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UGC NET Paper 2

Music (016)

Complete revision notes — all 10 units

10 units | Tables & formulas | Key revision points

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02 Hindustani and Carnatic Systems
03 Musical Treatises
04 Forms of Hindustani Music
05 Forms of Carnatic Music
06 Musical Instruments
07 Gharanas
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09 Musicians and Reformers
10 Music in the Modern Era

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How to use these notes

- Read one unit at a time, then test yourself with its key revision points.
- Make your own short notes on topics you find difficult.
- Units follow the main areas of the official syllabus — the exact unit list can change between sessions.
- Always check the latest syllabus and notices on the official UGC NET portal: **ugcnet.nta.ac.in**.

UNIT 01

Fundamentals of Indian Music

Nada, shruti, swara, saptak, raga and tala.

- **Nada** — musical sound: ahata (struck) and anahata (unstruck).
- **22 shrutis** in an octave; **7 shuddha swaras** (Sa Re Ga Ma Pa Dha Ni); 12 swaras with komal and tivra.
- Saptak (octave): mandra, madhya, tara.
- Raga: melodic framework with aroha, avaroha, vadi, samvadi, pakad.

★ Key revision points

- 22 shrutis in an octave.
- Vadi = most important note.
- Three saptaks: mandra, madhya, tara.
- Ma is tivra; Re Ga Dha Ni can be komal.

UNIT 02

Hindustani and Carnatic Systems

Classification of ragas in the two systems.

- **Hindustani:** V. N. Bhatkhande's **10 thaats** (Bilawal, Kalyan, Khamaj, Bhairav, Poorvi, Marwa, Kafi, Asavari, Bhairavi, Todi).
- **Carnatic: 72 melakartas** scheme — Venkatamakhin (*Chaturdandi Prakashika*, 17th century).
- Janya ragas derive from parent scales (thaat/melakarta).

★ Key revision points

- 10 thaats = Bhatkhande.
- 72 melakartas = Venkatamakhin.
- Bilawal = natural scale.
- Janya = derived raga.

UNIT 03

Musical Treatises

Major texts of Indian music.

Text	Author	Note
Natyashastra	Bharata	Earliest text on music and drama
Brihaddeshi	Matanga	First defines raga
Sangita Ratnakara	Sharngadeva (13th century)	Foundational for both traditions
Sangeet Parijat	Ahobala	Notes by string length
Chaturdandi Prakashika	Venkatamakhin	72 melakartas

★ Key revision points

- First definition of raga: Matanga.
- *Sangita Ratnakara* = Sharngadeva.
- *Natyashastra* = Bharata.
- 72 melakartas in *Chaturdandi Prakashika*.

UNIT 04

Forms of Hindustani Music

Vocal and instrumental forms of North Indian music.

- **Dhrupad** — oldest surviving form; alap, sthayi, antara, sanchari, abhog; accompanied by pakhawaj.
- **Khayal** — most popular classical form; bada and chhota khayal.
- Light classical: **thumri**, dadra, **tappa** (Punjab origin); **tarana** uses syllables.
- Instrumental: alap, jor, jhala, gat.

★ Key revision points

- Dhrupad is the oldest surviving form.
- Tappa originated in Punjab.
- Tarana uses syllables, not words.
- Pakhawaj accompanies dhrupad.

UNIT 05

Forms of Carnatic Music

Compositional forms and the Trinity.

- Forms: varnam, **kriti** (pallavi, anupallavi, charanam), padam, javali, tillana, ragam–tanam–pallavi.
- **Carnatic Trinity:** Tyagaraja, Muthuswami Dikshitar, Syama Sastri.
- Purandara Dasa — 'father of Carnatic music'; systematised teaching (Mayamalavagowla lessons).

★ Key revision points

- Trinity: Tyagaraja, Dikshitar, Syama Sastri.
- Father of Carnatic music = Purandara Dasa.
- Kriti: pallavi, anupallavi, charanam.
- Varnam is a practice/concert opener.

UNIT 06

Musical Instruments

Classification and major instruments.

Class (*Natyashastra*)	Type	Examples
Tata	Stringed	Veena, sitar, sarod, violin
Sushira	Wind	Flute (bansuri), shehnai, nadaswaram
Avanaddha	Membrane (drums)	Tabla, mridangam, pakhawaj
Ghana	Solid (idiophones)	Cymbals, ghatam, jaltarang

★ Key revision points

- Four classes: tata, sushira, avanaddha, ghana.
- Tabla is avanaddha.
- Ghatam is ghana.
- Shehnai is sushira.

UNIT 07

Gharanas

Stylistic schools of Hindustani music.

- **Gwalior** — oldest khayal gharana.
- Agra, Kirana (Abdul Karim Khan; Bhimsen Joshi), Jaipur-Atrauli (Alladiya Khan), Patiala (Bade Ghulam Ali Khan).
- Instrumental: Maihar gharana (Allauddin Khan; Ravi Shankar, Ali Akbar Khan).

★ Key revision points

- Gwalior = oldest khayal gharana.
- Kirana: Abdul Karim Khan.
- Maihar: Allauddin Khan.
- Patiala: Bade Ghulam Ali Khan.

UNIT 08

Tala

Rhythm cycles and their components.

- Components: matra (beat), vibhag (section), sam (first beat), khali (wave), tali (clap), theka.
- **Teentaal** 16 matras; Jhaptal 10; Ektal 12; Rupak 7; Dadra 6; Keherwa 8.
- Carnatic: **Suladi sapta talas** (7 talas × 5 jatis = 35 talas); Adi tala = 8 beats.

★ Key revision points

- Teentaal = 16 matras.
- Rupak begins on khali.
- 35 talas in the Suladi system.
- Adi tala = 8 beats.

UNIT 09

Musicians and Reformers

Key figures in the history of Indian music.

- Tansen — court of Akbar.
- **V. N. Bhatkhande** — thaat system, notation, music education.
- **V. D. Paluskar** — Gandharva Mahavidyalaya (Lahore, 1901).
- Amir Khusrau — traditionally credited with forms such as qawwali and tarana.

★ Key revision points

- Gandharva Mahavidyalaya: 1901, Paluskar.
- Bhatkhande notation system.
- Tansen: Akbar's court.
- Qawwali tradition linked to Amir Khusrau.

UNIT 10

Music in the Modern Era

Institutions, media and the modern music scene.

- Sangeet Natak Akademi (1953) — national academy for music, dance and drama.
- All India Radio and Doordarshan in popularising classical music.
- Music education in universities; notation and recording technology.

★ Key revision points

- Sangeet Natak Akademi: 1953.
- AIR helped spread classical music.
- Notation aids teaching.
- Recording preserved great performances.

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