UNIVERSITY GRANTS COMMISSION
NET BUREAU

Subject: MUSIC **Code No.: 16**

SYLLABUS

Hindustani (Vocal, Instrumental & Musicology), Karnataka, Percussion and Rabindra Sangeet

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Note:-

- **Unit-I, II, III & IV are common to all in music**
- **Unit-V to X are subject specific in music**

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 ,Katapayadi scheme, Names of 12 Chakras, Twelve Swarasthanas, Niraval, Sangati, Mudra, Shadangas , Alapana, Tanam, Kaku, Akarmatrik notations.

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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

Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology:

Research Pedagogy: Research areas, review of literature, selection of suitable research topics and research problems, Methodology of Music research, Preparing synopsis, Data collection and its sources, Analysis of data collection, Writing project report, Research project Indexing, references and bibliography etc.

Research Avenues and its Interdisciplinary aspects: Music and Literature, Music Therapy, Philosophy, Psychology, Physics, Mathematics, Economics, Social Sciences, Religion and Culture.

Modern Technology: Electronic equipments, computer, internet etc.

New trends in Indian Music in post-independence era.

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HINDUSTANI MUSIC
(VOCAL, INSTRUMENTAL AND MUSICOLOGY)

Unit-V

Applied Theory:

Detail study of Sangeet Utpatti; Musical scales (Indian and western); Detail study of Gram, Murchchhana and Chatussarna; Jaati Lakshana, Jaati Bhed, concept of Raag, Raag-Lakshan.

Classification of Raag: 1) Gram Raag and Deshi Raag Classification 2) Male Raag classification 3) Thaat Raag classification 4) Shuddha, Chhayalag and Sankeerna Raag classification 5) Raag-Raagini classification 6) Raagang 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, Coir and Acoustic; Comparative studies of Hindustani and Karnatak Swaras and Taalas; Karnatak names of Popular Hindustani Ragas; Knowledge of different Layakaaries such as dugun, Tigun, Chaugun, Aad, Kuad and Viaad.

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Unit-VI

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, Shriniwas, Hridyanarayana, 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 Lata Sharma, 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, Sanageet 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 Strangwayes, H.A. Popley & Alain Danielou.

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Unit-VII

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-VIII

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

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Unit-IX

Contribution of composers / performers to Indian Music:

Tansen, Haridas, Gopal Nayak, Sadarang, Pandit Balkrishna Bua Ichalkaranjikar, Pandit Vishnu Digambar Palushkar, Pandit Vishnu Narayan Bhatkhand, Ustaad 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, Begham 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 Dhaulpuri.

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,

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Unit-X

Gharna 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 Film in Indian Music.

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KARNATAKA MUSIC

Unit-V

Applied Theory:

Musical scales (Indian & Western), Suddha and vikrita svaras , Sruti in ancient, medieval & modern period, Detailed study of grama, murchana-jaati , Jaati lakshana in ancient period , Concept of Raga, Classification of Raga from ancient to modern period, Ragalakshana-s of popular ragas, Mela - Janya system, Katapayadi and Bhuta sankhya, Janya- Raga classification, Ancient-Palai-Pan system, 22 Srutis & their distribution among Swaras and Ragas, Suladi sapta Tala- s, Scheme of 35 Talas, Tala dasa pranas, Marga and Desi talas, Talas of Tirupugazh, Shadangas and Shodasangas, important Ragas and Talas of Hindustani music. Notation systems in Hindustani, Karnatak and Western music (Staff Notation). Voice culture, Orchestration and Acoustics.

Unit–VI

Historical perspective of music- Contributions of Scholars, Musicologists, Musical concepts in Treatises:

Narada - Naradiya siksha, Sangita makaranda; Bharata - Natya sastra; Dattila-Dattilam, Matanga – Brihaddesi; Someshwara – Manasollasa; Parsvadeva - Sangita Samayasara; Sarangadeva - Sangita Ratnakara, Simhabhupala; Nanyadeva- Bharata Bhashyam; Lochana kavi - Raga Tarangini; Jagadekamalla - Sangita Chudamani; Vidyaranya - Sangita Sara, Ramamatya - Swaramelakalanidhi; Rana Kumbha - Sangita Raja; Somnatha - Raga Vibodha, Ahobala - Sangita Parijata; Govinda Dikshita - Sangita Sudha; Venkatamakhi - Chaturdandi Prakasika; Tulaja - Sangita Saramrita ; Govinda Acharya - Sangraha Chudamani; Subbarama Dikshitar - Sangita Sampradaya Pradarsini; Abraham Panditar - Karunamrita Sagaram;

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Nadamuni Panditar - Swara Prastara Sagaram; Atoor krishna Pisharoti - Sangita Chandrika.
References to Musical concepts in Silappadikaram, Sangam Texts, Panchamarabu,
Tala Samudram, Mahabharata Chudamani, Yazhnool and other important texts in Tamil, Telugu, Kannada and Malayalam.

Musicologists

V.N.Bhatkhande, V.D.Paluskar, Swami Prajnanananda, B.C.Deva, P. Sambamurthy, S.Seetha, V.Raghavan, Premalata Sharma, R.Satyanarayana, T.S.Parthasarthy, N.Ramanathan, S.A.K. Durga, Balantrapu Rajanikantarao, R.C Mehta & their works .

Contribution of western scholars to Indian Music; Curt Sachs, N.A.Willard, William Jones, C.R.Day, E.Clements, Fox Strangways, H.A.Popley & Alain Danielou.

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Unit-VII

Compositional forms and their evolution:

Origin and development of Prabandha, Gitam, Swarajati, Jatisvarm, Tanavarnam, Padavarnam, Kirtana, Kriti, Padam, Javali, Tillana, Ragam - Tanam - Pallavi, Niraval, Kalpanasvara, Tevaram, Divyaprabandham, Tiruppugazh, Thaya, Ragamalika, Viruttam, Dandakam, Churnika, Sloka, Daru, Ashtapadi, Tarangam, Thiruvaimozhi, Thiruppavai, Chindu, Thiruvasagam, Group kritis.
Geya nataka-a, Nritya nataka-s
Hindustani musical forms Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Trivat, Chaturang, Vrindgan.

Unit-VIII

Music Instruments of India:

Indian concept of classification of music Instruments.

Origin, Evolution, Structure and playing Technique of Veena, Tambura, Violin, Chitra Vina, Viola, Mandolin, Flute, Nadasvaram, Pancha mukha vadyam, Mridangam, Tavil, Kanjira , Dappu, Chenda, Maddalam,Timila, Jaltarang, Ghatam, Morsing, Chipla, Jalra, Kartala and other Tala instruments.

Outline knowledge of - Sitar, Sarangi, Sarod, Shehnai, Tabla, Pakhwaj, Piano, Guitar, Clarionet.

Unit-IX

Contribution of Composers / Performers to Music (Indian and Western):

Tevaram, Alwars, Jayadeva, Dasa Kuta, Purandara Dasa, Annamacharya, Tallapaka composers, Bhadrachala Ramadasa, Arunagirinathar, Muthutandavar, Marimuttupillai, Arunachala Kavirayar, Sangeeta Mummurthy viz.,Syamasastry, Tyagaraja, Muttuswami Dikshitar, Swati Tirunal, Gopalakrishna Bharati, Tanjore Quartette, Patnam Subramanya Iyer and other prominent post Trinity composers.

Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, G.N Balasubramaniam,

Maharajapuram Vishwanatha Iyer, Semangudi Srinivas Iyer, Chembai Vaidyanatha Bhagavatar,

K.V Narayana Swamy, M.D Ramanathan, R.K Srikanthan, M.Balamurali Krishna, M.S.Subbalakshmi, D.K. Pattammal, M.L.Vasantkumari, Brinda, Mukta and other prominent vocalists.

Karaikudi Samba Siva Iyer, Veena Dhanammal, S.Balachander, Mysore Doraiswami Iyengar, S.Balachander, ChittiBabu, Mysore Chowdiah, Lalgudi Jayaraman,

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Dwaram Venkataswami Naidu, T.N.Krishnan, M.S.Gopalakrishnan, Sarabha Sastri, T.R.Mahalingam, N.Ramani, Sheikh Chinna Moulana, Amabalapuzha Brothers,

Namagiri Pettai Krishnan, Palghat Mani Iyer, Palani Subramaniam, Viku Vinayakram, Harishankar and other prominent musicians of Veena, Violin, Flute, Nadaswaram, Mridangam, Ghatam and Kanjira.

Unit-X

Prominent Banis, Music training, Education and Propagation:

Merits and limitations of Gurukula sampradya, Institutional training and Academic teaching system in Universities

Nagasvaram Bani - Tanjavur style, Mridanga Bani - Tanjavur, Pudukkotai and Palakadu Styles, Banis of Dhanammal School, Ariyakudi, Musiri, GNB, Maharajapuram, Chembai and Semmangudi.

Styles of Music Trinity and analysis of their Ragas, Compositions with various musical versions.

Music propagation through Music academies, Prasar Bharati, Song and Drama Division, Films, Music festivals like Tiruvaiyaru, Chembai, Melattur etc.

Influence of other music systems on Karnatak music - Hindustani and Western.

National and International Awards in Music.

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PERCUSSION

Unit-V

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 Tihaies of different matras.
Detailed knowledge of Tihai--Damdar, Bedam, Nauhakka and chakradar Tihaies.

Mathematical calculation of chakradar- (Sadharan, Firmaishi and Kamali chakradar).

Difference between Chakradar Gat, Chakradar Tukada and Chakradar Paran.

The Chakra of Thirty two tihaies describe by Acharya Brihaspati.

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Unit-VI

History of Music, Treies and Controbution of Musocoligist:

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, BhagawatSharan Sharma, Prof. Sudhir Kumar 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 Shailiyan, 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 Nihit Saundaraya, Solo Tabla Drumming of North India, Tabla of Lucknow, Taal Vadya Shashtra, Bhartiya Sangeet Men Taal, Chand Avam Roop Vidhan.

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Unit-VII

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,

Tihaies of various kinds. Gats and Quaidas of different Gharanas, Laggi-Ladi.

Study of different compositions popular in classical vocal, Semi-Classical and 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-VIII

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:-

a) Tat Vadya:- Veena, Vichitra Veena, Naradiya Veena, Saraswati Veena, Rudra Veena, Sitar, Sarod, Sarangi, Violin, Dilruba, Israj, Santoor, Surbahar, Tanpura, Guitar, Eaktara, Dotara.
b) Sushir Vadya:- Flute, Shehanai, Nagasvaram, Claronate, Algoza, Sundari, Maguti.
c) Avanaddha Vadya:- Panav, Patah, Mirdang, Pakhawaj, Tabla, Mridangam, Tavil, Khanjira, Khol, Chenda, Chang, Upang, Duff, Nakkara, Dhol, Dholak, Sambal, Dholaki, Naal, Huddaka, Pung.
d) 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.

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Unit-IX

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.

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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, Amajad 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 Kalyani Kutti Amma.

All National and International Awardees in the field of Music, Dance, folk music and folk dances with special reference to percussion instrumentalists.

Unit X

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.

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RABINDRA SANGEET

Unit-V

Applied Theory:

The Knowledge of round the clock ragas and raginis, the knowledge of talas, the knowledge of kirtana, baul and other folk songs of Bengal, the Knowledge of monsoon and vernal ragas and raginis, selected provincial songs, selected verses from the Vedas and upanisads frequently chanted by Tagore. Rabindra Nath Tagore specially created talas i.e., Jhampak (5 matra), Sasthi (6 matra), Rupakra (8 matra), Nabatal (9 matra), Ekadasi (11 matra), Nabapanchatal (18 matra). Mulgan and Bhanga Gan. Brahma sangeet by Tagore's. Tagore's poetic songs, (Kabyageeti), Vedic hymns (tuned by Tagore). Patriotic songs. Akarmatrik Notation system.

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Unit-VI

Historical Perspective of Music:

Conversation between Tagore and eminent personalities of India and abroad. Western scholars on Tagore Music. 'Sangeet Chinta' full study of Tagore book. Influence of European music as a whole on Tagore. Influence of European Music and provincial tune. Tagore's creative journey in song writing and musical compositions. History of Anthology of Tagore songs. Basic knowledge in Indian classical music with special emphasis in Dhrupad, Kheyal, Tappa, Thumri. Knowledge of notation and tal (Indian and Western).

Unit-VII

Composition forms and their evolution:

Main forms for Rabindra Sangeet. Geetanjali and song offerings – a textual study. Biography of Tagore: The Music composer upto geetanjali era throughout Tagore's life. The music composer (second part) after geetanjali to 1941. Barsamangal, sarodotsav etc.

Aesthetic approach of Rabindranath Tagore through Rabindra Sangeet. Tagore's Philosophy of Music, Sahityer pathe, Sahitya, Sahityer Swarup. Tagore's vision of music in his early days. Concept of Tagore's musical philosophy as expressed in essays, poems, novels etc. Knowledge of Raga. Bengali Songs: Pre contemporary and Post Rabindranath era. Bramhasangeet and Patriotic songs of different author other than Rabindranath. Bramhasangeet: different author other than Tagore family. Bedgan, Maghotsav, Upasana Song, Songs of Tagore House, Hansirgan.

Unit-VIII

Music Instrument of India:

Popular instruments used in Rabindra Sangeet, i.e., Esraj, Guitar, key board, Sitar, Tanpura, Harmonium, Sarod, Violin, Mandira, Organ – Piano, Flute and its varieties, Pakhawaj, Tabla, Sri khol, Dhol, Mridangam, Jaltarang etc.

Rabindra Sangeet: Experiments in Rhythms and Talas

Application of Various talas & rhythms. Surantar and Chhandantar.

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Unit-IX

Contribution of Scholars / Performer and their Textual Traditions:

Tagore's Geetinatya and Nrityanatya e.g. – Valmiki Prativa, Kalmrigaya, Mayar Khela, Chitrangada, Chandalika, Shyama, Taser Des, Shapmochan etc. and other Dramas full of various songs, i.e., like Prayaschitta, Visarjan, Muktadhara, Achalayatan, Raja, Raktakarabi, Phalguni, Basant, Sisutirtha, Rinsodh, Raja o Rani, Prakitir Pratisodh. Tapati etc. (All dramatic works and example Tagores musical creativity in Gitabitan – a textual study (Part I, II, III) and Swarabitan (Notation Books) 1- 66 and others. Bhanusingher Padabali, Ritunatya. History of Anthology of Tagore's songs.

Contribution of Scholar / Performer / Musicians

Pratibha Devi, Subinoy Roy, Nilima Sen, Indira Devi Chowdhurani, Maya Sen, Suchitra Mitra, Kanika Bandyopadhyay, Santidev Ghosh, Jyotirindranath Tagore, Debendranath Tagore, Sailajaranjan Majumdar, Anadi Dastidar, Kangalicharan Sen, Amiya Thakur, Bhimrao Sastri, Ases Bandyopadhyay, Girijasankar Chakraborty, Ramesh Chandra Bandyopadhyay, Rajeswari Dutta, Sankha Ghosh, Sudhir Chakraborty etc.

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Unit-X

Gharana and Institutionalised system of Music:

An overall survey of Tagore's musical creativity, tonal and rhythmic varieties of Tagore's musical compositions including his own experimental variations. Periods and phases of Tagore's musical compositions. Periods and phases of Tagore's musical compositions (Chronological order may be maintained). Influence of Hindustani, Karnatak and Western music on Rabindra Sangeet, Compositions who influenced Rabindra Sangeet. Tagore Song used in films. Tagore songs:

Tunes adapted from Tappa, Thumri, Tarana and Bhajan with original songs.

The cultural atmosphere of Tagore's family (Pathuriaghata and Jorasanko, Kolkata). Thematic Variations of Tagore's music: (Puja, Prem, Swadesh, Prakriti, Vichitra, Anusthanik) Festival songs of Rabindra Sangeet. Knowledge of Hindustani songs and Tagore's opinion on these songs.

National Anthem of India and Bangladesh. Rabindra Sangeet based on classical tune.

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