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FOR KSET PREPARATION

KSET 2026 Music Syllabus

EXAM	YEAR	TYPE
KSET	2026	Syllabus

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KARNATAKA STATE ELIGIBILITY TEST (K-SET) FOR ASSISTANT PROFESSOR

Subject: MUSIC **Code No.: 40**

SYLLABUS

Hindustani (Vocal, Instrumental & Musicology), Karnataka and Percussion Sangeet

Note:-

- **Units-I to X, Common Syllabus for Music Subject**

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Unit-I: Technical Terms:

Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven Swaras 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. Aesthetics according to Indian and western Philosophers. General knowledge of 64 kalas according to Vatsyayan General history of Raga-Ragini Paintings and Raga Dhayana. Interrelation of Fine Arts.

Unit-IV: Research Met hodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology:

Research Pedagogy: Research areas, review of literature, selection of suitable research topics and research problems, Methodology of Music research, Preparing synopsis, Data collection and its sources, Analysis of data collection, Writing project report, Research project Indexing, references and bibliography etc.

Research Avenues and its Interdisciplinary aspects: Music and Literature, Music Therapy, Philosophy, Psychology, Physics, Mathematics, Economics, Social Sciences, Religion and Culture.

Modern Technology: Electronic equipments, computer, internet etc.

New trends in Indian Music in post-independence era.

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HINDUSTANI MUSIC
(Vocal, Instrumental and Musicology)

Unit-V

Applied 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) Thaat Raag classification 4) Shuddha, Chhayalag and Sankeerna Raag classification 5) Raag-Raagini 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 Karnatak Swaras and Taalas; Karnatak names of Popular Hindustani Ragas; Knowledge of different Layakaaries such as dugun, Tigun, Chaugun, Aad, Kuad and Viaad.

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, Jagdekmall, Nanyadev, Sharangdev, Parshwadev,

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Sudhakalash, Maharana Kumbha, Ramamatya, Damodar Pandit, Pt. Ahobal, Shriniwas, Hridyanarayana, Vyankatmakhi, Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, Pt. Vinayak Rao Patwardhan, Pt. Omkarnanath Thakur, Acharya Birhaspati, Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, 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, Manasollaas, Sangeet Chudamani, Bharat Bhashya, Sangeet Ratnakar, Sangeet Samaysar, Sangeetopanishatsaaroddhar, Sanageet Raj, Swaramalekalanidhi, Sangeet Darpan, Sangeet Paarijaat, Raga Tatvavibodh, Hridaya Kautuk, Hridaya Prakash, Chaturdandi Prakashika, Sangeet Chintamani, Pranavbharati etc.

Contribution of Western Scholars to Indian Music:

Capt. N.A. Willard William Johnes, Capt. C.R. Day, E. Clements, Fox Strangwayes, H.A. Popley & Alain Danielou.

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.

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Origin, development and presentation of above said vocal and instrumental compositions
Popular artists in the field of abovesaid forms.

Unit-VI

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

Contribution of composers / performers to Indian Music:

Tansen, Haridas, Gopal Nayak, Sadarang, Pandit Balkrishna Bua Ichalkaranjikar, Pandit Vishnu Digambar Palushkar, Pandit Vishnu Narayan Bhatkhand, Ustaad Faiyaz Khan, Ustad Bade Gulam Ali Khan, Ustad 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.

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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, Ragunath 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.

Purandar Das, Shyam Shastri, Mutthuswami Dixitar, Tyagraja, Swathi Tirunal Bach, Beethoven, Mozart, Yahudi Menuhin,

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.

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KARNATAKA MUSIC

Unit-VII

Applied Theory:

Musical scales (Indian & Western), Suddha and vikrita svaras , Sruti in ancient, medieval & modern period, Detailed study of grama, murchana- jaati , Jaati lakshana in ancient period , Concept of Raga, Classification of Raga from ancient to modern period, Ragalakshana-s of popular ragas, Mela
- Janya system, Katapayadi and Bhuta sankhya, Janya- Raga classification, Ancient-Palai-Pan system, 22 Srutis & their distribution among Swaras and Ragas, Suladi sapta Tala- s, Scheme of 35 Talas, Tala dasa pranas, Marga and Desi talas, Talas of Tirupugazh, Shadangas and Shodasangas, important Ragas and Talas of Hindustani music. Notation systems in Hindustani, Karnatak and Western music (Staff Notation). Voice culture, Orchestration and Acoustics.

Historical perspective of music- Contributions of Scholars, Musicologists, Musical concepts in Treatises:

Narada - Naradiya siksha, Sangita makaranda; Bharata - Natya sastra; Dattila- Dattilam, Matanga – Brihaddesi; Someshwara – Manasollasa; Parsvadeva - Sangita Samayasara; Sarangadeva - Sangita Ratnakara, Simhabhupala; Nanyadeva- Bharata Bhashyam; Lochana kavi - Raga Tarangini; Jagadekamalla - Sangita Chudamani; Vidyaranya - Sangita Sara, Ramamatya - Swaramelakalanidhi; Rana Kumbha - Sangita Raja; Somnatha - Raga Vibodha, Ahobala - Sangita Parijata; Govinda Dikshita - Sangita Sudha; Venkatamakhi - Chaturdandi Prakasika; Tulaja - Sangita Saramrita ; Govinda Acharya - Sangraha Chudamani; Subbarama Dikshitar - Sangita Sampradaya Pradarsini; Abraham Panditar - Karunamrita Sagaram;
References to Musical concepts in Silappadikaram, Sangam Texts,

Panchamarabu,

Tala Samudram, Mahabharata Chudamani, Yazhnool and other important texts in Tamil, Telugu, Kannada and Malayalam.

Musicologists

V.N.Bhatkhande, V.D.Paluskar, Swami Prajnanananda, B.C.Deva, P. Sambamurthy, S.Seetha, V.Raghavan, Premalata Sharma, R.Satyanarayana, T.S.Parthasarthy, N.Ramanathan, S.A.K. Durga, Balantrapu Rajanikantarao, R.C Mehta & their works.

Contribution of western scholars to Indian Music; Curt Sachs, N.A.Willard, William Jones, C.R.Day, E.Clements, Fox Strangways, H.A.Popley & Alain Danielou.

Compositional forms and their evolution:

Origin and development of Prabandha, Gitam, Swarajati, Jatisvarm, Tanavarnam, Padavarnam, Kirtana, Kriti, Padam, Javali, Tillana, Ragam - Tanam - Pallavi, Niraval, Kalpanasvara, Tevaram, Divyaprabandham, Tiruppugazh, Thaya, Ragamalika, Viruttam, Dandakam, Churnika, Sloka, Daru, Ashtapadi, Tarangam, Thiruvaimozhi, Thiruppavai, Chindu, Thiruvasagam, Group kritis.
Geya nataka-a, Nritya nataka-s
Hindustani musical forms Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Trivat, Chaturang, Vrindgan.

Unit-VIII

Music Instruments of India:

Indian concept of classification of music Instruments.
Origin, Evolution, Structure and playing Technique of Veena, Tambura, Violin, Chitra Vina, Viola, Mandolin, Flute, Nadasvaram, Pancha mukha vadyam, Mridangam, Tavil, Kanjira , Dappu, Chenda, Maddalam,Timila, Jaltarang, Ghatam, Morsing, Chipla, Jalra, Kartala and other Tala instruments.

Outline knowledge of - Sitar, Sarangi, Sarod, Shehnai, Tabla, Pakhwaj, Piano, Guitar, Clarionet.

Contribution of Composers/ Performers to Music (Indian & Western):

Tevaram, Alwars, Jayadeva, Dasa Kuta, Purandara Dasa, Annamacharya, Tallapaka composers, Bhadrachala Ramadasa, Arunagirinathar, Muthutandavar,

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Marimuttupillai, Arunachala Kavirayar, Sangeeta Mummurthy viz., Syamasastry, Tyagaraja, Muttuswami Dikshitar, Swati Tirunal, Gopalakrishna Bharati, Tanjore Quartette, Patnam Subramanya Iyer and other prominent post Trinity composers.

Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, G.N Balasubramaniam,

Maharajapuram Vishwanatha Iyer, Semangudi Srinivas Iyer, Chembai Vaidyanatha Bhagavatar,

K.V Narayana Swamy, M.D Ramanathan, R.K Srikanthan, M.Balamurali Krishna, M.S.Subbalakshmi, D.K. Pattammal, M.L.Vasantkumari, Brinda, Mukta and other prominent vocalists.

Veena Dhanammal, Mysore Doraiswami Iyengar, ChittiBabu, Mysore Chowdiah, Lalgudi Jayaraman,

Dwaram Venkataswami Naidu, T.N.Krishnan, M.S.Gopalakrishnan, Sarabha Sastri, T.R.Mahalingam, N.Ramani, Sheikh Chinna Moulana,

Palghat Mani Iyer, Palani Subramanya and other prominent musicians of Veena, Violin, Flute, Nadaswaram, Mridangam, Ghatam and Kanjira.

Prominent Banis, Music training, Education and Propagation:

Merits and limitations of Gurukula sampradya, Institutional training and Academic teaching system in Universities.

Nagasvaram Bani - Tanjavur style, Mridanga Bani - Tanjavur, Pudukkotai and Palakadu Styles, Banis of Dhanammal School, Ariyakudi, Musiri, GNB, Maharajapuram, Chembai and Semmangudi.

Styles of Music Trinity and analysis of their Ragas, Compositions with various musical versions.

Music propagation through Music academies, Prasar Bharati, Song and Drama Division, Films, Music festivals like Tiruvaiyaru, Chembai, Melattur etc.

Influence of other music systems on Karnatak music - Hindustani and Western.

National and International Awards in Music.

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PERCUSSION MUSIC

Unit-IX

Applied Theory – Taal & Avanadhavadhya:

Description and playing techniques of Varna's and their combinations in Tabla and Pakhwaj instruments. Ten Pranas of Taal (detailed study). Detailed study of Margi and Deshi Taal system (Paddhati), knowledge of Karnataka Taal system: Detailed knowledge of Uttar Bhartiya Taal Padhati and Taalas used in Uttar Bhartiya Sangeet. A brief knowledge of Taalas used with Rabindra Sangeet.

Laya and Layakari. Detailed knowledge of Hindustani and Karnatak taal notation system.

Brief knowledge of staff notation system.

Tabla accompaniment with vocal, (classical, semi-classical music) instrumental music and Kathak Dance.

Relationship between Taal and Chhand, Knowledge of composing Tihaies of different matras.
Detailed knowledge of Tihai--Damdar, Bedam, Nauhakka and chakradar Tihaies.

Mathematical calculation of chakradar- (Sadharan, Firmaishi and Kamali chakradar).

Difference between Chakradar Gat, Chakradar Tukada and Chakradar Paran. The Chakra of Thirty two tihaies describe by Acharya Brihaspati.

History of Music, Treies and Controbution of Musocoligist:

Bharat, Sharangdeva, Matang, Ramamatya, Somnath, Damodar Pandit, Ahobal, Venkatmakhi, V.N. Bhatkhande, V.D. Paluskar, Pundarik Vitthal, Madhukar Ganesh Godbole, Grish Chandra Shrivastava, Bhagawat Sharan Sharma, Prof. Sudhir Kumar Saxena, Dr. Aban Mistry, Dr. Yogmaya Shukla, Arvind Mulgaonkar,

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Detailed study of the following texts:

Natya Shastra, Sangeet Ratnakar, Bruhad Deshi, Sangeet Samyasar Sangeet Raj, Lakshanam, Bhartiya Sangeet Vadya, Table Ka Udagam Vikas avam Vadan Shailiyan, Bhartiya Talon Ka Shastriya Vivechan, Pakhawaj avam Table ke Gharane avam, Parmparayen, Taal Kosh, Tabla Vadan Kala avam Shastra, Tabla, Bhartiya Taal Men Anekata, Aesthetics of Tabla, Tabla Puran, Taal Vadya Parichaya, Tabla Granth Manjusha, Laya Taal Vichar Manthan, Tabla Vadan Mein Nihit Saundaraya, Solo Tabla Drumming of North India, Taal Vadya Shashtra, Bhartiya Sangeet Men Taal, Chand Avam Roop Vidhan.

Detailed study of Compositional Forms of avanaddha vadyas

Definition of Bandish - expandable and nonexpendable compositions. The aesthetics of bandishen. Importance of presentation of Bandishen
Detailed study of Theka, Peshkar, Quaida and its prastar (Paltas), Bant, Rela, Rau, Tukda, Mukhada, Gat and its various kinds, Rang-Rela, Fird, Paran,

Tihaies of various kinds. Gats and Quaidas of different Gharanas, Laggi- Ladi.

Study of different compositions popular in classical vocal, Semi-Classical and instrumental music:- Khayal, Masitkhani Gat, Raza Khani Gat, Thumari, Dadra, Tappa, Kajari, Chaiti, Dhrupad, Dhamar, Sadra, Jhoola, Bhajan, Gazal, Geet.

Unit-X

Classification of Musical Instruments, descriptions of Musical Instruments from Ancient to present period in India.

Classification of Indian Musical Instruments as per described by Bharat, Sharangdev and Dr. Lalmani Mishra.

Detailed study of Origin, Evolution, Structure and playing technique of the following instruments:-

a) Tat Vadya:- Veena, Vichitra Veena, Naradiya Veena, Saraswati Veena, Rudra Veena, Sitar, Sarod, Sarangi, Violin, Dilruba, Israj, Santoor, Surbahar,

Tanpura, Guitar, Eaktara, Dotara.

b) Sushir Vadya:- Flute, Shehanai, Nagasvaram, Claronate, Algoza, Sundari, Maguti.

c) Avanaddha Vadya:- Panav, Patah, Mirdang, Pakhawaj, Tabla, Mridangam, Tavil, Khanjira, Khol, Chenda, Chang, Upang, Duff, Nakkara, Dhol, Dholak, Sambal, Dholaki, Naal, Huddaka, Pung.

d) Ghana Vadya:- Jal-Tarang, Nal-Tarang, Ghatam, Morsinq, Chipli, Jalra, Kartaal, Jhanjh, Manjira.

Popular percussion instruments used in Western Music:- Kittle Drum, Snare Drum, Bass Drum, Tenor Drum and other important percussions.

Performer & Composers:-

Tabla:- Natthu Khan, Chudiya Imam Baksh, Ram Sahay, Habibuddin Khan, Ahmemadjan Thirukuwa, Amir Hussain, Shekh Daud, Karamtullah Khan, Allarakha Khan, Nikhil Ghosh, Kishan Maharaj, Kanthe Maharaj, Gudai Maharaj, Anokhe Lal Mishra, Pandharinath, Suresh Talwalkar, Zakir Hussain and contemporary tabla and pakhawaj vizards and scholars.

Pakhawaj:- Kudau Singh, Nana Panse, Ayodhya Prasad, Chatrapati Singh, Madhav Rao Alkutkar, Sakhara Ram.
Dholak Vadak:- Bafati Khan, Vijay Chauhan.

Karntak Music:- Vocalists and Instrumentalists

Bharat Ratan Subbalakshmi, Bal Muralikrishnan, Lalgudi Jairaman, T.N. Krishnan, Palghat Raghu, Palghat Mani Iyer, Umayalpuram Shivraman.

North Indian Vocalist & Instrumentalist:-

Allauddin Khan, Vilayat Khan, Ravishankar, Abdul Haleem Jafer, Balram Pathak, Nikhil Banerjee, Ali Akbar Khan, Amajad Ali Khan, V.G. Jog, D.K. Datar, N Rajam, Hari Prasad Chourasiya, Pannalal Ghosh, Bismillah Khan,

Shankar Pandit, Mogubai Kurdikar, Kesar Bai Kerkar, Mallikarjun Mansoor, Abdul Karim Khan, Bhimsen Joshi, Gangubai Hangal, Kishori Amonkar, Jas Raj, Kumar Gandharava and Aamir Khan.

Dancers:-

Acchan Maharaj, Lacchu Maharaj, Sitara Devi, Gopi Krishna, Birju Maharaj, Durga Lal, Yamini Krishnamurty Sanyukta Panigrahi.

All National and International Awardees in the field of Music, Dance, folk music and folk dances with special reference to percussion instrumentalists.

Detailed Study of Gharanas and Institutional System in Music

Definition of Baaj & Gharanas.

Historical Evaluation & Developments of Gharanas of Tabla & Pakhawaj, Delhi Gharana, Ajarada Gharana, Farrukhabad Gharana, Lucknow Gharana, Benaras Gharana, Punjab Gharana, Nana Panase Gharana, Kudau Singh Gharana.

Importance and utility of Tabla & Pakhawaj in classical music, semi classical, sugam & film music.

Universities, Academies and other institutions, Renowned Professors, Gurus, Academicians, Administrators who are propagating music.