical concepts with contemporary performance, thereby fostering critical and analytical skills in music studies.

Learning Outcomes

After successful completion of this course, students will be able to:

1. Demonstrate detailed knowledge of the forms Khayal, Thumri, Tarana, and Tappa, and articulate their musical and aesthetic distinctions.
2. Explain the principles, structure, and historical development of Tala and apply this understanding to performance analysis.
3. Interpret and evaluate the contributions of ancient texts such as Natyashastra, Brihaddeshi, and Sangeet Ratnakar to the evolution of Indian music theory.
4. Examine the historical progression, constructional features, and musical significance of major string instruments like Veena, Tambura, Sitar, and Surbahar.
5. Integrate theoretical knowledge with practical musicianship, demonstrating analytical insight and academic competence in the field of Hindustani classical music.

Contents Theory (45 Hours)

Unit 1: Advance Study of Fundamental Elements of Music (10 Hours)

- Nada
- Shruti
- Swar
- Grama - Moorchhana

Unit II: Origin and Development of Tala (15 Hours)

- Concept of Tala and its components
- Tala and Ten Pranas
- Talas in Classical Music
- Comparative Study of Talas of North & South India

Unit III: Study of Important Granthas (10 Hours)

- Natyashastra
- Naradiya Shiksha
- Brihaddeshi
- Sangeet Ratnakar

Unit IV: Historical Development of String Instruments (10 Hours)

- Tambura
- Veena
- Surbahar
- Sitar

Suggested Reading:

- Bharat, Natyashastra, Babulal Shuklshastri
- Matang, Brihaddeshi, D. B. Ksheersagar
- Sharangadeva – Sangeet Ratnakar, Subhadra Chaudhari
- A.K. Sen, Indian Concept of Rhythm
- Chaudhary Subhadra, 1971, Time Measure and Compositional Types in Indian Music, Aditya Prakashan, New Delhi,
- Chaudhary Subhadra, 1984, Bhartiya Sangeet Mein Taal or Roop Vidhan, Krishna Bros. Ajmer,
- Prajnanananda Swami, 1981, A Historical Study of Indian Music, Munshiram Manoharlal Publishers,
- Paranjape S.S., 1964, Bhartiya Sangeet Ka Itihas, Chaukhamba Surbharti Prakashan, Varanasi,
- Mishra Lal Mani, 1973, Bhartiya Sanget Vadya, Bhartiya Gyanpith, New Delhi,
- Chakravarty Sumita, 2012, Instruments in Hindustani Classical Music, Kanishka Publishers,
- Dev B. Chaitanya, 1978, Musical Instruments of India, Firma KLM, Private Ltd.
- Miner Allyan, 1993-1997, Sitar & Sarod in the 18th & 19th Centuries, Motilal Banarasi Dass Publishing House.