

# Department of Music & Performing Arts University of Allahabad

Theory Paper-1

Code-M.U.S.-501

M.P.A.-501

## History of Indian Music

### \* Internal Assessment-

- **Contribution of ancient scholars to Indian Music like** : Bharat, Matang, Kohal, Dattil, Abhinav Gupt, Nanydev, Someshwar etc.
- Study of the Historical Development of Hindustani music from vedic to Mahabharat periods.

### \* Mid Term

- **Contribution of medieval scholars to Indian Music like** : Sharang dev, Somnath, Parshdev, Vidyarany, Sudhakalash, Kallinath, Maansingh Tomar, Abul Fazal, Ramamaty, Lochan, Pundarik vitthal, Shrikanth, Somnath, Damodar Mishra , Vyankatmukhi, Hriday narayan dev, Ahobal, Bhav Bhatt, fakirrulla, Srinivas etc.
- Critical and detailed study of development of Music in ancient and medieval period.

### \* End Semester

#### Unit-I

- Different views of the scholars regarding origin of Indian Music.
- Contribution of Western Scholars to Indian Music :- Capt. N.A. Willard, William Jahnes, Capt. C.R. Day, E. Clements, Fox Strangways, H.A. Papley & Alain Danielou.

## Unit-II

- Detailed study of Indian music during Modern Period.
- Contribution of Modern Scholars to Indian Music Pt. Bhatkhande, Pt. V.D. Paluskar, Pt. Omkarnath Thakur, Pt. K.C. D. Brahaspati, Pt. Vinayak Rao, Patwardhan, Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, Dr. Subhadra Chaudhary, Prof. R.C. Mehta, Prof. Prem Lata Sharma etc.

## Unit-III

- Detailed study of folk music, folk instruments, folk fairs and festivals in Northern India.
- Classification of Indian Musical Instruments in Ancient, Medieval and Modern period.

## Unit-IV

- **Study of ancient, Medieval and Modern Treatises in Indian Music like :-** Natya Shastra, Nardiya Shiksha, Sangeet Makrand, Brihaddeshi, Mansollas, Sangeet Chudamani, Bharat Bhashya, Sangeet Ratnakar, Sangeet Samayasar, Sangeetopnishat-saaroddhar, Swarmelkalanidhi, Sangeet Darpan, Sangeet Paarijat, Rag Talvvivodh, Pranavbharti etc.

## Unit-V

- **Compositional forms of Hindustani Music and their evolution :-** Prabandh, Dhrupad, Dhamar, Khayal, Sadara, Tarana, Trivat, Chaturang, Sargam Geet, Lakshan Geet, Raagmala, Thumri, Dadra, Tappa, Hori, Kajri, Chaiti, Geet, Gazal, Bhajan, Firozkhani Gat, Maseet Khani Gat, Razakhani Gat, Zafarkhani Gat etc.

2020-21

M.A./M.P.A. II<sup>nd</sup> Semester Music Vocal & Sitar

Theory Paper-1

Code-M.U.S.-504

M.P.A.-504

## Scientific Study of Music

### \* Internal Assessment

- **Technical Terms of Hindustani Music :-** Sangeet, Naad, Shruti & its five jaties, Shuddh & vikrit Swar, Seven Vedic Swaras, Gandharva Gaan, Margi, Desi, Geeti, Gaan, Varna, Raaga, Tala, Tan, Gamak, Vadi-Samvadi, Anuvadi Vivadi, Saptak, Aaroh, Avroh, Pakad, Poorvang, Uttarang, Audav-Shadav-Sampoorn, Varn, Aalap, Alpatv-Bahutv, Grah, Ansh, Nyas, Apnyas, Avirbhav, Tirobhav, Kutap, Vrind, Vaggeykar, mel, that, Raagang, Upaang, Bhashang, Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghasit, Baj etc.

### \* Mid Term-

- **Detailed study of Technical Terms of Western Music :-** Consonance Dissonance, Harmony-melody, Intervels, Chords, Resonance, Absorption, Echo and Reverberation, Rest, Slur, Major-Minor-semi tones etc.

### \* End Semester

#### Unit-I

- Detailed study of Gram and Moorchhana with their importance in Indian Music.
- Dwadash Swar Moorchnavadi of Matang.
- Concept of Jati Gayan.

## **Unit-II**

- Detailed study of western notation system.
- Musical scales, their origin and development.
- Comparative study of Indian and western music system.

## **Unit-III**

- Shruti and its concept in Indian Music.
- Raag Vargikaran upto modern period.
- Concept of Sarna chatushtai according to Bharat & Sharangdeo.

## **Unit-IV**

- Classification in swar and Ragas in Northern and Southern system of Indian music.
- Placements of Shuddha and vikrata swar by various scholars.
- Concept of overtones and Harmonics.

## **Unit-V**

- Detailed study of Kaku in Indian Music.  
Baj of Sitar.
- Musical quality, its scientific background and their importance.
- Evolution and development of own Instruments and its place of Indian music.

2020-21

M.A./M.P.A. III<sup>rd</sup> Semester Music Vocal & Sitar

Theory Paper-1

Code-M.U.S.-601

M.P.A.-601

## Gharana & New Trends in Indian Music

### \* Internal Assessment

- Definition and concept of Gharana
- Origin and Development of Gharnas in India Music.
- Varieties of Gharanas and their specialities in Vocal and Sitar

### \* Mid Term

- Brief study of Exponents of Different Gharanas of vocal and sitar like- Pt. Balkrishn bua Ichalikaranjkar, Ut. Faiyaz Khan, Ut. Bade Ghulam Ali Khan, Ut. Nissar Hussain Khan, Omkar Nath Thakur, Pt. Vinayak Rao Patwardhan, Pt. Narayan Rao Vyas, Pt. Shankar Pandit, Pandit Mallikarjun Mansoor, Smt. Gangeo Bai Hungal, Kesar baikerkar, Abdul kareem khan, Heerabai Borodekar, Bade Ramdas, Siddheshwari Devi, Begham Akhtar, Pt. Bhim Sen Joshi, Girija Devi, Moghu Bai Kurdikar, Pandit Kumar Gandharv, Pandit Jasraj, Pt. Balvant Rai Bhatt, Pt. Ramashray Jha, Pt. Siya Ram Tiwari Pt-Vidur mallick, Pt. Lal Mani Mishra, Ut. Abdul Halim Zafar Khan, Amjad Ali Khan, Vishwa Mohan Bhatt, Shiv Kumar Sharma, Pt. Ravi Shankar Shahid Parvej, Sujat Khan, Inayat Khan, Vilayat Khan, Manilal Nag, Nikhil Banerjee etc.

### \* End Sem.

#### Unit-I

- New trends of Indian Music in post Independence Era
- Modern Methods of Music Education.

- Institutionalized system and their contribution to Hindustani Music

## **Unit-II**

- Baanies of Dhrupad and Gharara tradition and its importance to Hindustani Music and their exponents.
- Temple music, ceremonial music, and religious music and their qualities.

## **Unit-III**

- Special features of Gharanas in vocal and instrumental music and its famous artists.
- Comparative study of Traditional Guru Shishya Parampara and Institutional music education system.

## **Unit-IV**

- Special features of Purab and Punjab Angas of Thumri and their exponents.
- Detailed Study of Gharana of Sitar and their different style.
- Vocational aspects of Music education.
- Objectives and aims of Higher education in Indian Music.

## **Unit-V**

- Concept of formulation of syllabus, developing teaching methods, preparing of Question Paper.
- Important Classical music conferences in India and abroad.
- Contribution of music educational institutes, Academies, and Prasar Bharati in Indian music.

2020-21

M.A./M.P.A. IV<sup>th</sup> Semester Music Vocal & Sitar

Theory Paper-1

Code-M.U.S.-604

M.P.A.-604

## **Aesthetical study of Indian Music**

**\* Internal assessment-**

- Aesthetics its origin, Expression and Appreciation.
- Principle of aesthetics and its relation to Indian Music.

**\* Mid Term-**

- Concept of aesthetics according to Indian and western scholars.
- Rasa, its varieties and its relation with music, Principles of Rasa according to Bharat and other scholars.

**\* End Sem.**

### **Unit-I**

- Effects of music on human life.
- Factors of musical mind and musical test.
- Factors which can affect the aesthetics of musical performance.

### **Unit-II**

- Alankar, and chand its relation with music.
- Dhyan of Ragas, Relation of Rag and Ritu.
- Interrelationship of Music and fine arts with special reference to Rag-Ragini Paintings.

### **Unit-III**

- Research Methodology its aims and objectives.
- Research pedagogy. Research areas, review of literature, research problems, preparing of synopsis, references and bibliography etc.

### **Unit-IV**

- Technical terms of Rabindra sangeet- Gitinaty, Nritynaty, Swarvitan
- Variations of Tagore's music Pooja, Prem, Swadesh, Prakriti Vichitra, Anusthanik.
- Popular instruments used in Rabindra Sangeet.
- Application of Various Raagas in Rabindra Sangeet.

### **Unit-V**

- Compositional Forms of Karnatak Music:- jaati, javali, kriti, tillana, Raagam-Taanam-pallavi, Prabandha, Gitam, Swarjati, Jatiswaram, Taanvarnam, Padvarnam, Kirtan, Padam, Javali, Nirovala, Ragmalika, Tevaram, Kalpanasvara etc.
- Contribution of Karnatak composers:- Purandar das, Tevaram, Alwars, Syamashastri, Tyagraj, Muttuswami Dikshitar, Swati Tirunal.
- Popular Instruments used in Karnatak Music.