

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 7A Evolution and Development of Musical Concepts

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Development of musical concepts	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

- To trace the historical evolution of ancient musical forms and their continuing influence on Indian classical music.
- To explore the varieties and classifications of Gana with emphasis on Nibaddha and Anibaddha Gana.
- To understand the creative, literary, and musical significance of Vaggeyakaras in shaping the compositional tradition.
- To conduct an analytical study of prescribed ragas in terms of their form, structure, and aesthetic attributes.
- To cultivate a scholarly and critical approach to the study of musical concepts through both theoretical and applied perspectives.

Learning Outcomes

Upon successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of ancient musical forms such as Samagana, Dhruva Gana, Mahageetak, and Geeti.
- Differentiate between Nibaddha and Anibaddha Gana and explain their theoretical and practical dimensions.
- Evaluate the contributions of prominent Vaggeyakaras including Tansen, Sadarang–Adarang, V.D. Paluskar, and V.N. Bhatkhande.
- Analyze and interpret the structure, aesthetics, and stylistic aspects of prescribed ragas
- Integrate historical, theoretical, and practical knowledge to understand the evolution and continuity of Indian musical concepts.

Unit 1: Ancient Musical Forms (10 Hours)

- Samgaan
- Dhruva gaan
- Maha geetak
- Geeti

Unit 2: Varieties of Gaan (15 Hours)

- Nibaddha Gaan and Anibaddha Gana
- Anibaddha Gaan
- Ragalap and Rupakalap
- Alapti, Ragalapti and Rupakalpti

Unit 3: Significance of Vaggeyakar (10 Hours)

- Definition of Vaggeyakar
- Merits of Vaggeyakar
- Demerits of Vaggeyakar
- Prominent Vaggeyakar:
 - ❖ Tansen
 - ❖ Sadarang-Adarang
 - ❖ V. D. Paluskar
 - ❖ V. N Bhatkhande

Unit 4: Detailed study of prescribed ragas (10 Hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Suggested Readings:

- Paranjape, S.S., Bhartiya Sangeet ka Itihas
- Sharangdeva - Sangeet Ratnakar
- K. Vasudev Shastri - Sangeet Shastra
- Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha –
- Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- Vasudev Shastri - Sangeet Shastra
- Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
- Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- Madhubala Saxena - Khyal Shaily ka Vikas
- Ab Ramashrya Jha - Abhinav Geetanjali-I
- Vishbharnath Bhatt - Sangeet Kadambani
- V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers