

SCHEME OF EXAMINATION
M.A. MUSIC (Vocal/Instrumental)
(As per Choice based Credit System w.e.f. the academic year 2016–2018)

Program Specific Outcomes

Programme Specific Outcome

- PSO1 Students would be Prepared for the academic and professional fields of Music in general and, specifically, in the field of Indian Music
- PSO2 Students would gain proficiency in theoretical knowledge of Music and apply them in research and professional areas while they perform various stages.
- PSO3 Students would gain proficiency in research methodology and assessment techniques in Music and would be able to conduct and analyze research in Music.
- PSO4 Students would gain competencies and professional skills for working and conducting research in the field of Music.

The entire course will be of four semesters. Each student should earn a minimum of 93 credits over the entire course (Core = 51; Discipline specific course = 16; Foundation elective = 2; Open Elective = 6).

(Session 2016-2017)

In Semester I, there would be four core papers (one theory papers and three practical) and in Semester II there would be four core (three theory papers and a practical) and one discipline specific course. Each Student will opt for at least one foundation elective (minimum 2 credits) and an open elective course (minimum 3 credits) in Semester II.

1st Semester

Paper Code	Core	Nomenclature of Papers	Maximum Marks	Internal Assesment Marks	Total Marks	Credit
16MUS21HC1	Hard Core	History of Indian Music	80	20	100	4(4-0-0)
16MUS21HC2	Hard core	Practical Paper (Stage Performance)	100	--	100	(0-0-5)
16MUS21HC3	Hard Core	Practical Paper (Viva-Voce)	100	--	100	5(0-0-5)
16MUS21HC4	Hard Core	Practical Paper (Viva-Voce)	100	--	100	5(0-0-5)
16MUS21SCA1 16MUS21SCA2 16MUS21SCA3	*Soft Core	Candidate will choose any one paper from Group A	80	20	100	4(3-0-1)
	Total					23 Credits

2nd Semester

Paper Code	Core	Nomenclature of Papers	Maximum Marks	Internal Assessment Marks	Total Marks	Credit
16MUS22HC1	Hard Core	Aesthetics of Indian Music	80	20	100	4(4-0-0)
16MUS22HC2	Hard core	Practical Paper (Stage Performance)	100	--	100	5(0-0-5)
16MUS22HC3	Hard Core	Practical Paper (Viva-Voce)	100	--	100	5(0-0-5)
16MUS22SCB1 16MUS22SCB2 16MUS22SCB3	*Soft Core	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				400	23

**1st Semester -
HARD CORE 16MUS21HC1
History of Indian Music**

Course Outcome

- CO1 Students would gain historical developments in Music.
- CO2 Fundamental knowledge of classical Indian Music would be imparted to the students.
- CO3 To introduce the students with the various historical aspects of Indian Music.
- CO4 Students would gain theoretical knowledge of historical developments in the field of Indian Music.
- CO5 Students would develop a working knowledge of different perspectives 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 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

- Detailed and comparative study of the following category of Ragas
 - Yaman: Shuddha Kalyan, Puriya Kalyan
 - Mian Malhar: Megh Malhar, Bahar
 - Malkauns: Chandrakauns, Jog Kauns
 - Vrindavani Sarang: Shudh Sarang, Shamkalyan
- 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.
- Ability to write Dugun, Tigun, $\frac{3}{4}$, $\frac{4}{5}$ Layakarīs of the following Talas:
 - Teen Taal
 - Chautaal

Unit-II

- Development of Music during the period of:
 - Ramayana
 - Mahabharat
 - Puranas (Vayu Purana, Harivansha Purana & Markandaya Purana)
- Detail study of the following Granthas:
 - Natya Shastra
 - Brihaddeshi
 - Sangeet Ratnakar
 - Sangeet Parijat

Unit-III

- Detailed study of the following systems of classification of Ragas:
 - Dashvidh Raga Vargikaran
 - Rag-Ragini Vargikaran
 - Shudh-Chayalaga & Sankirna Rag Vargikaran
 - Mela Rag Vargikaran
 - That-Rag Vargikaran
 - Raganga Rag Vargikaran
- General Study of the following terms from Vedic to Modern period:
 - Sama Gana
 - Dhruva Gana
 - Mahageetak
 - Giti
 - 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. Historical development of the following string instruments and their importance in Indian Music:
 - 6.1 Tanpura
 - 6.2 Sitar
 - 6.3 Sarangi
 - 6.4 Violin
7. Prabandha: Nibadha
8. Anibadha Gana
 - 8.1 Ragalapa
 - 8.2 Rupkalapa
 - 8.3 Alapti
 - 8.4 Ragalapti
 - 8.5 Rupkalapti

Semester-1

HARD CORE 16MUS21HC2
PRACTICAL PAPER
STAGE PERFORMANCE

MM : 100

Course Outcome

- CO1 Students would know how to face the audience, how should seat on the stage.
- CO2 Students would be able to understand depth perception about what the audiences want to hear.
- CO3 Students would be able to various Raagas which are available in syllabus.
- CO4 Students would demonstrate knowledge about the various techniques of stage performance.
- CO5 Students would be able to use their practical knowledge about music.

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

**HARD CORE- 16MUS21HC3
PRACTICAL PAPER- VIVA-VOCE**

Course Outcome

- CO1 Students would gain training regarding designing, execution and reporting of various Raagas.
- CO2 Students would be familiarized with presentation and description of Raagas.
- CO3 Students would be able to know about the nature raagas which are in the syllabus. various
- CO4 Students would gain proficiency in performing various raagas.

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

HARD CORE-16MUS21HC4

PRACTICAL PAPER

Creative Music

Course Outcome

- CO1 The Students would familiarized with the various categories of various raagas.
- CO2 The students would acquaint how the various raagas can be performed on Harmonium.
- CO3 Students whould be able to understand the basics of various taals.
- CO4 Students would understand how Teen Taal and Vilambit can be performed on Tabla.
- CO5 Students would understand various aspects of singing.

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 raalas 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

Hard Core 16MUS22HC1 Interdisciplinary Approach in Indian Music

Course Outcome

- CO1 Acquaint the students with the structure and functions function of raagas on
Tabla.
- CO2 Students would be able to understand the basics of various taals.
- CO3 Students would understand the structure of various raagas.
- CO4 Students would understand how the raagas perform on Tabla.
- CO5 Students would be able to know how Music subject relates to other subjects.

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 1st 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
Music as a means of personality development

Semester-2

HARD CORE 16MUS22HC2 PRACTICAL PAPER STAGE PERFORMANCE

Course Outcome:

- CO1 Familiarization with the both Khayal .
- CO2 Acquaint the students with the various styles of singing.
- CO3 Students would understand the structure of various raagas.
- CO4 Students would understand how the raagas perform on Tabla.
- CO5 Students would be able to know about the various aspects of stage performance.

MM : 100

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

Ahir Bhairav
Mian ki Todi
Jog
Bhimpalasi

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, Tigon, Chaugun, Chaigun). **M.M. : 25**

Semester-2

HARD CORE- 16MUS22HC3 PRACTICAL PAPER- VIVA-VOCE

Course outcome:

- CO1 Familiarization with the both Khayal .
- CO2 Acquaint the students with the various styles of singing.
- CO3 Students would understand the structure of various raagas.
- CO4 Students would understand how the raagas perform on Tabla.
- CO5 Proficiency in singing/playing various Raags.

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

Course Outcome

- CO1 To orient the students to various western musical instruments.
- CO2 Students should be able to understand the basic difference in western and Indian Musical Instruments.
- CO3 To acquaint the students with sound cord system
- CO4 Students would gain knowledge about the various Western Musical Instruments.
- CO5 Students would understand the relevance of close relationships between Indian and Western Musical Instruments.

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

Course Outcome

- CO1 To impart training regarding execution of various musical applications.
- CO2 To impart training regarding working of windows, networking and other official software.
- CO3 To familiarize the students with use internet.
- CO4 Students would be able to work on computer.
- CO5 Students would acquire the ability to use various musical applications.

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

Semester -3

17MUS23C1 Core Applied Theory

Course Outcome

- CO1 To familiarize the students with nature of various Avnadh Vadya
CO2 To provide a fundamental knowledge Sushir Vadya and Raagdhyan Chitra
CO3 Correct intonation of Swaras in Raagas
CO4 Students would be able know about various personalities of Music field.
CO5 Students would acquire the Knowledge of popular folk music of different states

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.
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:
 - I. Bihag-Maru Bihag-Bihagada
 - II. Bilashkhani Todi-Bhopal Todi
 - III. Darbari Kanhada-Adana
 - IV. Marva-Puriya
2. Principals of Vrinda Gaan.
3. Principals of Vrinda Vadan.
4. Principals of Stage Performance.

Unit-II

5. Brief notes on the following musical instruments mentioned in Vaidik Period:
Dundubhi & Bhumidundubhi, Aghati, Shankh, Vaan, Gaatra Veena, Devi Veena, Manushi Veena, Shat Tantri Veena.

6. Historical development of the following Strings Instruments: Taanpura, Rudra Veena, Sitar, Vichitra Veena, Santoor, Ravab & Sarod.
7. Knowledge of popular folk music of different states:
 - i. Bhatiali
 - ii. Lavani
 - iii. Pavada
 - iv. Garba
 - v. Raas
 - vi. Chaiti
 - vii. Kajari
 - viii. Gidda
 - ix. Jhumar
 - x. Maand

Unit-III

8. Historical development of following Avnadh Vadya:
 - i. Mridhang-Pakhawaj
 - ii. Tabla
 - iii. Taasha
 - iv. Dhol
 - v. Nagada
 - vi. Naal
 - vii. Dholak
9. Historical development of the following Sushir Vadya:
 - i. Bansuri
 - ii. Shahnai
 - iii. Harmonium
 - iv. Naadswaram
10. Pictorial aspects of Raagas (Raagdhyan Chitra).

Unit-IV

11. Life sketch and contribution of the following musicians:
 - i. Pt. D.V. Paluskar
 - ii. Ustad Faiyaz Khan
 - iii. Ustad Bade Gulam Ali Khan
 - iv. Ustad Abdul Karim Khan
12. Correct intonation of Swaras in Raagas.

Semester-3

**17MUS23CL1 CORE
PRACTICAL PAPER
STAGE PERFORMANCE**

Course Outcome

- CO1 Students would be able to understand various styles of singing.
- CO2 To acquaint the students with various layakaries.
- CO3 Students would gain awareness of nature of Individual Differences and Methodological Advances in Differential Psychology.
- CO4 Students would gain conceptual knowledge of different intonation on various ragas
- CO5 Students would be able to apply the knowledge of various Gat.

MM : 100

1. A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khani Gat and Drut Laya Khayal/ Raza Khani Gat from Raagas mentioned in Viva-Voce.

M.M. : 75

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-3

17MUS23CL2 CORE PRACTICAL PAPER- VIVA-VOCE

Course outcome

- CO1 To impart knowledge about nature and issues pertaining to various raagas.
- CO2 To acquaint the students with various aspects of singing.
- CO3 Students would gain knowledge about ragas which are in the syllabus.
- CO4 Theoretical knowledge of assessment would sensitize the students to its utility in the professional area.

- CO5 Students would gain knowledge of these raagas

MM : 100

- a) Bihag- Maru Bihag
- b) Bilashkhani Todi-Bhopal Todi
- c) Darbari Kanhada- Adana
- d) Marva-Puriya

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 -4

17MUS24C1 Core

Writing of Composition and Taalas

Course outcome:

- CO1 To orient the students to write notation of raagas.
- CO2 To impart knowledge about the detail description of ragaas which are in the syllabus.
- CO3 Students would gain knowledge about writing of composition and taalas.
- CO4 Students would be able to understand the role of intonance.
- CO5 Students would able to differentiate between both of the khayals.

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.
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. A student is required to study the detail description of below mentioned Ragaas:-
 - i. Puriya Dhanashri
 - ii. Puriya Kalyan
 - iii. Lalit
 - iv. Basant
 - v. Madhuwanti
 - vi. Kalawati
 - vii. Desi
 - viii. Multani
2. Ability to write Taalas with their description mentioned below with laikaries in Dugun, Tigun, Chougun, Chaigun, Aathgun:
 - i. Tilwada

- ii. Jhaptaal
- iii. Rupak
- iv. Dadra

Unit-II

3. A student is required to write vilambit Laya Khayal/Maseet Khaani Gat compositions with One/Two Aalap and One/Two Taanas in any Ragaas from the prescribed syllabus of his/her own choice
4. A student is required to write a notation of Drut Khayal/Razakhani Gat alongwith four tans in one or two avartan from the Ragas mentioned in Unit-I.

Unit-III

5. Ability to write a notation of Dhrupad/Dhamar in any ragas a students choice from Unit-I.

For instrumental: ability to write a gat in other the teentaal from the Unit-I.

6. Ability to write Layakarīs (Dugun, Tigu, chaugun, Chaigun) with tihayī.

For instrumental: Ability to write Layakarīs with tihayī in the ragas mentioned in Unit-I.

Unit-IV

7. Student is required to write comparative study between the ragas mentioned below:
 - 1) Bihag-Maru Bihag-Bihagada
 - 2) Bilashkhani Todi-Bhopal Todi-Bhairavi
 - 3) Darbari Kanhada-Adana-Kaunsi Kanhada
 - 4) Marva-Puriya-Sohini
8. Student is required to write comparative study between the ragas mentioned below:
 - 1) Bhairav-Ahir Bhairav
 - 2) Mian Ki Todi-Gujari Todi
 - 3) Darbari Kanhada-Adana

Semester-4

**17MUS24CL1 CORE
PRACTICAL PAPER
STAGE PERFORMANCE**

Course Outcome

- CO1 To impart Practical knowledge various taals.
- CO2 Students should be able to understand the relationship between taal and layakarries.
- CO3 Students would understand the role of layakarries.
- CO4 Students would gain knowledge about (Dugan, Tigun, Chaugun, Chaigun).
- CO5 To acquaint the students about layakarries.

MM : 100

1. A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khani Gat and Drut Laya Khayal/ Raza Khani Gat from Raagas mentioned in Viva-Voce.

M.M. : 75

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 layakarries (Dugan, Tigun, Chaugun, Chaigun).

M.M. : 25

Semester-4

17MUS24CL2 CORE PRACTICAL PAPER- VIVA-VOCE

Course outcome

- CO1 To impart Practical knowledge various taals.
- CO2 Students should be able to understand the relationship between taal and layakaries.
- CO3 Students would understand the role of layakaries.
- CO4 Students would gain knowledge about intonation on ragas available in the syllabus.
- CO5 To familiarize the students with raagas available in the syllabus.

MM : 100

- i Puriya Dhanashri
- ii Puriya Kalyan
- iii Lalit
- iv Bageshwari
- v Madhuwanti
- vi Kalawati
- vii Desi
- viii Multani

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.