

SCHEME OF EXAMINATION
AND
COURSE OF STUDY

For

MASTER IN MUSIC
(*Full- Time Two Years Course*)

Under
Choice Based Credit System

(*w.e.f. Sessional 2022-- 23*)



DEPARTMENT OF MUSIC
KANYA GURUKUL CAMPUS, DEHRADUN
GURUKULA KANGRI DEEMED TO BE UNIVERSITY,
HARIDWAR

(*Deemed to be university u/s 3 of UGC Act 1956*)

JUNE 2022

SCHEME OF EXAMINATION
MASTER IN MUSIC

SEMESTER - I								
Paper Code	Paper Title	Periods Per Week				Evaluation Scheme		
		L	T	P	C	CIA	ESE	Total
MMU-C101	Hindustani Music Performance Theory	4	-		4	30	70	100
MMU-C102	Indian Music : Ancient History and Aesthetics of Music and Biographical Studies	4			4	30	70	100
MMU-C151	Practical Performance	-	-	8	8	30	170	200
MMU-C152	Viva Voice Practical	-	-	8	8	30	170	200
TOTAL					24			600
SEMESTER - II								
MMU-C201	Hindustani Music Performance	4	-		4	30	70	100
MMU-C202	Indian Music, Medieval History, Aesthetics and Biographical Studies	4			4	30	70	100
MMU-C251	Practical Performance	-	-	8	8	30	170	200
MMU-C252	Viva Voice Practical	-	-	8	8	30	170	200
TOTAL					24			600
SEMESTER - III								
MMU-C301	Hindustani Music Performance	4	-		4	30	70	100
MMU-C302	Raga classification musical instruments and vocal gharana	4			4	30	70	100
MMU-C351	Practical Performance	-	-	8	8	30	170	200
MMU-C352	Viva Voice Practical	-	-	8	8	30	170	200
TOTAL					24			600
SEMESTER - IV								
MMU-C401	Hindustani Music Performance	4	-		4	30	70	100
MMU-C402	Karnatic and Western classical music instrumental and vocal gharana	4			4	30	70	100
MMU-C451	Practical Performance	-	-	8	8	30	170	200
MMU-C452	Viva Voice Practical	-	-	8	8	30	170	200
TOTAL					24			600
GRAND TOTAL					96			2400
CIA: Continuous Internal Assessment				ESE: End Semester Examination				

AIMS OF MASTER'S DEGREE PROGRAMME IN MUSIC

Promote the highest levels of human aspiration and artistic integrity through the composition, documentation and performance of music.

- To Develop a high standard of education and knowledge of the theory of music and aesthetics 'both ancient and modern, through the study of old and new literature in Sanskrit and other languages and give training in performing arts as a vocation .
- Promote and support student research and collaborations, often conducted jointly with faculty through publications and performances.
- Provide opportunities and guidance to prepare our students for a professional life in music through mentorship , and training as educators.
- Develop an analytical, creative and intuitive understanding of music as a cultural language.
- Provide students opportunities for cultural and aesthetic experiences through active participation in music ,enhance their understanding and appreciation of the arts.
- draw out the best out of students by providing them the platform to showcase their musical creativity through stage performances in campus cultural events.
- Provide opportunities for traditional and contemporary musical expressions by students, faculty and guest.
- To produce artists of high order and to train and prepare teachers well versed in theory, practice and history of music.
- In furthering the aims laid down above, the faculty arranges for lectures, concerts, demonstrations and excursion tours to important centers of music in India.
- Graduate Attributes in Music

Masters' of arts in music graduate will :

- Acquire a basic understanding of diverse musical systems and traditions across India and develop a sensitivity to and awareness of cultural and societal differences.
- Acquire an understanding of professional and ethical responsibility as musicians and citizens and demonstrate the ability to work professionally and effectively as leaders and collaborators
- Develop and demonstrate effective communication skills ,including artistic self expression with diverse audiences through multiple media.
- Understand, apply and integrate foundational concepts of musical study in theory, aural skills, history, composition and improvisation



- Competency in fundamental musical knowledge and skills through analytical listening.
- Competency in the application of knowledge of music theory through analysis and critical thinking.

Programme Learning Outcome:

The Master's of Arts in Music Graduate Demonstrate the competencies as described below:

- Academic Competencies- competency in fundamental musical Knowledge and skill through analytical listening.
- Singing and playing instruments like Harmonium, Tabla & Sitar.
- Competency in the application of knowledge of Music theory fundamental knowledge, analysis and critical thinking.
- Competency in the application of knowledge of music theory fundamental knowledge, analysis and critical thinking.
- Skills in performance of musical instruments and songs that exhibit effective artistic expression.
- The ability to integrate skills &knowledge acquire over the course of an undergraduate education for the purpose of effectively teaching music in the institution.
- Prepare students for a wide range of career options or graduate study in music.
- Integrate varied educational opportunities to create distinctive musical experiences focused on student's specific needs and interest.

Personal and Behavioral Competence:

- Developing cultural and historical sensibility particularly indigenous traditions, social, cultural contact & diversity in the field of Music.
- Understanding of music as an art form as a means of communication, and as a part of their intellectual and cultural heritage.
- Having conversational competence including, listening, reciting ideas, questioning, (offering counter examples), which help students explore discuss and investigating new ideas.
- Competency in collecting information and sharing information through technological advances in communication.
- An understanding of the ability to read and realize musical notation.



- An understanding of procedures for realizing a variety of musical styles.
- The ability to develop and defend musical judgments.
- Knowledge and skills in one or more areas of music beyond basic knowledge of Music appropriate to the individuals needs and interests.
- Understanding of and experience in one or more art forms than music.
- The ability to think speak, write clearly and effectively and to communicate with precision.
- Capacity to create original music both extemporaneously and in written form.

Social Competences:

- Help students work effectively and efficiently during Master's course so that after the master's they could make a valuable contribution to the society through quality music making and teaching.
- Offer a diversity of musical performances to the communities work collaborate when opportunities enlist.
- Ability to culture and history from a variety perspectives.
- Understanding of and experience in thinking about moral social and ethical problems.
- A basic knowledge of music history to the present time.
- An acquaintance with variety of music through collaboration with community in public events and by attending concerts either singing performances.
- The ability to work on musical problems by combining individual capabilities in performance.
- The ability to communicate musical ideas concepts and requirements to prefers individuals and common people.



M.A	MMU-C101				Semester-I
Hindustani Music Performance Theory					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	100	3 Hrs	30	70	4

Course objective: Students understand the characteristics of Ragas and also understand comparative study of prescribed and allied Ragas. Students understand Ragang in modern context, Taalas in modern context and techniques and different musical terms.

Course outcomes:

1. Gain the knowledge of various Ragas..
2. Acquire the knowledge of comparative study of various Taalas and Raagas.
3. Gain the knowledge of Ragang in modern context, Taals in modern context and different techniques of musical forms.

NOTE: The question paper shall consist of two sections (Section-A & Section -B).

Section -A shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions.

Section-B shall contain 8 descriptive type questions of 10 marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following Syllabus should be strictly followed while setting the question paper-

Theory-

Ragas

- 1) Characteristics of the following Ragas: Detail Ragas
Madhuwanti, Yaman, Miya Malhar Non- Detail Ragas Kalawati, Shyam Kalyan, Megh.
- 2) Comparative study of prescribed ragas and allied ragas:
Yaman-Yaman Kalyan, Shyam Kalyan- Puriya- Marwa- Sohini, Megh-Madhmud Sarang.
- 3) Notation of Gat/Bandish along with Alap, Jod, Jhala, Taan/Tada, Tihai, from the raga of the course in Bhatkhande Notation System.
- 4) Notation of composition along with Alap and tans in a Taala other than Teental.
- 5) Study of following Ragangas in the modern Context (i) Bhairav (ii) Kalyan (iii) Sarang.

Tala

- 6) Tala in modern context.
- 7) Laya and Laya Kari.
- 8) Notation writing of Dugan, Tigum, Chaugun and Aaad of Talas Based on Ek Taal and Roopak Taal.

Techniques

- 9) knowledge of Murki, Khatka, Gamak, Meend, Jamjama and its Varieties.

Recommended Books:

1. Sangeet Raga Vigyam - Dr. Sudha Patwardhan
2. Madhur Swarlipi Sangrah- Harish Chandra Srivastava
3. Raga Parichray 1+4 - Harish Chandra Srivastava
4. Sangeet Visharad - Basant
5. Sangeet Sarita-Dr. Rama saraf



M.A	MMU-C102			Semester-I	
Indian Music :Ancient History and Aesthetics of Music and Biographical Studies					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	100	3 Hrs	30	70	4
<p>Course objective: Students get the knowledge of history of Indian Music,Dhruva,Giti, Gitak musical terms. As well as they will gain knowledge of Bharta's concept of Rasa,Raag Dhyanchitra and Biographies of Indian Musicians.</p>					
<p>Course outcomes:</p> <ol style="list-style-type: none"> 1. Students get the knowledge of history of Indian Music its origin to post vedic period. 2. Students will know about the different musical terms like: Dhruva,Giti,Gitak,Tati,Taan etc. 3. Students get the knowledge about concept of Ras Siddhant by Bharat Muni and biographies of Indian Musicians. 					
<p>NOTE: The question paper shall consist of two sections (Section-A & Section -B). Section -A shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Section-B shall contain 8 descriptive type questions of 10 marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following Syllabus should be strictly followed while setting the question paper.</p>					
<p>History- History of Indian Music-</p> <ul style="list-style-type: none"> (i) Origin. (ii) Vedic Period. <ul style="list-style-type: none"> (a) Rig Veda (b) Sama Ved (c) Yajurved (d) Atharvaved (iii) Post Vedic Period <ul style="list-style-type: none"> (a) Puran (b) Ramayana (c) Mahabharata (d) Natyashastra. (iv) Dhruva, Giti, Gitak, Nirgit, Moorchhana, Jati, taan. 					
<p>Aesthetics</p> <ol style="list-style-type: none"> 1. Bharata's Concept of Rasa. 2. Raga Dhyan and Raga Chitra. 					
<p>Biographical Studies of Indian Musicians Mmusicologist</p> <ul style="list-style-type: none"> (a) Thakur Jaidev Singh (b) Acharya Brihaspati (c) Premlata Sharma 					
<p>Recommended Books:</p> <ol style="list-style-type: none"> 1. Bhartiya Sangeet Ka Itihas - Thakur Jaidev Singh 2. Sangeet Bodh - Sharad Chandra Pranipayee 3. Hamare Sangeet Ratna - Laxmi Narayan Garg 4. Hamare Aadunik Sangeet - Dr. Susheel Kumar Choubey 5. Bharti Sangeet Ke Pramukh Stambha - Pt. Madan Lal Vyashkrat 					



M.A	MMU-C151	Semester-I					
Practical Performance							
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits		
60	200	Hrs	30	170	8		
Practical Performance:		Time Duration: 1 hrs					
Course objective: This course is mainly practical based. Students understand the Characteristics features of the preserved Raagas and composition. As well as demonstration of taals.							
Course outcomes: <ol style="list-style-type: none"> 1. Students get to know about Bada khayal/Chota khayal and Maseetkhani, Razakhani gat practically. 2. They will learn Talas which is used with elaboration or prescribed ragas. 3. Students will learn semi classical and light form of Indian music, i.e, Thumri, Bhajan, Dhun. 							
Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1							
Candidate may plan her performance in following manner:							
Classical Vocal Music:- <ol style="list-style-type: none"> (i) Khayal-Bada and Chota Khayal with elaborations for Vocal Music. Tarana is optional. 							
Classical Instrumental Music:- <ol style="list-style-type: none"> (ii) Alap, Jod, Jhala, Maseethkhani Vilambit and Razakhani Drut Gat with elaborations. 							
Semi Classic Music:- Vocal/Instrumental <ol style="list-style-type: none"> (i) A short piece of classic music/Thumri/Bhajan/Dhun (ii) One composition in a Taal other than Teen Taal. 							



M.A	MMU-C152	Semester-I			
Viva Voice Practical					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	200	Hrs	30	170	8
<p>Course objective: Students will learn about various Ragas and also understand the comparative study of different Ragas. They will get the knowledge of Notation of Composition, performance techniques, taalas layakaries.</p>					
<p>Course outcomes:</p> <ol style="list-style-type: none"> 1. Students will learn characteristics of Raagas and comparative study of Raagas. 2. Students get the knowledge of performance techniques of different musical terms. 3. Students will learn Notation of composition with Alap , Taans and Layakaris of Taalas. 					
<p>Viva-Voice Practical :</p> <p>Prescribed Ragas, Talas etc.</p> <p>(i) Ragas for intensive study and practices</p> <p>(a) Madhuwanti (b) Miya Malhar (c) Yaman</p> <p>(ii) Ragas for Non-detailed study:</p> <p>(a) Kalawati (b) Shyam Kalyan (c) Megh</p> <p>(iii) At least one Gat/Geet should be learned in the following Talas:-</p> <p>(a) Ek Taal (b) Roopak Taal.</p> <p>(iv) Comparative study of prescribed ragas and allied ragas: Yaman-Yaman Kalyan, Shyam Kalyan- Puriya- Marwa- Sohini, Megh-Madhmud Sarang</p>					



M.A	MMU-C201	Semester-II			
Hindustani Music Performance					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	100	3 Hrs	30	70	4
Course objective: Students will learn about various Ragas and also understand the comparative study of different Ragas. They will get the knowledge of Notation of Composition, performance techniques, taalas layakaries.					
Course outcomes:					
1. Students will learn characteristics of Raagas and comparative study of Raagas. 2. Students get the knowledge of performance techniques of different musical terms. 3. Students will learn Notation of composition with Alap, Taans and Layakaris of Taalas.					
NOTE: The question paper shall consist of two sections(Section-A & Section -B) . Section -A shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Section-B shall contain 8 descriptive type questions of 10 marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following Syllabus should be strictly followed while setting the question paper-					
Theory-					
1) Characteristics of the following Ragas: Detail Ragas Gujari Todi Malkauns Ahir Bhairav Non-Detail Ragas Darbari, Adana, Shuddha Sarang					
2) Comparative study of the following: <ul style="list-style-type: none">• Shuddha Sarang- Shyam kalyan• Bhairav- Ahir Bhairav• Gurjari Todi- Mia-Ki-Todi					
3) Notation of composition along with Alap, Jod, Jhala, Taan/Toda, Tihai, based on prescribed ragas.					
4) Performance Techniques: Murki, Meend, Alap, Jod and its Bandish, Gath (fast and Slow) Jhala.					
5) Study of Laya and Layakari of Dugun, Tigun, Chagun, Aad of the prescribed taalas.					
6) Notation of composition along with Alap and Taans in a taala other than teental.					
7) Notation and knowledge of talas, Chautal, Jhaptaal, Dhamar.					
Recommended Books:					
1. Kramik Pustak Malika - V.N.Bhatkhande part I & IV 2. Raag Vigyan - V.N Patwardhan 3. Raga Parichray - Harish Chandra Srivastava 4. Sangeet Visharad - Basant					



M.A	MMU-C202			Semester-II	
Indian Music, Medieval History, Aesthetics and Biographical Studies					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	100	3 Hrs	30	70	4
Course objective: Students will get the knowledge of history of medieval period music, Aesthetics, Autonomy and Heteronomy in fine arts. As well as they will gain knowledge of .					
Course outcomes:					
<ol style="list-style-type: none"> 1. Students get the knowledge of medieval period of Indian Music and aesthetics of Chhand, Laya, Rasa and Western Aesthetics. 2. Students get to know about Autonomy and Heteronomy in fine arts. 3. Gain the knowledge of Biographies of musicians. 					
NOTE: The question paper shall consist of two sections(Section-A & Section -B) . Section -A shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Section-B shall contain 8 descriptive type questions of 10 marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following Syllabus should be strictly followed while setting the question paper-					
<ol style="list-style-type: none"> 1) History of Music (Medieval Period) <ol style="list-style-type: none"> (i) Brihaddeshi (ii) Sangeet Ratnakar (iii) Prabandh Gayan, Dhrupad Gayan, Khayal Gayan (iv) Study of medieval musical instruments. 2) Aesthetics <ol style="list-style-type: none"> (i) Indian Theory Aesthetics (ii) Western Aesthetics 3) Autonomy and Heteronomy in fine arts. 4) Biographical study and the through knowledge of playing styles of the following instrumentalist and vocalist. <ol style="list-style-type: none"> (i) Abdul Halim Jhafar (ii) Dr. Smt. N.Rajam (iii) Pt. Samta Prasad (iv) Kumar Gandharva (v) Bade Ghulam Ali Khan. (vi) Ahmad Jaan Thirkva 					
Recommended Books:					
<ol style="list-style-type: none"> 1 Hamare Sangeet Ratna - Dr. Laxmi Narayan Garg 2. Sangeet Ratnavali - Ashok Kumar Yaman 3. Sangeet Swarit - Dr. Ramakant Dwivedi 4. Paschatya Sangeet Shiksha - Bhagwat Saram Sharma 5. Sangeet Bodh - Sharad Chandra Paranjape 					



M.A	MMU-C251	Semester-II			
Practical Performance					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	200	Hrs	30	170	8
Course objective: This Course is mainly practical based. In this course students will learn different raagas practically. Also understand characteristics features of prescribed ragaas and Compositions. They will also learn semi classical/light forms of music.					
Course Outcomes:					
<ol style="list-style-type: none"> 1. The students will learn various prescribed Ragaas practically.. 2. They will learn Bada khayal/Maseetkhani Razakhani Gat with Elaborations. . 3. They will learn Semi Classical/light classical form of Music. 					
Practical Performance:	Time Duration: 1 hrs				
Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1					
Candidate may plan her performance in following manner:					
Classical Vocal Music:-					
(i) Khayal-Bada and Chota Khayal with elaborations for Vocal Music. Tarana is optional.					
Classical Instrumental Music:-					
(ii) Alap. Jod, Jhala, Masitkhani and Razakhani Gat with elaborations.					
Semi Classic Music:- Vocal/Instrumental					
(i) A short piece of classic music/Thumri/Bhajan/Dhun/ a gat in a Tala other than teentaal may also be present.					
(ii) One composition in a Taal other than Teen Taal.					



M.A	MMU-C252	Semester-II			
Viva Voice Practical					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	200	Hrs	30	170	8
Course objective: In this Viva-Voice Course students will learn how to do comparatives study of prescribed details and non detail. Also learn semi classical/light form of Music..					
Course outcomes:					
<ol style="list-style-type: none"> 1. Students get to study various practical aspects of ragas prescribed. 2. Students learn to compare different aspects of the Prescribed Raagas and demonstrate Practically the scales, ragangs and compositions . 3. They will also learn Semi Classical/light classical form of Music. 					
Viva-Voice Practical :					
Prescribed Ragas, Talas etc.					
(i) Ragas for intensive study and practices <ul style="list-style-type: none"> (a) Gurjari Todi (b) Darbari (c) Kanhada 					
(ii) Ragas for Non-detailed study: <ul style="list-style-type: none"> (a) Ahir Bhairav (b)Malkauns (c) Adana 					
(iii) At least one Gat/Geet should be learned in the following Talas:- <ul style="list-style-type: none"> (a) Jhap Taal (b) Chautal Taal. 					
(iv) Comparative study of prescribed ragas and allied ragas: <p style="text-align: center;">Yaman-Yaman Kalyan, Shyam Kalyan- Puriya- Marwa- Sohini, Megh-Madhmad Sarang</p>					



M.A	MMU-C301			Semester-III	
Hindustani Music Performance Theory					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	100	3 Hrs	30	70	4
<p>Course objective: Students will learn about the characteristics of Raagas and comparative study of ragas. They will get the knowledge of Notation of Composition, Layakari of different Taalas, as well as they will gain knowledge Ragang in modern context and performance techniques of different musical terms.</p>					
<p>Course outcomes:</p> <ol style="list-style-type: none"> 1. Students will learn Raagas and comparative study of ragas. 2. Gain the knowledge of different Layakaries of Taalas i.e, Dugun, Tigun, Chaugun, Kuwad and Aad. 3. Students get to study Raagang in modern Context. 					
<p>NOTE: The question paper shall consist of two sections (Section-A & Section -B). Section -A shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Section-B shall contain 8 descriptive type questions of 10 marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following Syllabus should be strictly followed while setting the question paper-</p>					
<p>Theory-</p> <ol style="list-style-type: none"> 1) Characteristics of the following Ragas: Detail Ragas Nat Bhairav, Jog, Puriya, Non-Detail Ragas Kiravani, Charukeshi, Hansadhwani 2) Comparative study of the following ragas: <ul style="list-style-type: none"> • Puriya-Marva-Sohani • Jog-Tilang • Hansdhwani-Shankara 3) Notation of Gat/Bandish along with Alap, Jod, Jhala, Taan/Tada, Tihai, based on prescribed ragas. 4) Performance Techniques: Murki, Meend, Alap, Jod and its Bandish, Gath (fast and Slow) Jhala. 5) Study of Laya and Layakari of Dugun, Tigun, Chagun, Aad of the prescribed Taalas. 6) Notation of composition along with Alap and Taans in a Taal other than Teental. 7) Notation and knowledge of talas- Pancham Sawari, Chautaal, Sooltaal 					
<p>Recommended Books:</p> <ol style="list-style-type: none"> 1. Abhinav Geetanjali- (Pt. Ramashraya Jha) Ramrang. 2. Raag Vigyan - Pt. Vinayak Rao Patvardhan 3. Kramik Pustak Malika - V.N. Bhatkhande Part II & III 4. Also Books & Journals recommended by the teachers 					
					

M.A		MMU-C302			Semester-III										
Raga classification musical instruments and Vocal Gharana															
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits										
60	100	3 Hrs	30	70	4										
Course objective: Students understand detail study of Raaga classification and also understand the historical and structural study of different percussion , wind, string and ghanvaadya(instruments). As well as they will gain knowledge of different Gharanas.															
Course outcomes: <ol style="list-style-type: none"> 1. Gain the knowledge of different Gharanas of Instrumental and Vocal.. 2. Gain the knowledge of percussion , wind, string and ghanvaadya. Gain the knowledge of detail study of Raaga classification i.e, Jaati Raga, Mela-Thaat raag-Raagini and Raganga.															
NOTE: The question paper shall consist of two sections(Section-A & Section -B) . Section -A shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Section-B shall contain 8 descriptive type questions of 10 marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following Syllabus should be strictly followed while setting the question paper-															
<ol style="list-style-type: none"> 1. Detailed study of ragas classification : <table> <tr> <td>(a) Jati Raga</td> <td>(b) Mela-That</td> </tr> <tr> <td>(c) Raga-Ragini</td> <td>(d) Raganga</td> </tr> </table> 2. Historical development and structural study of the following instruments : <table> <tr> <td>(a) Violin</td> <td>(b) Sitar</td> <td>(c) Sarod</td> </tr> <tr> <td>(d) Surbahar</td> <td>(e) Veena</td> <td>(f) Vichitra Veena</td> </tr> </table> 						(a) Jati Raga	(b) Mela-That	(c) Raga-Ragini	(d) Raganga	(a) Violin	(b) Sitar	(c) Sarod	(d) Surbahar	(e) Veena	(f) Vichitra Veena
(a) Jati Raga	(b) Mela-That														
(c) Raga-Ragini	(d) Raganga														
(a) Violin	(b) Sitar	(c) Sarod													
(d) Surbahar	(e) Veena	(f) Vichitra Veena													
Wind Instrument <table> <tr> <td>(a) Flute</td> <td>(b) Shehnai</td> <td>(c) Nada Swaram</td> </tr> </table>						(a) Flute	(b) Shehnai	(c) Nada Swaram							
(a) Flute	(b) Shehnai	(c) Nada Swaram													
Percussion Instrument : <table> <tr> <td>(a) Tabla</td> <td>(b) Pakhawaj</td> <td>(c) Mridangam</td> </tr> </table>						(a) Tabla	(b) Pakhawaj	(c) Mridangam							
(a) Tabla	(b) Pakhawaj	(c) Mridangam													
Idiophones (Ghana Vadya) <table> <tr> <td>(a) Jaltarang</td> <td>(b) Manjeera</td> <td>(c) Moorchang</td> </tr> </table>						(a) Jaltarang	(b) Manjeera	(c) Moorchang							
(a) Jaltarang	(b) Manjeera	(c) Moorchang													
<ol style="list-style-type: none"> 3. Study of main Gharanas in Instrumental/Vocal Music. <table> <tr> <td>(a) Senia</td> <td>(b) Maihar</td> <td>(c) Etawa</td> </tr> <tr> <td>(d) Jaipur</td> <td>(e) Gwalior</td> <td>(f) Kirana</td> </tr> </table> 4. General Essay on Music. 						(a) Senia	(b) Maihar	(c) Etawa	(d) Jaipur	(e) Gwalior	(f) Kirana				
(a) Senia	(b) Maihar	(c) Etawa													
(d) Jaipur	(e) Gwalior	(f) Kirana													
Book Recommended : <ol style="list-style-type: none"> 1. Bhartiya Sangeet ek Aitihasik Vishleshan - Dr. Swantantra Sharma. 2. Sangeet Bodh - Sharad Chandra Paranjape 3. Sangeet Sarita - Dr. Rama Saraf 4. Paschatya Sangeet Shiksha - Bhagwat Saran Sharma 5. Jahan-e-Sitar - V.S. Sudip Roy 6. Senia Gharana aur Sitar Vadan Shaili - Dr. Veena Jain 7. Bhartiya Sangeet Vadya - Dr. Lal Mani Mishra 8. Bhartiya Tantri Vadya ka Itihasik Vivechan - Dr. Atul Kumar Gupta 															



M.A	MMU-C351	Semester-III			
Performing Practical					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	200	Hrs	30	170	8

Course Objectives: This course is mainly practical based. Students understand the characteristic features of prescribed ragas and compositions. Understand the different style of Khayal and Gat(i.e, Vilam bit Khayal, Dhrut Khayal, Razakkhani and Maseet Khani Gat).

Course outcomes:

1. Gain the knowledge of Bada Khayal, Chota Khayal, Maseetkhani and Razakhani gat.
2. They will learn demonstration of prescribed raga.
3. Students will learn semi-classical and light form of Hindustani Music.

Practical Performance:

Time Duration: 1 hrs

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1

Candidate may plan her performance in following manner:

Classical Vocal Music:-

- (i) Khayal-Bada and Chota Khayal with elaborations for Vocal Music. Taraana is optional.

Classical Instrumental Music:-

- (ii) Alap, Jod, Jhala, Maseetkhani Vilambit and Razakhani Drut Gat with elaborations.

Semi Classic Music:- Vocal/ Instrumental

- (i) A short piece of classic music/Thumri/Bhajan/Dhun/ a gat in a Tala other than teentaal may also be present.
- (ii) One composition in a Taal other than Teen Taal.



M.A		MMU-C352			Semester-III								
Viva Voice Practical													
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits								
60	200	Hrs	30	170	8								
<p>Course objective: This course contains Viva-Voice Practical based. Students understand the characteristic features of prescribed ragas and composition. The students will be guided to understand various aspects of Prescribed ragas and different layakaries of Talas.</p>													
<p>Course outcomes:</p> <ol style="list-style-type: none"> 1. Students will learn comparative study of prescribed Ragas.. 2. They will learn to understand and compare different aspects of the presented ragas and demonstrate practically. 3. Students will learn light from of Indian Music in Prescribed Taal. 4. They will learn and demonstrate prescribed Talas i.e. chautaal, Pancham Sawari, Sooltaal. 													
<p>Viva-Voice Practical :</p> <ol style="list-style-type: none"> 1. Raga's for intensive study and practice : <table> <tr> <td>(a) Nat Bhairav</td> <td>(b) Jog</td> <td>(c) Puriya</td> </tr> </table> 2. Raga's for Non-detailed study : <table> <tr> <td>(a) Hansadhwani</td> <td>(b) Kirwani</td> <td>(c) Charukeshi</td> </tr> </table> 3.[a] Atleast one Gat/Gut should be learned in other than Teen Taal. [b] Knowledge of following Talas : <table> <tr> <td>(a) Chautal</td> <td>(b) Pancham Sawari</td> <td>(c) Sooltal</td> </tr> </table> 4. Comparative study of prescribed ragas and allied ragas: Yaman-Yaman Kalyan, Shyam Kalyan- Puriya- Marwa- Sohini, Megh-Madhmad Sarang 					(a) Nat Bhairav	(b) Jog	(c) Puriya	(a) Hansadhwani	(b) Kirwani	(c) Charukeshi	(a) Chautal	(b) Pancham Sawari	(c) Sooltal
(a) Nat Bhairav	(b) Jog	(c) Puriya											
(a) Hansadhwani	(b) Kirwani	(c) Charukeshi											
(a) Chautal	(b) Pancham Sawari	(c) Sooltal											

Monte

M.A		MMU-C401 Hindustani Music Performance Theory			Semester-IV
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	100	3 Hrs	30	70	4
Course objective: Students understand the characteristics and comparative study of prescribed Raagas. And also understand the Raagang in modern context, Notation/Gat Alaap taan, performance techniques, different Layakaries of taalas.					
Course outcomes: <ol style="list-style-type: none"> Gain knowledge of Ragang in modern Context i.e, Malhar Ang and Sarang Ang. Acquire the knowledge of different performance techniques i.e, Murki, Meend, Tatkar.. Students will learn to compare different aspects of the prescribed Raagas and demonstrate practically scale, Ragang and composition therein.. Gain the knowledge of different Taalas and able to demonstrate in different Layakaries i.e, Dugun, Tigun, Changun. 					
NOTE: The question paper shall consist of two sections(Section-A & Section -B) . Section -A shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Section-B shall contain 8 descriptive type questions of 10 marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following Syllabus should be strictly followed while setting the question paper-					
Theory- <ol style="list-style-type: none"> Characteristics of the following Ragas : Detail Ragas Bageshree, Jhunjhoti, Bilashkani Todi, Non-Detail Ragas Rageshree, Hemant, Bhairavi Comparative - Bilashkani Todi-Komal Rishabh Asawari, Bageshree-Rageshri, Darbari-Adana Study of following Raagang in the modern context : <ol style="list-style-type: none"> Malhar Ang Sarang Ang Notation of composition along with Alap, Jod, Jhala, Taan/Toda, Tihai based on prescribed raagas. Study of Laya and Laykari of Dugun, Tigun, Chaugun and aad of Taalas from the course. <ol style="list-style-type: none"> Tilwada Taal Dhamar Notation of Gat/Bandish along with Aalap and Taans in a taala other than teental. 					
Book Recommended : <ol style="list-style-type: none"> Sangeet Ratnavali - Ashok Kumar Yaman Sitar Vigyan Sastra Evam Prayog - Dr. Rajesh Shah Net Sangeet - Tej Singh Raag Paricharya - Harishchandra Shrivastava 					



M.A	MMU-C402	Semester-IV			
KARNATIK AND WESTERN CLASSICAL MUSIC & INSTRUMENTAL/VOCAL GHARANAS					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	100	3 Hrs	30	70	4
<p>Course objective: In this paper students will understand the Western Music, Consonance, Resonance, key-Signature, different musicians of Western Music i.e, Mozart, Bach etc. and also understand the composers of carnatic music, staff notation system, Harmony melody Churds, study of Gharanas. As well as in this project Work the student understand the methodology of effective writing on anyone of selected topic which will be useful to become a Scholar.</p>					
<p>Course outcomes:</p> <ol style="list-style-type: none"> 1. Gain the knowledge of Carnatic Musicians and their contribution towards music.. 2. Aquire the knowledge of carnatic Taal system, western music, Musical Instruments. 3. Gain the knowledge of Consonance, Resonance, Key-Signature ets and staff notation system harmony-Melody Chords.. 4. Aquire the knowledge of different Gharanas of Vocal and Instrumental Music. 					
<p>NOTE: The question paper shall consist of two sections(Section-A & Section -B) .</p> <p>Section -A shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions.</p> <p>Section-B shall contain 8 descriptive type questions of 10 marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following Syllabus should be strictly followed while setting the question paper-</p>					
<p>KARNATIK MUSIC</p> <ol style="list-style-type: none"> 1. Composers: St. Thyagaraja, Purandara Das and Muttu Swami Dixitar. 2. Karnatik Taal System 3. Western Music : <ul style="list-style-type: none"> (a) Musical Instruments: Violin, Harmonium, Saxophone, Mandolin. (b) Common Knowledge : Consonance and Dissonance, Interval, Chord Structure, Stave (c) Mozart, Bach, Beethoven (d) Staff Notation System (e) Harmony - Melody, 4. Book Review 					
					

5. Project Work :

Candidate is required to choose any one topic from the list consultation with the supervisor. Final project work will be of 3000-5000 words. Summary of internal assessment will be of 1000 words.

- (a) Electronic Media & Music
- (b) Music Education
- (c) Music Therapy
- (d) Music Yoga
- (e) Learning Music through digital media
- (f) Music & Psychology
- (g) Indian Music & History

Book Recommended :

- 1. Raaga Paricharya - Harishchandra Srivastava
- 2. Sangeet Chikitsa - Vijay Tare
- 3. Sangeet Chikitsa - Dr. Maharani Sharma
- 4. Sangeet Evam Manovigyan - Dr. Kiran Tiwari
- 5. Paschatya Sangeet Shiksha - Bhagwat Saran Sharma
- 6. Sangeet ke gharano ki charcha - Dr. Sushil Kumar Choubey
- 7. Also Book and Journals recommended by the teachers.

A handwritten signature in black ink, appearing to read "Om Prakash".

M.A	MMU-C451			Semester-IV	
VIVA VOICE PRACTICAL					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	200	Hrs	30	170	8
<p>Course objective : This course is mainly practical based . Students understand the characteristic features of Prescribed Ragas& and compositions. Also understand the different style of Khayal & Gat i.e Vilambit, Drut Khayal & Maseetkhani, Razakhani Gat</p>					
<p>Course learning Outcomes:</p> <ul style="list-style-type: none"> • The students will learn various prescribed Ragas practically. • Students will learn Vilambit & Drut Khayal, Maseetkhani, Razakhani gat with elaborations. • They will also learn semi classical form of Music. 					
<p>PRACTICAL PERFORMANCE</p> <p>Performance of half an hour duration before an audience in Ragas selected from the list of ragas prescribed in Appendix-IV.</p> <p>Candidate may plan her performance in the following manner :</p> <p>Classical Vocal Music : Alap Khayal - Bada & Chota with elaborating for vocal music Tarana is optional.</p> <p>Classical Instrumental Music : Alap Jod Jhala, Masitkhani Vilambit and Razakhani Drut Gat with Elaborations.</p> <p>Semi Classical Music : Vocal/Instrumental</p> <p>(i) A short piece of classic music/Thumri/Bhajan/Dhun/ a gat in a Tala other than teentaal may also be present.</p> <p>(ii) One composition in a Taal other than Teen Taal.</p>					



Viva Voice Practical

Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	200	Hrs	30	170	8

Course Objective : This course is meant for providing deep understanding of prescribed Ragas to the students with integrated assessment process. The students will be guided to understand various aspects of prescribed ragas and their practical aspects including compositions.

Course learning Outcomes:

- Students get to study various practical aspects of Ragas.
- Students learn to compare different aspects of the prescribed Ragas & demonstrate practically the scales, Ragangs & composition therein.
- They will learn semi classical & light forms of Indian Music in prescribed Talas.

Viva-Voce Practical

Prescribed Raga, Tala, etc.

1. Raga's for intensive study and practice :

(a) Bageshree	(b) Bilaskhani Todi	(c) Jhinchhoti
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2. Raga's for Non-detailed study :

(a) Bhairavi	(b) Rageshree	(c) Hehmant
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3. Atleast one Gat/Geet should be learned in the following Taalas :

(a) Addha	(b) Dhamar
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4. Knowledge of the following matras will be required -

(a) Aad 3/2	(b) Kuwad 5/4	(c) Biaad 7/4
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5. Comparative study of prescribed ragas and allied ragas:
Yaman-Yaman Kalyan, Shyam Kalyan- Puriya- Marwa- Sohini, Megh-Madhmad Sarang

