

M.A./M.MUS (Previous)

Music

There shall be three papers of theory of 100 Marks each and two papers of practical (Stage Demonstration and Viva voce) of 150 marks each. Candidates can offer either Vocal or instruments Music (Sitar or Tabla). Playing of Theka on Tabla will be compulsory for all. Candidates will have to pass separately in theory and practical including Viva-Voce. The distribution of marks will be as follows:—

M.A./M.MUS Previous

		Full marks	Pass Marks
Paper-I	History of Indian Music	100	36
Paper II	Science 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-I
(Vocal / Instrumental)

I-Paper

Max. Marks 100

Unit I

1. Critical and detailed study of Indian Music during ancient medieval and Modern Period.
2. Study of Music in Vedic, Pauranik, Ramayan and Mahabharat Periods.

Unit II

3. Different views of the scholars regarding origin of Indian Music.
4. Contribution by the various scholars to Indian Music in Ancient Period like Bharat, Matang etc.

Unit III

5. Rag Ragini classification upto modern Period.
6. Contribution of medieval scholars to Indian Music like Sharangdev, Somnath, Ahobal, Pundarik vitthal, Ramamatya, Swami Haridas, Lochan etc.

Unit IV

7. Music Education: Different aspects of Music education, objectives of Higher education like imparting knowledge, imparting skills imparting teaching techniques. All round development of students personality.
8. Steps in the teaching of Music: Formulation of syllabi, developing teaching methods, concept of evaluation, preparing of Question Paper.

Unit V

9. Contribution of Modern Scholars to Indian Music like Pt. V.N. Bhatkhande, Pt. V.D. Paluskar, Md. Raza, Rabindra Nath Tagore, Pt. Omkar Nath Thakur etc.
10. Detailed study of jati and their characteristics.

Vocal / Instrumental

II Paper

Max. Marks 100

Unit I

1. Detailed study of Gram and Moorchana with their importance in Indian Music.
2. Matang's Dwadash Swar Moorchana Vad.

Unit II

3. Musical scales, their origin and development.
4. Place and importance of Resonance, Absorption, consonance, echo, and Reverberation.

Unit III

5. Melody and Harmony, counter Point.
6. Terminology used in North Indian, south Indian and western Music and their explanation.

Unit IV

7. Musical Quality and their importance.
8. Shruti, its concepts.

Unit V

9. Classification in Swar Tala and Ragas in Northern and southern systems of Indian Music.
10. Classification, Swarsthan and Placement of shuddha and vikrata swar by various scholars.

Vocal / Instrumental (Sitar)

III Paper

Max. Marks 100

Unit I

1. (a) Study of the following Ragas with their typical combinations like alpatva, Bahutva.

Bhairav-Ahir Bhairav, Anand Bhairva, Nat Bhairav, Gunkali.

Bhimpalasi—Patdeep, Hans Kinkini,

Vrindawani Sarang—Madhmad Sarang, Miyan Ki Sarang.

Bihag—Maroo Bihag, Bihagada.

Sur Malhar— Nat-Malhar, Jayant Malhar Megh Malhar, Ram Dasi Malhar, Jog, Jog Kauns, Nand, Rageshri, Jhinjhoti, Gara, Tilang Khambhavati, Basant Mukhari, Sindura, Mand.

(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 Alaps, 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) Sam Prakati 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, Dhamar, Sooltal, Adachartal, Kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomra, Basant, Rudra, Pancham Sawari, Lakshmi.

(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 Ragas
10. Short Description of the above mentioned Ragas with illustration of alaps and Tans.

Instrumental (Tabla)

III Paper

Max. Marks 100

Unit I

1. Detailed study description and Bols of Rupak, Teevra (7 beats) Jhaptal, Sooltal, (10 beats) and Pancham Sawari (15) Badi Sawari (16 beats), Ada Chartal, Jhoomra (14 beats) Teental, Tilwada (16 beats).
2. Evolution and development of Tabla and its place in Avanaddha Vadya.

Unit II

3. Detail Study of Peshkaras, Kayadas, Paran in all the Talas mentioned in Unit I. Tukada, Rela, Gat Chkardar Bols, Chalan etc. in the above mentioned talas.
4. Study of different types of Tihais in Jatigat, Chatastra, Tisra, Misra, Khand and Sankirna Kayade in the prescribed Talas.

Unit III

5. Knowledge of writing in Notation of all the matters learnt, Laya and Laykari.
6. Study of Dam Bedam Tihai, Navhakka nad Farmaishi, Kamali and Anagat Chakkardar.

Unit IV

7. Description of the talas : Laxmi, Dhamar, Shikar, Description of your own instrument (Tabla) and method of tuning it.
8. Study of definition of Gat and its different kinds.

Unit V

9. Description of Talas : Farodast, Kumbha, Critical study of different Gharanas of Tabla with their playing styles and main characteristic of each Gharana.
10. Knowledge of composition of Tihai and Chakradar from different matras.

PRACTICAL

Candidates will have to prepare the four basic Ragas namely-Bhairav, Bhimpalasi, Bihag, Brindavani Sarang, and eight Ragas from the remaining for detailed study (with full style and vilambit Khayal/Gat and drut khyal/Gat). They will also have to prepare Drut composition 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 Tabla will have to prepare Teental, Jhaptal, Roopak, Pancham Sawari 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) Candidate 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 in any suitable rag of the syllabus.
- (c) They will be required to present one more Rag 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 Style/Baj for 45 minutes. They will be required to present one more Taal 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 compositions in the following Tals-Rupak, Ektal Jhaptal.
5. Playing of at least three swars upward-downward mend 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.