

**JAI NARAIN VYAS UNIVERSITY JODHPUR  
DEPARTMENT OF MUSIC**

**Syllabus for Entrance Examination for M.Phil and Ph.D.  
(Music Vocal and Instrument)**

**(JNVU - MPET)**

**1. Technical Terminology**

Nada, Shruti, Swara, Grama-Moorchana, Jati, Raga, Tala, Tan, Gamak, Gandharva-Gaan, Marga-Deshi, Giti, Gaan, Varna, Alankar, Melody, Harmony, Musical Scales, Musical intervals, Consonance-Dissonance, Harmonics, Western and South Indian terminology and their explanation, Drone, Alpatva-Bahutva, Abirbhav-Tirobhav, Uthan, Peshkar, Kayda, Rela, Rang, Laggi, Ladi, Farshbandi, Tala, Laya, Matra, Avartan, Vibhag, Sashabda Kriya, Nishabda Kriya, Theka, Saral Gat, Adi Gat, Chakradar Gat, Farmaishi Gat and other variety of Gats and Kayadas, Upanga, Bhashanga, Gita, Kriti, Kirtana, Jatiswara, Pada, Swarjati, Ragmalika, Tillana, Nyasa, Ansa, Anuprasa, Alapana, Sangati and other terms, Gitinatya, Nritya-natya, notation, Masitkhani and Rajakhani Gat. Krinton, Zam-Zama, Ghasit, Jhala, Jod-Aalap, Mind, Gamak, Todas, Gat, Different strokes of Mizrab, Layakari, Gayanki Ang in Sitar.

**2. Applied theory**

Detailed and critical study of Ragas, classification of Ragas, i.e., Grama Raga vargikaran, Mela Raga Vargikaran, Raga-Ragini Vargikaran, Thata Raga Vargitkaran, and Raganga Vargikaran, time-theory of Ragas, Application of melody and harmony in Indian Music, Placement of Shuddha and Vikrit Swaras on Shruties in ancient, medieval and modern period.

Elementary knowledge of Indian & Western Notation System.

Detailed knowledge of prevalent Talas of Hindustani music, knowledge of Tal, Dashpranas and Marga and Deshi Talas of ancient period, the original principles of making Tihai, Chakradar Gat, Chakradar Paran, comparative study of Hindustani and Karnatak tala system with special reference to ten pranas of tala, detailed study of different layakaris viz, Dugun, Tigun, Chaugun, Ada, Kuada, Biyade and method to apply them in compositions.

**3. Compositional forms and their Evolution**

Prabandha, Dhrupad, Khyal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindagana, Vrinda, Vadan, Javali, Kriti, Tillana, Alap, Varnam (Pad Varnam and Tana Varnam), Padam, Ragam, Tanam, Pallavi, Gita, Varna, Swarajati, Kalpita, Sangita.

**4. Gharanas and Gayaki**

Origin and development of Gharanasin Hindustani music and their contribution in preserving and promoting traditional Hindustani classical music. Merits and demerits of Gharana system.

Origin and Development of Gharanas in Instrumental music and Percussion and their contribution in promoting traditional Indian classical music, merits and demerits of Gharana system.

Study of the traditions and specialities of different gharanas in vocal, instrumental and percussion group. Desirability and possibility of gharanas in contemporary music.

#### **5. Contribution of Scholars to Indian Music and their textual tradition**

Narad, Bharat, Dattil, Matanga, Sharangadeva, Nanyadeva and others. Lochan, Ramamatya, Pundarik, Vitthal, Somnath, Damodar Mishra, Ahobal, Hridaya Narain Deva, Vynkatmakhi, Srinivas, Pt. Bhatkhande, Pt. V.D. Paluskar, Pt. Omkarnath Thakur, K.C.D. Brahaspati, Dr. Premlata Sharma and others.

Study of ancient, medieval and modern treatises in Percussion instruments like Bharat Natyashastra, Sangeet Samayasara, Radha Govind Sangit Sar, Madrul Mosiqui, Bhartiya Vadyon Ka Itihas, Sangeet Shastra, Bhartiya Sangeet Mei Taal aur Roop, Abhinav Tala Manjari, Bhartiya Sangeet Vadya, and other treatises. Contribution of various Scholars to percussion instruments like Kudau Singh, Bhagwan Das, Raja Chatrpati Sinigh, Anokhe Lal, Ahmadjan Thirakwa, Shamta Prasad, Kishan Maharaj and others in ancient, medieval and modern period.

Contribution of prominent Karnatak Scholars, composers and performers and their medieval and modern period like, work such as Ramamatya, Vyankatmakhi, Tyagraja, Muttu-Swami Dikshitar, Shyama Sastri, Gopal Krishna Bharati, Prof. Sambhamoorti.

#### **6. Historical Perspective of Music**

A study of the historical development of Hindustani music (Vocal, & Instrumental) in ancient, medieval and modern period.

General Ideas of the factors that differentiate Karnatak Music from Hindustani Music.

Life sketch of Western Scholars.

#### **7. Aesthetics**

Its origin, expression and appreciation : Principle of aesthetics and its relation to Indian Music.

Rasa theory and its application to Indian Music.

Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal & Instrumental).

Interrelationship of Fine Arts with special reference to Rag-Ragini Paintings, Dhyana of Ragas and others.

#### **8. Instruments / Dance**

Origin, evolution, structure of various instruments and their well-known exponents of Hindustani (Vocal & Instruments), Karnatak Music. Importance of Tanpura and its Harmonics.

Classification of Instruments of Hindustani, Karnatak Music in ancient, medieval and modern period.

Elementary knowledge of Indian dances like Kathak, Bharatnatyam, Kuchipudi, Odissi, Kathakali etc.

Technique and wadan shalli of different instruments: flute, sahnai, tabla, violin, sitar, sarod, gitar, sarangi, harmonium etc.

Pt. Ravi Shankar, Pt. Nikhil Banerjee, Ustad Vilayat Khan, Ustad Bismillah Khan, Pt. V.G. Jog, Pt. Panna Lal Ghosh, Pt. Gajanand Rao Joshi, Ustad Amjad Ali Khan, Ustad Allaharakha Khan, Ustad Jakir Hussain, Shrimati Jareen Daruwala, Pt. Govind Rao Tembe, Pt. Appa Jalgaonkar, Ustad Allahdiya Khan, Ustad Feyaz Khan, Ustad Bade Gulam Ali Khan, Pt. Raja Bhaiya Punchwale, Ustad Amir Khan, Pt. Ajay Chakravartoy, Kishori Amonkar, Pt. Bhimsen Joshi, Pt. Jasraj, Pt. Vishvamohan Bhatt, Pt. Brijbushan Kabra, Pt. Ramnarayan, Ustad Bundu Khan, Ustad Sultan Khan.

## **9. Folk Music**

Influence of folk music on Indian Classical Music. Stylisation of folk melodies into ragas.

Popular folk tunes and folk dances of Hindustani music.

General study of the folk music of various regions of India like Uttar Pradesh, Rajasthan, Punjab.

## **10. Music Teaching and Research Technologies**

Guru Shishya Parampara, Sangeet-Sampradaya Pradarsini and the institutional system of music teaching with reference of Hindustani Music.

Utility of teaching aids like electronic equipments in music education with reference to Hindustani Music.

The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Hindustani Music.

Study of interrelation between textual and oral tradition.

## **11. Others:**

Aesthetics, Rasa, Gharanas, Baj, Sampradaya, Composers and Musicians, Interdisciplinary studies in Music such as Music and Philosophy, Music and Religion Music and Culture, Music and Social Sciences, Music and Science, Music and Psychology, New Trends of Indian Music in Post-Independence Era, Research in Music and its new avenues, Music Education, Folk Music, Music Festivals, Temple Music.