*Scheme of Examination of Two Years PG Programme, Choice Based Credit System (MA Music Vocal & Instrumental) Hindustani Music w.e.f. academic year 2019-2020*

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

1st 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 |

2nd Semester

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Paper Code | Type of Course | Nomenclature of Papers | Maximum Marks | Internal  Assessment Marks | Total Marks | Credit |
| 16MUS22C1 | Core | Interdisciplinary | 80 | 20 | 100 | 4(4-0- |
|  |  | Approach in |  |  |  | 0) |
|  |  | Indian Music |  |  |  |  |
| 16MUS22CL1 | Core | Practical Paper | 100 | -- | 100 | 5(0-0- |
|  |  | (Stage |  |  |  | 5) |
|  |  | Performance) |  |  |  |  |
| 16MUS22CL2 | Core | Practical Paper | 100 | -- | 100 | 5(0-0- |
|  |  | (Viva-Voce) |  |  |  | 5) |
| 16MUS22D1 | \*Discipline | Candidate will | 80 | 20 | 100 | 4(3-1- |
| or | Specific | choose any one |  |  |  | 0) |
| 16MUS22D2  or | Elective | paper from  Group B |  |  |  |  |
| 16MUS22D3 |  |  |  |  |  |  |
|  | 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 |

3rd 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 |

4th 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 on a given topic | 100 |  | 100 | 4 |
|  | Total |  |  |  |  | 22 |

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. 1st 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
2. Yaman: Shuddha Kalyan, Puriya Kalyan
3. Mian Malhar: Megh Malhar,Bahar
4. Malkauns: Chandrakauns, Jog Kauns
5. Vrindavani Sarang: Shudh Sarang, Shamkalyan
6. 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.
7. Ability to write Dugun, Tigun, 3⁄4 , 4⁄5 Layakaris of the following Talas:
   1. Teen Taal
   2. Chautaal

#### Unit-II

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

#### Unit-III

1. Detailed study of the following systems of classification of Ragas:
   1. Dashvidh Raga Vargikaran
   2. Rag-Ragini Vargikaran
   3. Shudh-Chayalaga & Sankirna Rag Vargikaran
   4. Mela Rag Vargikaran
   5. That-Rag Vargikaran
   6. Raganga Rag Vargikaran
2. General Study of the following terms from Vedic to Modern period:
   1. Sama Gana
   2. Dhruva Gana
   3. Mahageetak
   4. Giti
   5. Jatigana,

#### Unit-IV

1. Evolution and development of the following:
   1. Dhrupad
   2. Dhamar
   3. Khayal/Gat
   4. Thumri
   5. Maseet Khani & Razakhnai Gat
2. Prabandha:
   1. Nibadha
   2. Anibadha Gana
      1. Ragalapa
      2. Rupkalapa
      3. Alapti
      4. Ragalapti

Rupkalapti

### Semester-1

**16MUS21CL1 CORE PRACTICAL PAPER *STAGE PERFORMANCE***

**MM : 100**

1. 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 layakaris (Dugan, Tigun, Chaugun, Chaigun). **M.M. : 25**

## Semester-1

### 16MUS21CL2 CORE

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

**MM : 100**

1. Yaman: Shuddha Kalyan
2. Mian Malhar: Bahar
3. Malkauns: Chandrakauns
4. Vrindavani Sarang: Shudh Sarang
5. 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

1. 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

1. A student a required to play following taalas on Tabla: **MM 20**
   1. Teen Taal
   2. Ek Taal (Vilambit)
   3. Deepchandi
   4. Dadra
2. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/

Patriotic song. **MM 20**

1. 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 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

1. 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.
2. Ability to write Dugun, Tigun, 3⁄4 , 4⁄5 Layakaris of the following Talas:
   1. Ek Taal
   2. Dhamar

#### Unit-II

1. Importance of Audio-Visual aids in music education in contemporary period.
2. Voice – Culture in Indian Music
3. Importance of Laya and Tala in Indian Music

#### Unit-III

1. Essay of about 1000 words on the following topics given below:
   1. Art and Religion
   2. Music and Literature
   3. Music and Psychology
   4. Music and Sociology
   5. Music and Physics ( Nada, shruti, Andolan, Timbre, Pitch, Intensity)

#### Unit-IV

1. Globalization of Indian Music
2. Role of Media in popularization of Indian Music (News Paper, Magazines, Books, Journals, Broachers, Hoardings/advertisements.
3. Music therapy in modern context
4. 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

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 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

* 1. 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

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

UNIT-III

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

UNIT-IV

1. Knowledge of writing western notation
2. History of western Musical instruments with special emphasis of Indian Music : Harmonium, Violin, Guitar, Mandolin, Saxophone, Clarinet
3. 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

1. Advantages and disadvantages of computer
2. Different types of recording software
3. Use of console and mikes in computer
4. Knowledge of Power Point presentation

UNIT-III

1. Short notes:
   1. Inserting Charts
   2. Use of Windows
   3. Networking and Internet
   4. Viruses
2. Short notes on:
   1. Microsoft Word
   2. Microsoft Excel

UNIT-IV

**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, tunning 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- Newpapers 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

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

UNIT-II

* 1. Knowledge of all kind of musical instruments and their propagation.
  2. History of recording industry.

UNIT-III

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

UNIT-IV

* 1. Knowledge of sound samples, loop and their uses in recording i.e. Harmonium, Mendolin, Manjira, Dholak, Tabla etc.
  2. 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 instroduction 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 taalas-teental, 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

**Semester -3**

**17MUS23C1 Core**

***Applied Theory***

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:
2. Bihag-Maru Bihag-Bihagada
3. Bilashkhani Todi-Bhopal Todi
4. Darbari Kanhada-Adana
5. Marva-Puriya
6. Principals of Vrinda Gaan.
7. Principals of Vrinda Vadan.
8. Principals of Stage Performance.

**Unit-II**

1. 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.
2. Historical development of the following Strings Instruments: Taanpura, Rudra Veena, Sitar, Vichitra Veena, Santoor, Ravab & Sarod.
3. Knowledge of popular folk music of different states:
4. Bhatiali
5. Lavani
6. Pavada
7. Garba
8. Raas
9. Chaiti
10. Kajari
11. Gidda
12. Jhumar
13. Maand

**Unit-III**

1. Historical development of following Avnadh Vadya:
2. Mridhang-Pakhawaj
3. Tabla
4. Taasha
5. Dhol
6. Nagada
7. Naal
8. Dholak

1. Historical development of the following Sushir Vadya:
2. Bansuri
3. Shahnai
4. Harmonium
5. Naadswaram
6. Pictorial aspects of Raagas (Raagdhyan Chitra).

**Unit-IV**

1. Life sketch and contribution of the following musicians:
2. Pt. D.V. Paluskar
3. Ustad Faiyaz Khan
4. Ustad Bade Gulam Ali Khan
5. Ustad Abdul Karim Khan
6. Correct intonation of Swaras in Raagas.

**Semester-3**

**17MUS23CL1 CORE**

**PRACTICAL PAPER**

***STAGE PERFORMANCE***

**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***

**MM : 100**

1. Bihag- Maru Bihag
2. Bilashkhani Todi-Bhopal Todi
3. Darbari Kanhada- Adana
4. Marva-Puriya
5. 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**
6. 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 paperof Stage Performance.

**Semester -4**

**17MUS24C1 Core**

***Writing of Composition and Taalas***

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:-

1. Puriya Dhanashri
2. Puriya Kalyan
3. Lalit
4. Basant
5. Madhuwanti
6. Kalawati
7. Desi
8. Multani

2. Ability to write Taalas with their description mentioned below with laikaries in Dugun, Tigun, Chougun, Chaigun, Aathgun:

1. Tilwada
2. Jhaptaal
3. Rupak
4. 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 Layakaris (Dugun, Tigu, chaugun, Chaigun) with tihayi.

For instrumental: Ability to write Layakaris with tihayi 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***

**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-4**

**17MUS24CL2 CORE**

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

**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 paperof Stage Performance.

**GROUP C**

**17MUS23D1- Discipline Specific Elective**

**Films & Indian Music**

**Maximum Marks: 100 Theory : 80 marks**

**Internal Assessment 20 marks**

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

**Note: There shall be eight questions. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All question carry equal marks.**

**Unit-I**

1. Brief history of films in India.
2. Brief history of silent films of India.
3. Brief history of talkie films of India.

**Unit-II**

1. Use of music in silent films.
2. Period of live singing in Hindi films and its weak points.
3. Introducing the recording system of music in films and difficulties faced in early stages.

**Unit-III**

1. Contribution of film music director Naushad Ali.
2. Contribution of film music director S.D. Berman.
3. Contribution of film music director Madan Mohan.

**Unit-IV**

1. Contribution of film singer Mohammad Rafi.
2. Contribution of film singer Lata Mangeshkar.
3. Contribution of film singer Asha Bhonsle.

**GROUP C**

**17MUS23D2- Discipline Specific Elective**

**Accompanying Instruments in Classical Music**

**Maximum Marks: 100 Theory : 80 marks**

**Internal Assessment 20 marks**

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

**Note: There shall be eight questions. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All question carry equal marks.**

Unit-I

1 Historical development of following string instruments: Sitar, Tanpura, Sarangi, Violin,

2. Historical development of percussion instruments mentioned below:

Tabla, Pakhawaj, Dukkad.

3 Classification of Indian Instruments.

Unit-II

4 Write brief history of Harmonium.

5 Define the merits and demerits of Harmonium accompaniment in Indian Classical Music.

6. Describe the view of different artists about harmonium accompaniment.

Unit-III

7. Describe the characteristics of solo tabla and accompaniment.

8. Differentiate characteristics between table accompaniment with instrumental music and vocal.

9. Write historical aspects of Sarangi with special reference to its accompaniment and as solo presentation.

Unit-IV

10. Write brief sketch of any of the following tabla players:

Habibuddin Khan, Shamta Prasad, Latif Ahmad, Allarakha Khan.

11. Write brief sketch of any of the following Sarangi players:

Bundu Khan, Ram Narayan, Inderlal , Gulam Sabir.

12. Write brief sketch of any of the following Harmonium players:

Ganpat Rao, Tulsi Ram, Borkar, Bhure Khan, Mahmood Dholpuri

13. Write brief sketch of any of the following Pakhawaj players:

Kadau Singh, Pagal Das, Tota Ram Sharma.

**GROUP C**

**17MUS23D3- Discipline Specific Elective**

**Folk Music of India**

**Maximum Marks: 100 Theory : 80 marks**

**Internal Assessment 20 marks**

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

**Note: There shall be eight questions. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All question carry equal marks.**

**Unit-I**

1. What is Folk Music?
2. Relation of Folk Music with the society.

**Unit-II**

1. Folk Music of Haryana.
2. Folk instruments of Haryana:- Dhol, Deru, Benjo, Sarangi, Nagara, Ghada, Algoza, Been, Ektara, Bansuri.

**Unit-III**

1. Folk Music of Rajasthan.
2. Folk instruments of Rajasthan.

**Unit-IV**

1. Folk Music of Punjab.
2. Folk instruments of Punjab.

**GROUP D**

**17MUS24D1- Discipline Specific Elective**

**Introduction to Indian Theatre**

**Maximum Marks: 100 Theory : 80 marks**

**Internal Assessment 20 marks**

**INSTRUCTIONS FOR THE PAPER-SETTER**

Note: There are eight questions in all. The candidate shall be required to attempt five questions only. All the questions carry equal marks.

**Unit - I**

**Indian Drama**

1. Introduction to the art of Theatre.

2. Elements of Theatre.

3. Structure of a dramatic text.

**Unit - II**

**Western Drama**

1. Elements and analysis of a Play.

2. Aristotle's concept of three unities and the theory of catharsis.

**Unit - III**

**Haryanvi Drama**

1. Origin and development of Haryanvi Drama

2. Detailed study of any dramatic text

**Unit - IV**

1. Detailed Analytical study of the Following Plays.

a) 'Ashad Ka Ek Din' by Mohan Rakesh.

b) 'Nagmandala' by Girish Karnad.

**BOOKS PRESCRIBED**

1. N.C. Jain : Indian Theatre , Vikash Publishing House, New Delhi,1992.

2. O.G. Brocket : History of Theatre ,Allyn and Bacon Inc, London 1991.

3. O.G. Brocket : The Essential Theatre , Holt Rinehart & Winston Inc. New York.

4. A. Nicoll : Theory of Drama , Doaba House, New Delhi

5. Sophocles 'The Theban Plays' E.F Watling Penguin Goup, 1974

6. Navnindra Behl : Nataki Sahit, Publication Bureau, Punjabi Uni.Patiala 1991

7. Balwant Gargi : Rangmanch, Navyug Publisher Delhi.

8. Satish Kumar Verma,Punjabi Sahit Da Itihas,Punjabi Academy Delhi. 2005

9. Medhni,Swarajbir,Chetna Parkash,Ludhiana,2002.

10. Amritsar Da Rangmanch,Kewal Dhaliwal (ed.),manch rangmanch,Amritsar.

11. Mohan Rakesh,'Ashaad Ka Ek Din',Rajpal and Sons.kashmiri Gate Dehli,2004.

12. Nemichandra Jain, 'Mohan Rakesh Ke Sampuran Natak', Rajpal and Sons. Kashmiri Gate, Delhi 1999.

13. Three Plays:nagamandala,Hayavadan,Tughlaq,Girish Karnad.Oxford

University Press,usa(1996).

**GROUP D**

**17MUS24D2- Discipline Specific Elective**

***Research Methodology in Music***

**Maximum Marks: 100 Theory : 80 marks**

**Internal Assessment 20 marks** 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

**Note: There shall be eight questions. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All question carry equal marks.**

**Unit-I**

1. Research and its definition, Scope, Importance and Areas of Research in Indian Music
2. Types of Research

**Unit-II**

1. Process of research Methodology
2. Selection of Research Topic

**Unit-III**

1. Preparing of Synopsis
2. Types of Questionnaire
3. Importance of Foot notes and bibliography

**Unit-IV**

1. Primary and secondary sources for Research in Indian Music and their importance in Research.
2. Manuscripts and books
3. Inscriptions
4. Coins
5. Sculptures, Fescoes, Paintings
6. Musical compositions
7. Discs , Tapes & Computer system

**GROUP D**

**17MUS24D3- Discipline Specific Elective**

**Indian Sculpture and Painting**

**Maximum Marks: 100 Theory : 80 marks**

**Internal Assessment 20 marks** 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

**Note: There shall be eight questions. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All question carry equal marks.**

Unit I

1. What is the meaning of Art? How art is defined by artists of yore?

2 Define classification and importance of Arts.

3. How art is important understanding Indian Culture.

Unit II

4. How do you understand the meaning of visual arts.

5. Define the evolution and development of Indian painting.

6. Relate Musical instruments in the hands of Gods and Goddesses with Indian painting.

Unit III

7. Define the historical development of sculptures in India.

8. Write the evolution of architecture and what is the significance of architecture?

9. Define musical instruments seen in the sculptures from 12th century onwards.

Unit IV

10. Write a biography of any Indian painter.

11. Write a biography of any Indian sculpturist.

12 Define historical aspects of dancing figure of Mohan-Jodaro.