

## M.A.Previous

(Vocal/Sitar/Tabla)

At P.G. level semester will be implemented in uniformity with other universities as per UGC Guidelines. There will be four semesters in M.A.Previous and Final in total in Unit System.

There shall be three papers of theory of 100 marks in I, II and III semester and one practical (stage and viva-voce) of 100 marks each. Candidates can offer either Vocal or Sitar or Tabla. Paper-I and Paper-II will be common for all the disciplines but in Paper-III there will be two sections unitwise. Section A for vocal and sitar and section-B for Tabla separately.

In semester four there will be three papers one practical (stage performance) and one practical (viva-voce) each of 100 marks.

### **M.A.Previous First Semester**

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
Critical study of Taals and Chhand (for Tabla)	100	36
Practical: Stage and Viva	100	36
<b>Total</b>	<b>400</b>	

### **First Semester M.A.Previous First Paper**

History Of Music

#### Unit I

Critical and detailed study of Indian Music during ancient, medieval and modern period. --

#### Unit II

Study of Music in Vedic, Pauranik, Ramayan ,Mahabharat and Mughal Period.

#### Unit III

Study of Granthas of Music viz NatyaShastra, Brihaddeshi, SangeetMakrand, NardiyaShiksha, GeetGovind.

#### Unit IV

RaagRagini Classification

#### Unit V

Classification of Taals in ancient, medieval and modern period

### **First Semester Science of Music**

### **Second Paper**

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Unit I

Detailed study of Gram and Moorchna with their importance in Indian Music.

Unit II

Musical scales, their origins and development

Unit III

Place and importance of Resonance, Absorption, Consonance, Echo and Reverberation.

Unit IV

Musical Quality and their importance

Unit V

Shruti, its concepts, Shrutiswar placement by Lochan, Ahobal, PundarikVithal, Ramamatya and Somnath

**First Semester      Vocal and Sitar (Section A)      Third Paper**  
Unit I

Study of the following Ragas with their typical combinations like alpatva, bahutva.

BHAIRAV -      AhirBhairav, AnandBhairav, Nat Bhairav, Gunkali

BHIMPLASI-      Patdeep, Hans Kinkini

VRINDAVANI SARANG- MadhmadSarang, Miyan Ki Sarang

Unit II

Writing in notation of any Drut, Vilambit, Dhrupad, Dhamar, Maseetkhani, Razakhani in Ragas of your course with Aalap, Layakaries, Upaj etc.

Unit III

Comparitive Study of the Ragas of your course with their distinction(contract) Sam Prakarti Ragas with illustration of Alap, Nyasa, Combination of Swaras and other chief characteristics.

Unit IV

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Identification of the Ragas of your course with swara combinations, Aalaps and Tans.

### Unit V

Study of different Ragangas of your syllabus with a comparative analysis between various kinds of each Ragas.

First Semester

Tabla(Section B)  
Unit I

Paper III

Detailed study description and Bols of—  
Rupak,Rudra,Ektaal,Jhoomra,PanchamSavari,Tilwada,Dhamar,Laxmi,Sooltal(ten beats),Shikhar.

### Unit II

Evolution and development of Tabla and its place in AvanadhhaVadya.  
Study of different types of Tihai/Bandish in Jatigat- Chatasra,Tisra,Misra.

### Unit III

Knowledge of writing in notation of all the matters learnt.  
Laya and Layakari- 3/2, 2/3, 3/4, 4/3.

### Unit IV

Description of your own instrument(tabla) and method of tuning it.  
Study of definition of tihai and its different kinds.

### Unit V

Critical study of different gharanas of Tabla with their playing styles and main characteristics of each gharana.

FIRST SEMESTER

M.A. PREVIOUS

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## Practical

●ocal/Sitar/Tabla

(Stage and Viva)

1. Candidates will be critically examined in the Ragas and Taals as prescribed under paper III.
2. Two Dhrupads, two Dhamars and two Taranas or two Maseetkhani gat, two Razakhani gat and two Compositions.
3. Knowledge of Chaturang, Tappa and Tiravat.
4. Candidates offering Instrumental Music (Sitar) will be required to present some compositions in the following Taals— Rupak, Ektal, Jhaptal.
5. Playing of at least threeswars 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 have to present a taal of his/her own choice with full style/baaj for 30 minutes.
9. They will be required to present one more taal when asked by the examiner. Candidate will be critically examined in the taal as prescribed under Paper III.
10. Presentation of Kayada of different Jaati- Chatasra, Tisra, Misra (in any taal).
11. Ability to accompany in taals like Dadra, Keherwa, Deepchandi, Roopak with Vocal and Instrumental music.
12. Knowledge of tuning of their own instrument.

*27-6-17*

**Second Semester M.A. Previous First Paper**  
**History of Indian Music**

**Unit I**

Contribution of medieval scholars to Indian Music like :Sharangdeo, Somnath, Ahobal, PundarikVitthal, Ramamatya, Swami Haridas, Lochan.

**Unit II**

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.

**Unit III**

Steps in the teaching of Music : Formulation of syllabi, developing teaching methods, concept of evaluation, preparing of question paper.

**Unit IV**

Contribution of Modern Scholars to Indian Music like Pt. V.N.Bhatkhande, Pt. V.D. Paluskar, Md. Raja, RabindraNath Tagore, Pt. OmkarNath Thakur.

**Unit V**

Detailed study of JatiVargikaran and their Characteristics.

**Second Semester M.A. Previous Second Paper**  
**Science of Indian Music**

**Unit I**

(1) Matang's DwadashSwar Moorchanavad

**Unit II**

(2) Melody and Harmony Counter Point

**Unit III**

(3) Terminology used in North Indian, South Indian and Western Music and their Explanation.

**Unit IV**

*27.6.17*

(4) Musical Intervals – Indian and Western

Unit V

(5) Classification in SwarTala and Ragas in Northern and Southern systems of Indian music

Second Semester  
(Vocal/Sitar) Section A

M.A.Previous

Third Paper

Unit I

Study of the following Ragas with their typical combinations like alpatva, Bahutva, Bihag – MarooBihag, Bihagada. Sur Malhar – Nat-Malhar, JayantMalhar, MeghMalhar, Ram DasiMalhar, Jog, Jog kauns, Nand, Rageshri, Jhinjhoti. Study of Avirbhav and Tirobhav in the above mentioned Ragas. Writing in notation of any Dhrupad/Dhamar or Masitkhani and Razakhani Gat in the above mentioned Ragas with Alaps, Layakaries, Upaj etc.

Unit II

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

Unit III

Comparitive 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. Study of the following talas with Theka and Layakaries..Trital, Chautal, Ektal, Dhamar, Sooltal, Adachartal, Kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Jhoomra, Basant, Rudra, PanchamSawari, Lakshmi. Definition of Laya and explanation of different Layakaries with illustrations.

Unit IV

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

Unit V

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

Second Semester  
(Tabla) Section B

M.A.Previous

Third Paper

Unit I

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1. Detailed study and Bols of— Basant, Jhaptaal, Manitaal (11 beats), Chaartaal, Ada Chartal, Gajjhampa, Badi Savari (16 beats), Ganesh Taal, Yatishekhar, Kaid Farodast.

## Unit II

2. Study of different types of Tihais in Jatigat, chatastra, Tishra, Mishra, Khand and Sankirna Kayada in the prescribed Talas.

## Unit III

3. Study of Dum Bedum Tihai, Navahaka and Farrmaishi, Kamali and Ateet, Anagat.

## Unit IV

4. Study of Definition of Gat and its different kinds.  
Detailed analysis of playing techniques of Delhi and Ajarada Gharana.

## Unit V

5. Knowledge of Composition of Tihai and Chakkardar from different matras.  
Life sketch and contribution of the following exponents in the field of table :- Ustad Siddhar Khan, Ustad Modu Khan-Bakhshu Khan.

### PRACTICAL

Second Semester

M.A. Previous

Vocal/Sitar/Tabla

Stage and Viva

- (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 30 minutes.

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- (b) They will have to present a Thumri Composition in any suitable rag of the syllabus.
- (c) Candidate will be critically examined in the ragas and Talas as prescribed under Paper III.
- (d) Two Dhrupads, two Dhamars and two Taranas in ragas of the course with Laykaries and Upaj.
- (e) Knowledge of Chaturang/Tappa/Tirvat.
- (f) Candidate offering Sitar will be required to present some compositions in the following Taals – Roopak, Ektaal, Jhaptaal.
- (g) Playing of atleast three swars upward-downward-meend is compulsory.
- (h) Candidate will have to present a Bhajan/Dhun.
- (i) Tuning of their own instrument.
1. Candidates offering Tabla will have to present a taal of his/her own choice with full style/baaj for 30 minutes.
  2. They will be required to present one more taal when asked by the examiner. Candidate will be critically examined in the taal as prescribed under Paper III.
  3. Presentation of Kayada of different Jaati- Chatasra, Tisra, Misra, Khand and Sankirna (in any taal).
  4. Ability to accompany in taals like Dadra, Keherwa, Deepchandi, Roopak with Vocal and Instrumental music.
  5. Knowledge of tuning of their own instrument.

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**SYLLABUS SEMESTER THIRD M.A. FINAL**

**FULL MARKS**

<b>PAPER I</b>	Aesthetic and Beauty of Music.	100
<b>PAPER II</b>	Gharana and Style of Music.	100
<b>PAPER III</b>	Critical study of Ragas and Talas (for Vocal and Sitar.) or critical study Of Talas and Chhand (for Tabla).	100
<b>PRACTICAL</b>	Stage and Viva.	100

**THIRD SEMESTER M.A. FINAL FIRST PAPER  
(VOCAL/SITAR/TABLA)**

**Aesthetic and Beauty of Music**

**UNIT I**

Concept of Beautiful according to Indian and Western Scholars.  
Music and its relation with Aesthetics.

**UNIT II**

Rasa, its varieties and its relation with Music.

**UNIT III**

Factors which can affect the aesthetics of musical performance.

**UNIT IV**

Alankar, Chhand and their relation with music.

*27/6/17*

UNIT V

Relation between Raag and Ritu.

THIRD SEMESTER

M.A. FINAL

SECOND PAPER

VOCAL/SITAR/TABLA

Gharana and Style of Music

UNIT I

Defination of Gharana, its origin and development in Indian Music.  
Principles of Gharana System.

UNIT II

Variety of Gharanas and their exponents.  
Comparative study between various Gharanas.

UNIT III

Different prevalent forms of Music in India like Classical, Folk, Ceremonial, Relegious Music.

UNIT IV

Comparative study of present Indian instruments of Hindustani and Karnataka Music. General knowledge of Indian folk instruments.

UNIT V

Research Methodology :Its aims and objectives.  
Essay :-Value Education by Music.

THIRD SEMESTER

M.A. FINAL

THIRD PAPER

VOCAL/SITAR (SECTION-A)

Critical study of Ragas and Talas

UNIT I

Study of the following Ragas with their typical combination like Alpatva, Bahutva.

Kalyan, ShyamKalyan, PuriyaKalyan

Bilawal, DevgiriBilawal, YaminiBilawal

DarbariKanhada, NaikiKanhada, SuhaKanhada, Shahana, AabhogiKanhada, KaushikiKanhada, SugharaiKanhada

Writing in notation of any Dhrupad/Dhamar or Gat in the above mentioned ragas with aalaps, laykaries, upaj, toda, Jhaala etc.

UNIT II

Study of the above mentioned ragas in detail with their chief characteristics.  
Study of Nyasa and Combination of Swaras in above mentioned Ragas.

UNIT III

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Comparative study of the above mentioned ragas with their distinction (contrast) in Sam Prakriti ragas with illustration of aalaap, nyasa, combination of swaras and other chief characteristics.

Study of the following talas with theka and Layakaries. Trital, Chautal, Ektal, Sooltal, Adachartal, Kaharwa, Dadra, Jhaptal, Tilwada, Roopak.

#### UNIT IV

Identification of ragas of your course with swar combinations aalaps and tans.

Writing in notation of any drut/vilambitkhyal/maseetkhani or razakhani gat of above mentioned ragas in Unit I with aalaps and taans.

#### UNIT V

Study of different ragangas of your syllabus with a comparative analysis between various kinds of each Ang.

### THIRD SEMESTER TABLA (SECTION-B) THIRD PAPER CRITICAL STUDY OF TAALAS

#### UNIT I

Study of Talas with their description and Bol etc. :- JaiTaal (13 matra), 17 MatraTaal (any Bol), LaxmiTaal (18 matra), Rudra (11 matra), Basant (9 matra), Pashto (7 matra), Ektal (12 matra), Dhamar (14 matra), BadiSavari (16 matra), GajjhampaTaal (15 matra).

Study of the different AvanadhhaVadhya mentioned in natyashastra.

#### UNIT II

Study of ancient (margtaal) and present Taal System with their comparison.

Study of the following technical terminology :- Farad, Phuljhadi, Manjhedar Gat, Badhaiya Ki Gat, All kinds of Yati, Row.

#### UNIT III

Knowledge of Western Taal System with the different Laya used and related terminology with them.

Knowledge to modern percussion instruments of the countries other than India.

#### UNIT IV

Utility of less popular Talas.

Knowledge of the principle of the tihais starting from each beat in Teentaal.

#### UNIT V

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Three kinds of Chhand- Matrik, Varnik and Muktak.

Relation of chhand and taal.

Relation between specific chhand and chief taals.

THIRD SEMESTER

M.A. FINAL  
PRACTICAL

VOCAL/SITAR/TABLA

(STAGE AND VIVA)

- (a) Candidate will have to present a Raag of his/her own choice with full Gayaki and style or with full playing style/ Baj for 30 minutes.
- (b) They will have to present a Thumri or Dhrupad in any suitable rag of the syllabus.
- (c) Candidate will be critically examined in the ragas and Talas as prescribed under Paper III.
- (d) Two Dhrupads, two Dhamars and two Taranas in ragas of the course with Laykaries and Upaj.
- (e) Knowledge of Chaturang/Tappa/Tirvat.
- (f) Candidate offering Sitar will be required to present some compositions in the following Taals – Roopak, Ektaal, Jhaptaal.
- (g) Playing of atleast three swars upward-downward-meend is compulsory.
- (h) Candidate will have to present a Bhajan/Dhun.
- (i) Tuning of their own instrument.

1. Candidates offering Tabla will have to present a taal of his/her own choice with full style/baj for 30 minutes.
2. They will be required to present one more taal when asked by the examiner. Candidate will be critically examined in the taal as prescribed under Paper III.
3. Presentation of Kayada of different Gharanas.
4. Ability to accompany with Classical Vocal and Instrumental music.
5. Knowledge of tuning of their own instrument.

SYLLABUS

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**FOURTH SEMESTER****M.A. FINAL  
VOCAL/SITAR/TABLA**

<b>PAPER I</b>	Aesthetic and Beauty of Music.	100
<b>PAPER II</b>	Gharana and Style of Music.	100
<b>PAPER III</b>	Critical study of Ragas and Talas (for Vocal and Sitar.) or critical study Of Talas and Chhand (for Tabla).	100
<b>PRACTICAL</b>	Board A Stage Demonstration	100
Board B	Viva-Voce.	100
<b>Total</b>		<b>500</b>

**FOURTH SEMESTER****M.A. FINAL****FIRST PAPER****VOCAL/SITAR/TABLA  
AESTHETICS AND BEAUTY OF MUSIC****UNIT I**

Principles of Aesthetic, different views on it- Indian and Western.

**UNIT II**

The effects of music on Human Life. Components of Rasa.

**UNIT III**

Factors of musical mind and musical test. Four views on Rasas by different scholars- Bhatt Lollatt, Shankuk, Bhatt Nayak, AbhinavGupt.

**UNIT IV**

Dhyan of ragas, essay on Music and Relegion.

**UNIT V**

Painting of ragas. Relation of music with fine arts, Theatre and Drama.

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27.6.17

FOURTH SEMESTER

M.A. FINAL

SECOND PAPER

VOCAL/SITAR/TABLA  
GHARANA AND STYLE OF MUSIC

UNIT I

Modern method of Music Education. Description and characteristics of various Gharanas in Vocal and Instrumental Music.

UNIT II

New trends of Indian Music in Post Independence Era. Revival of Indian Music after independence.

UNIT III

Origin and development of own instruments.  
Temple Music.

UNIT IV

Institutional system of music teaching and inter relation between textual and oral tradition.

UNIT V

Different forms(GayanShailey) of Karnatak Music and their comparative forms in Hindustani Music.

FOURTH SEMESTER

M.A. FINAL

THIRD PAPER

VOCAL/SITAR (SECTION-A)

CRITICAL STUDY OF RAGAS AND TALAS

UNIT I

Study of the following ragas with their typical combination like alpatvabahutva.

Todi, GurjariTodi, BilaskhaniTodi, Kedar, JaldharKedar, Hemant, Hansdhvani, Bhatiyaar, Sinduraa.

~~Study of Aavirbhav and Tirobhav in the above mentioned ragas.~~

Writing in notation of any Dhrupad/Dhamar or Gat in the above mentioned ragas with aalapslaykariesupaj etc.

UNIT II

27.6.17

- Study of the above mentioned ragas in detail with their chief characteristics.
- Study of Nyasa and Combination of Swaras in above mentioned Ragas.

### UNIT III

Comparative study of the above mentioned ragas with their distinction (contrast) in Sam Prakriti ragas with illustration of aalaap, nyasa, combination of swaras and other chief characteristics.  
Study of the following talas with theka and laykaries- Jhoomara, Basant, Rudra, PanchamSavari, Laxmi, Farodast, Shikhar, Brahma.  
Defination of Laya and explanation of different layakaries with illustration.

### UNIT IV

Identification of ragas of your course with swar combinations aalaps and tans.  
Writing in notation of any drut/vilambitkhyal/maseetkhani or razakhani gat of above mentioned ragas in Unit I with aalaps and taans.

### UNIT V

Short description of the above mentioned ragas with illustration of aalaps and tans.

**FOURTH SEMESTER**

**M.A. FINAL**

**THIRD PAPER**

**TABLA (SECTION-B)**

**CRITICAL STUDY OF TALAS AND CHHAND**

### UNIT I

Study of Taalas with their description and Bol etc. Shri Taal (9 matra), VarunTaal (11 matra), JhoomraTaal (14 matra), YatiShekhar (15 matra), DhruvTaal (16 matra), ShikharTaal (17 matra), Matt Taal (18 matra), Ganesh Taal (20 matra), Aashtamangal (22 matra), Brahma Taal (28 matra).

Study of the different AvanaddhaVadya mentioned in SangeetRatnakar.

### UNIT II

Study of the following technical terminology - Domuhi Gat, Primalu, Chaupalli, Tripalli, Dudhari Gat, StutiKeBol, JhoolneKaBol, Lom-Vilom.

GharanedarBandishen.

### UNIT III

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

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27-6-17

## UNIT IV

Study of composition of Tihais and chakardar from different Matras.

## UNIT V

Study of Relation between Ras-Bhav and Laya Bol.

Study of composition of tihai and chakardar with the help of given bols.

### FOURTH SEMESTER

### M.A. FINAL STAGE PERFORMANCE

### PRACTICAL BOARD A

#### VOCAL/SITAR/TABLA

- (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 30 minutes.
- (b) They will have to present a Thumri or Dhun in any suitable raag— Bhairvi, Khamaj, Peelu.
- (c) They will be required to present one more Raag of detailed study other than the choice when asked by the examiner.
- (d) Candidate offering Tabla will have to present a Taal of his /her own choice with full playing style/baaj for 30 minutes. They will be required to present one more Taal of detailed study other than the choice when asked by the examiner.

### FOURTH SEMESTER

### M.A. FINAL VIVA-VOCE

### PRACTICAL BOARD B

#### VOCAL/SITAR/TABLA

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, Tirwat and Aashtapadi.
4. Candidates offering Instrumental Music (Sitar) will be required to present some composition in the following TalsRupa, Ektal, Jhaptal.

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27.6.17



5. Flaying 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 have to present a taal of his/her own choice with full style/baaj for 30 minutes.
9. They will be required to present one more taal when asked by the examiner. Candidate will be critically examined in the taalas as prescribed under Paper III.
10. Presentation of Kayada of different Gharanas.
11. Ability to accompany with Classical Vocal and Instrumental music.
12. Knowledge of tuning of their own instrument.

**BOOKS RECOMMENDED:**

1. KramikPustakMallika- Part I, II, III and IV by V.N.Bhatkhande.
2. Sitar Mallika (Hathras).
3. BhartiyaSangeetVadya- Dr. Lalmani Mishra.
4. Sitar Vadan by S.G.Vyas.
5. BhartiyaSangeetKaEitihāsikVishleshan- Prof.Swatantra Sharma.
6. PaashchaatyāSwarLipiPaddhatiEvamBhartiyaSangeet— Prof. Swatantra Sharma.
7. Hindi Bhakti KavyaEvamGayānSangeet — Dr. IbhaSirothia.
8. Sitar And Its Technique — Prof. Debu Chaudhary.
9. TaalParichayBhag III — Prof. Girish Chandra Shrivastava.
10. NatyaShastra- TaaltathaTaalVadya — Dr. Ichchha Nair.
11. Table KaUdgam, VikasaurVadanShailiyaan — Yogmaya Shukla.
12. AbhinavGeetanjaliBhag- I,II,III,IV
13. BhartiyaSangeetVaigyanikVishleshan — Prof. Swatantra Sharma.
14. PakhavajevamTabla-GharaneevamParampara — Aaban-E-Mistri.
15. Sanskrit SahityameinSangeetaatmakTatva — Dr. IlaMalviya.
16. GharanedarGayaki- Vaman Rao Deshpandey.
17. A Comparative study of the Leading Music System of 15,16,17,18<sup>th</sup> centuries.
18. BhartiyaSangeetShastra – Tulsi Ram Devgan.
19. SaundaryaShastra- Dr. Nagendra.
20. Studies in Music Aesthetics – Dr. Sitanshu Ray.
21. SaundaryaRasevamSangeet — Prof. Swatantra Sharma.
22. Chandolankar — Dr. Rajendra Mishra.

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