

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) Gujarati 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 Kalyan
- 37) 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.
