

## **Syllabus for Ph.D Course Work Entrance Test**

### **Section-A (Research Methodology)**

- 1) Research - Its definition and Concept.
- 2) Objectives of Research.
- 3) Prominent areas and scopes of Research in Indian Music.
- 4) Importance of Manuscript, Granths & books in reseach.
- 5) Role of different forms of fine arts in the research of music i.e Sculpture, Frescoes, Paintings, Literature.
- 6) Importacne of Cinema, Documentary Films, Discs & Tapes, & other recordings in research.
- 7) Usage & Evaluation of Internet as a source of research .
- 8) Importance of Compostions and Oral tradition in research of music.
- 9) Importance of Interview in a research project.
- 10) Role of Questionnaire in data collection for a research project.

### **Section-B (Subjective)**

#### **Theory of Music**

- 1) Origin & Development of Scale with particular reference to Shruti- Swara Sthapana ; Gram Moorchhna Padhiti ; Swar Samvad.
- 2) Historical development of Music during the following periods.
  - i) Vedic Period
  - ii) Hindu Period
  - iii) Mughal Period
  - iv) British Period
  - v) Post- Independence Period
- 3) Contribution of Punjab in the field of Indian Classical Music.
- 4) Historical development of the following Gayan & Vadan Styles.
  - i) Prabandh
  - ii) Dhrupad
  - iii) Dhamar
  - iv) Khayal
  - v) Thumri
  - vi) Tarana
  - vii) Maseetkhani Gat
  - viii) Razakhani Gat
- 5) Classification of Indian Musical Instruments.
- 6) Study of Prominent Gharanas of Hindustani music, their relevance & development in modern times.
- 7) Evoluation & development of Notation system, its mertis & demerits alongwith importance in music education.
- 8) Comparative Study of Hindustani & Karnatak Styles of music with special reference to Swar , Raag & Taal systems.
- 9) Indian and Western theories of Aesthetics with particular study of Rasa- Sidhant.
- 10) Study of Raag-classification with particular reference to Gram Raag, Dashvidh, Shudh-Chhayalag, sankiran, Raag Ragini, Mela Raag, Ragaang, Thaata- Raag, Time Theory.
- 11) Contemporary Indian Music scenario in Global perspective and its prominent figures.
- 12) Evaluation of the role of media in the propagation of Indian Music.

### **Suggested books:**

- i) Bhartiya Sangeet evam Shodh Pravidhi: Monorma Sharma
- ii) Sangeet mein Anusandhan ki Samassiyaen: Subhadra Chaudhary
- iii) Living Idioms in Hindustani Music: Pandit Amar Nath
- vi) Sangeet mein Shodh Pravidhi: Alka Nagpal
- v) Research Methods in Indian Music: Najma Parveen Ahmad
- vi) Sangeet Bodh - Sharat Chander Shridhar Pranjape.
- vi) Punjab Vich Sangeet Kala Da Nikas te Vikas - Dr. Panna Lal Madaan
- vii) Punjab Ki Sangeet Parampara - Dr. Geeta Paintal
- viii) Sangeet Visharad - Vasant
- ix) Sangeet Chintamani - Acharya Kailesh Chander Dev Brahaspati
- x) Bhartiya Sangeet Vadya - Dr. Lal Mani Mishra
- xi) Hindustani Sangeet Mein Raag Ki Utpatti Evam Vikas : Sunanda Pathak
- xii) Bhartiya Sangeet Ka Ithihaas- Dr. Sharat Chander Shridhar Pranjape
- xiii) Sangeet Mein Gharano Ki Charcha- Dr. Sharat Chander Shridhar Pranjape.
- xiv) Musical Instuemetns of India- B.C. Deva
- xv) Bhartiya Sangeet Mein Soundriya Shastar - Dr. Anupam Mahajan
- xvi) Sangeet Sidhant Ate Sohaj Shastar- Dr . Darshan Singh Nanda
- xvii) Gayan Kal - Dr Yashpal Sharma.
- xviii) Nibandh Sangeet - Lakshami Narayan Garg
- xix) Tradition of Hindustani music, A sociolical approach - Dr,. Nivedita Uppal
- xx) Bharati Sangeet Swar Lipi Padhati - Dr. Devinder Kaur.