

Syllabus for Hindustani Music (ACPH02)

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, Uttaraanga, Audava, Shadava, Sampoorana, 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 ,Katapayadi scheme, 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 Talas 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
- ❖ 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:

- ❖ Detail study of Sangeet Utpatti; Musical scales (Indian and western); Detail study of Gram, Murchchhana and Chatussarna; Jaati Lakshana, Jaati Bheda, concept of Raag, Raag-Lakshana.
- ❖ Classification of Raag:
- ❖ Gram Raag and Deshi Raag Classification
- ❖ Male Raag classification
- ❖ Thaata Raag classification
- ❖ Shuddha, Chhayalaga and Sankeerna Raag classification
- ❖ Raag-Ragini classification
- ❖ Raaga classification; Time theory of Raagas; Placement of shuddha and vikrit swaras on shruties in Ancient, Medieval and Modern Period
- ❖ Description of popular Raagas and Taalas
- ❖ Notation systems of Hindustani, Karnataka, and Western Music
- ❖ Merits and demerits of a vocalist (Gayak)
- ❖ Remix, Fusion, Orchestra, Choir and Acoustic
- ❖ Comparative studies of Hindustani and Karnataka Swaras and Taalas; Karnataka names of Popular Hindustani Ragas
- ❖ Knowledge of different Layakars such as duggun, Tuggun, Chaugun, Aad, Kuaad and Viaad.

Unit-V

History of Indian Music, contribution of Musicologists and their textual tradition:

- ❖ Study of the Historical Development of Hindustani Music from Vedic to Modern period
- ❖ Ancient Medieval and Modern Musicologist and Scholars:- Bharat, Naarad, Matang, Someshwardev, Jagdekmall, Nanyadev, Sharangdev, Parshwadev, Sudhakalash, Maharana Kumbha, Ramamatya, Damodar Pandit, Pt. Ahobal, Shrinivas,

Hridayanarayana, Vyankatmakhi, Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, Pt. Vinayak Rao Patwardhan, Pt. Omkarnanath Thakur, Acharya Birhaspati, Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, Bhagwat Sharan Sharma, Dr. Prem LataSharma, Dr. Subhadra Choudhary, Prof. R.C. Mehta, Prof. Pradeep Kumar Dixit.

- ❖ Study of Ancient, Medieval and Modern Treatises in Indian Music like Natya Shastra, Nardiya Shiksha, Sangeet Makarand, Brihaddeshi, Manasollaas, Sangeet Chudamani, Bharat Bhashya, Sangeet Ratnakar, Sangeet Samaysar, Sangeetopanishatsaaroddhar, Sangeet Raj, Swaramalekalanidhi, Sangeet Darpan, Sangeet Paarijaat, Raga Tatvavibodh, Hridaya Kautuk, Hridaya Prakash, Chaturdandi Prakashika, Sangeet Chintamani, Pranavbharati etc.
- ❖ Contribution of Western Scholars to Indian Music:
- ❖ Capt. N.A. Willard William Johnes, Capt. C.R. Day, E. Clements, Fox Strangways, H.A. Popley & Alain Danielou.

Unit-VI

Compositional forms and their evolution:

- ❖ Prabandh, Dhrupad, Dhamaar, Saadra
- ❖ Kheyaal, Tarana, Trivat, Chaturang, Sargam Geet, Lakshan Geet, Raagmaala etc.
- ❖ Thumri, Dadra, Tappa, Hori, Kajri, and Chaiti etc. Light Music: Geet, Gazal and Bhajan etc.
- ❖ Firozkhani Gat, Maseetkhani Gat, Razakhani Gat and Zafarkhani Gat and its kind.
- ❖ Jaati, Javali, Kriti, Tillana, Raagam, Taanam, Pallavi.
- ❖ Origin, development and presentation of above said vocal and instrumental compositions
- ❖ Popular artists in the field of abovesaid forms.

Unit-VII

Musical Instruments and its Classification

- ❖ Classification of Indian Musical Instruments in Ancient, Medieval and Modern period
- ❖ Different types of Veenas in ancient period.
- ❖ Tat - Sitar, Sarod, Violin, Dilruba, Israj, Santoor, Tanpura, Surbahhar, Guitar. Ghan - Jaltarang, Ghatam, Morsing, Chipali, Manjeera, Jhanjh, Kartal
- ❖ Sushir - Flute and its varieties, Shehnai, Nagaswaram, Harmonium
- ❖ Avanaddha - Pakhawaj, Tabla, Mridangam, Kanjira, Khol, Chang, Nakkara, Duff, Hudaka, Dholak.
- ❖ Origin, evolution, playing techniques and famous artist of these Instruments,

Unit-VIII

Contribution of composers / performers to Indian Music:

- ❖ Tansen, Haridas, Gopal Nayak, Sadarang, Pandit Balkrishna Bua Ichalkaranjkar, Pandit Vishnu Digambar Palushkar, Pandit Vishnu Narayan Bhatkhand, Ustaaad Faiyaz Khan, Ustad Bade Gulam Ali Khan, Ustad Nisaar Hussain Khan, Pandit Omkar Nath Thakur, Pandit Vinayak Rao Patwardhan, Pandit Naryan Rao Vyas, Pandit C.R. Vyas, Pandit Krishna Rao Shankar Pandit, Pandit Mallikarjun Mansoor, Smt Gangubai Hangal, Kesar Bai Kerkar, Abdul Kareem Khan, Heerabai Barodekar, Suhasini Koretkar, Bade Ramdas, Siddheswari Devi, Begam Akhtar, Shobha Gurtu, Girija Devi, Savita Devi, Moghubai Kurdikar, Kishori Amonkar, Pandit Kumar Gandharv, Pandit Jasraj, Pandit Balvant Rai Bhatt. Pt. Ramashraa Jha.
- ❖ Asad Ali Khan, Pt. Lal Mani Mishra, Abdul Halim Zafar Khan, Ali Akbar Khan, Sharan Rani, Amjad Ali Khan, Anath Lal, Panna Lal Ghosh, Vijay Raghav Rao, Ragunath Seth, Hari Prasad Chaurasia, Ahmad Jaan Thirakava, Pt. Samta Prasad, Kishan Maharaj, Kudau Singh, Paagal Das, Brij Bhooshan Kabra, Vishwa Mohan Bhatt, Shiv Kumar Sharma, Bhajan Sopori, M.S. Gopal Krishnan, V.G. Jog, N. Rajam, Appa Jalgaonkar, Mehmood Dhaurpuri.
- ❖ Recipient of Bharat Ratna:-
- ❖ M.S. Subbhalakshmi, Pt. Ravi Shankar, Utsad Bismillah Khan, Lata Mangeshkar and Pt. Bhim Sen Joshi. Purandar Das, Shyam Shastri, Mutthuswami Dixitar, Tyagraja, Swathi Tirunal Bach, Beethoven, Mozart, Yahudi Menuhin.

Unit-X

Gharana and Institutional System and conferences of Hindustani Music:

- ❖ General study of origin and development of Gharana. Institutionalised system and their contribution to Hindustani Music. Four baanies of Dhrupad and its importance to Hindustani Music.
- ❖ General study of various Gharanas of Dhrupad Kheyal and Instrumental Music.
- ❖ Special features of Gharanas in vocal and Instrumental Music and its famous artists.
- ❖ Purab and Punjab Angas of Tumari.
Important music conferences in India.
- ❖ National and International awards in the field of music.
- ❖ Contribution of Music educational institutes Akademies, Prasar Bharati, Song and Drama Division and Films in Indian Music.