

SHRI DEV SUMAN UTTARAKHAND UNIVERSITY  
BADSHAHITHAUL  
TEHRI GARHWAL (UTTARAKHAND)

MASTER OF ARTS

2018

DEPARTMENT OF MUSIC

# *SYLLABUS*

HINDUSTANI MUSIC (VOCAL) /

STRING INSTRUMENTS OF HINDUSTANI MUSIC (SITAR)

&

PERCUSSION INSTRUMENTS OF HINDUSTANI MUSIC  
(TABLA/PAKHAWAJ)

(WITH EFFECT FROM 2018-19)

# **MASTER OF ARTS MUSIC**

**2018**

**TWO YEAR FULL TIME PROGRAMME**

**Hindustani Music (Vocal)**

**/**

**Strings Instruments of Hindustani Music (Sitar)**

## **DEPARTMENT OF MUSIC**

**RULES, REGULATIONS & COURSE CONTENT**

**SHRI DEV SUMAN UTTARAKHAND UNIVERSITY  
BADSHAHITHAUL  
TEHRI GARHWAL (UTTARAKHAND)**

# **MASTER OF ARTS**

## **MUSIC**

**2018-2019**

### **TWO YEAR PROGRAMME**

#### **AFFILIATION**

The proposed programme shall be governed by the Department of Music, Faculty of Music & Fine Arts, Shri Dev Suman Uttarakhand University, Badshahi Thaul, Tehri Garhwal (Uttarakhand). 249199

#### **VISION**

To prepare competent musicians and musicologists who would excel in knowledge, orientation and practice of music with high musical standards and social relevance.

#### **PREAMBLE**

Keeping pace with the disciplinary advances the programme would address learning about musical functioning and activities at individual and social levels. It would facilitate acquiring specialized knowledge inculcating multidimensional values of music and global viewpoint of performance. The course would allow students to nurture their academic interests in specialized field of music. The Department holds the provision for inclusion of new courses and modification of presented ones during a given academic year. In preparation of the courses the element of interdisciplinary is kept in view and embedded in the courses. Reading material for various disciplines will be made available by concerned Department.

#### **OBJECTIVES**

1. To create a strong research oriented theoretical / practical foundation in consonance with recent advances in the discipline of Music.
2. To enable students to take a creative and analytical approach to the programme that combines conceptual repertoire, research practices and excellences in performance while keeping in view the traditional values and modern trends of this discipline.

3. To provide an opportunity to extend the knowledge based on practical and theoretical advancements so to have a healthy interaction at the International level.

**MASTER OF ART  
(HINDUSTANI MUSIC)  
2018-2019**

The proposed programme shall be governed by the Department of Music, Faculty of Music & Fine Arts, Shri Dev Suman Uttarakhand University, Badshahi Thaul, Tehri Garhwal (Uttarakhand). 249199

**PROGRAMME STRUCTURE**

The M.A programme is divided into two parts as under. Each part will consist of two Semesters to be known as Semester I and Semester II for Part-I; and Semester III and Semester IV for Part-II

<b>Part-I</b>	<b>First Year</b>	<b>Semester-I</b>	<b>Semester II</b>
<b>Part-II</b>	<b>Second Year</b>	<b>Semester -III</b>	<b>Semester-IV</b>

**THE SCHEDULE OF PAPERS PRESCRIBED  
FOR  
VARIOUS SEMESTERS SHALL BE AS FOLLOWS:**

**PART-I**  
**SEMESTER-I**

<b>COURSE NO.</b>	<b>TITLE OF THE COURSE</b>	<b>HINDUSTANI MUSIC</b>	<b>MARKS</b>
101- C	Practical I- Stage performance		100
102 -C	Practical II- Various classical singing		100
103 -C	Theory I - Historical & Theoretical Study of Ragas		100
104 -C	Theory II- Study of Ancient music of India		100
		<b>TOTAL MARKS=400</b>	



## SEMESTER- II

<b>COURSE NO.</b>	<b>TITLE OF THE COURSE - HINDUSTANI MUSIC (VOCAL/INS.SITAR)</b>	
201-C	Practical I - Stage Performance	100
202-C	Practical II- Various classical singing	100
203-C	Practical III- Viva voce	100
204-C	Theory I - General & Applied theory of music	100
205-C	Theory II-Analytical Study of Music	100
	<b>TOTAL COURSE MARKS = 500</b>	

## PART-II

## SEMESTER-III

<b>COURSE NO.</b>	<b>TITLE OF THE COURSE</b>	<b>HINDUSTANI MUSIC</b>	<b>MARKS</b>
301-C	Practical I - Stage Performance		100
302-C	Practical II- Various classical singing		100
301(A)-E	Theory – Process of classification ragas <b>Or</b>		100
301(B)-E	Critical study of ragas. <b>Or</b>		100
301(C)-E	Historical study of classification of ragas		100
302 (A)-E	Scientific study of musical sounds <b>Or</b>		100
302 (B)-E	Theory II-Relation & Multi dimensional value of ancient Music <b>Or</b>		100
302 (C)-E	Brief history of Indian music		100
	<b>TOTAL COURSE : 400</b>		

Candidate must choose any one from each course from Theory Elective paper 301()-E & 302()-E

## SEMESTER-IV

<b>COURSE NO.</b>	<b>TITLE OF THE COURSE</b>	<b>HINDUSTANI MUSIC</b>	<b>MARKS</b>
401-C	Practical - Stage Performance Practical I		100
402-C	Practical II- Various classical singing		100
403-C	Practical - Viva Voce		100
401(A)-E	History of Music notation system <b>OR</b>		100
401(B)-E	Analysis of Ragas <b>OR</b>		100
401(C)-E	Hindustani & Karnataki Sangeet		100
402(A)-E	Theory - Detailed Study of Gharana.		100

402(B)-E	Or Musical Instruments	100
402(C)-E	Or Research mythology in music	100
		<b>TOTAL COURSE MARKS =500</b>

Candidate must choose any one from each course from Theory Elective paper 401()-E & 402()-E

## SCHEME OF EXAMINATIONS

1. The medium of instruction and examination shall be either English, or Hindi.
2. Examinations shall be conducted at the end of each Semester as per the Academic calendar notified by the Sri Dev Suman Uttarakhand University, Tehri
3. The system of evaluation shall be as follows:
  - 3.1 Each course will carry 100 marks, of which 20 marks shall be reserved for internal assessment based on tests, seminar, term courses and attendance etc. No student will be allowed to appear in the end Semester if he/she has not participated in class tests, seminars, term courses etc. and has not been awarded the marks of internal assessment. For reappearing in the next applicable semester the candidate will be required to attend regular classes in the concerned semester and fulfill all the activities related to internal assessment. No special classes will be conducted for him/her during other semesters.
  - 3.2 The remaining 80 marks in each paper shall be awarded on the basis of practical/ written examination at the end of each semester. The duration of written examination for each paper shall be three hours and for practical minimum half an hour for each candidate.
4. Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear / reappear / improve in courses of odd Semesters only at the end of odd Semesters and courses of Even Semesters only at the end of Even Semesters.

**ATTENDANCE REQUIREMENT:** No student shall be considered to have pursued a regular course of study unless he/she is certified by the Head of the Department of Music 75% of the total number of lectures, tutorials and seminars conducted in each semester, during his/her course of study. Provided that he/she fulfills other conditions the Head, Department of Music may permit a student to the next Semester who falls short of the required percentage of attendance by not more than 10 percent of the lectures, tutorials and seminars conducted during the semester.



## MARKS DIVISION CRITERIA AS PER COURSE

Syllabus of M.A.Music(vocal/sitar)w.e.f. academic year 2018-2019.

### HINDUSTANI MUSIC

#### SEMESTER-I

(Total Marks-400)

Course No.	Title of the Course	Final Exam	Internal Assessment	Total Marks
101-C	Practical I - Stage Performance	80	20	100
102-C	Practical II- Various classical singing	80	20	100
103-C	Theory -Historical and Theoretical study of Ragas	80	20	100
104-C	Theory -Study of Ancient Music of India	80	20	100
	<b>TOTAL PAPERS = 04</b>			

#### SEMESTER-II

Course No.	Title of the Course	Final Exam	Internal Assessment	Total Marks
201-C	Practical I -Stage Performance	80	20	100
202-C	Practical II- Various classical singing	80	20	100
203-C	Practical III-Viva Voce	80	20	100
204-C	Theory- General & Applied theory of music.	80	20	100
205-C	Theory-Analytic of Study of Music	80	20	100
	<b>TOTAL PAPERS = 05</b>			

#### SEMESTER-III

Course No.	Title of the Course	Final Exam	Internal Assessment	Total Marks
301-C	Practical I-Stage Performance I	80	20	100
302-C	Practical II-Variou classical singing	80	20	100
301(A)-E	Theory- Process of classicification raga Or	80	20	100
301(B)-E	Critical study of ragas. Or	80	20	100
301(C)-E	Process of classification of ragas	80	20	100
302(A)-E	Theory Aesthetics and appreciation of Indian Music Or	80	20	100

302(B)-E	Scientific study of musical sounds	80	20	100
302(C)-E	Or Brief History of Indian Music	80	20	100
	TOTAL PAPERS = 04			

### SEMESTER-IV

Course No.	Title of the Course	Final Exam	Internal Assessment	Total Marks
401-C	Practical I-Stage Performance	80	20	100
402-C	Practica II- Various classical singing	80	20	100
403-C	Practical III-Vica-Voce	80	20	100
401(A)E	<u>Theory-(Elective Course)</u> History of music notation system.	80	20	100
401(B)-E	<b>OR</b> Analysis of ragas.	80	20	100
401(C)-E	<b>OR</b> Hindustani & Karnataki Sangeet.	80	20	100
402(A)-E	Detailed Study of Gharana.	80	20	100
402(B)-E	<b>Or</b> Musical Instruments.	80	20	100
402(C)-E	<b>Or</b> Research Mythology in music	80	20	100
	<b>TOTAL PAPERS = 05</b>			

### GRAND TOTAL OF MARKS FOR THE COURSE - 1800

DIVISION PERCENTAGE CRITERIA OF THE COURSE	
First class pass percentage	- 60%
Second class pass percentage	- 50%
Minimum pass percentage for the course	- 45%



# M.A.SEMESTER-I

## HINDUSTANI MUSIC

(Vocal/Sitar)

PRACTICAL-I

Course-101-C

Stage Performance

80 Marks

Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix – 1

Candidate may plan his/her performance in the following manner:-

Classical Vocal Music

- i) 'Khyal' presentation with Vilambit & Drut for Vocal Music. 'Tarana' is optional.

Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani Gats in Instrumental Music

- ii) Semi Classical Music

A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaal may also be presented.

Internal Assessment: 20 Marks

# M.A.SEMESTER-I

## HINDUSTANI MUSIC

(Vocal/Sitar)

PRACTICAL-II

Course-102-C

Various Classing Singing

80 Marks

Performance of half an hour's duration before an invited audience in any one Ragas selected from the list of Ragas prescribed in Appendix – 1

Candidate may plan his/her performance in the following manner:-

Classical Vocal Music

- i) Dhruwad/Dhamar presentation for Vocal Music. Tarana is optional.

Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani Gats in Instrumental Music

- ii) Semi Classical Music

A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaal may also be presented.

Internal Assessment: 20 marks

# M.A.SEMESTER-I

## HINDUSTANI MUSIC

(Vocal/Sitar)

THEORY-I

COURSE-103-C

HISTORICAL AND THEORETICAL STUDY OF RAGAS

80 MARKS

3 HOURS

Unit-I

1. Detailed study of the Ragas prescribed in Appendix - 1

Unit-II

2. Historical Study of the following Ragas from the period of 13th century onwards to modern times

i) Kanhara

ii) Malhar

Unit-III

3. Detailed Study of the following Anga Ragas:

i) Bhairav

ii) Bilawal

Unit-IV

4. Study of Todi Anga ragas.

Internal assessment:20 Marks

# M.A.SEMESTER-I

## HINDUSTANI MUSIC

(Vocal/Sitar)

THEORY-II

COURSE-104-C

MUSIC OF THE ANCIENT PERIOD

80 MARKS

3 HOURS

UNIT-I

1. Origin, development and historical background of Music

UNIT-II

2. Different forms of music in classical, light & folk music.

UNIT-III

3. Musical Instruments & their comparative study.

UNIT-IV

4. Origin, development and historical background of notation system of Music of India:

Internal Assessment: 20 Marks

Books Recommended:

1. Raga-Shastra By Dr. Geta Banerge. Part-1&2
2. Rag Vigyan Part I- VII Vinayak Rao Patverdhan
3. Pranav Bharati-Omkarnath Thakur

4. Raga vishleshan 1-2 by Uma Garg
5. Sangeet Shastra Part I – IV V.N. Bhatkande
6. Kramik Pustak Malika I- VI , V.N. Bhatkande
7. Sangeetanjali- Pt.omkarnath Thakur
8. Bharatiy Sangeet Ka Itihas –Umesh Joshi
9. Bharti sangeet ke aadhar stambh
10. Bhartiya aadhyatmic prishthhabhoomi main Garhwali lokgeet.-Dr.Tushti Maithani

### **LIST OF RAGAS APPENDIX – I**

- |                   |                     |
|-------------------|---------------------|
| 1. Ahir Bhairav   | 7. Gunkali          |
| 2. Shyam Kalyan   | 8. Shudhh Kalyan    |
| 3. Rageshri       | 9. Lalit            |
| 4. Basant         | 10. Paraj           |
| 5. Yamani Bilawal | 11. Devgiri Bilawal |
| 6. Desh           | 12. Kafi            |

## **M.A.SEMESTER-II**

### **HINDUSTANI MUSIC**

(Vocal/sitar)

### **PRACTICAL-I**

**Course-201-C**

**Stage Performance**

**80 Marks**

Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix - II

Candidate may plan his/her performance in the following manner:

- i) Complete style of presentation of Khyal Gayaki Vocal Music. Tarana is optional.

#### **Classical Instrumental Music**

Alap, Jor, Jhala, Masitkhani and Razakhani gat

- ii) **Semi Classical Music:**

A short piece of light Classical music/ Thumri/ Bhajan/ Dhun/ a gat in a tala other than teentaal may also be presented.

**Internal Assessment: 20 Marks**



# M.A.SEMESTER-II

## HINDUSTANI MUSIC

(Vocal/Sitar)

PRACTICAL-II

Course-202-C

Various Classing Singing

80 Marks

Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix – II

Candidate may plan his/her performance in the following manner:-

Classical Vocal Music

- i) Dhrupad/Dhamar presentation for Vocal Music. Tarana is optional.

Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani Gats in Instrumental Music

- ii) Semi Classical Music

A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaal may also be presented.

Internal Assessment:20 marks

# M.A.SEMESTER-II

## HINDUSTANI MUSIC

(Vocal/Sitar)

PRACTICAL-III

Course-203-C

Viva-voce

80 Marks

As per Ragas prescribed in Appendix – II

Division of marks

- |   |    |
|---|----|
| a) Choice raga intensive knowledge as per Appendix-II             | 10 |
| b) Question about Vilambit Khyal or Gat as per Appendix-II.       | 15 |
| c) Question about Drut Khyal or Gat as per Appendix-II            | 15 |
| d) Critical and comparative study of the ragas as per Appendix-II | 15 |
| e) Singing one Drupad/Dhamar of the ragas as per Appendix-II      | 15 |
| f) Plying basic Thekas on table                                   | 10 |

Or

Gat composed in tals other than teental

Total= 80 Mark

Internal Assesmen : 20 Marks

### List of Ragas as per Appendix - II

1.Aanad Bhairav



2. Shudhha Sarang
3. Miyan Ki Sarang
4. Gurjari Todi
5. Bhopal Tadi
6. Suha
7. Nayaki Kanada
8. Sugharaai
9. Shahana
10. Maluha Kedar
11. Jaldhar Kedar
12. Bhairav

## **M.A.SEMESTER-II**

### **HINDUSTANI MUSIC**

#### **(Vocal/Sitar)**

#### **THEORY-I**

**COURSE-204-C**

**GENERAL & APPLIED THEORY OF MUSIC**

**80 MARKS**

**3 HOURS**

#### **UNIT-I**

1. Origin, development and historical background of Shruti –swara classification.
2. Study of Sarana Chatushtai by Bharat & its objective.

#### **UNIT-II**

3. Placement of twelve swars on Veena string by Shri Nivaas & Manjirakar.
4. classification of that by Vyankatmukhi & Bhatkhandy

#### **UNIT-III**

5. Importance of Tanpura .
6. Principal of Indian musical Drone

#### **UNIT-IV**

7. Principals of good Aalap & Tans.
8. Musical Instruments & their comparative study.

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-II**

### **HINDUSTANI MUSIC**

#### **(Vocal/Sitar)**

#### **THEORY-II**

**COURSE-205-C**

**ANALYSIS APPLIED THEORY OF MUSIC**

**80 MARKS**

**3 HOURS**

#### **UNIT-I**

3. Origin, development and historical background of classification musical Instruments.

4. Study of Sarana Chatushtai by Sharangdev & its objective.

**UNIT-II**

3. Relation of raga and emotion.  
4. Relation Rhythem and emotion

**UNIT-III**

5. Gram, Moorchhana & Jati  
6. Ragalap,Rupakalap & Aalpti.

**UNIT-IV**

7. Role of 'Shabdha-Sadhana' in classical music.  
8. Vocal culture & its importance.

**Internal Assessment: 20 Marks**

**Book recommended**

1. Pranavbharati – Pt. Omkarnath Thakur  
2. Raga-Shastra By Dr.Geta Banerge. Part-1&2  
3. Rag Vigyan Part I- VII Vinayak Rao Patverdhan  
4. Pranav Bharati-Omkarnath Thakur  
5. Raga vishleshan 1-2 by Uma Garg  
6. Sangeet Shastra Part I – IV V.N. Bhatkande  
7. Kramik Pustak Malika I- VI , V.N. Bhatkande  
8. Sangeetanjali- Pt.omkarnath Thakur  
9. Bharatiy Sangeet Ka Itihas –Umesh Joshi  
10. Bharat kasangeet Siddhant-Aacharya Brihspati  
11. Bhartiya Sangeet ke Aadhar stambh.

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**M.A.SEMESTER-III**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**PRACTICAL-I**

**Course-301-C**

**Stage Performance**

**80 Marks**

- i) Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix - III  
ii) Candidate may plan his/her performance in the following manner:  
iii) Complete style of presentation of Khyal Gayaki Vocal Music. Tarana is optional.

**Classical Instrumental Music**

- iv) Alap, Jor, Jhala, Masitkhani and Razakhani gat

- v) **Semi Classical Music:**  
A short piece of light Classical music/ Thumri/ Bhajan/ Dhun/ a gat in a tala other than teentaal may also be presented.

**Internal Assessment:20 Marks**

## **M.A.SEMESTER-III**

### **HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**PRACTICAL-II**

**Course-302-C**

**Various Classing Singing**

**80 Marks**

Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix – III

Candidate may plan his/her performance in the following manner:-

**Classical Vocal Music**

- iii) Dhrupad/Dhāmar presentation for Vocal Music. Tarana is optional.

**Classical Instrumental Music**

Alap, Jor, Jhala, Masitkhani and Razakhani Gats in Instrumental Music

- iv) **Semi Classical Music**

A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaal may also be presented.

**Internal Assessment:20 marks**

### **List of Ragas as per Appendix – III**

1. Madhuvanti
2. Vilaskhani Todi
3. Dev Gandhar
4. Khambawati
5. Sur Malhar
6. Vibhas
7. Malgunji
8. Hindol
9. Pooria
10. Sohani
11. Pahadi
12. Jhinjhoti

## **M.A.SEMESTER-III**

### **HINDUSTANI MUSIC**

**(Vocal/Sitar)**

## THEORY-I

COURSE-301(A)-E  
AESTHETIC OF MUSIC

80 MARKS  
3 HOURS

### UNIT-I

1. Nayak-Nayika bhed and its importance in music.
2. Classical music and its impact on society

### UNIT-II

3. Dhyān of raga pictures.
4. Relation of Dhyān and music.

### UNIT-III

5. Relation of ragas with season and time
6. Relation of different layakarīs with emotions.

### UNIT-IV

7. Method of teaching music.
8. Suggestion of ideal method of teaching.

Internal Assessment: 20 Marks

## M.A.SEMESTER-III

### HINDUSTANI MUSIC

(Vocal/Sitar)

## THEORY-I

COURSE-301(B)-E  
CRITICAL STUDY OF RAGAS

80 MARKS  
3 HOURS

### UNIT-I

Comparitive and critical study of ragas.

1. Bhairav
2. Ahir Bhairav
3. Aanand Bhaīrav

### UNIT-II

4. Shyam Kalyan
5. Shudhha Kalyan
6. Pooriya Kalyan

### UNIT-III

7. Yamni Vilaval
8. Devgiri Vilaval
9. Alaiya Vilawal

### UNIT-IV

10. Sudhha Sarang
11. Miyan ki Sarang



12. Madmaadya Sarang
13. Writing Notation in given Ragas list of appendix - III
14. Writing notation talas in different layakaries.

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-III**

### **HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-I**

**COURSE-301(C)-E**

**80 MARKS**

**PROCESS OF CLASSIFICATION OF RAGAS:**

**3 HOURS**

#### **UNIT-I**

1. Introductions of classification of ragas of ancient, middle & modern period:
  - a) Jati classification,
  - b) Gram-raga classification,
  - c) Das-vidhi raga classification,
  - d) Shudhha, Chhayalag & Sankeern raga classification,
  - e) Mela raga classification,
  - f) Shudhha raga classification
  - g) Rag-ragini classification,
  - h) Ragang-Raga classification, Thata-Raga classification

#### **UNIT-II**

2. A detailed & critical study of classification of ragas of ancient, middle & modern period:
3. Impact on music of ragas classification..

#### **UNIT-III**

4. Differences of ragas classification between Natya Shastra, Sangeet Ratnaker, Sangeet Drpan, Brihaddeshi,

#### **UNIT-IV**

5. Essay general / current topics of music.

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-III**

### **HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-II**

**COURSE-302(A)-E**

**80 MARKS**

**ASETHETIC & APPRECIATION OF MUSIC**

**3 HOURS**

#### **UNIT-I**

1. Pitch, Intensity & timber.
2. Relation of timber with Tanpura

**UNIT-II**

- 3.Sympathetic Resonance.
- 4.Relation of Sympathetic Resonance with Musical Performance.

**UNIT-III**

- 5.Consonance and Disconsonance.
- 6.Relation of Consonance and Disconsonance with Indian classical music

**UNIT-IV**

- 7.Melody and Harmony
- 8.Comparitve study of Melody,Harmony and Indian raga system.

**Internal Assessment: 20 Marks**

**M.A.SEMESTER-III**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-II**

**COURSE-302(B)-E**

**80 MARKS**

**SCIENTIFIC STUDY OF MUSICAL SOUNDS.**

- 1.Nad -Vibration & Friquency
- 2.Quality of Nad - Pitch, Intensity & timber.

**UNIT-II**

- 3.Musical Notes sympathetic resonance
- 4.Consonance and Dissonance

**UNIT-III**

- 5.Melody and Harmony.Types of Harmony
- 6.Correct Intination of Swars in Various ragas

**UNIT-IV**

- 7.Principal of combination of different ragas.
8. Distinction of Samprakritic Ragas.

**Internal Assessment: 20 Marks**

**M.A.SEMESTER-III**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-II**

**COURSE-302(C)-E**

**80 MARKS**

**BRIEF HISTROY OF INDIAN MUSIC**

**3 HOU.**

**UNIT-I**

- 1.Brief History of the followingPeriod of music.

Vedic, Pauranic, Ramayana, Mahabharat, Panini ,Jain, Bauddh, Kanishk, Nag

**UNIT-II**

2.History of Music in Gupta's period

3.History of Music in Muslim Period

**UNIT-II**

4. British period of music.

5. Independet period of music

**UNIT-IV**

6. Morden period of music.

**Internal Assessment: 20 Marks**

**Book Recommended**

- 1.Pranavbharati – Pt. Omkarnath Thakur
  2. Raga-Shastra By Dr.Geta Banerge. Part-1&2
  3. Rag Vigyan Part I- VII Vinayak Rao Patverdhan
  4. Pranav Bharati-Omkarnath Thakur
  - 5.Raga vishleshan 1-2 by Uma Garg
  - 6.Sangeet Shastra Part I – IV V.N. Bhatkande
  - 7.Kramik Pustak Malika I- VI , V.N. Bhatkande
  - 8.Sangeetanjali- Pt.omkarnath Thakur
  - 9.Bharatiy Sangeet Ka Itihas –Umesh Joshi
  - 10.Bharat kasangeet Siddhant-Aacharya Brihspati
  - 11.NAD-understanding Raga music.Sandeep Bagchee
  - 12.Manjula Saxena- Hindustani Music and the aesthetic
  - 13.Introductory Readings in Aesthetics,the Free Press, New York,1969
  - 14.Comparative Aesthetics, Chowkhamba Publications. Problems of Arts
  15. Debussy - Three Classics in the Aesthetics of Music.
  - 16.Anjali Mittal - Hindustani Music and the aesthetic Concept of form
  - 17.Science and arts of Indian music- B.P.Batra
  18. Dhvani aur sangeet –Lalit Kishor
- NOTE: Recommended as by the faculty also ( Journal ,books etc.)

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**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**PRACTICAL-I**

**Course-401-C**

**Stage Performance**

**80 Marks**

- Ragas selected from the list of Ragas prescribed in Appendix - IV
- i) Performance of half an hour's duration before an invited audience in
  - ii) Candidate may plan his/her performance in the following manner:



iii) Complete style of presentation of Khyal Gayaki Vocal Music. Tarana is optional.

**Classical Instrumental Music**

iv) Alap, Jor, Jhala, Masitkhani and Razakhani gat

v) **Semi Classical Music:**

A short piece of light Classical music/ Thumri/ Bhajan/ Dhun/ a gat in a tala other than teentaal may also be presented.

**Internal Assessment:20 Marks:**

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**PRACTICAL-II**

**Course-402-C**

**Various Classing Singing**

**80 Marks**

Performance of half an hour's duration before an invited audience in Ragas selected from the list of Ragas prescribed in Appendix – 1V

Candidate may plan his/her performance in the following manner:-

**Classical Vocal Music**

i) Dhrupad/Dhamar presentation for Vocal Music. Tarana is optional.

**Classical Instrumental Music**

Alap, Jor, Jhala, Masitkhani and Razakhani Gats in Instrumental Music

ii) **Semi Classical Music**

A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaal may also be presented.

**Internal Assessment:20 marks**

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**PRACTICAL-III**

**Course-403-C**

**Viva-voce**

**80 Marks**

Ragas prescribed in Appendix – 1V

**Division of marks**

g) Choice raga intensive knowledge as per Appendix-II 10



- h) Question about Vilambit Khyal or Gat as per Appendix-II. 15  
 i) Question about Drut Khyal or Gat as per Appendix-II 15  
 j) Critical and comparative study of the ragas as per Appendix-II 15  
 k) Singing one Drupad/Dhamar of the ragas as per Appendix-II 15  
 l) Plying basic Thekas on table 10  
 Or  
 Gat composed in tals other then teental

Total= 80 Mark

**Internal Assessmen : 20 Marks**

**List of Ragas as per Appendix – IV**

1. Maru Vihag
2. Pooriya Kalyan
3. Chandra Kauns
4. Nand
5. Pooriya Dhanashri
6. Bhinna Shadaj
7. Darbari Kanda
8. Multani
9. Madmaadya Sarang
10. Pilu
11. Asa
12. Sindura

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-I**

**COURSE-401(A)-E**

**HISTORY OF MUSIC NOTATION SYSTEM**

**80 MARKS**

**3 HOURS**

**UNIT-I**

1. Origin of music notation system.
2. Process of development of music notation system.

**UNIT-II**

3. Vishnu Digamber Notation systems
4. Bhatkhandey Notation systems

**UNIT-III**

- 5 Principal of staff notation
6. Writing Indian Classical Bandish in staff notation.

**UNIT-IV**

7. Comparative study of different notations systems of music.

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-IV**

### **HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-I**

**COURSE-401(B)-E**  
**ANALYSIS OF RAGAS**

**80 MARKS**  
**3 HOURS**

#### **UNIT-I**

Comparative and critical study of ragas.

1. Bhairav
2. Ahir Bhairav
3. Anand Bhairav

#### **UNIT-II**

4. Kalyan
5. Shudhha Kalyan
6. Pooriya Kalyan

#### **UNIT-III**

7. Vilawal
8. Devgiri Vilawal
9. Yamni Vilawal

#### **UNIT-IV**

10. Sarang
11. Miyan ki Sarang
12. Brindavani Sarang
13. Writing Notation in given Ragas list of appendix - III
14. Writing notation talas in different layakaries.

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-IV**

### **HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-I**

**COURSE-401(C)-E**  
**HINDUSTANI AND KARNATKI SANGEET**  
**UNIT-I**

**80 MARKS**  
**3 HOURS**

1. History of development of Hindustani and Karnataki music systems.

**UNIT-II**

2. Detailed study of Hindustani music with its swar, ragas and talas
3. Detailed study of Karnataki music with its swar, ragas and talas

**UNIT-III**

4. Comparative study of Hindustani and Karnataki Sangeet systems

**UNIT-IV**

5. Essay on Hindustani and karnatki sangeet general topics/musicians

**Internal Assessment: 20 Marks**

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-II**

**COURSE-402(A)-E**

**80 MARKS**

**GHARANAS**

**3 HOURS**

**UNIT-I**

1. History & Origin of Gharanas in Music.
2. Developments of different Gharanas.

**UNIT-II**

3. Study of Gwaliour Gharana , Agra Gharana ,Dihli Gharana , Jaipur Gharana Patiala Gharana, Alladiya Khan Gharana.
4. Study of kirana Gharana

**UNIT-III**

5. Comparative study of Gharanas

**UNIT-IV**

6. A brief life history of musicians and contribution with Gharana as unit-II .

**Internal Assessment: 20 Marks**

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Vocal/Sitar)**

**THEORY-II**

**COURSE-402(B)-E**

**80 MARKS**

**STUDY OF MUSICAL INSTRUMENTS**

**3 HOURS**

**UNIT-I**

1. History of origin of musical instruments.
2. Classification of musical instruments



### UNIT-II

3. Introductory study of five Tat Vaddhya with its origin
4. Introductory study of five Avnaddha Vaddhya with its origin.

### UNIT-III

5. Introductory study of five Ghan Vaddhya with its origin.
6. Comparative study of musical Instruments

### UNIT-IV

7. Social & Spritual relation with musical instruments.
8. A Critical study of any musical instrumenitar(Sitar / Tanpura / Tabla / Harmonium etc.)

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-IV**

### **HINDUSTANI MUSIC**

#### **(Vocal/Sitar)**

#### **THEORY-II**

**COURSE-402(C)-E**

**RESEARCH MYTHOLOGY IN MUSIC**

#### **UNIT-I**

- i) Comcept of research
- ii) Type of research

#### **UNIT-II**

- iii) Research process
- iv).Research ethics

#### **UNIT-III**

- v)Researches tool & Techniques
- vi)Problem in music research.

#### **UNIT-IV**

- v)Perspective and Prospectius-reference Indian Music(Seminar Proceeding)
- vi)Research methods & sources of research in Indian music(book)

**Internal Assessment: 20 Marks**

### **Books Recommended:**

1. Sangeet padyatiyun ka tulnatmak adhyayan-V.N.Bhatkhande
2. Raga-Shastra By Dr.Geta Banerge. Part-1&2
3. Rag Vigyan Part I- VII Vinayak Rao Patverdhan
4. Abhinav Geetanjali By Pt. Ramashray Jha . Part 1-5
- 5.Raga vishleshan 1-2 by Uma Garg
6. Bhartiy sangeet ka itihash-Shridhar Paranjape
- 7.Kramik Pustak Malika I- VI , V.N. Bhatkande
8. Vishv sangeet ka itihash -Amaldas Sharma
- 9.Bharatiy Sangeet Ka Itihash -Umesh Joshi

**80 MARKS**

**3 HOURS**

10. Bharat ka sangeet Siddhant-Aacharya Brihspati
  11. Bhartiya Sangeet Vadya – Lalmani Mishra
  12. Sangeet: Poorv Ur Pashchim-Hathras
  13. Spiritual Aspect And Indian Music-R.L.Simeca
  14. Traditions & Trends in music –V.K.Aggarawal
  15. A Hand book on staff notation for Indian music.-Wright Boat
  16. Indian Notation systems – Wright Boat
  17. Treatise on ancient hindu music- A Bhattacharya
  18. Indian music through the ages-Sripad Bandhyopadhyaya
  19. Uttar bhartiya shastriya gayan ka dhanyankit adhyayan(1880-1980)-Dr.Ramakant Dwevedi
  20. Sangeet Chintamani- K.C.D. Brahaspati
  21. Research methodology in Indian music- A step by step guide for beginners-Anil Kumar Verma
  22. Bhartiya sangeet main shodha Pravidhi-Alka Nagpal
  23. Pashchatya sangeet shiksha –Bhagwatsharan Sharma
  24. Sangeet Nibandhawali -Hathras
  25. Musical Instruments-B.C.Deva
- NOTE: Recommended as faculty also. ( Journal ,books etc.)
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**SYLLABUS**

**OF**

**MASTER OF ARTS**

**PERCUSSION HINDUSTANI MUSIC**  
**(TABLA/PAKHAWAJ)**

**SHRI DEV SUMAN UTTARAKHAND UNIVERSITY**  
**BADSHAHITHAUL**  
**TEHRI GARHWAL (UTTARAKHAND)**



## AFFILIATION

The proposed course shall be conducted and supervised by the Department of Music, Faculty of Music and Fine Arts, Sri Dev Suman Uttarakhand University, badshahi thaul, Tihri Garhwal, ( )

## VISION

The course aims at producing competent musicians and musicologists with technical know-how who may excel not only in the knowledge, but in the practical presentation of music, besides possessing a proper idea of the aesthetic significance and social relevance of this pre-eminent performing art. Bearing in mind the recent advances in the teaching of performing arts, which include appropriate illustrative references to actual works of art (recorded music), the implementation of the programme will proceed with due care for the demands of both personal practice and presentation of music to audiences, both connoisseurs and lay listeners. Reading material relating to music will be provided by the Faculty's library, which is already well equipped in this respect.

## OBJECTIVES

- (a) To create musicians who will excel in up keeping the time honored concepts and criteria of our classical music. The emphasis will throughout be on analytical understanding and sound practical knowledge of percussion music.
- (b) To study comparative aspects of Hindustani, Karnataka and folk percussion music.
- (c) To study comparative aspects of percussion music of other countries.

# Master of Arts

## Percussion Music (Tabla/Pakhawaj)

### PROGRAMME STRUCTURE

The M.A programme is divided into two parts as under. Each part will consist of two Semesters to be known as Semester I and Semester II for Part-I; and Semester III and Semester IV for Part-II

Part-I	First Year	Semester-I	Semester II
Part-II	Second Year	Semester -III	Semester-IV

The schedule of papers prescribed for various semesters shall be as follows:

### PART-I

#### SEMESTER-I

COURSE NO.	TITLE OF THE COURSE	<u>HINDUSTANI MUSIC</u>	MARKS
101- C	Practical I- Stage performance		100
102 -C	Practical II- Viva – voce		100
103 -C	Theory-I Study Of Musical Instruments		100
104 -C	Theory II- Applied theory		100
		<b><u>TOTAL MARKS=400</u></b>	

#### SEMESTER- II

<u>COURSE NO.</u>	<u>TITLE OF THE COURSE - HINDUSTANI MUSIC</u> <u>(VOCAL/INS.SITAR)</u>	
201-C	Practical I - Stage Performance	100
202-C	Practical II- Viva – voce	100
203-C	Project	100
204-C	Interdisciplinary approach in Indian Music	100
205-C	Comparative system of Hindustani & Karnataki sangeet & tala systems	100
	<b><u>TOTAL COURSE MARKS = 500</u></b>	

## PART-II

### SEMESTER-III

COURSE NO.	TITLE OF THE COURSE	HINDUSTANI MUSIC	MARKS
301-C	Practical I - Stage Performance		100
302-C	Practical II- Viva – voce		100
301(A)-E	Theory of ancient Avanaddha Vaddhya <b>Or</b>		100
301(B)-E	Aesthetical analysis of Tala Vaddhya <b>Or</b>		100
301(C)-E	Historical study of instruments classification.		100
302 (A)-E	Aesthetic appreciation of percussion instruments <b>Or</b>		100
302 (B)-E	Scientific study of musical sounds <b>Or</b>		100
302 (C)-E	History of Indian music		100
<b>TOTAL COURSE : 400</b>			

Candidate must choose any one from each course from Theory Elective paper 301()-E & 302()-E

### SEMESTER-IV

COURSE NO.	TITLE OF THE COURSE	HINDUSTANI MUSIC	MARKS
401-C	Practical - Stage Performance	Practical I	100
402-C	Practical II- Viva – voce		100
403-C	Project		100
401(A)-E	History of Music notation system <b>OR</b>		100
401(B)-E	Study of reference books about percussion instruments <b>OR</b>		100
401(C)-E	Hindustani and karnataki sangeet systems		100
402(A)-E	Gharana. <b>Or</b>		100
402(B)-E	Study of Musical Instruments <b>Or</b>		100
402(C)-E	Research mythology in music		100
<b>TOTAL COURSE MARKS =500</b>			

Candidate must choose any one from each course from Theory Elective paper 401()-E & 402()-E



## SCHEME OF EXAMINATIONS

1. The medium of instruction and examination shall be either English, or Hindi.

2. Examinations shall be conducted at the end of each Semester as per the Academic calendar notified by the Sri Dev Suman Uttarakhand University, Tehri

3. The system of evaluation shall be as follows:

3.1 Each course will carry 100 marks, of which 20 marks shall be reserved for internal assessment based on tests, seminar, term courses and attendance etc. No student will be allowed to appear in the end Semester if he/she has not participated in class assignments/tests, seminars, term courses etc. and has not been awarded the marks of internal assessment. For reappearing in the next applicable semester the candidate will be required to attend regular classes in the concerned semester and fulfill all the activities related to internal assessment. No special classes will be conducted for him/her during other semesters.

3.2 The remaining 80 marks in each paper shall be awarded on the basis of practical/ written examination at the end of each semester. The duration of written examination for each paper shall be three hours and for practical minimum half an hour for each candidate.

4. Examinations for courses shall be conducted only in the respective odd and even Semesters as per the Scheme of Examinations. Regular as well as Ex-Students shall be permitted to appear / reappear / improve in courses of odd Semesters only at the end of odd Semesters and courses of Even Semesters only at the end of Even Semesters.

**ATTENDANCE REQUIREMENT:** No student shall be considered to have pursued a regular course of study unless he/she is certified by the Head of the Department of Music 75% of the total number of lectures, tutorials and seminars conducted in each semester, during his/her course of study. Provided that he/she fulfills other conditions the Head, Department of Music may permit a student to the next Semester who falls short of the required percentage of attendance by not more than 10 percent of the lectures, tutorials and seminars conducted during the semester.

## MARKS DIVISION CRITERIA AS PER COURSE

Syllabus of M.A.Music(Tabla/Pakhawaj)w.e.f. academic year 2018-2019.

### HINDUSTANI MUSIC

#### SEMESTER-I

(Total Marks-400)

Course No.	Title of the Course	Final Exam	InternalAssessment	Total Marks
101-C	Practical I - Stage Performance	80	20	100
102-C	Practical II- Viva - voce	80	20	100
103-C	Theory-I- Study Of Musical Instruments	80	20	100
104-C	Theory -Applied Theory	80	20	100
<b>TOTAL PAPERS = 04</b>				

#### SEMESTER-II

Course No.	Title of the Course	Final Exam	InternalAssessment	Total Marks
201-C	Practical I -Stage Performance	80	20	100
202-C	Practical II- Viva - voce	80	20	100
203-C	Project	80	20	100
204-C	Theory I-interdisciplinary approach in Indian music	80	20	100
205-C	Theory II-Comparative sysof Hindustani music& karnatak sangeet & talas system	80	20	100
<b>TOTAL PAPERS = 05</b>				

### SEMESTER-III

Course No.	Title of the Course	Final Exam	Internal Assessment	Total Marks
301-C	Practical I-Stage Performance I	80	20	100
302-C	Practical II-Viva - voce	80	20	100
301(A)-E	Theory of ancient avanadhaya vadhyas	80	20	100
301(B)-E	Or Aesthetical analysis of tala vadhya.	80	20	100
301(C)-E	Or Historical study of instruments classification.	80	20	100
302(A)-E	Asethetic appreciation of Percussion instruments.	80	20	100
302(B)-E	Or study of musical sounds	80	20	100
302(C)-E	Or History of Indian Music	80	20	100
	<b>TOTAL PAPERS = 04</b>			

### SEMESTER-IV

Course No.	Title of the Course	Final Exam	Internal Assessment	Total Marks
401-C	Practical I-Stage Performance	80	20	100
402-C	Practica II- Viva - voce	80	20	100
403-C	Project	80	20	100
401(A)E	<u>Theory-(Elective Course)</u> History of music notation system.	80	20	100
401(B)-E	OR Study of reference books about percussion instruments	80	20	100
401(C)-E	OR Hindustani and Karnataki sangeet systems.	80	20	100
402(A)-E	Gharana.	80	20	100
402(B)-E	OR Study of Musical Instruments	80	20	100
402(C)-E	OR Research Mythology in music.	80	20	100
	<b>TOTAL PAPERS = 05</b>			



**GRAND TOTAL OF MARKS FOR THE COURSE - 1800**

<b>DIVISION PERCENTAGE CRITERIA OF THE COURSE</b>		
First class pass percentage	-	60%
Second class pass percentage	-	50%
Minimum pass percentage for the course	-	45%

**M.A.SEMESTER-I**  
**HINDUSTANI MUSIC**  
**(Tabla/Pkhawaj)**  
**PRACTICAL-I**

Course: 101-C

**Stage Performance I**

80 Marks

- (i) Stage performance for 30 minutes with Prachalit Tala with Padhant. According to List of Talas Appendix - I.
- (ii) Practical Knowledge of Different type of Gats – Dupalli, Tipalli and Chaupalli for Pkhawaj Samaa Paran (minimum 2).
- (iii) Stage performance for 30 minutes with Aprachalit Tala with Padhant. According to List of Appendix Talas-I.
- (iv) Practical Knowledge of Different type of Gats – Dupalli, Tipalli and Chaupalli for Pkhawaj Samaa Paran (minimum 2).

Internal Assessment 20 Marks

**M.A.SEMESTER-I**  
**HINDUSTANI MUSIC**  
**(Tabla/Pkhawaj)**  
**PRACTICAL-II**

Maximum Marks 102-C

**Viva - voce**

80 Marks

- i. Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- ii. Knowledge of Graha (Sam-Visham).

- iii Presentation of Pakhawaj with padhant for 8 minutes by Tabla students
- iv Presentation of Tabla for 8 minutes by Pakhawaj students.
- v. Ability to accompany vocal and instrumental music in Drut composition.
- vi. Ability to play different Layakaris in Tritala.
- vii. Padhant with Tali-Khali in Talas, prescribed Talas-I with Thah, Dedh, Dugun, Tigun and Chaugun.

**INTERNAL ASSESSMENT 20 MARKS**

## **M.A.SEMESTER-I**

### **HINDUSTANI MUSIC**

#### **(Tabla/Pkhawaj)**

##### **Theory-I**

**COURSE: 103-C**

**STUDY OF MUSICAL INSTRUMENTS**

**80 MARKS**  
**3 HOURS**

#### **UNIT-I**

1. History of origin of musical instruments.
2. Classification of musical instruments

#### **UNIT-II**

3. Introductory study of five Tat Vaddhya with its origin
4. Introductory study of five Avnaddha Vaddhya with its origin.

#### **UNIT-III**

5. Introductory study of five Ghan Vaddhya with its origin.
6. Comparative study of musical Instruments

#### **UNIT-IV**

7. Social & Spritual relation with musical instruments.
8. A Critical detailed study of musical instrumenitar Tabla & Pakhawaj .

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-I**

### **HINDUSTANI MUSIC**

#### **(Tabla/Pkhawaj)**

##### **Theory-II**

**UNIT-I**

- 1.Explanation of Tabla Syllables producing system with right , left & together pattern.
- 2.Tuning system of Tabla with different style of ragas

**UNIT-II**

3. Notation writing of various compositions Prescribed in your Prectical course.
4.  $3/2$  Dedhguna,  $2/3$  guna,  $5/4$  Kuaddi (Sawai),  $7/4$  Biaadi Layakaries of the following Talas:  
Tritala, Jhaptala, Ektala, Rupak & Dhamar.

**UNIT-III**

- 5.Detailed study of Dash Prans of Tala.
- 6.Definition, explanation & application of the following:  
Laya, Aavertan, Adi ,Biadi, Mahakuadi, Maha adi, Maha Biadi,Mukhada, Kayada, Palta, Tihai.

**UNIT-IV**

- 7.Comparitive study of the following:  
Mukhada, Kayada , Gat , Tihai , Chkkardar Tihai ,Bant / Chalan.
- 8.Principal of Tala rachana

**Internal Assessment: 20 Marks**

**LIST OF TALAS OF APPENDIX - I**

**PRACHALIT** : Tritala, Ektala/Aditala, Chartala Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Paran, Theke ki Badhat.

**APRACHALIT** : Matta Tala (9 Matras):Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.

**Books Recommended:**

- 1.Tal Prakash –Bhagwat Sharan Sharma
- 2.Table Ka Udgama,Vukas aur Vadan Shailiyan- Yogamaya Shukl
- 3.Bhartiya Sangeet main Taal aur Roop-Vidhan- Subhadra Chaury.
- 4.Tala Manjri –pratham khand –Bhrigunath Verma.
- 5.Hindustani avam karnatak sangeet- published by Sangeet Karyalaya Hatharas

NOTE: Also the material other interdisciplinary topics recommended as the faculty of the department .



# M.A.SEMESTER-II

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### PRACTICAL-I

Course: 201-C

#### Stage Performance

80 Marks

- (i) Stage performance for 30 minutes with Prachalit Tala with Padhant. According to prescribed Talas-I.
- (ii) Practical knowledge of different types of Gats (Punjabi, Charbagh, Delhi).
- (iii) Stage performance for 30 minutes with Aprachalit Tala with Padhant. According to prescribed Talas-I.
- (iv) Practical Knowledge of Different type of Gats – Dupalli, Tipalli and Chaupalli for Pakhawaj Samaa Paran (minimum 4).
- (v) Aprachalit : Rudra Tala (11 matra), Astha Mangal (11 matra) Peshkar/uthan, Kayadas/Padal, Tukra and Chakradars/Rela and Parans.

Internal Assessment 20 Marks

# M.A.SEMESTER-II

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### PRACTICAL-II

Maximum Marks 202-C

#### Viva - voce

80 Marks

- 1.Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- 2.Knowledge of Graha (Sam-Visham).
- 3.Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/ Presentation of Tabla for 8 minutes by Pakhawaj students.
- 4.Ability to accompany vocal and instrumental music in Drut composition.
- 5.Ability to play Leharā in sixteen, twelve and seven beats.
- 6.Padhant with Tali-Khali in Talas, prescribed Talas-I with Thah, Dedh, Dugun, Tigun and Chaugun.

INTERNAL ASSESSMENT 20 MARKS

# M.A.SEMESTER-II

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### PROJECT

Course : 203-C

Topic will be provide by the faculty of department related Percussion instruments of music.

<u>Project</u>	<u>=60 Marks</u>
<u>Viva-voce</u>	<u>=20 marks</u>
<u>Periodical Presentation</u>	<u>=20 Marks (Internal Assesments)</u>
<u>Total</u>	<u>=100 Marks</u>

## M.A.SEMESTER-II

### HINDUSTANI MUSIC

#### (Tabla/Pkhawaj)

Theory - I COURSE: 204-C

80 MARKS

### INTERDISCIPLINARY APPROACH IN INDIAN MUSIC

#### UNIT-I

- (1) Analytical study of Musical sound based on principles of Physics
- (2) Music & Mathematical approach in Laya & Tala of Indian Music

#### UNIT-II

- (3) Computer as an aid in music
- (4) Significance of Avanddha Vadyas in Indian Culture

#### UNIT-III

- (5) Positive aspects of Music in personality development : Psychological Approach
- (6) Notation writing of compositions

#### UNIT-IV

- (7) International Approach in Indian Music
- (8) Membranophones of various notations.

INTERNAL ASSESSMENT 20 MARKS

## M.A.SEMESTER-II

### HINDUSTANI MUSIC

#### (Tabla/Pkhawaj)

#### Theory-II

COURSE: 205-C

HINDUSTANI & KARNATAKI MUSIC.

80 MARKS

3 HOURS

- 1.Principal of Hindustani & Kernataki Tala systems

2. History of development of Hindustani and Karnataki Tala's systems.

### UNIT-II

2. Detailed study of Hindustani music with its swar, ragas and talas
3. Detailed study of Karnataki music with its swar, ragas and talas
4. Comparative study of Hindustani and Karnataki Sangeet systems.

### UNIT-III

5. Biography & contributions of following musicians:  
Tyagraj, Mutthuswami Dikshitar Shyana Shastri, Purander Das, Subulaxmi  
Anokhelal, Ahamad Jana Thirakwa. Kishan Maharaj Sudhar Khan, Jakir Hussien.

### UNIT-IV

6. Essay on Hindustani and karnatki sangeet general topics/musicians.

### Internal Assessment: 20 Marks

### LIST OF TALAS OF APPENDIX - II

PRACHALIT : Teentala, Adachartal, Ektala/Aditala, Chartala Tilwada, Jhaptal, Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Paran, Theke ki Badhat.

APRACHALIT : Matta Tala (9 Matras) Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/Rela and Parans.

### Books Recommended:

1. Tal Prakash –Bhagwat Sharan Sharma ;
2. Table Ka Udgama, Vukas aur Vadan Shailiyan- Yogamaya Shukl
3. Bhartiya Sangeet main Taal aur Roop-Vidhan- Subhadra Chaury.
4. Tala Manjri –pratham khand –Bhrigunath Verma.
5. Hindustani avam karnatak sangeet- published by Sangeet Karyalaya Hatharas

NOTE: Also the material other interdisciplinary topics recommended as the faculty of the department



# M.A.SEMESTER-III

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### PRACTICAL-I

Course: 301-C

#### Stage Performance I

80 Marks

1. Stage performance for 30 minutes with Prachalit Tala with Padhant. According to prescribed Talas.
2. Practical Knowledge of Different type of Gats – Dupalli, Tipalli and Chaupalli for Pakhawaj Samaa Paran (minimum 2).
3. Stage performance for 15 minutes with Aprachalit Tala with Padhant. According to prescribed Talas-I.
4. Practical Knowledge of Different type of Gats – Dupalli, Tipalli and Chaupalli for Pakhawaj Samaa Paran (minimum 2).
5. Practical knowledge of Gats (Udan Ki Fard, Jannani, Manjhedar).
6. Ability to play Kayadas in Farukhabad and Lucknow style of Tabla. Internal

INTERNAL ASSESSMENT 20 MARKS

# M.A.SEMESTER-III

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### PRACTICAL-II

Maximum Marks 302-C

#### Viva - voce

80 Marks

- (1) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (2) Knowledge of Graha (Sam-Visham).
- (3) Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/ Presentation of Tabla for 8 minutes by Pakhawaj students.
- (4) Ability to accompany vocal and instrumental music in Drut composition.
- (5) Ability to play different Layakaris in adachartal
- (6) Padhant with Tali-Khali in Talas, prescribed Talas-I with Thah, Dedh, Dugun, Tigun and Chaugun.
7. Practical knowledge of Gats (Udan Ki Fard, Jannani, Manjhedar).
8. Ability to play Kayadas in Farukhabad and Lucknow style of Tabla. Internal

Internal Assessment 20 Marks

# M.A.SEMESTER-III

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### THEORY-I

COURSE-301(A)-E

80 MARKS

3 HOURS

### HISTORY OF ANCIENT AVANADHA VADYA

#### UNIT-I

1. Origin and development of Pakhawaj, Tabla and Mridangam with their respective schools.
2. Classical Percussion music instruments and their impact on society

#### UNIT-II

3. Origin and development of various avanadha regional instruments of North India- Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol, Dhol-Damaun, Daunra and their impact on society

#### UNIT-III

5. Origin and development of various Avanadha Vadyas of south India i.e. Taval, Chenda, Edakka, Ghatam and Khanjira. and their impact on society.

#### UNIT-IV

6. Detailed study of following talas- Basat, Rudra, Leelavati, and Penchamsawari.
7. Ideal method of practicing (riaz) and teaching of Percussion instruments Tabla/Pakhawaj.

Internal Assessment: 20 Marks

# M.A.SEMESTER-III

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### THEORY-I

COURSE-301(B)-E

### ASTHETIC ANALYSIS OF PERCUSSION INSTRUMENTS

80 MARKS

3 HOURS

#### UNIT-I

1. Rasa siddhanta as described in Natyashastra. its applicability to Indian music with special reference of musical interval i.e. Laya & Tala



**UNIT-II**  
2. Aesthetical study of following techniques : Nikas ,Padhant , Laya , Khali-Bhari & Sam

**UNIT-III**  
3. Analysis of the tonal quality of various percussion instruments of Hindustani music i.e. Pakhawaj Table , Dholak , Naqqara and Shrikhol with reference to use of multiple membrane , black pasta , use of fine tuners ( Gajra)

**UNIT-IV**  
4. Aesthetical study of saman Matrik Talas in Hindustani music.

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-III**

### **HINDUSTANI MUSIC**

#### **(Tabla/Pkhawaj)**

##### **THEORY-I**

**COURSE-301(C)-E**

**HISTORIAL STUDY OF INSTRUMENTS CLASSIFICATION**

**80 MARKS**

**3 HOURS**

##### **UNIT-I**

1. History & Classification of musical instruments .
2. Indian Percussion instruments and their verity.

##### **UNIT-II**

3. Introductory study of five each Tat , Avnaddha and Ghan Vaddhya with its origin
4. Comparative study of musical Instruments.

##### **UNIT-III**

5. Relation between musical instruments and their verities .
- 6 study of Membranophones percussion instruments

##### **UNIT-IV**

7. Social & Spritual relation with musical instruments.
8. A Critical study of Indian Percussion musical instrumenitar(Mridang / Pkhawaj / Tabla / Dholak etc.)
5. Essay general / currents topics of music.

**Internal Assessment: 20 Marks**

## **M.A.SEMESTER-III**

### **HINDUSTANI MUSIC**

#### **(Tabla/Pkhawaj)**

##### **THEORY-II**

**COURSE-302(A)-E**

**ASETHETIC APPRECIATION OF PERCUSSIONS INSTRUMENTS**

**80 MARKS**

**3 HOURS**



1. Pitch, Intensity & timber.  
2. Relation of timber with Percussion instruments

UNIT-I

3. Sympathetic Resonance.  
4. Relation of Sympathetic Resonance with Musical Performance.

UNIT-II

5. Consonance and Dissonance.  
6. Relation of Consonance and Dissonance with Indian classical music

UNIT-III

7. Role of percussion instruments with Indian singing styles.  
8. Comparative study of accompanying Melody, Harmony and Indian ragas.

UNIT-IV

Internal Assessment: 20 Marks

**M.A.SEMESTER-III**

**HINDUSTANI MUSIC**

**(Tabla/Pkhawaj)**

**THEORY-II**

COURSE-302(B)-E

SCIENTIFIC STUDY OF MUSICAL SOUNDS.

80 MARKS

UNIT-I

1. Nad -Vibration & Friquency
2. Quality of Nad - Pitch, Intensity & timber.

UNIT-II

3. Musical Notes sympathetic resonance
4. Consonance and Dissonance

UNIT-III

5. Melody and Harmony. Types of Harmony
6. Correct Intination of Swars in Various ragas.

UNIT-IV

7. A study of Westerns Rhythms Systems
8. Quality of westerns Rhythms Systems

Internal Assessment: 20 Marks

**M.A.SEMESTER-III**

**HINDUSTANI MUSIC**

**(Tabla/Pkhawaj)**

**THEORY-II**

**UNIT-I**

1. Brief History of the following Period of music.  
Vedic, Pauranic, Ramayana, Mahabharat, Panini, Jain, Bauddh, Kanishk, Nag

**UNIT-II**

2. History of Music in Gupta's period
3. History of Music in Muslim Period

**UNIT-II**

4. British period of music.
5. Independet period of music

**UNIT-IV**

6. Morden period of music.

**Internal Assessment: 20 Marks**

**LIST OF TALAS OF APPENDIX – III**

**PRACHALIT:** Tritala, Adachartala/Dhamar, Sultala Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, –  
Tukra, Chakradar, Gats/Trisya Jati Gati Paran, Theke ki Badhat.

**APRACHALIT:** Leelavati Tala/JayTala (13 Matra) Peshkar/Uthan, Kayadas/Padal, Tukra,  
Chakradars/Rela and Parans.

**Books Recommended:**

1. Tal Prakash –Bhagwat Sharan Sharma
  2. Table Ka Udgama, Vukas aur Vadan Shailiyān- Yogamaya Shukl
  3. Bhartiya Sangeet main Taal aur Roop-Vidhan- Subhadra Chaury.
  4. Tala Manjri –pratham khand –Bhrigunāth Verma.
  5. Hindustani avam karnatak sangeet- published by Sangeet Karyalaya Hatharas
  6. Anjali Mittal - Hindustani Music and the aesthetic Concept of form
  7. Raga Parichay –Part 3 –Prof. Harish Chandra Shrivastava
  8. Bharatiy Sangeet Ka Itihas –Umesh Joshi
  9. Introductory Readings in Aesthetics, the Free Press, New York, 1969
  10. Manjula Saxena- Hindustani Music and the aesthetic
  11. Comparative Aesthetics, Chowkhamba Publications. Problems of Arts
  12. Debussy - NOTE Three Classics in the Aesthetics of Music
  13. Science and arts of Indian music- B.P. Batra
  14. Dhvani aur sangeet –Lalit Kishor Sighn
- NOTE: Recommended as by the faculty also ( Journal ,books etc.)

# M.A.SEMESTER-IV

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### PRACTICAL-I

Course: 401-C

#### Stage Performance

80 Marks –

- (i) Stage performance for 30 minutes with Prachalit Tala with Padhant. According to prescribed Talas-I.
- (ii) Practical knowledge of different types of Gats (Punjabi, Charbagh, Delhi).
- (iii) Stage performance for 30 minutes with Aprachalit Tala with Padhant. According to prescribed Talas-I.
- (iv) Practical Knowledge of Different type of Gats – Dupalli, Tipalli and Chaupalli for Pakhawaj Samaa Paran (minimum 4).

Internal Assessment 20 Marks

# M.A.SEMESTER-IV

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### PRACTICAL-II

Maximum Marks 402-C

#### Viva - voce

80 Marks

1. Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
2. Ability to play Kayadas of Delhi and Ajrada Gharana( Two each).
3. Ability to play and explain with composition the 'DhinaGina' Bol in various Gharanas.
4. Ability to play attractive Mukhdas in different Talas 10,12,14 and 16 matras.
5. Ability to play Kuard Laykari compositions.
6. Ability to sing one chhota khyal in Tritala or Ektala.

Internal Assessment 20 Marks

# M.A.SEMESTER-IV

## HINDUSTANI MUSIC

### (Tabla/Pkhawaj)

#### Project

Course : 403-C



## PROJECTS

Topic will be provide by the faculty of department related Percussion instruments of music.

Project =60 Marks

Viva-voce =20 marks

Periodical Presentation =20 Marks (Internal Assesments)

Total =100 Marks

## M.A.SEMESTER-IV

### HINDUSTANI MUSIC

#### (Tabla/Pkhawaj)

#### THEORY-I

#### COURSE-401(A)-E

#### HISTORY OF MUSIC NOTATION SYSTEM

80 MARKS

3 HOURS

#### UNIT-I

1. Origin of music notation system.
2. Process of development of music notation system.

#### UNIT-II

3. Vishnu Digamber Notation systems
4. Bhatkhandey Notation systems

#### UNIT-III

5. Study of Westurn notation systems
6. Principal of staff notation-

#### UNIT-IV

7. Writing Indian Classical Bandish in staff notation.
8. Comparative study of different notations systems of music.

Internal Assessment: 20 Marks

## M.A.SEMESTER-IV

### HINDUSTANI MUSIC

#### (Tabla/Pkhawaj)

#### THEORY-I

#### COURSE-401(B)-E

#### STUDY OF REFERENCES BOOKS ABOUT PERCUSSION INSTRUMENT

80 MARKS

3 HOURS

#### UNIT-I

1. Percussion instruments in Natya shastra
2. Percussion instruments in Sangeet Ratnaker.

#### UNIT-II

3. Tala system of subsequence of Sangeet Ratnaker  
4. Comparative and critical study of Percussion instruments in Indian music.

**UNIT-III**

5. Disintegration of Talas & their elements.  
6. Description of Deshi and Margi Tala

**UNIT-IV**

7. Elementary introduction of Chanda and their relation with music.  
8. Identity of tala in modern scenarios

**Internal Assessment: 20 Marks**

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Tabla/Pkhawaj)**

**THEORY-I**

**COURSE-401(C)-E**

**HINDUSTANI AND KARNATKI SANGEET SYSTEM**

**UNIT-I**

1. History of development of Hindustani and Karnataki music systems.

**UNIT-II**

2. Detailed study of Hindustani music with its swar, ragas and talas  
3. Detailed study of Karnataki music with its swar, ragas and talas

**UNIT-III**

4. Comparative study of Hindustani and Karnataki Sangeet systems

**UNIT-IV**

5. Essay on Hindustani and karnatki sangeet general topics/musicians.

**Internal Assessment: 20 Marks**

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Tabla/Pkhawaj)**

**THEORY-II**

**COURSE-402(A)-E**

**GHRANAS**

**UNIT-I**

1. History & Origin of Gharanas in Music.  
2. Developments of different Gharanas.

**UNIT-II**

3. Intensive study of Tabalas gharanas. Dihli, Ajarada, Lacknow, Farrukhabad, Banaras & Panjab.

**80 MARKS**

**3 HOURS**

**80 MARKS**

**3 HOURS**

4. A brief study of Gwaliour , Agra , Jaipur , Patiala & Kirana Gharana.

**UNIT-III**

5. Comparitive study of Gharanas

**UNIT-IV**

6. A brief biography and contributions of musicians of Gharana's as above unit -II/3.

**Internal Assessment: 20 Marks**

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Tabla/Pkhawaj)**

**THEORY-II**

**COURSE-402(B)-E**

**STUDY OF MUSICAL INSTRUMENTS**

**80 MARKS**

**3 HOURS**

**UNIT-I**

1. History of origin of musical instruments.

2. Classification of musical instruments

**UNIT-II**

3. Introductive study of five Tat Vaddhya with its origin

4. Introductive study of five Avnaddha Vaddhya with its origin.

**UNIT-III**

5. Introductive study of five Ghan Vaddhya with its origin.

6. Comparitive study of musical Instruments

**UNIT-IV**

7. Spritual relation with Avanadha Vadya in India .

8. A Critical study of musical instrumenitar (Tabla /Mridang/Sitar/Harmonium/Flute/Violin etc.)

**Internal Assessment: 20 Marks**

**M.A.SEMESTER-IV**

**HINDUSTANI MUSIC**

**(Tabla/Pkhawaj)**

**THEORY-II**

**COURSE-402(C)-E**

**RESEARCH MYTHOLOGY IN MUSIC**

**80 MARKS**

**3 HOURS**

**UNIT-I**

i) Comcept of research

ii) Type of research

**UNIT-II**

iii) Research process

iv). Research ethics

**UNIT-III**

v) Researches tool & Techniques



vi) Problem in music research.

#### UNIT-IV

v) Perspective and Prospectus-reference Indian Music (Seminar Proceeding)

vi) Research methods & sources of research in Indian music (book)

#### **Internal Assessment: 20 Marks**

#### **LIST OF TALAS OF APPENDIX – IV**

**PRACHALIT:** Tritala, Rupak/Dhamar, Sultala, Tevra  
Peshkar/Uthan, Kayada/Padal, Rela Mukhara, Tukra, Chakradar, Gats/Sath Paran, Theke ki  
Badhat.

**APRACHALIT:** Pancham Savari or Gajjahmpa Tala. Peshkar/Uthan, Kayadas/Padal, Tukra and  
Chakradars/Rela and Parans.

#### **Books Recommended:**

1. Tal Prakash –Bhagwat Sharan Sharma
  2. Table Ka Udgama, Vukas aur Vadan Shailiyan- Yogamaya Shukl
  3. Bhartiya Sangeet main Taal aur Roop-Vidhan- Subhadra Chaury.
  4. Tala Manjri –pratham khand –Bhrigunath Verma.
  5. Hindustani avam karnatak sangeet- published by Sangeet Karyalaya Hatharas
  6. Anjali Mittal - Hindustani Music and the aesthetic Concept of form
  7. Raga Parichay –Part 3 –Prof. Harish Chandra Shrivastava
  8. Bharatiy Sangeet Ka Itihas –Umesh Joshi
  9. Introductory Readings in Aesthetics, the Free Press, New York, 1969
  10. Manjula Saxena- Hindustani Music and the aesthetic
  11. Comparative Aesthetics, Chowkhamba Publications. Problems of Arts
  12. Debussy - NOTE Three Classics in the Aesthetics of Music
  13. Science and arts of Indian music- B.P. Batra
  14. Dhvani aur sangeet –Lalit Kishor Sighn
  15. Research methodology in Indian music- Astep by step guided for beginners- Anil Kumar Verma
  16. Bhartiya Talon Ka Shastriya Vivechan: Dr. Arun Kumar Sen.
  17. History of Musical Instruments : Curt Sachs
  18. Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya : Dr. Ajay Kumar
  20. Dhvani or Kampan : Dr. Arvind Mohan
  21. Sangeet Ratnakar : Sarswati Tika Vol-III : Subhadra Chaudhary
  22. Classical Musical Instruments : Dr. Suneera Kasliwal
  23. Banaras Gharane Ke Tabla Vadan Me Mukhra : Dr. Prem Narayan Singh
  24. Aesthetical Essays : S.K. Saxena
  25. Sound of the Sacred : Selina Thiele Mann
- NOTE: Recommended as by the faculty, also ( Journal ,books etc.)