Lovely Professional University

Syllabus for LPUNEST (Ph.D.) Exam.

Ph.D. Performing Arts (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.

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: Vocal

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.

Unit-V

Applied Theory – Percussion:

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.

Relationship between Taal and Chhand, Knowledge of composing Tihaies of different matras.

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

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.

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

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,

Unit-X

Gharna and Institutional System and conferences of Hindustani Music:

General study of origin and development of Gharana. Institutionalized 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.