

Entrance Examination Syllabus

Hindustani Music (Vocal/ Instrumental)

1. Technical-Terminology.

Nada, Shruti, Swara, Grama-Moorchana, Jati, Thata (Mela), Raga, Tana, Gamak, Gandharva, Gaan, Margi-Deshi, Giti, Nibaddha, Anibaddha, Varna, Alankar, Melody, Harmony, Swar-Sanwad, Musical Scales, Musical Intervals, Western and South Indian terminology and their explanation, Alpatva-Bahutva, Avirbhav-Tirobhav, Laya, Tala, Matra, Avartan, Vibhag, Theka, Kriti, Kirtana, Ragmalika, Tillana, Javeli, Maseetkhani and Rajakhani Gat.

2. 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 Margi and Deshitalas of ancient period.

3. Compositional forms and their Evolution

Prabandha, Dhrupad, Dhamar, Sadra, Khyal, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindagana, Vrinda Vadan.

4. Gharanas and Gayaki

Origin, development and contribution of Gharanas in preserving and promoting Hindustani classical music (Vocal-Instrumental).

5. Contribution of Scholars to Indian Music and the study of Important Granthas (treatises).

Natya-Shastra, Brihaddeshi, Dattilam, Sangeet-Makarand, Geet-Govinda, Sangeet Ratnakar, Rag-Tarangini, Swara-Mela-Kalanidhi, Sadraga-Chandrodaya, Sangeet Raj, Sangeet-Parijat, Hridya Prakash, Chaturdandi Prakashika, Rag-Tatva-Vivodh, Raga-Darpan, Nagmat-e-Asaphi, Bhatkhande Sangeet Shastra (Vol.1-4), Rag-Vigyan, Sangeetanjali, Sangeet Chintamani etc.

6. Historical Perspective of Music.

A study of the historical development of Hindustani music (Vocal, Instrumental).

Contribution of Western Scholars to Indian Music.

7. Aesthetics

Its origin, expression and appreciation: Principle of aesthetics and its, relation to Indian Music.

Rasa theory and its application to Indian Music.

Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal, Instrumental).

Inter-relationship of Fine Arts with special reference to Rag-Ragini Paintings; Dhyana of Ragas and others.

8. Instruments

Origin, development, material used and structure of various instruments and their well-known exponents of Hindustani Music (Vocal, Instrumental).

Classification of Instruments of Hindustani Music.

9. Folk Music

General study of the folk music of various regions of India like Uttar Pradesh, Rajasthan, Haryana, Punjab, Maharashtra, Bengal and South India.

10. Music Teaching and Research Methodology

The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, Footnotes, reference material etc. with reference to Hindustani music.

Entrance Examination Syllabus

Karnatic Music (Vocal/ Instrumental)

1. Technical-Terminology:

Nada, Shruti, Swara, Grama-Moorchana, Jati, Raga, Tala, Gamaka, Margi, Desi, VadiSamvadi, Anuvadi, Vivadi, Tala, Laya, Kalapramana, Nibaddha, Anibaddha, Alankara, Gandharva, Tana, Prabandha, Alapa, Alapti, Melody, Harmony and Hindustani Music terminology and their explanation: Avirbhav, Tirobhav, Theka, Vibhag, Maseetkhani and Rajakhani Gat.

2. Applied theory:

Detailed and critical study of Ragas, classification of Ragas in general, Scheme of 72 Melakartas, Scheme of 35 talas, Model shift of Tonic, Application of Gamakas, Advanced knowledge of Musical prosody and rhetorical beauties met within the sahitya of musical compositions – Gamakam, prasa and yati, Knowledge about the formation of 175 and 108 system of talas, rare talas figuring in Tiruppughazh, knowledge of Tala Dasapranas.

3. Musical Forms – Origin and explanation

Gitam, Jatiswaram, Swarajati, Varnam, Keertana, Kriti, Ragam – Tanam – Pallavi, Padam, Javali, Tillana, Bhajan.

Musical forms in Hindustani Music: Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana.

4. An in-depth study of the Lakshanagranthas

Natyasastra, Silapadikaram, Brihaddesi, Sangita Ratnakara, Sangita Sara, Raga Vibhodha, Swaramela Kalanidhi, Chaturdandi Prakashika, Sangita Sudha, Sangrachudamani, Sangita Sampradaya pradarshini.

5. Prominent composers of Karnatic Music and their contribution:

Purandara Dasa, Musical Trinity – Tyagaraja, Dikshitar, Syama Sastri, Swati Tirunal, Muttaiah Bhagavatar, Patnam Subramanya Iyer, Bhadrachala Ramadas, Poochi Srinivasa Iyengar, Subbaraya Sastri, Gopala Krishna Bharti.

Prominent composers of Hindustani Music: Swami Haridas, Tansen, Amir Khusrau, Bhatkhande, Vishnu Digambar Paluskar.

6. Historical Perspective of Music:

A study of the historical development of Karnatic music - Vocal, Instrumental – Veena, Violin, Mridangam.

Contribution and life history of the following Western composers to Indian Music: Beethoven, Bach, Mozart.

7. Aesthetics:

Its origin, expression and appreciation: Principle of aesthetics and its, relation to Indian Music.

Rasa theory and its application to Indian Music.

Relationship of Musical aesthetics and Rasa to Karanatic Music (Vocal, Instrumental).

Aesthetical elements contained in the concepts and terms of Indian Musicology i.e. swara, sthaya, gamaka, alankara, raga, tala etc.

Aesthetical elements found in the musical forms of Karnatic Music, Musical prosody, Decorative angas, Mudras figuring in musical compositions.

8. Instruments:

Origin, evolution and structure of various concert instruments and their well known exponents of Karnatic Music (Vocal, Instrumental).Classification of Instruments of Karnatic Music, construction and playing techniques of concert instruments.

9. Folk Music:

General study of the folk music and dance of various regions of South India like Tamil Nadu, Kerala, Andhra Pradesh and Karnataka. Musical forms pertaining to the field of classical dances of south india. A knowledge of GeyaNataka, Nritya Nataka, Bhagavara Mela, Kuchchipudi, Yakshagana, Kathakali and Krishnattam.

10. Music Teaching and Research Methodology:

Knowledge of terms used in research. The methodologies of music research, preparing synopsis, data collection, project reports, bibliography, footnotes, interviews, appendix, primary, secondary sources etc.

Entrance Examination Syllabus

Percussion Music (Tabla/ Pakhawaj)

1. Technical-Terminology

Laya, Matra, Avartan, Vibhag, Theka, Gat: Punjabi Gat, Lahori Gat, Janani Gat, Manjhedar Gat, Darze Ki Gat, Fard – Udan Ki Fard, Gat Fard and Kayadas, SadharannChakradhar, Kamali Chakradhar, Farmaisi Chakradhar, Tukra, Paran, StutiParan, Bant – Prabandh Bant, Swatantra Bant, Tihai-Damdar & Bedam, Mukhda, MukhdaVistar, TukraVistar.

2. Applied Theory

Detailed knowledge of prevalent talas of Hindustani music. The original principles of making Tihai, Chakradhar Paran, comparative study of Hindustani and Karnatak Tala system with special reference to ten pranas of tala, detailed study of different layakaris viz. Dugun, Tigun, Chaugun, Ada, Kuada, Viyada and method to apply them in compositions.

Detail and critical study of Avanaddha Vadya of Natyashstra, Evolution of Tabla & Pakhawaj. Review of different opinions of origin of Tabla & Pakhawaj

3. Accompaniment of Percussion Instrument with the following Musical forms:

Dhrupad, Khyal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Razakhani Gat, Maseetkhani Gat etc.

4. Gharanas – Percussion Music

Origin and development of Gharanas in Tabla & Pakhawaj, specialties of different Gharanas and their techniques, Contribution of Percussion Music in promoting and preserving tradition of Hindustani classical music, Desirability and possibility of Gharanas, Guru shishya-parampara in contemporary music.

5. Contribution of Scholars to Indian Music and their textual tradition:

Study of ancient, medieval and modern treatises in Percussion instruments like Bharat, Matanga, Sharangadeva, Ramamatya, Vynkatmakhi, Pt. Bhatkhande, Pt. V. D. Paluskar. Study of following modern works: Bhartiya Vadyo ka Itihas, Sangeet Shastra, Bhartiya Sangeet Mei Taal aur Roop Vidhan, Abhinav Tala Manjari, Mridang Vadan, Bhartiya Sangeet Vadya, Tabla Granth, Taal Prabandh, Taal Prasoon, Playing techniques of Tabla: Banaras Gharana, Pakhawaj or Tabla Ke Gharana evam Paramparayon, Tabla ka udgam vikas evam vadan Shailiyan. Bhartiya Talo ka Shastriya Vivechan etc.

Life sketch with a special reference to their contribution towards percussion music of the following: Nana Panse, Kudau Singh, Bhagwan Das, Purushottam Das Ji, Raja Chatrapati Singh, Ram Shankar Das ji (Pagal Das ji), Ayodhya Prasad, Parvat Singh, Ramashish Pathak, Amir Hussain Khan, Kanthe Maharaj, Anokhe Lal Mishra, Gyan Prakash Ghosh, Ahmadjan Thirakwa, Alla Rakha Khan, Shamta Prasad, Kishan Maharaj, Sharda Sahai, Chhote Lal Mishra, Afakq Hussain Khan, Faiyaz Khan, Lateef Khan, Shafat Khan, and others in ancient, medieval and modern period.

Contribution of Western Scholars to Indian Music in brief in the field of Tabla & Pakhawaj.

6. Historical Perspective of Music

A study of the historical development of Percussion Music in ancient, Medieval and Modern period in brief.

Study of Avanaddha Vadyadhyay and Talaadhya of Natya Shastra & Sangeet Ratnakar

Dash Pranas of tala , Margi & Deshi Talas of ancient period.

7. Aesthetics

Its origin, expression and appreciation: Principles of aesthetics and its relation to Indian Music.

Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal, Instrumental and Percussion).

Aesthetics experience through Laya, Tala and Percussion instruments.

Aesthetics of compositions.

8. Instruments

Origin, evolution, structure of various instruments and their well-known exponents of Percussion Music i.e. Tabla & Pakhawaj.

Classification of Instruments of Hindustani, Karnatak Music in ancient, medieval and modern period.

The art of accompaniment. Good and Bad points of accompaniment.

9. Folk Music

Influence of folk music on Indian Classical music. Stylisation of folk melodies into talas.

Analysis of the elements of Hindustani folk music with special reference to percussion music.

General study of the folk music of various regions of India like Uttar Pradesh, Rajasthan, Haryana, Punjab, Maharashtra, Bengal and South India their talas and percussion instruments. Detailed study of following folk instruments: Dholak, Naal, Naqqara, Huduk, Damru.

10. Music Teaching and Research Technologies

Guru Shishya-Parampara, Sangeet-Sampradaya Pradarsini and the institutional system of music teaching with special reference to Percussion music.

Utility of teaching aids like electronic equipments in music education with reference to Percussion Music.

The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Percussion music.

Study of interrelation between textual and oral tradition.