The Maharaja Sayajirao University of Baroda, Vadodara
Ph. D Entrance Tet (PET)

SYLLABUS

Subject: MUSIC

PET ExamCode : 21

Hindustani (Vocal, Instrumental & Musicology),
Karnataka, Percussion and Rabindra Sangeet

Note:-

- Unit-I, II, III & IV are common to all in music
- Unit-V to X are subject specific in music
Unit-I

Technical Terms:


Unit-II

Folk Music

Origin, evolution and classification of Indian folk song / music.
Characteristics of folk music.
Detailed study of folk music, folk instruments and performers of various regions in India.
Ragas and Talas used in folk music
Folk fairs & festivals in India.
Unit-III

Rasa and Aesthetics:

Rasa, Principles of Rasa according to Bharata and others.
Rasa nishpatti and its application to Indian Classical Music.
Bhava and Rasa
Rasa in relation to swara, laya, tala, chhanda and lyrics.
Aesthetics according to Indian and western Philosophers.
General knowledge of 64 kalas according to Vatsyayan
General history of Raga-Ragini Paintings and Raga Dhayana.
Interrelation of Fine Arts.

Unit-IV

Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology:

Research Pedagogy: Research areas, review of literature, selection of suitable research topics and research problems, Methodology of Music research, Preparing synopsis, Data collection and its sources, Analysis of data collection, Writing project report, Research project Indexing, references and bibliography etc.

Research Avenues and its Interdisciplinary aspects: Music and Literature, Music Therapy, Philosophy, Psychology, Physics, Mathematics, Economics, Social Sciences, Religion and Culture.

Modern Technology: Electronic equipments, computer, internet etc.

New trends in Indian Music in post-independence era.


HINDUSTANI MUSIC  
(VOCAL, INSTRUMENTAL AND MUSICOLOGY)

Unit-V

Applied Theory:

Detail study of Sangeet Utpatti; Musical scales (Indian and western); Detail study of Gram, Murchchhana and Chatussarna; Jaati Lakshana, Jaati Bhed, concept of Raag, Raag-Lakshan.

Classification of Raag: 1) Gram Raag and Deshi Raag Classification 2) Male Raag classification 3) Thaat Raag classification 4) Shuddha, Chhlayalag and Sankeerna Raag classification 5) Raag-Ragini classification 6) Raagang classification; Time theory of Raagas; Placement of shuddha and vikrit swaras on shruties in Ancient, Medieval and Modern Period; Description of popular Raagas and Taalas; Notation systems of Hindustani, Karnataka and Western Music; Merits and demerits of a vocalist (Gayak); Remix, Fusion, Orchestra, Coir and Acoustic; Comparative studies of Hindustani and Karnataka Swaras and Taalas; Karnataka names of Popular Hindustani Ragas; Knowledge of different Layakaaries such as dugun, Tigun, Chaugun, Aad, Kuad and Viaad.

Unit-VI

History of Indian Music, contribution of Musicologists and their textual tradition:

Study of the Historical Development of Hindustani Music from Vedic to Modern period;
Ancient Medieval and Modern Musicologist and Scholars:- Bharat, Naarad, Matang, Someshwardev, Jagdekmall, Nanyadev, Sharangdev, Parshwadev,


Contribution of Western Scholars to Indian Music:


**Unit-VII**

**Compositional forms and their evolution:**

Origin, development and presentation of above said vocal and instrumental compositions
Popular artists in the field of abovesaid forms.

Unit-VIII

Musical Instruments and its Classification

Classification of Indian Musical Instruments in Ancient, Medieval and Modern period

Different types of Veenas in ancient period
Tat - Sitar, Sarod, Violin, Dilruba, Israj, Santoor, Tanpura, Surbahhar, Guitar.
Ghan - Jaltarang, Ghatam, Morsing, Chipali, Manjeera, Jhanjh, Kartal
Sushir - Flute and its varieties, Shehnai, Nagaswaram, Harmonium
Avanaddha - Pakhawaj, Tabla, Mridangam, Kanjira, Khol, Chang, Nakkara, Duff, Hudaka, Dholak.

Origin, evolution, playing techniques and famous artist of these Instruments
Unit-IX

Contribution of composers / performers to Indian Music:


Recipient of Bharat Ratna:-


Purandar Das, Shyam Shastri, Mutthuswami Dixitar, Tyagraja, Swathi Tirunal
Bach, Beethoven, Mozart, Yahudi Menuhin,
Unit-X

Gharna and Institutional System and conferences of Hindustani Music:

General study of origin and development of Gharana.
Institutionalised system and their contribution to Hindustani Music.
Four baanies of Dhrupad and its importance to Hindustani Music.
General study of various Gharanas of Dhrupad Kheyal and Instrumental Music.
Special features of Gharanas in vocal and Instrumental Music and its famous artists.
Purab and Punjab Angas of Tumari.
Important music conferences in India.
National and International awards in the field of music.
Contribution of Music educational institutes Akademies, Prasar Bharati, Song and Drama Division and Film in Indian Music.
KARNATAKA MUSIC

Unit-V

Applied Theory:

Musical scales (Indian & Western), Suddha and vikrita svaras, Sruti in ancient, medieval & modern period, Detailed study of grama, murchana-jaati, Jaati lakshana in ancient period, Concept of Raga, Classification of Raga from ancient to modern period, Ragalakshana-s of popular ragas, Mela - Janya system, Katapayadi and Bhuta sankhya, Janya- Raga classification, Ancient-Palai-Pan system, 22 Srutis & their distribution among Swaras and Ragas, Suladi sapta Tala- s, Scheme of 35 Talas, Tala dasa pranas, Marga and Desi talas, Talas of Tirupugazh, Shadangas and Shodasangas, important Ragas and Talas of Hindustani music. Notation systems in Hindustani, Karnatak and Western music (Staff Notation). Voice culture, Orchestration and Acoustics.

Unit–VI

Historical perspective of music- Contributions of Scholars, Musicologists, Musical concepts in Treatises:

Narada - Naradiya siksha, Sangita makaranda; Bharata - Natya sastra; Dattila-Dattilam, Matanga – Brihaddesi; Someshwara – Manasollasa; Parsvadeva - Sangita Samayasara; Sarangadeva - Sangita Ratnakara, Simhabhupala; Nanyadeva- Bharata Bhashyam; Lochana kavi - Raga Tarangini; Jagadekanalla - Sangita Chudamani; Vidyaranya - Sangita Sara, Ramamatya - Swaramelakalanidhi; Rana Kumbha - Sangita Raja; Somnatha - Raga Vibodha, Ahobala - Sangita Parijata; Govinda Dikshita - Sangita Sudha; Venkatamakh - Chaturdandi Prakasika; Tulaja - Sangita Saramrita ; Govinda Acharya - Sangraha Chudamani; Subbarama Dikshitar - Sangita Sampradaya Pradarsini; Abraham Panditar - Karunamrita Sagaram;
Nadamuni Panditar - Swara Prastara Sagaram; Atoor krishna Pisharoti - Sangita Chandrika.
References to Musical concepts in Silappadikaram, Sangam Texts, Panchamarabu, Tala Samudram, Mahabharata Chudamani, Yazhnool and other important texts in Tamil, Telugu, Kannada and Malayalam.

**Musicologists**


**Unit-VII**

**Compositional forms and their evolution:**

Geya nataka-a, Nritya nataka-s
Hindustani musical forms Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Trivat, Chaturang, Vrindgan.
Unit-VIII

Music Instruments of India:
Indian concept of classification of music Instruments.
Origin, Evolution, Structure and playing Technique of Veena, Tambura, Violin, Chitra Vina, Viola, Mandolin, Flute, Nadasvaram, Pancha mukha vadyam, Mridangam, Tavil, Kanjira, Dappu, Chenda, Maddalam, Timila, Jaltarang, Ghatam, Morsing, Chipla, Jalra, Kartala and other Tala instruments.
Outline knowledge of - Sitar, Sarangi, Sarod, Shehnai, Tabla, Pakhwaj, Piano, Guitar, Clarionet.

Unit-IX

Contribution of Composers / Performers to Music (Indian and Western):
Tevaram, Alwars, Jayadeva, Dasa Kuta, Purandara Dasa, Annamacharya, Tallapaka composers, Bhadrachala Ramadasa, Arunagirinathar, Muthutandavar, Marimuttupillai, Arunachala Kavirayar, Sangeeta Mummurthy viz., Syamasatry, Tyagaraja, Muttuswami Dikshitar, Swati Tirunal, Gopalakrishna Bharati, Tanjore Quartette, Patnam Subramanya Iyer and other prominent post Trinity composers.
Karaikudi Samba Siva Iyer, Veena Dhanammal, S.Balachander, Mysore Doraiswami Iyengar, S.Balachander, ChittiBabu, Mysore Chowdiah, Lalgudi Jayaraman,

**Unit-X**

**Prominent Banis, Music training, Education and Propagation:**

Merits and limitations of Gurukula sampradya, Institutional training and Academic teaching system in Universities
Nagasvaram Bani - Tanjavur style, Mridanga Bani - Tanjavur, Pudukkotai and Palakadu Styles, Banis of Dhanammal School, Ariyakudi, Musiri, GNB, Maharajapuram, Chembai and Semmangudi.
Styles of Music Trinity and analysis of their Ragas, Compositions with various musical versions.
Music propagation through Music academies, Prasar Bharati, Song and Drama Division, Films, Music festivals like Tiruvaiyaru, Chembai, Melattur etc.
Influence of other music systems on Karnatak music - Hindustani and Western.
National and International Awards in Music.
PERCUSSION

Unit-V

Applied Theory – Taal & Avanadhavadhya:

Description and playing techniques of Varna’s and their combinations inTabla and Pakhwaj instruments. Ten Pranas of Taal (detailed study). Detailed study of Margi and Deshi Taal system (Paddhati), knowledge of KarnatakTaal system: Detailed knowledge of Uttar Bhartiya Taal Padhati and Taalas used in Uttar Bhartiya Sangeet. A brief knowledge of Taalas used with Rabindra Sangeet.

Laya and Layakari. Detailed knowledge of Hindustani and Karnatak taal notation system.

Brief knowledge of staff notation system.

Tabla accompaniment with vocal, (classical, semi-classical music) instrumental music and Kathak Dance.

Relationship between Taal and Chhand, Knowledge of composing Tihai of different matras.
Detailed knowledge of Tihai--Damdar, Bedam, Nauhakka and chakradar Tihai.

Mathematical calculation of chakradar- (Sadharan, Firmaishi and Kamali chakradar).

Difference between Chakradar Gat, Chakradar Tukada and Chakradar Paran.
The Chakra of Thirty two tihai describe by Acharya Brihaspati.
Unit-VI

**History of Music, Treies and Contribution of Musocologist:**

Bharat, Sharangdeva, Matang, Parashwadev Nanyadev, Ramamatya, Somnath, Damodar Pandit, Ahobil, Venkatmakhi, V.N. Bhatkhande, V.D. Paluskar, Pundarik Vitthal, Dr. Subhadra Chaudhary, Nikhil Ghosh, Madhukar Ganesh Godbole, Swami Pagal Das, Purshottam Das Pakhawaji, Girish Chandra Shrivastava, BhagawatSharan Sharma, Prof. Sudhir Kumar Saxena, Dr. Aban Mistry, Dr. Yogmaya Shukla, Arvind Mulgaonkar, Sudhir Mainkar, Dr. Arun Kumar Sen, Chhote Lal Mishra.

**Detailed study of the following texts:**


Unit-VII

**Detailed study of Compositional Forms of avanaddha vadyas**

Definition of Bandish - expandable and nonexpendable compositions.

The aesthetics of bandishen. Importance of presentation of Bandishen

Detailed study of Theka, Peshkar, Quaida and its prastar (Paltas), Bant, Rela, Rau, Tukda, Mukhada, Gat and its various kinds, Rang-Rela, Fird, Paran,
Tihaiies of various kinds. Gats and Quaidas of different Gharanas, Laggi-Ladi.

Study of different compositions popular in classical vocal, Semi-Classical and instrumental music:- Khayal, Masitkhani Gat, Raza Khani Gat, Thumari, Dadra, Tappa, Kajari, Chaiti, Dhrupad, Dhamar, Sadra, Jhoola, Bhajan, Gazal, Geet.

General Knowledge of compositions used in Kathak dance:- Aamad, Paran, Tatkar, Toda, Stuti Paran.

Unit-VIII

Classification of Musical Instruments, descriptions of Musical Instruments from Ancient to present period in India.

Classification of Indian Musical Instruments as per described by Bharat, Sharangdev and Dr. Lalmani Mishra.

Detailed study of Origin, Evolution, Structure and playing technique of the following instruments:-


b) Sushir Vadya:- Flute, Shehanai, Nagasvaram, Claronate, Algoza, Sundari, Maguti.

c) Avanaddha Vadya:- Panav, Patah, Mirdang, Pakhawaj, Tabla, Mridangam, Tavil, Khanjira, Khol, Chenda, Chang, Upang, Duff, Nakkara, Dhol, Dholak, Sambal, Dholaki, Naal, Huddaka, Pung.


Popular percussion instruments used in Western Music:- Kittle Drum, Snare Drum, Bass Drum, Tenor Drum and other important percussions.
Unit-IX

**Performer & Composers:-**


Nakkara Vadak:- Dilawar Khan, Aggan Khan.

Dholak Vadak:- Bafati Khan, Gulam Jafer, Dholki:- Vijay Chauhan.

**Karnatak Music:- Vocalists and Instrumentalists**


**North Indian Vocalist & Instrumentalist:-**

Shankar Pandit, Mogubai Kurdikar, Kesar Bai Kerkar, Mallikarjun Mansoor, Abdul Karim Khan, Faiyaz Khan, Bhimsen Joshi, Gangubai Hangal Malini Rajurkar, Kishori Amonkar, Jas Raj, Kumar Gandharava and Aamir Khan.

**Dancers:-**


All National and International Awardees in the field of Music, Dance, folk music and folk dances with special reference to percussion instrumentalists.

**Unit X**

**Detailed Study of Gharanas and Institutional System in Music**

Definition of Baaj & Gharanas.


Varna Nikas (Playing Technique) in different Gharanas.

Main Characteristics of Peshkar, Quida, Rela, Gat, Tukada, Paran, Tihai, Chakradar & Laggi Ladi on the basis of Gharanas.

Importance and utility of Tabla & Pakhawaj in classical music, semi classical, sugam & film music.

Universities, Academies and other institutions, Renowned Professors, Gurus, Academicians, Administrators who are propagating music.
RABINDRA SANGEET

Unit-V

Applied Theory:

The Knowledge of round the clock ragas and ragnis, the knowledge of talas, the knowledge of kirtana, baul and other folk songs of Bengal, the Knowledge of monsoon and vernal ragas and ragnis, selected provincial songs, selected verses from the Vedas and upanisads frequently chanted by Tagore. Rabindra Nath Tagore specially created talas i.e., Jhampak (5 matra), Sasthi (6 matra), Rupakra (8 matra), Nabatal (9 matra), Ekadasi (11 matra), Nabapanchatal (18 matra). Mulgan and Bhanga Gan. Brahma sangeet by Tagore’s. Tagore’s poetic songs, (Kabyageeti), Vedic hymns (tuned by Tagore). Patriotic songs. Akarmatrik Notation system.

Unit-VI

Historical Perspective of Music:

Unit-VII

**Composition forms and their evolution:**


Unit-VIII

**Music Instrument of India:**

Popular instruments used in Rabindra Sangeet, i.e., Esraj, Guitar, key board, Sitar, Tanpura, Harmonium, Sarod, Violin, Mandira, Organ – Piano, Flute and its varieties, Pakhawaj, Tabla, Sri khol, Dhol, Mridangam, Jaltarang etc.

Rabindra Sangeet: Experiments in Rhythms and Talas

Application of Various talas & rhythms. Surantar and Chhandantar.
Unit-IX

Contribution of Scholars / Performer and their Textual Traditions:

Tagore’s Geetinatya and Nrityanatya e.g. – Valmiki Prativa, Kalmrigaya, Mayar Khela, Chitrangada, Chandalika, Shyama, Taser Des, Shapmochan etc. and other Dramas full of various songs, i.e., like Prayaschitta, Visarjan, Muktadhara, Achalayatan, Raja, Raktakarabi, Phalguni, Basant, Sisutirtha, Rinsodh, Raja o Rani, Prakirit Pratisodh. Tapati etc. (All dramatic works and example Tagores musical creativity in Gitabitan – a textual study (Part I, II, III) and Swarabitan (Notation Books) 1- 66 and others. Bhanusinher Padabali, Ritunatyat. History of Anthology of Tagore’s songs.

Contribution of Scholar / Performer / Musicians


Unit-X

Gharana and Institutionalised system of Music:

An overall survey of Tagore’s musical creativity, tonal and rhythmic varieties of Tagore’s musical compositions including his own experimental variations. Periods and phases of Tagore’s musical compositions. Periods and phases of Tagore’s musical compositions (Chronological order may be maintained). Influence of Hindustani, Karnatak and Western music on Rabindra Sangeet, Compositions who influenced Rabindra Sangeet. Tagore Song used in films. Tagore songs.
Tunes adapted from Tappa, Thumri, Tarana and Bhajan with original songs.

The cultural atmosphere of Tagore’s family (Pathuriaghata and Jorasanko, Kolkata). Thematic Variations of Tagore’s music: (Puja, Prem, Swadesh, Prakriti, Vichitra, Anusthanik) Festival songs of Rabindra Sangeet. Knowledge of Hindustani songs and Tagore’s opinion on these songs.

National Anthem of India and Bangladesh. Rabindra Sangeet based on classical tune.