



PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)
(Estd. under the Panjab University Act VII of 1947—enacted by the Govt. of India)

FACULTY OF DESIGN AND FINE ARTS

SYLLABI

FOR

M.A. Music (Instrumental) (Semester System)
Examinations, 2018-19

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APPLICABILITY OF REGULATIONS FOR THE TIME BEING IN FORCE

Notwithstanding the integrated nature of a course spread over more than one academic year, the regulations in force at the time a student joins a course shall hold good only for the examinations held during or at the end of the academic year. Nothing in these regulations shall be deemed to debar the University from amending the regulations subsequently and the amended regulations, if any, shall apply to all students whether old or new.

GUIDELINES FOR CONTINUOUS INTERNAL ASSESSMENT (20%) FOR REGULAR STUDENTS OF POST-GRADUATE COURSES of M.A. Music Instrumental (Semester System)

(Effective from the First Year Admissions for the Academic Session 2005-2006)

1. The Syndicate has approved the following guidelines, mode of testing and evaluation including Continuous Internal Assessment of students :

- (i) Terminal Evaluation : 80 %
- (ii) Continuous Assessment : 20 %
- (iii) Continuous Assessment may include written assignment, snap tests, participation in discussions in the class, term papers, attendance etc.
- (iv) In order to incorporate an element of Continuous Internal Assessment of students, the Colleges/Departments will conduct one written test as quantified below :

(a)	Written Test	:	25 (reduced to 5)
(b)	Snap Test	:	25 (reduced to 5)
(c)	Participation in Class Discussion	:	15 (reduced to 3)
(d)	Term Paper	:	25 (reduced to 5)
(e)	Attendance	:	10 (reduced to 2)

Total : 100 reduced to 20

2. Weightage of 2 marks for attendance component out of 20 marks for Continuous Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshops. The break-up of marks for **attendance component** for theory papers shall be as under :

<i>Attendance Component</i>	<i>Mark/s for Theory Papers</i>
(a) 75 % and above upto 85 %	:
(b) Above 85 %	:
(c) Pass % (Theory 35%, Practical 45%)	:

3. It shall **not be compulsory** to pass in Continuous Internal Assessment. Thus, whatever marks are secured by a student out of 20% marks, will be carried forward and added to his/her score out of 80 %, i.e. the remaining marks allocated to the particular subject and, thus, he/she shall have to secure pass marks both in the University examinations as well as total of Internal Continuous Assessment and University examinations.
4. Continuous Internal Assessment awards from the affiliated Colleges/Departments must be sent to the Controller of Examinations, by name, **two weeks before** the commencement of the particular examination on the *proforma* obtainable from the Examination Branch.

SPECIAL NOTES :

- (i) The theory paper will be of 80 marks and 20 marks will be for internal assessment.
- (ii) For the private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment
The paper setter must put note (ii) in the question paper.
- (iii) In the case of Postgraduate Courses in the Faculties of Arts, Science, Languages, Education, Design & Fine Arts, and Business Management & Commerce, falling under the purview of Academic Council, where such a provision of Internal Assessment/Continuous Assessment already exists, the same will continue as before.
- (iv) The marks obtained by a candidate in Continuous Internal Assessment in Postgraduate Classes from the admissions of 2004 will be shown separately in the Detailed-Marks-Card (D.M.C.).

**OUTLINES OF TESTS, SYLLABI AND COURSES OF READING IN MUSIC (INSTRUMENTAL)
FOR M.A. SEMESTER SYSTEM EXAMINATION, 2018-19**

M.A. MUSIC (INSTRUMENTAL) SEMESTER-I, 2018-19

GENERAL INSTRUCTIONS

1. In Instrumental Music the candidate have the option to take anyone of the following instruments:-
Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Shehnai, Bansuri, Guitar, Santoor, Mendolin
2. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I : Theoretical Survey, Principles of Aesthetics and Critical study of Ragas	50 Marks
Paper-II : History of Indian Music	50 Marks
Paper-III : Stage Performance	50 Marks
Paper-IV : Viva-Voce (Practical Test)	<u>50 Marks</u>
Total	<u>200 Marks</u>

Syllabi and Courses of Reading:-

Paper –I : Theoretical Survey, Principles of Aesthetics and Critical study of Ragas

Maximum Marks	50
Theory	40
Int. Assessment	10
Time:	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

- Unit: 1** A study of Shruti:-
- a) Definition and views of different scholars about Shruti
 - b) Number of Shrutis
 - c) Sarna Chatushtai of Bharat & Sharandev
 - d) Utility of Shruti in Indian Practical Music

- Unit: II** A study of Swara:-
- a) Definition of Swara
 - b) Origin and Development of Swara in Ancient Period
 - c) Origin and Development of Swara in Medieval Period.
 - d) Origin and Development of Swara in Modern Period
 - e) Relationship of Shruti and Swara

- Unit: III** 1) A study of the following:-
- a) Jati Lakshan
 - b) Raga Lakshan
 - c) Classification of Ragas in Ancient period
 - d) Classification of Ragas in Medieval period
 - e) Classification of Ragas in Modern period

- Unit-IV A study of Aesthetics:-
- Definition of Aesthetics
 - Principles of Aesthetics
 - Indian theories regarding Aesthetics
 - Western theories regarding Aesthetics

- Unit-V Critical study and notation of the following Ragas:-
- Alhaiya Bilawal- Devgiri Bilawal
 - Shyam Kalyan- Shudh Sarang
 - Bhairav- Nat Bhairav
 - Malkauns- Chander Kauns

BOOKS RECOMMENDED:-

- Onkar Nath Thakur : Pranav Bharti
- Sharang Dev : Sangeet Ratnakar, Munshi Ram, Manohar Lal Publishers New Delhi-55
- Ahobal : Sangeet Parijat
- G.N. Ranade : Hindustani Music, S.Lal & Co., Delhi-9.
- Acharya Brahaspati : Bharat Ka Sangit Sidhant, Brahaspati Publication, New Delhi-67
- V.N. Bhatkhande : Hindustani Sangit Paddhati, Vols. I-IV, Sangeet Karyala Hathras (U.P.)
- V.N. Bhatkhande : Hindustani Sangit Paddhati Ka Tulnatmak Adhyayan, Sangeet Karyala, Hathras (U.P.)
- Sunanda Pathak : Ragon Ki Utpatti Aur Vikas, Radha Publications, New Delhi.
- R.C. Collingwood : The Principles of Art
- K.S. Ramaswami : The Indian Concept of Beautiful
- M. Hiriyaana : Art Experience
- Pharat Lyer : A short Introduction of Indian Art
- Hardwari Lal : Saundarya Shastra Ki Bhumika
- Surinder Nath Dass : Saundarya Tatva Gupta
- K.C. Pandey : Comparative Aesthetics, Vol. I & II. The Chaukhambha Sanskrit Series Office, Varanasi
- Nagendra : Bhartiya Saundarya Shastra Ki Bhumika
- Acharya Brahaspati : Rag Rahasya, Brahaspati Publication, New Delhi-67
- Bimal Kant Rai : Rag Vyakaran, Hathras Chaudhury

M.A. MUSIC (INSTRUMENTAL) SEMESTER-I, 2018-19

Paper-II	: History of Indian Music	Maximum Marks	50
		Theory	40
		Int. Assessment	10
		Time:	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit: 1 1) A brief study of Vedic Music:-
 a) Rig Veda
 b) Yajurveda
 c) Samaveda
 d) Atharvveda
 2) Relevance of Vedic Music in the Present Time

Unit: II A brief study of the following:-
 a) Music in Ramayana
 b) Music in Mahabharata

Unit: III A study of the Gitis:-
 a) Padashrita Gitis
 b) Swarashrita Gitis
 c) Study of Sthaya

Unit: IV Origin and development of Anibaddha Gana
 a) Definition of Anibaddha Gana
 b) Ragalap
 c) Rupakalap
 d) Alaptigana – Ragalapti- Rupakalapti

Unit: V A study of the Granthas:-
 a) Natyashastra - Bharata
 b) Brihaddeshi - Matang
 c) Nardiya Shiksha - Narad

BOOKS RECOMMENDED:

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts V and VI, Kashi Hindu Vishavidhaliya, Varanasi.
2. Pankaj Mala Sharma : Samgaan: Udbhav, Vyvhar evam Siddhant, Katyayan, Vedic Sahitya Prakashan, Hoshiarpur.
3. Paranjpe Sharat : Bhartiya Sangeet Ka Itihas, Chaukhambha Vidiya Chander Bhawan, Varanasi.
4. Bhatkhande : Short Historical Survey of the Music
5. Umesh Joshi : Bhartiya Sangeet Ka Itihas
6. Swami Prajnananda : Historical Development of Indian Music, Munshiram Manohar Lal, Delhi
7. Dharmavati Srivastava : Pracheen Bharat Mein Sangeet
8. V.N. Bhatkhande : A Comparative study of the Leading Music System of the 15th, 16th, 17th and 18th Centuries.
9. Acharya Brahaspati : Musalman and Bhartiya Sangeet, Raj Kamal Prakashan, New Delhi
10. Sulochana Brahaspati : Khusro Tansen Tatha Anya Kalakar, Raj Kamal Prakashan, New Delhi.
11. Chander Kanta Khosla : Acharyan De Granth Ate Bharti Sangeet Da Itihas (Pbi.)
12. Indian Music : Thakur Jaideva Singh
13. Natya Shastra : Bharat
14. Sangeet Ratnakar : Translation R.K. Shringy Prem Lata Sharma Motilal Banarasi Dass Vol. I & II
15. Nordiya Shiksha : Usha R. Bhise, Bhandarkar Oriental Research Institute.
16. Brihaddeshi : Matanga Muni Ed. Premlata Sharma IGNC, New Delhi and Motilal Banrasidas, Delhi

M.A. MUSIC (INSTRUMENTAL) SEMESTER-I, 2018-19

Paper-III Stage Performance

50 Marks

- Note: - (a) Stage performance shall be before the audience.
 (b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.

1. Demonstration of a Raga selecting from prescribed course

List of Ragas:-

- a) Alhaiya Bilawal- Yamni Bilawal
- b) Shyam Kalyan- Shudh Sarang
- c) Bhairav- Nat Bhairav
- d) Malkauns- Chander Kauns

	a. Alap	5
	b. Jod-Alap	5
	c. A Vilambit Gat/ Maseetkhani Gat in Teentala	15
	d. A Drut Gat in Teentala	10
2.	A Madhya Laya Gat in the prescribed Ragas (other than Teentala)	5
3.	One Dhun	5
4.	Tuning of Instrument	5

Paper-IV Viva-Voce (Practical Test)

50 Marks

1. Demonstration and viva-voce of the Ragas prescribed in the course:-
 - (a) One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed Ragas. 20
 - (b) Two Vilambit/ Maseetkhani Gats with Alap, Jod and Todas in different Layakaries in the prescribed Ragas. 20
2. Demonstration of following Talas on hand & capacity to play on tabla. 5

List of Talas: -

 - a) Teentala
 - b) Ektala
 - c) Kaharva
3. Singing and Playing on Harmonium 5
 - a. Five Alankaras of Shudha Swaras
 - b. Saraswati Vandana

BOOKS RECOMMENDED (for Paper III & IV):

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and B, Sangeet Gaurav Granthmala, Pune.
3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanankar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27 Mahajini Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan

M.A. MUSIC (INSTRUMENTAL) SEMESTER-II, 2018-19

GENERAL INSTRUCTIONS

1. In Instrumental Music the candidate have the option to take anyone of the following instruments:
Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Shehnai, Bansuri, Guitar, Santoor, Mendolin
2. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I	Theoretical Survey, Principles of Aesthetics and Critical study of Ragas	50 Marks
Paper-II	History of Indian Music	50 Marks
Paper-III	Stage Performance	50 Marks
Paper-IV	Viva-Voce (Practical Test)	<u>50 Marks</u>
Total		<u>200 Mark</u>

Syllabi and Courses of Reading:

Paper –I : Theoretical Survey, Principles of Aesthetics and Critical study of Ragas

Maximum Marks	50
Theory	40
Int. Assessment	10
Time:	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

- Unit: I A Study of Gram:-
- a) Definition of Gram
 - b) Shadaj Gram
 - c) Madhyam Gram
 - d) Gandhar Gram

- Unit: II MURCHHANA:-
- a) Definition of Murchhana
 - b) Shadaj Gramik Murchhana
 - c) Madhyam Gramik Murchhana
 - d) Dwadashwar- Murchhana of Matanga

- Unit: III Embellishments of Swaras in Instrumental Music:-
- a) Improvisation of Alap and Jod in Sitar Vadan
 - b) Maseetkhani Gat
 - c) Razakhani Gat
 - d) Sitarkhani Gat

- Unit: IV A study of Aesthetics:-
- Rasa Siddhanta with special reference to Bharat
 - Asthetics of Raga in Indian Classical Music
 - Asthetics of Laya and Tala in Indian Classical Music

- Unit: V Critical study and Notation of the following Ragas:-
- Bageshri- Rageshri
 - Darbari- Adana
 - Bihag- Marubihag
 - Puria-Marwa

BOOKS RECOMMENDED:

- Onkar Nath Thakur : Pranav Bharti
- Sharang Dev : Sangeet Ratnakar, Munshi Ram, Manohar Lal Publishers, New Delhi-55.
- Ahobal : Sangeet Parijat
- G.N. Ranade : Hindustani Music, S.Lal & Co., Delhi-9.
- Acharya Brahaspati : Bharat Ka Sangit Sidhant, Brahaspati Publication, New Delhi-67
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- V.N. Bhatkhande : Hindustani Sangit Paddhati Ka Tulnatmak Adhyayan,
Sangeet Karyala, Hathras (U.P.)
- Sunanda Pathak : Ragon Ki Utpatti Aur Vikas, Radha Publications, New Delhi.
- R.C. Collingwood : The Principles of Art
- K.S. Ramaswami : The Indian Concept of Beautiful
- M. Hiriyana : Art Experience
- Pharat Lyer : A short Introduction of Indian Art
- Hardwari Lal : Saundarya Shastra Ki Bhoomika
- Surinder Nath Dass : Saundarya Tatva Gupta
- K.C. Pandey : Comparative Aesthetics, Vol. I & II. The Chaukhambha Sanskrit Series Office,
Varanasi
- Nagendra : Bhartiya Saundarya Shastra Ki Bhumika
- Acharya Brahaspati : Rag Rahasya, Brahaspati Publication, New Delhi-67
- Bimal Kant Rai : Rag Vyakaran, Hathras Chaudhury

M.A. MUSIC (INSTRUMENTAL) SEMESTER-II, 2018-19

Paper-II	: History of Indian Music	Maximum Marks	50
		Theory	40
		Int. Assessment	10
		Time:	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

- Unit: I** A study of Nibaddha Gana:-
 a) Definition of Nibaddha Gana
 b) Types of Nibaddha Gana
- Unit: II** A study of Dhrupad & Thumri:-
 a) Origin and Development of Dhrupad
 b) Banis of Dhrupad
 c) Origin and Development of Thumri
- Unit: III** A study of Khyal:-
 a) Meaning & Definition of Khyal
 b) Origin & Development of Khyal
- Unit: IV** Brief study of following Granthas:-
 a) Sangeet Makrand - Narad
 b) Sangeet Ratnakar - Sharangdeva
 c) Raga Tarangini – Lochan
- Unit: V** 1. Contribution of Punjab towards Indian Classical Music from 15th Century onwards.
 2. A brief study of the following Ragas as described in Shri Guru Granth Sahib:-
 a) Shri
 b) Bhairav
 c) Aasa
 d) Sarang
 e) Basant
 f) Tukhari

BOOKS RECOMMENDED:

- | | | | |
|----|----------------------------|---|---|
| 1. | Indurama Shrivastva | : | Dhrupad, Motilal, Banarsidass Delhi |
| 2. | Acharya K.C.D. Brihaspati | : | Dhrupad Aur Uska Vikas, Delhi |
| 3. | Narad | : | Sangeet Makrand, Sangeet Karyalaya Hathras |
| 4. | Nanyadeva, Chaitanya Desai | : | Bharat Bhashya, Indira Kala Sangeet, Vishvavidyalaya, Khairagarh |
| 5. | Subhdra Chaudury | : | Bhartiya Sangeet Mein Tal evam Rupa Vidhan Krishna Brothers, Ajmer. |
| 6. | Shatrughan Shukla | : | Thumari Ki Utpatti, Vikas Aur Vadan Shailian, Delhi University, Delhi |
| 7. | Gita Paintal | : | Punjab Ki Sangeet Parampara, Delhi |

M.A. MUSIC (INSTRUMENTAL) SEMESTER-II, 2018-19

Paper-III Stage Performance

50 Marks

- Note: - (a) Stage performance shall be before the audience.
 (b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.
1. Demonstration of a Raga selecting from prescribed course
 List of Ragas: -
 - a) Bageshri - Rageshri
 - b) Darbari - Adana
 - c) Bihag – Marubihag
 - d) Puria – Marwa

a. Alap	5
b. Jod-Alap	5
c. A Vilambit Gat/ Maseetkhani Gat in Teentala	15
d. A Drut Gat in Teentala	10
 2. One Sitarkhani Gat or One Gat in Adachautala or Dhamar 5
 3. One Thumri on any of the following Ragas:- 10
 Khamaj, Kafi, Des
 or
 One Dhun

Paper-IV Viva-Voce (Practical Test)

50 Marks

1. Demonstration and viva-voce of the Ragas prescribed in the course:-
 - (i) One Drut/ Razakhani Gat with Toras and Jhala in each of the prescribed Ragas. 20
 - (ii) Two Vilambit/ Maseetkhani Gats with Alap, Jod and Todas in different Layakaries in the prescribed Ragas. 20
 List of Ragas: -
 - a) Bageshri - Rageshri
 - b) Darbari - Adana
 - c) Bihag – Marubihag
 - d) Puria – Marwa
2. Demonstration of following Talas & capacity to play on hand and Tabla 5
 List of Talas: -
 - a) Jhaptala
 - b) Deepchandi
 - c) Dhamar
3. Singing and Playing on Harmonium 5
 - a) Vande Matram
 - b) Singing of one Bandish in a Raga prescribed in the course

BOOKS RECOMMENDED:

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and V, Sangeet Gaurav Granthmala, Pune.
3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjankar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad, Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan
14. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications, Delhi

M.A. MUSIC (INSTRUMENTAL) SEMESTER-III, 2018-19

GENERAL INSTRUCTIONS:-

1. In Instrumental Music the candidate have the option to take anyone of the following instruments:
Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Shehnai, Bansuri, Guitar, Santoor, Mendolin
2. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I	: Scientific study of Indian Music	50 Marks
Paper-II	: Study of Ragas and Talas	50 Marks
Paper-III	: Stage Performance	50 Marks
Paper-IV	: Viva-Voce (Practical Test)	<u>50 Marks</u>
Total		<u>200 Marks</u>

Syllabi and Courses of Reading:

Paper –I : Scientific study of Indian Music	Maximum Marks 50
	Theory 40
	Int. Assessment 10
	Time: 3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

- Unit: 1 A Study of the followings:-
- a) Vibration
 - b) Frequency
 - c) Pitch
 - d) Intensity
 - e) Melody Harmony
 - f) Timbre
 - g) Resonance
- Unit-II A brief study of the following Instruments:-
- a) Sitar
 - b) Sarod
 - c) Guitar
 - d) Flute
 - e) Tabla
- Unit-III A Scientific Study of Musical Drone (Tanpura)
- a) Origin and development of Tanpura
 - b) Structural study of Tanpura
 - c) Study of Kaku Bhed

Unit-IV A Study of Alap & Tana

- a) Definition & Principles of Alap
- b) Definition & Principles of Tana
- c) Importance of Alap in improvisation of Raga
- d) Importance of Tana in improvisation of a Raga

Unit-V A study of Notation System

- a) A study of Bhatkhane Notation System in North Indian Classical Music
- b) A study of Vishnu Digambar Pluskar Notation System in Indian Classical Music
- c) A study of staff Notation

Books Recommended:

1. Percy A. Scholes : Oxford Companion to Music
2. Lalit Kishore Singh : Chavni aur Sangeet, Bhartiya Gyan Peeth, Kashi.
3. O.C. Ganguli : Ragas and Raginis, Munshi Lal, Manohar Lal Pub., Delhi.
4. William Pole : The Philosophy of Music, Somaiya Pub., Bombay & New Delhi.
5. Howard Boatwrite : Hand Book of staff Notation for Indian Music.
6. J.L. Orton : Voice Culture Made Easy
7. B.R. Deodhar : Articles on Voice Culture in Sangeet Kala Vihar.

M.A. MUSIC (INSTRUMENTAL) SEMESTER-III, 2018-19

Paper-II	: Study of Ragas and Talas	Maximum Marks	50
		Theory	40
		Int. Assessment	10
		Time:	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit-I A Critical and detailed study of the following Ragas:-

- a) JaiJaiwanti- Des
- b) Puriya Kalyan - Puriya Dhanashri
- c) Bhopali- Deskhar
- d) Jog- Jogkauns

Unit-II A study of the following:-

- a) Principle of combination of Ragas
- b) Distinction of Samprkritik Ragas
- c) Relation of Ragas and emotion
- d) Dhyanas of Ragas

Unit-III A Study of Ragang and its prachalit Prakaras:-

- a) Bilawal
- b) Todi
- c) Kanada
- d) Malhar

Unit-IV A Study of Tala:-

- a) Definition of Tala
- b) Origin & development of Tala
- c) Dashpranas of Tala
- d) Relation of Rhythm and Emotion

Unit-V Notation

- i) Notation of Ragas as prescribed in Unit-I.
- ii) Notation of Talas in different Layakaris: Aad, Kuad, Biad. Thah, Dugun
 - a) Teen Tala
 - b) Ek Tala
 - c) Dhamar
 - d) Deepchandi
 - e) Jhaptala
 - f) Rupak

Books Recommended:

1. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications, Delhi
2. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to VI, Kashi Hindu Vishavidhaliya, Varanasi.
3. V.N. Patwardhan : Rag Vigyan, Parts I to VII, Sangeet Gaurav Granthmala, Pune.
4. Subhdra Chaudury : Bhartiya Sangeet Mein Tal evam Rupa Vidhan Krishna Brothers, Ajmer.
5. V.N. Bhatkhande : Kramik Pustak Malika, Parts II to VI
6. Lakshmi Narayan Garg : Nibandh Sangeet, Sangeet Karyalaya, Hathras.

M.A. MUSIC (INSTRUMENTAL) SEMESTER-III, 2018-19

Paper-III Stage Performance

50 Marks

- Note: - (a) Stage performance shall be before the audience.
 (b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.

1. Demonstration of a Raga selecting from prescribed course
 List of Ragas: -
 - a) Jaijaiwanti- Des
 - b) Puriya Kalyan - Puriya Dhanashri
 - c) Bhopali- Deskhar
 - d) Jog- Jogkauns

a. Alap	5
b. Jod-Alap	5
c. A Vilambit Gat/ Masetkhani Gat in Teentala	15
d. A Drut Gat in Teentala	10
2. A Madhya Laya Gat in the prescribed Ragas (other than Teentala) 5
3. Dhun/ Sitarkhanigat 5
4. Tuning of Instrument 5

Paper-IV Viva-Voce (Practical Test)

50 Marks

1. Demonstration and viva-voce of the Ragas p prescribed in the course.
 - (i) One Drut/ Razakhani Gat with Toras and Jhala in each of the prescribed Ragas. 20
 - (ii) Four Vilambit/ Masetkhani Gats with Alap, Jod and Todas in different Layakarries in the Prescribed Ragas 20
 Lists of Ragas:-
 - a) Jaijaiwanti- Des
 - b) Puriya Kalyan - Puriya Dhanashri
 - c) Bhopali- Deskhar
 - d) Jog- Jogkauns
2. Demonstration of following Talas & capacity to play on tabla. 5
 List of Talas: -
 - a) Sultala
 - b) Punjabi- tala (Addha Tala)
 - c) Sawari
3. Singing and Playing on Harmonium 5
 - a) Five Alankaras of Shudha Swaras
 - b) Saraswati Vandana

BOOKS RECOMMENDED (for Paper III & IV):

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and V, Sangeet Gaurav Granthmala, Pune.
3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjankar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad, Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini, Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Talon Ka Shastriya Vivechan

M.A. MUSIC (INSTRUMENTAL) SEMESTER-IV, 2018-19

GENERAL INSTRUCTIONS

1. In Instrumental Music the candidate have the option to take anyone of the following instruments:
Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Shehnai, Bansuri, Guitar, Santoor, Mendolin
2. There would be upto 8 students in one section

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I	: Music Education and Study of Granthas	50 Marks
Paper-II	: Information Technology and Principles of Stage Performance	50 Marks
Paper-III	: Stage Performance	50 Marks
Paper-IV	: Viva-Voce (Practical Test)	<u>50 Marks</u>
Total		<u>200 Marks</u>

Syllabus and Courses of Reading

Paper –I : Music Education and Study of Granthas	Maximum Marks 50
	Theory 40
	Int. Assessment 10
	Time: 3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

- Unit-I Education of Indian Classical Music:-
- a) Role of Music Education in society
 - b) Cultural aim of Music Education
 - c) Professional aim of Music Education
- Unit-II Music Education:-
- a) Music Education in School (upto 12th level)
 - b) Music Education in College & University
 - c) Importance of Gurushishya Parampara in Music Education
- Unit-III A study of Gharana:-
- a) Meaning and Definition of Gharana
 - b) Different Gharanas of Sitar Vadan
 - c) Importance of Gharana System
- Unit-IV A Study of the following Granthas :-
- a) Sangeetraj - Maharana Kumbha
 - b) Sangeet Parijat – Pt. Ahohal
 - c) Shrimallakshyasangeetam- Pt. V.N. Bhatkhande

Unit-V Critical and comparative study of the following Ragas:-

- a) Abhogi – Shahana
- b) Mian Malhar – Bahar
- c) Bilaskhani Todi – Gujri Todi
- d) Lalit - Basant

Books Recommended:

1. Subhadra Chaudhary : Sangeet Mein Anusandhan Ki Samsaya Aur Kshetra.
2. Dr. Manorama Sharma : Sangeet Mein Shodh Pravidhi.
3. Mohammed Haroon : Research Methodology for Music
4. Alexander : Thesis and Assignment writing.
5. Nazma Praveen Ahmed : Research Methods in Music
6. S. Bhagaya Laxmi : Lakshan Granthas in Music

M.A. MUSIC (INSTRUMENTAL) SEMESTER-IV, 2018-19

Paper-II : Information Technology and Principles of Stage Performance

Maximum Marks	50
Theory	40
Int. Assessment	10
Time: 3 Hours	

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

- Unit-I
1. Knowledge of Audio Studio Control Room.
 2. Electronic Recording Equipments
 3. Relevance and usage of Music Production

- Unit-II Information Technology in Music:-
- a) Role of Computer
 - b) Software of Music
 - c) Internet
 - d) C.D.

- Unit –III Media and Indian Classical Music:-
- a) Print Media
 - b) Electronic Media

- Unit-IV Music Direction:-
- a) Composing
 - b) Recording
 - c) Editing
 - d) Mixing

- Unit-V Stage Performance in Classical Music:-
- a. Setting and Decoration of Stage
 - b. Setting of Sound System
 - c. Placement of Instrument on the stage
 - d. Selection of Raga and Tala
 - e. Behaviour of Artists on the stage
 - f. Behaviour of organizers

Books Recommended:

- | | | | |
|----|----------------------|---|--|
| 1. | Dr. Madhubala Saxena | : | Bhartiya Sangeet Shikshan Pranali Aur Uska Vartman Stra |
| 2. | Ramakant Dwidevi | : | Uttar-Bhartiya Shastriya Gayan Ka Dhawanyantrik Adhyayan |
| 3. | Radhika Sharma | : | Bhartiya Sangeet Mein Media Evam Sansthanano Ka Yogdaan. |
| 4. | Sushil Kumar Chaubey | : | Sansthaगत Sangeet Sikshan Pranali |

M.A. MUSIC (INSTRUMENTAL) SEMESTER-IV, 2018-19**Paper-III Stage Performance****50 Marks**

- Note: - (a) Stage performance shall be before the audience.
 (b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.

- A. Demonstration of a Raga selecting from prescribed course
 List of Ragas: -
- | | |
|--|----|
| a) Abhogi – Shahana | |
| b) Mian Malhar – Bahar | |
| c) Bilaskhani Todi – Gujri Todi | |
| d) Lalit - Basant | |
| a. Alap | 5 |
| b. Jod-Alap | 5 |
| c. A Vilambit Gat/ Maseetkhani Gat in Teentala | 15 |
| d. A Drut Gat in Teentala | 10 |
- B. A Gat in Rudratala 5
 C. One Thumari in Ragas: Pilu, Bhairavi, Pahari 5
 D. Tuning of Instrument 5

Paper-IV Viva-Voce (Practical Test)**50 Marks**

- A. Demonstration and viva-voce of the Ragas prescribed in the course.
 (a.) One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed Ragas. 20
 (b.) Four Vilambit/ Maseetkhani Gats with Alap, Jod and Todas in different Layakaries in the prescribed Ragas. 20

List of Ragas: -

- a) Abhogi – Shahana
 b) Mian Malhar – Bahar
 c) Bilaskhani Todi – Gujri Todi
 d) Lalit - Basant

- B. Demonstration of following Talas & capacity to play on Tabla 5

List of Talas: -

- (a) Rudratala
 (b) Kehrava
 (c) Adachautala
 (d) Tivra

- C. Singing and Playing on Harmonium 5
 a. Five Alankaras of Shudha Swaras
 b. Saraswati Vandana

BOOKS RECOMMENDED (for Paper III & IV):

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and B, Sangeet Gaurav Granthmala, Pune
3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjanakar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad, Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
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12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan

Note: - Internal Assessment.

There will be two Internal Assessment Test in every Semester in each Paper out of which the best performance would be taken as Final Internal Assessment Marks.

First Semester

1 st Internal Assessment Test	September, 2018 (10+10 Marks) =20 Marks
2 nd Internal Assessment Test	November, 2018

Second Semester

1 st Internal Assessment Test	February., 2019 (10+10 Marks) =20 Marks
2 nd Internal Assessment Test	April, 2019
