

MUSIC (HONS./PG) [CODE -20]

HISTORY AND THEORY OF INDIAN MUSIC

1. Contents of Musicological tests:

- (a) Ancient Period: Natyasastra, Brhaddesi, Sangita-ratnakara.
- (b) Mediaeval Period: Sangita_Parijata, Hridayayaprakasa, Chaturddandi-Parakasika.
- (c) Modern Period: Srimallakshita-sangitam, Abhinava-ragamanjari, Ragavijnana.

2. Musical Forms:

(a) Ancient & Classical forms --

Dhruva, Prabandha, Dhruvada, Dhamar, Khayal, Tappa, Thumri

(b) Folk-songs of Bengal:

Regional Characteristics and social background of Bengali Folk songs.

(c) Bengali songs:

Nature of Bengali songs during 18th and 19th Century. A Brief account of Kavigana and Bengali Tappa and also of Bengali Kirtana (contribution of Nazrul, D. L. Roy and Atulprosad)

(d) Tagore Songs:

Chief features of Rabindra Sangit, Rabindranath's contribution towards the development of Bengali songs.

3. Life Sketches with contributions:

Kshetra Mohan Goswami, Sir S. M. Tagore, Pdt. V. N. Bhattachandey, Swami Prajnanananda, Dr. Bimal Roy, Rajeswar Mitra, Dr. K. C.D. Brihaspati.

4. Definition with examples:

Nada, Swara, Sruti, Murchhana, Alamkara, Tan, Raga, Mela, Thata, Tara, Gamaka, Palta, Ghasit, Sunt, Mizrab, Jawa, Chikari, Parda, Gat, Meend, Ans. Andla, Pakad, Tali, Khali, Bibhag, Sam, Laya, Alpatva Bahutva, Vadi, Samvadi Anuvadi, Vivadi and Raga-jati.

5. Theory of Raga:

Ten Lakshanas of ancient and Hindusthani Ragas. Uttarnanga and Purvanga Ragas. Time theory (of pdt. Bhattachandey) of Hindusthani Raga Janaka and Janya Raga, Sandhiprasashak and Paramela Praveshak Raga.

Ten Hindusthani Thatas, Theory of 72 Karnataka Melas of Pdt. Venkatamakhi. Difference between Mela and Thata, Raga and Thata.

6. Musical Scales:

Three Ancient Indian Musical scales or Gramas.

Hindusthani and Karnataka. Suddha- Vikrita Swaras, Twenty one Murchhanas in three ancient Indian Gramas.

Fixing Suddha and Vikrita Swaras on 22 srutis of modern Hindusthani musical scale.

7. **Musical Instruments (Stringed and Drum):**
Hindusthani classical and Folk. Ability to draw pictures and to identify their parts.
8. **Notation system:**
Knowledge of Akarmatrik, Dandamatrik and Hindusthani notation system (of Pdt. Bhatkhande). Ability to write a composition of Dhrupad, Dhamar, Khayal, Bengali, song, Folk song, Rabindra Sangeet, Dwijendra giti, Atulprasadi and Nazrul-giti under any one of the above notation systems.
9. **Theory of Tala:**
Ten Pranas of ancient Tala system, Dugun- Trigun-Chougun Lavakari of Talas as prescribed in Practical syllabus under Hindusthani Tl-lipi system. Jatis of Hindusthani Talas.