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Paper 3 has been removed from NET from 2018 ([Notification](#))- now paper 2 and 3 syllabus is included in paper 2

NTA (UGC) NET June-December 2019 Syllabus for Music

NTA (UGC) NET Music Syllabus 2012

Code No. 16

Subject: Music

Hindustani, Karnatak, Rabindra Sangeet Vocal-Instrumental and Musicology and Percussion.

Note:

This NTA (UGC) NET Music Paper will contain questions with multiple choice and fill in the blanks type. It includes topics which are general in nature and the core syllabi covered by most of the universities in their post-graduate courses. These questions are intended to test the range of the candidate's knowledge of key definitions, concepts, movements and other relevant facts.

NTA (UGC) NET Music Paper II will be divided into two parts. Part-A will have 25 multiple questions common for Hindustani, Karnatak, Rabindra Sangeet (Vocal-Instrumental and Musicology) and Percussion while Part-B of NTA (UGC) NET Music Paper II will have separate sections for each specialised area as mentioned above having 25 multiple questions of 2 marks each in each section.

Candidates will be required to attempt 25 multiple questions from Part-A invariably and 25 multiple questions from their specialised area such as from Hindustani, Karnatak, Rabindra Sangeet (Vocal-Instrumental and Musicology) and Percussion. Thus total marks of NTA (UGC) NET Music Paper II will cover 100 marks of 50 multiple questions (two marks for each question).

Music NTA (UGC) NET Paper III being of more descriptive nature endeavours to assess the candidate's proficiency and grasp of all issues related to creative process of his/her area. NTA (UGC) NET Music Questions will involve descriptive answers from the candidates and will NTA (UGC) NET Test his calibre of in depth understanding of their subject related to all the topics referred to under NTA (UGC) NET Music Paper II and also test the candidate's expression, power, creativity and imagination.

NTA (UGC) NET Music Paper will be divided in two Parts-A & B. Part-A will consist of 10 units having two questions each from the Core Syllabus of NTA (UGC) NET Music Paper II. The

candidates will be required to attempt 10 questions in all by selecting one question from each Unit. Each Question will carry 16 marks and the Candidates will have to answer the Question in 300 words. Thus Part-A of NTA (UGC) NET Music Paper III will carry a total of 160 marks.

Part-B of Paper III will have one question of 40 marks with its subparts A, B, C, D (10 marks allotted to each subpart). Candidates are required to attempt this one question (11th in number) with its subparts from their specialised area only i.e.. Hindustani/Karnatak/Rabindra Sangeet/Percussion.

All the topics related to Paper-II will be incorporated in Part-A of Paper-III while Part-B of NTA (UGC) NET Paper III covers the topics related to the broader divisions as given below, which are same for each area but the candidates are required to attempt the eleventh question with its subparts from his/her specialised area.

NTA (UGC) NET Music Paper II and Paper III-A Core Group

- 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, Kay da, 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, Amsa, Prasa, Yati, Anuprasa, Alapana, Neraval, Sangati and other terms, Gitinatya, Nritya-Natya, Baitalik, Varsha-Mangal, Basantotsav, Gita-Bitana, Swara-Bitana, Akarmatrik notation, Masitkhani and Rajakhani Gat.
- Applied Theory: Detailed and critical study of Ragas, classification of Ragas, i.e.. Grama Raga vargikaran, Mela Raga Vargikaran, Raga-Ragini Vargikaran, Thata Raga Vargikaran, 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.
- Detailed knowledge of prevalent talas of Hindustani music, knowledge of tala 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 layakarīs viz, Dugun, Tigun, Chaugun, Ada, Kuada, Viyada and method to apply them in compositions.
- Tagore's treatment of Hindustani ragas and raginis, elements of Hindustani classical music, Karnatak music, Western Music, Music from other provinces, folk music and Kirtan of Bengal and their influence on Tagore's treatment of ragas.

- Compositional Forms and their Evolution: Prabandha, Dhrupad, Khyal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindagana, Vrinda Vadan, Javeli, Kriti, Tillana, Alap, Varnam (Pad Varnam and Tana Varnam), Padam, Ragam, Tanam, Pallavi, Gita, Varna, Swarajati, Kalpita, Sangita, Ragamalika, Narvallu, Swara Kalpana (Manodharma Sangeet), Tevaram, Divyaprabandham, Tiruppugazh.
- Main Forms of Rabindra Sangeet.
- Akarmatrik Notation System. Knowledge of Devanagari Script.
- History of Music of Bengal.
- Gharanas and Gayaki
- Origin and Development of Gharanas in 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.
- Guru Shishya parampara and different styles of singing and playing in Karnatak Music.
- An overall survey of Rabindra Nath Tagore's musical creativity, tonal and rythmic varieties of Tagore's musical compositions including his own experimental variations. Periods and phases of Tagore's musical compositions (Chronological order may be maintained).
- The Cultural atmosphere of Tagore's family (Pathuriaghata and Jorasanko, Calcutta) Thematic variations of Tagore's Music: (Puja, Swadesh, Prem, Prakriti, Vichitra, Anusthanik).
- 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 Samaysar, 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 Chatrapati Singh, Anokhe Lai, Ahmadjan thirakwa, Shamta Prasad, Kishan Maharaj and

others in ancient, medieval and modern period.

- Tagore's Musical dramas (gitanatyas) and dance-dramas (nrityanatyas); e. g. Valmiki Pratibha, Kalmrigaya, Mayar Khela, Chitrangada, Chandalika, Shyama and other dramas full of various songs, i.e.. dramas like Prayaschitta, Visarjan, Saradotsava, Raja, Phalguni, Taser Desh, Vasanta etc. Tagore's musical creativity in Gitabitan, Part I, II, III, Swarabitan (notation books) Part 1 – 63, Sangeet-Chinta (Vishva-Bharti).
- Contribution of prominent Karnatak Scholars, composers and performers and their medieval and modern period like, work such as. Ramamatya, Vyankatmakhi, Tyagraja, Muttu-Swami Dikshitara, Shyama Sastri, Gopal Krishna Bharati, Prof. Sambhamoorti, Papanasam Shivan, Vasantha Kumari, Subbulakshmi, Ramari, T. N. Krishnari and others.
- Historical Perspective of Music
 - 1. A study of the historical development of Hindustani music (Vocal, Instrumental, Percussion), Karnatak Music and Rabindra Sangeet in ancient, medieval and modern period.
 - 2. Contribution of Western Scholars to Indian Music.
- Aesthetics
 - 1. Its origin, Expression and Appreciation: Principle of aesthetics and its relation to Indian Music.
 - 2. Rasa theory and its application to Indian Music.
 - 3. Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal, Instrumental and Percussion), Karnatak Music and Rabindra Sangeet.
 - 4. Interrelationship of Fine Arts with special reference to Rag-Ragini Paintings, Dhyana of Ragas and others.
 - 5. Bibliography of Rabindra Nath Tagore.
- Instruments/Dance: Origin, evolution, structure of various instruments and their well-known exponents of Hindustani (Vocal, Instruments and Percussion), Karnatak Music and Rabindra Sangeet. Importance of Tanpura and its Harmonics.
- Classification of Instruments of Hindustani, Karnatak Music in ancient, medieval and modern period. Popular instruments used in Rabindra Sangeet.
- Elementary knowledge of Indian dances like Kathak, Bharatnatyam, Kuchipudi, Oddissi, Kathakali etc.
- Folk Music: Influence of folk music on Indian Classical Music. Stylisation of folk melodies into ragas.

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- Popular folk tunes and folk dances of Hindustani, Karnatak and Rabindra Sangeet, such as Baul, Bhatiyali, Lavani, Garba, Kajri, Chaity, Maand, Bhangra, Gidda, Jhoomar, Swang, Pandawani, Amar-Praner Manush Acchhe Prane, Amar Sonar Bangla, Kirtan, Sari, Rai Beshe, Jhumur, Karakattam, Kavadi Attam, Villuppattu, Maiyandi Melam and other prominent folk forms.
- Analysis of the elements of Hindustani folk music, Karnatak folk music or South Indian folk music and Rabindra folk Sangeet or folk music of Bengal and the elements regarding their interrelationship.
- General Study of the Folk Music of various regions of India like Uttar Pradesh, Rajasthan, Haryana, Punjab, Maharashtra, Bengal and South India.
- Music Teaching and Research Technologies
- Guru Shishya Parampara, Sangeet-Sampradaya Pradarsini and the institutional system of music teaching with reference to Hindustani, Karnatak Music and Rabindra Sangeet.
- Utility of teaching aids like electronic equipments in music education with reference to Hindustani, Karnatak music and Rabindra Sangeet.
- The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. With reference to Hindustani, Karnatak music and Rabindra Sangeet.
- Study of interrelation between textual and oral tradition.

NTA (UGC) NET Music Paper III-B Elective or Optional

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

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Discussions & Questions