



DEPARTMENT OF MUSIC

POSTGRADUATE PROGRAMME

CHOICE BASED CREDIT SYSTEM

SYLLABUS FOR INDIAN MUSIC (HINDUSTANI MUSIC)

VOCAL AND INSTRUMENTAL (SITAR)

SEMESTER I-IV

COURSE EFFECTIVE FROM ACADEMIC YEAR 2020-21, 2021-22 and 2022-23

CONVENER BOARD OF STUDY

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***Scheme of Examinations of Two Years P. G. Programme,
Choice Based Credit System***

M.A. Indian Music Hindustani Music (Vocal and Instrumental Sitar)

w. e. f. Academic Year 2020-21, 2021-22 and 2022-23

First Semester

Paper Code	Core	Nomenclature of Paper	Maximum Marks	Internal Assessment marks	Total Marks	Credit
PGMUTC400	Hardcore Theory	Applied Theory-1	60	40	100	04
PGMUTC401	Hardcore Theory	History of Indian Music-I	60	40	100	04
PGMUPC402	Hardcore Practical	Stage Performance	50	50	100	04
PGMUPC403	Hardcore Practical	Vice-Voce	50	50	100	04
PGMUSC404	Soft core Practical	Basic Technique of Harmonium Playing part- I.	50	50	100	04
PGMUSC405	Soft core Practical	Folk Music of Jammu Region-I	50	50	100	04
Total					600	24

2nd Semester

Paper Code	Core	Nomenclature of Paper	Maximum Marks	Internal Assessment marks	Total Marks	Credit
PGMUTC450	Hardcore Theory	Applied Theory-II	60	40	100	04
PGMUTC451	Hardcore Theory	History of Indian Music-II	60	40	100	04
PGMUPC452	Hardcore Practical	Stage Performance-II	50	50	100	04
PGMUPC453	Hardcore Practical	Vice-Voce-II	50	50	100	04
PGMUSC454	Soft core Practical	Technique of Harmonium Playing:- Part-II	50	50	100	04
PGMUSC455	Soft core Practical	Folk Music of Jammu Region-II	50	50	100	04
Total					600	24

Third Semester

Paper Code	Core	Nomenclature of Paper	Maximum Marks	Internal Assessment marks	Total Marks	Credit
PGMUTC500	Hardcore Theory	Applied Theory-III	60	40	100	04
PGMUTC501	Hardcore Theory	History of Indian Music-III	60	40	100	04
PGMUPC502	Hardcore Practical	Stage Performance-III	50	50	100	04
PGMUPC503	Hardcore Practical	Vice-Voce-III	50	50	100	04
PGMUSC504	Soft core Practical	Basic Technique of Harmonium Playing part- III.	50	50	100	04
PGMUSC505	Soft core Practical	Folk Music of Jammu Region-III	50	50	100	04
Total					600	24

Fourth Semester

Paper Code	Core	Nomenclature of Paper	Maximum Marks	Internal Assessment marks	Total Marks	Credit
PGMUTC450	Hardcore Theory	Applied Theory-IV	60	40	100	04
PGMUTC451	Hardcore Theory	History of Indian Music-IV	60	40	100	04
PGMUPC452	Hardcore Practical	Stage Performance-IV	50	50	100	04
PGMUPC453	Hardcore Practical	Vice-Voce-IV	50	50	100	04
PGMUSC454	Soft core Practical	Technique of Harmonium Playing:-Part-IV	50	50	100	04
PGMUSC455	Soft core Practical	Folk Music of Jammu Region-IV	50	50	100	04
Total					600	24

FIRST SEMESTER

Course No. PGMUTC-400

Credits: 4

Semester Examination-60

Title- Applied Theory-I

Maximum Marks 100

Sessional Assessment 40

Duration of Examination- 2:30 hours

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Syllabus

UNIT-I

1.1 Detail description of notations (Vilambhit and drut khayal) or (Maseetkhani and Razakhani Gat of ragas (i) Yaman (ii) Ahir Bhairav (iii) Nat Bhairav (iv) Shudh Kalyan (v) Bahaar (vi) Main Malhar with alaap and tans or todas in different layakaries.

1.2 Critical Study of ragas as described above.

UNIT-II

2.1 Comparion and contrast of different talas, writing them in different layakaries. (Ektaal, Chaar taal, Dhamaar, Deepchandi).

2.2 Ragas and its Jaties.

UNIT III

3.1 Detailed study of Gharanas of vocal music.

3.2 Historical development of following ragas Bhairav and Kandra.

UNIT IV

4.1 Principal of composition of Vrind Vadan and Vrind Gaan.

4.2 Biographical sketch of the following musicians:

(a) Ustad Allauddin khan (b) Ustad Bade Gulam Ali (c) Ustad Bismillah Khan (d) Pandit Bhim Sen Joshi (E) Kishori Amonkar (f) Pandit Shiv Kumar Sharma.

UNIT V

5.1 Detailed study of Gamak and its kinds.

5.2 Knowledge of the following musical terms with examples

Nayas, Alpatav, Bahutav, Avirbhav, Tirobhav, Vadi Samvadi, Naad.

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

Books Recommended

1 Kramik pustak malika by V.N. Bhatkhandey.

2 Malhar k Parkar by J.T. Shah

3 Kanda k Parkar by J.T.Shah.

4 SWarang k parkar by J.T.Shah.

5 Bhairav k Parkar by J.T. Shah.

6 Sangeet k Gharano ki charcha by S.K. Choubey

7 Swar or rago k vikaqs me vadyon ka yogdan by Indrani Chakrawarti.

8 Dhvani aur Sangeet by Lalit Kishore Singh.

FIRST SEMESTER

Course No. PGMUTC-401

Credits: 4

Semester Examination-60

Title- History of Indian Music-I

Maximum Marks 100

Sessional Assessment 40

Duration of Examination- 2:30 hours

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Syllabus

UNIT-I

1.1 Music in Vedic Period

1.2 Music in Ancient Period

UNIT-II

2.1 Music in Medieval Period

2.2 Music in Modern Period

UNIT- III

3.1 History of Music in ancient period (third to sixteen century)

3.2 Knowledge of Following Granths:-

- Natya Shastra..... Bharat
- Sangeet Makrand & Nardhiya ShikshaNaarad
- Brihadeshi..... Matang Muni

UNIT-IV

4.1 Study of Dhrupad and Khayal style of singing

4.2 A critical study of 3 Grams and description of Moorchana, the utility of Moorchana to the musicians of Modern Times.

UNIT-V

5.1 Rag Vargikaran from Ancient to modern times (According to Ancient, Medieval & scholars of modern times)

5.2 Study of Nibadh and Anibadh Gaan.

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

Books Recommended

- (1) Rise of Music in Ancient World by Curt Sachs.**
- (2) History of Musical Instruments by Curt Sachs.**
- (3) Historical Development of Indian Music by Prajnanand Swami.**
- (4) Bhartiya Sangeet ka Itihas by S.S. Pranjape.**
- (5) Bhartiya Sangeet ka Itihas by Umesh Joshi.**
- (6) Natya Shastra by Bharat.**
- (7) Sangeet Ratnakar By Sharang Dev.**
- (8) Breet Deshi by Matang.**
- (9) Bhartiya Sangeet Vadya by Lal Mani Mishra.**
- (10) Sangeet Chintamani by Acharya Brihaspati.**
- (11) Sangeet Shastra Praveen by J.N. Pathak.**

FIRST SEMESTER

Course No. PGMUPC-402

Credits: 4

Semester Examination-50

Title- Stage Performance-I

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Syllabus

- Student is required to prepare one raga from the ragas of Intensive study
- (List of Raga given below) as per his/her choice of raga and is ought to perform it for not less than 30 minutes with proper elaboration with all the technique of khayal gayan/ style of singing.
- List of Ragas for Intensive Study:-
- Yaman, shudh Kalyan, Ahir Bhairav, Nat Bhairav, Miyan Malhaar, Bahaar.
- Demonstration of one raga selected from prescribed syllabus along with alaap jod Maseet khani, Raza khani gat with todas and jhalas for instrumentalists.
- Alaap Bada Khayal, Chotakhayal with proper gayaki, Tarana for vocalist. Marks 35
- Ability to sing one Dhrupad or Dhamar for vocalist.

or

- One dhun for instrumentalists.

FIRST SEMESTER

Course No. PGMUPC-403

Credits: 4

Semester Examination-50

Title- Practical Test-I

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Syllabus

➤ **Tuning of Instrument**

➤ **Following ragas are prescribed for practical paper.**

(i) Yaman (ii) Ahir Bhairav (iii) Nat Bhairav (iv) Shudh Kalyan(v) Miyan Malhaar (vi) Bahaar.

From above ragas any 4 ragas be selected for detailed study out of which 3 slow khayal or Maseet khani gat and all the six for drut khayal or Razakhani Gat.

➤ **Demonstration of following talas playing on hand with different layakaries**

(i) Ektaal (ii) Chaartaal (iii) Dhamar (iv) Deep Chandi (vi) Jhumra (vii) Punjabi Taal.

➤ **A Student is required to prepare all the above ragas for Viva-Voce.**

➤ **Comparative Studies of the Ragas.**

➤ **Practical File.**

First Semester

Course No. PGMUSC-404

Credits: 4

Semester Examination-50

Title-Soft course Practical-I

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

BASIC TECHNIQUE OF HARMONIUM PLAYING.

- **Basic knowledge of Harmonium.**
- **Basic knowledge of following terms:- Scale Raag That Saptak Swar (Sudh and Vikrit) Alamkar Aroh Avroh Sum Taali Khaali.**
- **Techniques of Harmonium in the following Thaats:- (I) Bilawal (ii) Kalyan.**
- **Playing and Singing at least 10 Alankars in single and double layalaries with Tabla.**
- **Ability to play at least one filmi /Non filmi song/ Ghazal, Bhajan in the prescribed Raagas with Tabla.**
- **Ability to play National Anthem and one Patriotic song.**
- **Prepare the project on the Historical development of Harmonium (Project).**
- **(Student will submit the project work 15 days before the commencement of the exam.**

First Semester

Course No. PGMUSC-405

Credits: 4

Semester Examination-50

Title-Soft course Practical -I

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in Dec. 2020-21, 2021-22 and 2022-23

Folk Music of Jammu Region (Duggar)

- **Concept of Folk Music.**
- **Knowledge of various forms of Folk music of Jammu Region.**
- **Presentation of any devotional song such as Karkan and Bharah.**
- **Presentation of any ceremonial song such as Bihai, Suhag and Ghori.**
- **Guided listening session of Radio, concerts and preparing the report thereafter.(Project).**
- **Knowledge of the renowned local artist of Jammu Region and their contribution in the field.(Student should meet the folk artist and prepare a project report.**

SECOND SEMESTER

Course No. PGMUTC-450

Credits: 4

Semester Examination-60

Title- Applied Theory-II

Maximum Marks 100

Sessional Assessment 40

Duration of Examination- 2:30 hours

Syllabus

UNIT-I

1.1 Detail description of notations (vilambhit and drut khayal) or (Maseetkhani and Razakhani Gat of ragas (i) Maru Bihag (ii) Bihag (iii) Chhaynat (iv) Todi (v) Multani (vi) Nand with alaap and tans or todas in different layakaries.

1.2 Critical Study of ragas as described above.

UNIT-II

2.1 Comparison and contrast of different talas, writing them in different layakaries. (Jhaptaal, Rupak taal, Gajjampa, Jhumra, Punjabi taal).

2.2 Karnatiki Taal Padhiti.

UNIT-III

3.1 Detailed study of Gharanas of instrumental music (Sitar).

3.2 Classifications of Indian instruments.

UNIT-IV

4.1 Knowledge of the musical terms with examples:

Meend, Kan, Ghaseet, Murki, Functions of Jawari, Zamzama, Alankar, Vageyakar.

4.2 Tabla and its detailed knowledge.

UNIT V

5.1 Biographical sketch of the following musicians:

(a) Ustad Mustaq Ali khan (b) Swami Haridas (c) Tansen (d) Pandit Omkar Nath Thakur (E) Lal Mani Mishra (f) Pandit Ravi Shanker (g) Girja Devi.

5.2 Define concept of Drone, principle of musical Drone (Tanpura)

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

Books Recommended

1 Kramik pustak malika by V.N. Bhatkhandey.

2 Malhar k Parkar by J.T. Shah

3 Kanda k Parkar by J.T.Shah.

4 SWarang k parkar by J.T.Shah.

5 Bhairav k Parkar by J.T. Shah.

6 Sangeet k Gharano ki charcha by S.K. Choubey

7 Swar or rago k vikaqs me vadyon ka yogdan by Indrani Chakrawarti.

8 Dhvani aur Sangeet by Lalit Kishore Singh

9 Tansen aur Saini Gharane ki Parampara by Sunita Dhar.

10 Hindistani Shastriya Sangeet Gharana by Sahambhu Nath Mishra.

SECOND SEMESTER

Course No. PGMUTC-451

Credits: 4

Semester Examination-60

Title- History of Indian Music-II

Maximum Marks 100

Sessional Assessment 40

Duration of Examination- 2:30 hours

Syllabus for the Examination to be held in May. 2018-19 and 2020

Syllabus

UNIT-I

1.1 History of Music in ancient period (Thirteen to Eighteen century)

1.2 Knowledge of Following Granths:-

- Sangeet Ratanakar..... Sharang Dev
- Swar Male KalanidhiRamamatya
- Sangeet Parijaat..... Pandit Ahobal
- Chatur Dandi Prakashika.....Vayankat Makhi
- Raag Tarangini

UNIT-II

2.1 How and why classical music of India was effected and changed during medieval period.

2.2 Establishment of Swaras on 22 Shruties from ancient to modern times according to different scholars with relations to vibrations of string on the length of Veena.

UNIT-III

3.1 Time Theory of Ragas. Its origin and development.

3.2. Origin of Notation System along with its merits and demerits.

UNIT-IV

4.1. Detail Study of Khayal style of singing, survey and evolution of thumri and main characteristics of Purvab and Punjab Ang ki Thumri.

4.2 Evolution of Thatas.

UNIT-V

5.1 Qualifications and Disqualifications of Vocalists and Instrumentalists.

5.2. Biographical Sketch of following musicians:-

- **Pt. Bheem Sen Joshi.**
- **Pt. Rajan Sajan Mishra.**
- **Pt. Yash Raj.**
- **Pt. Kumar Gandharb**
- **Gangu bai Hangal.**
- **Kishori Amonkar.**

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

Books Recommended

- (1) Rise of Music in Ancient World by Curt Sachs.**
- (2) History of Musical Instruments by Curt Sachs.**
- (3) Historical Development of Indian Music by Prajnanand Swami.**
- (4) Bhartiya Sangeet ka Itihas by S.S. Pranjape.**
- (5) Bhartiya Sangeet ka Itihas by Umesh Joshi.**
- (6) Natya Shastra by Bharat.**
- (7) Sangeet Ratnakar By Sharang Dev.**
- (8) Breet Deshi by Matang.**
- (9) Bhartiya Sangeet Vadya by Lal Mani Mishra.**
- (10) Sangeet Chintamani by Acharya Brihaspati.**

SECOND SEMESTER

Course No.PGMUPC-452

Credits: 4

Semester Examination-50

Title- Stage Performance-II

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in May.2018-19 and 2020

Syllabus

1. Demonstration of a raga selected from prescribed syllabus along with alaap jod Maseetkhani, Razakhani gat with todas and jhalas for instrumentalists.

Alaap Bada Khayal, Chotakhayal with proper gayaki, Tarana for vocalist.

..... Marks 35

2. Ability to sing one Dhrupad or Dhamar for vocalist. One dhun for instrumentalists.

Marks 15

SECOND SEMESTER

Course No. PGMUPC-453

Credits: 4

Semester Examination-50

Title- Practical Test-II

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Syllabus for the Examination to be held in May. 2018-19 and 2020

Syllabus

- **Tuning of Instrument**
- **Following ragas are prescribed for practical paper.**

(i) Maru Bihag (ii) Bihag (iii) Chhayanat (iv) Todi (v) Multani (vi) Nand

From above ragas any 4 ragas be selected for detailed study out of which 3 slow khayal or Maseetkhani gat and all the six for drut khayal or Razakhani Gat.

- **Demonstration of following talas playing on hand with different layakaries**

(i) Punjabi Taal (ii) Jhaptaal, (iii) Rupak taal, (iv) Gajjampa, (v) jhumra

- **Comparative Studies of the Ragas.**

- **Practical File.**

Second Semester

Course No. PGMUSC-454

Credits: 4

Semester Examination-50

Title-Soft course Practical-II

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

BASIC TECHNIQUE OF HARMONIUM PLAYING.

- **Singing and Playing Harmonium in the following Thaats:- (I) Kaafi (ii) Khamaj.**
- **Playing and Singing at least 10 Alankars in single and double layalaries with Tabla.**
- **Singing and Playing the following raags along with few Taans with Tabla: Bilawal and Yaman.**
- **Ability to play any light composition.**
- **Prepare the project on the great Harmonium players of Indian Classical Music. (Student will submit the project work 15 days before the commencement of the exam). Project**
- **Techniques of playing Lehra.**

Second Semester

Course No. PGMUSC-455

Credits: 4

Semester Examination-50

Title-Soft course Practical -II

Maximum Marks 100

Sessional Assessment 50

Duration of Examination- 30 to 45 minutes

Folk Music of Jammu Region –II (Duggar)

Note:- Variety of moods representing various occasions should be kept in mind while selecting composition. Variety of Raag and Taal may be kept in mind while selecting folk composition.

- **Practice of the components and technique of folk, learnt previous semester is essential.**
- **A candidate is required to present two folk music composition.**
- **Presentation of any seasonal song such as: Dholru and Baramaha.**
- **Knowledge of folk instruments.**
- **Concept and practice of various characteristics features of Bhakh in a group such as Swai, Tonal establishment.**
- **Prepared project file on folk instruments/ Folk artist of Jammu region/ Folk History.**

M.A. SEMESTER- III (CBCS)

Indian Music (Hindustani Music) Vocal And Instrumental Music (Sitar)

Examination to be held in Dec. 2018-19 and 2020

Course No. PGMUTC-500

Credits: 4

External Examination: 60

Duration of Examination- 2:30 hours

Title- Applied Theory-III

Maximum Marks: 100

Internal Assessment: 40

Syllabus

UNIT-I

1.1 Detail description of notations (vilambhit and drut khayal) or (Maseetkhani and Razakhani Gat of ragas (i) Shudh Sarang (ii)Shyam Kalyan (iii) Gujri Todi (iv) Multani (v) Rageshwari (vi) Bageshri with alaap and tans or todas in different layakaries.

1.2 Critical Study of ragas as described above.

UNIT-II

2.1 Comparion and contrast of ragas and different talas, writing them in different layakaries. (Including the ragas and talas prescribed in first and second semester courses).

2.2. Taalas: Ektaal/ Chaartaal, Rupak/ Rudra Taal, Jhaptaal/ Sooltaal in different layakaries.

UNIT-III

3.1 Western Notation System.

3.2 Detail study of Hindustani style of singing.

UNIT IV

4.1 Haweli Sangeet.

4.2 Elementary knowledge of western music, Harmony, Melody, Swar, Scale Equally tempered Scale, Diatonic Scale, Major Tone, Minor Tone, Semi tone Free vibration, Forced Vibration, Absolute Pitch

UNIT V

5.1 Comparative study of Ragas of Carnatak and Hindustani style of singing.

5.2 Moorchhana in detail.

NOTE FOR PAPER SETTING

There will be two parts A and B in the question paper Part A will comprise of five question of 3 marks each (short answer questions) 09 Question of 01 Marks each (Objective type) covering all units with equal weightage to all units.

Paper-B will comprise of 06 long answer questions of 12 marks each from 3rd, 4th and 5th units, two question from each units. Students will have the internal choice to attempt 03 Questions 01 from each unit.

Books Recommended

1 Kramik pustak malika by V.N. Bhatkhandey.

2 Malhar k Parkar by J.T. Shah

3 Kanda k Parkar by J.T.Shah.

4 SWarang k parkar by J.T.Shah.

5 Bhairav k Parkar by J.T. Shah.

6 Sangeet k Gharano ki charcha by S.K. Choubey

7 Swar or rago k vikaqs me vadyon ka yogdan by Indrani Chakrawarti.

8 Dhvani aur Sangeet by Lalit Kishore Singh.

M.A. SEMESTER- III (CBCS)

Indian Music (Hindustani Music) Vocal And Instrumental Music (Sitar)

Examination to be held in Dec. 2018-19 and 2020

Course No. PGMUTC-501

Credits: 4

External Examination: 60

Duration of Examination- 2:30 hours

Title- History of Indian Music-III

Maximum Marks: 100

Internal Assessment: 40

Syllabus

UNIT-I

1.1 History of Indian Music medieval to modern period.

1.2 Contribution of Pt. V.N. Bhatkhandey and Pt. V. D. Pulaskar in the field of music.

UNIT- II

2.1 Gharanas of Tabla.

2.2 Important aspects of Prabandh, Dhatu, Angas, Jaaties, Varieties of Prabandas.

UNIT-III

3.1 Detail study of Karnataki sangeet Padhiti.

3.2 Detail study of Nibandh and Anibadh(Ragalaap, Rupakalap,Alapti, Ragalapti and Rupakapti .

UNIT-IV

4.1 Bharat's theory of Ras.

4.2 Four facts of aesthetics.

UNIT-V ESSAYS

5.1 Music and religion, Role of music in society.

5.2 Life History

Allah Rakha Khan, Pt. Virju Maharaj, Sonal Maan Singh. Hema Malini, Begam Akhter.Pt. Gopal Mishra. Ustad Nazakat Salamat.

NOTE FOR PAPER SETTING

The question paper will contain two questions from unit-1 and three questions each from unit-ii and unit-iii. Total number of questions to be set in the question paper will be Eight. The candidate will be required to attempt four questions selecting at least one question from each unit. All questions shall carry equal marks.

Books Recommended

- 1 Kramik pustak malika by V.N. Bhatkhandey.**
- 2 Sangeet Subodh by Dr. Ravinder Kaur.**
- 3 Sangeet Manual by Dr. Ram Narayan Tripathi.**
- 4 Sangeet Saar by Veena Mankaran.**
- 5 Sangeet Visharad by Vasant.**

M.A. SEMESTER- III (CBCS)

Indian Music (Hindustani Music) Vocal And Instrumental Music (Sitar)

Examination to be held in Dec. 2018-19 and 2020

Course No. PGMUPC-502

Credits: 4

External Examination: 50

Duration of Examination- 2:30 hours

Title- Stage Performance-III

Maximum Marks: 100

Internal Assessment: 50

Syllabus

1. Demonstration of any one raga selected from prescribed syllabus along with alaap, jod , Maseet khani, Razakhani gat with todas and jhalas for instrumentalists.

Alaap, Bada Khayal, Chotakhayal with proper gayaki, Tarana for vocalist in any one of the ragas prescribed in course no. 500.

2. Elementary knowledge of playing slow or fast composition on Harmonium

NOTE. The candidate may not be interrupted during performance.

M.A. SEMESTER- III (CBCS)

Indian Music (Hindustani Music) Vocal And Instrumental Music (Sitar)

Examination to be held in Dec. 2018-19 and 2020

Course No. PGMUPC-503

Credits: 4

External Examination: 50

Duration of Examination- 30 to 45 minutes

Title- Practical Test-III

Maximum Marks: 100

Internal Assessment: 50

1. Tuning of Instrument

2. Capacity to play Thekas of Teentaal , Jhaptaal, Rupak ,Keharwa on Tabla.

3 Demonstration of following talas playing on hand with different layakaries.

4. Following Ragas for practical detail study:-

Shudh Sarang, Shayam Kalyan, Gujri todi, Multani, Rageshwari and Bageshari.

5. One Thumri or Dadra for vocalists in ragas :- Kafi, Bhairvi, Khamaj.

or

One gat other than Teen taaal for intrumentalists.

M.A. MUSIC THIRD SEMESTER (SOFT COURSE)

Course No. PGMUSC-505

Credits: 4

Semester Examination-50

Duration of Examination- 30 to 45 minutes

Title-Soft course Practical

Maximum Marks 100

Sessional Assessment 50

Folk Music of Jammu Region –III (Duggar)

- **16 Sanskar of Dogri folk.**
- **A candidate is required to present two folk music composition.**
- **Knowledge of folk instruments.**
- **Concept and practice of various characteristics features of Bhakh in a group such as Swai, Tonal establishment and voice culture.**
- **Prepared project file on folk Raade with the help of Folk expert.**
- **Presentation of any seasonal song.**

M.A. MUSIC
SEMESTER- IV (CBCS)
Hindustani Music Vocal and Instrumental Music (Sitar)
Examination to be held in Dec. 2018-19 and 2020

Course No. PGMUTC-550
Credits: 4
External Examination: 60
Duration of Examination- 2:30 hours

Title- History of Indian Music-IV
Maximum Marks: 100
Internal Assessment: 40

Syllabus

UNIT-I

- 1.1 Study of Musical forms from Vedic Period to Present Period, Saamgaan, Dhruva Gaan
Gaan
,Mahagitika.
- 1.2 Concept of Geet, Anibadh Ragalaap, Rupakalaap, Prabandh, Alapti.

UNIT-II

- 2.1 Ashat Chhap Parampara Mein Sangeet.
- 2.2 Impact of Gayan on Instrumental music.

UNIT III

- 3.1 Importance of Music in Indian Society.
- 3.2 Role of Computer and Internet in Promotion of Indian Music.

UNIT-IV

- 4.1 Contribution of Dr. Karan Singh in Dogri Folk.
- 4.2 Sufi and Sangeet.

UNIT-V

- 5.1 Sufi Sangeet Parampara of Kashmir
- 5.2 Contributions of following of musicians:-
 - (a) Ustad Shahid Parvez
 - (b) Pt. Ullaas kasalkar
 - (c) Vadali Bandus.

NOTE FOR PAPER SETTING

The question paper will contain two questions from unit-1 and three questions each from unit-ii and unit-iii. Total number of questions to be set in the question paper will be Eight. The candidate will be required to attempt four questions selecting at least one question from each unit. All questions shall carry equal marks.

Books Recommended

1. Aesthetical Essay by S.K. Saxsena.
2. Hindustani Music and Aesthetic Concept of form by Anjali Mittal.
3. Bhartiya Sangeet and Aesthetics by Madhurlata Bhattnagar.
4. Studies in Music Aesthetics by Sitansu Ray.
5. Historical Study of Indian Music by Shrat Chander Pranjape.
6. Traditional Music of Kshmir by Sunita Dhar.

M.A. MUSIC
SEMESTER- IV (CBCS)
Hindustani Music Vocal And Instrumental Music (Sitar)
Examination to be held in Dec. 2018-19 and 2020

Course No. PGMUTC-551

Credits: 4

Title-Applied Theory -IV

Maximum Marks: 100

Internal Assessment: 40

External Examination: 60

Duration of Examination- 2:30 hours

Syllabus

UNIT-I

1.1 Detail description of notations (Vilambhit and drut khayal) or (Maseetkhani and Razakhani Gat of ragas (i) Puriya Dhanashree (ii) Puriya Kalyan (iii) Jog (iv) Jogkouns (v) Kalavati (vi) Jan samohani with alaap and tans or todas in different layakaries.

1.2 Critical Study of ragas as described above.

1.3 Comparison and contrast of different talas, writing them in different layakaries.

Punjabi Taal, Matt Taal, Jhampa Taal, Rudra Taal.

UNIT-II

2.1 Evolution of Thatas.

2.2 Importance of music in fine arts.

UNIT III

3.1 Importance of NAV RAS in Indian Classical Music.

3.2 Dasvidhi Raag Vargikaran.

UNIT IV

4.1 Raag Nirmaan.

4.2 Vrind Gaan and Vrind Vadan.

UNIT V

5.1 KAKU in music.

5.2 Aadat Jigar, Hisab.

NOTE FOR PAPER SETTING

The question paper will contain two questions from unit-1 and three questions each from unit-ii and unit-iii. Total number of questions to be set in the question paper will be Eight. The candidate will be required to attempt four questions selecting at least one question from each unit. All questions shall carry equal marks.

Books Recommended

1. The Music of India by Atiya Begum Fyzee Rehmaan.
2. Kashmir Moushiqui by Noor Mohd. Bhatt.
3. Study of Sufiana Music in the Back ground of Indian Music by Dr. Raj Kumari.
4. Hamara Sahitya
5. Duggar Ka lok sahitya by Shiv Nirmohi.
6. Ashat chhap and Vallabh San Pradaya by Dr. Din Dayal Gupta.
7. Krishan Bhakti Kavya MEe Sakha bhav by Nadai Gopal Gupta.
8. Adhunik Kaal me Shastriya Sangeet by Hukam Chand.

M.A. MUSIC
SEMESTER- IV (CBCS)
Hindustani Music Vocal And Instrumental Music (Sitar)
Examination to be held in Dec. 2018-19 and 2020

Course No. PGMUPC-552

Credits: 4

External Examination: 50

Duration of Examination- 30 to 45 minutes

Title- Stage Performance-IV

Maximum Marks: 100

Internal Assessment: 50

Syllabus

1. Detail raga of your choice with alaap, jod ,Maseet khani, Raza khani gat with todas and jhala for instrumentalists.

Alaap, One Bada Khayal, Chotakhayal with proper gayaki, Tarana for vocalist in any one of the ragas prescribed in course.

2. Dogri folk music foe vocalists, pahari Dhun or Dogri Dhun for instrumentalists.

NOTE. The candidate may not be interrupted during performance

M.A. MUSIC
SEMESTER- IV (CBCS)
Hindustani Music Vocal And Instrumental Music (Sitar)
Examination to be held in Dec. 2018-19 and 2020

Course No. PGMUPC-553

Credits: 4

External Examination: 50

Duration of Examination- 30 to 45 minutes

Title- Practical Test-IV

Maximum Marks: 100

Internal Assessment: 50

Syllabus

1. Tuning of Instrument
 2. Capacity to play thekas of Ektaal, Teentaal and Dadra taal on Tabla.
 - 3 Demonstration of following talas playing on hand with different layakarries:
Punjabi Taal, Rudra Taal, Jhampa Taal and Matt Taal Knowledge to know in which style or singing they are played.
 4. Following Ragas for practical detail study:-
Puriya Dhanashree, Puriya Kalyan, Jog, JogKouns, Kalavati and Jan Samhoni.
 5. Sadra or Chaturang for Vocalists.
- or
- Playing of the National Anthem or any Patriotic song for instrumentalists.

M.A. MUSIC
SEMESTER-IV (SOFT COURSE)
Hindustani Music (Vocal and Instrumental Sitar)
Examination to be held on w. e. f. Academic Year 2018-19 and 2020

Course No. PGMUSC-554

Credits: 4

Semester Examination-50

Duration of Examination- 30 to 45 minutes

Title-Soft course Practical-IV

Maximum Marks 100

Sessional Assessment 50

BASIC TECHNIQUE OF HARMONIUM PLAYING.

- Basic knowledge about the types of Harmonium and Samwadini.
- Meaning and origin of the words Harmonium.
- Knowledge of the following terms:-Harmony. Melody, Symphony and jumping notes.
- Singing and Playing Aroh and Avroh on Harmonium in the Ten Thaatas.
- Playing and Singing at least 10 Alankars in single and double layalaries with Tabla in different talas.
- Ability to play any light composition like folk dhun and patriotic song
- Reciting the following Taals with the hand gestures Teentaal, Ektaal, Rupak, Deepchandi, Kehrwa, Jhaptaal.

M.A. MUSIC
SEMESTER-IV (SOFT COURSE) CBCS
Hindustani Music (Vocal and Instrumental Sitar)
Examination to be held on w. e. f. Academic Year 2018-19 and 2020

Course No. PGMUSC-555

Credits: 4

Semester Examination-50

Duration of Examination- 30 to 45 minutes

Title-Soft course Practical-IV

Maximum Marks 100

Sessional Assessment 50

Folk Music of Jammu Region –IV(Duggar)

Note:-Variety of moods representing various occasions should be kept in mind while selecting composition. Variety of Raag and Taal may be kept in mind while selecting folk composition.

- Practice of the components and technique of folk, learnt previous semester is essential.
- A candidate is required to present two folk music Suhaag/ Ghoria
- Knowledge of folk instruments.
- Concept and practice of various characteristics features of Bhakh in a group such as Swai, Tonal establishment and voice culture.
- Prepared project file on folk instruments/ Folk artist of Jammu region/ Folk History.