

Prescribed Syllabus for P.G. Classes (M.A. MUSIC) From 2014-15 to 2020 by C.O.S University Meerut for Affiliated Colleges.

(51-1097)

M.A. Previous Examination - I semester
For Vocal And Stringed Instrument including Tabla and Pakhawaj)
Course I - Science and Aesthetics of Music

M.M. - 100

Internal Assessment - 50

External Assessment - 50

Rationale This paper will enable the students to know about Science & Aesthetics of Music

Unit - I

Sound

Three characteristics of Musical sound (Naad)

Reflection, Refraction, Defraction

Saruti, Swar, Frequency and Vibration.

Unit - II

Physiology of Human Throat and its application in voice culture.

Physiology of Ear & principles of Hearing

Relativity between the sound and the structure of Musical Instrument.

Unit - III

Principles of Aesthetics

Rasa Theory of Bharat & its application to Indian Music

Four facts of Aesthetics - Aesthetic attitude, Expression, Feelings & Emotion

Unit - IV

Relation between Music and other Fine Arts from the Aesthetic point of view

Pictorial aspect of Ragas.

Emotional and Technical aspect of Music

Unit - V

Aesthetics according to Indian Scholars.

Aesthetics according to Western Scholars.

Rasa Theory according to Modern Thinkers.

Internal Assessment

M.M. 50

Two test of 15 marks

30 Marks

Two Quiz of 5 marks

10 Marks

One Assignment / Seminar of 10 Marks

10 marks

(For Vocal and Stringed Instruments) - 9 ^{6-1098-A} _{Tables}

Course II - Historical and Theoretical study of Ragas & talas. Life sketches of Musicians

MM - 100

Internal Assessment - 50

External Assessment - 50

Unit - I

What is Ragang Pandit, Raga Jati, Raga Jati Gayan, Rag Ragini system

Unit - II

Comparative study of Ragas with special reference to their Ragang. Yaman, Puriya Kalyan, ~~Vindavani Sarang, Suddha Sarang~~; Malkauns, Chandra Kauns, ~~Hansdwani, Durga, Hamir, Nand.~~ *Lalit, Puriya, Sohni, Jog, Jog Kauns.*

Unit - III

Notation of Vilambit Khyal, Durt Khyal, Dhrupad, Dhamar, Tarana/Maseet, Khani Gat, Raza- Khani, Gat

Unit - IV

Defination of Ada, Kuada, Vyada Layakaris Ability to write the following Talas in Ada, Kuada & Viyada Layakaris. *Talas*

Unit - V

Biogrphical sketch & contribution of the following to Indian Classical Musician - Ustad Abdul Qarim Khan, Ustad Bade Ghulam Ali Khan, Pt. Nikhil Banerjee, Ustad Bismillah Khan, Ustad Alla Rakha, Pt. Samta Prasad.

Internal Assessment	-	M.M. 50
Two test of 15 marks	-	30 Marks
Two Quiz of 5 marks	-	10 Marks
One Assignment/ Seminar of 10 Marks	-	10 Marks

M.A. Previous – I Semester
Course II (b) Critical study of Talas (For Tabla and Pakhawaj)

M.M. – 100

Internal Assessment – 50

External Assessment – 50

Rationale – this paper is based upon practical aspect of Indian music (i.e. Talas) to proceed further and to know about the rhythmic pattern of music.

Unit – I

1. Definition of laya and laya kari.
2. Definition of gat and its kinds.
3. Knowledge of Tala dashpranas.
4. Importance of Khanda in Talas.

Unit – II

1. Definition of Aad, Kuad & Biada Layakararis.
2. Description of the following –
Kamal Paran, Farmaishi Paran and Navhakk Paran.
3. Formation of different kinds of Tihai with example.

Unit – III

- Ability to write the Terms in Notation –
1. Uthan, Tukara, Mohra, Paran
 2. Peshkara, Quida, Rela
 3. Talas prescribed for practical course.

Unit – IV

- Intensive and comparative study of Talas prescribed in the course as given below –
1. Teental, Ada chartal, Chartal, Deepchand ; Shikhar, Mathtal.
 2. Forms of Hindustani Music –
Dhrupad, Dhamar, Khyal, Thumri, Tappa, Chaturang and Talas generally used in these forms.
 3. Conception of Rhythm and tempo with reference to their evolution and development.

Unit – V

1. Knowledge of all the Talas and capacity to write them in different layakaries e.g. 2 in 3, 2 in 4, 4 in 5, 3 in 4.
2. Difference of playing technique between Delhi and Ajrada gharana.
3. Knowledge of Vishnu Digamber Tal padhatti and ability to write the Talas in it.

Internal Assessment	–	30 Marks
Two test of 15 marks	–	10 Marks
Two Quiz of 5 marks	–	10 marks
One Assignment / Seminar of 10 Marks	–	

M.A. Previous Examination - I semester
Practical Stage Performance
(For Vocal and Stringed Instruments)

Course III

MM - 100

Internal Assessment - 50

External Assessment - 50

Performance of 30 to 40 minutes before an invited audience in Ragas selected from the following list-

Yaman, Puriya Kalyan, Malkauns, Chandra Kauns.

Candidates may plan his/her performance in the following manner-

(i) **Classical Vocal Music**

Vilambit Khyal & Drut Khyal (Tarana Optional)

Or Classical Instrumental Music Alap, Jor, Jhala, Maseet Khani + Razakhani
Gat

(ii) **Semi Classical Music-**

Thumri/ Bhajan/ Dhun

Internal assessment	50
Two Practical Test of 20 Marks each	40
Overall Performance	10

M.A. Previous Examination - I semester
Practical Viva-Voce
(For Vocal and Stringed Instruments)
Course IV

MM - 100

Internal Assessment - 50

External Assessment - 50

1. Candidate Shall learn at least three Vilambit Khyal/ Maseet Khan gat and at least one dhrupad, One Dhamar, One Tarana/One Dhun in any Raga of their syllabus.
2. Candidate are desired to learn Dhrut Khyal/ Raza Khani Gat in each of the following ragas-
 - (i) Yaman - Pooriya Kalyan
 - (ii) ~~Vindavani Sarang - Suddha Sarang~~
 - (iii) Malkauns - Chandra Kauns
3. Candidate must possess general knowledge of the following Non-detailed Lalita, Puriya, Sohani, Jog, Jog Kauns.
4. Ability to demonstratr the following Talas by hand - Teental, Chautal, Adacautal, Deep Chandi, Tilwada, Roopak.

Internal Assessment	50
Two Practical Test of 20 Marks each	40
Overall Performance	10

M.A. Previous – I Semester
Course III Practical (Stage performances)
(For Tabla and Pakhawaj)

M.M. – 100

1. Candidate is required to give a solo performance for at least 30 minutes in a Tala.
2. Candidate is required to give a solo performance in any other Tal at least for 10 minutes.

M.A. Previous – I Semester
Course IV Practical – Viva voce
(For Tabla and Pakhawaj)

M.M. – 100

1. Detailed study of each Tala with its techniques –
Ada Chartal, Teental, Chartal, shikhar Tal, Mitt Tal and Mani Tal
2. To demonstrate the especiality of Kamal Paran, Farmaishi Paran and Nav Hakka.
3. Tunning of the particular percussion instruments.

(4)

M.A. Previous - I Semester
Course V Creative Presentation
(For Tabla and Pakhawaj)

M.M. - 100
Internal assessment 50
External assessment 50

1. Ability to demonstrate the Bol Padhant in the Talas prescribed in Course - 3
2. Ability to play Lehra in any two Talas other than Teental.
3. Ability to accompany with vocal Instrumental music.

Internal assessment - 50

M.A. Previous Examination - I semester

Practical Viva-Voce

(For Vocal and Stringed Instruments)

Course V

MM - 100

Internal Assessment - 50

External Assessment - 50

Practical- General Study of basic Ragas and Creative Compositions.

1. Practical Test and Viva Voce of the following Ragas-

Miya - Malhar, Bharav, ~~Bharav~~, ~~Malhar~~, Tilang, Aahia - Bilawal.

2. Candidates are desired to compose at least five ^{Crat.} Bandish/ Bhajan, Geet, Folk Song/Dhun in different Talas during the semester, to be demonstrated at the time of examination.

Internal Assessment	50
Two Practical Test of 20 Marks each	40
Overall Performance	10

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2x5=10

- 1 Tal according to Sharang Dev.
- 2 Knowledge of String, Wind, and Percussion Instruments [Other than your Instrument]
- 3 Explain Talas played with Dhrupad, Dhamar, Thumri.
- 4 Maseet Khani / Raja Khani and Vilambit / Drut Khayal in any Rag.
- 5 Dhrupad and Dhamar - writing in different Layakaries.
- 6 Writing of Alaps and Tans / Talas in different Layakaries in one Avartan of any Tal.
- 7 Comparison of Talas.
- 8 Introduction of Ragas
- 9 Explain Ang Prastar of 6 Mataras---
000, 10, 100, 1000, 10000, 100000
- 10 Define Paat/Nishahad Kriya or Vadi Vivadi Samvadi and Anuvadi Swar.

Unit II

5x2=10

- 1 Explain the utility of Talas Of equal Matras.
- 2 Principles of Raga construction/ Tala Construction.
- 3 Principles of Classification of Ragas.
- 4 Conception of Ragas and its evolution
- 5 Importance of Tal in Western Music
- 6 Ten Lakshanas of Ragas.

Unit—III

10x 3= 30

- 1 Study of Alankaras described by Sharang Dev in detail.
- 2 Classification of Indian instruments/ Western Instruments
- 3 Concept of Music with reference to the books of ancient authors such as:-
Natyashastra--- Bharat Muni.
Bharatarnav-----Nandikeshvar
Bharat Bhashyam ---NanyaDev
Sangeet Makarand ---Naradmuni
Sangeet Ratnakar---Sharang Dev.
Sangeetopnishad sarodhar---Sudhakalash
- 4 Define Talas by giving definitions of various scholars/ Detailed study of Ten Pranas
Of Talas and Ten Lakshanas of Rag.
Evolution of Music, Tabla or Pakhavaj and Sitar
Genealogy of All Talas, Origin and development of Gharana System with special
reference to Khayal Gayaki/ Sitar Vadan/ Tabla Vadan or Pakavaj Vadan.
Life and contribution of the following Musicians----
Raghu Khan, Lalitani Mishra, Acharya Brahaspati, Anokhe Lal.

M.M—50

10x3=30

1x10=10

10

Internal Assessment--

Three Tests

Paper Writing on any topic

Class Performance--

M.A.—Previous II Semester

Course → Musicology, Classification of Instruments and Construction of Talas
(For Vocal Music, Stringed Instruments-)
→ (Tabla and Pakhvaj |

—| M.M-100

Internal Assessment-50

External Assessment-50

Rationale—To inculcate the appreciation of Music knowledge of Musicology as well as
Other trends / aspects of music is also necessary. Classification of Instruments,
authenticity of Ragas/ Talas its forms and style of practical rendering, grammatical
formalization provide a healthy platform to the students.

Course—7**Technical Study of Ragas/ Talas and General Research Methodology**
(For Vocal, Stringed Instruments and Tabla and Pakhavaaj)

M. M.—100

Internal Assessment-50

External Assessment-50

Rationale—Technical and intense study of ragas and Talas is necessary in Indian Music to build up the confidence of the students, In present scenario, Research Methodology is a must. A candidate should have the knowledge of the different methods/ aspects of Research Methodology to meet the guide line before the final start up.

Unit-1

2x5=10

- 1- Uthan / Tihai of any tal.
- 2- Explain Audio/ Visual aids in Music.
- 3- Write Turka Mohra in any tal.
- 4- Gat in any Rag/Tal.
- 5- Tan in any Rag.
- 6- Shudha/Vikrat Swar, Ragang Rag, Upang Rag, Bhashang Rag and Kriyang Rag. (all these things are include in Rag Category)

Unit II

- 1- Knowledge of making Parans/ Tukras/ Damdar, Bedam Tihais in any Tal by given set of Bols.
- 2- General knowledge of the following Non Detailed Ragas/ Talas.
Gulka, Patdeep, Baragi Bharav, Bheempalasi, Malgunji
- 3- General knowledge of making different Tans and Drut Gatas by given set of Swaras in any Rag.
- 4- Capacity to write different Layakarics.

Unit III

- 1- What is Research? Meaning and scope of Research /Aims and objectives
What are the sources of data collection in a Research and steps of Research.

- selection of topic procedure of Registration.
Synopsis Chapterisation, Bibliography, footnotes, references, glossary
Index etc.
- 4- Sources of data Collection—Primary' Secondary' Non book material
[Audio/Visual]
- 5- Theoretical and comprative study of the following ragas---
Bharav Ang- Aheer Bharav- Jogiya
Kafi Ang- Bageshree- rageshree
- 6- Theoretical and intensive study of following talts---
Jhaptal, Gajjhampa, Rudra, Farodust.
- 7- Definition of the following terms---
Lavani, Laoni, Sadra, Dadra, Gajal, Chaturang, and Knowledge of the
Talas played with them.

Internal Assessment-
Two Tests---
Paper reading on any topic

M.M—50
15x2=30
20

M.A.—Previous —II Semester

Course—8

Practical [Stage Performance]

(For Tabla and Pakhavaj)

MM - 100

Internal Assessment - 50

External Assessment - 50

- 1- A candidate is required to give a solo performance for at least 30 to 40 minutes in any two Talas of different Matras of his/her choice before an invited audience from the prescribed syllabus.
- 2- Candidates should be able to play on Harmonium five simple Ragas.
- 3- Knowledge of playing Jharas on Harmonium in different Matras.
- 4- Candidates should be able to tune their instruments.

Internal Assessment

Two Practical Test of 20 marks each
overall Performance

MM 50

40

10

M.A.—Previous II-Semester

Course—9 Practical —[Viva Voce] For Tabla and Pakhavaj

MM - 100

Internal Assessment - 50

External Assessment - 50

- 1- Complete development of each of the Talas prescribed in syllabus with its full Technique—
- 2- To demonstration at least five Kamali parans, Farmaishi parans, Nohakkas, And charbag from the prescribed syllabus
- 3- Ability to recite Bols [Padhant] Showing Khali Bahri
- 4- Ability to recite Layakaqries on hands,
- 5- Ability to tune their Instruments.

Internal Assessment
Two Practical Test of 20 marks each
overall Performance

MM 50
40
10

M.A.—Previous II-Semester

Course—9

Practical—[Viva Voce]

Vocal and stringed instruments

MM - 100

Internal Assessment - 50

External Assessment - 50

- 1—Candidate should learn Khayal or Gat in Madhya and Drut laya in each of the Ragas as mentioned in the syllabus.
- 2—Candidate should learn Dropads, Dhamars, Tarana in any Rag as Mentioned in The syllabus [For Vocal music only]
- 3—Candidates must possess general knowledge of rendering Alap only in non detailed Ragas.
- 4—Capacity to recite different Layakarics.
- 5—Ability to tune their instruments

Internal Assessment

Two Practical Test of 20 marks each

Overall Performance

MM 50

40

10

5
M.A. IInd Semester

Course- 10

Practical Test

For Tabla & Pakhavaj

MM - 100

Internal Assessment - 50

External Assessment - 50

- 1- Detailed Study of such Talas and their techniques-
Teental, Adachartal, Chartal, Deepchandi, Shikhar, Mani tal
- 2- Demonstrate the especially of Kamal Paran, Farmaishi Paran & Navhakka.
- 3- Tuning of the Particular Percussion instruments.
- 4- Ability to accompany Tabla or Pakhawaj effectively with vocal or instrument Music.

III paper

M.A. 1st Year – II Semester

Course-10

(Practical Test creative Music)

(For Vocal and Stringed Instruments)

MM - 100

Internal Assessment – 50

External Assessment – 50

Revision of the Basic Ragas Folk Style and Light creative Music

1. An Intensive study of following basic Ragas with Alap and Dru/Chhota Khayal Composition.

I- ~~Jaganpuri~~ *Aasawari*

II- Kafi

III- Bhairavi

IV- Purvi

V- Bilaval

2. At least one composition in each of the following forms Bhajan, Folk Song, Dhun (for Instrumental students)

3. Candidate will be required to play simple Theaks of Common Tals.

4. Candidates should be able to play on Harmonium Ten Alankars, Notation Anthem and Vande Matram.

Internal Assessment

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M.A. (1)

M.A. Final 1st Semester

Course -11

History of Indian Music and other Technical terms.

(For Vocal, Stringed Instruments, Tabla and Pakhavaj)

MM - 100

Internal Assessment - 50

External Assessment - 50

Rationale- Music may be best understood as culmination of Arts. In the history of Civilization there is hardly any human passion and desire that has not be celebrated by Music hence the knowledge of historical development of music, its primitive traditions/ trends is an important aspect to inculcate appreciation of Music among students.

Unit - I

2-5= 10

1. Period and author of the following Books and their special features in short- Geet Govind, Sangeet Ratnakar, Rag Tarangini, Swarnel Kalanidhi, Rag Vibodh, Sangeet Darpan.
2. Define Khayal, Dhrupad, Dhamare, Maseetkhani, Rajakrani, Gat, Thala/ Marg, any Kulya etc.
3. Explain any Vistar of 10 Matras such as - 00000, 110
Define Gandharva and Gan, Margi and Deshi Sangeet

Unit - II

5-2=10

1. Define Orchestra and its History in Indian Music. Principles of Orchestra and its desirability and possibility in Hindustani Music.
2. Popular Folk Music of different States such as Baul, Bhatiyali, Lawoni, Garba, Raas, Ghoomer, Gidda, Chaiti and Devotional Music.
3. Comparative study of Hindustani and Karnatak System with special reference to Swaras, Ragas and Tala.
4. Detailed Study of Gamakas and its varieties mentioned in ancient text

Unit - III

10-3= 30

1. Detailed Study of Vedic Period of Medieval Period

9

Comparative Study of Indian Music System from 15th to 20th Century with Particular reference to the following Books-

Rag Lakshanas, Rag Tarangini, Hriday Kautak, Sangeet Rarijat, Rag Tatva Vibodh, SwarMel Kalanidhi, Sangeet Saramritam.

3. Historical development of Indian Musical Instruments from Vedic Period to Modern Period
4. Comparison between ancient Gurus Shishya Parampara and Institutional System of Music.
5. Life and Contribution of the following Musicians-
Tyag Rag, Ameer khusro, Ahmad Jan Thirakwa, Vilayat Khan

Internal Assessment	MM - 50
Two Tests	30
Paper Writing	20

M.A. Final - 1st Semester

Course -12

Details Study of Ragas and Talas

Vocal music, Stringed Instruments, Tabla and Pakhavaj)

M.M—100

Internal Assessment- 50

External Assessment- 50

Objective- Detailed and Technical study of ragas and Tals means systematic and Intensive study of a Classical Composition which is always bound by some. Time measurement keeping th lays, Matras of Bals and Rhythm balanced, and Fixed and calculated.

Unit - I

2x5= 10

1. Explain Shudh Tal, Salag Tal, Sankeerna Tal.
2. Differnative Marg and Deshi Tal/ de.
3. Explain the Main Bols/Varanas of Sitar and Tabla.
4. Write Few Talas of 6 Matras, 10 Matras, 12 Matras, 14, 16 Matras in Karnatak Tal System.

Unit - II

5x2=10

1. General Knowledge of the following Ragas-
Bahadur Todi, Bilaskhani, Bhupal, Komal Rishabh Aasawani, Hansadhyani, Durga
General Knowledge of the following Talas-
Tivra, Keharava, Basant, Tat, Punjabi and Addha.
2. Short essays on the following Topics-
I- Religious aspect of Music
II- Social aspect of Music
III- Music and Mythology
IV- Music as a Therapy
3. Ability to write a composition in vilambit khyal, Maseetkhani, Dhrat Khyal, Raja khani Gat, one kaida, one Peskara with three Paltas and tihales in above mentioned Ragas and Tals.
4. Explain Shruti of Ancient and Medieval Period according to Bharat and Sharang Dev.

Swam, Murchana, Sarana Chatustai, Praman Shruti.

(4)

5×3=30

Practical and comparative study of Ragas prescribed for practical courses as

1. Bilawal Anga- Devgiri Bilawal - Yamani Bilawal.

2. Gurjari Anga- Gurjari Todi - Bilaskahi Todi

Theoretical and comparative study of Tals prescribed in the Syllabus as follows-

1. Rupak, Eaktal, Choolisavari, Vishnu Tal (17 Matra).

2. Capacity to make Parans, Tukras and Tihales by given Set of Bals from prescribed Tals.

3. Capacity to make Gatas, Tanas and Bandish by given Set of Swaras from Prescribed Ragas.

4. Capacity to write Tigan of Dhrupad and Dhamar Gayaki/Notation of Jhalas in any Rag Prescribed in the course.

5. Ability to write Tals in 2/3, 4/5, 4/7 Chaugun and Panchgun Layakaries.

Internal Assessment	M.M. 50
Two Tests	20
Paper Presentation	20
General Performance	10

(S)

M.A. Final - II Semester

Course -13

Practical Test (Stage Performance)

for Vocal and Stringed Instruments)

M.M—100

Internal Assessment- 50

External Assessment- 50

- 1- A candidate is required to given performance of 30 to 40 minutes before an invited audience of his/her choice Raga from the prescribed syllabus.
- 2- A candidate should be supposed to learn Dhun/Thumari, Kajri, Dadra and Kafi Pilles in Mishr Khamaj.
- 3- Candidate should be able to tune their Instruments.

Internal Assessment

50

Two Practical Test of 20 Marks each

40

Overall Performance

10

6

M.A. II 1st Semester

Course -13

Practical Test (Stage Performance)

For Tabla & Pakhavaj

MM - 100

Internal Assessment – 50

External Assessment – 50

- 1- A candidate is required to give a Solo Performance for at least 40 to 50 minutes in Two Talas of his/her choice of different Matras from the course of Study before an invited audience.
- 2- Ability to tune their instrument.
- 3- Ability to play Lahara on Harmonium with different Talas.
- 4- Candidate is required to play simple Alankars on Harmonium.

Internal Assessment
Two Practical Test of 20 marks each
overall Performance

MM 50
40
10

7

M.A. Final 1st Semester
Course – 14
Practical (Viva Voce)
(For Vocal and Stringed Instruments)

MM - 100

Internal Assessment – 50

External Assessment – 50

Candidates should learn **Khayal or Gat** in Madhaya Laya in each of the Ragas as mentioned in the syllabus.

Candidates should also learn **Vilambit Gat, Slow Gat and Vilambit Khayal, Chhota Khayal and atleast Two Dhrupuds, Two Dhamar and One Tarana** in any Raga as mentioned in syllabus.

Candidate should be able to play **Talas** on **Tabla** as well as on hands showing **khali Bhan**.

Internal Assessment

MM- 50

Two Practical Viva Voce Test of 20 Marks each

40

Overall Performance

10

8

M.A. II Ist Semester

Course -14

Practical Test (Viva-Voce)

For Tabla & Pakhavaj

MM - 100

Internal Assessment - 50

External Assessment - 50

- 1- Complete development of each of the following Talas with its full techniques
Rupak, Ektal, Chootisavari, Teental, Tivra, Keharva, Basant, Jat.
- 2- To demonstrate the specialty of Kamal Paran, Farmaishi Paran, Nauhakka, Tihai etc.
- 3- Ability to retire bols showing khali Bhari of different Layakaries- 2/3, 4/5, 4/7.
- 4- Ability to accompany Tabla or Pakhawaj effectively with Vocal or instrumental Music.

Internal Assessment
Two Practical Test of 20 marks each
overall Performance

MM 50
40
10

(9)

M.A-Final

Course - 15
Lecture Demonstration

(For Vocal / **Stringed Instruments**/ Tabla/ Pakhavaaj)

M.M. 100

Candidates are required to select a suitable topic for lecture demonstration in consultation with the Head of the Dep't./ Coordinators and to present it under the guidance of a teacher approved by university / B.O.S. The Demonstration should be prepared in the prescribed manner by the concerned teacher and the candidate will demonstrate the lecture in front of a selected audience.

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M.A.— Final II Semester

Course -16
Notation System

(For vocal and stringed instruments /Tabla and Pakhavaj)

M.M—100

Internal Assessment- 50

External Assessment- 50

Rationale— In earlier days the very practical form of the Ragas / Talas and its composition in Music were based on scientific principles and not recorded on papers. Notation System has provided a solid platform and grammatical foundation to those compositions. Now every note and melody in Ragas

and

Bols in Talas has fixed scientific and technical rule which follows the Precision of mathematical formula.

Unit-I

2x5=10

- 1—What is Notation System.
- 2—Importance of swarlipi Padhati.
- 3—That meendde, Sootha, Ghaseeta, Kirtan, Zamzama, Murki, Khatka and their method of production.
- 4—Explain Chanda Swarup and Layatmk Dhwani of the following Chandas—
de, Malini Chanda, Pankti Chanda, Shashi Vadana Chanda,
Totak Chanda, Vansat Tilak Chanda etc.
- 5—Explain Jaties in Ragas / TalasPraman Shurti and its distribution among swaras.

Unit-II

- 1- Knowledge of different views about the utility and non utility of Talas/Ragas. Which are not in practice.
- 2- Knowledge of writing de Notation, Musical compositions, such as Dhrupad, Dhamar, Gatas, Tans/ Tukras and Parans.
- 3- Explain the Talas divided according to different Gyan Vidhas —such as
Tal of Dhrupad Ang
Tal of Dhamar Ang
Tal of Thumri Ang
Tal of Khayal Ang
Tal of Tappa Ang, Light Music etc.

Compare Shruti and Sawar relationship
Explain Shurti and Sawar division according to modern scholars.

(2)

Unit—III

3x10=30

- 1- Detailed study of Karnataka tal system and development of Sapt Talas according to jati bhed.
- 2- Detailed study of Western Notation System.
- 3- Knowledge of writing only 25 Ancient Astottar Talas (108 Talas) 5 Margi and 20 Deshi Talas.
- 4- Importance of Notations System how it came into being in reference to Swaras and Talas.
- 5- Write views on the following Topics-----
 - 1- Growth of musical institutions and their role in the propagation of classical music.
 - 2- Role of government of India in popularizing Indian music abroad.
 - 3- Contents of Hindustani Music in Ravindra sangeet.
 - 4- Computer applicant in music.
 - 5- Role of media in popularizing the India music.
 - 6- Importance and existence of difference schools of music Sitar, Tabla and Pakhavaj,

Internal Assessment--

M.M 50

Two Test – One Theory and one Pratical related theory	20
Computer application in selecting topics for paper writing / reading	20
General performance / attendance	10

Cr-4090

3

M.A. Final— II Semester
Course—17 --

**Intensive study of Ragas and Talas and general theory
(for vocal, stringed instruments, Tabla and Pakhavaj)**

Objective—Critical and technical study of Ragas and Talas with the correct Notation System is important to attain a perfect command over the composition. To explicate the essential features, background and heritage of Indian classical music and its significance, general application of the relative terms is also an important aspect.

M.M.—50

Unit -I

2x5=10

- 1- Explain Kirana Gharana/ Agra Gharana, Saina Gharana, Delhi Gharana, Punjabi Gharana, Banaras Gharana.
 - 2- Notation of Dhrupad, Dhamar/Gatas, Tans/ Tihais and Paras with examples.
 - 3- Importance of Vadi, Samvadi Anuvadi and vivadi swara
 - 4- Composition of Ragas / Talas of prescribe course.
 - 5- Study of the following Talas and ability to write them in different layakaries—Mani, Mat, Basant, Teevra/ Common Talas.
 - 6- Explain Chal and Achal That.
- 7- Knowledge of the

Unit—II

- 1- Write composition of any one Rag from the course, any composition of any one tal from the course.
- 2- Explain the principles of Solo and Sangat/Vaniya of Dhrupad.
- 3- Write different Layakarjas in one Avartan of the following Talas— Adachartal, Farodast, Roopak, Teental, Jhaptal.
- 4- Explain Ten 'Ashraya Rag' given in Uttar Hindustani Sangeet Padhati.

Unit—III

- 1- Intense and comparative study of the following Ragas— Detailed Ragas— Kaunsi-Kanhada, Abhogi Kanhada, ~~De~~ Surog— Shukla Sarang— Medhamadi Sarang
- Intense and comparative study of the following Talas Detailed talas—Mani, Bari Swari, Jhoomra, Jaital, Bhumro, Punjabi

7) Gokhraj - Pratik Aikya

(4)

General knowledge of the following Ragas—
 Detailed Ragas— *Rawi Sarang, Miya Ki Sarang, Panchhari Sarang, Shudhi Sarang, Taling, Suha, Miya-Malhar, Megh Malhar*
 General knowledge of the following talas—
 Non Detailed Talas—
 Lakshmi, Ganesh, Pashto, de & Panchari Sawari

Knowledge of making Paranas, Tukdas, Tihais, Tans, Gatons. By given set of bols set of Swaras from any ragas / Talas from the prescribed course.

M.M. 50

Internal Assesment—

Two Tests	10+10=20
Paper writing by giving footnotes and computer clippings etc	20
General Performance / attendance	10

5

M.A. Final IInd Semester

Course-18

Practical Test (Stage Performance)

(For Vocal and Stringed Instrument)

M.M--100

Internal Assessment- 50

External Assessment- 50

- 1- A Candidate is required to given Performance of 30 to 40 minutes before an invited audience of his/her choice Raga from the Prescribed Syllabus.
- 2- A Candidates should be supposed to learn Dhun/Thumari, ~~Hajri~~ Chaiti, Dadra and Pillu and Mishe Khamaj, Kafi.
- 3- Candidate should be able to Tune their Instruments.

Internal Assessment-	50
Two Practical test of 20 Marks each	40
Overall Performance	10

M.A. Final IInd Semester

Course-18

(Stage Performance)

(For Vocal and Stringed Instrument)

M.M—100

Internal Assessment- 50

External Assessment- 50

- A candidate is required to give a solo performance for at least 40 to 50 minutes in two Talas of his/her choice of different Matras from the course of Study before an invited audience.
- 2- Ability to tune their instrument.
- 3- Ability to play Lahara on Harmonium with different Talas.
- 4- Candidate is required to play simple ^{alankar} on Harmonium.

Internal Assessment-	50
Two Practical test of 20 Marks each	40
Overall Performance	10

7

M.A—Final

**Viva Voce
Course—19**

(For Vocal and stringed Instruments)

M.M—100

Internal Assessment- 50

External Assessment- 50

Candidates should perform one Rag one Dhrupad or gat Dhamar from the prescribe syllabus. Along with Viva Voce before an invited audience for at least 45 to 50 minutes.

2-Ability to tune their instruments.

3. Padhant of common Talas showing Khali Bhari. and their Dugun, tigan, chaugun

4. Candidates should be able to play on harmonium five simple durt Khyals with Tans in any five sample Ragas.

Internal Assessment	MM 50
Two Prachical viva voce tst 20 marks each	40
Overall Performance	10

(3)

M.A—Final – IInd Semester

Practical Test (Viva Voce)

Course—19

(For Tabla and Pakhavaj)

M.M—100

Internal Assessment- 50

External Assessment- 50

- 1- Complete development of each of the following Talas with its full techniques – Details Tals- Mani, Adachartal, Jai Tal (13 Matra), Vishnu & Non Detail Tals- Mat Tal, Bari Sawan, Khewta, Atha Tal, Jhoomra, Punjabi Tal.
- 2- To demonstration the specially of Kamla Paran, Farmaishi Param, Nauhavka, Tihri etc.
- 3- Ability to recite bols showing khali Bhari of different LayaKaries- 2/3, 4/5, 4/7.
- 4- Ability to accompany Tabla or Pakhawaj effectively with Vocal or instrumental Music.

Internal Assessment

Two Practical viva voce test 20 marks each

Overall Performance

MM 50

40

10

M. A. Final

9

Dissertation
Course - 20

(Musical, Stringed instruments and Tabla and Pakhavaj)

M. M. 100

Students are required to select a suitable topic for dissertation in consultation with the head of the dep't./coordinator and work on it under the guidance of a teacher approved by the university / B.O.S. the dissertation should be prepared in the prescribed manner and handed over to the concerned guide/ coordinator before the fixed date. The candidate will have to write 70 to 100 pages on A4 size paper.

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Teacher approval for Dissertation

1/2