

# JAI NARAIN VYAS UNIVERSITY JODHPUR

## DEPARTMENT OF MUSIC

### Syllabus

#### (Music Vocal and Instrument)

Time : 3 Hours

Maximum Marks : 100

#### 1. Technical Terminology

Nanda, Shruti, Swara, Grama-Moorchana, Jati, Raga, Tala, Tan. Gamak, Gandharva-Gaan, Marga-Deshi, Giti, Gaan, Varna, Alankar, Melody, Gernomy, Musical Scales, Musical terminology and their explanation, Drone, AlpatvaBhutva, Abirbhav-Tirobhav, Uthan, Peshkar, Kayda, Rela, Rang, Laggi, Ladi, Farshbandi, Tala, Laya, Matra, Avartan, Vibhag, Sashabda Kriya, Nishbda Kriya, Theka, Saral Gat, Adi Gat, Chakradar Gat, Farmaishi Gat and other variety of Gats and Kayadas, Upanga, Bhashanga, Gita, Kriti, Kirtana, Jatiswara, Pada, Swarjati, Ragmalika, Tillana, Nyasa, Ansa, anuprasa, Alapana, Sangati and other terms, Gitinatya, Nritya - natya, notation, masitkhani and Rajakhani Gat, Krinton, Zam-Zama, Ghasit, Jhala, Jod - Aalap, Mind, Gamak, Todas, Gat, Different strokes of Mizrab, Layakari, Gayanki Ang in sitar.

#### 2. Applies Theory

Detailed and critical study of Ragas, Classification of Ragas, i.e. Grama Raga Vargikaran, Mela Raga Vargikaran, Raga-Ragini Vargikaran, Thata Raga Vargitkaran, Anf Raganga Vargikaran, and Raganga Vargikaran, time - theory of Ragas, Application of melody and harmony in Indian Music, Placement of Shuddha and Vikrit Swaras on Shruties in ancient, medieval and modern period.

Elementary knowledge of Indian & Western Nation System.

Detailed knowledge of prevalent Talas of Hindustani Music, Knowledge of Tal, Dashpranas and Marga and Deshi Talas of ancient period, the original principles of making Tihai, Chakradar Gat, Chakradar Paran, comparative Study of Hindustani and Karnatak tala System with special reference to ten pranas of tala, detailed study of different layakaris viz, Dugn, Tigun, Chaugun, Ada, Kuada, Biyade and method to apply them in compositions.

#### 3. Compositional Forms and their Evolution

Prabandha, Dhrupad, Khyal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindagana, Vrinda, Vadan, Javali, Kriti, Tilana, Alap, Varnam (Pad Varnam and Tana Varnam), Padam, Ragam, Tanam, Pallavi, Gita, Varna, Swarajati, Kalpita, Sangita.

#### 4. Gharanas and Gayaki

Origin and development of Gharanasin Hindustani Music and their contribution in preserving and promotion traditional Hindustani Classic music. Merits and demerits of Gharana System.

Origin and development of Gharanasin Hindustani music and their contribution in preserving and promoting traditional Indian classic music, Merits and demerits of Gharana System.

Study of the traditions and specialities of different gharanas in vocal instrumental and percussion group. desirability and possibility of gharanas in contemporary music.

#### 5. **Contribution of Scholars to Indian Music and their Textual Tradition**

Narad, Bharat, Dattil, Matanga, Sharangadeva, Nanyadeva and others, Lochan, Ramamatya, Pundarika, Vitthal, Somnath, Damodar Mishra, Ahobai, Hridaya Narin Deva, Vynkatmakhi, Srinivas, Pt. Bhatkhande, Pt. V.D. Paluskar, Pt. Omkarnath Thakur, K.C.D. Brahaspati, Dr. Premlata Shrama and others.

Study of ancient, medieval and modern treatises in percussion instruments like Bharat Natyashastra, Sangeet Samayasar, Radha Govind Sangit Sar, Madrul Mosiqui, Bhartiya Vadyon ka itihas, Sangeet Shstra, Bhartiya Sangeet Mei Taal aur Roop, Abhinav Tala manjari, Bhartiya Sangeet Vadya, and other treatises. Contribution of various Scholars to Percussion instruments like Kadau Singh, Bhagwan Das, Raja Chatrpati Singh, Anokhe Lal, Ahmadjan Thirakwa, Shanta Prasad, Kishan Maharaj and other in ancient, medieval and modern period.

Contribution of Prominent Karnatak Scholars, composers and performers and their medieval and modern period like, work such as Ramamatya, Vyankatmakhi, Tyagraja, Muttu - Swami Dikshitara, Shyama Sastri, Gopal Krishna Bharati, Prof. Sambhomoorti.

#### 6. **Historical Perspective of Music**

A Study of the historical development of Hindustani Music (Vocal and Instrumental) in ancient, medieval and modern period.

General ideas of the factors that differentiate Karnatak Music from Hindustani Music.

Life Sketch of Western Scholars.

#### 7. **Aesthetics**

Its origin, expression and appreciation: Principle of aesthetics and its relation to Indian Music.

Rasa Theory and its application of Indian Music.

Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal and Instrumental).

Interrelationship of Fine Arts with special reference to Rag - Ragini Paintings Dhyana of Ragas and others.

#### 8. **Instruments/Dance**

Origin, evolution, structure of various instruments and their well - known exponents of Hindustani (Vocal & Instruments), Karnatak Music, Importance of Tanpura and its Harmonics.

Classification of Instruments of Hindustani, Karnatak Music in ancient, medieval and modern period.

Elementary knowledge of Indian dances like Kathak, Bharatnatyam, Kuchipudi, Odissi, Kathakali etc.

Technique and wadan shalli of different instruments: Flute, Sahnai, Tabla, Violin, Sitar, Sarod, Gitar, Sarangi, Harmonium etc.

Pt. Ravi Shanker, Pt. Nikhil Banerjee, Ustad Vilayat Khan, Ustad Bismillah Khan, Pt. V.G. Jog, Pt. Panna Lal Ghosh, Pt. Gajanand Roa Joshi, Ustad Amzad Ali, Ustad Allarakha Khan, Ustad Zakir Hussain, Smt. Zareen Daruwala, Pt. Govind Roa Tembe, Pt. Appa Jalgaonkar, Ustad Alliyad Khan, Ustad Feyaz Khan, Ustad Bade Gulam Ali Khan, Pt. Raja Bhaya Punchwale, Ustad Amir Khan, Pt. Ajay Chakravarty, Kishori Amonkar, Pt. Bhimsen Joshi, Pt. Jasraj, Pt. Vishvamohan Bhatt, Pt. Brijbhushan Kabra, Pt. Ramnarayan, Ustad Bandu Khan, Ustad Sultan Khan.

#### 9. **Folk Music**

Influence of folk music on Indian classical music, stylization of folk melodies into ragas.

Popular folk tunes and folk dances of Hindustani Music.

General Study of the folk music of various regions of India like Uttar Pradesh, Rajasthan, Punjab.

#### 10. **Music Teaching and Research Technologies**

Guru Shishya Parampara, Sangeet - Samradaya Pradarsini and the Institutional System of Music teaching with reference of Hindustani Music.

Utility of teaching aids like electronic equipments in music education with reference of Hindustani Music.

The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Hindustani Music.

Study of Interrelation between textual and oral tradition.

#### 11. **Others:**

Aesthetics, Rasa, Gharanas, Baj, Sampradaya, Composers and Musicians, Interdisciplinary Studies in Music such as Music and Philosophy, Music and Religion Music and Culture, Music and Social Sciences, Music and Sciences, Music and Psychology, New Trends of

Indian Music in Post - Independence Era, Research in Music and its new avenues, Music Education, Folk Music, Music Festivals, Temple Music.