

## **Syllabus for written examination for PRT (Music)**

### **Science of Music and Studies of Shruties**

Vibration and frequency; pitch and its relation with Vibrator, Vocal and Instrumental ranges of sound; Amplitude, Timber, Qualities and musical and unmusical overtones (Swayambhu Swar); consonance and Dissonance; Main types of chords; Absorption, Echo; Reverberation and Resonance of sound, concept of Shruti (different opinions on it). Placement of suddha and Vikrit Swars on different shruties according to Lochan, Ahobal, Pundarik, Ramamatya, Somnath etc. Comparative study of Vyankat-Mukhi's 72 melas, Bhatkhade's Ten That's and Modern thirty-two That's.

Study of Ragas and Tals

Critical, detailed and comparative study of the following Ragas:- SUDHAKALYAN, DESHKAR, KAMOD, CHHAYANAT, GOUDSARANG, JAIJAIWANTI, RAMKALI, POORIYA, MARWA, SOHANI and SHANKARA, illustrations of Nyas, Alpatva, Bahutva, Avirbhava and Tirobhava in the above Ragas by means of notes.

Knowledge of the following Tals with different types of Layakaries and writing of the Tals in Dugun, Tigun, Chougun and Ada:- Trital, Ektal, Rupak, Teevra, Sooltal, Jhoomra, Dhamar and Jat tal.

Writing the songs in notation in the above ragas with Alaps. Tans, Boltans in Khayals and Dugun, Tigun etc., in dhruvpad and Dhamar. Identification of Ragas from given notes.

### **Instrumental Music**

### **Science of Music and Studies of Shruties**

Vibration and frequency, pitch and its relation with vibrator Vocal and Instrumental ranges of sound. Amplitude, Timber, qualities of musical, unmusical overtones (Swaymbhu-Swar) consonance and Dissonance. Main types of chords, Absorption, Echo, Reverberation and resonance of sound, concept of shruti (different opinions on it) placement of sudh and vikrit swara according to lochan, Ahobal, Pundarik Rammamatya, somnath etc. Comparative study of Swaras of Northern and Southern saptak, critical study of Vyankatmukhu's 72 Melas. Bhatkhade's Ten Thats and Modern thirty two thats.

Study of Ragas and Tals

Critical, detailed and comparative study of the following Ragas:- SUDHAKALYAN, DESHKAR, KAMOD, CHHAYANAT, GOUDSARANG, JAIJAIWANTI, RAMKALI, POORIYA, MARWA, SOHANI and SHANKARA.

Illustrations of Nyas, Alpatva, Bahutva, Tirobhav and Avirbhava in the above Ragas by means of notes. Knowledge of the following Tals with different types of Layakaries and writing of the Tals in Dugun, Tigun, Chougun and Ada:-

Trital, Jhaptal, Choutal, Keharwa, Dadra, Tilwada, Rupak, Teevra, sool - Tal, Dhamar and Jat-Tal.

Writing the Gats in notation in the above ragas with Alaps, Todas, Jhalas, Identification of Ragas from the given notes.

Candidates offering percussion Instruments must have critical detailed and comparative study of the following Tals:-

TEENTAL, JHAPTAL, RUPAK, CHOUTAL, SOOLTAL, TEEVRA, TILWADA, DADRA, KAHARWA, PANJABI, JATTAL.

They should also know the different types of Laykaries, Tukaras, paranas, Peshkara, Quada, Avartan, Bant, Kisim, Palta, Rela, Laggi, Ladi, etc. where applicable in the abovementioned talas, writing in notation of all the matter in above talas and identified - for given Bols.

### **Vocal Music**

#### **Notation system, scales and study of Bio-graphics of Musicians.**

Notation system of Bhatkhande and vishnudigambar and western Music, writing of simple songs in these notations. Western Note, various types of intervals of notes. Time signature, different Musical scales, Dia-tonic scale, comparative study of scales of Bhatkhande and western Music. Harmony and Melody, placement of notes on veena according to Pt. Srinivas, comparative study of Northern and Southern Tal paddhaties, contribution of various scholars and musicians to the Indian Music.

Biographies of Bhatkhande, Vishnudigamber, Tansen, Ameer Khusroo, Faiyyaz Khan, Pt. Ravi Shankar, Pt. Ram Sahay, Ahmadjan Thirakwas, Kudau Singh, Nana Sahib panse.

Study of Musical Styles and Ragas

Geet, Gandharva, Gan, Deshi Sangeet, Sthaya, Mukhachalan, akshiptika, Nibadha and Anibadh Gan, Raglakshan, Ragalap, Alapti swasthan Niyam, prachalit Alap, Tan; Meend.

Critical detail and comparative study of the following Ragas with illustration of Nyas, Alapatva, Bahutva, Tirobhav and Avirbhav in them.

Lalit, Darbari, Adana, Mia-Malhar, Goudmalhar, Bahar, Todi, Multani, Deshi, Jogiya and Vibhas.

Knowledge of the following Tals with different types of Layakaries and writing of the Talas in Dugun, Tigun, Chougun and Ada:

Trital, Ektal, Jhaptal, Choutal, Kaharwa, Dadra, Tilwada, Rupak, Teevra, Sooltal, Jhoomra, Dhamar and Jattal and pancham Sawari.

Comparative and detail study with the descriptions of different styles of Indian Music viz. Dhruvad, Dhamar, Khayal, Thumri, Tappa, Chaturang, Taranas, Trivat, etc. and their evolution, writing of notation of songs in the above Ragas with alaps, Tans Boltans etc. and with different Layakaries in Dhruvad and Dhamar, Identification of Ragas from given notes. A short essay on any musical subject.

#### Instrumental Music

Notation system of Bhatkhande, Vishnudigamber and western Music. Writing of simple gats in these notations. Western notes. Various types of intervals of notes. Time signature, different Musical scales Dia-tonic scale, pythagorain scale, Tempered scale, Major scale, Minor scale etc. Comparative study of scales of Bhatkhande and Western Music. Harmony and Melody, placement of notes on Veena according to Pt. Srinivas.

Comparative study of Northern and southern Tal paddhaties contribution of various scholars and Musicians to the Indian Music.

Biographies of Bhatkhande, Vishnudigamber, Tansen, Ameer Khusro Faiyyaz Khan, Onkarnath Thakur, Allauddin Khan, Pt. Ravishankar, Pt. Ram Sahai, Ahmad Jan Thirakwa, Kudau Singh, Nana Saheb Panse.

#### Study of Styles, Baj, Ragas and Tals

Geet, Gandharv, Gan, Deshi Sangeet, Sthaya Mukhchalan, Akshiptika Nibadha and Anibadha gan, Raglakshan, Raga-Alap, Rupakalap, Alpati Swasthan-Niyam, Prachalit Alap and Tan, Zamzama, Meend, Sootghaseet, Jor Alap, Toda.

Critical detailed and comparative study of the following Ragas with illustrations of nyas, Alpatva, Bahutva, Tirobhava and Avirbhav in them.

Vibhas, Lalit, Darbari Kanhda, Adana, Miyan Malhar, Goud Malhar, Bahar, Todi, Multani, Deshi and Jogiya.

Identification of Raga from given notes. Knowledge of following tals:

Ada chartal, Ektal, Deepchandi, Dhamar, Farodast, Pancham Sawari, Kumbh, Sikhar.

Candidates offering percussion instruments must have critical detailed and comparative study of the following tals:

Adachartal, Ektal, Pancham Sawari, Farodast, Dhamar, Kumbh, Shikhar, Matt Tal, Dhumali, Deepchandi, Addha tal.

They must also know, Tukras, parans, Tihai, Kayadas, Paltas, Relas, Peshkaras, Mukharas, Tipallis, chaupalli, Chakkardar bols, Farmaishi, Paranas, Lom - Bilom, Charbagh, Stuti ke bol, Jhulna ke bol. Dhamar and Bedamdar tihais in the above mentioned tals.

Ability to recognize tals by given bols, writing of all the matters in notations.

A short essay on any Musical subject. Knowledge of Baithaks, styles of playing and Gharanas. Ability to write tals in different layakaries knowledge of different types of Musical instruments and their system of classification.

Vocal Music

### **History of Music and Classification of Rags and Tals**

Short history of Music of Ancient periods up to 13th century A.D. with classification of Rags and Tals. Evolution of jatis Ragas, short history of Music of Medieval and Modern periods, prabandh. Revival of Indian Classical Music, comparison of the Hindustani and Karnataka

Music systems. Impact of Modern Science in the development and propagation of Music. Essay on any general topic of Music.

## Study of Musical Styles and Ragas

Critical, detailed and comparative study of the following Ragas with illustrations of Nyas, Alpatva, Bahutva, Avirbhava and Tirobhav.

Shree, Pooria-Dhanashree, Basant, Paraj, Hindol, Chandrakauns, Suddhasarang, Madhuwanti, Bageswari, Jaunpuri, Malgunji.

Critical study of different styles of Music of North and South, various Gharanas of Music, Gram, Moorchana, various kinds of Gamak, writing of notation of songs. Ability to compose any song in any Raga.

Knowledge of the following Tals with different types of Layakaries Ada - Choutal, Brahma, Lakshmi, Rudra, Shikhar, Pancham Sawari.

## Practical (Stage Demonstration)

One Drut Khayal in each raga and at least five Vilambit Khayals in the following Ragas: Shree, Basant, Paraj, Puriya-Dhanashri, Hindol, Chandra Kauns, Suddhasarang, Madhuwanti, Bageshwari, Jaunpuri, Malgunji.

The candidates will have to give stage performance of his or her own choice of Raga of the Courses for half an hour. They will have to sing a Thumri composition too.

## Instrumental Music

### **History of Music and Classification of Ragas and Tals**

Short history of Music of ancient period up to 13th century A.D. with particular reference to Natyashastra, Brihaddesi, Sangeet Ratnakar. Classification of Ragas and Tals. Evolution of jatis, Ragas. Short History of Music in Medieval period. Revival of Indian classical Music. Comparison of the Hindustani and Karnataka Music system. Impact of Modern science in the development and propagation of Music. Essay on any general topic of Music.

Critical, comparative and detailed study of Musical styles and the following Ragas with illustration of Nyas, Alpatva, Bahutva, Avirbhav and Tirobhav:

Shree, Pooria - dhanashree, Basant, Paraj, Hindol, Chandrakauns, Suddh Sarang, Madhuwanti, Bageshree, Jaunpuri, Malgunji.

Critical study of the different styles of Music of North and South. Various Gharanas of Music, Gram, Moorchana, various kinds of Gamaks, Writing of Notation of gats. Ability to compose any gat in any Ragas.

Knowledge of the following Tals with different types of layakaries and writing of Tals in Dugun, Tigun, Chougun, Ada. and Kuad, and Biyad.

Basant, Rudra, Laxmi, Gajjhampa, Pashto, Brahma. Candidates offering percussion instruments should also know the various kinds of Baj and styles of Table and Pakhawaj and should also know Peskhkaras, Paran, Tihais, Tukaras, Kishime, Kyadas, Paltas, Relas, Mukhras, Tripalli, Choupallies, Chakkardar, Bols, Farmaishi paran, Kamali paran, Lom-Bilom,

Charbagh, Stuti ke bole, Jhulan ke bole, Jababi Paran, Navahakka, Damdar and Bedam ki tihai where applicable in the following Talas, along with their critical, detailed and comparative study:

Rudra, Badi swari, Jattal, Basant, Laxmi, Gaj Jhampa, Brahma tal, Asth Mangal, Ganesh Tal, Mani Tal, Pashto.

Various kinds of chands in the Tals where applicable and writing of different layakaries, Dugun, Tigun, Chougun, Ada, Kuad and Biyad.

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