

Syllabus for M.A. Music
(Hindustani Vocal/Instrumental)
(M.A. Previous Ist Year)

Semester-I

Marks 100

Course-I
Theory
(History & Aesthetics in Music)

Course-II
Practical Paper-I
(Stage Performance)

Marks 100

Semester-II

Course-III
Theory
(General & Applied Theory)

Marks 100

Course-IV
Practical Paper-II
(Viva-voce)

Marks 100

Course-V
Practical Paper-III
(Revision of Ragas and Sessional)

Marks 100

Semester-III

Course-VI
Theory
(History of Indian Music)

Marks 100

Course-VII
Practical Paper-IV
(Stage Performance)

Marks 100

Semester-IV

Course-VIII
Theory
(Applied theory and Musical compositions)

Marks 100

Course-IX
Practical Paper-V
(Viva-voce)

Marks 100

Course-X
Practical Paper-VI
(Revision of the Ragas and sessional)

Marks 100

B.A. (Hons.), B. Music (Hons) or B.A./B.Sc./B.Com. along with diploma like Sangeet Visharad/Sangeet Parbhakar/Sangeet Vid or equivalent (with 55% marks in Practical Papers) followed by Admission Test.

Note:

The above Diplomas are subject to the approval/recognition of Himachal Pradesh University, Shimla-171 005.

Year-wise distribution of Papers

1. Two Theory Papers 100 Marks each (100x2=200 Marks)
2. Three Practical Papers 100 Marks each (100x3=300 Marks)

Semester-I

Course-I

Theory

(History & Aesthetics in Music)

Marks 100

Time 3 hours

.ls2

Note:

- i) There shall be three units in this course.
- ii) Ten questions will be set in total. Minimum three questions in each unit is mandatory.
- iii) Candidate is required to attempt five questions in all, selecting at least one question from each unit but not more than two questions from each unit.
- iv) All questions carry equal marks.

Unit-I

1. Vedic Music, of Ramayana, Mahabharata & Purana's.
2. Music of Jain, Buddhist, Maurya & Gupta period.

Unit-II

1. Elementary study of the musical sound and noise Vibrations, Frequency, duration, Pitch, Magnitude and timber or quality.
2. Defination of Rasa and its varieties according to Bharat & Abhinav Gupta.
3. General idea of the Western philosophy of Aesthetics.

Unit-III

1. Historical development of Shruti & Swar.
2. Relationship between Shruit & Swar with special refrence to Natya Shastra. Dattilam, Brihaddeshi, Sangeet Ratnaker.
3. Knowledge of Gram & establishment of Sadej & Medhyam Gram on Veena.
4. Murchana, Mela, and Thata Padhati in Hindustani Music.

Course-II

Practical Paper-I
(Stage Performance)

Marks 100

1. Student is required to prepare any one Raga of Intensive Study prescribed in the Practical Paper-II (Course-IV) as his/her choice and perform it, for not less than 30 minutes before the panel of examiners.

65 Marks

2. One DhruPAD and one Dhamar (for vocal) and two Gats other than Teen tal (tals set to 7 & 12 matras) (for Instrumental) along with Layakarries and Upaj from the Ragas prescribed in the

. Out of these, atleast one

Dhrupad or Dhamar or One Gat shall have to be presented at the time of Stage Performance with Layakarries and Upaja.

20 Marks

3. A Folk Dhun/Song may be presented during Stage Performance.

15 Marks

Semester-II

Course-III

Theory

(General and Applied Theory)

100 Marks

Time 3 hours

Unit-I

1. Theoretical and comparative study of the Ragas prescribed in the syllabus.

2. Notation of Vilambit and Drut Khayal/Gat of the following Ragas along with a few Mukta Alaps, Tana's, Boltanas/Toras according to Bhat Khande notation system.

i) Puriya Kalyan; (ii) Aheer Bharav; (iii) Bhimplasi; (iv) Sudh-Sarang; (v) Bihag.

3. Origin and Development of Gharana System with special references to Khayal Gayaki and Sitar Vadan.

4. Types of musical compositions Prabandha, Dhrupad, Dhamar, Khyal, Trana, Chaturang, Trivat, Meseet Khani and Raja Khani Gat.

Unit-II

1. Classification of Indian Musical Instruments with special Historical knowledge of the following Insturments: Sitar, Sarod,

Mridangam, Sitar, Veena, Tabla, Pakhawaj &

Mridangam.

2. A study of the following Talas & ability to write them in Dugun, Tigun, & Chaugun Layakaries: Teental, Jhaptal, Roopak, Chautal, Adachautal. Dhamar.

3. Genesis of music (Indian & Western Views about the development of music).

Unit-III

1. Application of General principal of Aesthetics in music.

2. An essay about 600 words from the topics given below:

a) The future of Indian Classical Music.

b) Music and Literature.

c) Role of sound and rythem in expressing a particular behaviour of Indian Music.

d) Relationship of Music with Fine Arts.

3. Relation between Rag-Ras & Rag-Bhav.

Course-IV

Practical Paper-II
(Viva-voce)

Marks 100

1. Intensive study of the Ragas classified under (A) and General study of the Ragas classified under (B) as mentioned below:

i) Kalyan	A	Puriya Kalyan	I
	B	Sudh Kalyan	G
ii) Bhairav	A	Ahir Bhairav	I
	B	Bhairvav	G
iii) Kafi	A	Bhimplasi	I
	B	Bageshree	G



PDF Complete

Your complimentary use period has ended.
Thank you for using PDF Complete.

[Click Here to upgrade to Unlimited Pages and Expanded Features](#)

A	Sudh Sarang	I
B	Brindavani Sarang	G

v) Bihag

A	Bihag	I
B	Maru Bihag	G

1. Intensive study of all five Ragas of category A with vilambit Khayal/Maseet-Khani Gat and total ten Madhyalaya Khayal/Razakhani Gats are to be learnt from Intensive and General study.

75 Marks

2. Capacity to demonstrate the following talas by hand or tabla.

Teental, Jhaptal, Roopak, Chautal, Adachautal and Dhamar.

25 Marks

Course-V
Practical Paper-III
(Revision of Ragas and Sessional)

Maraks 100

1. A general study of the following Ragas with short Alap and Drut compositions Yaman, Shyam, Kalyan, Bhopali, Jaunpuri, Rageshri, Khamaj, Kamod.

70 marks

2. At least one composition out of the following forms.

20 Marks

- a) Ravindra Sangeet, Gazal, Geet, Bhajan (for Vocal).
- b) Dhun on any above style (for instrumental).

B. There will be an assessment of ten marks. The students shall have to prepare a Notation Diary of the compositions taught in the class. The candidate shall submit the diary to the office

panel of Internal Examiners will
will be sent to the Examination

Branch along with the marks of course V (Practical Paper III).

10 Marks

Note:

Private candidate shall submit their notation diary at the
time of practical examinations to the External Examiners for
evaluation.

M.A. Final (Hindustani Vocal/Instrumental Music)

Semester-III

Course-VI

Theory

(History of Indian Music)

Marks 100

Time 3 hours

(From 13th Century to the modern period) and voice culture.

Note:

There shall be ten questions in three units. The Candidate
shall be required to attempt five questions in all selecting at
least one question from each unit but not more than two questions
from one unit. All questions carry equal marks.

Unit-I

1. Evaluation and development of Indian Music with special
reference to the work of Sangeet Ratnakar, Swarnmelkal Nidhi,
Rasikaumudi, Ragvibodha, Chaturdandiprakashika, Sangeet Darpan,
Sangeet Parijat, Ragdatva Vibodh, Rag Tararagini, Anupvilas, Anup
Sangeet Ratanakar.
2. Comparative study of Hindustani and Karanatak Music.
3. Shruti Swar relationship as described by modern thinker like
S.M. Tagore, V.N Bhatkhande, Pt. Omkar Nath Thakur, K.C.D.

Unit-II

1. Study of the followings:

Sthaya, Giti, Riti, Kaku, Kutup, Gamak, Alapti, Meend,
Ghasit, Kan, Sadharan, Tana, Alankar.

2. Meaning of the word Swayambhoo Swar as described by the
Kamamatya and Somnath.

3. The contribution to music of the following
musicians/musicologists.

Raja Man Singh Tomar, Raja Nawab Ali, Ravinder Nath Tagore,
S.M. Tagore, Kumar Gandharava, V.D. Paluskar, V.N Bhatkhande, Dr.
Krishan Narayan Ratan Jankar, Pt. Omkar Nath Thakur, Dr. K.C.D.
Brihaspati, Dr. Lalmani Mishra.

Unit-III

1. Voice Culture.
2. Time theory of Ragas, its origin and development.
3. Define Harmony and Melody and its applications in Music.
4. Role of Acoustics in the context of Music.

Course-VII

Practical Paper IV
(Stage Performance)

100 Marks

1. Students is required to prepare any one Raga prescribed
Intensive study in the practical paper II (course-IX) as his/her
choice and perform it in detail for not less than 30 minutes
before the panel of examiners.

65 Marks

2. One Dhrupad or one Dhamar for vocal and Gats other than
teen tal (tals set to 12 matras and 7 matras) for instrumental
students alongwith Layakaries and Upaj from the Ragas prescribed

se-IX). Out of these atleast one

Dhrupad or Dhamar or one Gat other than Teen Tal shall have to be presented at the time of Stage Performance with Layakaries and Upajas.

20 Marks

A folk song/dhun may be presented during stage performance.

15 Marks

Semester-IV

Course-VIII

Theory

100 Marks

(Applied Music Theory and Musical Compositions) Time 3 hours

Note:

- i) There shall be three units in this course.
- ii) Ten questions will be set in total. Minimum three questions in each unit is mandatory.
- iii) Candidate is required to attempt five questions in all, selecting at least one question from each unit but not more than two questions from each unit.
- iv) All questions carry equal marks.

Unit-I

1. Critical and comparative study of the Ragas prescribed in the syllabus.
2. Ability to write notation of Vilambit and Drut Khayal/Gat of the following Ragas alongwith a few Mukat Alaps, Tanas, boltanas/Toras according to bhatkhande Notation system.

Gujri Todi, Nayaki, Mian-Ki-Malhar, Chander Kaunse, Jog.

Unit-II

1. A study of following Talas and ability to write them in 3/2, 4/3 Layakaries
 - i) Teen tal; (ii) Ektal.
2. Elementary knowledge of compositional forms of Karnatka Music.
3. Principal of musical compositions (Vocal and Instrumental).
4. Study of folk music of Himachal and Punjab.

Unit-III

1. An essay of about 1000 words from following topics:
 - a) Principles of Rag Mishran
 - b) Principles of Stage performance
 - c) Muslim contribution to Indian Music
 - d) The concept of Rag Dhyana in Indian Music
 - e) Role of media in the development of Indian Classical Music.
2. Principles of Orchastrarisation and the Possibilities of its Introduction in Hindustani Sangeet Padhati.
3. A study of ancient and medival Tal System.

Course-IX
Practical Paper-II
(Viva-voce)

100 Marks

1. Intensive study of the Ragas classified under (A) and General study of the Ragas classified under (B) as mentioned below:

1.	Todi	A	Gujari Todi	I
		B	Bilaskhani Todi	G
2.	Kanada	A	Nayaki Kanda	I
		B	Darbari Kanada	G
3.	Malhar	A	Mian Malhar	I
		B	Meg Malhar	G

			ander Kauns	I
			l kauns	G
5.	Ragas not	A	Jog	I
	classified in any	B	Hansdhvani	G
	particular Ang.			

An Intensive study of all Five Ragas of category A with Vilambit Khayal/Maseet Khani Gat and total Ten Madhya Laya Kheyal/Razakhani Gats are to be learnt from Intensive and General Study.

75 Marks

2. Capacity to demonstrate the following Talas by hand or Tabla.

Tilwara, Sultal, Ektal, Adachautal, Deep Chandi.

25 Marks

Course-X
Practical Paper-III)
(Revision of Ragas and Sessional)

100 Marks

1. A general study of following Ragas with short Alap and Drut composition.

Todi, Bahar, Purvi, Puriya, Puriya Dhanashree, Lalit, Bhairavi.

70 Marks

2. At least one composition out of following forms:

a) Ravindra Sangeet, Geet, Gazal, Bhajan, (for Vocal).

b) Dhun on any of the above style (for Instrumental).

20 Marks

B. There will be an assessment of 10 marks. The students shall have to prepare a Notation Diary of the compositions taught in the class. The students shall submit the diary to the office for



*Your complimentary
use period has ended.
Thank you for using
PDF Complete.*

[Click Here to upgrade to
Unlimited Pages and Expanded Features](#)

Panel of internal examiners will evaluate the diary. The award will be sent to the examination branch along with the marks of course X (Practical Paper-III).

10 Marks

Note:

Private candidate shall submit their notation dairy at the time of practical examinations to the external examiners for evaluation.



*Your complimentary
use period has ended.
Thank you for using
PDF Complete.*

[*Click Here to upgrade to
Unlimited Pages and Expanded Features*](#)