Syllabus of Ph.D. Entrance Test

From P. G. Centre of Performing Arts
managed by
Shree Arjunlal Hirani College of Journalism & Performing Arts Rajkot
Topic wise Syllabus of
M.P.A. Part-1 & 2 (Tabla – Pakhavaj)

Theory Papers

❖ **Applied Theory Paper No. – 1**

All following topic contains 20 Marks

- Definitions and explanation of the distinctive features and applications of the following:
  - Eak Hatthi, Gat –Quida, Kamali Chakradar, Stuti Paran, Jati – Para,
  - Jugal Bandh Gat, Jod Ki Gat, Gat – Tukda, Farmaishi-Chakradar,
  - Chakradar – Gat
- System of accompaniment with Vocal Instrumental Music and Dance with Tabla accompaniment in Dhrupad / Dhamas and Dance with Mridang (Pakhwaj).
- Ancient and Modern style of accompaniment and solo performance in Tabla / Mridang (Pakwaj).
- Critical study of the different Gharanas of Tabla / Mridang (Pakhwaj) with reference to their style (Baj) of playing.
- Importance of the knowledge of theoretical aspects of Tabla / Mridang (Pakwaj) playing.
- Importance of Tal-Lipi (Notation).
- General knowledge of the different Classical and Folk Tal-Vadya (percussion instrument) of North and South India and their application in different types of music.

All following topic contains 10 Marks

- Origin history and evaluation of the Tabla with all reference.
- A qualification of a good teaches and a good plays.
- Vadya Vargikaran in Western Music.
- Western Tal-Lipi (methods) & its qualities.
- Capacity to write an essay on any subject related with music.

❖ **General Theory Paper No.-2**

All following topic contains 20 Marks

- Deep study of ten Praans of the Tala and Practical application of them in music. (Specially in Tala System)
- Development of Sangit in different period. (Yugas)

All following topic contains 10 Marks

- Method of writing notation of all Talas prescribed in practical papers. (Barabar, Dugun, Tigun, Chougun Laya)
- Study of Biudi Laya with writing in notation of all Talas prescribed in practical paper.
- The rules governing the permutations to Kayada.
- Notation for Bandish’s under practical study.
- Notation for a different Layakari Bandish’s under practical study.
All following topic contains 5 Marks each

- Life history and contribution of the field of Tabla / Mridang of the following:
- Study of the following Layakaris and abilities to write in notation the Layakaris in any Theka prescribed in the course.
  Poundun (3/4), Sawagun (5/4), Poundedgun (7/4)
- Definition and explanation of the following terms:
  Choupalli Gat, Farmayashi Gat, Darjewali Gat, Charbag, Kamali, Chakradar, Udan-Ki-Fard, Stuti Paran of Pakhawaj

Applied Theory Paper No. – 3

All following topic contains 20 Marks

- The Place of “Upaj” and “Creativity” in accompaniment and Solo performance.
- Laya and its various forms as the base of all music.
- Knowledge and importance of the theoretical aspects of Tabla / Pakhwaj playing.
- Tabla as a modern formation of an Ancient Divyamukhi Avnadh Vadhay.
- Origin & development of Tabla in Mediaeval Period.
- Detailed study of all the percussion instruments of India.

All following topic contains 10 Marks

- Write an essay on any subjects related with music.
- The role of Rydham in everyday life.
- Importance of Tabla in Modern Age.
- Importance of Pakhwaj in Modern Age.
- Description about “Chhanda” theory & study about Tala & Chhanda.
- Importance of Laya and Tala in Music.

General Theory Paper No. – 4

All following topic contains 20 Marks

- Deep study of 10 Parang of the Tala and practical application of the min music. (Specially in Tala system)
- Detailed knowledge of South Indian Tala system and its comparison with other system.
- Study of chapters dealing with Tala system of Natya Shastra and Sangit Ratnakat. (In detail)
- History and development of notation system in North and South India as well as western countries.
All following topic contains 10 Marks

- Method of writing notation of all Talas prescribed in practical papers. (Barabar, Dugun, Tigun, Chougun Laya)
- Aesthetically value of various compositions of different Gharanas ofTabla or Pakhawaj.
- Notation of a Bandhish’s under practical study.
- Notation of Layakari Bandhish’s under practical study.

All following topic contains 5 Marks each

- Study of Savai Laya with writing in notation of all Talas prescribed in Practical Paper.
- Study of the following Layakaris and ability to write in notation the Layakaris in any Theka prescribed in the course.
  - Sawadugun (9/4), Dhaigun (5/2), Pounetingun (11/4), Sawatingun (13/4)
- Life history and contribution of the field of Tabla / Mridang(Pakhawaj) of the following.
Theory Papers

- **Applied Theory Paper No. – 1**

**All following topic contains 10 Marks each**

**Aesthetics**
- Explain Art, Fine Art & Music.
- Music in the form of Fine Art.
- Specialty of Music in Fine Art.
- The importance of Chhand in Music.
- Two (Upkaran) Equipment of Music.
- Definition Music & Raag in Aesthetics point of view.
- Naad & quality of Raag.
- Explain Raag is a structure.
- How do you fill after listen the Music.
- Explain : Autonomy – Heteronomy
- Compare : Autonomy – Heteronomy
- What is the relationship of Raag with Aesthetics & Explain beauty of Swar – Beauty of Lay.
- In the preparation of Raag in which place do you find the Aesthetics elements.
- Explain the “Satyam Shivam Sundaram” & Satchidanand according to Aesthetics.
- Elements of Ras : A Musical point of views “Bharat Sutra”
- Taal & Ras explain it.
- Importance of word in music. (Shabda)
- Explain the timber in music. (Kaku).

**All following topic contains 10 Marks each**

**Acoustics**
- Basic concepts of Physics.
- Inertia and Mass.
- Displacement
- Speed and Velocity
- Acceleration
- Motion
- Elasticity
- Work
- Energy
- Power
- Simple Harmonic Motion
- Combination Tones
- Traveling Waves
- Interference of Sound Wave
Destructive Interference
Super position of Wave
Condition of Interference
Standing Waves
Beats
Phenomenon of Beats
Helmholtzresonator
Quinks tube Method

General Theory Paper No. – 2
All following topic contains 10 Marks each

- Detail study of following Raag.
  Shyam Kalyan, Shuddh Sarang, Maru Bihag, Nand, Yamini Bilawal, Devgiri Bilawal, Pahadi, Maand, Hamsdwani, Bhinnashadaj, Thinjyoti, Raageshri, Gara, Narayani, Tinalg, Jog, Ahir Bhairav, Gunkali, Vibhas, Bairagi Bhairav, Nat Bhairav, Bhairav Bahar, Jaitsri
- Comparative study of following Raag pairs.
- Detail study of the following Taal.
  Mattal, Shikhar, Pashto, Pancham Sawari, Rudra, Aada Chutal, Jhumara
- Completion of various Alankar in different Raag.
- Write the notation of Bandhish from the practical.

Applied Theory Paper No. – 3 (History)
All following topic contains 20 Marks

- Give the history and introduction of Indian Percussion Instruments.
- Dhrupad – Dhamar Gayaki style Baani & Literature of Dhrupad.
- An introduction of Indian Instruments. : Ancient, Middle, Modern Age
- An introduction of Khayal Gayan Shaily.
- An introduction of Thumari Gayan Shaily.

All following topic contains 10 Marks each

- Margi & Desi Sangeet.
- Life sketch of Granthkar : Kavi Jaydeo, Sharang Deo, Bharat Muni
- Gharana of Tabla : Delhi Gharana, Ajarada Gharana, Farukabad Gharana, Banaras Gharana
- Gharana of Khayal Gayan Shaily : Gwalior Gharana, Aagra Gharana, Bhindibazar Gharana, Kirana Gharana
- Gharana of Thumri Gayan Shaily : Poorab Gharana (Lacknau – Banaras), Paschim Gharana (Punjab)
- Different theories of the evolution of Music.
  Geet – Gandharvagan, Vedkalin Sangeet, Markanday Pooran, Harivansh
General Theory Paper No. – 4 (Study of Raag)

All following topic contains 10 Marks each

- Detail study of Raag.

- Comparative study of following Raag pairs.

- Detail study of Taal.
  Bramha Taal, Lakshmi, Dhamar, Sultaal, Jaitaal, Tilwada,

- Completion of various Alankar in different Raag.
- Write the notation of Bandhish from the practical.
Topic wise Syllabus of M.P.A. Part-1 & 2 (Kathak)

Theory Papers

❖ **Applied Theory Paper No. – 1**

**All following topic contains 20 Marks**
- Detailed study of traditional theatres of India.
- Study in detailed of the seven classical dance styles.
- Vaishnavism & Saivism in Indian Dance Art.
- Modern experiments in dance art according to same experts.
- Principles of aesthetics applicable to Sculptural, Iconography, Painting & their co-relationship to dance.
- Analysis of dance sculptures in the major temples of India.

**All following topic contains 15 Marks**
- Life and Dance Art, Dance Art and its future.
- Meaning of spiritual & its relation with Dance Art.

**All following topic contains 10 Marks**
- Dance Art and contribution to our nation.
- Place of Guru in Indian Dance Art.
- Description of evolution of Indian Dance Art.
- Comparative study of folk dance & classical dances of India.
- Cave painting & miniature paintings which inspire “Nrittya” moods & movements of dance.

**All following topic contains 5 Marks each**
- Components of Dance (Detailed description) : Stage Decoration, Stage Management, Decoration of pictures, Sound of light management, Costume & make up, Background music

❖ **General Theory Paper No.-2**

**All following topic contains 20 Marks**
- Dance as an important facet of Indian culture from Indus valley up to the 21st Century.
- The Devadasi cult and its equivalents throughout India.
- Kathak dance & some ancient features of dance. Urmai, Sulap, Urap, Tirap, Sudhamudra, Lag, Datt, Dhitang, Jamanka, Stuti, Puhuppunjari, Parmela
- The basic principles governing of Sculpture, Iconography, Painting and their influence on one another.
- Detailed description of different Jati with examples.
- Detailed description of different Yati with examples.
- Kathak dance & Bhava Saundarya : Nayan Bhav, Bol Bhav, Arth Bhav, Sabha Bhav, Nritya Bhav, Gat Arth Bhav, Anga Bhav.
All following topic contains 15 Marks

- Detailed study of Sangeet Ratnakar, Bhartanava and Shilpadikaram with reference to dance

All following topic contains 10 Marks

- Comparative study of Natyashastra and Abhinayadarpana
- Detailed study of “Ghungharoo”
- Life sketches of Samkalin Nrityakar.

All following topic contains 5 Marks each

- Some epics stories done in Kathak Nritya.
  Ahilya Uddhar, Dasavtar, Putna Vadh, Surdas, Sudama Lala.
- Definition of Technical terms of Kathak Dance with example:
  Sadharam Bol, Dohara Bol, Tihara Bol, Chakradar Bol, Chaumukhi Panchmukhi.

Theory Papers

- Applied Theory Paper No. – 3

All following topic contains 20 Marks

- Different forms of dance – their principles and creative aspects.
- Ten Praans of Taal
- The influence of Urupakas in Indian Traditional Theatre.

All following topic contains 15 Marks

- Geographical study of Indian Classical Dance.
- Forms of Dances in Ancient age.
  Word Dance, Geet Nritya, Miracle Dance, Kalp Nritya, Kattari Nritya, Bandh Nritya, Ras Nritya, Mahoorat of Nritya, Lagna Nritya.

All following topic contains 10 Marks

- Origin of Dance & its development.
- Religious background of Dance.
- Dance in Vedic Age & Mahakavya Age.
- Dance in Pauranik Age & Historic Age.

All following topic contains 5 Marks each

- Dance & Nature.
- Suspicious aspect of Dance Art.
- Keys to success of Dance Performance.
General Theory Paper No. - 4

All following topic contains 20 Marks

- Abhinayas & Kathak Dance styles & its inter relation.
- History and evolution of Western Modern dance, its present position and exponents.
- Indian influence in the dances of South – East – Asia.

All following topic contains 10 Marks

- History and development of Raslila
- Relation between Raslila and Kathak
- Detailed description of Guru-Shishya Parampara
- Responsibilities of dedicated Gurus to publicity & development of the Kathak Dance.
- Detailed explanation of Guru-Shisya Parampara System in Kathak training period.
- Detailed description of Kathak Bol in different Grah.