

# **Syllabus of M.A. Hindustani Music (Vocal/Instrumental)**

## **Entrance (Practical & Theory) Examination**

### **Practical:**

#### **Prescribed Ragas:**

Bhairav, Bhupali, Yaman, Durga, Des, Bageshri, Bhimpalasi, Khamaj, Bihag, Ramkali, Deshkar, Hameer, Alhaiya Bilawal, Vrindavani Sarang, Kafi, Jaunpuri, Gaudsarang, Pooriya Dhanashri, Kedar, Kamod, Chayanat, Todi, Multani, Patdeep, Jaijaiwanti, Malkauns.

#### **Prescribed Talas:**

Teentaal, Ektaal, Chautaal, Jhaptaal, Roopak, Tilwada, Dhamar, Ada Chartaal, Sool Taal, Teevra, Jhoomra

**Performance of Twenty minutes, planned by the candidate in any one of the prescribed ragas. Other ragas will be of Interview Board's choice from the prescribed Ragas.**

#### **Vocal Music -**

- (i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.
- (ii) Presentation of one semi classical / devotional or light composition.

#### **Instrumental Music -**

- (i) Alaap, Maseetkhani and Razakhani gats with elaboration to be presented in any one raga.
- (ii) Presentation of a dhun or devotional or light music composition.

### **Theory:**

1. Theoretical and comparative knowledge of prescribed ragas and talas.
2. Nada, Swara, Shruti, Raga, Mela ( Thata), Alankar, Tana, Gamak, Sthaya, Kaku, Margi-Deshi, Ragalap - Rupkalap, Vadi, Samvadi, Anuvadi, Vivadi, Laya, Tala, Avirbhav, Tirobhav, Parmelpraveshak Raga, Sandhiprakash Raga, Vaggeyakara, Kalawant, Vibration, Pitch, Intensity, Timbre, Just intonation, Equally tempered scale, forced Vibration, Free Vibration, Harmony, Melody, Polyphony.
3. Maseetkhani and Vilambit Gat, Razakhani & Drut Gat, Krintan, Zamzama, Ghaseet, Jod -Alap, Gitkiri, Meend, Sut, Kan.
4. Grama, Moorchhana, Jati Gayan, Gandharava, Gana, Nibaddha - Anibaddha gana, Prabandha, Alap, Alapti, Tala-Dasapranas.

5. Vedic Music: Sama and stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageya gana, Poorvarchicka, Uttararchicka, Udatta, Anudatta, Swarita, Vedic and Loukik scales, Panchvidha & Saptavidha sama, Vedic instruments.
6. Musical references in Ramayana, Mahabharata and Puranas (Harivansh & Vayu Puranas)
7. Contribution of the following: Bharat, Matang, Abhinavgupt, Sharang Dev, Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt, Vyankatmakhi.
8. (i) Classification of Ragas                      (ii) Classification of Instruments.
9. Study of the musical forms of Hindustani & Karnatak Music: Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat, Kriti, Pallavi, Tillana, Varnam, Padam, Javali. Comparison of Hindustani musical forms with their Karnatak counterparts.
10. Gharanas and their significant features regarding techniques:
  - (i) Dhrupad - Dagar, Betia, Darbhanga
  - (ii) Khayal - Gwalior, Agra, Delhi, Jaipur, Kirana.
  - (iii) Gharanas of Instrumental music and their leading styles.
11. Life and contribution of the following:
  - (i) Pt. V. N. Bhatkhande
  - (ii) Pt. V.D Paluskar
  - (iii) Jaidev
  - (iv) Amir Khusro
  - (v) Raja Mansingh Tomar
  - (vi) Tansen
  - (vii) Sadarang-Adarang
  - (viii) S.N. Ratanjankar
  - (ix) Vilayat Hussain Khan
  - (x) Allaudin Khan
  - (xi) Mushtaq Ali Khan
  - (xii) Ravi Shankar
  - (xiii) Vilayat Khan
12. Life and contribution of Karnatak Musicians Trinity-
  - (i) Tyagaraja
  - (ii) Muthuswamy Dikshitar
  - (iii) Shyama Shastri
13. Life and contribution of Western Musicians –
  - (i) Bach
  - (ii) Beethoven
  - (iii) Mozart
14. Notation Systems –
  - (i) Pt. V.N. Bhatkhande
  - (ii) Pt. V.D. Paluskar
  - (iii) Staff Notation

