

# **Shri Pankaj Kapadia Sawajanik College of Performing Arts**

## **Subject Research Methodology and Teaching Aptitude**

### **Syllabus : Ph.D. Entrance Test (PET)**

#### **PAPER-I**

Marks 50

The main objective is\* to assess the teaching and research capabilities of candidates. The test aims at assessing the teaching and research aptitude as well. Candidates are expected to possess and exhibit cognitive abilities, which include comprehension, analysis, evaluation, understanding the structure of arguments, deductive and inductive reasoning. The candidates are also expected to have a general awareness about teaching and learning processes in higher education system. Further, they should be aware of interaction between people, environment, natural resources and their impact on the quality of life.

The details of syllabi are as follows:

#### **Unit-I      Teaching Aptitude**

- Teaching: Concept, Objectives, Levels of teaching (Memory, Understanding and Reflective), Characteristics and basic requirements.
- » Learner's characteristics: Characteristics of adolescent and adult learners (Academic, Social, Emotional and Cognitive), Individual differences.
- Factors affecting teaching related to: Teacher, Learner, Support material, Instructional facilities, Learning environment and Institution.
- Methods of teaching in Institutions of higher learning: Teacher centred vs. Learner centred methods; Off-line vs. On-line methods (Swayam, Swayamprabha, MOOCs etc.).

- Teaching Support System: Traditional, Modern and ICT based.
- Evaluation Systems: Elements and Types of evaluation, Evaluation in Choice Based Credit System in Higher education, Computer based testing, Innovations in evaluation systems.

## **Unit-II**      **Research Aptitude**

- Research: Meaning, Types, and Characteristics, Positivism and Post-positivistic approach to research.
- Methods of Research: Experimental, Descriptive, Historical, Qualitative and Quantitative methods.
- Steps of Research.
- Thesis and Article writing: Format and styles of referencing.
- Application of ICT in research.
- Research ethics.

## **Unit-III**      **Comprehension**

- A passage of text be given. Questions be asked from the passage to be answered.

## **Unit-IV**      **Communication**

- Communication: Meaning, types and characteristics of communication.
- Effective communication: Verbal and Non-verbal, Inter-Cultural and group communications, Classroom communication.
- Barriers to effective communication.
- Mass-Media and Society.

## **Unit-V**      **Mathematical Reasoning and Aptitude**

- Types of reasoning.
- Number series, Letter series, Codes and Relationships.
- Mathematical Aptitude (Fraction, Time & Distance, Ratio, Proportion and Percentage, Profit and Loss, Interest and Discounting, Averages etc.).

**Unit-VI Logical Reasoning**

- Understanding the structure of arguments: argument forms, structure of categorical propositions, Mood and Figure, Formal and Informal fallacies, Uses of language, Connotations and denotations of terms, Classical square of opposition.
- Evaluating and distinguishing deductive and inductive reasoning.
- Analogies.

**Unit-VII Data interpretation**

- Sources, acquisition and classification of Data.
- Quantitative and Qualitative Data.
- Graphical representation (Bar-chart, Histograms, Pie-chart, Table-chart and Line-chart) and mapping of Data.
- Data Interpretation.
- Data and Governance.

**Unit-VIII Information and Communication Technology(ICT)**

- ICT: General abbreviations and terminology.
- Basics of Internet, Intranet, E-mail, Audio and Video-conferencing.
- Digital initiatives in higher education.
- ICT and Governance.

**Unit-IX Higher Education System**

- Institutions of higher learning and education in ancient India.
- Evolution of higher learning and research in Post Independence India.
- Oriental, Conventional and Non-conventional learning programmes in India.
- Professional, Technical and Skill Based education.
- Value education and environmental education.
- Policies, Governance, and Administration.

# **Shri Pankaj Kapadia Sawajanik College of Performing Arts**

**Subject : Music (Hindustani Vocal)**

**Syllabus : Ph.D. Entrance Test**

**Paper-2**

Marks 50

## **Unit-I**

### **Technical Terms:**

Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven fwaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad / vishesa sanchara, Purvanga, Uttaranga, Audava, Shadava, Sampoorna, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav,Tirobhava, Geeta; Gandharva, Gana, Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara Mela, Thata, Raga, Upanga ,Bhashanga ,Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet, Baj, Harmony and Melody, Tala, laya and different layakari, common talas in Hindustani music, Sapta Talas and 35 Talas, Taladasa pranas, Yati, Theka, Matra, Vibhag, Tali, Khali, Quida, Peshkar, Uthaan, Gat, Paran, Rela, Tihai, Chakradar, Laggi, Ladi, Marga-Deshi Tala, Avartana, Sama, Vishama, Atita, Anagata, Dasvidha Gamakas, Panchdasa Gamakas ,Katapayadi scheme, Names of 12 Chakras, Twelve Swarasthanas, Niraval, Sangati, Mudra, Shadangas , Alapana, Tanam, Kaku, Akarmatrik notations.

## **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.  
General history of Raga-Ragini Paintings and Raga Dhayana.  
Interrelation of Fine Arts.

### **Unit-IV**

#### **Anolied 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) That Raag classification 4) Shuddha, Chhayalag 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 Kamatak Swaras and Taalas; Karnatak names of Popular Hindustani Ragas; Knowledge of different Layakaaries such as dugun, Tigun, Chaugun, Aad, Kuad and Viaad.

## **Unit-V**

### **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, Nanyadev, Sharangdev, Parshwadev,

Sudhakalash, Maharana Kumbha, Ramamatya, Damodar Pandit, Pt. Ahobal, Shrinivas, Hridayanarayana, Vyankatmakhi, Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, Pt. Vinayak Rao Patwardhan, Pt. Omkarnanath Thakur, Acharya Birhaspati, Thakur Jaidev Singh, Bhagwat Sharan Sharma, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary, Prof. R.C. Mehta, Prof. Pradeep Kumar Dixit.

Study of ancient, Medieval and Modern Treatises in Indian Music like Natya Shastra, Nardiya Shiksha, Sangeet makarand, Brihaddeshi, Manasollasa, Bharat Bhashya, Sangeet Ratnakar, Sangeet Samayasara, Sangeetopanisadsaarodhar, Sanageet Raj, Swaramalekalanidhi, Sangeet Darpan, Sangeet Paarijaat, Raga Tatvavibodh, Hridaya Kautuk, Hridaya Prakash, Chaturdandi Prakashika, Sangeet Chintamani, Pranavbharati etc.

## **Unit-VI**

### **Compositional forms and their evolution:**

Prabandh, Dhrupad, Dhamaar, Saadra

Kheyaal, Tarana, Trivat, Chaturang, Sargam Geet, Lakshan Geet, Raagmaala etc.

Thumri, Dadra, Tappa, Hori, Kajri, and Chaiti etc.

Light Music: Geet, Gazal and Bhajan etc.

Firozkhani Gat, Maseetkhani Gat, Razakhani Gat and Zafarkhani Gat and its kind.

Jaati, Javali, Kriti, Tillana, Raagam, Taanam, Pallavi.

Origin, development and presentation of above said vocal and instrumental compositions

Popular artists in the field of abovesaid forms.

## **Unit-VII**

### **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-VIII**

### **Contribution of composers / performers to Indian Music:**

Tansen, Haridas, Gopal Nayak, Sadarang, Pandit Balkrishna Bua Ichalkaranjkar, Pandit Vishnu Digambar Palushkar, Pandit Vishnu Narayan Bhatkhand, Ustead Faiyaz Khan, Ustead Bade Gulam Ali Khan, Ustead Nisaar Hussain Khan, Pandit Omkar Nath Thakur, Pandit Vinayak Rao Patwardhan, Pandit Naryan Rao Vyas, Pandit C.R. Vyas, Pandit Krishna Rao Shankar

Pandit, Pandit Mallikarjun Mansoor, Smt Gangubai Hangal, Kesar Bai Kerkar, Abdul Kareem Khan, Heerabai Barodekar, Suhasini Koretkar, Bade Ramdas, Siddheswari Devi, Begham Akhtar, Shobha Gurtu, Girija Devi, Savita Devi, Moghubai Kurdikar, Kishori Amonkar, Pandit Kumar Gandharv, Pandit Jasraj, Pandit Balvant Rai Bhatt. Pt. Ramashraa Jha.

Asad Ali Khan, Pt. Lal Mani Mishra, Abdul Halim Zafar Khan, Ali Akbar Khan, Sharan Rani, Amjad Ali Khan, Anath Lal, Panna Lal Ghosh, Vijay Raghav Rao, Rangunath Seth, Hari Prasad Chaurasia, Ahmad Jaan Thirakava, Pt. Samta Prasad, Kishan Maharaj, Kudau Singh, Paagal Das, Brij Bhooshan Kabra, Vishwa Mohan Bhatt, Shiv Kumar Sharma, Bhajan Sopori, M.S. Gopal Krishnan, V.G. Jog, N. Rajam, Appa Jalgaonkar, Mehmood Dhaulpuri.

Recipient of Bharat Ratna:-

M.S. Subbhalakshmi, Pt. Ravi Shankar, Utsad Bismillah Khan, Lata Mangeshkar and Pt. Bhim Sen Joshi.

## **Unit-IX**

### **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.