

FACULTY OF PERFORMING & VISUAL ARTS  
DEPARTMENT OF MUSIC  
MAHARSHI DAYANAND UNIVERSITY ROHTAK

Scheme of Examination of M.A. Hindustani Music (Vocal and Instrumental) for semester system w.e.f. academic year 2010-11

SEMESTER - I

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
I Theory	History and Theory of General Applied Music	100	25	125	3 Hours
II Theory	Interdisciplinary Approach in Indian Music	100	25	125	3 Hours
III Theory	History and Theory of General applied Music	100	25	125	3 Hours
Seminar- I	Practical – V Stage		50	50	
Seminar- II	Performance Practical – VI Viva-Voce		50	50	
	<b>Grand Total</b>	<b>300</b>	<b>175</b>	<b>475</b>	

SEMESTER - II

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
IV Theory	Interdisciplinary Approach in Indian Music	100	25	125	3 Hours
V Practical	Stage Performance & Creative Music	200		200	
VI Practical	Viva-Voce	200		200	
	<b>Grand Total</b>	<b>500</b>	<b>25</b>	<b>525</b>	

Scheme of Examination of M.A. Hindustani Music (Vocal & Instrumental) for semester system w.e.f. academic year 2011-12

SEMESTER - III

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
VII Theory	Aesthetics & Appreciation of Indian Music	100	25	125	3 Hours
VIII Theory	Multidimensional values of Indian Music	100	25	125	3 Hours
IX Theory	Aesthetics & Appreciation of Indian Music	100	25	125	3 Hours
Seminar– I Seminar–II	Practical Paper XI Stage Performance Practical Paper XII Viva- Voce		50 50	50 50	
	<b>Grand Total</b>	<b>300</b>	<b>175</b>	<b>475</b>	

SEMESTER - IV

Paper	Title of the Paper	Maximum Marks of Written/ Practical	Internal Assessment	Total	Duration of Exam.
X Theory	Multidimensional values of Indian Music	100	25	125	3 Hours
XI Practical	Stage Performance & Creative Music	200		200	
XII Practical	Viva-Voce	200		200	

SEMESTER - I  
THEORY (PAPER - I)

HISTORY AND THEORY OF GENERAL APPLIED MUSIC

Marks : 100  
Internal Assessment

Marks : 25

Total

Marks : 125

Time : 3

Hours

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

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

Note : There shall be ten questions, two questions from each unit. 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. Detail study of the following Ragas with reference to the following :
  - a) Origin and Development
  - b) Detail Study
  - c) Expansion of Ragas in Swaras (writing of alap & tan)
  - d) i) Puriya Kalyan  
ii) Gujri Todi  
iii) Miyan Malhar

Ability to write a composition in Vilambit Khayal/Maseethkani Gat and Drut Khayal/Raza Khani Gat including other than teental.

1. Evolution and growth of various musical forms :  
Dhrupad, Dhamar, Khayal, Kawali, Bhajan.

Unit - II

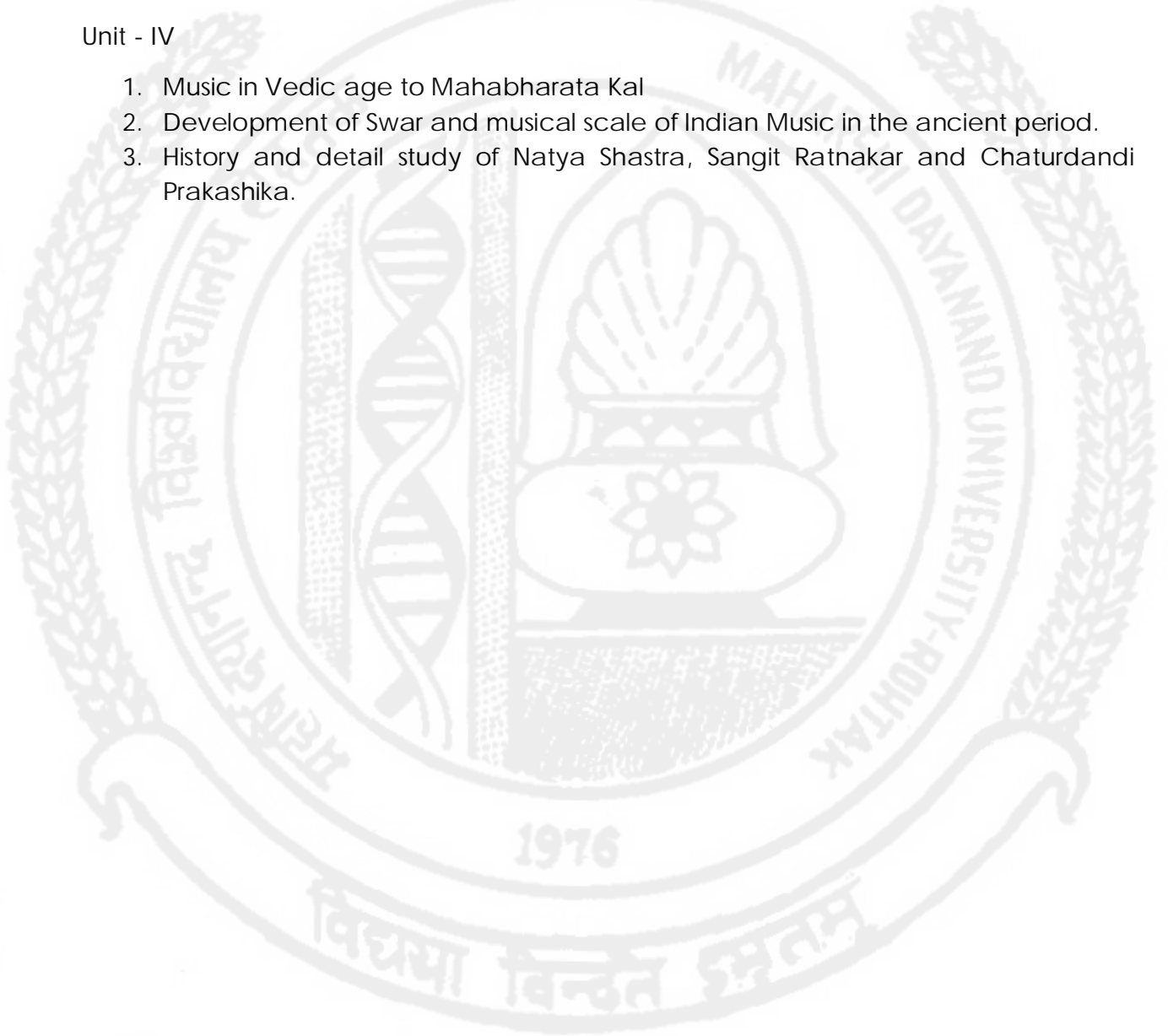
1. An essay of about 1000 words from a topic given below :
  - a) Basic Principles of stage performance.
  - b) Efforts for Development of the art of Music by various institutions in Post-Independence Era.
  - c) Modern Trends in Hindustani Music.

Unit - III

1. Development of Raga classification system (Grama Raga, Desi Raga, Dashvidh Raga Vargikaran of Sharang Dev, Jati Rag Vargikaran, Shudh-Chayalaga & Sankirna Rag Vargikaran, Rag-Ragini Vargikaran, Mela Rag Vargikaran, That-Rag Vargikaran Raganga Rag Vargikaran in detail.
2. Historical Development of the following string instruments and their importance in Indian Music - Tanpura, Sitar, Sarangi, Violin.

Unit - IV

1. Music in Vedic age to Mahabharata Kal
2. Development of Swar and musical scale of Indian Music in the ancient period.
3. History and detail study of Natya Shastra, Sangit Ratnakar and Chaturdandi Prakashika.



THEORY (PAPER - II)

INTERDISCIPLINARY APPROACH IN INDIAN MUSIC

Marks : 100  
Internal Assessment

Marks : 25

Total : 125

Time : 3 Hours

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

1. One Class Test 10 Marks
2. One Assignment and Presentation 10 Marks
3. Attendance 5 Marks

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

Unit - I

- a) Analytical study of musical sound based on principles of physic.
- b) Physiology of human throat and its application in voice culture.
- c) Physiology of Ear and principles of hearing.

Unit - II

- a) Role of Music in maintaining the traditional values of Indian Culture.
- b) Philosophical and devotional aspect of Music.
- c) Psychological aspects of Indian Music.

Unit - III

- a) Globalization of Indian Music.
- b) Role of media in popularizing Indian Music.
- c) Sociological aspects of Indian Music.

Unit - IV

Analytical study of the Ragas mentioned below :

- i) Jog
- j) Bhatiya
- k) Chanderkauns

THEORY (PAPER - III)

HISTORY AND THEORY OF GENERAL APPLIED MUSIC

Marks : 100

Assessment Marks : 25

Total : 125

Time : 3 Hours

Total : 100 The Criteria for award of Internal Assessment is given below :-

1. One Class Test 10 Marks
2. One Assignment and Presentation 10 Marks
3. Attendance 5 Marks

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

Unit - I

Detail study of the following Ragas with reference to the following :

- a) Origin & Development
- b) Detail Study
- c) Expansion of Ragas in swaras (writing of alap & tan)
  - i) Vrindavani Sarang
  - ii) Shudh Sarang
  - iii) Ahir Bhairav

1. Ability to write a composition in Vilambit Khayal/ Maseetkhani Gat and Drut Khayal/ Raza Khani Gat including other than teental.
2. Evolution and growth of various musical forms :  
Maseetkhani Gat, Razakhani Gat, Thumri, Tarana, Alap, Jor, Jhala

Unit - II

1. Historical Evolution of Swar and Music scale of Indian from medieval to modern period.
2. Analog system of Recording.
3. A detail study of Music of Persia and China.

Unit - III

1. Historical Development of the following string instruments and their importance in Indian Music - Sarod, Rudra veena, Vichitra veena, Surbahar.

Unit - IV

1. Music in Jain, Buddhist, Mourya and Gupta period.
2. Development of Music in Muslim period.
3. Historical Development of the following Percussion and wind instruments and their importance in Indian Music- Dundubhi, Bhumi Dundubhi, Mridangam, Pakhawaj, Tabla, Bansuri, Sahnai.

SEMESTER - II  
THEORY PAPER - IV

INTERDISCIPLINARY APPROACH IN INDIAN MUSIC

Marks : 100  
Internal Assessment  
Marks : 25  
Total : 125  
Time : 3 Hours

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

1. One Class Test 10 Marks
2. One Assignment and Presentation 10 Marks
3. Attendance 5 Marks

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

Unit - I

- a) Importance of heredity and environment in Indian Music
- b) Analytical study of musical sound based on principals of Physics.
- c) Concept of Rasa mentioned by Bharat.

Unit - II

- a) Music as the embodiment of spirit of Indian Culture.
- b) Relationship of other Fine Arts with music.
- c) Role of seminar and workshops in popularizing music.

Unit - III

- a) Role of Books & Journals in understanding concepts of Hindustani classical music
- b) Role of musical concerts in popularizing Indian music
- c) Internet music

Unit - IV

1. Analytical study of the Ragas mentioned below :
  - a) Desi
  - b) Malkauns
  - c) Yaman
2. Application of Music as therapy.

PRACTICAL PAPER – V  
STAGE PERFORMANCE & CREATIVE MUSIC  
SEMINAR – 1 (TAKEN IN SEMESTER – I INTERNAL ASSESSMENT)

M.M.200  
M.M. 50  
OTAL MARKS: 250

1. A student is required to prepare any one Raga with vilambit Khayal/ Maseet Khani Gat and Madhya Laya Khayal/ Raza Khani Gat is to be learnt from Ragas of Paper - V (Viva-Voce) of his/her choice to perform it for not less than 30 minutes before an invited audience.  
M.M. : 100
2. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the fine of stage performance with layakaris.  
M.M. 20
3. Thumri/Tappa/Dhun or ability to sing/play composition in rag Khamaj,Peelu, Kafi, Bhairavi  
M.M.20
4. A student is required to play/sing (with Harmonium) five compositions of ragas from paper VI.  
M.M. 20
5. A student is required to play following talas on tabla :-  
Teen tal, Ektal, Deepchandi, Kehrava, Dadra.  
M.M.20
6. A student is required to sing/play (with Harmonium) Folk Song, Bhajan, Geet.  
M.M. : 20



PRACTICAL PAPER – VI VIVA-VOCE  
SEMINAR – II (TAKEN IN SEMESTER – I INTERNAL ASSESSMENT)

M.M. 200  
M.M. 50  
Total Marks : 250

Detailed & analytic study of the following Ragas for viva-voce :

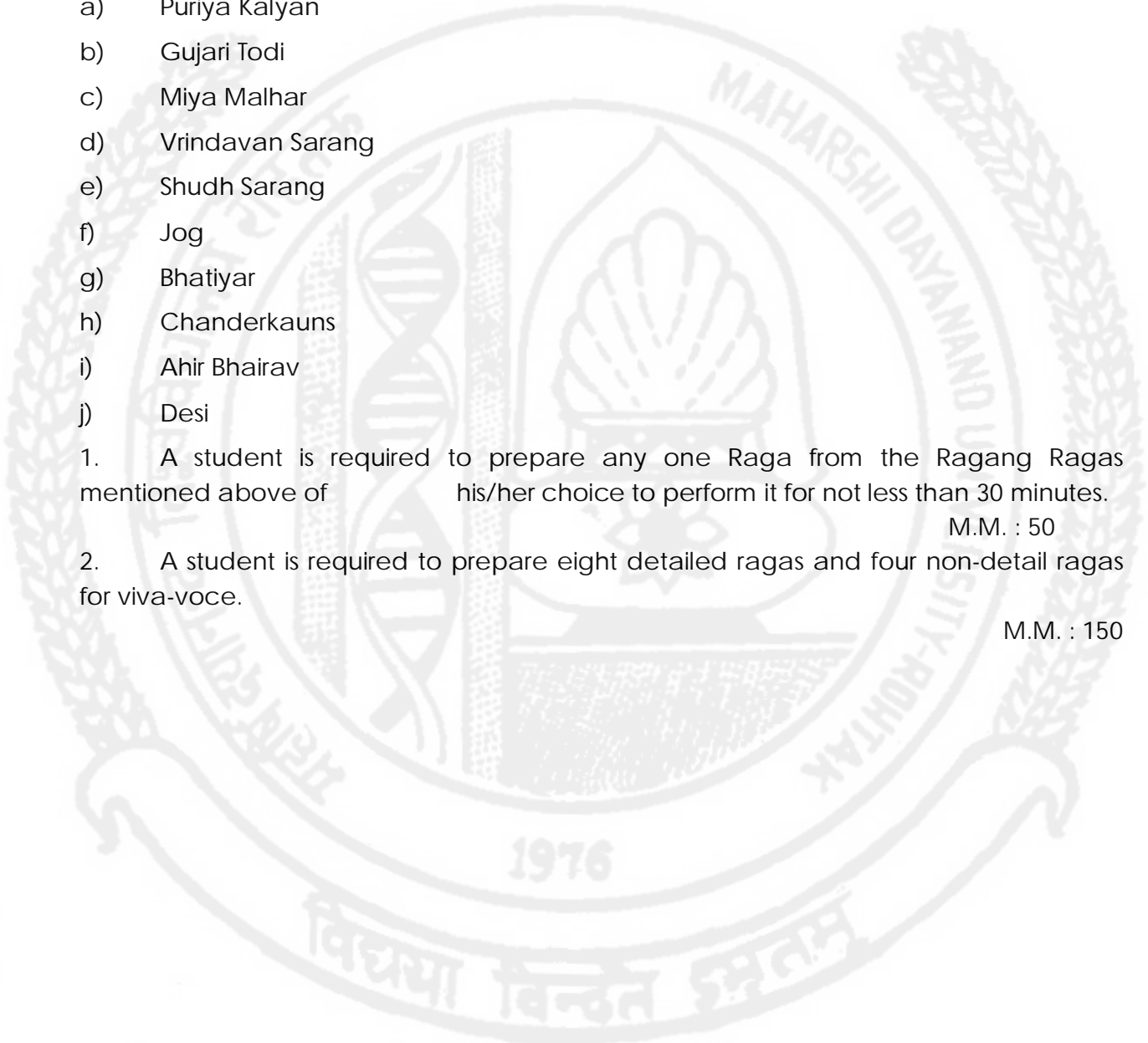
- a) Puriya Kalyan
- b) Gujari Todi
- c) Miya Malhar
- d) Vrindavan Sarang
- e) Shudh Sarang
- f) Jog
- g) Bhatiyar
- h) Chanderkauns
- i) Ahir Bhairav
- j) Desi

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

M.M. : 50

2. A student is required to prepare eight detailed ragas and four non-detail ragas for viva-voce.

M.M. : 150



Semester – III  
Theory paper - VII  
Aesthetics & Appreciation of Indian Music

Marks : 100  
Internal Assessment

Marks : 25

Total : 125  
Time : 3 Hours

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

1. One Class Test 10 marks
2. One Assignment and presentation 10 marks
3. Attendance 5 marks

Note : 1. There shall be ten questions. Two question from each unit. The candidate shall be require to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

2. The question paper should be in English and Hindi both.

Unit-I

- i) Theory of Aesthetics and its significance in Indian Music
- ii) The four facts of Aesthetics – Aesthetic Attitude, Feeling and emotion
- iii) Aesthetics as a theory of Fine Arts and its appreciation

Unit-II

- i) Bharat's theory of Ras and its application to Indian Music and Drama with special Reference to musical interval, laya an Raga
- ii) Relation of Arts with religion
- iii) Aesthetic Expression

Unit-III

- i) Role of interest and attention in Music
- ii) Application of Music in Therapy with special reference to abnormal Psychology
- iii) Aesthetic Experience in Music

Unit- IV

Theoretical study of the following ragas :-

- i) Shyam Kalyan
- ii) Bhim Plasi
- iii) Abhogi Kanhada

Theory paper – VIII  
Multidimensional Values of Indian Music

Marks : 100  
Assessment Marks : 25  
Total : 125  
Time : 3 Hours

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

1. One Class Test 10 marks
2. One Assignment and presentation 10 marks
3. Attendance 5 marks

Note : 1. There shall be ten questions. Two question from each unit. The candidate shall be required to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

2. The question paper should be in English and Hindi both.

Unit-I

1. A detailed study of the music of Asian countries with special reference to the following :- China & Arab
  - i) Origin, Development and Historical Background of Music
  - ii) Scales of Music
  - iii) Different form of Music
  - iv) Music Instruments
2. A comparative study of the music of above mentioned nations with Indian Music.

Unit-II

- i) Impact of Gayan on Indian classical Instrumental Music
- ii) Relevance of theory and practice (Shastra and Prayag) in Indian Classical Music
- iii) Contribution of the following Musicians :- Amir Khan, Bade Gulam Ali Khan, Kumar Gandharva

Unit-III

- i) Vocational aspects of Indian Music
- ii) Features of Rabindra Sangeet
- iii) Correct intonation of Swaras

Unit-IV

1. Detailed and analytical study of the Ragas mentioned below :-
  - i) Bilaskhani Todi,
  - ii) Bhopal Todi,
  - iii) Maru Bihag
2. Digital recording and its technology

Theory paper – IX  
Aesthetics & Appreciation of Indian Music

Marks : 100  
Assessment Marks : 25  
Total : 125  
Time : 3 Hours

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

1. One Class Test 10 marks
2. One Assignment and presentation 10marks
3. Attendance 5 marks

Note : 1. There shall be ten questions. Two question from each unit. The candidate shall be require to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

2. The question paper should be in English and Hindi both.

Unit-I

- i) Origin and development of Gharana System with special reference to detail study of Sitar/Gayan.
- ii) Classification of Art element, Medium, Form and content in Music as an art, Art as An expression, inter-relationship of Music with other fine arts.
- iii) Feeling & emotion in Hindustani Music.

Unit-II

- i) Contribution of following Musicains :- Mushtak Ali Khan, Ravi Shankar, Vilayat Khan
- ii) Classification of Indian Musical Instrument
- iii) Time theory of Ragas

Unit-III

- i) Aesthetic elements contained in Indian Hindustani Music & Indian Musicology
- ii) Raga the pillar of Indian Music
- iii) Music and literature

Unit-IV

Theoretical study of the following Ragas :-

- i) Kalawati
- ii) Darbari Kanhada
- iii) Malkauns

## Semester-IV

### Theory paper – X

#### Multidimensional Values of Indian Music

Marks : 100

Assessment Marks : 25

Total : 125

Time : 3 Hours

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

1. One Class Test 10 marks
2. One Assignment and presentation 10 marks
3. Attendance 5 marks

Note : 1. There shall be ten questions. Two question from each unit. The candidate shall be require to attempt five questions in all, selecting one question from each unit. All questions carry equal marks.

2.The question paper should be in English and Hindi both.

#### Unit-I

- i) Comparison of Karnatak and Hindustani Music with special reference to Swar, Raga, Tal
- ii) Popularising Indian Music through deocumentary films
- iii) Origin of Orchestra and its present Scenario

#### Unit-II

- i) Comparative study of pictorial aspects of music in Medieval 7 Modern times
- ii) Historical background ofSufi Saints and their contribution in Music of the Following – Bule shah, Waras Shah, Shah Hussain
- iii) History and detail study of Brihdeshi, Sangit Parijat, Rag Tatva Vibodh

#### Unit-III

- i) The popular Folk Music of different states :-  
Bhatiyali, Lawni, Pawed, Gabra Raas, Kajri, Chaiti, Giddha, Jhoomer, Maand.
- ii) Nibadh and AnibadhGan and its varieties IFrom ancient to modern composition with their compression)
- iii) Role of Gharana and University teaching system in Popularizing Indian Music

#### Unit-IV

1. Detailed and analytical study of the Ragas mentioned below :-  
Madhuwanti, Multani, Bihag
2. Digital recording and its technology

PRACTICAL PAPER – XI  
STAGE PERFORMANCE & CREATIVE MUSIC  
SEMINAR – I (TAKEN IN SEMESTER –III INTERNAL ASSESSMENT)

M.M. 50  
M.M. : 200  
Total

Marks M.M. 250

1. A student is required to prepare any one Raga with vilambit Khayal/ Maseet Khani Gat and Madhya Laya Khayal/ Raza Khani Gat is to be learnt from Ragas of Paper - V (Viva-Voce) of his/her choice to perform it for not less than 30 minutes before an invited audience.  
M.M. : 100
2. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the fine of stage performance with layakarīs.  
M.M. 20
3. Thumri/Tappa/Dhun or ability to sing/play composition in rag Khamaj,Peelu, Kafi, Bhairavi  
M.M.20
4. A student is required to play/sing (with Harmonium) five compositions of ragas from paper VI.  
M.M. 20
5. A student is required to play following talas on tabla :-  
Teen tal, Ektal, Deepchandi, Kehrava, Dadra.  
M.M.20
6. A student is required to sing/play (with Harmonium) Folk Song, Bhajan, Geet.  
M.M. : 20

PRACTICAL PAPER – XII  
VIVA-VOCE

Seminar – II (taken in semester – III Internal Assessment)

M.M. 50

M.M.200

Total Marks : 250

Detailed and analytic study of the following Ragas for viva-voce :-

- i) Shyam Kalyan
- ii) Bhim Plasi
- iii) Abhogi Kanhada
- iv) Bilas Khani Todi
- v) Bhupal Todi
- vi) Maru Bihag
- vii) Kalawati
- viii) Darbari Kanhada
- ix) Mal Kauns
- x) Madhuwanti
- xi) Multani
- xii) Bihag

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

M.M. 50

2. A student is required to prepare eight detailed ragas and four non-detail ragas for

Viva-voce.

M.M. 150

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