

SYLLABUS FOR _____ PH.D ENTRANCE TEST

The Entrance Test will be of three hours duration consisting of two separate papers.

Paper- I : General : It will be objective type with major emphasis on ~~Research Methodology~~ Reasoning Ability of one hour duration. There will be no negative marking in this paper. This will consist of 50 multiple choice questions. Each question will carry 2 marks and all the questions will be compulsory.

Paper- II : Subject Specific : The questions will be of Research methodology related to the Concerned subject and general nature of the subject. It will be of two hours duration. The candidates will have to attempt any five questions in all. Each question will carry 20 marks.

Note :- The medium of examination shall be English/Hindi only. To become eligible for Ph.D. registration, the candidate must obtain at least 50% marks in each paper separately (45% for SC/ST)

COURSES OF READING

I. RESEARCH METHODOLOGY

A.

- (i) What is Research
- (ii) Importance of Research in Indian Music.

B.

- (i) Types of Research.
- (ii) Steps of research.
- (iii) Methods of research.

C.

- Procedure to prepare the following :-
- (i) Synopsis.
 - (ii) Bibliography.
 - (iii) Questionnaires.
 - (iv) Index.
 - (v) Foot –notes.

D.

- Historical Sources for Research in Indian Music and their importance in Research.
- (i) Manuscripts and Books.
 - (ii) Inscriptions and Sculptures.
 - (iii) Frescoes and Paintings etc.

E.

- Practical Sources for Research in Indian Music and their importance in research.
- (i) Musical Composition.
 - (ii) Discs and Tapes.
 - (iii) Oral Tradition.

2. A CRITICAL STUDY OF RAGAS AND TALAS

(a) Ragas :- Yaman, Shudh Kalyan, Shayam Kalyan, Pooriya Kalyan, Bilawal, Alhiya Bilawal, Dergon Bilwal, Yamni Bilawal, Bhairav, Ahir Bhairav, Nat Bhairav,

Bairagi Bhairav, Miyan Ki Todi, Bhoopal Todi, Bilaskhani todi, Gujri Todi, Virandawani Sarang, Shudha Sarang, Madhumad Sarang, Gaur Sarang, Miyan Malhar, Sur Malhar, Megh Malhar, Gaur Malhar, Malkauns, Chandra Kauns, Jog Kauns, Madhu Kauns, Darbari Kanhra, Nayki Kanhra, Aabhogi Kanhra, Kaunsi Kanhra, Marwa, Pooriya, Pooriya Dhanashri, Sohni, Bhimplasi, Madhuwanti, Multani, Bageswari, Rageswari, Bihag, Maru Bihag, Khamaj, Kedar, Kamad, Hamir, TilakKamad, Desh, Chhaya Nat, Bhoopali, Aaswari, Poorvi, Bhairvi,

(b) Talas :- Dadra, Rupak, Kehrwa, Tivra, Sultal, Jhaptal, Ektal, Chartal, Teental, Tilwara, Dhamar, Adha Chartal, Depchandi, Jhumra with different layakari.

3. APPLIED THEORY OF INDIAN MUSIC

(a) A knowledge of the following Musical terms :-

Nada, Shruti, Swar, Varna, Alankar, Jati, Gamak, Alap, Upaj, Laya, Tala, Marg-Desi Sangeet etc.

(b) Jati Lakshanas and Raga Lakshanas.

(c) A detailed study of classification of raga

(d) A detailed study of Indian Classical Music Instrument :-
Veena :- Chitra, Vipanchi, Ektantri, Keennri, Vichitra, Rudra, Sarod, Sitar, Sarangi, Sur Bahar, Violin, Santoor, Patha, Panav, Mridang, Pakhawaj, Tabla, Kansya Tala, Ghanta, Vansi, Shahnai.

(e) Shruti and its importance and utility in Indian Classical Music.

(f) A study of Gram and Murchana.

4. HISTORY OF INDIAN MUSIC

(a) A brief study of following Granthas :-

- | | | |
|-------------------|-----------------------|------------------------|
| (i) Saam-Veda | (ii) Natya Shastra | |
| (iii) Brihattdesi | (iv) Sangeet Ratnakar | |
| (v) Sangeet Raj | (vi) Dattilam | (vii) Shiksha Granthas |

A study of Nibadh and Anibadh Gan with all singing style and types of Gats (Inst.) in Indian Classical Music.

- (c) A study of different Gharanas of Gayan and Vadan and importance of Gharanas system in Indian Classical Music.
- (d) History and development of Indian Classical Dance.

5. SCIENTIFIC, AESTHETIC STUDY OF INDIAN MUSIC & A GENERAL STUDY OF THE FOLLOWINGS

- (a) Indian and Western theories of aesthetics.
- (b) Principles of Aesthetics and application to Indian Music.
- (c) Ras-theory of Bharta.
- (d) Relation of Raga with season and time.
- (e) A study of the following :-
Vibration, Pitch intensity, Timber, Melody and Harmony.
- (f) Principles of Orchestration.
- (g) Appreciation of Music.
- (h) Folk Music of Haryana and Punjab.
- (i) The popular Folk Tunes of different States :-
(Baul, Bhatiyali, Lawni, Powade, Garba, Raas, Kajri, Chaiti, Jhoomar, Nati.)
- (j) Relationship of Music with religion.