

*Scheme of Examination of Two Years PG  
Programme, Choice Based Credit System  
(MA Music Vocal & Instrumental) Hindustani  
Music w.e.f. academic year 2016-17*

*Faculty of Performing and Visual Arts,  
Department of Music, Maharshi Dayanand University, Rohtak*

1<sup>st</sup> Semester

Paper Code	Type of Course	Nomenclature of Papers	Maximum Marks	Internal Assessment Marks	Total Marks	Credit
16MUS21C1	Core	History of Indian Music	80	20	100	4(4-0-0)
16MUS21CL1	core	Practical Paper (Stage Performance)	100	--	100	5(0-0-5)
16MUS21CL2	Core	Practical Paper (Viva-Voce)	100	--	100	5(0-0-5)
16MUS21CL3	Core	Practical Paper (Creative Music)	100	--	100	5(0-0-5)
16MUS21D1 or 16MUS21D2 or 16MUS21D3	*Discipline Specific Elective	Candidate will choose any one paper from Group A	80	20	100	4(3-0-1)
	Total					23 Credits

2<sup>nd</sup> Semester

Paper Code	Type of Course	Nomenclature of Papers	Maximum Marks	Internal Assessment Marks	Total Marks	Credit
16MUS22C1	Core	Interdisciplinary Approach in Indian Music	80	20	100	4(4-0-0)
16MUS22CL1	Core	Practical Paper (Stage Performance)	100	--	100	5(0-0-5)
16MUS22CL2	Core	Practical Paper (Viva-Voce)	100	--	100	5(0-0-5)
16MUS22D1 or 16MUS22D2 or 16MUS22D3	*Discipline Specific Elective	Candidate will choose any one paper from Group B	80	20	100	4(3-1-0)
	Open Elective	To be chosen from the pool of open electives provided by the University				3
	Foundation Elective	To be chosen from the pool of foundation electives provided by the University				2
	Total					23

3<sup>rd</sup> Semester

Paper Code	Type of Course	Nomenclature of Papers	Maximum Marks	Internal Assessment Marks	Total Marks	Credit
16MUS23C1	Core	Applied Theory	80	20	100	4(4-0-0)
16MUS23CL1	Core	Practical Paper (Stage Performance)	100	--	100	5(0-0-5)
16MUS23CL2	Core	Practical Paper (Viva-Voce)	100	--	100	5(0-0-5)
16MUS23D1 or 16MUS23D2 or 16MUS23D3	*Discipline Specific Elective	Candidate will choose any one paper from Group C	80	20	100	4(3-1-0)
	Open Elective	To be chosen from the pool of open electives provided by the University				3
	Total					21

4<sup>th</sup> Semester

Paper Code	Type of Course	Nomenclature of Papers	Maximum Marks	Internal Assesment Marks	Total Marks	Credit
16MUS24C1	Core	Writing of Composition and Taalas	80	20	100	4(4-0-0)
16MUS24CL1	Core	Practical Paper (Stage Performance)	100	--	100	5(0-0-5)
16MUS24CL2	Core	Practical Paper (Viva-Voce)	100	--	100	5(0-0-5)
16MUS24D1 or 16MUS24D2 or 16MUS24D3	*Discipline Specific Elective	Candidate will choose any one paper from Group D	80	20	100	4(3-1-0)
	Project/Field Work/ Dissertation	Dissertation on a given topic	200		200	8
	Total					26

## Group of Papers

### Group A (Any One)

Sr. No.	Paper Code	Nomenclature
1	16MUS21D1	Basic Knowledge of Western Music
2	16MUS21D2	Repair of Musical Instruments
3	16MUS21D3	Knowledge of Computer Application

### Group B (Any One)

Sr. No.	Paper Code	Nomenclature
1	16MUS22D1	Print & Electronic Media in Music
2	16MUS22D2	Folk Music of Haryana,
3	16MUS22D3	Recording Technology of Music,

### Group C (Any One)

Sr. No.	Paper Code	Nomenclature
1	16MUS23D1	Films & Indian Music
2	16MUS23D2	Accompanying Instruments in Classical Music
3	16MUS23D3	Folk Music of India

### Group D (Any One)

Sr. No.	Paper Code	Nomenclature
1	16MUS24D1	Introduction to Indian Theatre
2	16MUS24D2	Research Methodology in Music
3	16MUS24D3	Indian Sculpture & Painting

## M. A. 1<sup>st</sup> Semester

### 16MUS21C1 CORE

### History of Indian Music

Note:

1. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
2. The candidate should attempt 5 Questions in all from the 4 Unit.
3. Candidate can choose any 2 Questions from any 1 Unit
4. Question should be set in both languages i.e. English and Hindi

**MARKS : 80**

**Internal Assessment Marks : 20**

**Total 100**

The Criteria for award of Internal Assessment is given below:-

- |                                    |          |
|------------------------------------|----------|
| 1. One Class Test                  | 10 marks |
| 2. One Assignment and Presentation | 5 marks  |
| 3. Attendance                      | 5 marks  |

#### Unit-I

1. Detailed and comparative study of the following category of Ragas
  - a) Yaman: Shuddha Kalyan, Puriya Kalyan
  - b) Mian Malhar: Megh Malhar, Bahar
  - c) Malkauns: Chandrakauns, Jog Kauns
  - d) Vrindavani Sarang: Shudh Sarang, Shamkalyan
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in any of the above mentioned Ragas.
3. Ability to write Dugun, Tigon,  $\frac{3}{4}$ ,  $\frac{4}{5}$  Layakaris of the following Talas:
  - 3.1 Teen Taal
  - 3.2 Chautaal

## **Unit-II**

1. Development of Music during the period of:
  - 1.1. Ramayana
  - 1.2. Mahabharat
  - 1.3. Puranas (Vayu Purana, Harivansha Purana & Markandaya Purana)
2. Detail study of the following Granthas:
  - 2.1. Natya Shastra
  - 2.2. Brihaddeshi
  - 2.3. Sangeet Ratnakar
  - 2.4. Sangeet Parijat

## **Unit-III**

3. Detailed study of the following systems of classification of Ragas:
  - 3.1. Dashvidh Raga Vargikaran
  - 3.2. Rag-Ragini Vargikaran
  - 3.3. Shudh-Chayalaga & Sankirna Rag Vargikaran
  - 3.4. Mela Rag Vargikaran
  - 3.5. That-Rag Vargikaran
  - 3.6. Raganga Rag Vargikaran
4. General Study of the following terms from Vedic to Modern period:
  - 4.1. Sama Gana
  - 4.2. Dhruva Gana
  - 4.3. Mahageetak
  - 4.4. Giti
  - 4.5. Jatigana,

## **Unit-IV**

### 5. Evolution and development of the following:

4.1 Dhrupad

4.2 Dhamar

4.3 Khayal/Gat

4.5 Thumri

4.6 Maseet Khani & Razakhnai Gat

### 6. Prabandha:

6.1 Nibadha

6.2 Anibadha Gana

6.2.1 Ragalapa

6.2.2 Rupkalapa

6.2.3 Alapti

6.2.4 Ragalapti

6.2.5 Rupkalapti



## Semester-1

### 16MUS21CL1 CORE

### PRACTICAL PAPER

### STAGE PERFORMANCE

**MM : 100**

- e) A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khani Gatand Madhya Laya Khayal/ Raza Khani Gat mentioned below. **M.M. : 75**

Yaman,  
Malkauns  
Mian Malhar  
Vrindavani Sarang

1. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the time of stage performance with layakarīs (Dugan, Tigun, Chaugun, Chaigun). **M.M. : 25**

## Semester-1

### 16MUS21CL2 CORE

#### ***PRACTICAL PAPER- VIVA-VOCE***

**MM : 100**

- a) Yaman: Shuddha Kalyan
- b) Mian Malhar: Bahar
- c) Malkauns: Chandrakauns
- d) Vrindavani Sarang: Shudh Sarang

1. A student is required to prepare any one Raga from the list of above mentioned Ragas of his/her choice to perform it for not less than 30 minutes.

**M.M. : 25**

2. A student is required to prepare all the above for viva-voce examination.

**M.M. : 75**

**Note:** Selected Raga for the performance in this paper should not be the same as already performed in Practical paper of Stage Performance.

## Semester -1

### 16MUS21CL3 CORE PRACTICAL PAPER

#### Creative Music

**MM: 100**

1. A student is required to perform all the Raga on Harmonium from the list given below:  
**MM 40**
  1. Yaman
  2. Mian Malhar
  3. Malkauns
  4. Vrindavani Sarang
2. A student a required to play following taal as on Tabla:  
**MM 20**
  1. Teen Taal
  2. Ek Taal (Vilambit)
  3. Deepchandi
  4. Dadra
3. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/ Patriotic song.  
**MM 20**
4. A student is required to sing and play Thumri/Tappa/Dhun. or ability to sing and play composition in rag Khamaj, Peelu, Bhairvi  
**MM 20**

## Semester -2

### 16MUS22C1 Core

### Interdisciplinary Approach in Indian Music

Note:

1. The syllabus is divided into 4 Units. The Examiner should set 8 Questions from the 4 Unit
2. The candidate should attempt 5 Questions in all including 1<sup>st</sup> compulsory Question.
3. Question should be set in both languages i.e. English and Hindi

**MARKS : 80**

**Internal Assessment Marks : 20**

**Total 100**

The Criteria for award of Internal Assessment is given below:-

- |                                    |          |
|------------------------------------|----------|
| 1. One Class Test                  | 10 marks |
| 2. One Assignment and Presentation | 5 marks  |
| 3. Attendance                      | 5 marks  |

#### Unit-I

1. Detailed study of the following category of Ragas with reference to its Ragang:  
**Bhairav - Ahir Bhairav, Nat Bhairav**  
**Mian ki Todi – Gurjari Todi, Bhopal Todi**  
**Jog – Jogkauns, Tilang**
2. Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut Khayal/Raza Khani Gat with notation in all the above mentioned Ragas.
3. Ability to write Dugun, Tigon,  $\frac{3}{4}$ ,  $\frac{4}{5}$  Layakaris of the following Talas:  
3.1 Ek Taal  
3.2 Dhamar

#### Unit-II

4. Importance of Audio-Visual aids in music education in contemporary period.
5. Voice – Culture in Indian Music
6. Importance of Laya and Tala in Indian Music

#### Unit-III

7. Essay of about 1000 words on the following topics given below:
  - 7.1 Art and Religion
  - 7.2 Music and Literature
  - 7.3 Music and Psychology
  - 7.4 Music and Sociology
  - 7.5 Music and Physics ( Nada, shruti, Andolan, Timbre, Pitch, Intensity)

#### **Unit-IV**

8. Globalization of Indian Music
9. Role of Media in popularization of Indian Music (News Paper, Magazines, Books, Journals, Broachers, Hoardings/advertisements).
10. Music therapy in modern context
11. Music as a means of personality development

## Semester-2

### 16MUS22CL1 CORE

### PRACTICAL PAPER

### STAGE PERFORMANCE

**MM : 100**

- f) A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khani Gatand Madhya Laya Khayal/ Raza Khani Gat mentioned below. **M.M. : 75**

Ahir Bhairav  
Mian ki Todi  
Jog  
Bhimpalasi

2. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the time of stage performance with layakaris (Dugan, Tigun, Chaugun, Chaigun). **M.M. : 25**

## Semester-2

### 16MUS22CL2 CORE

#### ***PRACTICAL PAPER- VIVA-VOCE***

**MM: 100**

Bhairav - Ahir Bhairav  
Mian ki Todi – Gurjari Todi  
Jog – Jogkauns  
Kafi – Bhimpalasi

1. A student is required to prepare any one Raga from the list of above mentioned Ragas of his/her choice to perform it for not less than 30 minutes.

**M.M. : 25**

2. A student is required to prepare all the above for viva-voce examination.

**M.M. : 75**

**Note:** Selected Raga for the performance in this paper should not be the same as already performed in Practical paper of Stage Performance.

**Group A**

**Knowledge of Western Music**

**16MUS21D1 Discipline Specific Elective**

UNIT-I

1. Harmonium melody
2. Basic knowledge of Western music

UNIT-II

3. Impact of western instruments on North Indian classical music
4. Impact of western instruments in Light music: ghazal, film songs, bhajan, group singing

UNIT-III

5. Classification of western musical instruments
6. Knowledge of staff notation with special reference to writing of any raga bandish in the same

UNIT-IV

7. Knowledge of writing western notation
8. History of western Musical instruments with special emphasis of Indian Music : Harmonium, Violin, Guitar, Mandolin, Saxophone, Clarinet
9. Knowledge of Chord System



**Group A**

**Knowledge of Computer Application**

**16MUS21D3 Discipline Specific Elective**

UNIT-I

1. History of computers
2. Generation of computers

UNIT-II

3. Advantages and disadvantages of computer
4. Different types of recording software

UNIT-III

5. Use of console and mikes in computer
6. Knowledge of Power Point presentation

UNIT-IV

7. Short notes:
  - 7.1 Inserting Charts
  - 7.2 Use of Windows
  - 7.3 Networking and Internet
  - 7.4 Viruses
8. Short notes on:
  - 8.1 Microsoft Word
  - 8.2 Microsoft Excel

**Group A**

**16MUS21D2 Discipline Specific Elective**

**Repair of musical instruments: Tanpura, Sitar, Harmonium, Tabla**

UNIT-I

- Q 1 Early reference of making musical instruments in treatises
- Q 2 History of musical instruments with special reference to Tanpura, Sitar, Harmonium, Tabla

UNIT-II

- Q 3 Minor and Major problems occurred in above mentioned instruments
- Q 4 Knowledge of raw material used in Tanpura, Sitar, Harmonium and Tabla

UNIT-III

- Q 5 Detail knowledge of different parts of above mentioned of instruments: Tabli, Daand, Gulu, Toomba, Ghudach, Khuntee, taar (knowledge of different gauge and material used in strings), Toon, patti, taar gahan, taar daan, manke, langot (Keel), parde, taant (moonga and plastic), polish, puri, baddi, gattey, syahi, bellow (different kinds), patti, tuning of harmonium, knobs,
- Q 6 Instruments used in repair of musical instruments

UNIT-IV

- Q 7 Instrument care and mentainence
- Q 8 Knowledge of famous musical instruments makers i.e. Hiren Roy, Rikhi Ram, Radha Krishan, Nizam, Kartar Chand, Pakarashi, Himen Roy, Haji Abdul Karim Khan, Ajay Roy

**Group B**

**16MUS22D1- Discipline Specific Elective**

**PRINT & ELECTRONIC MEDIA IN MUSIC**

UNIT-I

- Q 1. Brief History- All India Radio
- Q 2. History of T.V. in India, Doordarshan

UNIT-II

- Q 3. Music Based Programmes on All India Radio, Vividh Bharti
- Q 4. Types of Print Media- Newspapers and Magazines

UNIT-III

- Q 5. Music based programmes on Doordarshan
- Q 6. Television as a medium of Mass Communication

UNIT-IV

- Q 7. Writing Music Reviews for Digital Media, Important Indian Music Blogs
- Q 8. Music programmes on Private T.V. channels e.g. Sa Re Ga Ma Pa; T.V. Channels devoted exclusively to Music

**Group B**

**16MUS22D2- Discipline Specific Elective**

Folk Music of Haryana

UNIT-I

- Q 1. Rag elements in folk music of Haryana
- Q 2. Musical instruments played in folk music of Haryana

UNIT-II

- Q 3. Sanskar geet of Haryanvi folk music
- Q 4. Knowledge of Lok Gayan Sheileyan i.e. Behre Tabil, Naseera, Guga Peer, Aahla-Ugal, Ragini and ability to write a composition in above mention sheilies with notation

UNIT-III

- Q 5. Knowledge of Taalas played in Haryanavi Folk Music
- Q 6. Knowledge of Saang tradition in Haryanvi Folk Music

UNIT-IV

- Q 7. Biographies of famous Saangies of Haryanvai Folk Music i.e. Shri Chandra Lal, Pt. Laxmi Chand Sharma, Baje Bhagat, Pt. Tuli Ram
- Q 8. Changing scenario of Haryanvi Folk Music with special reference to present context.

## **GROUP B**

### **16MUS22D3- Discipline Specific Elective**

#### **Recording Technology of Music**

##### **UNIT-I**

- Q.1 Knowledge of Naad- musical & non musical sound, pitch, loudness, timbre.
- Q.2 Knowledge about Reverberation, Reflection of sound, Refraction of sound, Diffraction of sound, Interference of sound.

##### **UNIT-II**

- Q.3 Knowledge of all kind of musical instruments and their propagation.
- Q.4 History of recording industry.

##### **UNIT-III**

- Q.5 Studio and its recording components-Mikes, Console, Speakers, Wires and Connections.
- Q.6 Knowledge of computer and recording software: Cubase, Nuendo, Sonar, Wavelab, Logic Pro, Avid, Pro-tool, Acid, Trooti Loop.

##### **UNIT-IV**

- Q.7 Knowledge of sound samples, loop and their uses in recording i.e. Harmonium, Mendolin, Manjira, Dholak, Tabla etc.
- Q.8 Life history of famous sound recordist- Daman Sood, Vasant Desai, Sudhir Thakur, Shammi Narang, Rajbeer, Gilson, Vijay, Gurdeep, Rishabh, Surinder Mehta.

**Foundation Elective: 2016-17**

**Semester-2**

**Appreciation of Indian Music**

**Scheme of Examination**

Paper Code	Core	Nomenclature of Papers	Maximum Marks	Internal Assessment Marks	Total Marks	Credit
	Foundation Elective	Appreciation of Indian Music	80	20	100	4

**Structure of LTP**

Lecture	Tutorials	Practical
3	1	0

# Syllabus

## Unit-I

- The study of sound and concept of Naad/swar
- Brief history of Indian Music
- Study of Technical terms of Indian Music
- An introduction to Raga
  - Classification of Raga
  - Component/technical terms & structure of presentation of Raga

## Introduction to Rhythm & Compositional Forms

## Unit-II

- Rhythm & Music
  - Laya & Taal
  - Writing of basic taal-teen-tal, ektaal, rupak, jhaptaal
- Writing an essay of 1000 words on relationship between Music and the subject belongs to you
- Music therapy and its impact on human body
- Different kind of compositional forms and their evolution
- Understanding music through Rag Mala painting