



APPRECIATING HINDUSTANI MUSIC

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PRE-REQUISITES : Graduate

INTENDED AUDIENCE : General

COURSE OUTLINE :

Hindustani Music includes the three vibrant genres of Dhrupad, Khayal and Instrumental Music which this course explores with a focus on Khayal. The course is primarily concerned with contemporary practice while also drawing upon historical and textual scholarship to place the music in perspective. The course has benefitted from inputs from highly regarded musicians, musicologists and scholars and will include live demonstration and guided listening of recorded music.

ABOUT INSTRUCTOR :

Prof. Lakshmi Sreeram: Initiated into Khayal by Smt. Madhubala Chawla under whose guidance she passed with a first class the Visharad exam of the Gandharva Mahavidyalaya, Dr. Lakshmi Sreeram has been trained by masters like Pt. Vasanttrao Kulkarni and Pt. Babanrao Haldankar. She continues her learning from the acclaimed vocalist and musicologist Pt. Satyasheel Deshpande. Lakshmi has given critically acclaimed performances at leading festivals and music venues.

Prof. Lakshmi has taught elective courses at IIT Madras on Appreciating Carnatic and Hindustani Music and has put together a widely subscribed and well appreciated course on Carnatic Music for NPTEL in 2015. Lakshmi is a researcher and writer for leading media publications like The Hindu, Firstpost etc. She received the Fulbright Scholarship for 2019-2020 to study improvisation in Jazz at the University of Colorado, Boulder, USA. Since her return she continues to write and research into the principles of Raga Sangeet, exploring parallels in language theories of the Sanskrit tradition.

Prof. Srijan Deshpande is a performer and researcher of Hindustani Khayal music. He is pursuing a doctoral research project at the Manipal Centre for Humanities, in which he is attempting to construct a rigorous account of Pt. Kumar Gandharva's musical alterity in the context of the twentieth-century tradition of the Khayal. Srijan has previously taught vocal music at the Vishwashanti Sangeet-Kala Academy, Pune; FLAME University, Pune; and Ahmedabad University, Ahmedabad. He continues to receive training in the genre from Pt. Satyasheel Deshpande.

COURSE PLAN :**Week 1:**

- Hindustani Music - A World of Colour, Romance and History
- Classical or Shastriya – What's in a Name!
- Dhrupad, Khayal and Instrumental Music – A Bird's-eye View
- Hindustani Music as Raga Sangeet
- The Textual Tradition
- Swara and Shruti: Tone and Microtone
- Swara and Shruti in the Textual Tradition

Week 2: The concept of Raga.

- Tanpura – The King of Overtones
- Entering the World of Raga – Raga and Swara
- The World of Raga – 2: Strong and Weak Notes
- The World of Raga – 3: Ornament
- The World of Raga – 4: Paths of a Raga
- Raga and Time Association

Week 3: The concept of tala as a cyclic measure of time.

- Raga Lakshana or Features of Raga
- Defining Raga
- Classification of Ragas – the Mela or Thaat System
- Classification of Ragas – the Raagaanga System
- Classification of Ragas – the Raga Ragini system

Week 4: Khayal as compositional form.

- Extending the Raga Corpus – Winds from the South
- Extending the Raga Corpus – Jod Ragas
- Principles of Time in Hindustani Music – Tala and Laya
- Some Aspects of Tala and a Few Important Tala-s
- Tabla as Keeper of Tala in Khayal
- Khayal-A Compositional Form
- Some Contemporary Composers of Khayal

Week 5: Improvisation: Nature of improvisation in Indian music.

- The Vilambit Khayal
- Improvisation in Khayal: Elements of Raga Vistaar.
- The Eight limbs or Ashtaanga of Khayal and the nature of Tabla accompaniment.
- A Typical Khayal Presentation
- Raga Profiles as Captured in Bandish-es – Guest Lecture by Pt Satyasheel Deshpande

Week 6: Dhrupad and Instrumental Music Construction of some important Guest lecture by Pt. Ritwik Sanyal.

- Gharanas of Hindustani Music – Introduction
- Gharanas of Hindustani Music – Early Masters
- Gharanas of Hindustani Music – Twentieth Century masters
- Gharanas of Hindustani Music – Guest lecture demonstration by Pt. Satyasheel Deshpande.
- Melodic accompaniment in Khayal
- The Harmonium as a solo and accompanying instrument-Guest Lecture by Pt. Vyasmurti Katti

Week 7: Gharana as musical aesthetics; survey of a few important gharanas; Gharanas in transition.

- Dhrupad: style and structure, aalaap, compositional forms, song texts - Guest Lectures by Dr Ritwik Sanyal
- The Enchanting World of Thumri

Week 8: A typical concert of Khayal, dhrupad and instrumental music.

- Instrumental Music – an Introduction
- The Sarod: A Lecture demonstration by Pt Suresh Vyas
- The Sitar: A Lecture demonstration by Dr Supriya Shah
- The Art of Tabla: Guest Lectures by Dr Aneesh Pradhan
- Bhakthande and Paluskar - The 20th Century Reformers of Hindustani Music.
- Hindustani Music in a World of Click-baits and a Million Views