

Syllabus of M.A. Karnatak Music (Vocal/Instrumental)

Entrance (Practical & Theory) Examination

Practical:

Prescribed Ragas & its Lakshanas:

Shankarabharanam, Mohanam, Bilahari, Kharaharapriya, Pantuvarali, Kalyani, Kedaragowla, Keeravani, Anandabhairavi. Arabhi, Vasantha, Abhogi, Hamsadhvani, Shanmukhapriya, Purvikalyani, Simhendra madhyamam, Kanada, Sudha Saveri, Pancharathnam, Ragamalika, Bhairavi, Bilahari, Saveri, Kambhoji, Madhyamavati, Suddhadhanyasi, Purvikalyani, Todi, Dhanyasi, Goula, Varali, Natakuranji, Hindolam, Darbar, Senjurutti, Malayamarutam, Atana, Sourashtram, Devagandhari, Surati, Sahana, Nilambari, Asaveri, Nadanamakriya, Mayamalavagoula, Valaji, Poornachandrika, Yadukulakamboji, Revagupti.

Performance of half an hour, planned by the candidate in any one raga from the prescribed ragas. Other ragas from the interview Board's choice from the prescribed ragas.

Vocal/ Instrumental Music-

- (i) Performance of simple & advanced Varnams, Kritis (with Niraval and Kalpanaswara), Padam, Javali, Tillana, Ragamalika in any Raga.

Theory:

1. Definition and brief explanation of:

- a) Nada – Ahata and Anahata Nada, Varieties in Ahata Nada
- b) Sruti – Nyuna, Pramana & Purnasruti
- c) Swara – Prakriti and Vikriti swaras, swarasthanas,
- d) Vadi, Samvadi, Anuvadi, Vivadi
- e) Tala, Laya, Kalapramana
- f) Grama, Murchana, Jaati, Nibaddha, Anibaddha, Marga, Desi, Prabandha.

2. Theoretical and comparative knowledge of prescribed ragas and talas.

- (a) Raga classification – Janaka, Janya system, scheme of 72 melakarta Varja & Vakra, Bhashanga, Upanga, Panchamantya, Daivatantya, Nishadantya.
- (b) Scheme of 35 talas, Suladi Sapta Talas ,chaputala and its varieties, shadangas, Desadi and Madhyadi talas.

3. Introduction to notation, Adi tala varnam in two degrees of speed and simple kriti notations.

4. Classification of musical instruments in general and Construction, tuning and playing techniques of Tambura, Vina, Violin and Mridangam.

5. Gamakas – Panchadasa and Dasavidha gamakas, Alankaras and its varieties, Kaku and its varieties.

6. Explanation of Melody, Polyphony, Harmony, Acoustics, Pitch.

7. Vedic music.

8. Patronage of Music by Kings, Chieftains, Zamindars, Sabhas, Mass media, Govt. & Corporate
9. Raga Classification from Ancient, medieval to modern times.
10. Musical forms figuring in Abhyasa gana and Sabha gana.
11. Detailed study of Kalpita Sangeeta and branches of Manodharma Sangita, Music festivals, Folk music.
12. Kacheri Dharma.
13. **Hindustani Music** – A short history of Hindustani Music, Swaras, important “THATS”, leading Ragas & Talas, important Musical forms and Leading concert Musical Instruments in Hindustani Music.

14. Life and contribution of the following Musicians of Karnatak Music:

- Tyagaraja, Muthuswamy Dikshitar, Shyama Shastri Annamacharya, Kshetrajna, Narayanatirthar, Patnam Subramanya Iyer, Poochi Srinivasa Iyengar, Arunachala Kavirayar, Gopala Krishna Bharati, Jayadeva, Purandara Dasa, Annamacharya, Bhadrachala Ramadasa, NarayanaTirtha, Swati Thirunal, Paidala Gurumurthy Shastri, Pachimirium Adiyappaiah, Arunachala Kavirayar, Mahavaidyanatha Iyer, Malikkottai Govindaswamy Pillai, Tirukkodi Kaval Krishna Iyer, Mysore Doraiswamy Iyengar, S. Balachander, Gopala Naik, Vina Dhanamal, Mysore Vasudevachar, Karaikkudi Sambasivalyer, Vina Kuppayar, Chengalvaraya Sastri, Kavi Kunjarabharati, Ghanam Krishna Iyer, Subbaraya Shastri, Papanasam Sivan, Parur Sundaram Iyer, Mysore Chowdiah, Emani Shankar Shastri, Atoor Krishna Pisharoti, Tirupathy Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao.

15. Life and contribution of the following Musicians of Hindustani Music:

- Swami Haridas, Tansen, Amir Khusrau, Bhatkhande, Vishnu Digambar Paluskar.

16. Life and contribution of the following Musicians of Western Music:

- Bach, Beethoven, Mozart.