

SYLLABUS FOR THE POST OF LECTURER (10+2) MUSIC

UNIT-1

Study of Naad , Shruti and Swar:

- Detailed knowledge of Dhvani, Naad, Shruti, Swar, Saptak, Thaata, Graam, Moorchana
- Types of Naad – Pitch, Intensity, Timbre, Magnitude, Vibration, Frequency, Amplitude, Echo, Reverberation, Resonance, Musical Drone and Sahayak Naad.
- Views of different Scholars about Shruti, Number of Shrutis, “SarnaChatustai” of Bharat and Sharangdev’.
- Establishment of Shudh and Vikrit Swaras on 22 Shrutis according to the Ancient, Medieval and Modern scholars.
- Origin and development of Swara in ancient medieval and modern period, Relationship of Shruti and Swara.
- Physiology/anatomy of human throat & techniques of voice production/ voice culture
- Preliminary knowledge of Western Music, Swar, Scale, Chord, Symphony, Interval and its types, notation system with special emphasis on staff notation (Detail Study).
- Harmony and Melody, types of Harmony, Harmony in Indian Music, Western Instruments and their utility in Indian Music.
- Establishment of shudh swaras on 22 shruties according to ancient, medieval and modern scholars.

UNIT-2

Theoretical study of Ragas and Talas:

- Description, comparative and critical study of Prominent/ Prachalit Ragas of Hindustani Music.
- Descriptive/Comparative knowledge of following prominent Talas in Ekgun, Dugun, Tigun, Chaugun and Aad. (Teen Taal, Ek Taal, Jhap Taal, Sool Taal, Rupak Taal, Tilwara Taal, Ada Chautaal, Dhamaar Taal, Ghaj Jhampa, Jat Taal, Adha Teen taal, Punjabi taal, Deepchandi Taal, Dadra Taal, kehrva Taal)
- Detailed knowledge of the following Technical Terms of talas with examples:- Peshkar ii) Quaida iii) Palta iv) Baant v) Rela vi) Tihai vii) BedamTihai viii) DamdarTihai ix) Tukda
- Historical development of Tala system of Hindustani Music.
- Study of Dashpranas of Taal.
- Comparative study of Karnataka and Hindustani sangeet paddati.

UNIT-3

Evolution of Music and Historical Development of Ragas:

- History of Music: Ancient, Medieval and Modern time .

- Knowledge of Ragang, Historical Development of Sarang, Malhar, Kalyan, Todi, Bhairav and Kanhada.
- Raga Lakshan and Jati Lakshan.
- **Classification of Ragas:-** Ancient, Medieval and Modern time .
- Classification of Indian Musical Instruments
- **Evolution of Musical Instruments:** a) Sitar b) Tanpura c) Veena d) Sarod e) Tabla f) Pakhawaj
- **Detailed study of the following granthas:-** a.) Sangeet Ratnakar b.) Sangeet Parijaat c.) Swar-melkalanidhi d.) Chaturdandiprakashika e.) Raagatatvibodh f.) Raag Tarangini g.) Nitya Shashtra h.) Nardiya Shikshai i.) Geet Govind j.) Sangeet makrand h) Brihadeshi i) Sangeet Chudamani
- Origin and development of Dhrupad, khayal, Tappa, Gat, razzakani gat and maseetkhanigat, Thumri & Kajri.

UNIT-4

Study of Folk Music:

- Lok Sangeet and Shastriya Sangeet.
- Major forms of Folk Music of Jammu and Kashmir.
- Folk Instruments and Dance forms of Jammu and Kashmir

UNIT-5

Study of Prominent Gharanas and Musicians of Hindustani music:

- Detailed study of Prominent Gharanas of Hindustani Music of Vocal/Instrumental (Percussion/non-percussion)
- **Detail biographical sketch & contributions of Following Musicians of Hindustani music:**

Pt V.N. Bhatkhande, V.D. Paluskar, D.V. Paluskar, Pt. Omkar Nath Thakur, Pt. Samta Prasad, Pt. Kishan Maharaj, Ustad. Allahrakha Khan, Ustad Zakir Hussain, Ustad Badey Gulam Ali Khan, Ustad Amir Khan, Gangu Bai Hangal, Kesarbai Kerkar, Vidushi Girja Devi, Vidushi M.S. Subha Lakshmi, Vidushi Kishori Amonkar, Pt Bhimsen Joshi, Pt. Jas Raj, Pt. Ravi Shankar, Ustad Vilayat Khan, Ustad Abdul Haleem Zafer, Ustad Allah-ud-Din Khan, Ustad Amjad Ali Khan, Pt Vishav Mohan Bhat, Pt Nikhil Benrji, Pt. Shiv Kumar Sharma, Pt Bhajan Sopori, Pt. Hari Prasad Chaurasia, Ustd. Bismillah Khan, Pt. Birju Maharaj