

**SYLLUBUS FOR  
SANGEET SHIROMANI (DIPLOMA)  
FOR HINDUSTANI MUSIC**

SANGEET SHIROMANI (DIPLOMA) FOR HINDUSTANI MUSIC  
DEPARTMENT OF MUSIC  
FACULTY OF MUSIC & FINE ARTS  
UNIVERSITY OF DELHI  
DELHI-110007

Admission after about three years training in music or equivalent standard evidenced by an entrance test held by the Faculty. The course will lay special emphasis on the attainment of performance standard, Examinations held in 1977 and onwards,

## **SYLLABUS**

### **Paper-I**

#### **Theory and History of Indian Music**

There will be three sections, candidates will have to answer five questions of which one should be from each section.

**Section-I:** Definition of Nada, Sruti, Swara, Thata (Mala), Raga, Gamak, Anibaddha and Nibaddhagana, Zamama Alap and Jorh, Laya, Tala, Intensity-Pitch- Timbre, Kayada, Rela, Gat (Tabla). Brief description of Dhrupad, Khayal, Thumri, Tappa, Masitkhani and Razakhani Gat. Detailed study of the Ragas prescribed (vide Paper-II practical) Writing of compositions in notation from memory.

**Section-II:** Biographies and contribution to music of the following :- Jayadeva, Amir Khusru, Swami Haridas, Tansen, Rana Khumbha Raja Man Singh Tomar, V. N. Bhatjhande, Vishnu Digambar, Raja Sourindra Mohan Tagoro, Purandra Dasa Thyagaraja, Shayama, Shastri, Sadarang Adarang Masit Khan, Raza Khan.

**Section-III:** Brief review of the following works: Natya Shastra, Brihaddeshi, Sang it Ratnakar, Sang it Parijat, Chaturandi-prakashika, Hridayakautuk, Raga- Tarangini, Anup-Sangit Ratnakara and Anup Vila sa. Also specific contributions to Indian music of the following Authors :- William Jones, Capt. Willarad, Clements and K. D. Banerjee.

### **Paper-II:**

Practical: Vocal or Instrumental Music: Ragas to be covered Shuddh Kalyan, Kedar, Kamod, Puria, Dhanashri, Multani. Sohini, Jaijaiwanti, Gaud Sarang, Jaunpuri, Bageshwari, Bahar, Vasant, Des, Mian Ki Todi, Bhimpalasi, Ramkali. Ten Ragas for detailed study and the rest for a general study.

#### **Vocal Music:**

1. One Dhrupad, One Dhamar and one Dadra with layakari in each will be expected.
2. Vilambit Khayals with Gayaki (Extempore improvisation) and Madhyalaya Khayala with gayaki will be expected in seven ragas selected by the teachers. Compositions will generally be from Bhatkhande's collections.
3. In Ragas of general study, the composition-Drut Khyal Tarana, Lakshan Geet or Swarmalika will be expected.
- 4.

#### **Instrumental Music**

Alapa in all the above Ragas with special emphasis on seven ragas selected by teachers will be expected. Jhala and proper production of gamakas will also be expected. Layakari in Tritat in vilambit and Druta taya gats will be expected.

**Paper III: Performance test:**

A performance of 30 minutes duration to be composed and performed by the candidate according to the line of specialisation in either Dhrupad or Kyat or both according to free choice of the candidate.

**Or**

**Instrumental**

Performance of 30 minutes duration, to be composed and performed by the candidate.