

INDIAN MUSIC

Theory	80 Marks
Paper I	40 Marks
Paper II	40 Marks
Practical	120 Marks
Duration of each Theory Paper	3 Hours
Duration of each Practical	45 Minutes

Note-

The Question paper for the Examination will be divided in three Parts i.e. A-B and C as under :-

Section A- Consist 10 Compulsory Questions there will be 2 question from each units and answer of each question shall be limited up to 30 words. Each question will carry 01 Marks.

Section B- Consist 10 questions, two question from each units will be set and student will answer one question from each unit. Answer of each question shall be limited up to 250 wards. Each question carry 03 Marks.

Section C- Consist 05 questions, one question from each unit and student will answer any three 03 questions and answer of each question shall be limited up to 500 wards. Each question carry 5 Marks

The Hindustani system of Music shall be followed. The candidates must pass in both theory and practical examinations separately. (No Candidate will be permitted to offer more than one instrument. Occasional demonstration will be held to encourage and promote performing talent of students and further to strengthen them of Practical examination. They have to actively participate in at least two out of three demonstration.

PAPER I**HISTORY AND GENERAL**

(Common for both Vocal and Instrumental Candidates)

Unit 1 : Brief History of Indian Music from Ancient to Mediaeval period.

Ancient with broad outlines of Bharat's Natyashastra, Brithadeshi and Sangeet Ratnakar

Mediaeval with brief reference to Sangeet Parijat and Raga Tatva Vibodh (Swaradhaya only)

Development of music in the Muslim period from Alauddin Khilji to Mohammed Shah Rangeele with reference to Amir Khusro, Swami Haridas, Tansen, Surdas, Tulsidas, Mirabai, Sadarang and Adarang

Unit 2 : (a) Development of Music in modern period and contribution of Pt. Bhatkhande and Pt. Vishnu Digamber Palusker.

(b) Definition and elementary knowledge of the following :
(1) Gram (2) Murchhanna (3) Jati Gayan (4) Grah (5) Ansa (6) Nyas (7) Swasthan Niyam (8) Sthaya (9) Mukkhachalan

Unit 3 : (a) Important and basic rules regarding Hindustani Music
(b) Detail study of the notation system of Pt. Vishnu Digamber Palsuker and Pt. Bhatkhande.

Unit 4 : Evolution of 72 Thatas as explained by Pt. Venkatamukhi and 32 Thatas of Hindustani Music

Importance of seasons and their influence on the Sahitya of Musical compositions

Unit 5 : Elementary knowledge of the four fold music instrument (Tat, Vitat, Ghan and sushir) used in Classical Music

General understanding of Sarod, Sitar, Tabla, Pakhawaj, Violin and Tanpura.

Steps taken by the Government of India for popularisation of Indian Classical Music.

PAPER II (A)**TECHNIQUES OF VOCAL MUSIC AND****THE THEORY OF RAGAS**

(For Vocal Music only)

Unit 1 : Knowledge of different forms of musical compositions viz Dhrupad, Dhamar, Khayal, Tappa and Thumari, Comparative study of the Gayaki of the aforementioned musical compositions.

Unit 2 : Description and comparative study of the prescribed Ragas as under :

1. Kalyan Thata : Yaman, Bhoopali
2. Bilawal Thata : Alhaiya Bilawal
3. Khamaj Thata : Desa
4. Bhairava Thata : Bhairava, Ramkali
5. Kaphi Thata : Bhimpalasi, Bageshree, Brindavani Sarang
6. Bhairavi Thata : Malkauns

Unit 3 : Ability to write in notation Alaps and Tans in the prescribed Ragas

Unit 4 : Ability to write in notation composition in the following Ragas :

- (i) Vilambit Khayals : Yaman, Bhoopali, Alhaiya Bilawal and Ramkali
- (ii) Drut Khayals : One in each prescribed Ragas
- (iii) One Dhrupad in Rag Bhairava with Dugun and Chaugun
- (iv) One Dhamar in Rag Bageshwari with Dugun.

Unit 5 : Ability to write the following talas in Thaya with Dugun, Tigun, Chaugun and Chagun :

- (1) Tilwara (2) Dharmar (3) Jhumara (4) Jhaptal (5) Ektal (6) Chautal (7) Rupak (8) Trital

PAPER II (B)

TECHNIQUES OF THE INSTRUMENT OFFERED

AND THE THEORY OF RAGAS

(For Instrumental Music only)

Unit 1 : Composition of Todas independent of the prescribed ones; Different strokes of the Mizarb, their working and rhythmic patterns produced by the Mizarb.

Different styles of gats played on the instrument and the difference between them.

How to acquire speed and accuracy of intonations on the instrument offered.

Unit 2 : Description and comparative study of the following Ragas :

1. Kalyan Thata : Yaman, Bhoopali
2. Bilawal Thata : Alhaiya Bilawal
3. Khamaj Thata : Desa
4. Bhairava Thata : Bhairava, Ramkali
5. Bhairava Thata : Malkauns
6. Kaphi Thata : Bhimpalasi, Bageshree, Brindavani Sarang

Unit 3 : Ability to write in notation Maseethani and Razakhani Gats, Todas in Dugun and Chaugun and Jhala in the following Ragas :

Yaman, Bhoopali, Bageshree, Malkauns

Unit 4 : Ability to write in notation Gats of the Ragas with Todas and Jahalas in prescribed Talas as mentioned below :

1. Bhimpalasi : Tal Jhaptal
2. Brindavani Sarang : Tal Roopak

Unit 5 : Ability to write the following Talas in Thaya, Dugun, Tigun, Chaugun and Chagun :

1. Tilwara 2. Dhamar 3. Jhumara 4. Jhaptal 5. Roopak
6. Ektal 7. Chautal 8. Trital

PRACTICAL

VOCAL MUSIC

1. Sight Singing.
2. To recognise the Ragas and Swaras while being sung
3. To show the difference of Ragas by means of characteries Swara Vistar
4. To recite the following Tals with Matras and Bols in Thaya with Dugun
 - (1) Tilwara (2) Dhamar (3) Jhumara (4) Jhaptal (5) Ektal (6) Chautal (7) Roopak (8) Trital
5. To Sing Arohi, Avarohi, Pakad and Swar Vistars of the following prescribed Ragas :

1. Kalyan Thata : Yaman, Bhoopali
2. Bilawal Thata : Alhaiya Bilawal
3. Khamaj Thata : Desa
4. Bhairava Thata : Bhairava, Ramkali
5. Bhairava Thata : Malkauns
6. Kaphi Thata : Bhimpalasi, Bageshree, Brindavani Sarang
6. To Sing to accompaniment of Tabla-one slow Khayal and Drut Khayal in each of the following Ragas with Alaps and atleast five Tans :
(1) Yaman (2) Bhoopali (3) Alhaiya Billawal (4) Ramkali
7. To Sing to accompaniment of Tabla-one Dhrupad with Dugun, Tigun, Chaugun adn Chagun and one Dhamar with Dugun and Chaugun in the following Ragas :
1. Dhrupad : Rag Bhairava
2. Dhamar : Rag Bageshree
8. To Sing a fast Khayal or Tarana with Alaps and Tans in the remaining Ragas.
9. One Bhajan in any Raga, Devotional folk songs and any song of domestic ceremony

PRACTICAL**INSTRUMENTAL MUSIC**

- 1, 2, 3, 4, 5 are as for Vocal Music. Only singing is to be replaced by playing
6. To Play to the accompaniment of Tabla-one Masitkhani and one Razakhani Gat in each of the following Raga with at least five Todas :
(1) Yaman (2) Bhoopali (3) Bageshree (4) Malkauns
7. To Play one Gat in Tal-Jhaptal in Rag Bhimpalasi with Todas and Jhala, one Gat in Tal Roopak in Raga Brindavani Sarang with Todas and Jhala
8. To Play Drut Gats in all the remaining Ragas Different strokes of the Mijrab, their working and rhythmic patterns produced by the Mijrab
9. To Play Alap, Jod and Jhala with special meend work in Raga

Yaman

BOOKS RECOMMENDED

- Bhatkhande, Pt. V.N. : A Short Story of the Music of Northern India
Rai, N.S. : Sangitijivan Priastha
Srivastava, Harish Chanda : Vadya Visharad Hamara Sangitratana, Singit Karyalay Hathras
Bhatkande, Pt. V.N. : Comparative Study of the Music of the 15th, 16th, 17th Centuries
Strongway, Fox : Music of Hindustan
Bandopadhyay : Origin of Ragas
Popley, H.A. : The Music of India
Bhatkande, Pt. V.N. : The Hindustani Sangeet Paddhati (Shastra) and Karmik Pustak Malika, Part I to VI
Paranjape, Sarat : Sangita Bodha, Madhyapradesh Hindi Granth Academy, Bhopal
Bandopadhyay : Sangit ka Vikas aur Vibhutiyan
Bhatt, V.N. : Snagit Kadambani
Saxena, Mahesh Narayan : Sangit Shastra, Parts I and II
Mitra, Bulbul : Sangeet Pradeep
Srivastava, Harish Chandra : Vadya Shastra
Sushil Kumar Chaubey : Sangeet ke Gharana ki Charcha
Govind Rao Ragurker : Sangeet Shastra Parag
Sushil Kumar Chaubey : Hamara Adhunik Sangeet
Geeta Banerjee : Rag Shastra, Bhag 1, 2, 3
Basant : Sangeet Visharad
Gokul Nand Talang and Banwarilal Bhartendu : Sangeet Ashtha Chap
K. Vasudeo Shastri : Sangeet Shastra
Kailash Chandra Dave Brashaspati : Bharat ke Sangeet Siddhant
Shobha Mathur : Bharatiya Sangeet ke Mel Athwa That ka Atihasik Adhyayan
Pt. V.N. Bhatkhande : Srimal Laxaya Sangeet

हिन्दुस्तानी संगीत

लिखित प्रश्न-पत्र	80 अंक
प्रथम प्रश्न-पत्र	40 अंक
द्वितीय प्रश्न-पत्र	40 अंक
क्रियात्मक	120 अंक
लिखित प्रश्न-पत्र का समय	3 घण्टे
क्रियात्मक परीक्षा का समय	45 मिनट

नोट :- प्रश्न पत्र 'अ' 'ब' और 'स' तीन भागों में विभाजित है। प्रत्येक भाग में से किये जाने वाले प्रश्नों की संख्या और उनके अंक उस भाग में अंकित किये गये हैं।

खण्ड - (अ)

नोट :- समस्त 10 प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न के लिए एक अंक निर्धारित है। प्रत्येक प्रश्न का उत्तर 30 शब्दों से अधिक न हो।

खण्ड - (ब)

नोट :- इस भाग में दस प्रश्न हैं। प्रत्येक ईकाई में से एक प्रश्न का चयन करते हुए कुल 5 प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न का उत्तर 250 शब्दों से अधिक न हो। प्रत्येक प्रश्न तीन अंक का है।

खण्ड - (स)

नोट :- इस खण्ड में 5 प्रश्न हैं। प्रत्येक ईकाई में से एक-एक प्रश्न दिया गया है। कुल तीन प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न का उत्तर 500 शब्दों से अधिक न हो। प्रत्येक प्रश्न पांच अंक का है।

संगीत की 'हिन्दुस्तानी पद्धति' का अनुसरण किया जायेगा। विद्यार्थियों के लिए लिखित प्रश्न- पत्र तथा क्रियात्मक परीक्षा दोनों में पृथक-पृथक उत्तीर्ण होना अनिवार्य है। किसी भी विद्यार्थी को एक से अधिक वाद्य लेने की अनुमति नहीं दी जाएगी।

विद्यार्थियों को क्रियात्मक परीक्षा के लिए प्रोत्साहित करने और उनमें संगीत प्रतिभा को विकसित करने तथा सशक्त बनाने के लिए समय-समय पर मंच प्रदर्शन का आयोजन किया जायेगा। उन्हें तीन मंच प्रदर्शन में से दो मंच प्रदर्शन में सक्रिय भाग लेना आवश्यक है।

प्रथम प्रश्न पत्र

इतिहास तथा सामान्य

(कण्ठ तथा वाद्य संगीत दोनों के परीक्षार्थियों के लिए)

- इकाई 1 : हिन्दुस्तानी संगीत का संक्षिप्त इतिहास-प्राचीन से मध्य काल तक
- (क) प्राचीन-भारत का नाट्य शास्त्र, बहुदेशीय तथा संगीत रत्नाकर की सामान्य जानकारी।
- (ख) मध्यकालीन।
- (ग) 'संगीत पारिजात तथा राग तत्त्व-विबोध' (केवल स्वराध्याय)
- (घ) अलाउद्दीन खिलजी से मोहम्मद शाह रंगीले तक के मुस्लिम काल में संगीत का विकास, जिसमें अमीर खुसरो, स्वामी हरिदास, तानसेन, सूरदास, तुलसीदास, मीराबाई सदारंग तथा अदारंग प्रमुख हैं।
- इकाई 2 : (अ) आधुनिक काल में संगीत का विकास और पं. भातरखण्डे तथा पण्डित विष्णु दिगम्बर पलुस्कर का योगदान।
- (ब) निम्नलिखित की परिभाषा तथा सामान्य ज्ञान :
1. ग्राम, 2. मूर्च्छना, 3. जाति गायन, 4. ग्रह, 5. अंश, 6. न्यास, 7. स्वस्थान नियम, 8. स्थाय, 9. मुखचालक।
- इकाई 3 : (अ) हिन्दुस्तानी संगीत के प्रमुख एवं मूल सिद्धान्त।
- (ब) पं. विष्णु दिगम्बर पलुस्कर एवं पं. भातरखण्डे की स्वरलिपि पद्धति का विस्तृत अध्ययन।
- इकाई 4 : पं. व्यंकटमुखी द्वारा वर्णित 72 धाटों तथा हिन्दुस्तानी संगीत के 32 धाटों का ज्ञान।
ऋतुओं का महत्त्व तथा संगीत बन्दिशों के साहित्य पर उनका प्रभाव।
- इकाई 5 : शास्त्रीय संगीत में प्रयुक्त चतुर्विध (तत, वितत, धन और सुधिर) वाद्यों का ज्ञान।
(1) सरोद, (2) सितार, (3) तबला, (4) पखावज, (5) वायोलिन, (6) तानपुरा की सामान्य जानकारी।
हिन्दुस्तानी शास्त्रीय संगीत के प्रचार हेतु सरकार द्वारा उठाये गये कदम।
- द्वितीय प्रश्न पत्र (अ)
- कण्ठ संगीत की तकनीक तथा रागों के सिद्धान्त
(केवल गायन के लिए)
- इकाई 1 : संगीत के विभिन्न गीत प्रकारों-ध्रुपद, धमार, ख्याल, टप्पा और ठुमरी का ज्ञान तथा इनका तुलनात्मक अध्ययन।
- इकाई 2 : निम्न निर्धारित रागों का वर्णन तथा तुलनात्मक अध्ययन :
(क) कल्याण धाट-यमन, भूपाली।
(ख) बिलावल धाट-अल्हैया बिलावल।

- (ग) खमाज थाट-देस ।
 (घ) भैरव थाट-भैरव रामकली ।
 (ड) काफी थाट-भीमपलासी, बागेश्री, वृन्दावनी सारंग ।
 (च) भैरवी थाट-मालकौस ।
- इकाई 3 : निर्धारित रागों के आलाप तथा तानों की स्वर-लेखन की क्षमता ।
 इकाई 4 : निम्नलिखित रागों में बन्दिशों की स्वरलिपि लिखने का अभ्यास:
 (1) विलम्बित ख्याल-यमन, भूपाली, अल्हैया बिलवाल और रामकली ।
 (2) द्रुत ख्याल-निर्धारित सब रागों में 1-1
 (3) 1 ध्रुपद राग भैरव में दुगुन और चौगुन सहित ।
 (4) 1 धमार राग बागेश्वरी में दुगुन सहित ।
- इकाई 5 : निम्नलिखित तालों की ठाय दुगुन, तिगुन, चौगुन और छगुन में लिखने की क्षमता :
 (अ) तिलवाड़ा, (ब) धमार, (स) झूमरा, (द) झपताल
 (ड) एकताल, (च) चौताल, (छ) रूपक (ज) त्रिताल
 द्वितीय प्रश्न पत्र (ब)

चुने गये वाद्य की तकनीक तथा रागों के सिद्धान्त

(केवल वाद्य संगीत के लिये)

- इकाई 1 : निर्धारित तोड़ों के अतिरिक्त तोड़ों का स्वयं निर्माण ।
 मिजराब के विभिन्न आघात, उनकी कार्यविधि तथा मिजराब द्वारा उत्पन्न लयनिर्मित ।
 वाद्य पर बजायी जाने वाली गतों की विभिन्न शैलियां तथा उनमें अन्तर चुने गये वाद्य पर गति तथा वादन में परिशुद्धता (Accuracy of intonations) कैसे प्राप्त की जाये ।
- इकाई 2 : निम्नलिखित रागों का वर्णन तथा उनका तुलनात्मक अध्ययन :
 (क) कल्याण थाट - यमन, भूपाली ।
 (ख) बिलावल थाट - अल्हैया बिलावल ।
 (ग) खमाज थाट - देस ।
 (घ) भैरव थाट - भैरव, रामकली ।
 (ड) काफी थाट - भीमपलासी, बागेश्री, वृन्दावनी सारंग ।
 (च) भैरवी थाट - मालकौस ।
- इकाई 3 : निम्नलिखित रागों में मसीतखानी तथा रजाखानी गतों की स्वरलिपि दुगुन एवं चौगुन के तोड़ों तथा झाला सहित लिखने की क्षमता : यमन भूपाली, बागेश्वरी, मालकौस ।
 इकाई 4 : निम्नलिखित रागों में गतों की निर्धारित तालों में स्वरलिपि लेखन क्षमता:
 (1) भीमपलासी - ताल झपताल

- (2) वृन्दावनी सारंग - ताल रूपक
- इकाई 5 : निम्नलिखित ताल ठाय दुगुन, तिगुन, चौगुन, और छगुन में लिखने की क्षमता :
 (1) तिलवाड़ा (2) धमार (3) झूमरा (4) झपताल
 (5) एकताल (6) चौताल (7) रूपक (8) त्रिताल
 क्रियात्मक
 कण्ठ संगीत
- श्यामपट्ट पर लिखे हुए को देखकर गायन (Sight Singing)
 - गायी जाती हुई रागों तथा स्वरों को पहचानना ।
 - विशिष्ट स्वर-समूह द्वारा रागों का अन्तर स्पष्ट करना ।
 - निम्नलिखित तालों को ठाय और दुगुन में मात्रा तथा बोल सहित बोलना तथा हाथ में ताली देना :
 (1) तिलवाड़ा (2) धमार (3) झूमरा (4) झपताल
 (5) एकताल (6) चौताल (7) रूपक (8) त्रिताल
 - निम्नलिखित निर्धारित रागों के आरोही, अवरोही, पकड़ तथा स्वर-विस्तार गाना :
 (क) कल्याण थाट-यमन, भूपाली ।
 (ख) बिलावल थाट-अल्हैया बिलावल ।
 (ग) खमाज थाट-देस ।
 (घ) भैरव थाट-भैरव रामकली ।
 (ड) काफी थाट-भीमपलासी, बागेश्री, वृन्दावनी सारंग ।
 (च) भैरवी थाट-मालकौस ।
 - निम्नलिखित रागों में तबले की संगत के साथ एक विलम्बित ख्याल और द्रुत ख्याल आलाप तथा कम से कम पांच तानों सहित गाना :
 (1) यमन, (2) भूपाली, (3) अल्हैया बिलावल, (4) रामकली
 - निम्नलिखित रागों में तबले की संगत के साथ दुगुन, तिगुन, चौगुन और छगुन में एक ध्रुपद तथा एक धमार दुगुन और चौगुन में गाना :
 (1) ध्रुपद - राग भैरव (2) धमार - राग बागेश्री
 - शेष सभी रागों में छोटा ख्याल अथवा तराना आलाप तथा तानों सहित गाना ।
 - किसी भी राग में एक भजन, भक्ति रस युक्त लोकगीत एवं कोई पारिवारिक उत्सव गीत ।
- क्रियात्मक
 वाद्य संगीत
- 1,2,3,4,5 कण्ठ संगीत जैसे (गाने की बजाय बजाना)
- निम्नलिखित सभी रागों में तबले की संगत के साथ एक मसीतखानी तथा एक रजाखानी गत कम से कम पांच तोड़ों सहित बजाना:

1. यमन, 2. भूपाली, 3. बागेश्री, 4. मालकौंस
7. राग भीमपलासी में ताल झपताल में एक गत तोड़ों और झाला सहित बजाना तथा राग वृन्दावनी सारंग में एक गत ताल रूपक में तोड़ों और झाला सहित बजाना।
8. शेष सभी रागों में द्रुत गत बजाना।
9. मिजराब के विभिन्न आघात, उसकी कार्यविधि तथा मिजराब द्वारा उत्पन्न लय निर्मित।
10. राग यमन में विशेष क्षमता के साथ आलाप, जोड़ तथा झाला बजाना।

प्रस्तावित पुस्तकें

भातखण्डे, पं.व्ही.एन : उत्तर भारतीय संगीत का संक्षिप्त इतिहास

राय एस.एन. : संगीत जीवन पृष्ठ

श्री वास्तव, हरिश्चन्द्र : राग परिचय

हमारे संगीत रत्न : संगीत कार्यालय, हाथरस

भातखण्डे, पं. बी.एन. 15वीं, 16वीं, 17वीं, शताब्दी की संगीत पद्धति का तुलनात्मक अध्ययन

भातखण्डे, पं. बी.एन. : संगीत शास्त्र, 1-4 तथा क्रमिक पुस्तक मालिका, भाग प्रथम से छः

शरद् परांजपे : संगीत-बोध, मध्यप्रदेश हिन्दी ग्रन्थ अकादमी, भोपाल

बन्धोपाध्याय : संगीत का विकास और विभूतियां

भट्ट, वी.एन. : संगीत कादम्बिनी

सक्सेना, महेशनारायण : संगीत शास्त्र, भाग प्रथम और द्वितीय

मित्र, बाबुल : संगीत प्रदीप

बन्धोपाध्याय : सितार मार्ग, भाग 1 से 4 तक

सुशील कुमार चौबे : संगीत के घरानों की चर्चा

गोविन्द राव राजुरकर : संगीत शास्त्र पराग

सुशील कुमार चौबे : हमारा आधुनिक संगीत

डॉ. गीता बेनर्जी : राग शास्त्र, 1,2,3

बसन्त : संगीत विशारद

गोकुलचन्द्र तेलंग व बनवारीलाल भारतेन्दु : संगीत अष्टछाप

के. वासुदेव शास्त्री : संगीत शास्त्र

कैलाशचन्द्र दवे वृहस्पति : भारत का संगीत सिद्धान्त

शोभा माथुर : भारतीय संगीत के मेल अथवा ठाठ का ऐतिहासिक अध्ययन

पं. वी.एन. भातखण्डे : श्रीमाल लक्ष्य संगीत

Strongway, Fox : Music of Hindustan.

Bandyopadhyay : Origin of Ragas.

Popley, H.A. : The Music of India.

INDIAN MUSIC

THEORY	80 Marks
Paper I	40 Marks
Paper II	40 Marks
PRACTICALS (Annual)	120 Marks
Duration of each theory paper	3 Hours
Duration of Practicals	45 Minutes

Note-

The Question paper for the Examination will be divided in three Parts i.e. A-B and C as under :-

Section A- Consist 10 Compulsory Questions there will be 2 question from each units and answer of each question shall be limited up to 30 words. Each question will carry 01 Marks.

Section B- Consist 10 questions, two question from each units will be set and student will answer one question from each unit. Answer of each question shall be limited up to 250 wards. Each question carry 03 Marks.

Section C- Consist 05 questions, one question from each unit and student will answer any three 03 questions and answer of each question shall be limited up to 500 wards. Each question carry 5 Marks

Note: The Hindustani system of Music shall be followed. Candidates must pass separately in both theory' and practical examinations. Those who offer an instrument namely Violin, Dilruba, Israj, may, if they can, play composition of Vocal Music instead of Gats Todas on their instruments.

Occasional demonstration will be' held to encourage and promote performing talent of students and further to strengthen them for practical examination. They have to actively participate in at least two out of three demonstrations.

PAPER I

TECHNICAL TERMS AND DEFINITION

(Common for the candidates of Vocal & Instrumental Music)

- Unit 1: (a) Ragalap, Rupakalap, Alapati, Alapatva, Bahutva, Avirbhav, Tirobhav
 (b) Vaggeyakar; his merits and demerits according to ancient texts, Kalvant, Pondit; Nayak, Gayak
 (c) Kinds of Gamak, Kinds of tans
- Unit 2: (a) Swara Sthapana according to Ahobal, Shrinivas and

Bhatkhande according to the length of the wire of Veena

(b) Knowledge of ancient Raga Ragini System

(e) Raga Lakshan

Unit 3: Shruti and Swar Sthapana according to ancient medieval and modern Granthkaras

Time theory of Ragas, Uttar Rag, Purva Rag, Sandhi Prakash Raga, Parmela Praveshak Raga, Adhvadarshak Swara

- Unit 4: (a) General understanding of classical music and folk music
 (b) Elementary knowledge of the four fold music instruments used in Rajasthani folk music
 (a) Comparative study of Swaras of the Hindustani and Karnatak System of Music
 (b) Difference between the natural scale of Western and Shuddh scale of Indian Music

PAPER II (A)

THEORY OF RAGAS AND GHARANAS

(For the Candidates of Vocal Music only)

Unit 1 : Description and comparative study of the following Ragas with special Swar Combination:

Kalyan Thata : Hamir, Kamod, Chayanut, Shankara

Bhairava Thata : Vibhas

Asawari Thata: Jaunpuri

Marava Thata: Sohini

Kafi Thata : Miyan Malhar, Bahar, Kafi

Unit 2: Ability to write in notation composition in the following Ragas with Alaps and Tans:

(i) Vilambit Khayals:

Kamod, Chayanut, Miyan Malhar, Bahar

(ii) Drut Khayals:

One in each prescribed Ragas with A laps and Tans

(iii) One Dhrupad in Rag Vibhas with different Laykaris such as Duguri, Chaugun and Chagun

(iv) One Dhamar in Rag Shankara with Laykari of Dugun and Chaugun

Unit 3: (a) Style of singing and main features with reference to the distinguished Gharanas in vogue such as Gwalior,

Jaipur, Agra, Kirana and Patiala

(b) History of Gharanas and utility

Unit 4 : Brief life-sketch of the following Musicians:

Rajabhैया Poochwale, Ustad Aladiya Khan, Ustad Fayaz Khan, Ustad Abdul Karim Khan, Ustad Bade Gulam Ali Khan, Pt. Bhimsen Joshi, Ustad Amir Khan

Unit 5 : (a) 1. Rag and Ras

2. Literature and Music

(b) Essay on other topics of general interest in Music

PAPER II (B)

TECHNIQUES OF THE INSTRUMENT OFFERED

AND THE THEORY OF RAGAS

(For the Candidates of Instrumental Music Only)

Unit 1: Descriptions and comparative study of the following Ragas with Special Swar Combination:

Kalyan Thata : Hamir, Kamod, Chayanut, Shankara
BhairavThata: Vibhas

Asawari Thata: Jaunpuri

Marava Thata : Sohini

Kafi Thata: Miyan Malhar, Bahar, Kafi

Unit 2: Ability to write in notation a Masitkhani and Razakhani. Gat within Dugun and Chaugun, Todas in each of the following Raga:

(1) Kamod (2) Chayanut (3) MiyanMalhar (4) Vibhas

Ability to write in notation gat of the Raga with Todas and Jhala in Prescribed Tal as mentioned below:

1. Rag Sohini Tal Ek Tal

2. Rag Jaunpuri Tal Jhap Tal

3. Rag Shankara Tal Rupak

Ability to write in notation a Razakhani Gat with Todas in the following Ragas: (1) Hamir (2) Kafi (3) Bahar

Unit 3: Ability to write Alaps of all the prescribed Ragas. Detail Knowledge of Gat, Jhala, Ghasit, Zam Zama, Krintan, Meend and Gamakas

Procedure of Jod and Alaps including Jhala in the case of string instruments played by strokes of Mizrab

Unit 4: A brief life-Sketch of (i) Pt. Ravishanker (ii) Ustad Yilayat Khan (iii) Ustad Bismillaha Khan (iv) Pt. Va. Jog (v) Panna Lal Ghose (vi) Pt. Gajanan Rao Joshi (vii) Dr. N. Rajam

Unit 5: (1) Essay on group instruments (orchestra) duets

(2) Rag and Ras

(3) Other topics of general interest in Music

PRACTICALS (A)

(For Vocal Music)

1. Sight singing

2. To recognize the Rags and Swars while being sung

3. To show the difference of Ragas by means of characteristic the Swar Vistar

4. To recite the following tals with Matra and Bols in Thaya with Dugun and Chaugun and also to recognize on Tabla:

(1) Tilwara (2) Dhamar (3) AdaChautal (4) Teewra

(5) Jhumra (6) Chautal (7) Jhaptal (8) Rupak

(9) Trital (10) Ektal

5. To sing Arohi, Awrohi, Pakad and Swar Vistar of the following Ragas:

1. Kalyan Thata : Hamir, Kamod, Chayanut,
: Shankara

2. Bhairav Thata : Vibhas

3. KafiThata : Kafi, Miyan Malhar, Bahar

4. Marw Thata : Sohini

5. AsawariThata : Jaunpuri

6. To sing with accompaniment of Tabla one slow Khayal and Drut Khayal with Alaps and atleast five Tans in the following Ragas:

(1) Kamod (2) Chayanut (3) Miyan Malhar (4) Bahar

7. To sing with accompaniment of Tabla one Dhrupad with Dugun, Tigun, Chaugun and Chagun and one Dhamar with Dugun and Chaugun in the following Ragas:

1. Dhrupad : Rag Vibhas

2. Dhamar : Rag Shankara

8. To sing a fast Khayal or Tarana with Alaps and Tans in the remaining Ragas

9. One Bhajan in any Rag, folk song and any song of domestic ceremony

PRACTICAL (B)

(For Instrumental Music)

1,2,3,4,5, are as for Vocal Music (only singing is to be replaced by playing)

6. To play with accompaniment of Tabla one masitkhani and Razakharii Gat in each of the following Rag with atleast five Todas:
(1) Kamod (2) Chayanut (3) Miyan Malhar (4) Vibhas
7. Ability to play Gat of the Rag with Todas and Jhalas in prescribed Tal as mentioned below:
1. Rag Sohini Tal Ek Tal
2. Rag Jaunpuri Tal JhapTal
3. Rag Shankara Tal Rupak
8. To play Drut Gat with Todas and Jhala in all the remaining Ragas
9. To play Alap-Jod and Jhala with special Meend work Zamzama and Krintan work in Rag Minya Malhar
10. Ability to playa Dhun in any Rag of folk tune

BOOKS RECOMMENDED

In addition to the books recommended for the B.A. Part I the following books are included:

- Deshpande, Vaman H. : Gharanedar Gayaki, Orient Longman
Bhatkhande: Sangit Paddhati, Kiumik Pustak Malika, Pts, I to VI
Ranade, G.S. : Hindustani Music, Its Physics and Aesthetics
Mehta, G.S. : Agra Gharana
Gangauli, O.C. : Ragas and Raginis
Swami, Pragyand : History of Music

हिन्दुस्तानी संगीत

लिखित प्रश्न	80 अंक
प्रथम प्रश्न-पत्र	40 अंक
द्वितीय प्रश्न-पत्र	40 अंक
लिखित प्रश्न-पत्र का समय	3 घण्टे
क्रियात्मक परीक्षा का समय	45 मिनट

क्रियात्मक 120 अंक
नोट :- प्रश्न पत्र 'अ' 'ब' और 'स' तीन भागों में विभाजित है। प्रत्येक भाग में से किये जाने वाले प्रश्नों की संख्या और उनके अंक उस भाग में अंकित किये गये हैं।

खण्ड – (अ)

नोट :- समस्त 10 प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न के लिए एक अंक निर्धारित है। प्रत्येक प्रश्न का उत्तर 30 शब्दों से अधिक न हो।

खण्ड – (ब)

नोट :- इस भाग में दस प्रश्न हैं। प्रत्येक ईकाई में से एक प्रश्न का चयन करते हुए कुल 5 प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न का उत्तर 250 शब्दों से अधिक न हो। प्रत्येक प्रश्न तीन अंक का है।

खण्ड – (स)

नोट :- इस खण्ड में 5 प्रश्न हैं। प्रत्येक ईकाई में से एक-एक प्रश्न दिया गया है। कुल तीन प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न का उत्तर 500 शब्दों से अधिक न हो। प्रत्येक प्रश्न पांच अंक का है।
संगीत की हिन्दुस्तानी पद्धति का अनुसरण किया जायेगा। विद्यार्थियों के लिये लिखित प्रश्न-पत्र तथा क्रियात्मक परीक्षा दोनों में पृथक-पृथक उत्तीर्ण होना अनिवार्य है। जिन विद्यार्थियों ने वायोलिन, दिलरूबा तथा इसराज में से कोई एक चुना है, वे गत और तोड़ों के बदले में कण्ठ संगीत की बंदिशें अपने चुने हुए वाद्य पर बजा सकते हैं।
विद्यार्थियों को क्रियात्मक परीक्षा के लिए प्रोत्साहित करने और उनकी संगीत प्रतिभा को विकसित करने तथा सशक्त बनाने के लिए समय-समय पर मंच प्रदर्शन का आयोजन किया जायेगा। उन्हें तीन मंच प्रदर्शन में से दो मंच प्रदर्शन में सक्रिय भाग लेना आवश्यक है।

प्रथम प्रश्न-पत्र

पारिभाषिक शब्द तथा व्याख्याएं

(गायन तथा वाद्य संगीत (दोनों) के विद्यार्थियों के लिए)

- इकाई 1: (अ) रागलाप, रूपकालाप, आलपति, अल्पत्व, बहुत्व, अविर्भाव, तिरोभाव
(ब) वाग्ग्यकार-प्राचीन ग्रन्थों के अनुसार वाग्ग्यकार के गुण तथा दोष; कलावंत, पण्डित, नायक गायक
(स) गमक के प्रकार, तान के प्रकार।
- इकाई 2: (अ) वीणा की तार की लम्बाई के अनुसार अहोबल, श्रीनिवास तथा पण्डित भातखण्डे की स्वर स्थापना
(ब) प्राचीन रागरागिनी पद्धति का ज्ञान
(स) राग लक्षण
- इकाई 3: प्राचीन, मध्यकालीन तथा आधुनिक ग्रन्थकारों के अनुसार श्रुति तथा स्वर-स्थापना
रागों का काल सिद्धांत (Time Theory of Ragas) उत्तर राग, पूर्व राग, संधि प्रकाश राग, परमेल प्रवेशक राग, अध्वदर्शन स्वर
- इकाई 4: (अ) शास्त्रीय संगीत एवं लोक संगीत की सामान्य जानकारी
(ब) लोक संगीत में प्रयुक्त चतुर्विध : (तत, वितत, धन और

- सुषिर) वाद्यों का ज्ञान
इकाई 5: (अ) हिन्दुस्तानी संगीत पद्धति तथा कर्नाटक संगीत पद्धति के स्वरों का तुलनात्मक अध्ययन
(ब) पाश्चात्य तथा हिन्दुस्तानी संगीत के शुद्ध स्वर—सप्तक (Scales) में अन्तर

द्वितीय प्रश्न—पत्र (अ)

गायन के सिद्धान्त तथा घराने (केवल गायन के विद्यार्थियों के लिए)

- इकाई 1: निम्नलिखित रागों का विशेष स्वर—समुदाय द्वारा वर्णन तथा तुलनात्मक अध्ययन :
(1) कल्याण थाट—हमीर, कामोद, छायानट, शंकरा
(2) भैरव थाट—विभास
(3) आसावरी थाट—जौनपुरी
(4) मारवा थाट—सोहनी
(5) काफी थाट—काफी, मिया मल्हार, बहार
- इकाई 2: निम्नलिखित रागों में बन्दिशों की स्वर लेखन क्षमता, आलाप और तानों सहित :
(1) विलम्बित ख्याल—राग कामोद, छायानट, मियां मल्हार, बहार
(2) द्रुत ख्याल—निर्धारित सभी रागों में एक—एक द्रुत ख्याल, आलाप और तानों सहित
(3) राग विभास में से एक ध्रुपद दुगुन, चौगुन और छगुन सहित
(4) राग शंकरा में एक धमार दुगुन और चौगुन सहित
- इकाई 3: (अ) प्रसिद्ध घरानों की गायन शैलियां और प्रमुख लक्षण, जैसे—ग्वालियर, जयपुर, आगरा, किराना और पटियाला
(ब) घरानों की पृष्ठभूमि एवं उपादेयता
- इकाई 4: निम्नलिखित संगीतकारों की संक्षिप्त जीवनी :
(क) राजा भैर्या पूंछवाले
(ख) उस्ताद अलादिया खां
(ग) उस्ताद फैर्याज खां
(घ) उस्ताद अब्दुल करीम खां
(ङ) उस्ताद बड़े गुलाम अली खां
(च) पं. भीमसेन जोशी
(छ) उस्ताद अमीर खां
- इकाई 5: (अ) 1. राग और रस
2. साहित्य और संगीत

- (ब) सामान्य संगीत उपयोगी अन्य विषयों पर निबन्ध
द्वितीय प्रश्न—पत्र (ब)

चुने गए वाद्य की तकनीक तथा रागों के सिद्धांत (केवल वाद्य संगीत के विद्यार्थियों के लिए)

- इकाई 1: निम्नलिखित रागों का विशेष स्वर—समुदाय द्वारा वर्णन तथा तुलनात्मक अध्ययन :
(1) कल्याण थाट—हमीर, कामोद, छायानट, शंकरा
(2) भैरव थाट—विभास
(3) आसावरी थाट—जौनपुरी
(4) मारवा थाट—सोहनी
(5) काफी थाट—काफी, मियां मल्हार, बहार
- इकाई 2: (1) निम्नलिखित सभी रागों में मसीतखानी तथा रजाखानी गत की स्वर लेखन क्षमता दुगुन और चौगुन के तोड़ों सहित:
(1) कामोद (2) छायानट (3) मियां मल्हार (4) विभास
(2) निम्नलिखित रागों की गतों को निर्धारित तालों में तोड़ों और झाला सहित स्वरलिपि लेखन की क्षमता :
(1) राग सोहनी—ताल—एकताल
(2) राग जौनपुरी—ताल—झपताल
(3) राग शंकरा—ताल रूपक
(4) निम्नलिखित रजाखानी गतों की तोड़ों सहित स्वरलिपि लेखन की क्षमता—हमीर, काफी बहार
- इकाई 3: (अ) निर्धारित सभी रागों में आलाप लेखन की क्षमता
(ब) गत, झाला, घसीट, जमजमा, कृन्तन, मीड और गमक की विस्तृत जानकारी
(स) मिजराब के आघात द्वारा बजाये जाने वाले तंतु वाद्यों में आलाप, जोड़ तथा झाला की क्रियाविधि (Procedure)
- इकाई 4: निम्नलिखित संगीतकारों की संक्षिप्त जीवनी
(1) पं. रविशंकर (2) उस्ताद विलायत खां (3) उस्ताद बिस्मिल्लाह खां (4) पं. बी.जी. जोग (5) पन्नलाल घोष (6) पं. गजाननराव जोशी (7) डॉ. एन. राजम
- इकाई 5: (अ) वाद्यवृन्द जुगलबन्दी (ब) राग और रस
(स) सामान्य संगीत उपयोगी अन्य विषयों पर निबन्ध

क्रियात्मक (अ)

(गायन के विद्यार्थियों के लिए)

1. श्यामपट्ट पर लिखे हुए को देखकर गायन (Sight Singing)

2. गाये जाने वाली रागों तथा स्वरों को पहचानना
3. विशिष्ट स्वर-समूहों द्वारा रागों का अन्तर स्पष्ट करना
4. निम्नलिखित तालों की मात्रा एवं बोल सहित ठाय, दुगुन और चौगुन में बोलना एवं तबले पर पहचानना

- (i) तिलवाड़ा (ii) धमार (iii) आड़ा चौताल (iv) तीव्रा
 (v) झूमरा (vi) चौताल (vii) झपताल (viii) रूपक
 (ix) त्रिताल (x) एक ताल

5. निम्नलिखित रागों के आरोही, अवरोही, पकड़ तथा स्वर-विस्तार गाना
 - (1) कल्याण थाट-हमीर, कामोद, छायानट, शंकरा
 - (2) भैरव थाट-विभास
 - (3) काफी थाट-काफी, मियां मल्हार, बहार
 - (4) मारवा थाट-सोहनी
 - (5) आसावरी थाट-जौनपुरी
6. निम्नलिखित रागों में तबले की संगत के साथ एक विलम्बित ख्याल और द्रुत ख्याल, आलाप तथा कम से कम पांच तानों सहित गाना :
 - (1) कामोद (2) छायानट (3) मियां मल्हार (4) बहार
7. निम्नलिखित रागों में तबले की संगत के साथ एक ध्रुपद दुगुन, तिगुन, चौगुन और छगुन में तथा एक धमार दुगुन और चौगुन में गाना:
 - (1) ध्रुपद-राग विभास
 - (2) धमार-राग शंकरा
8. शेष सभी रागों में छोटा ख्याल अथवा तराना आलाप तथा तानों सहित गाना
9. किसी भी राग में एक भजन, लोक संगीत और कोई पारिवारिक उत्सव गीत

क्रियात्मक (ब)

(वाद्य संगीत के विद्यार्थियों के लिए)

- 1, 2, 3, 4, 5 कण्ठ संगीत जैसे (गाने के स्थान पर बजाना)
6. निम्नलिखित रागों में तबले की संगत के साथ एक मसीतखानी तथा एक रजाखानी गत कम से कम पांच तोड़ों सहित बजाना :
 - (1) राग कामोद (2) छायानट (3) मियां मल्हार (4) विभास
7. निम्नलिखित रागों का निर्धारित तालों में तोड़ों और झाला सहित बजाने की क्षमता :

- (1) राग सोहिनी-ताल-एकताल
- (2) राग जौनपुरी-ताल-झपताल
- (3) राग शंकरा-ताल-रूपक
8. शेष सभी रागों में द्रुत गत तोड़े तथा झाला के साथ बजाना
9. राग मियां मल्हार में आलाप, जोड़ व झाला के साथ विशेष मींड, जमजमा और कृन्तन का प्रयोग वादन में
10. किसी भी राग में एक धुन अथवा लोक धुन बजाने की क्षमता

निर्धारित पुस्तकें

प्रथम वर्ग के लिए निर्धारित पुस्तकों के अतिरिक्त निम्नलिखित का भी समावेश किया गया है :

देशपाण्डे, व्ही.एच. : घरानेदार गायकी, ओरियन्ट लॉगमेन

रानाडे, जी.एस. : हिन्दुतानी म्युजिक, इट्स फिजिक्स एण्ड ईसथेटिक्स

भातखण्डे : हिन्दुस्तानी पद्धति (शास्त्र) भाग I से VI

मेहता, आर.सी. : आगरा घराना

गांगुली, ओ.सी. : राग और रागिनी

स्वामी प्रज्ञानन्द : हिस्ट्री ऑफ म्युजिक

BA. F. 43
INDIAN MUSIC

Theory	80 Marks
Paper I	40 Marks
Paper II	40 Marks
Practical (Annual)	120 Marks
Duration of each theory paper	3 Hours
Duration of practical	45 Marks

Note: The Hindustani system of music shall be followed. Candidates must pass separately in both theory and practical examinations. Those who offer an instrument namely Violin, Dilruba, Israj, may if they can, play compositions of Vocal Music instead of Gats and todas on their instruments.

Note-

The Question paper for the Examination will be divided in three Parts i.e. A-B and C as under :-

Section A- Consist 10 Compulsory Questions there will be 2 question from each units and answer of each question shall be limited up to 30 words. Each question will carry 01 Marks.

Section B- Consist 10 questions, two question from each units will be set and student will answer one question from each unit. Answer of each question shall be limited up to 250 wards. Each question carry 03 Marks.

Section C- Consist 05 questions, one question from each unit and student will answer any three 03 questions and answer of each question shall be limited up to 500 wards. Each question carry 5 Marks

Occasional demonstration will be held to encourage and promote performing talent of student and further to strengthen them for practical examination. They have to active participate in at least two out of three demonstration.

PAPER I

THEORY OF RAGAS AND PRINCIPALS OF INDIAN MUSIC

- Unit 1: Description and comparative study of the prescribed Ragas in Practical (A)
- Unit 2: (a) Notation writing
(b) Recognising the Ragas with the given notes
(c) Improvisation of Ragas through Alaps and Tanas

BA. F. 44

- Unit 3: (a) Knowledge of the Sapta Tal of Karnatka Music. To write Hindustani Tals with Tal Signs of Karanatak system
(b) General introduction about voice culture.
- Unit 4: (a) Main musical forms of North Indian Music
(b) Main musical forms of South Indian Music
- Unit 5: (a) Difference between Harmony and Melody
(b) Elementary knowledge of the Western system of staff notation.

PAPER II

HISTORY OF INDIAN MUSIC

- Unit 1: (a) Contribution of the following musicologists to the Indian Music : Bharat : Matang and Sharang Dev.
(b) Contribution of the following musicologists to the Indian Music : Ahobal and Srinivas
- Unit 2: (a) Developments of North Indian Musical Scale
(b) Ashthachap musician, tradition of Haweli Sangeet.
- Unit 3: Contribution of the following to Indian Music :
Pt. Bhatkhande, Pt. Vishnu Digamber Puluskar, Pt. Onkarnath Thakur, Acharya Brihaspati
- Unit 4: Brief History of North Indian Musical Instruments
- Unit 5: Classification of Ragas

PRACTICAL (A)
(FOR VOCAL MUSIC)

1. Sight Singing
2. To recognize the Ragas and Swaras while being sung
3. To show the difference of Ragas by means of characterisitcs Swara vistar.
4. To recite the following Tals with Matra and Bols in Thaya with Dugun and Chaugun and also to recognize on Tabla :
(1) Tilwara (2) Trital (3) Ektal (4) Chautal (5) Adachautal (6) Jhaptal (7) Jhumara (8) Rupak (9) Teevra (10) Dhamar (11) Sooltal
5. To sing Arohi-Avrohi, Pakad and Swar- Vistars of the following Ragas :
 1. Todi Thata : Todi, Multani
 2. Purvi Thata : Basant, Shree, Pruiyadhanashri
 3. Khamaj Thata : Jayjaywanti
 4. Marwa Thata : Marwa, Puriya
 5. Asawari Thata : Darbari Kanhara, Adana
6. To sing to accompaniment of Tabla one Slow Khayal and Drut Khayal with Alaps and atleast five Tans in the following Ragas :
(1) Darbari Kanhara (2) Jayjaywanti (3) Todi (4) Puriya
7. To sing to accompaniment of Tabla one Dhrupad with Dugun, Tigun, Chaugun and Chhagan and one Dhamar with Dugun and Chaugun in the

BA. F. 45

- following Ragas
a) Dhrupad : Rag Shree
b) Dhamar : Rag Adana
8. To sing a fast Khayal or Tarana with Alaps and Tans in the remaining Ragas.
9. One Bhajan in any Raga, Folk song and any song of domestic ceremony.

PRACTICAL (B)

(FOR INSTRUMENTAL MUSIC)

- 1, 2, 3, 4, 5, are as for vocal music (only singing is to be replaced by playing)
6. To play to accompaniment of Tabla one Masitkhani and one Razakhani Gat in each of the following Rag with at least five Todas and Jhalas :
(1) Darbari Khanhara (2) Jayjaywanti (3) Todi (4) Marwa
7. Ability to play Gat of the Rag with Todas and Jhalas in prescribed Tal as mentioned below :
(1) Rag Basant : Tal Adachautal
(2) Rag Adana : Tal Jhaptal
(3) Rag Shree : Tal Rupak
8. To Play Drutgat with Todas and Jhala in all the remaining Ragas.
9. To play Alap-Jod and Jhala with Special meend work Zam-Zama and Krintan work in Rag Darbari Kanhara and Todi
10. Ability to play a Dhun in any Rag or folk tune.

BOOKS RECOMMENDED

- Bhatkhande, Pt. V.N. : A Short Story of the Music of Northern India
Rai, N.S. : Sangit Jivan Prishtha
Srivastava, Harish Chandra : Vadya Visharada Hamare Sangitranta, Sangite Karyalay, Hathras
Bhatkhande, Pt. V.N. : Comparative study of the Music of the 15th, 16th, 17th, Centuries.
Strongway, Fox : Music of Hindustan
Bandopadhyaya : Origin of Ragas
Popley, H.A. : The Music of India
Bhatkhande, V.N. : The Hindustani Sangeet Paddhati (Shastra)
Paranjape, Saral : Sangita Bodha, Madhypradesh Hindi Granth Academy, Bhopal.
Bandopadhyay : Sanget Ka Vikas aur Vibhutiyan
Bhatt, V.N. : Sangit Kadambani
Saxena, Mahesh Narayn : Sangit Shastra, Part I and II
Mitra, Bulbul : Sangit Pradeep
Chandra, Vadya Shastra
Sushil Kumar Chaubey : Sangeet Ke Gharano Ki Charcha
Govind Rao Ragurker : Sangeet Shastra Parag

BA. F. 46

- Sushil Kumar Chaubey : Hamara Audhunic Sangeet
Geeta Banarjee : Rag Shastra, Bhag 1, 2, 3
Basant : Sangeet Visharad
Gokul Nand Talang and Bhanwarilal Bhartendu : Sangeet Aushta Chap
K. Vasudeo Shastri : Sangeet Shastra
Kailash Chandra Dave Brahaspati : Bharat ka Sangeet Sidhant
Shobha Mathur : Bhartiya Sangeet ke mel Athwa That ka Atihasik Adhayayan.
V.N. Bhatkhande : Srimal Laxya Sangeet
Deshpande, Vaman H. : Gharanedar Gayaki, Orient Lognman
Bhatkhande : Sangit Paddhati, Kramik Pustak Malika, Pts I to VI
Ranade, G.S. : Hindustani Music, Its Physics and Aesthetics.
Bhatkhande : Hindustani Sangit Paddhati (Shastra). Pts I to IV
Mehta, R.C. : Agra Gharana
Ganguli, O.C. : Ragas and Raginis
Swami, Pragyand : History of Music

हिन्दुस्तानी संगीत

लिखित प्रश्न-पत्र	80 अंक
प्रश्न-पत्र 1	40 अंक
प्रश्न-पत्र 2	40 अंक
क्रियात्मक	120 अंक
लिखित प्रश्न-पत्र का समय	3 घण्टे
मिनट	45

नोट: संगीत की हिन्दुस्तानी पद्धति का अनुसरण किया जायेगा। विद्यार्थियों के लिए लिखित प्रश्न-पत्र तथा क्रियात्मक परीक्षा दोनों में पृथक-पृथक उत्तीर्ण होना अनिवार्य है। जिन विद्यार्थियों ने वायोलिन, दिलरूबा तथा इसराज में से कोई एक वाद्य चुना है, वे गत और तोड़ों के बदले में कंठ संगीत की बंदिशें अपने चुने हुए वाद्य पर बजा सकते हैं। विद्यार्थियों का क्रियात्मक परीक्षा के लिए प्रोत्साहित करने और उसकी संगीत प्रतिभा को विकसित करने तथा सशक्त बनाने के लिए समय-समय पर मंच प्रदर्शन का आयोजन किया जायेगा। उन्हें तीन मंच प्रदर्शन में से दो मंच प्रदर्शन में सक्रिय भाग लेना आवश्यक है।

नोट :- प्रश्न पत्र 'अ' 'ब' और 'स' तीन भागों में विभाजित है। प्रत्येक भाग में से किये जाने वाले प्रश्नों की संख्या और उनके अंक उस भाग में अंकित किये गये हैं।

खण्ड - (अ)

नोट :- समस्त 10 प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न के लिए एक अंक निर्धारित है। प्रत्येक प्रश्न का उत्तर 30 शब्दों से अधिक न हो।

खण्ड – (ब)

नोट :- इस भाग में दस प्रश्न हैं। प्रत्येक ईकाई में से एक प्रश्न का चयन करते हुए कुल 5 प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न का उत्तर 250 शब्दों से अधिक न हो। प्रत्येक प्रश्न तीन अंक का है।

खण्ड – (स)

नोट :- इस खण्ड में 5 प्रश्न हैं। प्रत्येक ईकाई में से एक-एक प्रश्न दिया गया है। कुल तीन प्रश्नों के उत्तर दीजिए। प्रत्येक प्रश्न का उत्तर 500 शब्दों से अधिक न हो। प्रत्येक प्रश्न पांच अंक का है।

प्रथम प्रश्न-पत्र

रागशास्त्र एवं हिन्दुस्तानी संगीत सिद्धान्त

- इकाई 1: क्रियात्मक (अ) में उल्लेखित निर्धारित रागों का वर्णन और तुलनात्मक अध्ययन
- इकाई 2: (अ) स्वर लेखन
(ब) स्वरों द्वारा रागों को पहचानना
(स) आलाप और तानों द्वारा राग विस्तार
- इकाई 3: (अ) कर्नाटक संगीत की सप्त तालों का ज्ञान, कर्नाटक ताल पद्धति के ताल चिन्हों सहित हिन्दुस्तानी ताल खिलने की क्षमता
(ब) कण्ठ संस्कार के बारे में सामान्य जानकारी
- इकाई 4: (अ) उत्तर हिन्दुस्तानी संगीत के मुख्य गीत प्रकार
(ब) दक्षिण भारतीय संगीत के मुख्य गीत प्रकार
- इकाई 5: (अ) स्वर संवादिता (Harmony) तथा स्वरानुक्रम (Melody) के बीच अन्तर
(ब) स्टाफ-नोटेशन की पाश्चात्य पद्धति का प्रारम्भिक सामान्य ज्ञान

द्वितीय प्रश्न-पत्र

हिन्दुस्तानी संगीत का इतिहास

- इकाई 1: (अ) निम्नलिखित संगीत शास्त्रकारों का हिन्दुस्तानी संगीत में योगदान, भरत, मत्तंग और शारंगदेव
(ब) निम्नलिखित संगीत शास्त्रकारों का हिन्दुस्तानी संगीत में योगदान अहोबल और श्रीनिवास
- इकाई 2: (अ) उत्तर भारतीय संगीत के सप्तक का विकास
(ब) अष्टछाप संगीतज्ञ हवेली संगीत की परम्परा
- इकाई 3: निम्नलिखित का हिन्दुस्तानी संगीत में योगदान:
पं. भातखण्डे, पं. विष्णु दिगम्बर पलुस्कर, पं. ओकारनाथ ठाकुर, आचार्य बृहस्पति

इकाई 4: उत्तर भारतीय संगीत के वाद्यों का संक्षिप्त इतिहास

इकाई 5: राग वर्गीकरण

क्रियात्मक (अ)

(गायन के लिए)

1. श्यामपट्ट पर लिखे हुए को देखकर गायन (Sight Singing)
2. गायी जाति हुई रागों तथा स्वरों को पहचानना
3. विशिष्ट स्वर-समूह द्वारा रागों का अन्तर स्पष्ट करना
4. निम्नलिखित तालों को हाथ से ताली बजाकर मात्रा तथा बोल सहित ठाय, दुगुन और चौगुन में बोलना तथा तबलें पर पहचानना:
 1. तिलवाड़ा, 2. त्रिताल, 3. एकताल, 4. चौताल, 5. आड़ा चौताल, 6. झपताल, 7. झूमरा, 8. रूपक, 9. तीव्रा, 10. धमार, 11. सूलताल
5. निम्नलिखित रागों में आरोह-अवरोह, पकड़ तथा स्वर-विस्तार सहित गाना।
 1. तोड़ी थाट- तोड़ी, मुल्तानी
 2. पूर्वी थाट-बसन्त, श्री, पूरियाधनाश्री
 3. खमाज थाट-जयजयवन्ती
 4. मारवा थाट- मारवा, पूरिया
 5. आसावरी थाट- दरबारी कान्हड़ा, अडाणा
6. निम्नलिखित रागों में तबले की संगत के साथ एक विलम्बित ख्याल और एक छोटा ख्याल आलाप तथा कम से कम पांच तानों सहित गाना:
 1. दरबारी कान्हड़ा, 2. जयजयवन्ती, 3. तोड़ी, 4. पूरिया
7. निम्नलिखित रागों में तबले की संगत के साथ एक ध्रुपद, दुगुन, तिगुन, चौगुन और छगुन में तथा एक धमार दुगुन और चौगुन में गाना:
 1. ध्रुपद- राग श्री
 2. धमार- राग अडाणा
8. शेष सभी रागों में छोटा ख्याल अथवा तराना आलाप तथा तानों सहित गाना।
9. किसी भी राग में एक भजन, लोक गीत एवं कोई पारिवारिक उत्सव गीत

क्रियात्मक (ब)

(वाद्य संगीत के लिए)

- 1, 2, 3, 4, 5 कण्ठ संगीत जैसे (गाने के बजाय बजाना)
6. निम्नलिखित रागों में तबले की संगत के साथ एक-एक मसीतखानी तथा एक-एक रजाखानी गत कम से कम 5 तोड़ों तथा झाला सहित बजाना :
 1. दरबारी कान्हड़ा, 2. जयजयवन्ती, 3. तोड़ी, 4. मारवा
7. निम्नलिखित रागों की गत को निर्धारित ताल में तोड़ों एवं झाले सहित बजाना :
 1. राग बसन्त: ताल आड़ा चौताल
 2. राग अडाणा: ताल झपताल
 3. राग श्री-ताल रूपक

8. शेष सभी रागों में द्रुतगत, तोड़ों तथा झाला सहित बजाना
9. राग दरबारी कान्हड़ा और तोड़ी में आलाप-जोड़ और झाला वादन, विशेष मींड, जमजमा और कृन्तन के साथ
10. किसी भी राग में एक धुन अथवा लोक धुन बजाना।

प्रस्तावित पुस्तकें

भातखण्डे, पं. वी. एन. : उत्तर भारतीय संगीत का संक्षिप्त इतिहास

राय, एस. एन. : संगीत जीवन पृष्ठ

श्री वास्तव, हरिशचन्द्र: राग परिचय

हमारे संगीत रत्न : संगीत कार्यालय, हाथरस

भातखण्डे, पं. बी. एन. : 15वीं, 16वीं, 17वीं शताब्दी की संगीत पद्धति का तुलनात्मक अध्ययन

भातखण्डे, पं. बी. एन. : संगीत शास्त्र 1, 4

शरद परांजपे: संगीत- बोध (मध्यप्रदेश हिन्दी ग्रन्थ अकादमी, भोपाल)

बन्धोपाध्याय: संगीत का विकास और विभूतियां

भट्ट, बी. एन. : संगीत कादम्बिनी

सक्सेना, महेशनारायण: संगीत शास्त्र, भाग 1 और 2

मित्र बुलबुल: संगीत प्रदीप

बन्धोपाध्याय : सितार मार्ग, भाग 1 से 4 तक

Strongway, Fox : Music Hindusthan

Bandyopadhyay : Origin of Ragas

Popley, H.A. : The Music of India

सुशील कुमार चौबे: संगीत शास्त्र पराग

गोविन्द राज राजुकर: संगीत शास्त्र पराग

डॉ. गीता बेनर्जी : राग शास्त्र, भाग 1, 2, 3

बसन्त : संगीत विशारद्

गोकुलचन्द तेलंग व बनवारीलाल भारतेन्दु: संगीत अष्टछाप

के. वासुदेव शास्त्री: संगीत शास्त्र

कैलाशचन्द्र दवे बृहस्पति : भारत का संगीत सिद्धान्त

शोभा माथुर : भारतीयसंगीत के मेल अथवा टाठ का ऐतिहासिक अध्ययन

भातखण्डे, वी. एन. श्रीमाल लक्ष्य संगीत

देशपाण्डे, वी. एच: घरानेदार गायकी, ओरियन्ट लॉगमेन

भातखण्डे: संगीत पद्धति, क्रमिक पुस्तक मालिका, भाग 1 से 6

रानाडे, जी. एस. : हिन्दुस्तानी म्यूजिक, इट्स फिजिक्स एण्ड ईसथेटिक्स

भातखण्डे: हिन्दुस्तानी पद्धति (शास्त्र), भाग 1 से 4

मेहता, आर. सी. : राग और रागिनी

स्वामी, प्रज्ञानन्द : हिस्ट्री ऑफ म्यूजिक



**JAI NARAIAN VYAS UNIVERSITY JODHPUR
(RAJASTHAN)**

FACULTY OF ARTS, EDUCATION AND SOCIAL SCIENCES

SYLLABUS

FOR

**M.A. MUSIC (VOCAL AND INSTRUMENTAL SITAR)
SEMESTER SYSTEM (SEMESTER I AND SEMESTER II)
EXAMINATIONS 2020-2021**

**M.A. MUSIC (VOCAL AND INSTRUMENTAL SITAR)
SEMESTER SYSTEM (SEMESTER III AND SEMESTER IV)
EXAMINATIONS 2021-2022**

IMPORTANT

NOTIFICATION

In compliance of decision of the Hon'ble High Court all students are required to fulfill 75% attendance rule in each subject and there must be 75% attendance of the student before he/she could be permitted to appear in the examination.

REGISTRAR

(Academic)

FACULTY OF ARTS, EDUCATION & SOCIAL SCIENCES

MASTER OF ARTS

GENERAL INFORMATION FOR STUDENTS

The examination for the degree of Master of Arts, Education and Social Sciences shall consist of two parts with semester system: (i) The M.A (Semester I and Semester II), 2020-21 and (ii) M.A (Semester III and Semester IV), 2021-22

The examination will be through theory papers/practical/viva. Pass marks for the semester I, semester II, semester III and semester IV examination are 36% of the aggregate marks in all the theory papers and viva/practical's and not less than 25% marks in the individual theory paper /viva /practical. A candidate is required to pass in the written and the practical/viva examination separately.

Successful candidates will be placed in the following divisions on the basis of the total marks obtained in all four semesters of M.A (Semester I and Semester II) and (ii) M.A (Semester III and Semester IV) examinations taken together:

First division 60% , second division 48% and third division 36% no students will be permitted to register himself simultaneously for more than one post-graduate course.

ATTENDANCE

1. For all regular candidates in the faculties of arts, education and social sciences, science, law, commerce and engineering, the minimum attendance requirement shall be that a candidate should have attended at least 75% of the lectures delivered and tutorials held taken together as well as 75% of practical and sectionals from the date of his/her admission.
2. Condonation of shortage of attendance:
The shortage of attendance up to the limits specified below may be condoned on valid reasons:
 - i) Up to 6% each subject plus 5 attendances in all the aggregate subject/papers may be condoned by the Vice-Chancellor on the recommendation of the Dean/Director/principal for undergraduate students and on the recommendation of the Head of the Department for the post-graduate classes.
 - ii) The N.C.C./N.S.S. cadets sent out to parades and camps and such students who are deputed by the University to take part in games, athletic or cultural activities may, for purpose of attendance, be treated, as present for the days of their absence in connection with the aforesaid activities and that period shall be added to their subject wise attendance.

Note:

The attendance requirement will apply to each semester.

However, in case of practical where examination is not held at the end of the first semester but the end of the second semester, attendance will be counted at the end of the second semester taking into account attendance put in both the semesters (i.e., first and second) taken together.

Candidates will be required to pass separately in theory and practical examinations.

Candidate's choice among the optional papers and groups would be restricted only to those paper or groups for which regular teaching is provided in the department.

Use of map stencils (political outline only). Log tables and calculators are allowed in the examination.

MEDIUM

Candidates are not allowed to use any medium except Hindi or English for answering question papers.

For answering papers in the subjects of English/Hindi the medium will be corresponding language only.

Note -

The Question for the Examination will be divided in two Parts i.e. A and B as under:-

Section A- Consist 15 Questions. The candidate has to attempt any 11 questions out of 15 questions and answer of each question shall be limited up to 30 words. Each question will carry 02 Mark.

Section B - Consist 8 questions, two questions from each unit will be set and student will have internal choice to answer one question from each unit. Answer of each question shall be limited up to 500 words. Each question carries 12 Marks.

ADMISSION

The details of the eligibility conditions and admission procedures are given in the admission forms and on university website. The admission would be done on the basis of merit as per university rules. Reservation for SC, ST and OBC would also be done as per J.N.V. University, Jodhpur rules. Candidates are required to attend minimum 75% of the classes in theory and practical's both.

FACILITIES

The Department of Music possesses several sophisticated, advanced and modern equipments required for teaching and research.

Dr. Gaurav Shukl (Head of the Department)

Assistant Professor

Dr. Swati Sharma

Dr. Bhoomika Dwivedi

GUIDELINES FOR CHOICE BASED CREDIT SYSTEM

Definitions of Key Words:

1. **Academic Year:** Two consecutive (one odd + one even) semesters constitute one academic year.
2. **Choice Based Credit System (CBCS):** The CBCS provides choice for students to select from the prescribed elective and skill courses. A student need to select **two elective papers** offered by the Department in which he/she is doing core course this shall be part of core programme during third and fourth semester. Each student has to complete **four skill courses:** two within the Department and two from other Department within JNV University or the Universities approved by JNV University
3. **Course:** Usually referred to, as 'papers' is a component of a programme. All courses need not carry the same weight. The courses should define learning objectives and learning outcomes. A course may be designed to comprise lectures/ tutorials/laboratory work/ field work/ project work/ self-study etc. or a combination of some of these.
4. **Credit Based Semester System (CBSS):** Under the CBSS, the requirement forwarding a degree is prescribed in terms of number of credits to be completed by the students.
5. **Credit Point:** It is the product of grade point and number of credits for a course.
6. **Credit:** A unit by which the course work is measured. It determines the number of hours of instructions required per week. One credit is equivalent to one hour of teaching (lecture or tutorial) or two hours of practical work/field work per week.
7. **Cumulative Grade Point Average (CGPA):** It is a measure of overall cumulative performance of a student over all semesters. The CGPA is the ratio of total credit points secured by a student in various courses in all semesters and the sum of the total credits of all courses in all the semesters. It is expressed up to two decimal places.
8. **Grade Point:** It is a numerical weight allotted to each letter grade on a 10-point scale.
9. **Letter Grade:** It is an index of the performance of students in a said course. Grades are denoted by letters O, A+, A, B+, B, C, P and F.
10. **Programme:** An educational programme leading to award of the Postgraduate Degree in the Core subject in which he/she is admitted.
11. **Semester Grade Point Average (SGPA):** It is a measure of performance of work done in a semester. It is ratio of total credit points secured by a student in various courses registered in a semester and the total course credits taken during that semester. It shall be expressed up to two decimal places.

12. **Semester:** Each semester will consist of 15-18 weeks of academic work equivalent to 90 actual teaching days. The odd semester may be scheduled from July to November/December and even semester from December/January to May.

Odd semester University examination shall be during second/third week of December and even semester University examination shall be during second/third week of May. Each Department shall conduct the Practical examinations of Odd semester with internal examiners only; however during even semester one Examiner shall be from other University/Institute.

13. **Transcript or Grade Card or Certificate:** Based on the grades earned, a statement of grades obtained shall be issued to all the registered students after every semester. This statement will display the course details (code, title, number of credits, grade secured) along with SGPA of that semester and CGPA earned till that semester

Fairness in Assessment

Assessment is an integral part of system of education as it is instrumental in identifying and certifying the academic standards accomplished by a student and projecting them far and wide as an objective and impartial indicator of a student's performance. Accordingly the Faculty of Arts, edu. and social sciences resolves the following:

- a. All internal assessments shall be open assessment system only and that are based on Quizzes, term test, seminar
- b. Attendance shall carry the prescribed marks in all papers and Practical examination internal assessment
- c. In each semester three out of four theoretical component University examination shall be undertaken by external examiners from outside the university conducting examination, who may be appointed by the competent authority.

Grievances and Redressal Mechanism

- a) The students will have the right to make an appeal against any component of evaluation. Such appeal has to be made to the Head/Principal of the College or the Chairperson of the University Department concerned as the case may be clearly stating in writing the reason(s) for the complaint / appeal.
- b) The appeal will be assessed by the Chairman and he/she shall place before the Grievance Redressal Committee (GRC), Chaired by the Dean, Faculty of Arts, Edu. and Social sciences comprising all HODs of the Faculty and if need be Course Teacher(s) be called for suitable explanation; GRC shall meet at least once in a semester and prior to CCA finalization.
- c) The Committee will consider the case and may give a personal hearing to the appellant before deciding the case. The decision of the Committee will be final.

Table 1: Grades and Grade Points

S.No.	Letter Grade	Meaning	Grade Point
1	'O'	Outstanding	10
2	'A+'	Excellent	9
3	'A'	Very Good	8
4	'B+'	Good	7
5	'B'	Above Average	6
6	'C'	Average	5
7	'P'	Pass	4
8	'F'	Fail	0
9	'Ab'	Absent	0

- i. A student obtaining Grade F shall be considered failed and will be required to reappear in the examination.
- ii. For non-credit courses (Skill Courses) 'Satisfactory' or "Unsatisfactory" shall be indicated instead of the letter grade and this will not be counted for the computation of SGPA/CGPA

Grade Point assignment

= and > 95 % marks Grade Point 10.0

90 to less than 95 % marks Grade Point 9.5

85 to less than 90 % marks Grade Point 9.0

80 to less than 85 % marks Grade Point 8.5

75 to less than 80 % marks Grade Point 8.0

70 to less than 75 % marks Grade Point 7.5

65 to less than 70 % marks Grade Point 7.0

60 to less than 65 % marks Grade Point 6.5

55 to less than 60 % marks Grade Point 6.0

50 to less than 55 % marks Grade Point 5.5

45 to less than 50 % marks Grade Point 5.0

40 to less than 45 % marks Grade Point 4.5

35 to less than 40 % marks Grade Point 4.0

Computation of SGPA and CGPA:

- i. The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student,
i.e.

$$\mathbf{SGPA (S_i) = \Sigma(C_i \times G_i) / \Sigma C_i}$$

Where **C_i** is the number of credits of the **i**th course and **G_i** is the grade point scored by the student in the **i**th course.

- ii. The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme,
i.e.

$$\mathbf{CGPA = \Sigma(C_i \times S_i) / \Sigma C_i}$$

Where **S_i** is the SGPA of the **i**th semester and **C_i** is the total number of credits in that semester.

- iii. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

Illustration for SGPA

S.No.	Course	Credit	Grade letter	Grade point	Credit Point (Credit x Grade)
1	Course 1	6	B	6	6*6=36
2	Course 2	6	B+	7	6*7= 42
3	Course 3 Practical-I	10 (V) or 10 (I)	B	6	10*6=60
4	Course 4 Practical - II	6	O	10	6*10=60
5	Course 5- Practical - III	04 (V) or 04 (I)	C	5	4*5=20
6	Course 6 Practical-IV	04 (V) or 04 (I)	B	6	4*6=24
	Total	36			242

Thus, $SGPA = 242/32 = 7.56$

Illustration for CGPA

	Semester- I	Semester-II	Semester-III	Semester-IV
Credit	36	36	36	36
SGPA	7.56	7.25	7	6.25

$$CGPA = (36 \times 7.56 + 36 \times 7.25 + 36 \times 7 + 36 \times 6.25) / 144$$

$$= 1010.16 / 144 = 7.01$$

Semester-wise Theory Papers/Practical/Skill component

*** Each Department shall offer two skill courses per semester from the list of skill courses approved for the Department.**

The Duration of the Period shall be 45 minutes / One hour. In each of these combinations, the first value stands for the same number of lecture instructions per week, whereas the last two values stand for double the number of tutorial / practical instructions per week.

In each practical group the number of students that can be accommodated will be decided by the respective Department Council; the general/existing pattern is 15 to 20 students in each group. The workload is to be computed accordingly.

Course Evaluation (Evaluation of the Students)

All courses (Core/ Elective) involve an evaluation system of students that has the following two components:-

- (i) **Continuous Comprehensive Assessment (CCA)** accounting for 30% of the final grade that a student gets in a course; and
 - (ii) **End-Semester Examination (ESE)** accounting for the remaining 70% of the final grade that the student gets in a course.
- (i) **Continuous Comprehensive Assessment (CCA):** This would have the following components:
- a. **Term Test:** One term test shall be arranged for each theory paper prior to End-Semester Examination; examination duration shall be of three hours; maximum marks is 70
 - b. **Seminar:** Each student shall prepare and deliver a seminar per theory paper; maximum marks shall be 15. The seminar shall commence after first quiz examination and shall be completed prior to term test for all the papers.

All students' cumulative attendance shall be displayed in the Department Notice Board every month with a copy to the Dean, Faculty of Science.

Skill Course Evaluation: Based on his/her performance and hands on practice, the respective Department shall declare the result as "Satisfactory" or "Non-Satisfactory"; each student need to get a minimum of three "Satisfactory" declaration for the course completion

Qualifying for Next semester

- 1. A student acquiring minimum of 35% in total of the CCA is eligible to join next semester.**
- 2. A student who does not pass the examination (CCA+ESE) in any course(s) (or due to some reason as he/she not able to appear in the ESE, other conditions being fulfilled, and so is considered as 'Fail'), shall be permitted to appear in such failed course(s)' in the subsequent ESE to be held in the following October / November or April / May, or when the course is offered next, as the case may be.**

3. A student who fails in one or more papers in a semester shall get three more chances to complete the same; if he/she fails to complete the same within the prescribed time i.e three additional chances for each paper; the student is ineligible for the Postgraduate degree in the Subject in which he/she is admitted. Additional chances examination fee shall be on additive basis.

Improvement Option:

Every student shall have the opportunity to improve Credit through University Examination only. Improvement opportunity for each paper is only with two additional chances; improvement examination fee shall be on additive basis; the Credit obtained in improvement examination shall be final. There shall be no improvement opportunity in Practical examinations.

**GUIDELINES FOR CONTINUOUS INTERNAL ASSESMENT (30%) FOR
REGULAR STUDENTS OF POST- GRADUATE COURSE in M.A. MUSIC
(SEMESTER SYSTEM)**

(Effective from the First Year Admission for the Academic session 2015-2016)

1. The D.C. has approved the following guidelines mode of testing and evaluation including continuous internal assessment of students
 - (i) End semester examination (ESE) : 70%
 - (ii) Continues Comprehensive assessment (CCA) :30%
 - (iii) Continuous Comprehensive assessment may include written assignment, participation and discussions in the class, Seminars and attendance etc.
2. Weightage of 2 marks for attendance component out of 30 marks for continuous Comprehensive Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshop.

The break-up of marks for attendance component for theory papers shall be under:

Attendance Component	Mark/s for theory Papers
(a) 75% and above upto 85%	1
(b) Above 85%	2

3. It shall not be compulsory to pass in Continuous Comprehensive Assessment. Thus, whatever marks are secured by students out of 70%,i.e. the remaining marks allocated to the particular subject and, thus, he/she have to secure pass marks both in the ESE examinations as well as total of CCA and ESE Examinations.
4. Continuous Comprehensive Assessment awards from affiliated Colleges/ Departments must be sent to the Controller of Examinations, by name, two week before the commencement of the particular examination on the Performa obtained from the Examination Branch.

SPECIAL NOTE

(1) **The Theory Paper will be of 70 marks and 30 marks will be for CCA
SCHEME OF EXAMINATION FOR M.A. MUSIC (SEMESTER SYSTEM) FOR
THE EXAMINATION OF 2015-2016**

SEMESTER I (M.A. Music)

Total Marks = 400

Papers	ESE	CCA	Total	Credits	lectures Tutorials- Practicals/week
Paper I Principle of Music (Shastra)	70	30	100	6	6-0-0
Paper II History of Indian Music	70	30	100	6	6-0-0
Paper III Main Practical	35	15	50	10 (V) 10 (I)	10 (V) 10 (I)
Paper IV Practical cum viva voce	35	15	50	6	6-0-0
Paper V Stage Performance	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)
Paper VI Folk Music and Semi classical Music	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)

Note: V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course-I (for Students of the Deptt.)----- 6-0-0

SEMESTER II (M.A. Music)**Total Marks = 400**

Papers	ESE	CCA	Total	Credits	lectures Tutorials- Practicals/week
Paper I Principle of Music (Shastra)	70	30	100	6	6-0-0
Paper II History of Indian Music	70	30	100	6	6-0-0
Paper III Main Practical	35	15	50	10 (V) 10 (I)	10 (V) 10 (I)
Paper IV Practical cum viva voce	35	15	50	6	6-0-0
Paper V Stage Performance	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)
Paper VI Folk Music and Semi classical Music	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)

Note: V = Vocal Music**I = Instrumental Music (Sitar)****Skill Course-II (for Students of other Deptt.)- ----- 6-0-0**

**GUIDELINES FOR CONTINUOUS INTERNAL ASSESMENT (30%) FOR
REGULAR STUDENTS OF POST- GRADUATE COURSE in M.A. MUSIC**

(Semester III and IV April/May Examination 2016)

(Effective from the Admission for the Academic session 2016-2017)

1. The D.C. has approved the following guidelines, mode of testing and evaluation including continuous internal assessment of students

(iv) ESE : 70%

(v) CCA : 30%

(vi) Continuous Comprehensive assessment may include written assignment , participation and discussions in the class ,seminars and attendance etc.

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 under:

Attendance Component	Mark/s for theory Papers
(a)75% and above upto 85%	1
b) Above 85%	2

3. It shall not be compulsory to pass in Continuous Comprehensive Assessment. Thus , whatever marks are secured by students out of 70%,i.e. the remaining marks allocated to the particular subject and, thus, he/she have to secure pass marks both in the ESE examinations as well as total of CCA and ESE Examinations.

4. Continuous Comprehensive Assessment awards from affiliated Colleges/ Departments must be sent to the Controller of Examinations, by name, two week before the commencement of the particular examination on the Performa obtained from the Examination Branch.

SPECIAL NOTE

(2) The Theory Paper will be of 70 marks and 30 marks will be for CCA.

M.A. Semester-III (M.A. Music)

Total Marks = 400

Papers	ESE	CCA	Total	Credits	lectures Tutorials- Practicals/week
Paper I Voice culture and philosophy of Music	70	30	100	6	6-0-0
Paper II Psychology of Music	70	30	100	6	6-0-0
Paper III Main Practical	35	15	50	10 (V) 10 (I)	10 (V) 10 (I)
Paper IV Practical cum viva voce	35	15	50	6	6-0-0
Paper V Stage Performance	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)
Paper VI Folk Music and Semi classical Music OR Project Work	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)

Note: V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course-III (for Students of the Deptt.)----- 6-0-0

M.A. Semester-IV (M.A. Music)**Total Marks = 400**

Papers	ESE	CCA	Total	Credits	lectures Tutorials- Practicals/week
Paper I Voice culture and philosophy of Music	70	30	100	6	6-0-0
Paper II Psychology of Music	70	30	100	6	6-0-0
Paper III Main Practical	35	15	50	10 (V) 10 (I)	10 (V) 10 (I)
Paper IV Practical cum viva voce	35	15	50	6	6-0-0
Paper V Stage Performance	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)
Paper VI Folk Music and Semi classical Music OR Project Work	35	15	50	04 (V) 04 (I)	04 (V) 04 (I)

Note: V = Vocal Music**I = Instrumental Music (Sitar)****Skill Course-IV (for Students of other Deptt.)- 6-0-0****Grand Total of Marks for the Course = 1600 (Semester I to IV)**

**Syllabus of M.A. Music Vocal and Instrumental (Sitar) for semester scheme w.e.f. academic
year 2015-16**

Semester I (Total Marks - 400)

S.No.	Title of the Course	Final Exam	Internal Assessment	Credits
01.	Theory Paper-I Principle of Music (Shastra)	70	30	06
02.	Theory Paper-II History of Indian Music	70	30	06
03.	Practical Paper-III Main Practical	35	15	10 (V) 10 (I)
04.	Practical Paper-IV Practical cum viva-voce	35	15	06
05.	Practical Paper-V Stage Performance	35	15	04 (V) 04 (I)
06.	Practical Paper-VI Folk Music and Semi-Classical Music OR Project Work	35	15	04 (V) 04 (I)

V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course I

Semester II (Total Marks - 400)

S.No.	Title of the Course	Final Exam	Internal Assessment	Credits
01.	Theory Paper-I Principle of Music (Shastra)	70	30	06
02.	Theory Paper-II History of Indian Music	70	30	06
03.	Practical Paper-III Main Practical	35	15	10 (V) 10 (I)
04.	Practical Paper-IV Practical cum viva-voce	35	15	06
05.	Practical Paper-V Stage Performance	35	15	04 (V) 04 (I)
06.	Practical Paper-VI Folk Music and Semi-Classical Music OR Project Work	35	15	04 (V) 04 (I)

V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course II

**Syllabus of M.A. Music Vocal and Instrumental (Sitar) for semester scheme w.e.f. academic
year 2016-17**

Semester III (Total Marks - 400)

S.No.	Title of the Course	Final Exam	Internal Assessment	Credits
01.	Theory Paper-I Voice Culture and Philosophy of Music	70	30	06
02.	Theory Paper-II Psychology of Music	70	30	06
03.	Practical Paper-III Main Practical	35	15	10 (V) 10 (I)
04.	Practical Paper-IV Practical cum viva-voce	35	15	06
05.	Practical Paper-V Stage Performance / Dissertation / Essay Writing	35	15	04 (V) 04 (I)
06.	Practical Paper-VI Folk Music and Semi-Classical Music OR Project Work	35	15	04 (V) 04 (I)

V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course III

Semester IV (Total Marks - 400)

S.No.	Title of the Course	Final Exam	Internal Assessment	Credits
01.	Theory Paper-I Voice Culture and Philosophy of Music	70	30	06
02.	Theory Paper-II Psychology of Music	70	30	06
03.	Practical Paper-III Main Practical	35	15	10 (V) 10 (I)
04.	Practical Paper-IV Practical cum viva-voce	35	15	06
05.	Practical Paper-V Stage Performance / Dissertation / Essay Writing	35	15	04 (V) 04 (I)
06.	Practical Paper-VI Folk Music and Semi-Classical Music OR Project Work	35	15	04 (V) 04 (I)

V = Vocal Music

I = Instrumental Music (Sitar)

Skill Course IV

Grand Total of Marks for the course = 1600 (Semester I to IV)

Semester I (Theory Paper I)
PRINCIPLE OF MUSIC (SHAstra)

Marks : 70
Time : 3 Hours

- Unit - I : (a) Shruti, Swar and Types of Scales Diatonic, Chromatic.
(b) Shruti, Swar discourses of Bharat, Sharangdev, Ahobal and Pt. Bhatkhande, Pt. Omkarnath Thakur and Lalit Kishore Singh.
- Unit - II : (a) Shuddha scale of Ahobal and Pt. Bhatkhande.
(b) Division of scale according to the number of severts and cents.
- Unit - III : (a) Hindustani and Karnatak Musical scale (Modern)
(b) General idea of Harmonic and Melodic music.
- Unit - IV : (a) Western scales (Modern)
(b) Technique, Presentation and exposition of Vrindra-Vadya and Vrinda-Gaan, New trends in Indian Vrinda-Vadya and Vrinda Gaan.

Internal Assessment : 30 Marks

Recommended Books

1. Rag tatha thaat ki Etihasik Pristha bhoomi : G.N. Goswami
2. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
3. North Indian Music : Allian Damieslu
4. Bharat Ka Sangeet Siddhant : Acharya K.C.D. Brihaspati
5. Sangeet Shastra : K. Vasudeva Shastri
6. Pranav Bharati : Pt. Omkar Nath Thakur
7. Rag aur Ragini : O.C. Ganguly
8. Elements of Indian Music by E. Clamants
9. Karnatak Music : Ramchandran
10. Rages of Karnatak Music : Ramchandran
11. South Indian Music : Sambamurty
12. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
13. Dhvani aur Sangeet : Lalit Kishore Singh
14. Natya Shastra : Bharat
15. Brihaddeshi : Matang
16. Sangeet Ratnakar : Sharangdev
17. Rag Tarangini : Lochan
18. Sangeet Parijat : Ahobal
19. The Music of Hindustan : Fox Strongays.
20. The Music of India : Popley
21. Music and Musical Modes of Hindus : Sir William Jones
22. Hindustani Music : G.H. Ranade
23. The Music of India : D.P. Mukherjee
24. Musical Heritage : M.R. Gautm
25. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
26. Universal History of Music : S.M. Tagore.
27. Historical Development of Indian Music : Swami Pragyanand
28. Sangeet Chintamani : Acharya Brihaspati
29. Tal Ka Udbhav aur Vikas : Aban E. Mistry
30. Bhartiya Sangeet Ka Ethiyas - Dr. S.C. Paranjpe

Semester I (Theory Paper II)
HISTORY OF INDIAN MUSIC

Marks : 70

Time : 3 Hours

- Unit - I: Origin of Music - Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla, Flute and Sarod.
- Unit - II : (a) Evolution and development of Indian Music during ancient – Bharat, Matanga, Narad (Sangeet Makarand)
(b) Evolution and development of Indian Music during Medieval – Sarangdeva, Lochan, Ramamatya, Ahobal, Bhava Bhatt
- Unit - III : Evolution and development of Indian Music during Modern Periods – Pt. Vyankatmathi, Pt. Bhatkhande and Pt. Vishnu Digambar Paluskar.
- Unit - IV : (a) General Ideas of the factors that differentiate Karnatak Music from Hindustani Music.
(b) Special study of the Trinity of South Indian Music.

Internal Assessment : 30 Marks

Recommended Books

1. Brihaddeshi : Matang
2. Sangeet Ratnakar : Sharangdev
3. Rag Tarangini : Lochan
4. Sangeet Parijat : Ahobal
5. The Music of India : Popley
6. Music and musical modes of the Hindi : Sir William
7. The Hindu view of Art. Mulk Raj Anand
8. A Short History of Music : Dr. Curt Suches.
9. The Primitive Art : L. Adems.
10. The Begining of Art : Ernet Groos.
11. History of Musical Instruments : Curt Schues.
12. History of Musical Instruments : Suresh Vitthal Rai..
13. Historical Survey of the Music of Upper India : Pt. V.N. Bhatkhande.
14. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
15. Rise of music in the Ancient World, East and West : Curt Suches.
16. History of Indian Music : Swami Pragyanand
17. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
18. Ancient Art and Ritual : C. Harrison.
19. Composers of Karnatak music : Prof. Sambmurthy
20. Music in Ancient Literature : Dr. G. Raghavan.
21. Natya Shastra : Bharat
22. Hindustani Music : G.H. Ranade
23. Music of Hindustan : Fox Strongways.
24. Indian Music of the South : R. Shrinivasan
25. Rag, Vibodh : Pt. Somnath.
26. Swar Mela Kala Nidhi : Ramamatya.
27. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra.
28. Swar aur Ragon Ke Vikas me Vadyon ka yogdan : Dr. Indrani.
29. Musical Heritage : M.R. Gautam.
30. Bhartiya Sangeet Ka Ethiyas - Dr. S.C. Paranjpe

Semester I (Main Practical Paper III)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga	12 Marks
(b) Question Raga (Slow khayal of Gat)	07 Marks
(c) Question Raga in two fast khayals of Gats	06 Marks
(d) Alap	04 Marks
(e) Singing one Dhruvpad / Dhamar / Tarana	06 Marks

Or

Gats in other than Teental

Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Yaman, Bihag, Brindavani sarang or Bageshree.

Optional Group

- i. Shyam Kalyan, Pooriya-Kalyan, Jait-Kalyan Hamsadhwani
- ii. Lalit, Pooriya, Bhatiyar, Panchyam
- iii. Shuddha-Sarang, Madhamad Sarang, Mian-ki-Sarang, Lankadahan- Sarang.
- iv. Jhinjhoti, Rageshri, Narayani, Khambavati, Malagunji

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with extensive elaboration.
2. Any two Groups from the four Groups may be selected and atleast two Ragas from group may be prepared with a vilambit and Drut Khayal with extensive elaboration of a Masit Khani and Raza Khani Gat With extensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only Drut Khayal or Razakhani Gat should be prepared.
4. 7 vilambit Khyals and 10 Drut Khyals are to be prepared in all candidates who have offered Instrumental Music are required to prepare Masitkhani and Razakhani Gats.
5. Candiates should lern one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Tarana.
6. For Instrumental Music one Dhun based on Raga in Tala other than Trital should be prepared.
7. Special attention should be given towards artistic presentation while preparing all the rages.
8. Variety of Tals may be kept in view for the compositions of Gats and Khyals.

Note : The practical papers will be set at the spot by the board of examiners with the internal examiner.

Semester I (Practical cum Viva-Voce Paper IV)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Notation writing of any recorded song	15 Marks
(b) Viva Voce (Pertaining to general questions of Raga, Laya and Tala)	10 Marks
(c) Comparative and critical study of prescribed Ragas	10 Marks
Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Yaman, Bihag, Brindavani sarang or Bageshree.

Optional Group

- i. Shyam Kalyan, Pooriya-Kalyan, Jait-Kalyan Hamsadhwani
- ii. Lalit, Pooriya, Bhatiyar, Panchyam
- iii. Shuddha-Sarang, Madhamad Sarang, Mian-ki-Sarang, Lankadahan- Sarang.
- iv. Jhinjhoti, Rageshri, Narayani, Khambavati, Malagungji

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with extensive elaboration.
2. Any two Groups from the four Groups may be selected and atleast two Ragas from group may be prepared with a vilambit and Drut Khayal with extensive elaboration of a Masit Khani and Raza Khani Gat With extensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only Drut Khayal or Razakhani Gat should be prepared.
4. 7 vilambit Khyals and 10 Drut Khyals are to be prepared in all candidates who have offered Instrumental Music are required to prepare Masitkhani and Razakhani Gats.
5. Candiates should lern one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Tarana.
6. For Instrumental Music one Dhun based on Raga in Tala other than Trital should be prepared.
7. Special attention should be given towards artistic presentation while preparing all the rages.
8. Variety of Tals may be kept in view for the compositions of Gats and Khyals.

Note : The practical papers will be set at the spot by the board of examiners with the internal examiner.

Semester I (Stage Performance Practical Paper V)

Marks 35 + 15 internal assessment = total Marks 50

Note: Performance of half an hour duration - Ragas may be selected from the list of Ragas prescribed in Paper -III

Semester I (Folk Music and Semi-Classical Music Practical Paper – VI)

Marks 35 + 15 internal assessment = total Marks 50

This paper is introduced to incorporate regional land marks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present two Folk Music compositions.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

For Semi-Classical - A candidate is required to collect two semi classical compositions Thumari / Bhajan / Dhun based on different Ragas / Gat in a Tal other than Teental may be presented.

Note: The concern teacher will review the work and shall allow only the reviewed compositions for final examination.

Continuous assessment shall be done every month by the teacher Concerned. Assessment of the field study will be done along with the other practical examinations.

Skill Course - I

Unit I : Swarabhyas -Alaps

Unit II : Thata (Kalyan Thata and Bhairava Thata)

Unit III : General Knowledge of the Instruments - its tuning and elementary playing: Tanpura and Table.

Unit IV : General Understanding and playing the following Tals - Teental & Ektaal.

Books Recommended for Skill Course :

1. Sangeet Visharad : Vasant
2. Raga Parichaya : Harish Chandra Shrivastava
3. Kramik Poostak Malika : Pt. Bhatkahnde
4. Vadya Shastra : Srivastava, Harish Chandra

Semester II (Theory Paper I)
Principles of Music

Marks : 70
Time : 3 Hours

- | | |
|------------|--|
| Unit - I | (a) General idea of the forms of Vedic Music
(b) General idea of Giti and Vani. |
| Unit - II | (a) Impact of folk music on classical Music and Vice-Versa.
(b) General characteristics of folk Music with special reference to Rajasthani folk Music.
(c) Use of Instruments and Talas in folk Music. |
| Unit - III | (a) Study of the technique involved in different Gharanas of Dhruvpad, Khyal, Sitar and Tabla.
(b) Study of the Main forms of Indian classical Dances |
| Unit - IV | (a) Main Musical Forms of Karnatak Music
(b) Main Musical Instruments of North Indian Music. |

Internal Assessment : 30 Marks

Recommended Books

1. Rag tatha thaat ki Etihāsik Pristha bhoomi : G.N. Goswami
2. Sangeet Shastra : I to IV Pt. V.N. Bhatkhande
3. North Indian Music : Allian Damieslu
4. Bharat Ka Sangeet Siddhant : Acharya K.C.D. Brihaspati
5. Sangeet Shastra : K. Vasudeva Shastri
6. Pranav Bharati : Pt. Omkar Nath Thakur
7. Rag aur Ragini : O.C. Ganguly
8. Elements of Indian Music by E. Clamants
9. Karnatak Music : Ramchandran
10. Rages of Karnatak Music : Ramchandran
11. South Indian Music : Sambamurty
12. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
13. Dhvani aur Sangeet : Lalit Kishore Singh
14. Natya Shastra : Bharat
15. Brihaddeshi : Matang
16. Sangeet Ratnakar : Sharangdev
17. Rag Tarangini : Lochan
18. Sangeet Parijat : Ahobal
19. The Music of Hindustan : Fox Strongays.
20. The Music of India : Popley
21. Music and Musical Modes of Hindus : Sir William Jones
22. Hindustani Music : G.H. Ranade
23. The Music of India : D.P. Mukherjee
24. Musical Heritage : M.R. Gautm
25. Hindustani Sangeet Ke Gharano Ki Charcha : Sushil Kumar Choubey
26. Universal History of Music : S.M. Tagore.
27. Historical Development of Indian Music : Swami Pragyanand
28. Sangeet Chintamani : Acharya Brihaspati
29. Tal Ka Udbhav aur Vikas : Aban E. Mistry
30. Bhartiya Sangeet Ka Ethiyas - Dr. S.C. Paranjpe
31. Rajasthan Ke Lok Geet – Dr. Swarn Lata

Semester II (Theory Paper II)
HISTORY OF Indian Music

Marks : 70

Time : 3 Hours

Unit - I: Historical evolution of the Musical Scales of India from ancient to modern times.

Unit - II : (a) Evolution and growth of various Musical forms.
(b) General Idea of Haweli Sangeet.

Unit - III : (a) Classification of Ragas.
(b) Gram Raga, Bhasha and vibhasha.
Dash-Vidha Ragas of Pt. Sharangdeva.

Unit - IV : Evolution of Indian and Western Notation system

Internal Assessment : 30 Marks

Recommended Books

1. Ain-E-Akbari : Abul Fazal (Translated by Girelwin)
2. Ancient Art and Ritual : C. Harrison.
3. Composers of Karnatak music : Prof. Sambmurthy
4. Music in Ancient Literature : Dr. G. Raghavan.
5. Natya Shastra : Bharat
6. Brihaddeshi : Matang
7. Sangeet Ratnakar : Sharangdev
8. Rag Tarangini : Lochan
9. Sangeet Parijat : Ahobal
10. The Music of India : Popley
11. The Hindu View of Art. Mulk Raj Anand.
12. A Short History of Music : Dr. Curt Suches.
13. The Primitive Art : L.Adems
14. The Beginning of Art : Ernet Groos.
15. History of Musical Instruments : Curt Schues.
16. History of Musical Instruments : Surest Vital Rai.
17. Historical Survey of the Music of Upper India : Pt. V.N. Bhatkhande.
18. A comparative study of some of the music system of 15th, 16th and 18th centuries : Pt. V.N. Bhatkhande.
19. Rise of music in the Ancient World, East and West : Cuurt Suches.
20. History of Indian Music : Swami Prajyanand
21. Music and Musical modes of the Hindi : Sir William
22. Hindustani Music : G.H. Ranade
23. Music of Hindustan : Fox Strongays.
24. Indian Music of the South : R. Srinivasan
25. Rag. Vibodh : Pt. Somnath.
26. Swar Mela Kala Nidhi : Ramamatya.
27. Bharitya Sangeet Vadya : Dr. Lalmani Mishra.
28. Waraur Rangun Ke Vikas me Vadyo ka yogdan : Dr. Indrani.
29. Musical Heritage : M.R. Gautam.

Semester II (Main Practical Paper III)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga	12 Marks
(b) Question Raga (Slow khayal of Gat)	07 Marks
(c) Question Raga in two fast khayals of Gats	06 Marks
(d) Alap	04 Marks
(e) Singing one Dhruvpad / Dhamar / Tarana	06 Marks

Or

Gats in other than Teental

Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Alhiya Bilawal, Bhairva and Darabari Kanhada or Kedar.

Optional Group

- i. Yamini-Bilawal, Devgiri Bilawal, Saraparda-Bilawa, Kukubh Bilawal.
- ii. Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- iii. Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari
- iv. Jaldhar Kedar, Nat Kedar, Maluha Kedar, Hemant.

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with extensive elaboration.
2. Any two Groups from the four Groups may be selected and atleast two Ragas from group may be prepared with a vilambit and Drut Khayal with extensive elaboration of a Masit Khani and Raza Khani Gat With extensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only Drut Khayal or Razakhani Gat should be prepared.
4. 7 vilambit Khyals and 10 Drut Khyals are to be prepared in all candidates who have offered Instrumental Music are required to prepare Masitkhani and Razakhani Gats.
5. Candiates should lern one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Tarana.
6. For Instrumental Music one Dhun based on Raga in Tala other than Trital should be prepared.
7. Special attention should be given towards artistic presentation while preparing all the rages.
8. Variety of Tals may be kept in view for the compositions of Gats and Khyals.

Note : The practical papers will be set at the spot by the board of examiners with the internal examiner.

Semester II (Practical cum Viva-Voce Paper IV)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Notation writing of any recorded song	15 Marks
(b) Viva Voce (Pertaining to general questions of Raga, Laya and Tala)	10 Marks
(c) Comparative and critical study of prescribed Ragas	10 Marks
Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Alhiya Bilawal, Bhairva and Darabari Kanhada or Kedar.

Optional Group

- i. Yamini-Bilawal, Devgiri Bilawal, Saraparda-Bilawa., Kukubh Bilawal.
- ii. Nayaki-Kanhada, Suha-Kanhada, Sugharayee-Kanhada, Abhogi, Shahana-Kanhada
- iii. Jogia, Vibhas, Gunakari (Bhairav Thata), Vasant-Mukhari
- iv. Jaldhar Kedar, Nat Kedar, Maluha Kedar, Hemant.

1. Candidates are required to prepare all the Ragas from the compulsory Group very thoroughly with extensive elaboration.
2. Any two Groups from the four Groups may be selected and atleast two Ragas from group may be prepared with a vilambit and Drut Khayal with extensive elaboration of a Masit Khani and Raza Khani Gat With extensive elaboration.
3. Choice is given to the candidates to select, prepare any three ragas from the above groups in which only Drut Khayal or Razakhani Gat should be prepared.
4. 7 vilambit Khyals and 10 Drut Khyals are to be prepared in all candidates who have offered Instrumental Music are required to prepare Masitkhani and Razakhani Gats.
5. Candiates should lern one composition in any Rag out of the following : Dhruvpad/ Dhamar/ Tarana.
6. For Instrumental Music one Dhun based on Raga in Tala other than Trital should be prepared.
7. Special attention should be given towards artistic presentation while preparing all the rages.
8. Variety of Tals may be kept in view for the compositions of Gats and Khyals.

Note : The practical papers will be set at the spot by the board of examiners with the internal examiner.

Semester II (Stage Performance Practical Paper V)

Marks 35 + 15 internal assessment = Total Marks 50

Note: Performance of half an hour duration - Ragas may be selected from the list of Ragas prescribed in Paper -III

Semester II (Folk Music and Semi-Classical Music Practical Paper – VI)

Marks 35 + 15 internal assessment = Total Marks 50

This paper is introduced to incorporate regional land marks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present two Folk Music compositions. (The compositions selected for this paper shall be other than the compositions selected by the candidate in Semester I)
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

For Semi-Classical - A candidate is required to collect two semi classical compositions Thumari / Bhajan / Dhun based on different Ragas / Gat in a Tal other than Teental may be presented.

Note: The concern teacher will review the work and shall allow only the reviewed compositions for final examination.

Continuous assessment shall be done every month by the teacher Concerned. Assessment of the field study will be done along with the other practical examinations.

Skill Course II

Unit I : Knowledge of Swar (Shuddh and Vikrit)

Unit II : Thata (Brief Knowledge of Main Ten Thatas)

Unit III : Knowledge of following Tals : Teental, Kehrava, Roopak, Dadara.

Unit IV : Bhajan & Folk Songs

Books Recommended for Skill Course :

1. Sangeet Visharad : Vasant
2. Raga Parichaya : Harish Chandra Shrivastava
3. Kramik Poostak Malika : Pt. Bhatkahnde
4. Vadya Shastra : Srivastava, Harish Chandra

Semester III (Theory Paper II)
PSYCHOLOGY OF MUSIC

Marks : 70
Time : 3 Hours

- Unit - I : (a) Definition and scope of psychology.
 (b) Relation of psychology with music.
- Unit - II : (a) Application of Music in Education psychology and Social psychology
 (b) Application of Music in Abnormal Psychology and Industrial Psychology
- Unit - III : (a) Taste in Music
 (b) Learning Music
- Unit - IV : Importance of heredity and environment in music

Internal Assessment : 30 Marks

Recommended Books

1. Contemporary School of Psychology : Robert S. Wood Worth.
2. An outline of psychology : William Dougall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior : K.L. Brown and Karl A Menninger.
5. Psychology of Musicians : Percy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton.
9. Experimental and Industrial psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G. Majer.
11. Therapeutic Value of Music : Manly P.Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B.Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. The psychology of Imagination : John Paul Sartre.
20. Studies in Artistic Creativity : Manas Tai Choudhary.
21. Kala Ke Siddhant : R.G. Kalingwood.
22. 23. Dr. Ma. Shyamala Varanasi : Psychology of Music.
23. Seashore : Psychology of Music (2nd Editor)
24. Mwesell : Psychology of Music.
25. William Pole - Philosophy of Music

Semester III (Main Practical Paper III)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga	12 Marks
(b) Question Raga (Slow khayal of Gat)	07 Marks
(c) Question Raga in two fast khayals of Gats	06 Marks
(d) Alap	04 Marks
(e) Singing one Dhruvpad / Dhamar / Tarana	06 Marks
Or	
Gats in other than Teental	

Total	=	35 Marks
Internal Assessment	=	15 Marks
Total	=	50 Marks

Compulsory Group

Miyan Malhar, Gaud Malhar, Malkauns.

Optional Groups :

1. Suddha Malhar, Sur-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar.
2. Jog, Jogkauns, Chandrakauns, Kaushi-Kanhara (Malkauns Ang)
3. Nat Bihag, Maru Bihag, Sawni Bihag, Pat Bihag, Nand Bihagda.
4. Gauri, Lalita-Gauri, Jaitashari, Triveni, Malavi, Poorvi.

- I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.
- II. Any two from the four groups may be selected and at least two ragas from each may be prepared with a vilambit and Drut Khayal or a Masitkhani and a Razakhani Gat should be prepared.
- III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drut Khayal/Tarana or Razakhani Gat should be prepared.
- IV. In all 10 ragas are to be prepared with 7 vilambit khayals or Masitkhani Gats and 10 Drut khayals or Tarana or Razakhani Gats.
- V. Candidates should learn one composition in any raga out of the following Dhruvpad/Dhamar/Chaturang/Tarana.
- VI. For instrumental Music one Dhun based on any rag in Tals other than trital should be prepared.
- VII. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
- VIII. Variety of tals may be kept in view for khayal and Gat.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.

Semester III (Practical cum Viva-Voce Paper IV)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Notation writing of any recorded song	15 Marks
(b) Viva Voce (Pertaining to general questions of Raga, Laya and Tala)	10 Marks
(c) Comparative and critical study of prescribed Ragas	10 Marks
Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Miyan Malhar, Gaud Malhar, Malkauns.

Optional Groups :

1. Suddha Malhar, Sur-Malhar, Ramdasi Malhar, Jayant Malhar, Nat Malhar, Megh Malhar.
2. Jog, Jogkauns, Chandrakauns, Kaushi-Kanhara (Malkauns Ang)
3. Nat Bihag, Maru Bihag, Sawni Bihag, Pat Bihag, Nand Bihagda.
4. Gauri, Lalita-Gauri, Jaitashari, Triveni, Malavi, Poorvi.

- I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.
- II. Any two from the four groups may be selected and at least two ragas from each may be prepared with a vilambit and Drut Khayal or a Masitkhani and a Razakhani Gat should be prepared.
- III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drut Khayal/Tarana or Razakhani Gat should be prepared.
- IV. In all 10 ragas are to be prepared with 7 vilambit khayals or Masitkhani Gats and 10 Drut khayals or Tarana or Razakhani Gats.
- V. Candidates should learn one composition in any raga out of the following Dhruvpad/Dhamar/Chaturang/Tarana.
- VI. For instrumental Music one Dhun based on any rag in Tals other than trital should be prepared.
- VII. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
- VIII. Variety of tals may be kept in view for khayal and Gat.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.

Semester III (Stage Performance Practical Paper V)

Marks 35 + 15 internal assessment = Total Marks 50

Stage performance practical :- Full-fledged performance of a raga of the candidate's choice out of the prescribed course before an invited audience lasting approximately 45-60 Minutes.

OR

For Dissertation :

Candidates who obtain at least 55% marks in the aggregate of the theory papers i.e. paper I and II at the M.A. I and II Semester examinations taken together will be allowed to offer Dissertation as an option for course in M.A. IV semester examination. The dissertation shall be type-written and shall be submitted in triplicate.

OR

Essay Writing :

Essays will be related to general and critical topics related to Music. Essays may be written in Hindi/English.

Semester III (Folk Music and Semi-Classical Music Practical Paper – VI)

Marks 35 + 15 internal assessment = Total Marks 50

This paper is introduced to incorporate regional land marks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present two Folk Music compositions.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

For Semi-Classical - A candidate is required to collect two semi classical compositions Thumari / Bhajan / Dhun based on different Ragas / Gat in a Tal other than Teental may be presented.

Note: The concern teacher will review the work and shall allow only the reviewed compositions for final examination.

Continuous assessment shall be done every month by the teacher Concerned. Assessment of the field study will be done along with the other practical examinations.

OR

Project Work

Marks 35 + 15 internal assessment = Total Marks 50

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concern incorporating all the impact factor leading to the success of the concert.

Note: Student is required to obtain continuous guidance of the concerning teacher.

A student is required to submit typed three copies of the project latest by one week prior to commencement of the theory examination.

Skill Course III

Unit I : Different Alankars (For Vocal / Instrument Sitar Music)

Unit II : Thata : Kafi Thata & Bhairavi Thata

Unit III : General Knowledge of the Instrments - its tuning and playing : Sitar and Tabla

Unit IV : To play the following Tals Dhamar, Jhaptal & Rupak

Books Recommended for Skill Course :

1. Sangeet Visharad : Vasant
2. Raga Parichaya : Harish Chandra Shrivastava
3. Kramik Poostak Malika : Pt. Bhatkahnde
4. Vadya Shastra : Srivastava, Harish Chandra
5. Sitar Marg : Bandhopadhyay
6. My Music My Life : Pt. Ravishankar
7. Sitar Malika : Bhagwat Sharan Sharma.

Semester IV (Theory Paper I)
Voice Culture and Philosophy of Music

Marks : 70

Time : 3 Hours

- Unit - 1 : (a) Voice Culture Historical survey from Sangeet Ratnakar to the present day
(b) Elementary Theory of sound its production and propagation
- Unit - 2 : (a) Place of Music in Fine Arts.
(b) Music and Religion
- Unit - 3 : (a) Aesthetics ideas in music basic ideas of ragas and its ten Lakshanas (Raga-Dasha Lakshanas)
(b) Aesthetic experience through the art music
- Unit - 4 : (a) Role of Music in Hindu Philosophy.
(b) Art appreciation and music listeners

Internal Assessment : 30 Marks

Recommended Books

1. Short Studies in Nature : Herbert Anticilife.
2. What is Music : Leo Tolestory.
3. Music a Science and / or Art : John Recfield.
4. Illusion and Realigy : Christopher Grudvell.
5. Philosophy of Music William Pole.
6. Arts and the man-Irawin Edman.
7. Sound Catch and Saterly.
8. Hindustani Music : G.H. Ranade.
9. Civilisation, Science and Religion : A Rithole.
10. Science and Music : James Jeans.
11. Philosphy in a New Key : Susamme Langer.
12. Forms in Music : J.Macpherson.
13. What is Art : Tagore.
14. Effect of Music : Max-Schoen and Esther Gat Wood.
15. Sources of Music : Erick Bloom.
16. Fundamental of Indian Arts : S.N. Dasgupta.
17. Visualised Music : Pracy Brown
18. Some Conceptions of Music : Mavd Monn.
19. The cultural aspect of Indian Musioc and Dancing : C.P. Srinivasa Iiyengar.
20. The Physics of Music : Dr. Vasudeva Shaan.
21. Indian Concept of the Beautiful : K.S. Ramaswami.
22. Comparative Aesthetics : K.C. Pande.
23. A History of Aesthetics : Golbert and Kuhu.
24. Philosphies of Beauty : E.F. Carritik.
25. Modern Book of Aesthetics : Mialvi Rudar.
26. Text Book of Sound : Broton.

Semester IV (Theory Paper II)
PSYCHOLOGY OF MUSIC

Marks : 70
Time : 3 Hours

- Unit - 1 : (a) Mind and Music
 (b) Feelings, Emotion and Application of music.
- Unit - 2 : (a) Emotional Integration through Music.
 (b) Imagination and Creative activity in Music.
- Unit - 3 : (a) Sensation Hearing in Music
 (b) Attention Role of interest in Attention (Music)
- Unit - 4 : Musical Aptitude Tests.

Internal Assessment : 30 Marks

Recommended Books

1. Contemporary School of psychology : Robert S. Wood Wroth.
2. An Outline of psychology : William Dongall.
3. Music Therapy : Edited by Edward Podolsky M.D. Department of Psychiatry. Kings Court Hospital Brooklyn, New York.
4. The Psychodynamics of every day behavior : K.L. Brown and Karl A Meanninger.
5. Psychology of Musicians : Parcy C. Buck.
6. Psychology of Music : Carl E. Seashore.
7. The Psychology of Society : Maris Gingsberg.
8. Fundamentals of Industrial Psychology : Albert Walton
9. Experimental and Industrial Psychology : Milto L. Blum.
10. Psychology of Industry : Norman R.G. Majer.
11. Therapeutic Value of Music : Manly P. Hill.
12. Psycho-acoustics : B.C. Deva.
13. Effect of Music : Max-Sohen and easter Gatewood.
14. Sources of Music : Eric Bloo.
15. Psychology of Music : Pole.
16. Therapeutic Quality of Music : B. Bellamy Gardner.
17. Manoviygan Ke Mool Siddhant : R.K. Tondon.
18. The Analysis of Snsation : Eames Mach.
19. William Pole - Philosophy of Music
20. The psychology of Imagination : John Paul Sartre.
21. Studies in Artistic Creativity : Manas Tai Choudhary.
22. Kala Ke Siddhant : R.G. Kalingwood.
23. Dr. Ma. Shyamala Varanasi : Psychology of Music.
24. Seashore : Psychology of Music (2nd Editor)
25. Mwesell : Psychology of Music.

Semester IV (Main Practical Paper III)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Choice Raga	12 Marks
(b) Question Raga (Slow khayal of Gat)	07 Marks
(c) Question Raga in two fast khayals of Gats	06 Marks
(d) Alap	04 Marks
(e) Singing one Dhruvpad / Dhamar / Tarana	06 Marks
Or	
Gats in other than Teental	

Total	= 35 Marks
Internal Assessment	= 15 Marks
Total	= 50 Marks

Compulsory Group

Todi, Marawa, Bahar or Chhayanat

Optional Groups :

1. Gujari-Todi, Bilaskhani-Todi, Bhupal-Todi, Asavari-Todi (Konal, Rishabh, Asavari)
2. Ahir Bhairav, Bhairagi Bhairav, Nat Bhairav, Anand Bhairav, Saurashta Bhairav, Shivamat Bhairav, Prabhat Bhairav.
3. Bhairav-Bahar, Basant-Bahar, Kedar-Bahar, Begeshri-Bahar
4. Hanskinkini, Dhanashri, Patdeep, Madhuwanti, Kirvani, Barwa, Sindhura.

- I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.
- II. Any two from the four groups may be selected and at least two ragas from each may be prepared with a vilambit and Drut Khayal or a Masitkhani and a Razakhani Gat should be prepared.
- III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drut Khayal/Tarana or Razakhani Gat should be prepared.
- IV. In all 10 ragas are to be prepared with 7 vilambit khayals or Masitkhani Gats and 10 Drut khayals or Tarana or Razakhani Gats.
- V. Candidates should learn one composition in any raga out of the following Dhruvpad/Dhamar/Chaturang/Tarana.
- VI. For instrumental Music one Dhun based on any rag in Tals other than trital should be prepared.
- VII. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
- VIII. Variety of tals may be kept in view for khayal and Gat.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.

Semester IV (Practical cum Viva-Voce Paper IV)

VOCAL AND INSTRUMENTAL (Sitar)

Division of Marks:

(a) Notation writing of any recorded song	=	15 Marks
(b) Viva Voce (Pertaining to general questions of Raga, Laya and Tala)		10 Marks
(c) Comparative and critical study of prescribed Ragas		10 Marks
 Total	 =	 35 Marks
	Internal Assessment	= 15 Marks
	Total	= 50 Marks

Compulsory Group

Todi, Marawa, Bahar or Chhayana

Optional Groups :

1. Gujari-Todi, Bilaskhani-Todi, Bhupal-Todi, Asavari-Todi (Konal, Rishabh, Asavari)
2. Ahir Bhairav, Bhairagi Bhairav, Nat Bhairav, Anand Bhairav, Saurashta Bhairav, Shivamat Bhairav, Prabhat Bhairav.
3. Bhairav-Bahar, Basant-Bahar, Kedar-Bahar, Begeshri-Bahar
4. Hanskinkini, Dhanashri, Patdeep, Madhuwanti, Kirvani, Barwa, Sindhura.

- I. Candidates are required to prepare all the ragas from the compulsory group very thoroughly with extensive elaboration.
- II. Any two from the four groups may be selected and at least two ragas from each may be prepared with a vilambit and Drut Khayal or a Masitkhani and a Razakhani Gat should be prepared.
- III. Choice is given to the candidates to select and prepare any three ragas from the above groups in which only Drut Khayal/Tarana or Razakhani Gat should be prepared.
- IV. In all 10 ragas are to be prepared with 7 vilambit khayals or Masitkhani Gats and 10 Drut khayals or Tarana or Razakhani Gats.
- V. Candidates should learn one composition in any raga out of the following Dhruvpad/Dhamar/Chaturang/Tarana.
- VI. For instrumental Music one Dhun based on any rag in Tals other than trital should be prepared.
- VII. Special attention should be given towards artistic presentation, while preparing all the ten ragas.
- VIII. Variety of tals may be kept in view for khayal and Gat.

Note: Questions will be set at the spot by board of examiners in consultation with internal examiners.

Semester IV (Stage Performance Practical Paper V)

Marks 35 + 15 internal assessment = Total Marks 50

Stage performance practical :- Full-fledged performance of a raga of the candidate's choice out of the prescribed course before an invited audience lasting approximately 45-60 Minutes.

OR

For Dissertation :

Candidates who obtain at least 55% marks in the aggregate of the theory papers i.e. paper I and II at the M.A. I and II Semester examinations taken together will be allowed to offer Dissertation as an option for course in M.A. IV semester examination. The dissertation shall be type-written and shall be submitted in triplicate.

OR

Essay Writing :

Essays will be related to general and critical topics related to Music. Essays may be written in Hindi/English.

Semester IV (Folk Music and Semi-Classical Music Practical Paper – VI)

Marks 35 + 15 internal assessment = Total Marks 50

This paper is introduced to incorporate regional land marks in the course of study in view of the changing perspectives, in regard to link our past with the present day need.

1. A candidate is required to present two Folk Music compositions.
2. Variety of Ragas and Talas may be kept in mind while selecting compositions.
3. Variety of moods representing various occasions should be kept in mind while selecting compositions.
4. A candidate is required to give a brief account of aesthetic aspects of the songs and accompanying instruments.

For Semi-Classical - A candidate is required to collect two semi classical compositions Thumari / Bhajan / Dhun based on different Ragas / Gat in a Tal other than Teental may be presented.

Note: The concern teacher will review the work and shall allow only the reviewed compositions for final examination.

Continuous assessment shall be done every month by the teacher Concerned. Assessment of the field study will be done along with the other practical examinations.

OR

Project Work

Marks 35 + 15 internal assessment = Total Marks 50

A candidate is required to review two classical music concerts. The student should submit a written document consisting of not less than 2000 words for each concern incorporating all the impact factor leading to the success of the concert.

Note: Student is required to obtain continuous guidance of the concerning teacher.

A student is required to submit typed three copies of the project latest by one week prior to commencement of the theory examination.

Skill Course IV

- Unit I : Knowledge of Swara and Different Alankars
- Unit II : Thata - Main Ten Thatas
- Unit III : General Knowledge of the Art. Sitar, Tabla, Tanpura, Harmonium
- Unit IV : General Understanding of the following Tals and to play : Teental, Keherva, Roopak, Dadra, Deepchandi

Books Recommended for Skill Course :

1. Sangeet Visharad : Vasant
2. Raga Parichaya : Harish Chandra Shrivastava
3. Kramik Poostak Malika : Pt. Bhatkahnde
4. Vadya Shastra : Srivastava, Harish Chandra
5. Sitar Marg : Bandhopadhyay
6. My Music My Life : Pt. Ravishankar
7. Sitar Malika : Bhagwat Sharan Sharma.

JAI NARAIN VYAS UNIVERSITY JODHPUR

DEPARTMENT OF MUSIC

Syllabus for Entrance Examination For M.Phil and Ph.D

(Music Vocal and Instrument)

JNVU- MPET

PAPER- II

Time : 3 Hours

Maximum Marks : 300

PART (A): Consisting 50 questions of Objective type, each question carrying 2 Marks 25 multiple questions common for both Vocal and Instrument music and 25 questions multiple from their specialized area Vocal/Instrument.

PART (B) (i) Consisting 10 questions whose answer could be in upto 200 words. Each question carrying 10 Marks.

PART (B) (ii) Consisting 5 questions whose answer could be in upto 500 words. Each question carrying 20 Marks.

PAPER- II (A&B)

1. Technical Terminology

Nanda, Shruti, Swara, Grama-Moorchana, Jati, Raga, Tala, Tan. Gamak, Gandharva-Gaan, Marga-Deshi, Giti, Gaan, Varna, Alankar, Melody, Gernomy, Musical Scales, Musical terminology and their explanation, Drone, AlpatvaBhutva, Abirbhav-Tirobhav, Uthan, Peshkar, Kayda, Rela, Rang, Laggi, Ladi, Farshbandi, Tala, Laya, Matra, Avartan, Vibhag, Sashabda Kriya, Nishbda Kriya, Theka, Saral Gat, Adi Gat, Chakradar Gat, Farmaishi Gat and other variety of Gats and Kayadas, Upanga, Bhashanga, Gita, Kriti, Kirtana, Jatiswara, Pada, Swarjati, Ragmalika, Tillana, Nyasa, Ansa, anuprasa, Alapana, Sangati and other terms, Gitinatya, Nritya - natya, notation, masitkhani and Rajakhani Gat, Krinton, Zam-Zama, Ghasit, Jhala, Jod - Aalap, Mind, Gamak, Todas, Gat, Different strokes of Mizrab, Layakari, Gayanki Ang in sitar.

2. Applies Theory

Detailed and critical study of Ragas, Classification of Ragas, i.e. Grama Raga Vargikaran, Mela Raga Vargikaran, Raga-Ragini Vargikaran, Thata Raga Vargitkaran, Anf Raganga Vargikaran, and Raganga Vargikaran, time - theory of Ragas, Application of melody and harmony in Indian Music, Placement of Shuddha and Vikrit Swaras on Shruties in ancient, medieval and modern period.

Elementary knowledge of Indian & Western Nation System.

Detailed knowledge of prevalent Talas of Hindustani Music, Knowledge of Tal, Dashpranas and Marga and Deshi Talas of ancient period, the original principles of making Tihai, Chakradar Gat, Chakradar Paran, comparative Study of Hindustani and Karnatak tala System with special reference to ten pranas of tala, detailed study of different layakariz viz, Dugn, Tigun, Chaugun, Ada, Kuada, Biyade and method to apply them in compositions.

3. Compositional Forms and their Evolution

Prabandha, Dhrupad, Khyal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindagana, Vrinda, Vadan, Javali, Kriti, Tilana, Alap, Varnam (Pad Varnam and Tana Varnam), Padam, Ragam, Tanam, Pallavi, Gita, Varna, Swarajati, Kalpita, Sangita.

4. Gharanas and Gayaki

Origin and development of Gharanasin Hindustani Music and their contribution in preserving and promotion traditional Hindustani Classic music. Merits and demerits of Gharana System.

Origin and development of Gharanasin Hindustani music and their contribution in preserving and promoting traditional Indian classic music, Merits and demerits of Gharana System.

Study of the traditions and specialities of different gharanas in vocal instrumental and percussion group. desirability and possibility of gharanas in contemporary music.

5. **Contribution of Scholars to Indian Music and their Textual Tradition**

Narad, Bharat, Dattil, Matanga, Sharangadeva, Nanyadeva and others, Lochan, Ramamatya, Pundarika, Vitthal, Somnath, Damodar Mishra, Ahobai, Hridaya Narin Deva, Vynkatmakhi, Srinivas, Pt. Bhatkhande, Pt. V.D. Paluskar, Pt. Omkarnath Thakur, K.C.D. Brahaspati, Dr. Premlata Shrama and others.

Study of ancient, medieval and modern treatises in percussion instruments like Bharat NAtyashastra, Sangeet Samayasar, Radha Govind Sangit Sar, Madrul Mosiqui, Bhartiya Vadyon ka itihis, Sangeet Shstra, Bhartiya Sangeet Mei Taal aur Roop, Abhinav Tala manjari, Bhartiya Sangeet Vadya, and other treatises. Contribution of various Scholars to Percussion instruments like Kadau Singh, Bhagwan Das, Raja Chatrpati Singh, Anokhe Lal, Ahmadjan Thirakwa, Shamta Prasad, Kishan Maharaj and other in ancient, medieval and modern period.

Contribution of Prominent Karnatak Scholars, composers and performers and their medieval and modern period like, work such as Ramamatya, Vyankatmakhi, Tyagraja, Muttu - Swami Dikshitara, Shyama Sastri, Gopal Krishna Bharati, Prof. Sambhomoorti.

6. **Historical Perspective of Music**

A Study of the historical development of Hindustani Music (Vocal and Instrumental) in ancient, medieval and modern period.

General ideas of the factors that differentiate Karnatak Music from Hindustani Music.

Life Sketch of Western Scholars.

7. **Aesthetics**

Its origin, expression and appreciation: Principle of aesthetics and its relation to Indian Music.

Rasa Theory and its application of Indian Music.

Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal and Instrumental).

Interrelationship of Fine Arts with special reference to Rag - Ragini Paintings Dhyana of Ragas and others.

8. **Instruments/Dance**

Origin, evolution, structure of various instruments and their well - known exponents of Hindustani (Vocal & Instruments), Karnatak Music, Importance of Tanpura and its Harmonics.

Classification of Instruments of Hindustani, Karnatak Music in ancient, medieval and modern period.

Elementary knowledge of Indian dances like Kathak, Bharatnatyam, Kuchipudi, Odissi, Kathakali etc.

Technique and wadan shalli of different instruments: Flute, Sahnai, Tabla, Violin, Sitar, Sarod, Gitar, Sarangi, Harmonium etc.

Pt. Ravi Shanker, Pt. Nikhil Banerjee, Ustad Vilayat Khan, Ustad Bismillah Khan, Pt. V.G. Jog, Pt. Panna Lal Ghosh, Pt. Gajanand Roa Joshi, Ustad Amzad Ali, Ustad Allarakha Khan, Ustad Zakir Hussain, Smt. Zareen Daruwala, Pt. Govind Roa Tembe, Pt. Appa Jalgaonkar, Ustad Alliyad Khan, Ustad Feyaz Khan, Ustad Bade Gulam Ali Khan, Pt. Raja Bhaya Punchwale, Ustad Amir Khan, Pt. Ajay Chakravarty, Kishori Amonkar, Pt. Bhimsen Joshi, Pt. Jasraj, Pt. Vishvamohan Bhatt, Pt. Brijbhushan Kabra, Pt. Ramnarayan, Ustad Bandu Khan, Ustad Sultan Khan.

9. **Folk Music**

Influence of folk music on Indian classical music, stylization of folk melodies into ragas.

Popular folk tunes and folk dances of Hindustani Music.

General Study of the folk music of various regions of India like Uttar Pradesh, Rajasthan, Punjab.

10. **Music Teaching and Research Technologies**

Guru Shishya Parampara, Sangeet - Samradaya Pradarsini and the Institutional System of Music teaching with reference of Hindustani Music.

Utility of teaching aids like electronic equipments in music education with reference of Hindustani Music.

The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Hindustani Music.

Study of Interrelation between textual and oral tradition.

11. **Others:**

Aesthetics, Rasa, Gharanas, Baj, Sampradaya, Composers and Musicians, Interdisciplinary Studies in Music such as Music and Philosophy, Music and Religion Music and Culture, Music and Social Sciences, Music and Sciences, Music and Psychology, New Trends of Indian Music in Post - Independence Era, Research in Music and its new avenues, Music Education, Folk Music, Music Festivals, Temple Music.

