

**REVISED SYLLABUS
Of**

**M.A. Vocal and Instrumental
From the session 2019-2020 onwards**

**Department of Music
Himachal Pradesh University
Gyan Path, Summer-Hill, Shimla-171005**

Department of Music
Himachal Pradesh University
Summer Hill, Shimla-171 005

Syllabus for M.A. Music, 2019 Onwards
(Hindustani Vocal/Instrumental)

Course Duration Two Years (Four Semester)

Theory 100 Maximum Marks

{For Regular Students-80 Theory+20-IA}

Practical 100 Maximum Marks

{For Private & ICDEOL-100 Marks}

| Course Code | Course No | Course-Title | Max. Marks | Minimum Pass Marks | Teaching Hours Per Week |
|---------------------|-------------|--|----------------|--------------------|-------------------------|
| Semester I | | | | | |
| MUSC-101 TH | Course-I | Historical Study of Indian Music | 100 | 36% | 6 Hours |
| MUSC-102 PR | Course-II | Practical Paper-I Stage Performance | 100 | 45% | 18 Hours |
| Semester-II | | | | | |
| MUSC-201 TH | Course-III | General Study of Raagas, Taalas and Instruments | 100 | 36% | 6 Hours |
| MUSC-202 PR | Course-IV | Practical Paper-II Viva-voce | 100 | 45% | 18 Hours |
| MUSC-203 PR | Course-V | Practical Paper-III Revision of Ragas and Folk Music | 100 (90+10) | 45% | 18 Hours |
| Semester-III | | | | | |
| MUSC-301 TH | Course-VI | General Study of Granthas and Theoretical survey of Indian Music | 100 | 36% | 6 Hours |
| MUSC-302 PR | Course-VII | Practical Paper- IV Stage Performance | 100 | 45% | 18 Hours |
| Semester-IV | | | | | |
| MUSC-401 TH | Course-VIII | Comparative Study of Raagas, Taalas & Musical compositions | 100 | 36% | 6 Hours |
| MUSC-402 PR | Course- IX | Practical Paper-V Viva-voce | 100 | 45% | 18 Hours |
| MUSC-403 PR | Course-X | Practical Paper-VI Revision of Ragas and Light Music | 100 (90+10) | 45% | 18 Hours |
| | | Total | 1000 | | 132 Hours |

Note-

(1) *Internal Assessment marks would be given by the course teacher on the basis of lecture attendance (5 marks) and classroom performance (15 Marks). The Marks in the classroom attendance would be given in the following manner: (up to 75%:nil; 75-80% : 1; 81-85%: 2; 86-90%: 3; 91-95: 4 and above 95:5) The classroom performance of the students would be assessed by the course teacher on the basis of performance in class room test (s) seminar (s)/ class room assignment (s) as per the choice of course teacher.*

(2) *For course Vth and Course Xth, there will be internal assessment of 10 Marks for each course. Students would be assessed by the course teacher on the basis of Assignments*

Semester-I

Course Code MUSC-101 TH
Course-I **Marks 100** {For Regular Students-80 Thoery+20-IA}
Theory {For Private & ICDEOL-100 Marks}
(Historical Study of Indian Music)

Course Code MUSC-102 PR
Course-II
Practical Paper-I **Marks 100**
(Stage Performance)

Semester-II

Course Code MUSC-201 TH
Course-III **Marks 100** {For Regular Students-80 Thoery+20-IA}
Theory {For Private & ICDEOL-100 Marks}
(General Study of Raagas, Taalas and Instruments)

Course Code MUSC-202 PR
Course-IV **Marks 100**
Practical Paper-II
(Viva-voce)

Course Code MUSC-203 PR
Course-V **Marks 100**
Practical Paper-III
(Revision of Ragas and Folk Music)

Semester-III

Course Code MUSC-301 TH
Course-VI **Marks 100** {For Regular Students-80 Thoery+20-IA}
Theory {For Private & ICDEOL-100 Marks}
(General Study of Granthas and Theoretical survey of Indian Music)

Course Code MUSC-302 TH
Course-VII
Practical Paper-IV **Marks 100**
(Stage Performance)

Semester-IV

Course Code MUSC-401 TH
Course-VIII **Marks 100** {For Regular Students-80 Thoery+20-IA}
Theory {For Private & ICDEOL-100 Marks}
(Comparative Study of Raagas, Taalas & Musical compositions)

Course Code MUSC-402 PR
Course-IX
Practical Paper-V **Marks 100**
(Viva-voce)

Course Code MUSC-4023 PR
Course-X
Practical Paper-VI **Marks 100**
(Revision of the Ragas and Light Music)

Semester-I

Course Code MUSC-101 TH

Course-I Marks 100 {For Regular Students-80 Thoery+20-IA}
Theory Time 3 hours {For Private & ICDEOL-100 Marks}
(Historical Study of Indian Music)

Note:

- i) There shall be three units in this course.
- ii) Ten questions will be set in total. Minimum three questions in each unit is mandatory.
- iii) Candidate is required to attempt five questions in all, selecting at least one question from each unit but not more than two questions from each unit.
- iv) All questions carry equal marks.

Unit-I

1. Historical development of Shruti & Swar.
2. Relationship between Shruit & Swar with special refrence to Bharat, Sharangdev, Bhatkhande and Acharya Brihaspati.
3. Knowledge of Gram & establishment of Sadej & Medhyam Gram Veena.
4. Murchana, Mela, and Thata Padhati in Hindustani Music.

Unit-II

1. Vedic Music, of Ramayana, Mahabharata & Purana's.
2. Music of Jain, Buddhist, Maurya & Gupta period.
3. Music in the treatises of bharat, Matang and Sarangdev.

Unit-III

1. Elementary study of the musical sound and noise Vibrations, Frequency, duration, Pitch, Magnitude and timber or quality.
2. Defination of Rasa and its varieties according to Bharat & Abhinav Gupta.
3. Detailed Study of Jatis and their Lakshans.

Course Code MUSC-102 PR

Course-II

Practical Paper-I

Marks 100

(Stage Performance

1. Student is required to prepare any one Raga of Intensive Study as given below on his/her choice and perform it, for not less than 30 minutes before the panel of examiners. 65 Marks

Puriya Kalyan

Ahir Bhairav

Bhimplasi

Bihag

Sudh Sarang

2. One Dhrupad (for vocal) and one Gat other than Teen tal (for Instrumental) along with Layakaries and Upaj from the Ragas prescribed for stage performance. 20 Marks

3. A Folk Song/Dhun (Vocal & Instrumental) may be presented during Stage Performance. 15 Marks

Semester-II

Course Code MUSC-201 TH

Course-III 100 Marks {For Regular Students-80 Thoery+20-IA}
Theory Time 3 hours {For Private & ICDEOL-100 Marks}

Theory

(General Study of Raagas, Taalas and Instruments)

Note:

- i) There shall be three units in this course.
- ii) Ten questions will be set in total. Minimum three questions in each unit is mandatory.
- iii) Candidate is required to attempt five questions in all, selecting at least one question from each unit but not more than two questions from each unit.
- iv) All questions carry equal marks.

Unit-I

1. Theoretical and comparative study of the Ragas prescribed in the syllabus.
2. Notation of Vilambit and Drut Khayal/Gat of the following Ragas along with a few Mukta Alaps, Tana's, Boltanas/Toras according to Bhat Khande notation system.
 - i) Puriya Kalyan; (ii) Aheer Bharav; (iii) Bhimplasi; (iv) Sudh-Sarang; (v) Bihag.
3. Origin and Development of Gharana System with special references to Khayal Gayaki and Sitar Vadan.
4. Types of musical compositions Prabandha, Dhrupad, Dhamar, Khyal, Trana, Chaturang, Trivat, Maseet Khani and Raja Khani Gat.

Unit-II

1. Classification of Indian Musical Instruments with special Historical knowledge of the following Instruments: Sitar, Sarod, Surbahar, Violin, Tanpura, Shahnai, Flute, Tabla, Pakhawaj & Mridangam.
2. A study of the following Talas & ability to write them in Dugun, Tigun, & Chaugun Layakaries: Teental, Jhaptal, Roopak, Chautal, Adachautal. Dhamar.
3. Importance of Laya and Tala in Music. Pranas of Tala.

Unit-III

1. Study of the followings:
Sthaya, Giti, Riti, Kaku, Kutup, Gamak, Alapti, Meend, Ghasit, Kan, Sadharan, Tana, Alankar.
2. An essay about 600 words from the topics given below:
 - a) The future of Indian Classical Music.
 - b) Role of Electronic Instruments in Indian Classical Music.
 - c) Notation system of V.N. Bhatkhande and V.D. Puluskar.
 - d) Relationship of Music with Fine Arts.
3. Relation between Rag-Ras & Rag-Bhav.

Course Code MUSC-202 PR

Course-IV

Practical Paper-II
(Viva-voce)

Marks 100

1. Intensive study of the Ragas classified under (A) and General study of the Ragas classified under (B) as mentioned below:

- | | | | |
|-------------|---|-------------------|---|
| i) Kalyan | A | Puriya Kalyan | I |
| | B | Shyam Kalyan | G |
| ii) Bhairav | A | Ahir Bhairav | I |
| | B | Nat Bhairav | G |
| iii) Kafi | A | Bhimplasi | I |
| | B | Dhani | G |
| iv) Sarang | A | Sudh Sarang | I |
| | B | Brindavani Sarang | G |
| v) Bihag | A | Bihag | I |
| | B | Maru Bihag | G |

1. Intensive study of all five Ragas of category A with vilambit Khayal/Maseet-Khani Gat and total ten Madhyalaya Khayal/Razakhani Gats are to be learnt from Intensive and General study. 75 Marks

2. Capacity to demonstrate the following talas by hand and on tabla with dugun, teengun and Chaugun Laykaris. Teental, Jhaptal, Roopak, Chautal, Adachautal and Dhamar. 25 Marks

Course Code MUSC-203 PR

Course-V

Practical Paper-III

Marks 100

(Revision of Ragas and Folk Music)

1. A general study of the following Ragas with short Alap and Drut compositions Yaman, Bhopali, Jaunpuri, Rageshri, Khamaj. 70 marks

2. a) One Folk song for Vocal 20 Marks

b) One folk Dhun for instrumental).

3. There will be an assessment of ten marks. The students shall have to prepare a Notation file of the compositions and Talas taught in the class. The candidate shall submit the file to the examiner for evaluation. A two members panel of Internal Examiners will evaluate the file. 10 Marks

Note:

Correspondence and Private candidates will submit their notation diary at the time of practical examinations to the External Examiners for evaluation.

M.A. Final (Hindustani Vocal/Instrumental Music)

Semester-III

Course Code MUSC-301 TH

Course-VI Marks 100 {For Regular Students-80 Theory+20-IA}
Theory Time 3 hours {For Private & ICDEOL-100 Marks}
(General Study of Granthas and Theoretical survey of Indian Music)

Note:

There shall be ten questions in three units. The Candidate shall be required to attempt five questions in all selecting at least one question from each unit but not more than two questions from one unit. All questions carry equal marks.

Unit-I

1. Evaluation and development of Indian Music with special reference to the work of Sangeet Ratnakar, Swarnmelkala Nidhi, Rasikaumudi, Ragvibodha, Chaturdandiprakashika, Sangeet Darpan, Sangeet Parijat, Ragtatva Vibodh, Rag Tararagini, Anupvilas, Anup Sangeet Ratanakar.
2. Comparative study of Hindustani and Karanatak Music.
3. Merits and Demerits of Vocalists and Instrumentalists.

Unit-II

1. Meaning of word Swayambhoo Swar.
2. The contribution to music of the following musicians/ musicologists. Raja Man Singh Tomar, Raja Nawab Ali, Ravinder Nath Tagore, S.M. Tagore, Kumar Gandharava, V.D. Paluskar, V.N Bhatkhande, Dr.Krishan Narayan Ratan Jankar, Pt. Omkar Nath Thakur, Dr. K.C.D. Brihaspati, Dr. Lalmani Mishra.
3. Research-Its Meaning, Scope and Types.

Unit-III

1. Voice Culture.
2. Time theory of Ragas, its origin and development.
3. Define Harmony and Melody and its applications in Music.
4. Role of Information and Communication technologies in Music.

Course Code MUSC-301 PR

Course-VII

Practical Paper IV
(Stage Performance)

100 Marks

1. Students is required to prepare any one Raga prescribed Intensive study as given below on his/her choice and perform it, in detail for not less than 30 minutes before the panel of examiners. 65 Marks

Bilaskhani Todi

Darbari Kanada

Mian Malhar

Malkauns

Jog

2. One Dhamar (for vocal) and one Gat other than Teen tal (for Instrumental) along with Layakaries and Upaj from the Ragas prescribed for stage performance. 20 Marks

3. A Light Music, Geet/Ghazal/Bhajan for vocal and Dhun for instrumental, may be presented during stage performance. 15 Marks

Semester-IV

Course Code MUSC-401 TH

Course-VIII 100 Marks {For Regular Students-80 Thoery+20-IA}
Theory {For Private & ICDEOL-100 Marks}
(Comparative Study of Ragas, Talas & Musical compositions) Time 3 hours

Note:

- i) There shall be three units in this course.
- ii) Ten questions will be set in total. Minimum three questions in each unit is mandatory.
- iii) Candidate is required to attempt five questions in all, selecting at least one question from each unit but not more than two questions from each unit.
- iv) All questions carry equal marks.

Unit-I

1. Critical and comparative study of the Ragas prescribed in the syllabus.
2. Ability to write notation of Vilambit and Drut Khayal/Gat of the following Ragas alongwith a few Mukat Alaps, Tanas, boltanas/Toras according to bhatkhande Notation system.
Bilskhani Todi, Darbari, Mian-Ki-Malhar, Malksaunse, Jog.

Unit-II

1. A study of following Talas and ability to write them in Aad, Kuaad and Bhaad Layakaries
- i) Teen tal (ii) Ektal (iii) Roopak.
2. Elementary knowledge of compositional forms of Karnatka Music.
3. Principal of musical compositions (Vocal and Instrumental).
4. Study of following folk styles.
Kajari, Chaiti, Bhatiyali, Mand, Laavani, Hori, Natti and Giddha

Unit-III

1. An essay of about 1000 words from following topics:
 - a) Principles of Rag Mishran
 - b) Principles of Stage performance
 - c) Method of Music Teaching.
 - d) The concept of Rag Dhyana in Indian Music
 - e) Role of media in the development of Indian Classical Music.
2. Principles of Orchastrarisation and the Possibilities of its Introduction in Hindustani Sangeet Padhati.
3. A study of ancient and medieval Tal System.

Course Code MUSC-402 PR

Course-IX
Practical Paper-II 100 Marks
(Viva-voce)

1. Intensive study of the Ragas classified under (A) and General study of the Ragas classified under (B) as mentioned below:

| | | | |
|-------------------|---|-----------------|---|
| 1. Todi | A | Bilaskhani Todi | I |
| | B | Gujari Todi | G |
| 2. Kanada | A | Darbari Kanada | I |
| | B | Abhogi Kanada | G |
| 3. Malhar | A | Mian Malhar | I |
| | B | Meg Malhar | G |
| 4. Kaunse | A | Malkauns | I |
| | B | Chanderkauns | G |
| 5. Ragas not | A | Jog | I |
| classified in any | B | Hansdhvani | G |
| particular Ang. | | | |

An Intensive study of all Five Ragas of category A with Vilambit Khayal/Maseet Khani Gat and total Ten Madhya Laya Kheyal/Razakhani Gats are to be learnt from Intensive and General Study. 75 Marks

2. Capacity to demonstrate the following Talas by hand and on Tabla.

Tilwara, Sultal, Ektal, Adachautal, Deep Chandi. 25 Marks

Course Code MUSC-403 PR

Course-X

Practical Paper-III)

100 Marks

(Revision of Ragas and Light Music)

1. A general study of following Ragas with short Alap and Drut composition.

Todi, BhinShadaaj, Puriya, Puriya Dhanashree, Bhairavi. 70 Marks

2. At least one composition out of following forms:

a) Geet, Gazal, Bhajan, (for Vocal).

b) Dhun on any of the above style (for Instrumental). 20 Marks

3. There will be an assessment of ten marks. The students shall have to prepare a Notation file of the compositions and Talas taught in the class. The candidate shall submit the file to the examiner for evaluation. A two members panel of Internal Examiners will evaluate the file. 10 Marks

Note:

Correspondence and Private candidates will submit their notation diary at the time of practical examinations to the External Examiners for evaluation.