



**SHREEMATI NATHIBAI DAMODAR THACKERSY
WOMEN'S UNIVERSITY**

Pariksha Bhavan, Juhu Road, Santacruz (w), Mumbai – 400 049

Ph.D. Entrance Test (PET) 2021 – 22

Schedule of Entrance Test:

- 1. Date of online Ph.D. Entrance Examination : 18th December, 2021**
- 2. Commencement of filling online applications : 18th November, 2021**
- 3. Last date of filling online applications : 08th December, 2021**
- 4. Publication of result on the University website : 26th December, 2021**

IMPORTANT NOTE:

The written test will consist of two parts : (i) Research Methodology (50 marks) and
(ii) Subject Specific (50 marks).
Total - 100 marks
Total - 100 Questions

➤ Duration & Timing of Entrance Exam – **MCQ Pattern**

Research Methodology : 50 marks – 11:00 a.m. to 01:00 p.m.

Subject Specific : 50 Marks - 02:00 p.m. to 04:00 p.m.

All questions shall be with multiple choices, each correct answer carries 1 mark. No negative marking system.

Standard of passing –

General Category – 50% marks

Reserved Category – 45% marks

Candidate shall be admitted to Ph.D. Programme by two stage process through –

- Entrance Examination, which shall be qualifying test. The Entrance Examination will be of 100 marks with multiple choice type questions.
- Personal Interview of candidate s who qualifies in Entrance Test/ Candidates exempted from Entrance Examination to be conducted as per procedure prescribed in due course.

Faculty of Interdisciplinary Studies
MUSIC- PET
SYLLABUS FOR PAPER II FOR
Ph.D. ENTRANCE EXAMINATION TOTAL MARKS –
50

DETAILED CONTENTS

MODULE 1 – GENERAL THEORY I

1 History of Music

- a) Knowledge of Music in various Periods – Sam Gayan, Jaati Gayan, Prabandh Gayan.
- b) Knowledge of ancient musical terms and concepts – Shruti, Gram, Murchana, sarana Chatushtayi, Margi and Deshi Sangeet , Gram Rag Vargikaran, Rag – Ragini Vargikarn
- c) Study of Treatise –
Natyashastra, Brihaddeshi, Sangeet Ratnaakar, Chaturdandi Prakashika.
- d) Personalities- Gopal Nayak, Amir Khusro, Mansing Tomar, Swami Haridas, Tansen, Sadarang-Adarang

2 Concepts and Definitions of Hindustani Classical Music

- a) Swar, Rag, Thaati, Jaati, Alpatv-Bahutva, Purwang- Uttarang, Raag Samaychakra, Sandhiprakash Rag, Advadarshak swar, Varn, Alankar, Khandmeru Padhati , Ragang Padhati, Shudh, Chayalag, Sankirn, Aavirbhav- Tirobhav, Mind, Murki, Khataka, Gamak, Jamjama, Various Types of Taan
- b) Definitions related to tala- Sam, Khali, Awartan, Khand, Matra etc.

3 Study of Contribution of Modern Musicologists-

- a) Pt. V.N. Bhatkhande, Pt. V.D. Paluskar Books
Written by Pt. V.N. Bhatkhande Notation
System of Both the Musicologists
- b) Knowledge of books written by-
Aacharya Brihaspati, Pt. Ratanjankar, Pt. V.N. Patavardhan, Dr. Premalata Sharma, Shri. Lakshminarayan Garg, Prof. B.R. Devdhar, Pt. Ramashray Jha, Dr. Ashok Ranade, Pt. Vamanrav Deshpande, Pt. Babanrav Haldankar, Dr. Prabha Atre, Vidushi Kishoritai Amonkar

MODULE 2 – GENERAL THEORY II

- Various types of Music
 - **Folk Music of Maharashtra** - Characteristics , Forms , Instruments.
 - **Carnatic Music** – Swar, Forms, Mela system, Tala system, Instruments Eminent personalities.
 - **Rabindra Sangeet** – Forms, Tala System, Instruments.
 - **Natyasangeet**- Characteristics, Forms, Eminent Personalities.
 - **Western Music** -Staff Notation system, Vocal and Instrumental forms of Western music

MODULE 3 - GENERAL THEORY III

- **Knowledge of Raagas**

Complete information and comparative study

- 1) Jog 2) Megh 3) Shankara 4) Devgiri Bilawal 5) Miya ki Todi
- 6) Gorakh Kalyan 7) Tilang 8) Madhmaad Sarang 9) Hansdhvani
- 10) Yamani Bilaval 11) Gujar Todi 12) Durga 13) Poorvi 14) Marubihag
- 15) Abhogi 16) Desi 17) Nat Bhairav 18) Darbari Kanada 19) Gauri 20) Nand
- 21) Shahana 22) Sindhura 23) Charukeshi 24) Adana 25) Bibhas 26) Bhinna Shadaj 27) Chayanat 28) Bhairavi 29) Bhoop 30) Jhinjoti 31) Bhatiyar 32) Rageshri 33) Goud Malhar 34)Komal Rishabh 35) Asavari 36) Shudh Kalyan37)Jayjaywanti 38) Bibhas 39) Bhinna Shadaj 40) Chayanat 41) Bhairavi
- 42) Bhoop 44) Yaman 45) Jhinjoti 46) Shyam Kalyan 47) Chandrakauns
- 48) Bilaskhani Todi 49) Nayki Kanada 50) Ramkali 51) Puriya Kalyan

- **Knowledge of Taalas**

Complete information, application, comparison and Layakari of following Talas Dadra, Roopak, Tevra, Kerva, Jhaptal, Ektaal, Chautal, Jhoomra, Dhamar, Deepchandi, AdaChautal, Trital, Tilwada,

- **Classification of Instruments -**

Indian and Western Method of Classification of Instruments

- **Aesthetics and Criticism in Music –**

Aesthetic features of various Forms, Bandish and Gharanas, Rasa Siddhant, Music appreciation, Reporting of a concert, Book review.

MODULE 4 – FOR VOCAL

- **Knowledge of Vocal Forms** (Classical & Semi-Classical)

Khayal, Dhrupad-Dhamar, Tarana, Chaturang, Trivat, Saragam, Ragmala, Lakshangeet, Tappa, Thumri, Dadra, Chaiti, Hori, Kajari, Jhoola, Ashtapadi etc.

- **Knowledge of Gharanas in Khayal –**

History, Artists, Style.

4 – FOR INSTRUMENTAL

- **Knowledge of Vocal Forms** (Classical & Semi-Classical)-
Khayal, Dhrupad-Dhamar, Tarana, Chaturang, Trivat, Saragam, Ragma, Lakshangeet, Tappa, Thumri, Dadra, Chaiti, Hori, Kajari, Jhoola, Ashtapadietc.
- **Study of “Baj” in Instrumental Music and Gharanas of Percussion Instruments**

MODULE 5 - FOR VOCAL

- **Contribution of Vocalists –**
Modern Period Artists
- **Acoustics-**
Acoustic Principles in construction of Tanpura, Tabla & Harmonium forenhancing the quality of its sound

MODULE 5 – FOR INSTRUMENTAL

- **Contribution of Instrumentalists-**
Modern Period Artists
- **Acoustics-**
Acoustic Principles in construction of Instruments Percussion, String, Wind & Bowed Instruments for enhancing the quality of sound.
