

M.A. / M.MUS Final

Theory

		Full marks	Pass Marks
Paper-I	Aesthetics & Beauty of Music	100	36
Paper II	Gharana and Style of Music	100	36
Paper III	Critical Study of Ragas and Taals (for Vocal and Sitar)	100	36
	Or Critical Study of Taals and Chhand (for Tabla)	100	36
	Total	300	108

Practical :

Paper IV	Board A Stage Demonstration	150	54
Paper-V	Board B Viva Voce	150	54
	Total	600	216

M.A. / M.Mus-II

(Vocal / Instrumental)

I-Paper

Max. Marks 100

Unit I

1. Concept of beautiful according to Indian and Western scholars.
2. Principles of Aesthetics.

Unit II

3. Rasa, its varieties and its relation with Music.
4. The effects of Music on human life

Unit III

5. Factors which can effect the aesthetics of musical performance.
6. Factors of musical mind and musical test.

Unit IV

7. Alankar, Chhand and their relation with Music.
8. Dhyan of Ragas.

Unit V

9. Relation between Rag and Ritu.
10. Painting of Ragas.

Vocal / Instrumental)

II Paper Max. Marks 100

Unit I

1. Definition of Gharana, its origin and Development in Indian Music.
2. Modern method of Music education.

Unit II

3. Varieties of Gharanas and their exponents
4. New Trends of Indian Music in Post independence Era.

Unit III

5. Different prevalent forms of Music in India like classical, folk music ceremonial music religious Music.
6. (a) Origin and development of own Instruments.
(b) Temple Music

Unit IV

7. Comparative study of present Indian instruments of Hindustani and Karnataka Music. General knowledge of Indian folk instruments.
8. Institutional system of Music teaching and inter relation between textual and oral tradition.

Unit V

9. **Research methodology** : Its aims and objectives.
10. General comparative study of Indian and western Music.

Vocal / Instrumental (Sitar)

III Paper

Max. Marks 100

Unit I

1. (a) Study of the following Ragas with their typical combination like Alpatva Bahutva.

Kalyan-Shyam Kalyan, Pooria-Kalyan, Jait Kalyan.

Bilawal-Deogiri Bilawal, Yamni Bilawai, Nat-Bilawal, Sarparda Bilawal.

Darbari Kanhada—Naiki Kanhada, Suha Kanhada, Sughrari Kanhada, Shahana Kanhada, Kausiki Kanhada, Abhogi Kanhada.

Todi—Gurjri Todi, Bilas Khani Todi, Bhupal todi.

Kedar, Maluha Kedar, Jaldhar Kedar, Narayani, Gandhari, Hemant, Hansdhvani, Pahari, Dhani Jaitshree, Bhatiyar.

(b) Study of Abirbhav and Tirobhav in the above mentioned Ragas.

2. Writing in notation of any Drupad/Dhamar in the above mentioned Ragas with Alap[s, Layakaries,, Upaj etc.

Unit II

3. Study of the above mentioned Ragas in detail with their chief characteristics.
4. Study of Nyas and combination of Swaras in above mentioned Ragas.

Unit III

5. Comparative study of the above mentioned Ragas with their distinction (contrast) in Sam Prakarti Ragas with illustration of Alap, Nyasa, combination of swaras and other chief characteristics.
6. (a) Study of the following talas with theka and Layakaries.

Trital Chautal, Ektal, Sooltal, Adachartal, Kaharwa, Dadra, Jhaptal, Tilwada, Roopak Jhoomra, Basant, Rudra, Panchyam, Sawari, Lakshmi, Farodast, Shikhar, Brahma.

(b) Definition of Laya and explanation of different Laykaries with illustrations.

Unit IV

7. Identification of the Ragas of your course with swara combinations, Alaps and Tans.
8. Writing in notation of any Drut/Vilambit Khyal of above mentioned Ragas in Unit I with alaps and Tans.

Unit V

9. Study of different Ragangas of your syllabus with a comparative analysis between various kinds of each ang.
10. Short description of the above mentioned Ragas with illustration of alaps and Tans.

Instrumental (Tabla)

III Paper

Max. Marks 100

Unit I

1. Study of Talas with their description and Bol etc. Jat Taal (13 beats), 17 beats Taal (any Bol), Lakshmi Taal (18 beats), Rudra (11 beats). Basant Taal (9 beats), Pashto (7 beats), Ektal (12 beats), Sharabh Krida (19 beats), Yati Shekhar (15 beats) Dhruv Taal (16 Beats), Ganesh Tal (20 beats), Brahma Tal (28 beats) Maha Nat (16 beats), Ashta Mangal (22 beats), Mani Taal (11 beats).
2. Study of the different avanadhya vadya mentioned in Sangeet Ratnakar and Natya Shastra.

Unit II

3. Study of ancient and present tala system with their comparison.
4. Study of the following technical terminology :—Farad, Phuljhari, Manjhedar Gat, Badhaiya Ki gat, all kinds of yati, Row, Domuhi Gat, Parmelu, Chowpalli, Tripalli and Dudhari Tidhari Gat.

Unit III

5. Knowledge of western Tal system with the different laya used and related terminology with them. Knowledge to modern percussion instruments of the countries other than India.

6. Study of principle of 32 Tihais composed by Acharya Brihaspati along with their sutra.

Unit IV

7. (a) Different styles of Talas playing in Indian Music.

(b) Utility of less popular talas.

Knowledge of the principle of the Tihais starting from each beat in teental.

8. Study of composition of Tihais and chakardar from different Matras.

Unit V

9. (a) Relation of Chhand and Tal.

(b) Three kinds of Chhand-Matrik, Varnik and Muktak.

(c) Relation between specific Chhand and chief tals.

Study of relation between Ras-Bhav and Lay Bol.

10. Study of composition of Tihais and Chakradar with the help of given Bols.

PRACTICAL

Candidates will have to prepare the four basic Ragas namely-Kalyan (Yaman), Bilaval, Darbari Kanhada and Kedar and eight from the remaining for detailed study (with full style and vilambit khayal/Gat and Drut Khyal/Gat). They will also have to prepare Drut compositions with full style in 8 more Ragas (apart from the above twelve). The candidates are expected to prepare some compositions in different Tals. The Ragas in practical are the same as prescribed under paper III. Candidates offering Tablas will have to prepare 17 Matras (any bol), Jai Tal (13 Matras), Ektal, Rudra Basant, Pashto for detailed study. They will also have to prepare some compositions with full style in 8 more taals. The Taals in practical are the same as prescribed under paper III.

PAPER IV

STAGE PERFORMANCE

- (a) Candidates will have to present a Rag of his/her own choice with full Gayaki and style or with full playing Style/Baj for 45 minutes.

- (b) They will have to present a Thumri Composition or Dhun in suitable raga of the syllabus.
- (c) They will be required to present one more Raga of detailed study other than the choice when asked by the Examiner.
- (d) Candidates offering Tabla will have to present a Taal of his/her own choice with full playing style/Baj for 45 minutes. They will be required to present one more Tal other than the choice when asked by the Examiner.

PAPER V

Viva-Voce

1. Candidates will be critically examined in the Ragas and Taals as prescribed under Paper III.
2. Two Dhrupads, two Dhamars and two Taranas in the Ragas of the course other than four basic Ragas with Laykaries and Upaj.
3. Knowledge of chaturang, Tappa and Tirvat.
4. Candidates offering Instrumental Music (Sitar) will be required to present some composition in the following Tals Rupa, Ektal Jhaptal.
5. Playing of at least three swars upward-downward meend is compulsory.
6. Candidates will have to present a Bhajan/Dhun.
7. Tuning of their own instrument.
8. Candidates offering Tabla will be required to prepare some more compositions in other Taals. They will have to present different laykaries in them.