

## SCHME OF EXMINATION FOR M.A. MUSIC (VOCAL & INSTRUMENTAL)

### SEMESTER – I

		<u>Max. Marks</u>	<u>Internal Assessment</u>	<u>Total Marks</u>	<u>Time</u>
Written :	Vocal and Instrumental Music				
Paper – I	General & Applied Music Theory	80	20	100	3 Hours
Paper – II	History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)	80	20	100	3 Hours

### SEMESTER – II

Written :	Vocal and Instrumental Music				
Paper – I	General & Applied Music Theory	80	20	100	3 Hours
Paper – II	History of Indian Music (Vedic Period to 13 <sup>th</sup> Century)	80	20	100	3 Hours

### PRACTICALS

Paper – III	Practical	100		30-40 Minutes
Paper – IV	Practical – Stage Performance	100		30-40 Minutes
Paper – V	Practical	100		30-40 Minutes

### SEMESTER – III

Written :	Vocal and Instrumental Music				
Paper – I	Applied Music Theory & Musical Compositions.	80	20	100	3 Hours
Paper – II	General Study and History of Music ( 13 <sup>th</sup> Century to the present day)	80	20	100	3 Hours

### SEMESTER – IV

Written :	Vocal and Instrumental Music	80	20	100	3 Hours
Paper –I :	Applied Music Theory & Musical Compositions				
Paper –II :	General Study and History of Music ( 13 <sup>th</sup> Century to the present day)	80	20	100	3 Hours

### PRACTICALS

Paper – III	Practical	100		30-40 Minutes
Paper – IV	Practical – Stage Performance	100		30-40 Minutes
Paper – V	Practical –Revision of the Basic RAGAS, Light & Folk Styles and creative Music.	100		30-40 Minutes

## SYLLABUS AND COURSES OF READING

### SEMESTER – I

Paper : I : General and Applied Music Theory

Max. Marks : 80+20

Time : 3 Hours

Note: There shall be ten questions, two questions from each Unit. The candidate shall be required to attempt FIVE questions in all, selecting ONE question from each Unit. All questions carry equal marks.

- UNIT – I : (i) A critical and comparative study of the following Ragas with special reference to Kalyan, Bilawal, Bhairav Raganga.  
Shyam Kalyan, puria Kalyan, Devgiri Bilawal, Yamani Bilawal, Ahir Bhairav, Nat Bhairav
- (ii) Theoretical study of the following basic Ragas:  
Yaman, Alhaiya, Bilawal, Bhairav.
- UNIT – II : (i) Notation of Vilambit and Druta Khayal/Gat of Ragas prescribed in the syllabus alongwith a few Mukh Alaps Tanas and Bol Tanas with a capacity to write the notation in Bhatkhande as well as Vishnudigamber paddhati.
- (ii) A study of the following Talas and ability to write them in Dugun, Tigun and Chaugun Layakaries, teental, Jhaptal, Rupak and Keharva.
- UNIT – III : (i) Genesis of Music, Indian and Western views about the development of Music.
- (ii) Nature, concept and classifications of Jati as described by Bharat, Matang and Sharangdev. With special study of ten essentials of Ragas as described in the ancient texts and their application to Medieval and modern musical system.
- UNIT – IV : (i) Origin and Development of Gharana-system with special reference to detailed study of Khayal and Sitar-Vadan.
- (ii) Desirability and possibility of maintaining Gharana in Modern times.
- UNIT -V : (i) The rationale of ancient classification of Indian Musical Instruments. Historical knowledge of the following Instruments:  
Ektantri, Chitra, Vanshi, Patah, Kansya Tala.
- (ii) Detailed study of Voice-Culture with reference to ancient treatises and recent Scientific Research.

Paper : II : History of Indian Music  
(Vedic Period to 13<sup>th</sup> Century)

Max. Marks : 80+20  
Time : 3 Hours

Note: There shall be ten questions, two questions from each Unit. The candidate shall be required to attempt FIVE questions in all, selecting ONE question from each Unit. All questions carry equal marks.

UNIT – I Music in Samhitas, Brahmanas, Aranyakas with special reference to Shikshas.

UNIT – II : Music in Mahakavyakal (1) Ramayana (2 ) Mahabharata

UNIT – III : (i) Music in Smritis  
(ii) Music in Kautilya's Arthashastra.

UNIT – IV : Historical Development of Swaras

UNIT – V : A critical study of three grams (1)Shadaj (2) Madhyam (3) Gandhar

### SEMESTER – II

Paper : I : General and Applied Music Theory

Max. Marks : 80+20  
Time : 3 Hours

Note: There shall be ten questions, two questions from each Unit. The candidate shall be required to attempt FIVE questions in all, selecting ONE question from each Unit. All questions carry equal marks.

UNIT – I : (i) A critical and comparative study of the following Ragas with special reference to Kafi and Sarang Raganga.  
Bageshwari, Rageshree, Shudha Sarang.

(ii) Theoretical study of the following basic Ragas:  
Kafi, Bihag, Marwa, Puria.

UNIT – II (i) Notification of vilambit and Druta Khayala /Gate of Ragas prescribed in the Syllabus alongwith a few Mukta Alaps Tanas and Bol Tanas with a capacity to write the notation in Bhatkhande as Visnudigamber paddhati.

(ii) A study of the following Talas and ability to write them in Dugun ,Tigun and Chugun layakaries ,Chautal ,Dadra, Dhamar.

UNIT-III Principal of classification of raga:-  
Garna Raga , Deshi –Raga, Dashvidharaga Vargikaran of Sharangdev,  
Jatiraga Vargikaran, Rag-Ragini Vargikaran, Mela-Raga Vargikarn, Thata-Raga  
Vargikaran,Raganga Rag-Vargikaran.

- UNIT-IV (i) Relationship of Music and Aesthetics.
- (ii) Relationship between Raga and Rasa. Definition of Rasa and its Verities ( according to Bharta and Abhinav Gupta).
- (iii) Role of Sound and Rythum in expressing a particular Bhava.
- UNIT-V (i) The rationale of acient classification of Indian Musical Instruments:- Mattakokila, Vipanchi , Kinnari, Mridanga, Hudakka and Ghanta.
- (ii) Elementary knowledge of Classical dances :- Kathaka, Manipuri, Bharat- Natyam and Kathakali.

Paper : II : History of Indian Music  
(Vedic Period to 13<sup>th</sup> Century)

Max. Marks : 80+20  
Time : 3 Hours

Note: There shall be ten questions,two questions from each Unit.The candidate shall be required to attempt FIVE questions in all, selecting ONE question from each Unit. All questions carry equal marks.

UNIT – I : Music in Upanishads and Vedanga Literature, with special reference to Shikshas.

UNIT – II: Music in Puranas with special reference to Hdarivans Vayu Mdarkandey etc.

- UNIT – III: (i) Music in Paninis and Patanjali's Gramatic Treaties.  
(ii) Music in Buddha and Jain Gramatic Treaties.  
(iii) Music in the Dramas and Mahakavya of Kalidas.

UNIT – IV : Relationship of Shruti and Swara with special reference to the following works :- Natya Shastra, Dattilam, Brihadeshi, Bharat Bhaysa, Sangeet-Ratankara.

UNIT – V : A critical study of Sapta swara Murchhana and Dvadass Swara Murchhana.

**PAPER – III (PRACTICAL)**

Max. Marks : 100  
Time: 30-40 Minutes

1. From intensive study of the Ragas classified under (A) and General Study of the Ragas classified (B) as mentioned below : -
- (i) Kalyan A. Puria Kalyan (I)  
B. Shyama Kalyan (G)
- (ii) Bilawal A. Devgiri Bilawal (I)  
B. Yamini Bilawal (G)
- (iii) Bhairav A. Ahir Bhairav (I)  
B. Nat Bhairav (G)

(iv)	Kafi	A. Bageswari	(I)
		B. Rageswari	(G)
(V)	Sarang	A. Shudhasarang	(I)
		B. Mdadhmad Sarang	(G)

In intensive study all five Ragas with Vilambit Khyal/Maseet Khani Gat and two drut khayals/Rajakhani Gats are to be learnt whereas in the Ragas of General study for development of Raga with Alap and Tanas/Toras with at least ten Drutlaya compositions preferable/in other than Trital to be learnt.

2. Practical demonstration-cum-viva-voce examination will be held. Candidates are expected to know the traditional phrases and characteristics feature of each Raga. Candidates of Instrumental Music are expected to use four notes combinations by pulling wire in meend as well as in murki and krintan etc.

#### **PAPER – IV (PRACTICAL) STAGE PERFORMANCE**

Max. Marks : 100  
Time: 30-40 Minutes

1. A student is required to prepare any one raga from the ragas of intensive study in the practical Paper-III as his/her choice Raga and perform it for not less than 30 minutes before an invited audience. Alap, Jod Jhala, Maseetkhani and Razakhani Gat for Instrumental Music are required to be presented. (50)
2. One Dhrupad or one Dhamar/Gate in Talas other than Trital for Instrumental Music along with layakaries and Upaj are to be learnt in the Ragas prescribed in practical Paper-III. It is recommended that Pakhawaj accompaniment may be provided for Dhrupad/Dhamar singing. (25)
3. A Tarana/Dhun (for Instrumental Music) may be prepared in any of the Ragas. (15)
4. The Examiner may ask the candidate to tune some of the strings or his/her instrument or may assess the tuning capacity of the candidate during his/her total performance. (10)

#### **PAPER – V (PRACTICAL)**

Max. Marks : 100  
Time: 30-40 Minutes

#### **Revision of the basic RAGAS and Light & Folk Styles and Creative Music**

1. An intensive study of only three from the following basic ragas with Alap, Vilambit and Durt composition and general study of any four Ragas with alap and Durt composition:-  
Yaman, Alhaiya Bilawal, Bhairav, Kafi, Bihag, Marva, Puriya. (60)
2. At least one composition in each of the following forms:-  
Bhajan, Gajal, Geet, Folk Song, Four Dhuns ( for instrumental Music students ). (20)
3. Capacity of demonstrate Talas by hand and on Tabla-Teental, Jhaptal, Rupak, Chautul, Dadra, Dhamar. (20)

### **SEMESTER – III**

Paper : I : Applied Music Theory and Musical Compositions.

Max. Marks: 80+20

Time : 3 Hours

Note: There shall be ten questions, two questions from each Unit. The candidate shall be required to attempt FIVE questions in all, selecting ONE question from each Unit. All questions carry equal marks.

- UNIT – I : (i) A critical and comparative study of the following Ragas with special reference to Bihag and Todi Ragas:  
Maru Bihag, Nat Bihag, Chanderkauns, Madhukauns, Bilaskhani Todi, Miyan Ki Todi.
- (ii) Theoretical study of following Basic Ragas:  
Bhupali, Darbari, Shuddh Kalyan, Multani, Malkauns.
- UNIT – II (i) Ability to compose and write notation a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and write in notation a gata in the Tala ( other than Teentala ) suggested by the examiner.
- (ii) A study of the following Talas in Ada (1-1/2 beats ) Panchguna, Chhaguna :  
Tilwara, Sultal and Jhumra.
- UNIT – III (i) Classification of Indian Musical Instruments and knowledge of the techniques of the following classical musical instruments of north and south India prevalent in modern times:  
Vichitra Veena, Sarod, Violin, Shahnai, Tabla, Mridangam.
- (ii) Types of Musical Compositions :  
Prabandha, Dhrupada and Dhamar.
- UNIT – IV (i) Methodology of Research and its importance in Indian Music.
- (ii) Essays of the following topics from the view point of inter-disciplinary studies :-  
(1) Basic principles of Rag Mishran.  
(2) Pictorial Aspects of Ragas.  
(3) Appreciation of Music.  
(4) Muslim contribution to Indian Music.  
(5) Principles of Musical compositions.
- UNIT – V (i) Folk music of Haryana styles of singing, Dancing and Instruments.
- (ii) The popular folk tunes of different States e.g. :  
Baul, Bhatiyali, Lawani and Pawada.

Paper : II : General Study and History of Music  
( 13<sup>th</sup> Century to the present day)

Max. Marks: 80+20  
Time : 3 Hours

Note: There shall be ten questions, two questions from each Unit. The candidate shall be required to attempt FIVE questions in all, selecting ONE question from each Unit. All questions carry equal marks.

UNIT – I Study of the development of Music special reference to the following works :-

Sangeet-Ratnakar, Swarmelakalanidhi, Sadragchandrodya, Sangeet Saramrit, Rasakamudi, Raga-Vibodha, Chaturdandi Prakashika, Sangeet Darpana.

UNIT – II Study of production of sound through wire length on Veena as explained by various scholars like Sharangdev, Lochan, Ramamatya, Damodar-Mishra, Pt. Ahobala, Hridayanarayana Deva, Bhav Bhatt, Srinivasa.

UNIT – III (a) A study of the following :-

Alapti, Sthaya, Giti, Vritti, Kaku, Kutup, Gamaka.

(b) Meaning of word ‘Swayambhu’ as described by Ramamatya and Somnath.

UNIT – IV Study of Western Music :-

- (i) Elementary knowledge of Staff Notation.
- (ii) Harmony and Melody.

UNIT – V Comparative study of Hindustani and Karnatki with special reference to :

(i) Swara (ii) Tala (iii) Mela (iv) Raga (v) Forms of Vocal and Instrumental Music.

#### **SEMESTER – IV**

Paper : I : Applied Music Theory and Musical Compositions.

Max. Marks: 80+20  
Time : 3 Hours

Note: There shall be ten questions, two questions from each Unit. The candidate shall be required to attempt FIVE questions in all, selecting ONE question from each Unit. All questions carry equal marks.

UNIT – I : (i) A critical and comparative study of the following Ragas with special reference to Malhar, Kanada and Kauns Raganga, Megh Malhar, Miyan Ki Malhar, Kaunsi Kanada, Abhogi Kanada, Nayaki Kanada.

(ii) Theoretical studies of the following basic Ragas :  
Bhimpalasi and Puriya Dhanashree.

- UNIT – II
- (i) Ability to compose and write in notation a given piece of poetry in a Raga prescribed in the syllabus. Ability to compose and write in notation a Gata in the Tala (other than Teentala), suggested by the Examiner.
  - (ii) A study of the following Talas in Ada (1-1/2 beats) Panchguna, Chhaguna, Teevra, Ektal, Deepchandi.
- UNIT – III
- (i) Classification of Indian Musical Instruments and knowledge of the techniques of the following classical Musical Instruments of North & South India prevalent in Modern Times:-  
Sarangi, Surbahar, Flute, Pakhawaj.
  - (ii) Types of musical compositions :  
Khayala, Tarana, Chaturang, Trivata, Masitkhani Gata, Razakhani Gata.
- UNIT – IV
- (i) Principles of Orchestration and its desirability and possibility in Hindustani Music ,.
  - (ii) Essays on the following topics from the view point of inter-disciplinary studies :-
    - (a) Basic principles of Stage performance.
    - (b) Role of Media in the Development of Indian Classical Music.
    - (c) Raviandra Sangeet.
    - (d) Haveli Sangeet
    - (e) Natya Sangeet.
- UNIT – V Study of Folk Music in Punjab:
- (i) Folk music of Punjab - styles of singing, Dancing and Instruments.
  - (ii) The popular folk tunes of different States e.g. Garba, Raas, Kajri, Chaiti and Jhoomar.

Paper : II : General Study and History of Music  
( 13<sup>th</sup> Century to the present day)

Max. Marks: 80+20  
Time : 3 Hours

Note: There shall be ten questions, two questions from each Unit. The candidate shall be required to attempt FIVE questions in all, selecting ONE question from each Unit. All questions carry equal marks.

UNIT – I : Study of the Development of Music with special reference to the following works :-

Hridaya-Kautak, Hridaya-Prakash, Sangeet-Parijata, Raga Tatva-Vibodh, Raga-Tarangini, Anupavilas, Anup-Sangeet-Ratnakar.



UNIT- II Shrutu Swara relation as described by modern thinkers like Foxstrangways, S.N.Tagore, V.N. Bhatkhande, A. Denielou, Omkarnath Thakur, K.C.D. Brahaspati, L.M.Mishra, B.C.Deva etc.

UNIT – III Time theory of Ragas:

- (i) Time theory of Ragas, its origin and development.
- (ii) Observation of time in the Ragas.
- (iii) Significance of time theory in Music.

UNIT – IV Study of Western Music :

Musical scales – Pythagoras, Diatonic, Natural, Equal tempored.

UNIT – V Contribution of the following composers and Musicians :

- (i) Dr. Krishan Narayan Ratanjankar.
- (ii) Raja Man Singh Tomar
- (iii) Dr. K. C. D. Brihaspati
- (iv) Dr. Lal Mani Mishra
- (v) Kumar Gandharva
- (vi) Wajid Ali Shah.

PRACTICAL PAPER – III

Max Marks 100

Time: 30-40 Minutes

From the following intensive study of the Ragas classified under (A) and General Study for the Ragas classified, under (B).

1. Bihag Anga :
  - (A) (i) Maru Bihag (I)
  - (B) (ii) Nat Bihag (G)
2. Malhar Anga:
  - A(i) Miyan ki Malhar (I)
  - B(ii) Megh Malhar (G)
3. Todi Anga :
  - A (i) Bilaskhani Todi (I)
  - B (ii) Miyanki nTodi (G)
4. Kanada Anga :
  - A(i) Kaunsi Kanada/ (I)  
Aabhogi Kanada
  - B(ii) Nayki Kanada (G)
5. Kauns Anga:
  - A(i) Chandra Kauns (I)
  - B (ii) Mdadhu Kauns (G)

Practical demonstration-cum-viva-voce examination will be held.  
Knowledge of Raga, Talas and theory portion of previous course is essential.

PRACTICAL PAPER – IV

Max. Marks 100  
Time: 30-40 Minutes

STAGE PERFORMANCE

1. A student is required to prepare any one raga from the Ragas of intensive study in the practical Paper-III as his/her choice of Raga and perform it not less than 30 minutes before an invited audience. Alap, Jod, Jhala, Maseetkhani and Rajakhani Gat for Instrumental Music. (50)
1. One Dhrupad or one Dhamar/Gat in Talas other than Teental for Instrumental Music along with layakaries and Upajis have to be learnt. From the Ragas prescribed in practical Paper-III. It is recommended that Pakhawaj accompaniment may be provided for Dhrupad/Dhamar singing. For instrumental music-gats other than Teental (25)
3. A Thumri/Tappa/Tarana/Dhun (for instrumental music) may be prepared. A student is supposed to perform Thumri/Tappa/Tarana/Dhun with its Gayaki during stage performance (15)
4. Tuning of the instrument. (10)

PRACTICAL PAPER – V

Max. Marks 100  
Time: 30-40 Minutes

Revision of the basic Ragas, Light and Folk styles and creative Music.

1. An intensive study of only three from the following basic Ragas with Alap, Vilambit and Drut compositions and general study of any four Ragas with Alap and Drut, compositions:
  - (i) Bhupali
  - (ii) Darbari
  - (iii) Shuddha-Kalyan
  - (iv) Bhimpalasi
  - (v) Malkauns
  - (vi) Puriya Dhanashree
  - (vii) Multani (60)
2. One composition each from the following styles is to be presented :
  - (i) Bhajan
  - (ii) Gazal
  - (iii) Geet
  - (iv) Regional Folk Song (20)

(Four Dhuns (for instrumental Music))
3. **For Vocal Music:** To set a given piece of poetry as a Drut Khyal in a raga and tala suggested by the Examiner and to write the composition in notation.  
**For Instrumental Music :** To compose vilambit or a Drut Gat in a Raga and Tala suggested by the Examiner and to write the composition in notation. (10)
4. Capacity to demonstrate Talas by hand and on Tabla. Tilawara, Sultaal, Teevra, Zhumra, Ektaal, Deepchandi (10)