

Percussion Music (ACPH05)

Note:

- i. There will be one Question Paper which will have 100 questions.
- ii. All questions will be compulsory.
- iii. The Question Paper will have two Parts i.e. Part A and Part B
- iv. Part A will have 50 questions based on Research Methodology
- v. Part B will have 50 questions based on Subject-Specific Knowledge.

Unit-I Technical Terms:

- ❖ Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi- Vivadi, Saptak, Aroha, Avaroha, Pakad / vishesa sanchara, Purvanga, Uttaranga, Audava, Shadava, Sampoorna, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva- Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav, Tirobhava, Geeta; Gandharva, Gana, Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara Mela, Thata, Raga, Upanga ,Bhashanga ,Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet, Baj, Harmony and Melody, Tala, laya and different layakari, common talas in Hindustani music, Sapta Talas and 35 Talas, Taladasa pranas, Yati, Theka, Matra, Vibhag, Tali, Khali, Quida, Peshkar, Uthaan, Gat, Paran, Rela, Tihai, Chakradar, Laggi, Ladi, Marga-Deshi Tala, Avartana, Sama, Vishama, Atita, Anagata, Dasvidha Gamakas, Panchdasa Gamakas ,Katapayadischeme, Names of 12 Chakras, Twelve Swarasthanas, Niraval, Sangati, Mudra, Shadangas , Alapana, Tanam, Kaku, Akarmatrik notations.

Unit-II Folk Music

- ❖ Origin, evolution and classification of Indian folk song / music. Characteristics of folk music. Detailed study of folk music, folk instruments and performers of various regions in India.
Ragas and Tales used in folk music
Folk fairs & festivals in India.

Unit-III Rasa and Aesthetics:

- ❖ Rasa, Principles of Rasa according to Bharata and others. Rasa nishpatti and its application to Indian Classical Music. Bhava and Rasa in relation to swara, laya, tala, chhanda and lyrics. Aesthetics according to Indian and western Philosophers. General knowledge of 64 kalas according to Vatsyayan General History of Raga-Ragini Paintings and Raga Dhayana. Interrelation of Fine Arts.

Unit-IV Applied Theory – Taal & Avanadhavadhya:

- ❖ Description and playing techniques of Varna's and their combinations in Tabla and Pakhwaj instruments. Ten Pranas of Taal (detailed study). Detailed study of Margi and Deshi Taal system (Paddhati), knowledge of Karnataka Taal system: Detailed knowledge of Uttar Bhartiya Taal Padhati and Taalas used in Uttar Bhartiya Sangeet. A brief knowledge of Taalas used with Rabindra Sangeet. Laya and Layakari. Detailed knowledge of Hindustani and Karnatak taal notation system. Brief knowledge of staff notation system. Tabla accompaniment with vocal, (classical, semi-classical music) instrumental music and Kathak Dance. Relationship between Taal and Chhand, Knowledge of composing Tihais of different matras. Detailed knowledge of Tihai--Damdar, Bedam, Nauhakka and chakradar Tihais. Mathematical calculation of chakradar- (Sadharan, Firmaishi and Kamalichakradar). Difference between Chakradar Gat, Chakradar Tukada and Chakradar Paran. The Chakra of Thirty two tihais describe by Acharya Brihaspati.

Unit-V History of Music, Treies and Contribution of Musocologist:

- ❖ Bharat, Sharangdeva, Matang, Parashwadev Nanyadev, Ramamatya, Somnath, Damodar Pandit, Ahobal, Venkatmakhi, V.N. Bhatkhande, V.D. Paluskar, Pundarik Vitthal, Dr. Subhadra Chaudhary, Nikhil Ghosh, Madhukar Ganesh Godbole, Swami Pagal Das, Purshottam Das Pakhawaji, Girish Chandra Shrivastava, Bhagawat Sharan Sharma, Prof. SudhirKumar Saxena, Dr. Aban Mistry, Dr. Yogmaya Shukla, Arvind Mulgaonkar, Sudhir Mainkar, Dr. Arun Kumar Sen, Chhote Lal Mishra.

Detailed study of the following texts:

- ❖ Natya Shastra, Sangeet Ratnakar, Bruhad Deshi, Sangeet Samyasar Sangeet Raj, Ashtottar Shat Taal, Lakshanam, Bhartiya Sangeet Vadya, Table Ka Udagam Vikas avam Vadan Shailiyam, Bhartiya Talon Ka Shastriya Vivechan, Pakhawaj avam Table ke Gharane avam, Parmparayen, Taal Kosh, Tabla Vadan Kala avam Shastra, Tabla, Bhartiya Taal Men Anekata Mein Ekta, Aesthetics of Tabla, Tabla Puran, Taal Vadya

Parichaya, Tabla Granth Manjusha, Laya Taal Vichar Manthan, Tabla Vadan Mein NihitSaundaraya, Solo Tabla Drumming of North India, Tabla of Lucknow, Taal Vadya Shashtra, Bhartiya Sangeet Men Taal, Chand Avam Roop Vidhan.

Unit-VI Detailed study of Compositional Forms of avanaddha vadyas Definition of Bandish –

- ❖ Expandable and nonexpendable compositions. The aesthetics of bandishen. Importance of presentation of Bandishen Detailed study of Theka, Peshkar, Quaida and its prastar (Paltas), Bant, Rela,Rau, Tukda, Mukhada, Gat and its various kinds, Rang-Rela, Fird, Paran, Tihaiies of various kinds. Gats and Quidas of different Gharanas, Laggi- Ladi. Study of different compositions popular in classical vocal, Semi-Classicaland instrumental music:- Khayal, Masitkhani Gat, Raza Khani Gat, Thumari, Dadra, Tappa, Kajari, Chaiti, Dhrupad, Dhamar, Sadra, Jhoola, Bhajan, Gazal, Geet. General Knowledge of compositions used in Kathak dance:- Aamad, Paran, Tatkar, Toda, Stuti Paran.

Unit-VII Classification of Musical Instruments, descriptions of Musical Instruments from Ancient to present period in India.

Classification of Indian Musical Instruments as per described by Bharat,Sharangdev and Dr. Lalmani Mishra.

Detailed study of Origin, Evolution, Structure and playing technique of the following instruments:-

- ❖ Tat Vadya:- Veena, Vichitra Veena, Naradiya Veena, Saraswati Veena, Rudra Veena, Sitar, Sarod, Sarangi, Violin, Dilruba, Israj, Santoor, Surbahar, Tanpura, Guitar, Eaktara, Dotara.
- ❖ Sushir Vadya:- Flute, Shehanai, Nagasvaram, Claronate, Algoza, Sundari, Maguti.
- ❖ Avanaddha Vadya:- Panav, Patah, Mirdang, Pakhawaj, Tabla, Mridangam, Tavil, Khanjira, Khol, Chenda, Chang, Upang, Duff, Nakkara, Dhol, Dholak, Sambal, Dholaki, Naal, Huddaka, Pung.
- ❖ Ghana Vadya:- Jal-Tarang, Nal-Tarang, Ghatam, Morsinq, Chipli, Jalra, Kartaal, Jhanjh, Manjira.

Popular percussion instruments used in Western Music:-

Kittle Drum, Snare Drum, Bass Drum, Tenor Drum and other important percussions.

Unit-VIII Performer & Composers:-

- ❖ **Tabla:-** Natthu Khan, Modu Khan, Bakshu Khan, Abid Hussian Khan, Haji Vilayat Ali, Salari Khan, Chudiya Imam Baksh, Ram Sahay, Munir Khan, Habibuddin Khan, Ahmemadjan Thirukuwa, Amir Hussain, Jahangir Khan, Shekh Daud, Bade Munne Khan, Karamtullah Khan, Allarakha Khan, Gyan Prakash Ghosh, Nikhil Ghosh, Gama Maharaj, Kishan Maharaj, Kanthe Maharaj, Samta Prasad (Gudai Maharaj), Anokhe Lal Mishra, Bhai Gaitonde, Pandharinath Nageshkar, Suresh Talwalkar, Hashamat Ali Khan, Zakir Hussain and contemporary tabla and pakhawaj vizards & scholars.

Pakhawaj:- Kudau Singh Jodhsingh, Nana Panse, Ayodhya Prasad, Pagal Das, Chatrapati Singh, Arjun Sejwal, Madhav Rao Alkutkar, Sakhara Ram.

Nakkara Vadak:- Dilawar Khan, Aggan Khan.

Dholak Vadak:- Bafati Khan, Gulam Jafer, Dholki:- Vijay Chauhan.

Karntak Music:- Vocalists and Instrumentalists

- ❖ Bharat Ratan Subbalakshmi, S. Balchandar, Bal Muralikrishnan, Lalgudi Jairaman, T.N. Krishnan, Palghat Raghu, Palghat Mani Iyer, Umayalpuram Shivraman, U. Srinivasan, Vikku Vinayak Ram, Hari Shankar.

North Indian Vocalist & Instrumentalist:-

- ❖ Allauddin Khan, Vilayat Khan, Ravishankar, Abdul Haleem Jafer, Balram Pathak, Nikhil Banerjee, Hafeez Ali Khan, Ali Akbar Khan, Amjad Ali Khan, V.G. Jog, D.K. Datar, N Rajam, Hari Prasad Chourasiya, Pannalal Ghosh, Bismillah Khan, Ali Hussain, Siddharam Jadhav, Krishna Rao Shankar Pandit, Mogubai Kurdikar, Kesar Bai Kerkar, Mallikarjun Mansoor, Abdul Karim Khan, Faiyaz Khan, Bhimsen Joshi, Gangubai Hangal Malini Rajurkar, Kishori Amonkar, Jas Raj, Kumar Gandharava and Aamir Khan.

Dancers:-

- ❖ Acchan Maharaj, Lacchu Maharaj, Sitara Devi, Gopi Krishna, Birju Maharaj, Durga Lal, Yamini Krishnamurty Sanyukta Panigrahi and KalyaniKutti Amma.
- ❖ All National and International Awardees in the field of Music, Dance, folk music and folk dances with special reference to percussion instrumentalists.

Unit IX- Detailed Study of Gharanas and Institutional System in Music

- ❖ Definition of Baaj & Gharanas. Historical Evaluation & Developments of Gharanas of Tabla & Pakhawaj, Delhi Gharana, Ajarada Gharana, Farrukhabad Gharana, Lucknow Gharana, Benaras Gharana, Punjab Gharana, Nana Panase Gharana, Kudau Singh Gharana Varna Nikas (Playing Technique) in different Gharanas. Main Characteristics of Peshkar, Quida, Rela, Gat, Tukada, Paran, Tihai, Chakradar & Laggi Ladi on the basis of Gharanas Importance and utility of Tabla & Pakhawaj in classical music, semi classical, Sugam & film music. Universities, Academies and other institutions, Renowned Professors, Gurus, Academicians, Administrators who are propagating music.