

Faculty of Interdisciplinary Studies**MUSIC- PET****SYLLABUS FOR PAPER II FOR Ph.D. ENTRANCE EXAMINATION****TOTAL MARKS – 50****(30 MARKS FOR VOCAL & INSTRUMENTAL BOTH****+ 20 MARKS FOR SPECIALIZATION)**

MODULE I	General Theory I (Vocal / Instrumental)	10
MODULE II	General Theory II (Vocal / Instrumental)	10
MODULE III	General Theory III (Vocal / Instrumental)	10
MODULE IV	Specialization (Vocal / Instrumental)	10
MODULE V	Specialization (Vocal / Instrumental)	10

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, Thaata, 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) Hansdhwani
- 10) Yamani Bilawal 11) Gujari 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, Ragma, Lakshangeet, Tappa, Thumri, Dadra, Chaiti, Hori, Kajari, Jhoola, Ashtapadi etc.
- **Knowledge of Gharanas in Khayal –**
History, Artists, Style.

MODULE 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, Ashtapadi etc.
- **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 for enhancing 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.